Paper 2: How to Structure Your Essay

As you already know, your Paper 2 exam is a different beast to Paper 1. Apart from the fact that it has a literary focus, the main difference is that it is comparative; your diction and paragraph structure should reflect this difference.

Comparison: Transitional phrases

You will need to use comparative language to facilitate the comparison. See examples phrases below:

- Similarly, …
- In the same way …
- Likewise, …
- In comparison …
- Complementary to this …
- Then again, …
- However, …

- This is in contrast to …
- In contrast, …
- And yet …
- Nevertheless, …
- Conversely, …
- On the contrary, …
- On the other hand,

- Notwithstanding …
- Whereas …
- In contrast to …
- That aside, …
- While this is the case …
- … disputes …
- Despite this, …

*A note on "Evidence"

An important point to note is that, in the Paper 2 exam, you are not required to include quotations. That said, if you can remember some good, multi-functional quotations (i.e. they can be used in a variety of different essay topics) - great.

So where does that leave you?

Well, you need to show "knowledge and understanding" of the texts, and support what you say with "evidence"; it does not ask you to remember direct quotations. "Evidence", in this context, can be considered synonymous with *references to specific parts of the text* which can be used to **support the point** you are making in reference to any given thesis.

Paragraph structure: PEACEACT

In addition to the comparative diction you will use, you need to adapt the structure of your writing to ensure explicit comparison/contrast. One structure you can use to do this effectively is "**PEACEACT**", as developed by Brad Philpot.

- Three PEACEACTs = one essay.
  - However, if you are a fast thinker and writer, you may be able to include 2 PEACEACTs (see example 3 below - note that this extended version has just one "tie back" for the conclusion).

You can find a blank PEACEACT document to practise this structure here.

See below some example P2 essays.

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Example 1

Question	Authors use the portrayal of characters who are somewhat trapped as a means to criticise society. Discuss the extent to which this is true.
<u>Intro</u> ● **Titles** ● **Authors** ● **How** does an evaluation of the literary works and an analysis of the authors' choices inform an answer to the essay question?	**Intro + thesis statement:** *Both Wilfred Owen's poetry, and William Shakespeare's play Macbeth represent characters who are trapped. Despite this overarching similarity, the presentation of this theme appears differently in the two works: Owen's poetry reveals the experience of being trapped as a result of manipulation regarding notions of patriotism; whereas in Macbeth the entrapment stems from the oppressive nature of normative masculinity and the inevitability of fate. Notwithstanding the two works' differing modes of communication, one being poetry and one theatre, both authors make use of tone and voice to communicate their respective messages about the nature of control and entrapment.*
<u>Point:</u> How does either/each author make an <u>authorial choice</u>? How does a study of these choices inform an answer to the question?	**Point:** *In both Owen's poetry and Shakespeare's play, the characters are trapped by normative social attitudes. One way this is conveyed is through the use of tone. In Owen's poem, Dulce, the poet employs a tone of excoriating irony in conveying how the soldiers are trapped by notions of patriotism.*
<u>Evidence:</u> Give evidence of this authorial choice from Work 1.	**Evidence:** *This is clear in the poem's title, which details in Latin how it is "sweet and honourable to die for one's country".*
<u>Analysis:</u> What are the effects of this authorial choice on readers in relation to the question?	**Analysis:** *This line is delivered at the start of the poem and is imbued with heavy bitterness and anger. As the poem develops, descriptions of the men who go "blind" and are "blood-shod" in a gas attack are graphically detailed; the imagery is dark and the assonance is heavy, and it is clear that the soldier's death is horrific, and not "honourable" or "sweet" at all. This is underscored through the use of plosive alliteration, revealing the power and extremity of the warfield setting through the explosiveness of the aurality of the poem itself.*
<u>Connect:</u> How is this <u>authorial choice</u> in Work 1 similar to or different from an authorial choice in Work 2?	**Connect:** *Similar to Owen's poem, in Macbeth, Shakespeare uses tone to convey how the protagonist is also trapped by normative social attitudes, though here it is in reference to masculinity, rather than patriotism.*
<u>Evidence:</u> Give evidence of this authorial choice from Work 2.	**Evidence:** *At the start of act 2, Macbeth states that he "will go no farther in this thing", in reference to the proposed murder of his king. However, his wife, speaking in a contemptuous tone, tells him that he would "be a man" if he commits the murder, and that he "would be great".*
<u>Analysis:</u> What are the effects of this authorial choice on readers in relation to the question?	**Analysis:** *Through this conditional language, Shakespeare wants the audience to recognise that, though Macbeth does not want to commit the murder, the values associated with masculinity are such that he does not feel that he has a choice; he is trapped: he must commit murder or risk losing his*

	status as a man. This creates a sense of pathos in the reader and is reinforced in the passage through the lexical field regarding bravery and juxtaposed with Macbeth being too full of "milk", like an infant or mother - incredible irony, considering how the audience are introduced to Macbeth as a "great warrior".
Compare: How are these <u>effects on readers</u> similar or different?	**Compare**: *In both works, characters are trapped by social values and attitudes; their inability to deviate from these values are what may be interpreted as tragic by the reader and in both works may be seen as the cause of their ultimate downfall. Both works use tone to illustrate the pathos of the characters' entrapment with the intention of criticising the values of the society in which they live, and may encourage the audience to make similar reflections. In Owen's case, the tone used is more vitriolic and bitter in its representation of the trap of patriotism; whereas in Shakespeare's Macbeth, the tone is more cutting and cynical in commenting on the prison that is the normative notion of masculinity.*
<u>**Tie back**</u> ● In the conclusion, link back to the thesis statement. How <u>effective</u> are these works and these authorial choices in revealing an answer to the question?	**Tie back:** *Thus the audience of both these works sees different facets of being trapped: one focussed on extreme anger and disillusionment; the other, a cynically tragic depth of despair at the power of normative ideas about gender as well as the fate that we all face - death. The use of tone is crucial in revealing these two highly contrasting experiences that are, nonetheless, provoked by a similar feeling: that of not being able to escape.*

See below how this essay looks "unboxed":

Authors use the portrayal of characters who are somewhat trapped as a means to criticise society. Discuss the extent to which this is true.

Both Wilfred Owen's poetry, and William Shakespeare's play Macbeth represent characters who are trapped. Despite this overarching similarity, the presentation of this theme appears differently in the two works: Owen's poetry reveals the experience of being trapped as a result of manipulation regarding notions of patriotism; whereas in Macbeth the entrapment stems from the oppressive nature of normative masculinity and the inevitability of fate. Notwithstanding the two works' differing modes of communication, one being poetry and one theatre, both authors make use of tone and voice to communicate their respective messages about the nature of control and entrapment.

In both Owen's poetry and Shakespeare's play, the characters are trapped by normative social attitudes. One way this is conveyed is through the use of tone. In Owen's poem, Dulce, the poet employs a tone of excoriating irony in conveying how the soldiers are trapped by notions of patriotism. This is clear in the poem's title, which details in Latin how it is "sweet and honourable to die for one's country". This line is delivered at the start of the poem and is imbued with heavy bitterness and anger. As the poem develops, descriptions of the men who go "blind" and are "blood-shod" in a gas attack are graphically detailed; the imagery is dark and the assonance is heavy, and it is clear that the soldier's death is horrific, and not "honourable" or "sweet" at all. This is underscored through the use of plosive alliteration, revealing the power and extremity of the warfield setting through the explosiveness of the aurality of the poem itself.

Similar to Owen's poem, in Macbeth, Shakespeare uses tone to convey how the protagonist is also trapped by normative social attitudes, though here it is in reference to masculinity, rather than patriotism. At the start of act 2, Macbeth states that he "will go no farther in this thing", in reference to the proposed murder of his king. However, his wife, speaking in a contemptuous tone, tells him that he would "be a man" if he commits the murder, and that he "would be great". Through this conditional language, Shakespeare wants the audience to recognise that, though Macbeth does not want to commit the murder, the values associated with masculinity are such that he does not feel that he has a choice; he is trapped: he must commit murder or risk losing his status as a man. This creates a sense of pathos in the reader and is reinforced in the passage through the lexical field regarding bravery and juxtaposed with Macbeth being too full of "milk", like an infant or mother - incredible irony, considering how the audience are introduced to Macbeth as a "great warrior".

In both works, characters are trapped by social values and attitudes; their inability to deviate from these values are what may be interpreted as tragic by the reader and in both works may be seen as the cause of their ultimate downfall. Both works use tone to illustrate the pathos of the characters' entrapment with the intention of criticising the values of the society in which they live, and may encourage the audience to make similar reflections. In Owen's case, the tone used is more vitriolic and bitter in its representation of the trap of patriotism; whereas in Shakespeare's Macbeth, the tone shows a more cutting and cynical tone in commenting on the prison that is the normative notion of masculinity.

Thus the audience of both these works sees different facets of being trapped: one focussed on extreme anger and disillusionment; the other, a cynically tragic depth of despair at the power of normative ideas about gender as well as the fate that we all face - death. The use of tone is crucial in revealing these two highly contrasting experiences that are, nonetheless, provoked by a similar feeling: that of not being able to escape.

Example 2

Here is another example, this time focusing on Plath's poetry and Rooney's *Normal People*:

Question	*How do authors use relationships to explore themes of identity and self-worth?*
Intro ● **Titles** ● **Authors** ● **How** does an evaluation of the literary works and an analysis of the authors' choices inform an answer to the essay question?	**Intro + thesis statement:** *Both Sylvia Plath and Sally Rooney use relationships to explore the fragility of identity and self-worth. Plath's confessional poetry portrays relationships as oppressive forces that fracture identity, while Rooney's realist novel examines how interpersonal power dynamics shape and destabilise self-perception. Through their distinct authorial choices, both authors critique societal forces that constrain individual identity.*
Point: How does either/each author make an authorial choice? How does a study of these choices inform an answer to the question?	**Point:** *Both authors use tone to highlight the role of relationships in shaping their characters' identity and self-worth. In Plath's poetry, this is evident through a despairing and accusatory tone toward relationships that exacerbate the speaker's inner turmoil.*
Evidence: Give evidence of this authorial choice from Work 1.	**Evidence:** *In "Elm", the speaker laments, "I am terrified by this dark thing / That sleeps in me."*
Analysis: What are the effects of this authorial choice on readers in relation to the question?	**Analysis:** *Plath's tone is steeped in dread and resignation, with the "dark thing" metaphorically representing the oppressive effects of external relationships on the speaker's fragile sense of self. This tone, coupled with the stark imagery, underscores how the speaker feels trapped in a destructive relationship with herself and others, leading the reader to reflect on the societal forces amplifying this despair.*
Connect: How is this authorial choice in Work 1 similar to or different from an authorial choice in Work 2?	**Connect**: *Similarly, in Normal People, Rooney employs a subdued yet emotionally raw tone to depict how characters' relationships contribute to their fractured identities, though her approach is more grounded in the minutiae of everyday life.*
Evidence: Give evidence of this authorial choice from Work 2.	**Evidence**: *This is clear in chapter 8 when Connell, after his breakup with Marianne, feels a profound sense of emptiness. The reader is told how Connell "felt like he was watching his life from outside, as if he was standing beside himself, watching his body walk and speak."*
Analysis: What are the effects of this authorial choice on readers in relation to the question?	**Analysis:** *Rooney's detached tone mirrors Connell's emotional dissociation, portraying his relationship as both a source of identity and a destabilising force now that it is gone. The minimalist prose, along with the use of*

	parallelism highlighting his feelings and emotional state, conveys to the reader the understated but profound impact relationships have on his self-worth, creating a poignant critique of how societal and interpersonal expectations contribute to his identity crisis.
Compare: How are these <u>effects on readers</u> similar or different?	**Compare**: *While both Plath and Rooney use tone to highlight the effects of relationships on identity, Plath's is more overtly dramatic and introspective, immersing the reader in a confessional experience of despair. Rooney's tone, by contrast, is understated, inviting the reader to observe and empathise with the subtle, yet equally impactful, emotional disintegration of her characters.*
<u>Conclusion</u> ● **Tie back:** Link back to the thesis statement. How <u>effective</u> are these works and these authorial choices in revealing an answer to the question?	**Tie back:** *Through their distinct tones, Plath and Rooney effectively critique the role of relationships in shaping identity and self-worth. Plath's accusatory tone intensifies the critique of societal norms that fracture identity, while Rooney's subdued tone underscores the quiet devastation wrought by interpersonal dynamics. Both works, in their unique ways, illuminate the profound influence of relationships on individual self-perception.*

See below this essay "unboxed":

Both Sylvia Plath and Sally Rooney use relationships to explore the fragility of identity and self-worth. Plath's confessional poetry portrays relationships as oppressive forces that fracture identity, while Rooney's realist novel examines how interpersonal power dynamics shape and destabilise self-perception. Through their distinct authorial choices, both authors critique societal forces that constrain individual identity.

Both authors use tone to highlight the role of relationships in shaping their characters' identity and self-worth. In Plath's poetry, this is evident through a despairing and accusatory tone toward relationships that exacerbate the speaker's inner turmoil. In "Elm", the speaker laments, "I am terrified by this dark thing / That sleeps in me."Plath's tone is steeped in dread and resignation, with the "dark thing" metaphorically representing the oppressive effects of external relationships on the speaker's fragile sense of self. This tone, coupled with the stark imagery, underscores how the speaker feels trapped in a destructive relationship with herself and others, leading the reader to reflect on the societal forces amplifying this despair.

Similarly, in Normal People, Rooney employs a subdued yet emotionally raw tone to depict how characters' relationships contribute to their fractured identities, though her approach is more grounded in the minutiae of everyday life. This is clear in chapter 8 when Connell, after his breakup with Marianne, feels a profound sense of emptiness. The reader is told how Connell "felt like he was watching his life from outside, as if he was standing beside himself, watching his body walk and speak." Rooney's detached tone mirrors Connell's emotional dissociation, portraying his relationship as both a source of identity and a destabilising force now that it is gone. The

minimalist prose, along with the use of parallelism highlighting his feelings and emotional state, conveys to the reader the understated but profound impact relationships have on his self-worth, creating a poignant critique of how societal and interpersonal expectations contribute to his identity crisis.

While both Plath and Rooney use tone to highlight the effects of relationships on identity, Plath's is more overtly dramatic and introspective, immersing the reader in a confessional experience of despair. Rooney's tone, by contrast, is understated, inviting the reader to observe and empathise with the subtle, yet equally impactful, emotional disintegration of her characters.

Through their distinct tones, Plath and Rooney effectively critique the role of relationships in shaping identity and self-worth. Plath's accusatory tone intensifies the critique of societal norms that fracture identity, while Rooney's subdued tone underscores the quiet devastation wrought by interpersonal dynamics. Both works, in their unique ways, illuminate the profound influence of relationships on individual self-perception.

Example 3 (two PEACEACTs on the same question)

As you practice in preparation for the final exam, you might find that you are able to write a more extended Paper 2 essay. See the example below which is a development of example 1 above - this time with a second "PEACEACT". *Note: in this extended version, you only need one "tie-back" in the conclusion.

Question	*Authors use the portrayal of characters who are somewhat trapped as a means to criticise society. Discuss the extent to which this is true.*
Intro ● **Titles** ● **Authors** ● **How** does an evaluation of the literary works and an analysis of the authors' choices inform an answer to the essay question?	**Intro + thesis statement:** *Both Wilfred Owen's poetry, and William Shakespeare's play Macbeth represent characters who are trapped. Despite this overarching similarity, the presentation of this theme appears differently in the two works: Owen's poetry reveals the experience of being trapped as a result of manipulation regarding notions of patriotism; whereas in Macbeth the entrapment stems from the oppressive nature of normative masculinity and the inevitability of fate. Notwithstanding the two works' differing modes of communication, one being poetry and one theatre, both authors make use of tone and voice to communicate their respective messages about the nature of control and entrapment.*
Point: How does either/each author make an authorial choice? How does a study of these choices inform an answer to the question?	**Point:** *In both Owen's poetry and Shakespeare's play, the characters are trapped by normative social attitudes. One way this is conveyed is through the use of tone. In Owen's poem, Dulce, the poet employs a tone of excoriating irony in conveying how the soldiers are trapped by notions of patriotism.*
Evidence: Give evidence of this authorial choice from Work 1.	**Evidence:** *This is clear in the poem's title, which details in Latin how it is "sweet and honourable to die for one's country".*

Analysis: What are the effects of this authorial choice on readers in relation to the question?	**Analysis:** *This line is delivered at the start of the poem and is imbued with heavy bitterness and anger. As the poem develops, descriptions of the men who go "blind" and are "blood-shod" in a gas attack are graphically detailed; the imagery is dark and the assonance is heavy, and it is clear that the soldier's death is horrific, and not "honourable" or "sweet" at all. This is underscored through the use of plosive alliteration, revealing the power and extremity of the warfield setting through the explosiveness of the aurality of the poem itself.*
Connect: How is this <u>authorial choice</u> in Work 1 similar to or different from an authorial choice in Work 2?	**Connect**: *Similar to Owen's poem, in Macbeth, Shakespeare uses tone to convey how the protagonist is also trapped by normative social attitudes, though here it is in reference to masculinity, rather than patriotism.*
Evidence: Give evidence of this authorial choice from Work 2.	**Evidence**: *At the start of act 2, Macbeth states that he "will go no farther in this thing", in reference to the proposed murder of his king. However, his wife, speaking in a contemptuous tone, tells him that he would "be a man" if he commits the murder, and that he "would be great".*
Analysis: What are the effects of this authorial choice on readers in relation to the question?	**Analysis:** *Through this conditional language, Shakespeare wants the audience to recognise that, though Macbeth does not want to commit the murder, the values associated with masculinity are such that he does not feel that he has a choice; he is trapped: he must commit murder or risk losing his status as a man. This creates a sense of pathos in the reader and is reinforced in the passage through the lexical field regarding bravery and juxtaposed with Macbeth being too full of "milk", like an infant or mother - incredible irony, considering how the audience are introduced to Macbeth as a "great warrior".*
Compare: How are these <u>effects on readers</u> similar or different?	**Compare**: *In both works, characters are trapped by social values and attitudes; their inability to deviate from these values are what may be interpreted as tragic by the reader and in both works may be seen as the cause of their ultimate downfall. Both works use tone to illustrate the pathos of the characters' entrapment with the intention of criticising the values of the society in which they live, and may encourage the audience to make similar reflections. In Owen's case, the tone used is more vitriolic and bitter in its representation of the trap of patriotism; whereas in Shakespeare's Macbeth, the tone is more cutting and cynical in commenting on the prison that is the normative notion of masculinity.*
Point 2: How does each author make an authorial choice? How does a study of these choices inform an answer to the question?	**Point:** *In addition to tone, a further feature that both authors use to communicate a sense of entrapment is that of voice and point of view. Specifically, in Owen's poetry, the poetic voice is presented as a first person observer, bitter with anger and disillusionment.*
Evidence: Give evidence of this authorial choice from Work 1.	**Evidence:** This is pronounced in the second stanza where the poetic voice describes how he "saw a man drowning" and "[plunging] at [him], guttering, choking, drowning".

Analysis: What are the effects of this authorial choice on readers in relation to the question?	**Analysis:** Here, the close first person narration of the scene reveals the immediacy, brutality and terrifying grotesqueness of the experience, which is underscored with the repetition of diction in the present participle: "guttering, choking, drowning". It is this immediate terror which acts as a vise, trapping the poetic voice in a constant present-tense horror of a scene which has been caused by the propaganda and the "old lie" of nationalistic messaging. This is underscored in the final lines where the poetic voice changes to address the reader directly in the second person, and an explicit condemnation of society is provided as we are told that the idea from the title - that it is "sweet to die for one's country" - is a "lie".
Connect: How is this authorial choice in Work 1 similar to or different from an authorial choice in Work 2?	**Connect:** *Similarly, the narrative voice is seen to play a significant role in the experience of entrapment by the protagonist in Macbeth. This is seen powerfully through Macbeth's soliloquies.*
Evidence: Give evidence of this authorial choice from Work 2.	**Evidence:** *Notably amongst these is his perspective in Act 5 scene 5, where he receives news of his wife's death. Ruminating on this event, he muses that "she should have died hereafter": the prison of her - and all our - fates is inescapable; no matter how long we wait, as represented in his metaphor of "tomorrow and tomorrow and tomorrow", we will never avoid it.*
Analysis: What are the effects of this authorial choice on readers in relation to the question?	**Analysis:** *This extreme first person pessimism reveals how there is no escape, and we are all completely trapped - including the audience. The treatment of what should be the tragedy of his wife's death is shown with such pessimism to powerfully highlight the extent of this dark emotion, which is further illustrated through the repetition of the metaphor of "tomorrow" to represent the future - it does not matter how long we wait: there is no exit from this incarceration that is our death.*
Compare: How are these effects on readers similar or different?	**Compare:** *The effect of this use of the first person is brutal in both cases: in Owen's work, the terror appears both visceral and horrific; likewise, the experience of first-person entrapment in Macbeth is terrifying. But, arguably, in Macbeth this perspective may affect the audience in a much darker way. In the absence of a recognisable reaction from Macbeth about his wife, there appears to be a complete lack of human emotion and, instead, total resignation to the event. At least the voice of Owen's poem feels anger; Macbeth seems to feel nothing at all. Perhaps this is more tragic.*
Tie back: Link back to the thesis statement. How effective are these works and these authorial choices in revealing an answer to the question?	**Tie back:** *Thus the audience of both these works sees different facets of being trapped: one focussed on extreme anger and disillusionment; the other, a cynically tragic depth of despair at the fate we all face - death. The use of tone and voice are crucial in revealing these two highly contrasting experiences that are, nonetheless, provoked by a similar feeling: that of not being able to escape.*

Authors use the portrayal of characters who are somewhat trapped as a means to criticise society. Discuss the extent to which this is true.

Both Wilfred Owen's poetry, and William Shakespeare's play *Macbeth* represent characters who are trapped. Despite this overarching similarity, the presentation of this theme appears differently in the two works: Owen's poetry reveals the experience of being trapped as a result of manipulation regarding notions of patriotism; whereas in *Macbeth* the entrapment stems from the oppressive nature of normative masculinity and the inevitability of fate. Notwithstanding the two works' differing modes of communication, one being poetry and one theatre, both authors make use of tone and voice to communicate their respective messages about the nature of control and entrapment.

In both Owen's poetry and Shakespeare's play, the characters are trapped by normative social attitudes. One way this is conveyed is through the use of tone. In Owen's poem, Dulce, the poet employs a tone of excoriating irony in conveying how the soldiers are trapped by notions of patriotism. This is clear in the poem's title, which details in Latin how it is "sweet and honourable to die for one's country". This line is delivered at the start of the poem and is imbued with heavy bitterness and anger. As the poem develops, descriptions of the men who go "blind" and are "blood-shod" in a gas attack are graphically detailed; the imagery is dark and the assonance is heavy, and it is clear that the soldier's death is horrific, and not "honourable" or "sweet" at all. This is underscored through the use of plosive alliteration, revealing the power and extremity of the warfield setting through the explosiveness of the aurality of the poem itself.

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In both works, characters are trapped by social values and attitudes; their inability to deviate from these values are what may be interpreted as tragic by the reader and in both works may be seen as the cause of their ultimate downfall. Both works use tone to illustrate the pathos of the characters' entrapment with the intention of criticising the values of the society in which they live, and may encourage the audience to make similar reflections. In Owen's case, the tone used is more vitriolic and bitter in its representation of the trap of patriotism; whereas in Shakespeare's Macbeth, the tone shows a more cutting and cynical tone in commenting on the prison that is the normative notion of masculinity.

In addition to tone, a further feature that both authors use to communicate a sense of entrapment is that of voice and point of view. Specifically, in Owen's poetry, the poetic voice is presented as a first person observer, bitter with anger and disillusionment. This is pronounced in the second stanza where the poetic voice describes how he "saw a man drowning" and "[plunging] at [him],

guttering, choking, drowning". Here, the close first person narration of the scene reveals the immediacy, brutality and terrifying grotesqueness of the experience, which is underscored with the repetition of diction in the present participle: "guttering, choking, drowning". It is this immediate terror which acts as a vise, trapping the poetic voice in a constant present-tense horror of a scene which has been caused by the propaganda and the "old lie" of nationalistic messaging. This is underscored in the final lines where the poetic voice changes to address the reader directly in the second person, and an explicit condemnation of society is provided as we are told that the idea from the title - that "it is sweet to die for one's country" - is a "lie".

Similarly, the narrative voice is seen to play a significant role in the experience of entrapment by the protagonist in *Macbeth*. This is seen powerfully through Macbeth's soliloquies. Notably amongst these is his perspective in Act 5 scene 5, where he receives news of his wife's death. Ruminating on this event, he muses that "she should have died hereafter": the prison of her - and all our - fates is inescapable; no matter how long we wait, as represented in his metaphor of "tomorrow and tomorrow and tomorrow", we will never avoid it. This extreme first person pessimism reveals how there is no escape, and how we are all completely trapped - including the audience. The treatment of what should be the tragedy of his wife's death is shown with such pessimism to powerfully highlight the extent of this dark emotion, which is further illustrated through the repetition of the metaphor of "tomorrow" to represent the future - it does not matter how long we wait: there is no exit from this incarceration that is our death.

The effect of this use of the first person is brutal in both cases: in Owen's work, the terror appears both visceral and horrific; likewise, the experience of first-person entrapment in Macbeth is terrifying. But, arguably, in Macbeth this perspective may affect the audience in a much darker way. In the absence of a recognisable reaction from Macbeth about his wife, there appears to be a complete lack of human emotion and, instead, total resignation to the event. At least the voice of Owen's poem feels anger; Macbeth seems to feel nothing at all. Perhaps this is more tragic.

Thus the audience of both these works sees different facets of being trapped: one focussed on extreme anger and disillusionment; the other, a cynically tragic depth of despair at the fate we all face - death. The use of tone and voice are crucial in revealing these two highly contrasting experiences that are, nonetheless, provoked by a similar feeling: that of not being able to escape.

Your turn

Now you try it! Practise the PEACEACT structure below:
Work #1: *Medea*
Work #2: *Othello*

Question	How do two of the works you have studied portray the struggle to be understood?
Texts and ideas	*Medea* and Othello - Alienation and rejection by normative society - "Othering" - race, ethnicity, gender
Thesis statement: How does an evaluation of the literary works and an analysis of the authors' choices inform an answer to the essay question?	**Thesis statement:** *Both Medea by Euripides and Othello by Shakespeare portray the struggle to be understood as a reflection of their protagonists' alienation and societal rejection. Medea's marginalized status as a foreigner and Othello's as a racialised other and "Moor" create the conditions for their isolation, while their emotional volatility exacerbates their inability to communicate effectively with others. Through dramatic irony, monologues, and manipulative secondary characters, both plays critique the societal prejudices and personal flaws that prevent true understanding.*
Point: How does each author make an authorial choice? How does a study of these choices inform an answer to the question?	**Point:**
Evidence: Give evidence of this authorial choice from Work 1.	**Evidence:**
Analysis: What are the effects of this authorial choice on readers?	**Analysis:**
Connect: How is this authorial choice in Work 1 similar to or different from an authorial choice in Work 2?	**Connect:**
Evidence: Give evidence of this authorial choice from Work 2.	**Evidence**:
Analysis: What are the effects of this authorial choice on readers?	**Analysis:**
Compare: How are these effects on readers similar or different?	**Compare:**

 	
Tie back: Link back to the thesis statement. How effective are these works and these authorial choices in revealing an answer to the question?	**Tie back:**

Question	*Writers can sometimes present their ideas in <u>unusual and thought-provoking ways</u>. How and to what effect has this been shown in two of the works that you have studied?*
Texts and ideas	
Thesis statement: How does an evaluation of the literary works and an analysis of the authors' choices inform an answer to the essay question?	**Thesis statement:**
Point: How does each author make an authorial choice? How does a study of these choices inform an answer to the question?	**Point:**
Evidence: Give evidence of this authorial choice from Work 1.	**Evidence:**
Analysis: What are the effects of this authorial choice on readers?	**Analysis:**
Connect: How is this authorial choice in Work 1 similar to or different from an authorial choice in Work 2?	**Connect:**
Evidence: Give evidence of this authorial choice from Work 2.	**Evidence:**
Analysis: What are the effects of this authorial choice on readers?	**Analysis:**

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Compare/Contrast: How are these effects on readers similar or different?	**Compare**:
Tie back: Link back to the thesis statement. How effective are these works and these authorial choices in revealing an answer to the question?	**Tie back:**

Question	In works of literature, writers often explore societal issues such as discrimination, poverty, or privilege. Discuss how issues such as these have been presented in two works that you have studied.
Texts and ideas	
Thesis statement: How does an evaluation of the literary works and an analysis of the authors' choices inform an answer to the essay question?	
Point: How does each author make an authorial choice? How does a study of these choices inform an answer to the question?	
Evidence: Give evidence of this authorial choice from Work 1.	
Analysis: What are the effects of this authorial choice on readers?	
Connect: How is this authorial choice in Work 1 similar to or different from an authorial choice in Work 2?	

Evidence: Give evidence of this authorial choice from Work 2.	
Analysis: What are the effects of this authorial choice on readers?	
Compare/Contrast: How are these effects on readers similar or different?	
Tie back: Link back to the thesis statement. How effective are these works and these authorial choices in revealing an answer to the question?	

Question	*Villainous forces and/or villains in 2 literary works*
Thesis statement: How does an evaluation of the literary works and an analysis of the authors' choices inform an answer to the essay question?	**Thesis statement:**
Point: How does each author make an authorial choice? How does a study of these choices inform an answer to the question?	**Point:**
Evidence: Give evidence of this authorial choice from Work 1.	**Evidence:**
Analysis: What are the effects of this authorial choice on readers?	**Analysis:**
Connect: How is this authorial choice in Work 1 similar to or different from an authorial choice in Work 2?	**Connect:**

Evidence: Give evidence of this authorial choice from Work 2.	**Evidence**:
Analysis: What are the effects of this authorial choice on readers?	**Analysis:**
Compare: How are these effects on readers similar or different?	**Compare**:
Tie back: Link back to the thesis statement. How effective are these works and these authorial choices in revealing an answer to the question?	**Tie back:**