



## **DULCE ET DECORUM EST AND THE MANHUNT**

**! 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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## QUESTION

Part a: Read Wilfred Owen's 'Dulce Et Decorum Est'. Owen's poem is about war. How does Owen present war in the poem? Remember to refer to the contexts of the poem in your answer. [15 marks]

Part b: Choose one other poem from the anthology in which the poet also writes about war. Compare the way the poet presents war in your chosen poem with the way Wilfred Owen presents war in 'Dulce Et Decorum Est'. [25 marks]

In your answer you should compare:

- the content and structure of the poems – what they are about and how they are organised
- how the writers create effects, using appropriate terminology where relevant
- the contexts of the poems, and how these may have influenced the ideas in them.

Bent double, like old beggars under sacks,  
Knock-kneed, coughing like hags, we cursed through sludge,  
Till on the haunting flares we turned our backs,  
And towards our distant rest began to trudge.  
Men marched asleep. Many had lost their boots,  
But limped on, blood-shod. All went lame; all blind;  
Drunk with fatigue; deaf even to the hoots  
Of gas-shells dropping softly behind.

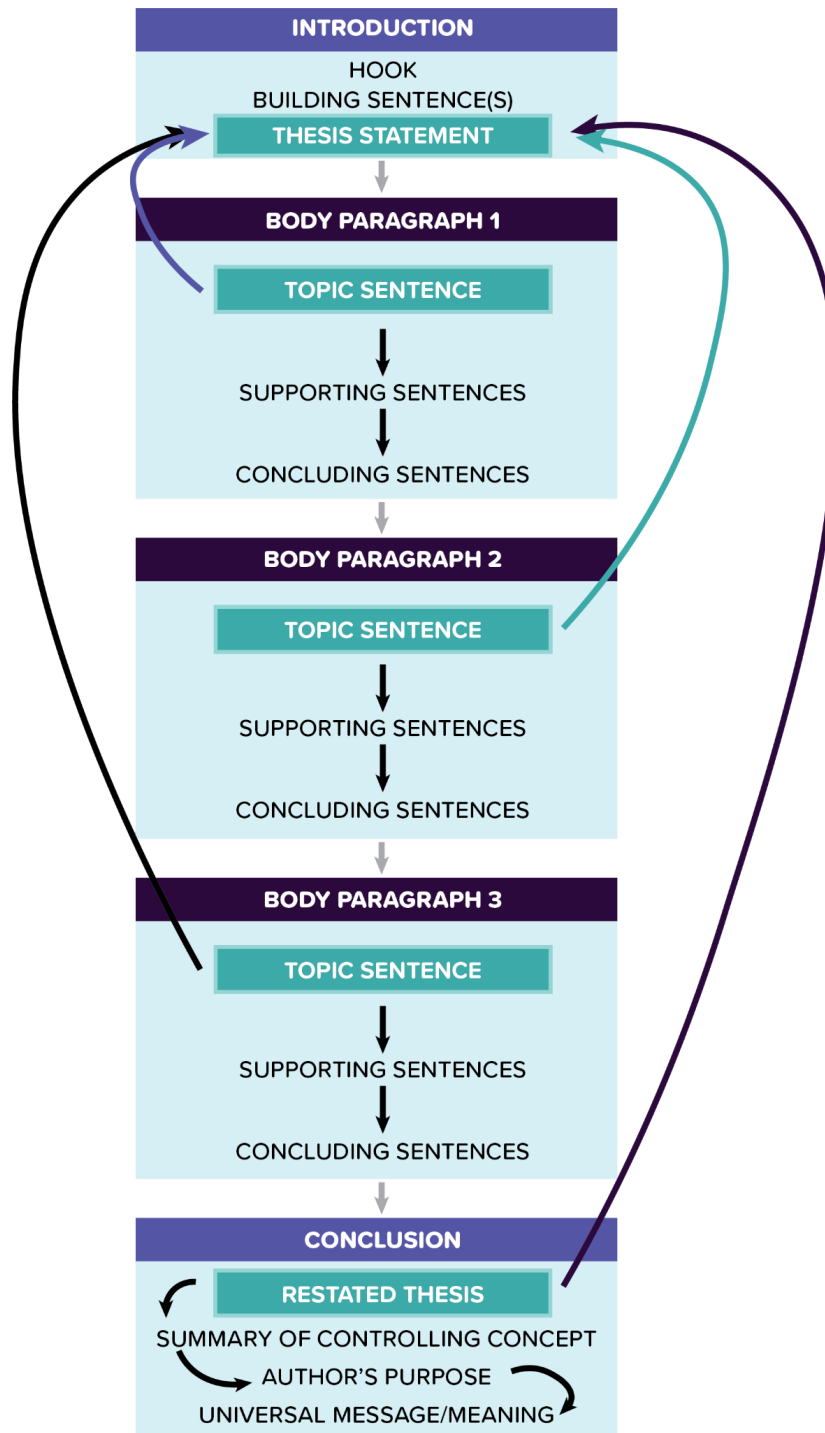
Gas! GAS! Quick, boys!—An ecstasy of fumbling  
Fitting the clumsy helmets just in time,  
But someone still was yelling out and stumbling  
And flound'ring like a man in fire or lime.—  
Dim through the misty panes and thick green light,  
As under a green sea, I saw him drowning.

In all my dreams before my helpless sight,  
He plunges at me, guttering, choking, drowning.

If in some smothering dreams, you too could pace  
Behind the wagon that we flung him in,  
And watch the white eyes writhing in his face,  
His hanging face, like a devil's sick of sin;  
If you could hear, at every jolt, the blood  
Come gargling from the froth-corrupted lungs,  
Obscene as cancer, bitter as the cud  
Of vile, incurable sores on innocent tongues,—  
My friend, you would not tell with such high zest  
To children ardent for some desperate glory,  
The old Lie: Dulce et decorum est



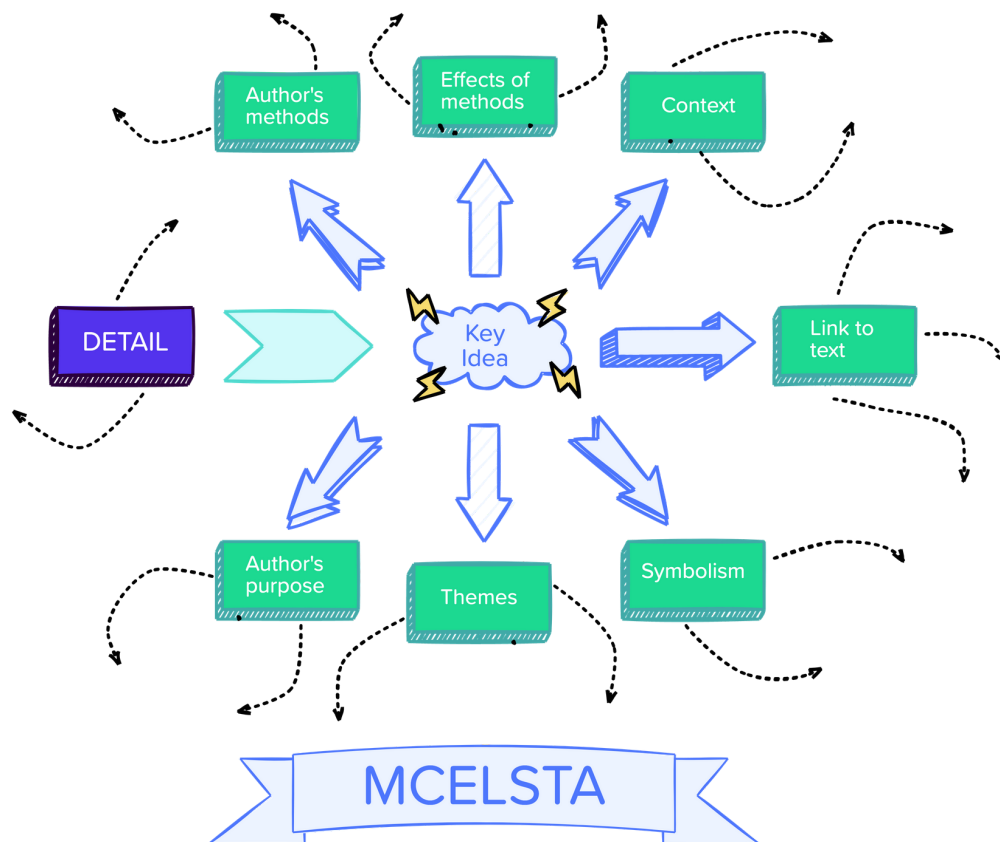
## 100% ESSAY STRUCTURE OVERVIEW



## 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 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 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 5a: COMPLETE - 'DULCE ET DECORUM EST' BY WILFRED OWEN**

Wilfred Owen's 'Dulce et Decorum Est' presents a harrowing and unflinching depiction of the horrors of war, contrasting sharply with traditional glorified portrayals of war in poetry. Through the use of vivid language techniques, structure, and form, Owen compels the reader to confront the abysmal realities of trench warfare and the profound suffering endured by soldiers both during and after their time fighting.

Owen's use of the lyric form serves as a powerful medium to convey the poet's personal reflections on the devastating effects of war and the disillusionment experienced by soldiers. The poem's iambic pentameter and ABAB rhyme scheme, characteristic of lyric poetry, provide a rhythmic and musical quality that contrasts sharply with the harrowing content. On the one hand, this contrast serves to emphasise the gruesome reality of war and the disillusionment of the soldiers, as the traditional, orderly form is juxtaposed with the brutal and chaotic experiences described in the poem. On the other hand, however, the iambic pentameter and the ABAB rhyme scheme also give the poem a sense of musicality and rhythm. This makes the poem more enjoyable to read or listen to and helps the reader remember the poem's message.

Additionally, Owen's language techniques in 'Dulce Et Decorum Est' immerse the reader in the soldiers' harrowing experiences, eliciting emotions of empathy and horror. For example, by employing similes such as 'Bent double, like old beggars under sacks' and 'coughing like hags,' Owen helps the reader see the soldiers' situation as if we were looking through his eyes, and thus, he effectively subverts the conventional war poetry image of strength and valour, instead presenting soldiers as weak, desperate, and feeble. This unexpected portrayal generates a sense of shock and sympathy in the reader, encouraging a deeper understanding of the soldiers' suffering. Additionally, the nightmarish imagery of 'haunting flares' and the heavy rhyme of 'sludge' and 'trudge' contribute to the oppressive atmosphere in which the soldiers are trapped. This language technique impacts the reader's thoughts, evoking a sense of dread and despair that mirrors the soldiers' own feelings. Owen's purpose in creating these emotional and psychological effects is to challenge the romanticised notion of war and emphasise its true, destructive nature.

The poem's structure and form further emphasise the soldier's suffering. The first stanza builds cumulatively upon their torment, employing repetition in 'All went lame; all blind' to convey the widespread anguish. The metaphor 'Drunk with fatigue' illustrates the soldiers' disorientation and lack of control. In the second stanza, Owen depicts a gas attack, using sea motifs such as 'flound'ring like a man in fire or lime' and 'I saw him drowning' to evoke a sense of desperation. The third stanza's short couplet graphically records the dying man's haunting presence in the soldier's dreams, the list of verbs 'guttering, choking, drowning' creating an intensely visceral and uncomfortable tone. The lack of rhyme in the couplet further amplifies the sense of disorder and distress. The fourth stanza reveals the indignity and pain of the soldier's death, exemplified by the alliterative phrase 'watch the white eyes writhing in his face', emphasising the soldier's agony. Additionally, by directly addressing the reader with 'If you could hear', Owen confronts them with the harsh reality of the soldier's 'froth-corrupted lungs', described as 'Obscene as cancer, bitter as the cud'. The pair of similes, placed on the same line, use the language of illness and disgust to underscore the unforgiving nature of war. Owen's apostrophe 'My friend' at the poem's end establishes an intimate yet antagonistic tone, urging readers to reject 'The old Lie' of war's 'desperate glory' in favour of acknowledging the pervasive death and violence.

In conclusion, Wilfred Owen's 'Dulce et Decorum Est' masterfully employs language techniques, structure, and form to present an unapologetic portrayal of the horrors of war. Bridging this to the historical context, Owen's poem was written during World War I, a time when the realities of trench warfare began to surface, and disillusionment with the





war grew. By confronting readers with the raw, unfiltered experiences of soldiers, Owen forces them to reconsider the glorification of war and the sacrifices made by those who fought. Through his powerful language and structure techniques, Owen not only conveys the soldiers' plight but also compels readers to acknowledge the lasting emotional and psychological impact of war on both the soldiers and society as a whole.







## **STEP 5b: COMPLETE - 'DULCE ET DECORUM EST' BY WILFRED OWEN & 'THE MANHUNT' BY SIMON ARMITAGE**

In both Simon Armitage's 'The Manhunt' and Wilfred Owen's 'Dulce et Decorum Est,' the poets utilise structural techniques to emphasise the destructive nature of war and the emotional turmoil experienced by soldiers. In 'Dulce et Decorum Est,' Owen opens the poem with the striking simile, 'like old beggars under sacks,' which immediately disrupts the reader's expectations of a glorified depiction of war. The use of numerous caesuras slows the poem's pace, forcing the reader to linger on the image of debilitated soldiers. In contrast, 'The Manhunt' initially adopts the structure of a love poem, beginning with the lines, 'After the first phase, / after passionate nights and intimate days.' This surprising opening underscores the notion that the damage inflicted by war lingers, affecting both the soldiers and their loved ones. Consequently, this essay will explore how Simon Armitage's poem, 'The Manhunt' and Wilfred Owen's poem, 'Dulce et Decorum Est,' utilise structure techniques to underscore the devastating and far-reaching effects of war on soldiers and their families, challenging the glorification of conflict and urging readers to empathise with the enduring suffering experienced by those who have fought in wars.

Both poets effectively utilise poetic form to convey the emotional and psychological effects of war on soldiers and their relationships. Armitage employs the dramatic monologue form in 'The Manhunt' to provide an empathetic perspective on the soldier's trauma and its impact on his partner, as seen in the lines, 'Then, and only then, did I come close.' The use of enjambment and vivid imagery, such as 'the blown hinge of his lower jaw,' reinforces the emotional depth of the poem and encourages readers to reflect on the psychological impact of war. Conversely, Owen's adoption of the lyric form in 'Dulce Et Decorum Est' serves as a powerful medium to express personal reflections on the devastating effects of war and the disillusionment experienced by soldiers. The iambic pentameter and ABAB rhyme scheme, characteristic of lyric poetry, create a rhythmic and musical quality that contrasts sharply with the harrowing content, emphasising the gruesome reality of war and the disillusionment of the soldiers. Both poets effectively use form to elicit emotions from the reader and alter their thoughts on the experiences of war. Armitage's dramatic monologue form invites readers to sympathise with the soldier and his partner, while Owen's lyric form prompts reflection on the disillusionment faced by soldiers. Each author's purpose for creating these emotional and psychological effects is informed by their respective contexts. Armitage's focus on the soldier's trauma and its impact on relationships stems from his experience conducting interviews with soldiers and their partners for a television documentary, while Owen's exploration of disillusionment is grounded in his personal experiences as a soldier during World War I.

Through the use of powerful imagery, Armitage and Owen expose the devastating consequences of war on both individual and societal levels. In 'The Manhunt,' the title itself suggests a search for something lost, and the description of the soldier's 'grazed heart' reveals the dual nature of his injury—both slight and permanent. The metaphor of the bullet as a 'foetus of metal' juxtaposes the delicate and nurturing nature of a foetus with the harsh reality of the weapon, illustrating the devastating impact of war on an individual. The poem's exploration of the soldier's PTSD is encapsulated in the metaphor of the 'unexploded mine / buried deep in his mind,' which highlights the lurking danger and instability that could destroy everything at any moment. Owen's 'Dulce et Decorum Est,' written during his recuperation in Craiglockhart in 1917, reflects the disillusionment of soldiers as the realities of trench warfare became known. The direct apostrophe 'My friend' in the fourth stanza creates a forced friendliness, which then turns into frustration as the poet exposes the 'old Lie' of 'Dulce et decorum est / Pro patria mori.' This grand, noble Latin phrase is contrasted with the graphic imagery of the poem and the hypocrisy of those who used it to persuade young men to enlist. By referring to these men as 'children,' Owen emphasises their naivety in going off to fight. Both Armitage and Owen deftly employ structure techniques to evoke emotional responses from the reader, illuminating the psychological effects of war on individuals as well as the broader societal context that influenced their





experiences. By juxtaposing images of fragility and danger with the external pressures that led to such suffering, the authors create poignant, thought-provoking portraits of the personal and public consequences of conflict, leaving readers with a deeper understanding and appreciation of the human cost of war.

Additionally, both authors employ structure techniques to emphasise the destructive nature of war and the emotions it elicits from the reader. Armitage's use of a love poem structure in 'The Manhunt' ('After the first phase, / after passionate nights and intimate days') subtly subverts expectations, suggesting that war leaves a lasting impact on those involved. Similarly, Owen's 'Dulce et Decorum Est' opens with an unexpected image of soldiers as weak and desperate, exemplified by the simile 'like old beggars under sacks.' The numerous caesuras in these opening lines slow the poem's pace, prompting the reader to reflect on the soldiers' suffering. Owen's focus on the terrible trench conditions in World War One, with vivid descriptions such as 'All went lame; all blind; / Drunk with fatigue,' emphasises the widespread suffering and creates a tone of anger towards the seemingly insurmountable conditions faced by the soldiers. In contrast, Armitage's 'The Manhunt' explores the consequences of war upon soldiers' return home. The metaphor 'frozen river [...] ran through his face' not only conveys the pain and discomfort felt by the soldiers but also highlights the shocking extent of the damage. This focus on the physical body and the journey through pain elicits a tone of anger and frustration at the suffering endured by these men. Both authors effectively use structure techniques to evoke emotions in the reader and convey the authors' purpose of illustrating war's unglamorous and destructive nature. By comparing the experiences of soldiers in the trenches and upon their return home, Armitage and Owen compel the reader to acknowledge the lasting damage and sacrifices made by those who have fought in wars.

To conclude, in 'The Manhunt' by Simon Armitage and 'Dulce et Decorum Est' by Wilfred Owen, both authors skillfully employ structural techniques to emphasise the harrowing consequences of war on soldiers and their loved ones, effectively debunking the romanticisation of warfare and compelling readers to acknowledge the lasting trauma and pain endured by those who have fought in conflicts. Consequently, both poems depict war in a decidedly unglamorous light. In contrast to works such as Brooke's 'The Soldier,' which emphasises the patriotic valor accompanying service to one's country, these poems refrain from extolling war and instead underscore its savagery and persistent consequences. Collectively, they serve as lasting testaments to the selfless sacrifices made by others to secure the freedoms we enjoy daily.

