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Years 11 and 12

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How has your understanding of the complex nature of human behaviour been shaped by Arthur Miller's representation of conflict in The Crucible?

Paragraph (~250 words):

Miller reveals how fear and paranoia can fuel collective misperception and thus complicate the integrity of individual thought. This conflict between the individual and collective is revealed in the characterisation of Mary Warren. The representation of the internal conflict between individual thought vs collective perception that is fuelled by fear and paranoia is revealed in the characterisation of Mary Warren, seen as weak and naïve, whereby Miller provides social commentary on the vulnerability of the individual to communal pressures allowing audiences to empathise with her and increase their awareness of the complex nature of human behaviour. Impacted by the storm of hysteria and the Machiavellian tendencies of Abigail, Mary aligns herself with the Girls to invoke a sense of prestige via her lofty tone in "weighty work" revealing a sense of self-respect and authority. The high modality of As she "I will not be ordered to bed no more", it signifies her need for a sense of power within these disturbing times, all of which is a by-product of the human nature. However, she subverts this notion of conflict by shifting her allegiances as she confesses that she "cannot lie no more" and is "with God" as seen when she both physically and metaphorically "[stands]" finding her own voice and stance despite the apprehension suggested by her "[faint and inaudible sobs]." In spite of this, the inconsistency of Mary's character is revealed as she once again succumbs under distress and peer pressure, overriding her moral behaviour, is evident in her "[hysterical cry]": "Abby, Abby, I'll never hurt you more!". Thus, the conflict exists within Mary's internal psyche and allows Miller to explore fear and anxiety as an unpredictable human experience therefore revealing how individuals can easily surrender to external influence turning them void of any principled standards.

Paragraph (~250 words):

Extending the portrayal of conflict, Miller delves into the conflict between religion and morality that stems from the paranoia arising from the Salem Witch Trials revealed through Reverend Hale's journey to a mental decline. The use of medical vernacular in "symptoms, diagnostic procedures..." to introduce Hale strengthens the analogy of him as a spiritual "doctor" while Miller's accumulation of "kings, philosophers, scientists and ecclesiasts" is hyperbolic in its exaltation of Hale, explaining the reverence and with which he is treated in Salem. Hale's justification for his alignment with the Puritan theocracy system is seen through the metaphorical comparison of "theology" to "a fortress", which also as well as accentuating the Puritan belief in the security provided by pious devotions. The transition of his character as he comes to complete odds to his now former beliefs and values becomes clear via the synecdoche in "my bright confidence" and "eye of my great faith" exhibiting a sense of individual responsibility for the devastation the trials have caused. Hale self-criticises his actions as the "Devil's work" and questions his own faith accentuated by the corporeal imagery in "There is blood on my head!" demonstrating the repercussions of

Commented [A1]: We need to break this up a bit – it's incredibly long for a single sentence! I've given you a suggestion for how to create a more succinct topic sentence and to then get into the specifics after that. I would suggest leaving "allowing audiences to empathise with her and increase their awareness of the complex nature of human behaviour" until you get to your analysis so you have evidence to back it up.

Commented [A2]: Good, but you need to establish that this sense of prestige is at odds with her character and self-conception as naïve and vulnerable; otherwise you're not really tying back to the conflict you mentioned in your topic sentence.

Commented [A3]: This doesn't really tell us anything. I'm actually thinking you don't need both this sentence and the "weighty work" sentence because they really only allow you to say quite similar things (about Mary's attempts to consolidate personal power and security by appealing to a group mentality). So you could remove one and probably get to your target word count from there!

Commented [A4]: Good – use language to do with this exhibiting "complex" oscillatory behaviour that is reflective of her complicated moral conception of the situation, in order to link to the question.

Commented [A5]: Again, good, but link to "complex human behaviour" more! You could claim that its complexity arises from a balance we constantly aim – and often fail – to strike between personal security and moral rectitude.

Commented [A6]: Is including all of this necessary?

Commented [A7]: I think it's interesting and relevant, but we maybe don't need all of it. I think you can go with either just the medical vernacular bit or just the hyperbolic accumulation, depending on your preference – they both serve similar purposes for your argument.

Commented [A8]: Because of what? Briefly identify what causes him to transition/come to odds with his beliefs and values.

religion and morality coexisting during 16th century Massachusetts. As such, the transparent feud between religion and morality is depicted through Hale as he interestingly turns from being the face of the collective to becoming an irrational and impulsive contributor to Salem's hysteria who is overwhelmed by emotions of remorse and disgrace.

Desperate tone "Life, woman, life is God's most precious gift; no principle, however glorious, may justify the taking of it. I beg you, woman, prevail upon your husband to confess. Let him give his lie. Quail not before God's judgment in this, for it may well be God damns a liar less than he that throws his life away for pride. Will you plead with him? I cannot think he will listen to another.

Hale tries to convince the condemned prisoners to make false confessions, to lie in order to save themselves. Preaching a doctrine is opposite to his former beliefs, hales desperation reveals that he has lost sight of his own values in the darkness of his guilty conscience

Commented [A9]: "transparent" is an odd word to use – I'm not sure what you're trying to convey with it.

Commented [A10]: Good paragraph on the whole! Again, for this Q don't forget to link to complex human behaviour as well as to conflict.

Commented [A11]: Would this quote be good to put in because I am already over word count so... also if I needed to use this quote, what exact part of the quote shows Hale asking Elizabeth to lie?

Commented [A12R11]: I think it's a good one to include for that paragraph because it establishes relatively early on that he needs to compromise his beliefs due to the apparent contradiction that lies between them in this case (the sanctity of life and righteousness but also the sin of lying).

I think "for it may well be God damns a liar less than he that throws his life away for pride" is the best bit – the low modality suggests that Hale is operating off conjecture and it nicely contrasts with his assured tone in earlier parts of the text – his faith has not been tested like this before.

If you're not sure where to put it, I think it could replace the analysis to do with "my bright confidence" and "eye of my great faith", if you feel you don't have enough space to simply add it in.

All of humanity undertake the perpetual deliberation of conforming to societal constructs or breaking free and asserting one's identity. Orwell, in his dystopian satire *1984* (1949), ignites this new idea of this continuous struggle in life by challenging previous assumptions of the individual shaping societal values and their coexistence in a harmonious relationship. He explores the power of the conventions of language and history in shaping our fundamental human quality of consciousness to illuminate the fragility of individual agency in the presence of group identity. Moreover, the importance of interpersonal relationships becomes apparent due to its fostering of the individual and collective human experiences. Also, *1984* a world of conformity and simple group identity is imagined Winston's insignificant acts of rebellion stand out, illustrating the importance anomalies, paradoxes and inconsistencies in characterising a free world. Thus Orwell progressively reflects personally upon the contextual concerns emerging from World War 1 and represents them in *1984* to invite the reader to reconsider the of their valuation human experiences.

Through the deliberate illumination of the fragility of the human quality of consciousness, Orwell thus warns the reader of the paramount significance of language and history in shaping our individual agency. The clear allusion to the censorship of literature and assertion of propaganda in the WWII Axis states becomes reflective of Orwell's concern of the power of words and history represented in his creation of "vaporisation". In "Your name was removed from the registers ... You were abolished, annihilated", his anaphora of "you" makes clear the threat of vaporisation, and it's sanitized connotations reveal the lack of emotion in the simple removal of a human's history and existence, thus highlighting the power of words in enabling agency and hence the need for the party to suppress it. Furthermore, the party's creation of Comrade Ogilvy as apart of the party's history narrative, "At the age of three Comrade Ogilvy had refused all toys except a drum, a submachine gun, and a model helicopter", bears stark resemblance of the Parson's children, thus revealing the power of language through storytelling to suppress the individual human quality of consciousness and in turn replace this with the universal qualities of obedience and ignorance. Also, in Winston's interaction with Syme, "In the end we shall make thoughtcrime literally impossible, because there will be no words in which to express it.", Syme's ironic nonchalant tone magnifies his ignorance. Here, Orwell's exploration of the mistrust within society and lack of agency by individuals is a deliberate comment on the fragile integrity of language and history, and draws eerily stark parallels to the fostering of resentment against an entire class of people by the nationalist -right. Therefore, Orwell creates the destruction of language and history to parallel the death of the human quality of agency due to the rise of group identity.

Commented [A1]: This is definitely a great human experience to foreground for 1984, but I think we can work on the wording a bit – both modulating the slightly sweeping tone of "all of humanity" and using more nominalisation. E.g. "*Central to the human experience is the existential tension between conformity to social constructs and the compulsion to break free and assert one's identity.*"

Commented [A2]: New how? Your thesis statement implies it's a perennial concern. His take on it may be novel, but this requires distinction from the underlying experience.

Commented [A3]: Looks like you need a little more proofreading here! I'll refrain from commenting on this too much throughout unless it renders me unable to understand your point, but you need to make sure you check your work.

Commented [A4]: I'd abstain from listing out rubric points/terms too conspicuously – it can make your argument seem a little wooden. Choose which of the three suits your idea best here (or a different but related term altogether), and alternate occasionally between them as is most appropriate in your body.

Commented [A5]: There's a lot going on here – I can tell that you're forecasting the concerns of each of your body paragraphs but it's not necessary (nor really focused) to present them all in one sentence each. Mention language, relationships, and rebellion for sure, but try to do so in a way that a) links *between* them, and b) links them more holistically to your thesis statement. This shouldn't require more than 2 sentences max.

Commented [A6]: Context should be brought up before this final sentence – it's a bit anticlimactic here. Weave it into your introduction of your sub-theses instead so that it's more clear *how* his context informed his explorations.

Commented [A7]: Calling consciousness a "quality" raises more questions than it answers; it implies you mean something more specific. If you just meant "the fragility of human consciousness", simply say so.

Commented [A8]: I think you're overextrapolating vaporisation to the power of *words* specifically. The significance of the practice lies predominantly in the erasure of *history*. Language is simply a tool by which history is recorded in this instance; its specific mechanics are irrelevant. Stick to talking about ...

Commented [A9]: I like this idea of narrative/storytelling, and I think it's more effective/original than the above vaporisation one (at least unless you can extract a more nuanced argument ...)

Commented [A10]: The syntax and segue here are weak – avoid "also" when you can make an actual link to the previous sentence. E.g. "*This notion of X is* ..."

Commented [A11]: You need to go deeper here. It's not just the integrity of these human constructs; it's that these malleable constructs in turn exert great influence over the mechanics and critical capacity of the ...

Commented [A12]: What class of people are you referring to here?

This destruction of human agency is furthered by Orwell in his representation of its replacement with a surrogate interpersonal relationship with the figureheads of the state, which ~~te~~-uncovers the need for genuine human connections to allow for individual and collective human experiences. Orwell's concern of the loss of interpersonal connections within the family dynamic during war-time England - with the removal of children to the countryside; the increasing employment of women into industry; and increasing conscription of men to the war-front - is represented in the degradation of Winston's memory of his mother and younger sister: "Both of them were looking up at him. [...] but all the while they were sinking, down, down into the green waves which in another moment must hide them from sight forever." Here, the extended metaphor of the death of his relatives comes to represent the past as a whole and the connotations of death are visceral, thus presenting the idea that the death of history and memory is a great tragedy comparable to the loss of life that will result in a similar death of the human experiences of belonging and identity. Furthermore, the disconnect between Winston and the old prole in the bar is evident in the metaphor "I know what you expect me to say" he said. "You expect me to say as I'd be sooner be young again.", which in this act of storytelling becomes representative of their broken society due to the deliberate fractured of the intergenerational bonds thus affecting the individual's and society's capability for human quality of conversation and emotion of belonging. Furthermore, the replacement of these interpersonal relationships with the surrogate figure O'Brien has had complex effects that are represented in the anaphora in "He was the tormentor, he was the protector, he was the inquisitor, he was the friend" becomes representative of the complex binary of human emotions associated O'Brien and by extension the party; and it is Winston's confusion here that impedes him from acting as a human and is representative of Orwell's critique of the removal and replacement of genuine human connections within society by Stalin in his attempt to control the individual and collective human experience of agency.

Orwell illustrates the correlation between anomalies, paradoxes and inconsistencies to a free world, by his creation of Winston as a common man and his rebellion an anomaly in a world characterised conformity to a group identity. The concern over the censorship of literature during World War 1 especially by the BBC in post-war England is represented by Orwell in his exploration of the fostering of the human quality of consciousness by Winston's diary entries: "He was a lonely ghost uttering a truth that nobody would ever hear. But so long as he uttered it, in some obscure way the continuity was not broken. It was not by making yourself heard, but by staying sane that you carried on the human heritage." Here the metaphor connotes Winston's impermanence in the macro sense and when coupled with the aphorism Winston's desire to survive is the only way he can meaningfully rebel at this time,

Commented [A13]: Good!

Commented [A14]: Try to avoid having quotes this long – you could probably cut this one off at "waves".

Commented [A15]: This is a bit longwinded, try "thus presenting the tragedy of the loss of history and memory as comparable to the erasure of belonging and identity in death."

Commented [A16]: I don't find this super strong, to be honest. If you need to cut down at any stage, this could probably be excised (and maybe replaced with two points about his family or O'Brien, which would mean collectively less preamble is required). Or potentially bring in that idea we discussed about the necessity of communication for interpersonal unity and thus the collective impetus to push for change.

Commented [A17]: Big Brother is the surrogate figure; O'Brien is merely its agent.

Commented [A18]: I like the evidence you've provided here, but this idea is a bit weak – expand on what you mean by "acting as a human".

Commented [A19]: I'm afraid I don't really understand your point here. What's the correlation between, and how so?

Commented [A20]: Again, too long a quote. Either of these two sentences would be totally sufficient for you to make your point.

Commented [A21]: This is a bit too colloquial – go for "impermanence within the scale of human existence" or something instead.

and thus it become apparent that it is the struggle to assert his identity and suppress the group identity crafted by the party that is a meaningful part of the human experience. Furthermore, the paradoxical nature of the freedom of Winston and Julia's freedom is captured in Julia's aphorism "Always yell with the crowd [...] It's the only way to be safe" and is a representation of the enduring symbiosis between individual autonomy and political freedom as a sign of the human experience of freedom within society. On the other hand, Orwell captures the inconsistencies of the human experience in Winston's emotive apostrophe "The fragment of coral [...] How small it was, thought Winston, how small it always was!", with the minute size of the motif of the paperweight symbolic of humanity's eventual awareness of their own irrelevance and the true meaning of life lying in the individual challenges one faces. This notion is furthered in the concluding nihilistic line of the novel, "He loved big brother", where the end-stopped lines illustrate the transience of human life when faced with something insurmountable and the defining feature of life in these challenges. Hence, Orwell redefines and proposes the defining characteristics of freedom in society as anomalies, paradoxes and inconsistencies.

Commented [A22]: Clunky

Overall, Orwell comments on the power of language and history in defining the fragility of the human quality of consciousness; the destruction of humanities capacity to enjoy human experiences as a result of the replacement of genuine human connections with the surrogate; and the importance of anomalies, paradoxes and inconsistencies in a free society. Thus allowing him to ignite new ideas on humanities undertaking of the perpetual deliberation of conforming to societal constructs or breaking free and asserting one's identity by reflecting upon the absolute power of the totalitarian institution over the individual by reflecting humanity's enduring desire for self-actualisation as impeded by the authoritarian and omnipotent controls of the state.

Commented [A23]: I feel like this paragraph is less focused than the other two (the coral quote being illustrative of this) – by making it address a rubric point in its entirety it doesn't really follow any kind of narrative and instead comes across as a bit more of a shopping list. If you're going to talk about anomalies, etc, focalise it within a particular textual element, such as the distinctive futility yet significance of Winston's rebellion, and really nail that idea.

Commented [A24]: Again, avoid shopping lists!

“A great text has much that inspires new writers to explore and reimagine for new audiences”

In your response, refer to the quotation and your understanding of the prescribed texts and their influences

A great text explores universal issues such as death and love, as such, inspiring new writers to reimagine these issues to resonate with new audiences. Where Donne’s poetry subverts death’s omnipotence through a religious lens, Edson reimagines this outlook in *W;t*, portraying how death can be accepted through rejecting intellectualism. Furthermore, Donne glorifies a religious Neoplatonic love that empowers humanity, whilst Edson reimagines this religious idea via a humanist lens about how humanity is empowered through autonomously accepting love.

Donne subverts the omnipotence of death by exploring how redemption achieved from religion facilitates the transcendence of the metaphysical soul. 17th Century Elizabethan English anxieties surrounding mortality were mitigated by the unequivocal Christian belief in eternal life, as reflected in Donne’s poetry. In *Death Be Not Proud*, Donne’s belittling personification of death in “Death be not proud, though some have called thee mighty and dreadful for thou art not so”, subverts death’s omnipotence to glorify his Christian faith. However, in *If Poysonous Mineralls*, Donne’s biblical allusion to the Tree of Knowledge - which bore the forbidden fruit culpable for sin - explores his religious angst, in “If that tree...cannot be damn’d alas why should I be?”. Here, Donne’s rhetorical question is a challenge to the justice of God’s decision to punish man and reflects personal angst in conversion from Catholic to Anglican. Yet, a sudden change in tone from angst to acceptance occurs in the volta shift, where Donne expresses his ultimate submission to God in “But who am I who dare dispute with thee”, reinforcing his religion and initial outlook on death. Donne epitomises his faith in *This Is My Playes Last Scene*, through religious imagery in “Impute me righteous, thus purg’d of evil/ For thus I leave the world, the flesh, the devil.” - Here, Donne conflates the physical body with ‘the devil’ highlighting how religious faith facilitates the shedding of sin in death, redeeming humanity as the metaphysical soul progresses to Heaven. Hence, Donne explores how religious faith facilitates redemption thus transcendence of the soul, thereby overcoming death’s omnipotence.

Edson reimagines Donne’s vision for a new secular audience, revealing how through rejection of intellectual hubris, we can achieve redemption and accept death. The trauma of WWII destabilised existential understanding, causing society to question religion thus the impetus towards a worship of science and the birth of intellectualism - which is the prime subject of Edson’s criticism. Initially, Edson communicates Vivian’s hubris in her repetitive assertions that “I am a scholar of John Donne’s Holy Sonnets... I know all about life and death”, mirroring Donne’s arrogant belittling of death in *Death Be Not Proud*. Furthermore, Edson emphasises that for Vivian, consolation of her mortal fears comes from scholarly legacy in Vivian’s aphorism “Publish and perish.” - Here, pithy alliteration satirises the sententious nature of 20th century society’s values pertaining to materialism and reputation, enforcing Edson’s criticism on how these values have superseded spiritualism. At the turning point of the play, where Vivian’s

Commented [A1]: Here you could mention the notion of a textual conversation, linking back to the central concern of Mod A.

Commented [A2]: Be more specific here - a Christian paradigm.

Commented [A3]: A lapse in expression here. Otherwise, a strong introduction!

Commented [A4]: an

Commented [A5]: Maybe “religious salvation” would be more appropriate and logical here rather than “eternal life”.

Commented [A6]: Minerals

Commented [A7]: Use commas rather than dashes.

Commented [A8]: Here you’ve directly linked Donne’s questioning of God’s justice with the angst of his personal religious conversion. But reconsider this - is the link really inherent? Perhaps more accurately it’s that religious angst is reflected in both instances - a fraught process of religious conversion is another manifestation of his frustrations which are captured in the rhetorical question. Have a think!

Commented [A9]: I’d avoid framing this as a return to his “initial outlook” because you want to highlight progression.

Commented [A10]: You could look to condensing this section, which are relating very similar ideas.

Commented [A11]: Great improvements!

Commented [A12]: Paraphrase briefly what this vision/idea entails.

Commented [A13]: Rework your expression here. Eg. Led to increased existential questioning/scepticism surrounding religion.

Synthesise what you know about context into concise insights.

Commented [A14]: Engendering an impetus

Commented [A15]: Rather than using a “-” and breaking up the flow of your paragraph, you can incorporate this link from context -> argument into your following statement.

Commented [A16]: This is excellent 😊 Though be mindful that “spiritualism” here in the context of your argument isn’t necessarily just referring to the religious kind. Consider, is Edson lamenting a wider loss of spirituality? A spirituality that can still be attained in a secular world, one rooted in values of kindness, human relationships etc.

The progression of your argument here strongly suggest that. You could make this idea more explicit.

physical and mental condition rapidly declines, ellipses emphasise Vivian's aporia in "I don't know. I feel so much - what is the word? I look back, I see those scenes, and I...". Here, Edson provokes her new audience to realise the fallibility of intellectualism, paralleling Donne's failure to reconcile God's judgement in an intellectual paradigm. Finally, Edson uses anaphora to emphasise Vivian's epiphanic certainty about the futility of intellectualising death in "Now is a time for simplicity. Now is a time for...kindness.". Here, she rejects hubris and achieves a secular "redemption", no longer worshipping a fallible construct. Hence, Donne illustrates that redemption is achieved through religion whilst Edson reimagines a secular redemption, resulting from repudiation of intellectual hubris.

Commented [A17]: Here, you could cite the name of the poem *If Poysonous Minerals* as well for greater clarity.

Commented [A18]: Indicate – Vivian rejects hubris. There is some ambiguity here since you've mentioned both Edson & her protagonist in your previous sentence.

Commented [A19]: This paragraph is looking strong!

Donne glorifies an empowering Neoplatonic love that exists on an elevated realm divorced from the physical world. Donne's exploration of Neoplatonic love, a physical and spiritual force connected with the love of God, resonates with his highly religious Elizabethan England. In *Valediction: Forbidding Mourning* Donne uses natural disaster imagery in "Moving of the earth brings harms and fears" to compare carnal love to a catastrophic earthquake arising from 'faults' in spiritual connection. In contrast, Donne celebrates Neoplatonic love through celestial imagery in "But trepidation of the spheres/ Though greater far, is innocent". Neoplatonic love is like the Earth's rotation, objectively large but undetectable and innate, rooted in a spirituality divorced from the physical world. Donne's central conceit inverts *troubadour alba* conventions, in that the lovers' intense bond culminates in a power reversal with the sun, such that their bedroom confines the sun's operation in "Shine here to us, and thou art everywhere; This need thy center is, these walls thy sphere". Hence, he illustrates the immense degree of love's empowerment. Thus, Donne explores how humanity is empowered by a Neoplatonic love rooted in the metaphysical rather than in the physical world.

Commented [A20]: Your analysis here isn't entirely clear. I'd suggest rearranging to put your idea about carnal love at the fore of your sub-point. Then go on to talk about how Donne imparts that idea through simile/metaphor and further contextualising your quotation.

Commented [A21]: Your analysis here reads a bit like retelling. Keep your focus on the purpose of Donne's portrayal.

Commented [A22]: Full stop here. Your sentence is running long.

Commented [A23]: You need to set up more clearly here how Donne's views are religiously inclined. Then, your point about Edson's celebration of humanist agency in a secular world will more successfully demonstrate a progression of viewpoint.

Commented [A24]: Signpost this more clearly in your previous paragraph.

Commented [A25]: Fantastic!!

Commented [A26]: arose

Commented [A27]: Work through your ideas more carefully here. What is it you're exactly trying to say about context, and how it relates to Edson's text? The ideas here, but need to be synthesised and made more precise.

Commented [A28]: What do you mean by this?

Commented [A29]: Avoid use of "-"

Commented [A30]: Talk about how "light" operates as a symbol here. Is it a symbol of embracing human connection?

Commented [A31]: This can be cut.

In *W;t*, Edson's reimagines Donne's religious view, exploring how individual agency in embracing human connections allows humanity to achieve ontological empowerment. This view arises in response to post-war alienation and ontological questioning, products of secularism and thus the divergence from a construct that gave society purpose and connection. Edson uses Brechtian alienation, or 'breaking the fourth wall', in Vivian's dialogue "we shall see, through a series of flashbacks, how the senior scholar denied her simpering students the touch of human kindness she now seeks" to engage her audience objectively rather than emotionally. Here, objective engagement emphasises Vivian's self-reflexive recognition of her previous rejection of human connection, drawing causative conclusion to her lack of ontological fulfilment. Vivian believes her sole purpose in existence is Donne's oeuvre. However, Vivian's acceptance of Susie's "orange two-stick Popsicle" portrays her reversion to an infantile state, symbolic of a child's willing acceptance of nurturing human connection. In the final scene, stage direction portrays Vivian "walk[ing]...toward a little light", enacting agency in accepting the 'light' and recognising the necessity of human connection in validating existence especially in an alienated society. Hence, Edson rejects the religious values of Donne's context in favour of a humanist outlook, where empowerment in attaining ontological fulfilment stems from embracing human connection thus, love.

Donne's oeuvre contains great texts that explore universal themes, inspiring Edson to reimagine these themes in order to resonate with a new audience. As such, they present didactic messages to all audiences about how love empowers individuals and how death is not an omnipotent force to be feared.

Commented [A32]: You could offer more detail on your ideas about humanist agency in the latter part of your essay, the crux of what you've argued.