



SETTING

! 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.

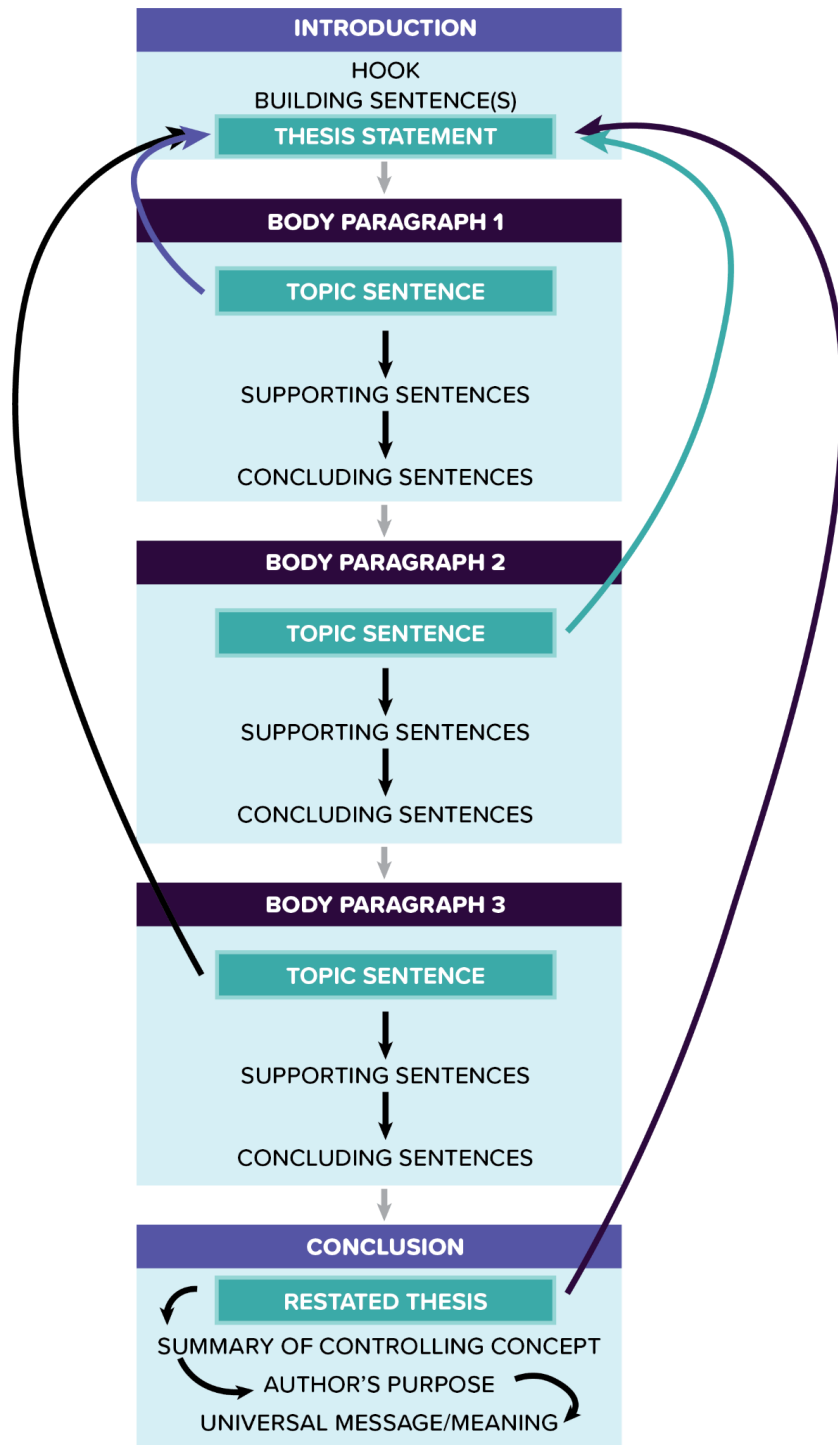
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100% ESSAY STRUCTURE OVERVIEW







ESSAY PLAN

I. Introduction

- A. Briefly mention the violent incidents and significant events during the time Kelly was writing DNA
- B. Introduce themes of violence, fear, crime, and human nature in the play
- C. State the main argument: Kelly's strategic use of intentionally generalised settings and symbolic spaces underscores the universality of the play's themes, effectively eliciting a range of emotional responses from the reader and compelling them to confront the unsettling nature of violence and crime that permeates human society

II. Intentionally generalised settings

- A. Choice of locations: A Street, A Field, A Wood
- B. Universality and sense of commonality
- C. Familiarity and emotions of unease and discomfort
- D. Examples from the text (Jan and Mark in A Street, characters in A Wood)

III. Three distinct settings

- A. A Street - secrecy and tension
- B. A Field - vulnerability and personal struggles
- C. A Wood - darkness, danger, and dread
- D. Repetitive scene structure and reinforcement of themes
- E. Examples from the text (Jan and Mark's dialogue, Leah and Phil's conversation, the murder of Adam)

IV. Deliberate omission of specific time and location details

- A. Universal appeal and emotional impact
- B. Symbolic spaces and cultural/literary references (Shakespeare, Golding)
- C. Minimalist staging and imaginative interpretations
- D. Focus on dialogue and emotional journey of characters
- E. Example from the text (Leah's reflection on their actions)

V. Conclusion

- A. Restate the main argument
- B. Recap the use of intentionally generalised settings and symbolic spaces
- C. Kelly's intention to confront readers with the unsettling nature of violence and crime
- D. Mention Kelly's comments on his characters and reasons for writing DNA
- E. End with the moral question posed by the play





STEP 1: OUTLINING - Complete Your 100% Essay Outline

Criteria	Status	INTRODUCTION - Do not make this too detailed.
<u>Hook AO1</u> fact/statistic ▾	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	During the time Kelly was writing DNA, the world was witnessing violent incidents such as civilian attacks, invasions, occupations, wars, rebellions, and torture.
<u>Building sentence(s) AO3</u> <input type="checkbox"/> counter-argument OR <input checked="" type="checkbox"/> some contextual info	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	Significant events included the 9/11 attacks on US soil, which killed nearly 3,000 people, and the 7/7 London transport network bombings that resulted in the deaths of 52 commuters. Consequently, 'DNA' grapples with themes of violence, fear, crime, and the intrinsic nature of human beings. To convey these themes, Kelly employs setting as a crucial element in the play, utilising locations such as a street, a field, and a wood to highlight the universality of the events depicted and the potential for these occurrences to take place in any society or location.
<u>Thesis statement AO1</u> <input checked="" type="checkbox"/> key-idea-1 <input checked="" type="checkbox"/> key-idea-2 <input checked="" type="checkbox"/> key-idea-3	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	Consequently, this essay will analyse Dennis Kelly's strategic use of intentionally generalised settings and symbolic spaces underscores the universality of the play's themes, effectively eliciting a range of emotional responses from the reader and compelling them to confront the unsettling nature of violence and crime that permeates human society.
Criteria	Status	BODY PARAGRAPH 1 - only focus on KEY IDEA #1
<u>WHAT? Topic sentence AO1</u> <input checked="" type="checkbox"/> key-idea-1	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	The settings in 'DNA' are intentionally kept general, as demonstrated by Kelly's choice of locations: 'A Street, A Field, A Wood'.
<u>HOW? Supporting sentences AO2</u> <input checked="" type="checkbox"/> terminology <input checked="" type="checkbox"/> evidence <input checked="" type="checkbox"/> close analysis <input checked="" type="checkbox"/> effects*	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	This decision underscores the notion that the events in the play could transpire anywhere and involve any group of individuals, regardless of their background or circumstances. This universality is achieved through the strategic use of the indefinite article 'a' rather than the definite article 'the,' thereby fostering a sense of commonality and shared experience among readers. As they engage with the text, readers are likely to recognise a street, a field, or a wood akin to the ones depicted in the play, such as when Jan and Mark stand in 'A Street' discussing their predicament: 'Like dead, dead'. This familiarity with the settings





		elicits emotions of unease and discomfort in the reader, as it forces them to confront the unsettling possibility that such violent and criminal acts could unfold within their own communities or social groups. For instance, when the characters gather in 'A Wood' to devise their plan, the reader is reminded of the darkness and secrecy often associated with such locations; John Tate asks, 'So. What do we do?' to which Phil says to Brian, 'tell them... a fat Caucasian male, 5 foot 9 inches say' exposed himself 'in the woods'.
WHY? Concluding sentence(s) AO2/AO3 <input checked="" type="checkbox"/> author's purpose <input checked="" type="checkbox"/> (final thought / context about the key idea)	<div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete)	By evoking these emotions, Kelly aims to challenge readers' preconceived notions about the nature of violence and crime, urging them to delve deeper and reflect on the more universal aspects of these themes that pervade human society.
Criteria	Status	BODY PARAGRAPH 2 - only focus on KEY IDEA #2
WHAT? Topic sentence AO1 <input checked="" type="checkbox"/> key idea 2	<div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete)	Kelly's utilisation of three distinct settings – a street, a field, and a wood – serves to accentuate the emotional and psychological impact of the play's themes on the reader.
HOW? Supporting sentences AO2 <input checked="" type="checkbox"/> terminology <input checked="" type="checkbox"/> evidence <input checked="" type="checkbox"/> close analysis <input checked="" type="checkbox"/> effects ²	<div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete)	The street epitomises a public space where conversations are carried out with discretion, as evidenced by Jan and Mark's covert dialogue: '[Jan] Does anyone know? [Mark] You and me. And Cathy. For the moment.' This setting reflects the secrecy and tension underpinning the events in the play and contributes to the atmosphere of unease. The field, on the other hand, represents an open yet private space where characters attempt to delve into their feelings and emotions. For instance, Leah tries to engage Phil in a heartfelt discussion: 'What are you thinking? [...] Tell me, Phil'. This setting emphasises the human vulnerability and personal struggles that accompany acts of violence and crime, shedding light on the internal turmoil of the characters. The wood, often linked with darkness and danger in literature, serves as the backdrop for the gang's gatherings and violent acts, such as when Phil encourages the group to murder Adam when they realise he is not actually dead; he shows Cathy how to suffocate Adam with a plastic bag, modelling the murder on





		Brian. When Leah protests at this wholly unethical, criminal plan, he replies, '[Adam's] dead. Everyone thinks he's dead. What difference will it make'. This setting evokes a sense of dread and unease in the reader, echoing the sinister nature of the characters' actions. The repetitive scene structure, which alternates between these three settings, reinforces the play's themes and underscores the characters' isolation from society.
<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>	Through his masterful use of setting, Kelly elicits a range of emotional responses from the reader, effectively illustrating the multifaceted nature of violence and its repercussions on individuals and the broader society.
Criteria	Status	BODY PARAGRAPH 3 - only focus on KEY IDEA #3
<p>WHAT? Topic sentence AO1</p> <p><input checked="" type="checkbox"/> key-idea-3</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	The deliberate omission of specific time and location details in 'DNA' enhances the play's universal appeal and emotional impact.
<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*</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	Kelly ingeniously transforms the settings into symbolic spaces that challenge conventional societal norms and rules by drawing on cultural and literary references. For instance, the wood, with its associations to wilderness and lawlessness, represents a space where the characters' violent and criminal acts transpire. This connection to other literary works, such as Shakespeare's 'A Midsummer Night's Dream,' where the wood symbolises a realm of chaos and magic, and William Golding's 'Lord of the Flies,' with its jungle embodying fear and threat, serves to emphasise the play's themes and heighten the emotional response of the reader. Furthermore, the play's minimalist approach to staging encourages imaginative interpretations. Kelly's stage directions, 'Takes place in a street, a field and a wood', prompt directors and designers to employ symbolism and creativity to convey the settings. This approach allows the audience to focus on the significance and beauty of the dialogue, such as when Leah reflects on the consequences of their actions: 'What have we done, Phil?'





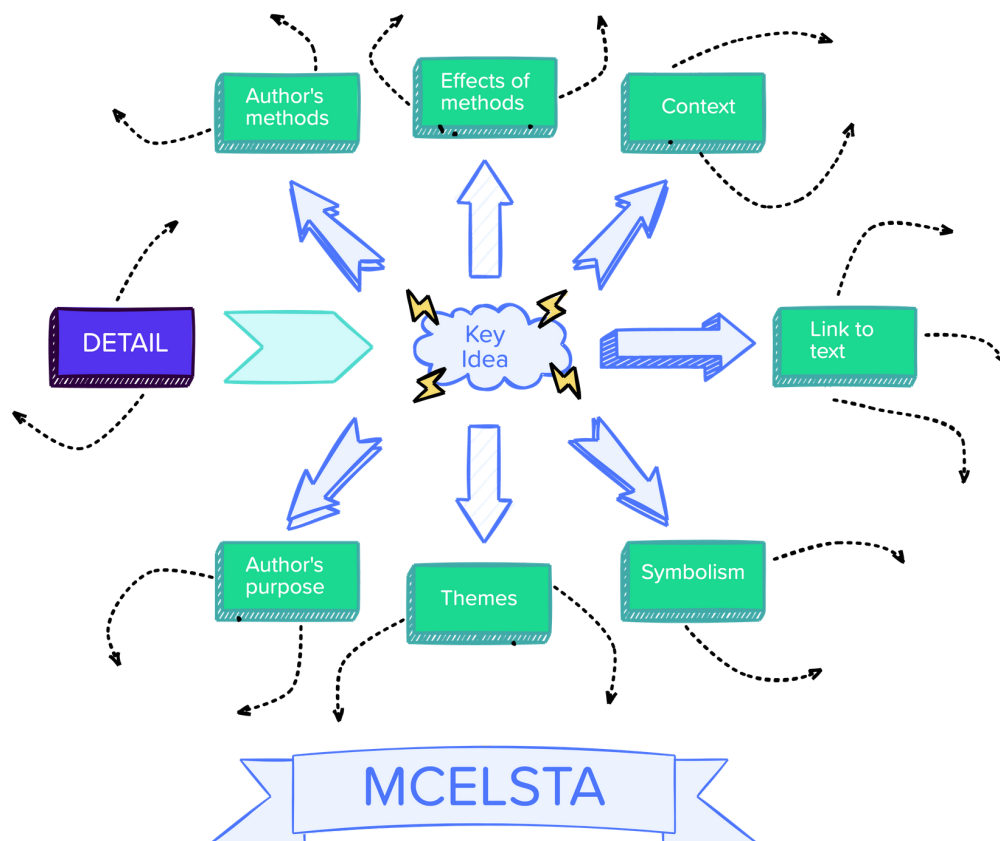
<p><u>WHY? Concluding sentence(s) AO2/AO3</u></p> <p><input type="checkbox"/> author's purpose</p> <p><input checked="" type="checkbox"/> (final thought/ context about the key idea)</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>By centering the audience's attention on the emotional journey of the characters, Kelly's play not only captivates readers but also resonates with them on a deeper level, revealing the complexities of human nature and the consequences of violence and crime.</p>
<p>Criteria</p>	<p>Status</p>	<p>CONCLUSION - CRUCIAL!</p>
<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, Dennis Kelly's 'DNA' masterfully employs intentionally generalised settings and symbolic spaces to emphasise the universality of the play's themes, provoking a range of emotional responses from readers and compelling them to confront the unsettling nature of violence and crime that pervades human society.</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>By using intentionally generalised settings – a street, a field, and a wood – Kelly highlights that the events in the play could transpire anywhere and involve any group of individuals. This approach elicits a sense of familiarity and discomfort in the reader, forcing them to confront the possibility that such violent and criminal acts could occur within their own communities or social groups.</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>'[My characters] do know right from wrong,' Kelly says 'I think that is a primal instinct within all humans, but people hide it under layers of justification for all the bad things they're tempted to do...' Kelly also said that his reasons for writing 'DNA' were 'to do with western foreign policy. At the time, people were becoming increasingly scared of terrorism (as they are now).' Kelly sensed that our fear put us at risk (as it does now) of responding excessively and limiting our own freedoms as well as those of others.</p>
<p><u>Universal message AO1</u></p> <p>(What is the MAIN message of the text? Focus on the end.)</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>Consequently, Kelly constructs 'DNA' in such a way as to ask the audience the following: is it morally acceptable to sacrifice the individual, like Adam and like the Iraqi prisoners at Abu Ghraib prison in 2004, for the benefit of the majority?</p>



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 they 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 before and after the following words or phrases:
 - for example,
 - however
- ☒ I have used ellipses to indicate missing words in quotes.
- ☒ I have used at least one semicolon 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

During the time Kelly was writing *DNA*, the world was witnessing violent incidents such as civilian attacks, invasions, occupations, wars, rebellions, and torture. Significant events included the 9/11 attacks on US soil, which killed nearly 3,000 people, and the 7/7 London transport network bombings that resulted in the deaths of 52 commuters. Consequently, '*DNA*' grapples with themes of violence, fear, crime, and the intrinsic nature of human beings. To convey these themes, Kelly employs setting as a crucial element in the play, utilising locations such as a street, a field, and a wood to highlight the universality of the events depicted and the potential for these occurrences to take place in any society or location. Consequently, this essay will analyse Dennis Kelly's strategic use of intentionally generalised settings and symbolic spaces underscores the universality of the play's themes, effectively eliciting a range of emotional responses from the reader and compelling them to confront the unsettling nature of violence and crime that permeates human society.

The settings in '*DNA*' are intentionally kept general, as demonstrated by Kelly's choice of locations: 'A Street, A Field, A Wood'. This decision underscores the notion that the events in the play could transpire anywhere and involve any group of individuals, regardless of their background or circumstances. This universality is achieved through the strategic use of the indefinite article 'a' rather than the definite article 'the,' thereby fostering a sense of commonality and shared experience among readers. As they engage with the text, readers are likely to recognise a street, a field, or a wood akin to the ones depicted in the play, such as when Jan and Mark stand in 'A Street' discussing their predicament: 'Like dead, dead'. This familiarity with the settings elicits emotions of unease and discomfort in the reader, as it forces them to confront the unsettling possibility that such violent and criminal acts could unfold within their own communities or social groups. For instance, when the characters gather in 'A Wood' to devise their plan, the reader is reminded of the darkness and secrecy often associated with such locations; John Tate asks, 'So. What do we do?' to which Phil says to Brian, 'tell them... a fat Caucasian male, 5 foot 9 inches say' exposed himself 'in the woods'. By evoking these emotions, Kelly aims to challenge readers' preconceived notions about the nature of violence and crime, urging them to delve deeper and reflect on the more universal aspects of these themes that pervade human society.

Kelly's utilisation of three distinct settings – a street, a field, and a wood – serves to accentuate the emotional and psychological impact of the play's themes on the reader. The street epitomises a public space where conversations are carried out with discretion, as evidenced by Jan and Mark's covert dialogue: '[Jan] Does anyone know? [Mark] You and me. And Cathy. For the moment.' This setting reflects the secrecy and tension underpinning the events in the play and contributes to the atmosphere of unease. The field, on the other hand, represents an open yet private space where characters attempt to delve into their feelings and emotions. For instance, Leah tries to engage Phil in a heartfelt discussion: 'What are you thinking? [...] Tell me, Phil'. This setting emphasises the human vulnerability and personal struggles that accompany acts of violence and crime, shedding light on the internal turmoil of the characters. The wood, often linked with darkness and danger in literature, serves as the backdrop for the gang's gatherings and violent acts, such as when Phil encourages the group to murder Adam when they realise he is not actually dead; he shows Cathy how to suffocate Adam with a plastic bag, modelling the murder on Brian. When Leah protests at this wholly unethical, criminal plan, he replies, '[Adam's] dead. Everyone thinks he's dead. What difference will it make'. This setting evokes a sense of dread and unease in the reader, echoing the sinister nature of the characters' actions. The repetitive scene structure, which alternates between these three settings, reinforces the play's themes and underscores the characters' isolation from society. Through his masterful use of setting, Kelly elicits a range of emotional responses from the reader, effectively illustrating the multifaceted nature of violence and its repercussions on individuals and the broader society.





The deliberate omission of specific time and location details in 'DNA' enhances the play's universal appeal and emotional impact. Kelly ingeniously transforms the settings into symbolic spaces that challenge conventional societal norms and rules by drawing on cultural and literary references. For instance, the wood, with its associations to wilderness and lawlessness, represents a space where the characters' violent and criminal acts transpire. This connection to other literary works, such as Shakespeare's 'A Midsummer Night's Dream,' where the wood symbolises a realm of chaos and magic, and William Golding's 'Lord of the Flies,' with its jungle embodying fear and threat, serves to emphasise the play's themes and heighten the emotional response of the reader. Furthermore, the play's minimalist approach to staging encourages imaginative interpretations. Kelly's stage directions, 'Takes place in a street, a field and a wood', prompt directors and designers to employ symbolism and creativity to convey the settings. This approach allows the audience to focus on the significance and beauty of the dialogue, such as when Leah reflects on the consequences of their actions: 'What have we done, Phil?' By centering the audience's attention on the emotional journey of the characters, Kelly's play not only captivates readers but also resonates with them on a deeper level, revealing the complexities of human nature and the consequences of violence and crime.

In conclusion, Dennis Kelly's 'DNA' masterfully employs intentionally generalised settings and symbolic spaces to emphasise the universality of the play's themes, provoking a range of emotional responses from readers and compelling them to confront the unsettling nature of violence and crime that pervades human society. By using intentionally generalised settings – a street, a field, and a wood – Kelly highlights that the events in the play could transpire anywhere and involve any group of individuals. This approach elicits a sense of familiarity and discomfort in the reader, forcing them to confront the possibility that such violent and criminal acts could occur within their own communities or social groups. '[My characters] do know right from wrong,' Kelly says 'I think that is a primal instinct within all humans, but people hide it under layers of justification for all the bad things they're tempted to do...' Kelly also said that his reasons for writing 'DNA' were 'to do with western foreign policy. At the time, people were becoming increasingly scared of terrorism (as they are now).' Kelly sensed that our fear put us at risk (as it does now) of responding excessively and limiting our own freedoms as well as those of others. Consequently, Kelly constructs 'DNA' in such a way as to ask the audience the following: is it morally acceptable to sacrifice the individual, like Adam and like the Iraqi prisoners at Abu Ghraib prison in 2004, for the benefit of the majority?

