



5 STEPS TO A 100% ESSAY

! YOUR ESSAY MUST MEET ALL THE CRITERIA FOR THE INTRODUCTION, BODY PARAGRAPHS, AS WELL AS CONCLUSION; OTHERWISE, YOUR ESSAY WILL NOT BE MARKED! !



! COMPLETE THE COVER LIST BELOW TO ENSURE YOU HAVE MET ALL THE CRITERIA !

Cover Checklist- ✓ Tick Each Section When Complete.

- ☒ PREP STEP - Make a copy of this document.
- ☒ PREP STEP - Share your essay outline template with your tutor.
- ☒ PREP STEP - Copy and paste the link for your essay outline into your study system.
- ☒ STEP 1 - Outline your 100% essay - **START WITH THE CONCLUSION & WORK BACKWARDS**
- ☒ STEP 2 - Use the TTECEA checklist for details
- ☒ STEP 3 - Revise your essay - check for coherence & cohesion, redundant repetition, clarity, vocabulary, etc.
- ☒ STEP 4 - Edit your essay.
- ☒ STEP 5 - Put your essay together as one complete piece.

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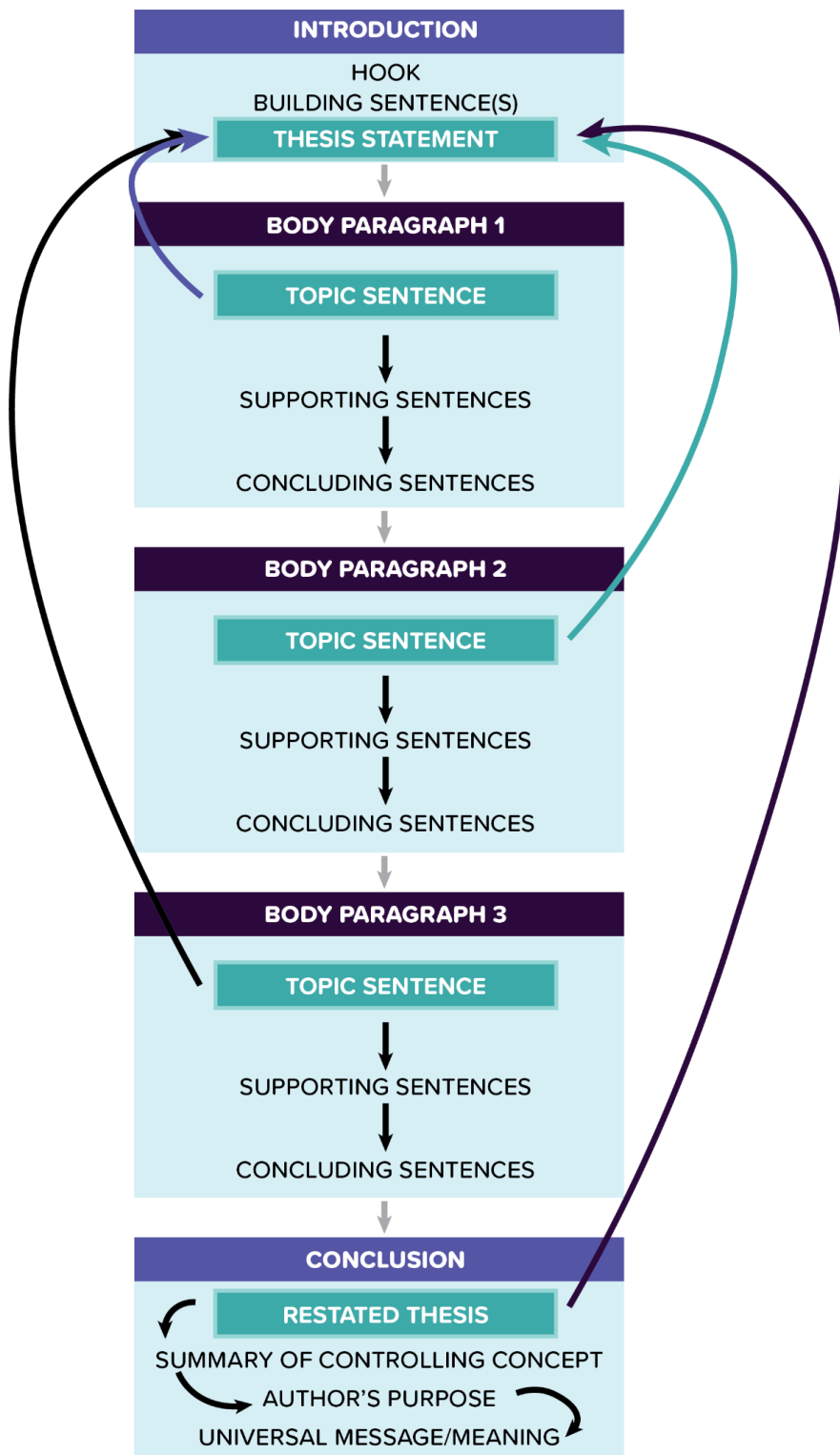
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100% ESSAY STRUCTURE OVERVIEW







STEP 1: OUTLINING - Complete Your 100% Essay Outline

Criteria	Status	INTRODUCTION - Do not make this too detailed.
Hook AO1 <div>quote ▾</div>	<div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete)	In a world where distinguishing truth from falsehood is increasingly difficult, the pursuit of truth is, in fact, a timeless struggle that has endured through the ages.
Building sentence(s) AO3 <div><input type="checkbox"/> counter-argument</div> <div>OR</div> <div><input checked="" type="checkbox"/> some contextual info</div>	<div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete)	For example, during the Early Modern Period, when Shakespeare wrote his plays, the debate about appearance and reality was raging, with political philosopher Niccolo Machiavelli a controversial figure, at the centre of this debate. He believed that honour and glory were the most important goals, even if achieving them required committing immoral acts.
Thesis statement AO1 <div><input checked="" type="checkbox"/> key idea 1</div> <div><input checked="" type="checkbox"/> key idea 2</div> <div><input type="checkbox"/> key idea 3</div>	<div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete)	In the play, appearance versus reality is arguably the central theme, serving as a lens through which Shakespeare invites us to view all events and which pervades the entire play through its antithetical structure.
Criteria	Status	BODY PARAGRAPH 1 - only focus on KEY IDEA #1
WHAT? Topic sentence AO1 <div><input checked="" type="checkbox"/> key idea 1</div>	<div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete)	At just ten lines long, the opening scene serves as a prologue that establishes the story's foreboding tone, provides the audience with a glimpse of the story's world of war and violence, but most importantly, perhaps, draws the audience's attention to the underlying theme of appearance versus reality.
HOW? Supporting sentences AO2 <div><input checked="" type="checkbox"/> terminology</div> <div><input checked="" type="checkbox"/> evidence</div> <div><input checked="" type="checkbox"/> close analysis</div> <div><input checked="" type="checkbox"/> effects*</div>	<div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete)	As Shakespeare often does, he concludes the opening scene with a rhyming couplet - 'fair is foul and foul is fair / Hover through the fog and filthy air' - that also combines numerous other techniques such as alliteration and chiasmus, not just to enhance the poetic quality of the language, but to highlight the ideas contained within the words themselves. For example, the repetition of the fricative /f/ sound in 'fair... foul... foul... fair' creates a sense of friction and harshness that complements the foreboding tone of the play; however, the alliteration also draws the audience's attention to the meanings of the words 'fair' and 'foul', perhaps in an attempt to make the audience consider their meanings and impact on the play. In particular, the adjective 'fair' can convey several different meanings, such as 'good', 'just' and





		<p>'beautiful', while, conversely, the adjective 'foul' can mean 'wicked', 'immoral', or 'bad'; additionally, by employing the verb 'is', Shakespeare equates 'good' and 'bad', thus setting up a paradox by suggesting the two antithetical concepts are effectively equivalents of each other. Furthermore, by combining alliteration, and antithesis with chiasmus, Shakespeare appears to be suggesting that not only are the antithetical ideas of 'good' and 'bad' equivalents of each other, but they are, perhaps, a mirror image of each other. Consequently, the audience may come to understand that they are being introduced to a world where, nothing is quite what it seems; morality is inverted, and the line between 'good' and 'bad' is almost completely blurred.</p>
<p>WHY? Concluding sentence(s) AO2/AO3</p> <p><input checked="" type="checkbox"/> author's purpose</p> <p><input checked="" type="checkbox"/> (final thought / context about the key idea)</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>Therefore, because Shakespeare introduces these concepts so early in the play, he could be compelling the audience to view all the events that follow in the play through this same lens: in other words, not to take anything that happens at face value.</p>
Criteria	Status	BODY PARAGRAPH 2 - only focus on KEY IDEA #2
<p>WHAT? Topic sentence AO1</p> <p><input checked="" type="checkbox"/> key-idea-2</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>In the immediately following scene, Shakespeare gives the audience their first opportunity to consider the theme of appearance versus reality in the context of war, heroism and kingship.</p>
<p>HOW? Supporting sentences AO2</p> <p><input checked="" type="checkbox"/> terminology</p> <p><input checked="" type="checkbox"/> evidence</p> <p><input checked="" type="checkbox"/> close-analysis</p> <p><input checked="" type="checkbox"/> effects^a</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>Act one, scene two begins with the stage direction 'alarum within', which signifies an alarm, sounded by drums and/or trumpets off-stage that was often used to indicate the start of a battle. In this case, it serves to reinforce another central theme - the violent struggle for power and the consequences of unchecked ambition, further emphasised by the introduction to the play's leitmotif, blood. It is in this scene that we are first introduced to Macbeth; however, via the testimony of the 'bleeding Captain', rather than directly. One possible reason why Shakespeare chooses this method to introduce Macbeth may be to emphasise Macbeth's heroics in battle as well as the standing that gives him in his society; Shakespeare would not have been able to achieve both these goals so efficiently had he chosen, instead, to show the audience Macbeth defeating Macdonwald in battle. The audience learns that the battle was 'doubtful', until Macbeth 'faced the slave', thus we learn that it was Macbeth who</p>





		made the difference in the battle and defeated the enemy for Scotland. What follows is an almost hyperbolic description of Macbeth's heroics; Duncan calls him 'valiant cousin, worthy gentleman'; the Captain compares Macbeth to an eagle versus sparrows or a lion versus a hare, while Ross makes a mythological comparison to 'Bellona's bridegroom', almost deifying his achievements and abilities. The result is that the audience is left with no doubt as to the reputation Macbeth has acquired within his community as well as the respect and esteem he has earned from his peers. However, because Shakespeare has already compelled the audience to question the events we see, it appears as though he wants us to question whether or not the qualities we see Macbeth being praised for are truly worth being 'lauded'; Shakespeare essentially presents Macbeth as a man capable of extreme violence and his society as one that validates and praises such violence.
<p>WHY? Concluding sentence(s) AO2/AO3</p> <p><input type="checkbox"/> author's purpose</p> <p><input checked="" type="checkbox"/> (final thought / context about the key idea)</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	However, the irony here is that the qualities Duncan praises him for are the very same qualities that create a 'vaulting ambition' in Macbeth, leading the Duncan's own assassination.
Criteria	Status	BODY PARAGRAPH 3 - only focus on KEY IDEA #3
<p>WHAT? Topic sentence AO1</p> <p><input type="checkbox"/> key idea 3</p>	<p>Not started ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	
<p>HOW? Supporting sentences AO2</p> <p><input type="checkbox"/> terminology</p> <p><input type="checkbox"/> evidence</p> <p><input type="checkbox"/> close analysis</p> <p><input type="checkbox"/> effects*</p>	<p>Not started ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	





<p><u>WHY? Concluding sentence(s) AO2/AO3</u></p> <p><input type="checkbox"/> author's purpose</p> <p><input type="checkbox"/> (final thought / context about the key idea)</p>	<p>Not started ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	
Criteria	Status	CONCLUSION - <u>CRUCIAL!</u>
<p><u>Restated thesis AO1</u></p> <p>(Re-write your thesis statement in different words.)</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>In conclusion, it should be noted that the theme of appearance versus reality is arguably the play's central theme, that Shakespeare introduces in the very first scene, but which also pervades the entire play, right up to its conclusion.</p>
<p><u>Summary of controlling concept AO1</u></p> <p>How does your thesis link to the central theme of the text?</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>Macbeth explores the idea that things are not always what they seem, and the tragedy of the play is that the protagonists frequently struggle to distinguish between what is real and what is an illusion, what is 'fair' and what is 'foul', therefore fooling themselves into chasing what is ultimately 'foul'.</p>
<p><u>Summary of author's central purpose AO1/AO3</u></p> <p>How does the controlling concept reflect the MAIN reason that the author wrote the text?</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>However, Terry Eagleton suggests that tragedy is also 'a refuse dump for socially undesirable emotions, or at least a retraining programme', that gives the audience an avenue to express or release pent-up frustration at the political status quo, without resorting violence, such as assassinations of the king. Another perspective is a medieval definition of tragedy that suggests a Christian moral; the audience is encouraged to scorn transient, earthly pleasures and glories, such as ambition and status that Macbeth and his wife erroneously chase. However, in his book <i>Defence of Poetry</i>, Sir Phillip Sidney (1578) suggests that tragedy is a didactic form, meaning it teaches morals just as the medieval notion does; Sidney also suggests that tragedy lays bare the corruption that rulers and statesmen may attempt to conceal. If we take this perspective, we can actually see the play of Macbeth as an internal exploration of the methods, such as murder and deception, that rulers and statesmen use to acquire power and status, as epitomised by Lady Macbeth's simile, 'Act like the innocent flower, but be the serpent under't'. In particular, the deceptive strategies Macbeth employs appear to reflect Niccolo Machiavelli's ideas from his infamous treatise, <i>The Prince</i>, where he states that, for a ruler, the most important good to aim for was honour and glory. Machiavelli also stated that the</p>





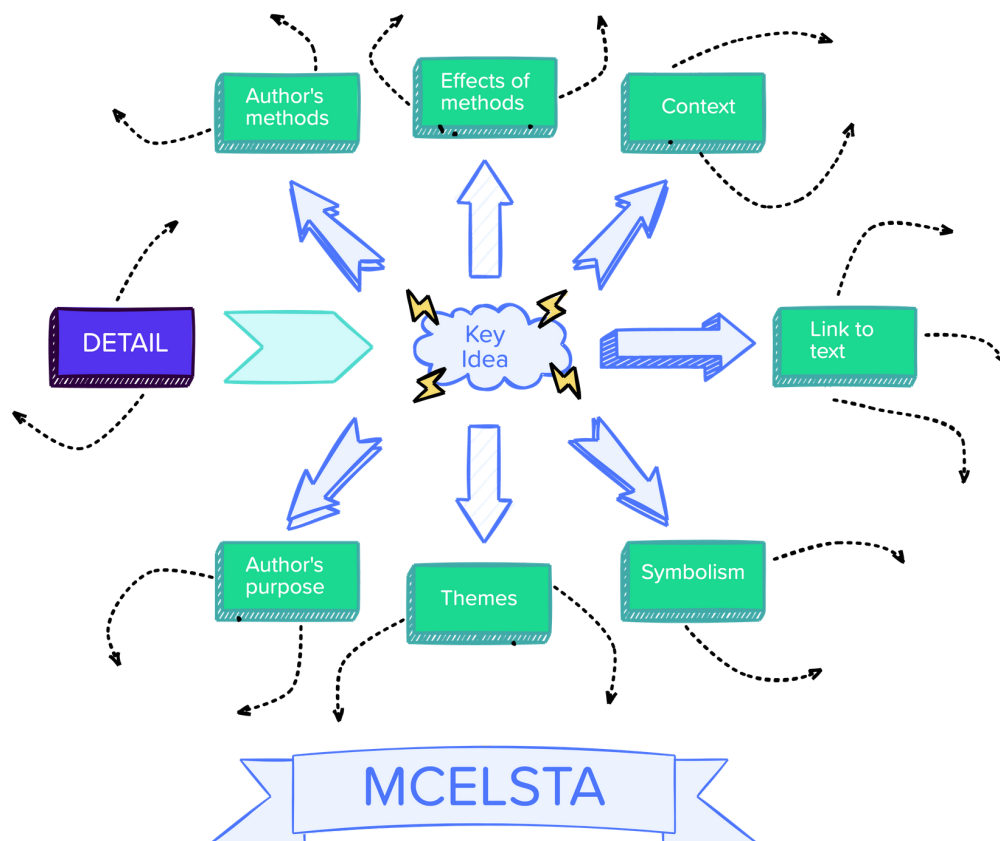
		ruler in question should be prepared to adapt to the situation at hand, even if this involved immoral acts; to rule wisely, according to Machiavelli, there was no necessity to be virtuous.
Universal message AO1 (What is the MAIN message of the text? Focus on the end.)	<div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete)	Ultimately, however, the play can be seen as a cautionary tale that not only criticises Machiavelli's ideas, but also explores the idea that we should be careful about what we wish for, because what we think is 'fair' may actually be 'foul' and what we think is 'foul' may actually be 'fair'.



STEP 2: ADDING DETAIL-Complete the *TTECEA* Checklist for Detail

1. To achieve a grade 9 level of detail, ensure that you link your key idea in each of your body paragraphs to as many of the elements of the *TTECEA* mnemonic as possible (aim to write about 650-950 words maximum for the entire essay)
2. You do not need to have each of the *TTECEA* elements in each paragraph, but make sure you have all of them in the entirety of your essay.
3. Each item on the checklist should only have 2 main purposes:
 - a. **to link to your key idea in each paragraph**
 - b. **and support your argument.**

- ✓ **TOPIC SENTENCE:** Introduce the key idea of your body paragraph.
- ✓ **TECHNIQUE:** Select a key technique the author uses (one you can explore in detail, eg, metaphor, simile, etc).
- ✓ **EVIDENCE:** EMBED a quote to back up your ideas.
- ✓ **CLOSE ANALYSIS:** Break the technique into smaller pieces, zoom in and analyse them PERCEPTIVELY.
- ✓ **EFFECTS ON THE READER*:** Explore what the author's method makes us focus on, feel (emotionally) or think.
- ✓ **AUTHOR'S PURPOSE:** Explore why the might want to make us feel a certain way about certain ideas.





STEP 3: REVISING - Revise Your Essay

Ensure you have revised the following aspects of your essay:







- ☒ Removed/replaced ALL redundant repetition.
- ☒ Replaced ALL instances of the word 'shows' with more accurate and specific verbs for inferring effects of the author's methods (check toolkit).
- ☒ Revised essay for coherence: are the ideas in each of the paragraphs clearly connected to each other?
- ☒ Revised essay for cohesion: check the toolkit for help.
- ☒ Removed all instances of the following words and replace them with specific details of the topics you are exploring:
 - How
 - Shows
 - Some
 - Something
 - Thing
 - This
 - Way
 - What
- ☒ Your vocabulary is academic – no informal language unless quoting directly.
- ☒ Revised essay for clarity – is your essay easy to read? Ask a peer to read it and give you feedback.





STEP 4: EDITING - Edit Your Essay

Ensure you have edited the following aspects of spelling, punctuation, and grammar:

- ☒ All words are spelt correctly.
- ☒ All sentences and names begin with a capital  see guidelines below 
- ☒ All sentences end with a full stop.
- ☒  No sentences are separated with a comma  
- ☒ I used a comma  the following words or phrases:
 - for example,
 - however
- ☒ I have used ellipses to indicate missing words in quotes.
- ☒ I have used at least one semi-colon to separate or join closely related sentences:
 - The language paper focuses on various forms of writing; the literature paper focuses primarily on academic essay writing.
 - There are five keys to a grade 9 essay: structure, conceptualisation, context, detail, and convincing evidence.
- ☒ I have used a colon to introduce a quote, phrase, word, etc.

HOW TO REMEMBER CAPITALS - **ABLE PRINTS**:

- **Abbreviations: U.K., USA, UAE**
- **Beginnings of sentences: Nobody** saw it coming.
- **Languages: French, Spanish, Italian, Arabic,**
- **Emphasis - I LOVE CHEESE!** (avoid this)

- **Places: Africa, Mecca, London, Zimbabwe**
- **Religions and words related to them: Islam/Muslim, Christianity/Christian, Judaism/Jewish, Hinduism/Hindu**
- **I, as in me**
- **Names (specific) of people, places, businesses, e.g., Shakespeare, Apple, London.**
- **Titles of books, movies, or programmes, e.g., The Lion King, Macbeth,**
- **Special days: Eid, Christmas, Diwali**

SPAG RULES

<https://www.grammarly.com/blog/category/handbook/>





STEP 5: COMPLETE - Put Your Essay Together as One Complete Piece

In a world where distinguishing truth from falsehood is increasingly difficult, the pursuit of truth is, in fact, a timeless struggle that has endured through the ages. For example, during the Early Modern Period, when Shakespeare wrote his plays, the debate about appearance and reality was raging, with political philosopher Niccolo Machiavelli a controversial figure, at the centre of this debate. He believed that honour and glory were the most important goals, even if achieving them required committing immoral acts. In the play, appearance versus reality is arguably the central theme, serving as a lens through which Shakespeare invites us to view all events and which pervades the entire play through its antithetical structure.

At just ten lines long, the opening scene serves as a prologue that establishes the story's foreboding tone, provides the audience with a glimpse of the story's world of war and violence, but most importantly, perhaps, draws the audience's attention to the underlying theme of appearance versus reality. As Shakespeare often does, he concludes the opening scene with a rhyming couplet - 'fair is foul and foul is fair / Hover through the fog and filthy air' - that also combines numerous other techniques such as alliteration and chiasmus, not just to enhance the poetic quality of the language, but to highlight the ideas contained within the words themselves. For example, the repetition of the fricative /f/ sound in 'fair... foul... foul... fair' creates a sense of friction and harshness that complements the foreboding tone of the play; however, the alliteration also draws the audience's attention to the meanings of the words 'fair' and 'foul', perhaps in an attempt to make the audience consider their meanings and impact on the play. In particular, the adjective 'fair' can convey several different meanings, such as 'good', 'just' and 'beautiful', while, conversely, the adjective 'foul' can mean 'wicked', 'immoral', or 'bad'; additionally, by employing the verb 'is', Shakespeare equates 'good' and 'bad', thus setting up a paradox by suggesting the two antithetical concepts are effectively equivalents of each other. Furthermore, by combining alliteration, and antithesis with chiasmus, Shakespeare appears to be suggesting that not only are the antithetical ideas of 'good' and 'bad' equivalents of each other, but they are, perhaps, a mirror image of each other. Consequently, the audience may come to understand that they are being introduced to a world where, nothing is quite what it seems; morality is inverted, and the line between 'good' and 'bad' is almost completely blurred. Therefore, because Shakespeare introduces these concepts so early in the play, he could be compelling the audience to view all the events that follow in the play through this same lens: in other words, not to take anything that happens at face value.

In the immediately following scene, Shakespeare gives the audience their first opportunity to consider the theme of appearance versus reality in the context of war, heroism and kingship. Act one, scene two begins with the stage direction 'alarum within', which signifies an alarm, sounded by drums and/or trumpets off-stage that was often used to indicate the start of a battle. In this case, it serves to reinforce another central theme - the violent struggle for power and the consequences of unchecked ambition, further emphasised by the introduction to the play's leitmotif, blood. It is in this scene that we are first introduced to Macbeth; however, via the testimony of the 'bleeding Captain', rather than directly. One possible reason why Shakespeare chooses this method to introduce Macbeth may be to emphasise Macbeth's heroics in battle as well as the standing that gives him in his society; Shakespeare would not have been able to achieve both these goals so efficiently had he chosen, instead, to show the audience Macbeth defeating Macdonwald in battle. The audience learns that the battle was 'doubtful', until Macbeth 'faced the slave', thus we learn that it was Macbeth who made the difference in the battle and defeated the enemy for Scotland. What follows is an almost hyperbolic description of Macbeth's heroics; Duncan calls him 'valiant cousin, worthy gentleman'; the Captain compares Macbeth to an eagle versus sparrows or a lion versus a hare, while Ross makes a mythological comparison to 'Bellona's bridegroom', almost deifying his achievements and abilities. The result is that the audience is left with no doubt as to the reputation Macbeth has acquired within his community as well as the respect and esteem





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In conclusion, it should be noted that the theme of appearance versus reality is arguably the play's central theme, that Shakespeare introduces in the very first scene, but which also pervades the entire play, right up to its conclusion. Macbeth explores the idea that things are not always what they seem, and the tragedy of the play is that the protagonists frequently struggle to distinguish between what is real and what is an illusion, what is 'fair' and what is 'foul', therefore fooling themselves into chasing what is ultimately 'foul'. However, Terry Eagleton suggests that tragedy is also 'a refuse dump for socially undesirable emotions, or at least a retraining programme', that gives the audience an avenue to express or release pent-up frustration at the political status quo, without resorting to violence, such as assassinations of the king. Another perspective is a medieval definition of tragedy that suggests a Christian moral; the audience is encouraged to scorn transient, earthly pleasures and glories, such as ambition and status that Macbeth and his wife erroneously chase. However, in his book *Defence of Poetry*, Sir Phillip Sidney (1578) suggests that tragedy is a didactic form, meaning it teaches morals just as the medieval notion does; Sidney also suggests that tragedy lays bare the corruption that rulers and statesmen may attempt to conceal. If we take this perspective, we can actually see the play of Macbeth as an internal exploration of the methods, such as murder and deception, that rulers and statesmen use to acquire power and status, as epitomised by Lady Macbeth's simile, 'Act like the innocent flower, but be the serpent under't'. In particular, the deceptive strategies Macbeth employs appear to reflect Niccolo Machiavelli's ideas from his infamous treatise, *The Prince*, where he states that, for a ruler, the most important good to aim for was honour and glory. Machiavelli also stated that the ruler in question should be prepared to adapt to the situation at hand, even if this involved immoral acts; to rule wisely, according to Machiavelli, there was no necessity to be virtuous. Ultimately, however, the play can be seen as a cautionary tale that not only criticises Machiavelli's ideas, but also explores the idea that we should be careful about what we wish for, because what we think is 'fair' may actually be 'foul' and what we think is 'foul' may actually be 'fair'.

