



THE MANHUNT AND DULCE ET DECORUM EST

! 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 Simon Armitage's 'The Manhunt'. Armitage's poem is about war. How does Armitage 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 Simon Armitage presents war in 'The Manhunt'. [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.

After the first phase,
after passionate nights and intimate days,

only then would he let me trace
the frozen river which ran through his face,

only then would he let me explore
the blown hinge of his lower jaw,

and handle and hold
the damaged, porcelain collar-bone,

and mind and attend
the fractured rudder of shoulder-blade,

and finger and thumb
the parachute silk of his punctured lung.

Only then could I bind the struts
and climb the rungs of his broken ribs,

and feel the hurt
of his grazed heart.

Skirting along,
only then could I picture the scan,

the foetus of metal beneath his chest
where the bullet had finally come to rest.





Then I widened the search,
traced the scarring back to its source

to a sweating, unexploded mine
buried deep in his mind, around which

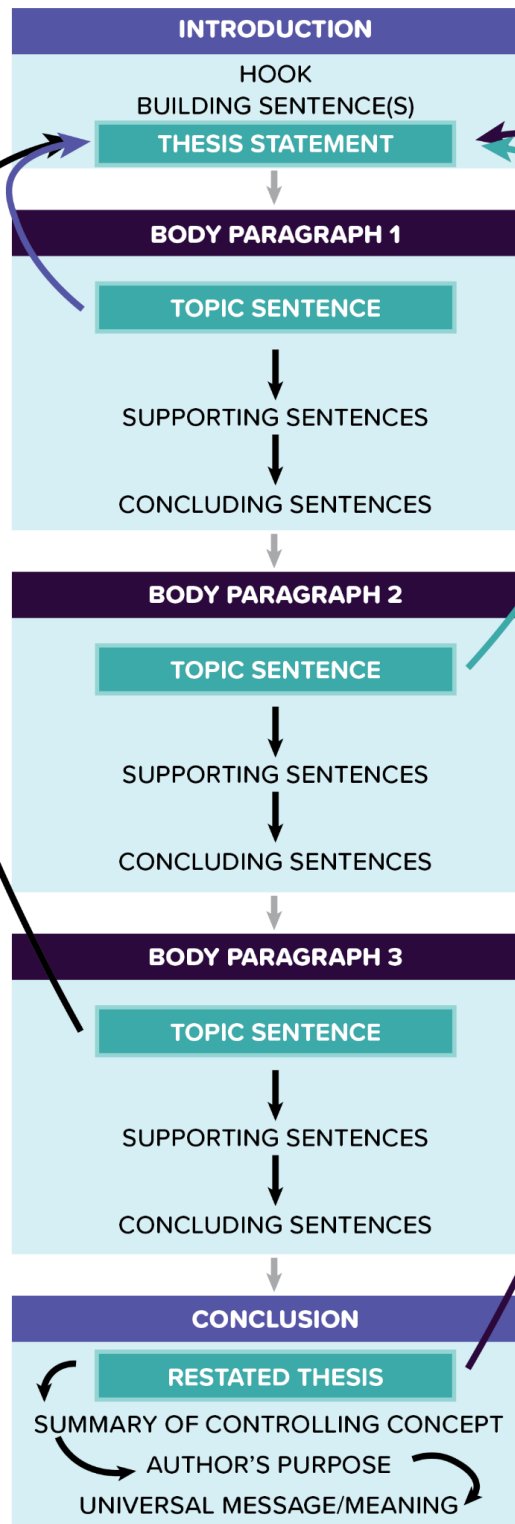
every nerve in his body had tightened and closed.
Then, and only then, did I come close.





100% ESSAY STRUCTURE OVERVIEW

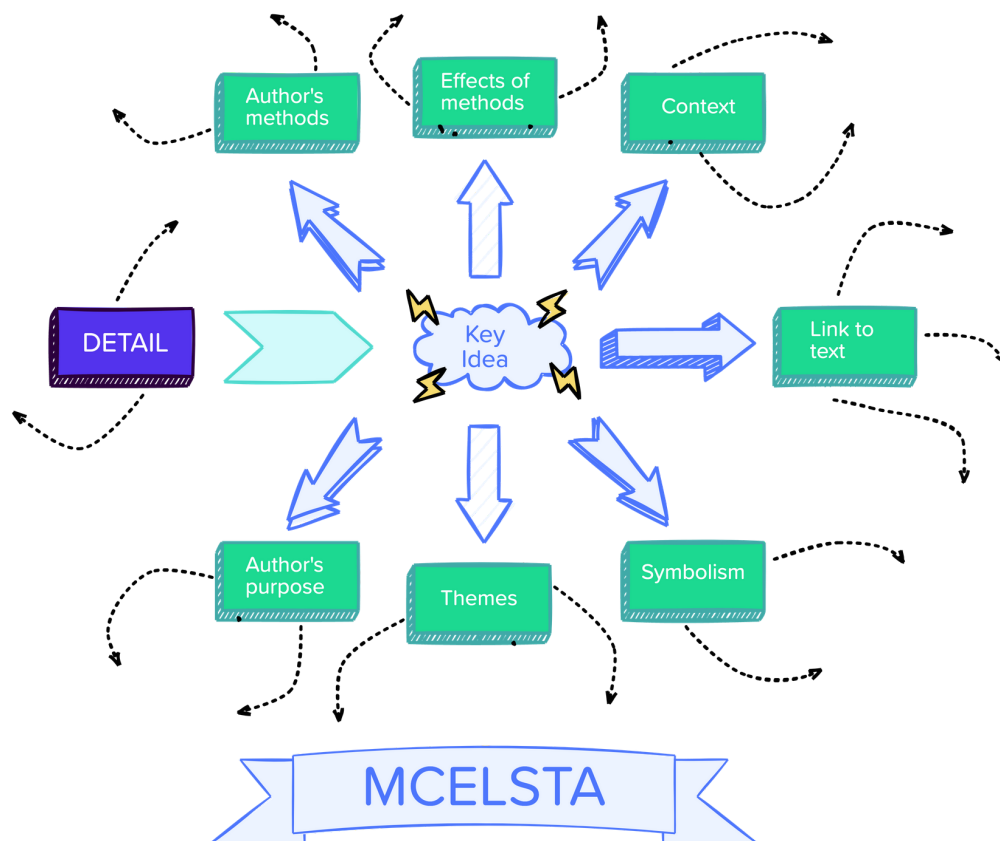




STEP 2: ADDING DETAIL-Complete the TTECEA Checklist for Detail

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 - 'THE MANHUNT' BY SIMON ARMITAGE

In his evocative poem 'The Manhunt,' Simon Armitage deftly employs the dramatic monologue form, vivid imagery, and symbolism to explore the emotional and psychological effects of war on soldiers and their loved ones, fostering reader empathy and encouraging reflection on the resilience required to heal from the traumas of war.

Simon Armitage skillfully employs the dramatic monologue form to delve into the emotional and psychological effects of war on both soldiers and their loved ones. By adopting this form, characterised by its focus on interiority and the presence of a silent interlocutor, Armitage provides readers with a deeply empathetic perspective on the soldier's trauma and its impact on his partner. As the speaker of the poem addresses an implied audience, Armitage imitates natural speech through the use of enjambment, crafting a poignant narrative that encourages readers to sympathise with the characters while also evaluating their actions. The dramatic monologue's inherent emphasis on self-revelation is evident in the lines, 'Then, and only then, did I come close,' suggesting the gradual unfolding of the soldier's hidden pain and its effect on his relationship. This exploration of emotion is further heightened by Armitage's use of vivid imagery and symbolism, as seen in the phrase 'the blown hinge of his lower jaw,' which evokes both the physical and emotional scars of war. As readers engage with these powerful images, they are prompted to reflect on the psychological impact of such experiences and the resilience required to heal from them.

Armitage's masterful employment of vivid imagery and symbolism in the poem 'The Manhunt' is particularly striking, as he intricately portrays the soldier's body as a complex mosaic of fractured and damaged components. For instance, the evocative phrase 'a frozen river which ran through his face' (line 3) utilises the metaphor of a frozen river as an emblematic representation of the deep emotional and physical scars that the ravages of war have etched upon the soldier. This metaphor powerfully conveys not only the visible, external damage but also the internal, emotional turmoil the soldier endures, illustrating the lasting impact of war. Additionally, the term 'blown hinge' (line 9), employed to depict the soldier's jaw, further emphasises the brutality and destruction inflicted by war. This vivid and striking image likens the soldier's jaw to a hinge that has been violently blown apart, perhaps by an explosion or another traumatic event. The juxtaposition of a functional, everyday object like a hinge with the violent act of being blown apart creates a sense of vulnerability and fragility, eliciting deep feelings of sympathy and empathy from the reader. As the reader progresses through the poem, they become increasingly aware of the soldier's immense suffering, facilitated by Armitage's carefully crafted language and imagery. The poet's skillful use of these literary devices serves to heighten the emotional impact of the poem and enables the reader to gain a profound understanding of the soldier's anguish, fostering a powerful connection with the character.

The poem's irregular, unmetred lines reflect the uncertainty and hesitancy experienced by both the speaker and her partner, as they navigate the challenging terrain of healing and reconnection. The repetition of the phrase 'only then,' which appears five times in the poem, emphasises the delicacy and cautiousness of the speaker's approach, as she must wait for permission before progressing in her exploration of her partner's wounded body and psyche. Armitage's choice to write in the voice of the partner rather than the soldier himself is significant, as it highlights the soldier's silence and the mystery surrounding his inner thoughts and feelings. This decision allows the soldier to serve as an everyman figure, representing all damaged combatants in all wars. Through the use of vivid imagery, such as 'a frozen river' and 'a blown hinge,' Armitage elicits a sense of sympathy and compassion from the reader, as they are confronted with the stark reality of the soldier's physical and emotional injuries. The emotional and psychological effects of the poem's structure on the reader serve to underscore the poet's purpose: to expose the profound impact of war on individuals and their relationships. By providing a glimpse into the personal struggle of a soldier and his partner, Armitage illuminates the broader implications of war and the sacrifices made by those who serve. In this





context, the poem is informed by Armitage's own experience conducting interviews with soldiers and their partners for a television documentary, which demonstrates his commitment to accurately representing the experiences of those directly affected by war.

In conclusion, Simon Armitage skillfully utilises the dramatic monologue structure, along with striking imagery and symbolism, to delve into the profound emotional and psychological consequences of war on both combatants and their partners, prompting readers to empathise with the characters and contemplate the strength needed to recover from war's devastating aftermath. The poem highlights the importance of understanding, patience, and empathy in the process of healing and reconnecting with those who have been physically and emotionally scarred by war. By delving into the intimate journey of a soldier and his partner as they navigate through the challenges of recovery, Armitage urges readers to recognise the human cost of war and the sacrifices made by those who serve, emphasising the need for compassion and support for individuals affected by conflict.





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.

