



2023–25 syllabus
for exams in 2023, 2024, 2025

Journey's End

Cambridge iGCSE Activity Pack

C Ennew

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Teacher's Introduction

Activity Pack – An Overview

This Activity Pack is a resource that is intended to support teachers and students working with *Journey's End*.

Resources are split into three main areas: questions that relate to specific sections of the play; sheets that focus on key characters; sheets that highlight specific themes and issues; 'exam tips' sheets that relate to the play specifically; 'creative responses'; and sheets that highlight specific techniques that Sherriff uses. Throughout the sections, there are activities that encourage students to work on their techniques for approaching assessment. As students learn and teachers teach in a variety of different styles, so the resources are varied and flexible: they appeal to as wide a variety of teachers and learners as possible, including resources that students can work through independently and during a teacher's absence.

Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

How to Use this Activity Pack

The pack can essentially be used as a scheme of work: there is an introductory section to allow students to familiarise themselves with the background and context of the play, and from there on, sections of the pack deal with chronologically ordered extracts, with suggested tasks and areas of focus on each. Teachers will also find that there is a systematic building of skills should they choose to follow each section through in the right order: from essay planning to getting tone and style right, to producing a complete response under controlled conditions. For this reason, some of the tasks are modelled around practice essay questions.

Alternatively, teachers, as English teachers often do, can dip into this pack and create their own path with the resources on offer.

★ Where tasks based on the extracts are more suitable for pupils who are finding the play more demanding, a star has been placed next to the question.

Text Edition

Page numbers refer to the Heinemann Plays edition, 1993 (ISBN: 978-0435232900)

The text of *Journey's End* has not passed into the public domain, and so extracts within this pack are kept to the legally acceptable length.

Specification Information

This resource supports the teaching of *Journey's End* by R C Sherriff as part of iGCSE Literature in English syllabus (2023–2025).

- *Journey's End* appears on the Cambridge iGCSE as part of Paper 1: Prose (Section B)
- Paper 1 is 1 hour 30 minutes long
- It is made up of Poetry and Prose with two questions on two texts: one poetry and one prose
- It is worth 50 marks
- It is externally assessed

Students will be examined on their ability to meet the following assessment objectives:

Assessment Objective	Description	Weighting in Paper 1
AO1	Show detailed knowledge of the content of literary texts in the three main forms (drama, poetry and prose), supported by reference to the text.	25%
AO2	Understand the meanings of literary texts and their contexts, and explore texts beyond surface meanings to show deeper awareness of ideas and attitudes.	25%
AO3	Recognise and appreciate ways in which writers use language, structure and form to create and shape meanings and effects.	25%
AO4	Communicate a sensitive and informed personal response to literary texts.	25%

Note: *Journey's End* could also be used for Component 5 (Coursework) if not chosen as a set text for either of these papers.

C Ennew, May 2022

Teacher's Notes

Getting into the Background and Context

Although the First World War is frequently studied these days, it can't be said that we are well-informed – or indeed know much at all – about events leading up to and during the war.

The three 'Getting into the Text' sheets encourage rudimentary research and a deeper understanding of the nature of the war. The most important things to emphasise are probably the conditions in the front line endured, as well as the staggering number of injuries and fatalities throughout the war as a whole.

Students who have learned more about the war – and especially those who have visited war graves – can share their experiences at this point too.

Later in the activity pack, there are a couple of Wilfred Owen's poems, which are well-known and memorable to students. Be warned, though, that recent historians have criticised the middle and upper-class well-educated officers as being the most authentic voices of the war.

Finally, there is a sheet focusing on the author. There is relatively little information on the Internet, but the obvious thing to focus on is his own wartime experience.

The Play

Section questions

As the play is largely composed of a series of conversations between characters moving in and out of the dugout, it has been fairly easy to split it into manageable sections. Page references for these are based on the 'Heinemann Plays' 1993 print edition. In another edition, it's important that you identify where extracts are beginning and end, and change students' page references. Questions on the sheets are designed to be of varying difficulty, so that teachers can pick and choose according to the levels of their students. It is not recommended that all students address all the questions on each sheet. Questions for pupils who will be more challenged by the text are provided as extension activities provided are for higher ability students. Speaking and writing activities are provided on these sheets.

'Character Spotlight' sheets

These are placed in the packs where there seems to be a definite need to focus on a particular character. However, the teacher may choose to study the character in more than one point. If this is the case, just be aware that there may be 'spoilers' on the sheets. These are useful for preparing students for character-based essay questions.

'Theme' sheets

As with the character sheets, these sheets are placed at appropriate points in the pack. Teachers may wish to change the order. There aren't really rigid 'set themes' for the sheets. They have been constructed to allow students to address the assessment criteria.

'Exam Technique' sheets

These sheets are dotted through the pack, but can be dealt with as and when appropriate – perhaps all together. The sheets should be used in the order presented in the pack, though, if students are to get the most out of them.

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▪ 'Writer's Techniques' sheets

Again, these are dotted throughout the pack and tend to refer to section question sheets that are nearby; but they can be used at other times and for other purposes. It goes without saying that Sherriff's techniques are constantly examined in section question sheets, so these sheets are really just serving to pull some of the techniques together.

▪ 'Get Creative' sheets

While some of these activities could be seen as 'fillers' or homework activities, they can also be used for other purposes. For example, they might encourage further research or they can also develop and test writing skills, such as letter-writing, that might be required in the Cambridge IGCSE specification.

▪ Additional Resources

There are one or two places in the pack where a war poem by Wilfred Owen is included. Because they are now beyond copyright, I've been able to include them in the pack. For more extensive critical material on the poems are available elsewhere.

At the end of the pack, I have included some additional resources, some for students, others for teachers. There are sample essay questions and the points once the play has been read.

▪ Adaptations

I'm sure, like me, you'll believe that all good plays need to be seen rather than just read. I've included the opportunity to take your class to see the play, in which case I'd recommend the BBC 1980s TV version, starring Jeremy Northam and Timothy Spall. I've also included the script.

I would also recommend the *Blackadder Goes Forth* series as an introduction to the play. It is available on *YouTube*, as are some relevant choice extracts including:

- Baldrick attempts war poetry of his own
- The final scene – the characters go over the top

Differentiation

- ★ Where tasks based on the extracts are more suitable for or pupils who find them more demanding, a star has been placed next to the question.

As far as the longer activities are concerned, teachers may find it useful to have a list of which highlights the tasks that are deemed to be more suitable for pupils at different levels.

- | | |
|---|--------------------------------|
| • Initial Thoughts | • Exam Tips: Exam Questions |
| • The War to End All Wars | • Exam Tips: Textual Evidence |
| • Get Creative (Trotter) | • Theme Focus: War |
| • Exam Tip: The Five-Point Plan | • Character: Raleigh |
| • Character: Osborne | • Get Creative: Letter Writing |
| • Character: Trotter | • Character: Higgins |
| • Writer's Techniques: The Terminology of War | • After Reading |
| • Get Creative (Osborne) | |

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Mind-map all you know about the First World War.

When was it fought?
How did it begin?
Which countries were involved?

Think about the play. What does it tell you?

Does it tell you anything about the war?



What impact do you think fighting in a war might have on someone? Think about:

- Effects on friendships
- Missing home
- Seeing people get injured and die
- Being affected by conflict constantly

Which plays have you studied / acted in?
Which did you like best?
What are the themes of the plays involving soldiers?
What are the qualities of a good play for an audience?
What's the difference between writing a film script and a play script?

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Journey's End

Get

Use your answers to the questions on this sheet to write a profile of the writer of *Journey's End*. Remember to use your own words and material into a short passage of your own...

What were the dates of Sherriff's birth and death? How did he die? What was he famous for?

What period of Sherriff's life was *Journey's End* written in?

List some of his other novels and plays.

Are there any other facts to write about his life?

What difficulties did Sherriff have in getting *Journey's End* on to the stage?

Which famous playwright did Sherriff write the screenplay for?

Find out about more recent successful productions of *Journey's End*.

Who wrote *Journey's End* more or less than the original?

Did Sherriff receive any awards for his work?

Tip: As you write your profile, remember to use your material.

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'The War To End All Wars'

Group Task:

In groups of around four or five people, research different aspects of the First World War.

When approaching this task, you will be faced with a huge amount of research. With your study of *Journey's End*, though, you will need to draw out the key information about the war, and the lives of the men who fought it.

Your group task will follow the following stages:



Following some discussion with your teacher, you may wish to write something down underneath each stage, so that you are aware how much time you all have.

Here are some ideas for research topics, with a guide to how difficult they are:

- What were the origins and causes of the First World War? Which events led to the outbreak in 1914. (easy to medium)
- What were the main battles of the war and where were they fought? What were the death figures like? (easy)
- What was life in the trenches like for the soldiers? How did they cope? (medium)
- What other important literature has been produced about the war, before or after it? (hard – research some of the 'trench poets' like Wilfred Owen and Isaac Rosenberg)
- What were the eventual outcomes of the war? How did it affect countries in the years that followed? (medium)

Try to find a neat way to record your notes; you could, for example, make a collage of pictures and facts, perhaps with some of the facts or other writing produced by the war. It might be that your learning in other subjects, such as History, has helped you.

There are a number of different ways that your work might be assessed. You should work efficiently and well in your groups, discussing your findings in a practical way! Remember to use the things you have learned in future essays or projects you can.

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Act One: Osborne and Stanhope

Overview: Osborne arrives to take over the dugout from Hardy. Hardy is Osborne's commanding officer, Stanhope.

Questions

- ★ 1. How does Sherriff's opening description of the dugout set the play? Make a list of all the **adjectives** and **verbs** that he uses to comment on their effect on the reader.
2. Comment on the difference between Osborne and Hardy's moods. Write down one line from each character that typifies their mood.
3. What does Osborne get irritated by Hardy? Do you think this is Osborne's behaviour, or of Hardy's?
4. Draw up a table with two columns. Write 'facts' at the top of the first column and 'opinions' at the top of the other. From the conversation between Osborne and Stanhope, write down facts that we learn about Stanhope in one column, and all the things that we learn about him (from Hardy, Osborne and other soldiers) in the other.
5. Hardy says that Stanhope is 'not a drunkard...just a hard drinker'. Hardy backtracks on his criticisms of Stanhope following Osborne's response. What things does he say?
- ★ 6. Osborne says of Stanhope that he would 'go to hell with him'. What does this tell us about Osborne's character and the way he sees others in this section (page 7)?
7. Hardy tells Osborne: 'Don't forget to change your clothes if you forget about the big attack.' In what ways do you think Hardy is sarcastic here?
8. Reread Hardy's description of the earwig races. Although they might seem like a waste of time, what might the earwig 'running round and round the candle since the war' tell us about the lives of the soldiers?

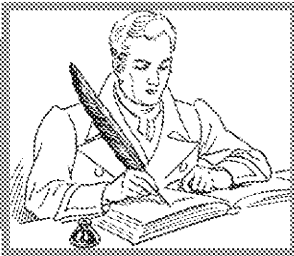
Extension / Group Discussion (Speaking and Listening)

In this opening section of the play, what do we learn about life and death in the trench? Produce a bullet-point list of facts. What further things do you learn about the *attitudes* of the men towards these conditions, and how they cope with them?

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Annotat

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- **What does 'annotate' mean?**

When your teacher asks you to 'annotate' a text or extract, it means to add notes in the margins or spaces around the text. Also, when you are asked a question which is based on an extract, it is a very good idea to mark around the extract before you start planning and writing your answer. That way, you bear in mind the question you have been asked about the text. For example, if the question asks you to write about how a certain character is portrayed by the writer in the extract, all your annotations should be focussing on that.

- **What is the best way to annotate?**

Good annotations should be clear and should stand out, so that you can easily look back on them. You can do this by:

- Drawing boxes around, or neatly underlining words or phrases, and then drawing a linking line to a space in the margin where you can write.
- Using highlighters or coloured pens to colour code: for example, key words, language and style could be highlighted in yellow, and comments in pink. This is especially useful in exams if the question asks you to look out for more than one type of feature.
- Keeping comments that you add around the extract brief and to the point. Write on full sentences, just make brief notes that you will understand when you look back through.
- Drawing a linking line between comments that have things in common.

With a play like *Journey's End*, it is important to annotate the stage directions as well as the areas of speech.

Check with your teacher about annotating! It may be fun to annotate a photocopied sheet, but *not* your school's copy of the play!

- **How can I use my annotations effectively?**

Whether you are annotating as a class activity, homework, or in your own time, look back over your annotations and think about grouping them. For example, you could group types of words that can be linked throughout the extract (e.g. violent words, physical verbs). Do you notice a certain theme, image or idea recurring? Have you commented on a number of instances? If so, make a note. It is always better to re-group your annotations and deal with them like this than to go through them chronologically in the order they come in within the text. This applies to how you use them in exams.



See the exams tips sheet 'Planning Your Answer' to find out how to use your annotations to put a good essay plan together.

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Character Spotlight

Hardy

The character of Hardy makes just one appearance in the play – right? In many writers, Sherriff uses his characters to perform certain **FUNCTIONS**. This highlights certain themes or viewpoints that are important in the play, or represents a certain type of person or rank.

Task: In small groups or pairs, consider the functions of Hardy in *Journey's End*. For each function, try to explain **HOW** he fills it, and give at least one example of how this is illustrated from his conversation. Record your group's thoughts in the table below. One has been done for you.

Function	How does he fill it?	
Function 1: <i>Gives us an idea of life in the trenches</i>	Talks a lot about troops' positions and movements	'We've got to be in the right position'
Function 2:		
Function 3:		
Function 4:		
Function 5:		

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Overview: A new young officer, Raleigh, arrives at the dugout to rejoin Osborne how he knows Stanhope, and has asked to be in his company.

Questions

1. Reread Mason and Osborne's exchange at the start of this section. How does it lighten the atmosphere at this point?
- ★ 2. What indications do Sherriff's first description of Raleigh in the text give the audience about his character?
- ★ 3. Why does Sherriff add the word 'Sir' to his comment when he greets Raleigh?
4. Give one example of how Raleigh tries to impress Osborne in their exchange. What does this tell us about Raleigh's character?
5. 'I only left school at the end of last summer term.' What is the significance of this statement from Raleigh? What do you think Sherriff is wishing you find any more examples of how he does this in this part of the play?
6. How does Sherriff use the following techniques in Raleigh's speech? Copy down examples of each before giving your answer.
 a) dashes
 b) pauses
 c) short or blunt statements
7. What other examples can you find of Raleigh's 'youthful' way of speaking?
8. What does Raleigh mean when he says, 'I've got lots of underground experience'?
- ★ 9. Why does Osborne warn Raleigh that 'rugger and cricket seem to be the only things that go on in the trenches'?
10. Why is Osborne being sarcastic when he describes Raleigh's arrival in the company as being 'an extraordinary coincidence'?
11. Look up the word 'naïve' in the dictionary. Find some examples of how Raleigh might be seen as naïve through his speech.
12. Osborne often tries to warn Raleigh that things aren't as he imagines them to be in the trenches. Find and copy down three examples of this, and write a short note on each.
13. Find one example of where Osborne changes the subject to avoid difficult issues. What does this tell us about Osborne?

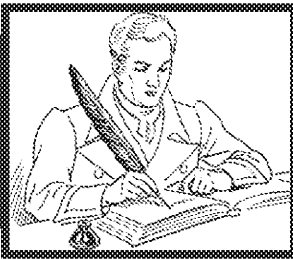
Research

In this section, Sherriff introduces us to the location of the play by mentioning several names that were real and important locations during the First World War. Find the ones mentioned in this section, and look them up. Try to write down a short note about each.

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Definition: Irony is when a character says or does something, unaware of the meaning, or that the opposite of what they have said is the case. It is a literary technique to make their readers or audience aware of what is going on, or to perhaps think a little more deeply about characters, themes and situations.

Example: In the first conversation between Raleigh and Osborne (Act 1), Raleigh refers to Stanhope's being commissioned for his company as being lucky. This is ironic on two levels. Firstly, the opposite is true; it's not lucky for Stanhope later that he had asked his uncle, a general, to place him in the same company. This decision turns out to be far from lucky; Stanhope makes Raleigh's time in the war but pleasant.

Task: Below on the left, you will find some comments from the play. Match these to the reasons why the comments are ironic on the right. For each, be prepared to say *why* you have made that match. This makes you think about what might happen later in the play.

Raleigh talking about Stanhope: "I was only a kid and he was one of the big fellows; he's three years older than I am."

While this is true, it's far from what Raleigh says when he meets Stanhope.

Raleigh says of Stanhope: "Oh, I think he'll remember me."

He is being sarcastic, that this is the last time they will meet.

Osborne refers to Raleigh getting placed in Stanhope's company as being an 'extraordinary coincidence'.

Little does Raleigh realise the point of great irony: Stanhope later doesn't want to be in the same company.

Raleigh talks of going back to the front to see Stanhope's 'sister' (his heart) about how Stanhope is getting on.

When you look at the end of the play, this proves to be true: what many of the characters does reflect his own.

Osborne says of the 'Very Lights' that "there's something rather romantic about it all."

We realise the irony between them: Raleigh is romantic, while Osborne is pragmatic about their levels of war.

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Act One: Stanhope, Trotter and Raleigh

Overview: The Company Commander, Captain Stanhope, arrives with his men and sees Raleigh. After some awkwardness, they discuss rations.

Questions

1. Reread the funny conversation about the apple chunks that Stanhope and Trotter have. How does Sherriff use it to change the mood of the play?
- ★ 2. Look at the stage directions that introduces Stanhope and Trotter in the table below, and make comparisons between the two characters.

	Stanhope	
Age		
Face and 'looks'		
Weight		
Hints at personality		

3. Sherriff's stage directions imply that Stanhope has trouble sleeping. How could this be seen as a dramatic technique that might affect the audience?
4. Comment on Trotter's patterns of speech through this extract. What does it show us about his background here?
- ★ 5. There are many references to food in this extract (especially the apple chunks). Think food is such a dominant topic in their conversation, and a source of humour? Why?
- ★ 6. Trotter is plainly a character who speaks his mind. Find an example of this and comment on it. Do you think this is a positive or negative characteristic?

Speaking and Listening: Drama-Based

Stanhope is very short with Mason about there being no pepper in the food. You could have Stanhope and Trotter rehearse a role play where Trotter has a conversation with the sergeant to get the pepper. You could embellish it by having the two characters express their opinions (Stanhope and Trotter). To make it seem more realistic, you could use some of the names, slang and phrases that various men have in the play.

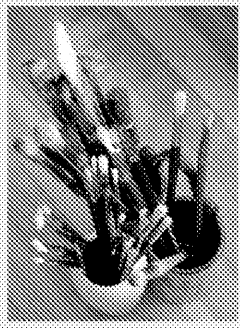
Extension Question

Sherriff uses a number of techniques to create awkwardness between Stanhope and Trotter in this section. How has he set this up in the previous conversation between Stanhope and Raleigh? How does he make it even tenser in this section?

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Get C

'My wife reads the papers every morning and writes and tells me...' In Act One, Trotter tells the others that he finds out more about the war than anything else. Although this is partly a joke, there would have been more than one letter sent home. Use the prompts on this sheet to create a letter like the one that Mrs. Trotter sent her husband.

Use the prompts on this sheet to create a letter like the one that Mrs. Trotter sent her husband.

Ideas

Think about what Trotter is like, and the kind of life he has at home. His personality, conversation and appearance before the war (remember that Sherriff describes him as a 'kind of a lady'). Imagine the kind of lady Trotter might marry and what she might be interested in.

Try to do a little research on news stories of the early 20th century to get the kind of lives ordinary people might have lived.

Give yourself a realistic word limit – say 300 words.

- Think of an appropriate way to open your letter
- Use your first paragraph to generally sum up some events that have happened in the Trotter household.
- In your next few paragraphs, include some details that Mrs. Trotter might know from news at home about the war.

Present

Use these tips to make your letter look like old and handwritten. Make sure it is handwritten and in ink rather than typed. Present it in an envelope with a copy of a stamp found on the internet!

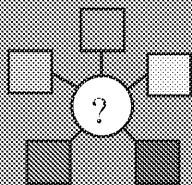
Think carefully about the Trotters' level of education and what might come across.

Tear carefully around your letter to give it that aged look. Finally, use the Old Tea-Bag Trick. Rub a used tea bag over the letter to create an aging paper effect. Let it dry on the radiator for a day before you give it to your teacher, though!

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The Five

In the centre of this diagram, you will find a question similar to the sort of assessment. The question could stand alone, or be linked to an initial explanation. The outer sections of the diagram represent each individual point – five in all.

Use your knowledge of the character of Stanhope so far; write some notes under each heading. Write your responses in bullet points or note form sentences; remember that this is only a plan. Point 2 has been completed.

Point 1: Through the views of Hardy and what he tells us about our opinions of Stanhope.



POINT 2: Through the views of Osborne and his reactions to Hardy.

- irritated by Hardy's crude view of Stanhope
- reacts strongly to tales of Stanhope's drinking
- criticises how others treat Stanhope
- very clear about his own admiration for Stanhope

(NB Evidence would be needed to support all of the above)

How does R C Sherriff introduce the character of Stanhope to the audience?

Point 4: Through the first impressions that we have from Stanhope's speech and actions.



Point 5: How contradictions lead to some confusion.

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Look again at the section of Act One (pages 16–24 in the Heinemann edition). In this section, Mason, Trotter and Osborne discuss food and rations. In this section, Sherriff suggests that he wants the actor playing Trotter to speak in a different way from the actor playing Stanhope and Osborne. The implication is that Stanhope (ex-army) and Osborne (a teacher) are from a higher social class than Trotter (who has worked his way up through the ranks to become an officer).

1. Write down some examples of Stanhope and Osborne speaking in a different way from Trotter (English slang or abbreviations).
2. Look at Trotter's speech and find some examples of where he drops apostrophes to show that they are dropped in his speech. How would you think Sherriff intended them to be delivered. Which lines work best for Trotter, do you think?
3. Sometimes, Sherriff will spell a word differently within Trotter's speech to suggest a different pronunciation. Copy down one or two examples of these changes in how the word would be pronounced.
4. Although Sherriff suggests that Mason is from a lower social class, you do not see many examples of him using abbreviations and slang. Why do you think this is the case? Can you find Mason using any slang? This suggests he is intelligent despite his low rank?

Extension:

Like they are today, some slang terms were used by everyone, even the officers, during this period. Make a list of all slang terms used in this section of the play. For each character who has used the term, and whether we still use it to this day. (Sherriff wrote the play just ten or so years after the war, so many of the slang terms used could still have been in use.) You could set this out in a table like the one below.

Slang Term	Character(s) who use	Still used today
'bloody'	Trotter, Stanhope	Yes!

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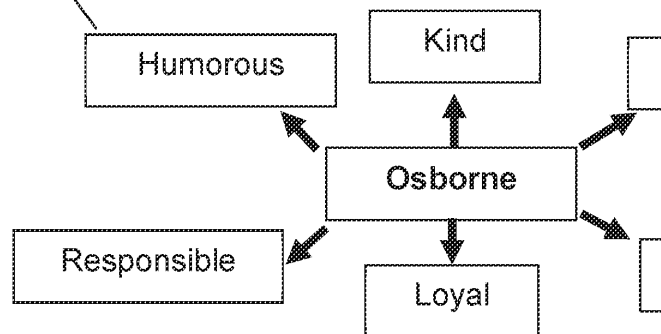


Character Spotlight Osborne

Osborne is a character who reveals himself very quickly in the early part of the novel. He is liked by the others, cares a great deal for his fellow men, and has very few faults. The diagram below shows some of his positive character traits. **From the text you have read so far**, explain where these traits can be seen, and add a further trait at this point. One of these has been done for you.

‘Whisky takes away the taste of the water...and the water takes away the taste of the whisky.’ (p. 10)

He makes jokes about the poor conditions of supplies



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Can you think of any more character traits of Osborne to add?

Overview: Another officer, Hibbert, arrives in the dugout. He complains to Stanhope, who tries to make light of it. Stanhope reveals his disgust.

Questions

- ★ 1. Look again at Sherriff's initial description of Hibbert in the stage directions. How does his choice of words hint at what we are about to find out about Hibbert?
2. In this conversation, how would you explain the fact that Stanhope is so dismissive of Hibbert's?
3. How does Sherriff use stage directions to emphasise the nature of the relationship between Stanhope and Hibbert? Write down three stage directions that go with Hibbert's lines and explain how they contribute to how the audience might see him.
- ★ 4. What does Stanhope mean when he suggests that Hibbert is 'a bit of a coward'?
5. How does Stanhope's attitude change once Hibbert has turned up? What does he hide from him? What are his real feelings about Hibbert from him? What are they?
- ★ 6. How does Osborne try to offset or balance Stanhope's feelings about Hibbert?
- ★ 7. Why does Stanhope feel so strongly about men going off side?

Speaking and Listening: Drama-Based

After his conversation with Hibbert, Stanhope suggests he will 'have a quiet word with the doctor' to prevent Hibbert from escaping to a new hospital. In pairs, take on the roles of Stanhope and the doctor as they have this conversation. Instead of scripting the conversation, make a list of areas you are likely to discuss. Below are some ideas:

- Think about how Stanhope might breach the subject initially.
- Discuss other examples of people who have attempted to go side (e.g. someone called Warren who managed to do this before).
- Consider what a doctor's reaction might be; would he have orders? Would he resent Stanhope trying to tell him how to do his job?
- You could introduce a third person who could take on the role of the doctor.

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Overview: Stanhope and Osborne discuss Raleigh. Stanhope reveals that he worshipped him at school, and tells more of his relationship with Raleigh.

Questions

- ★ 1. Osborne raises the topic of Raleigh coming into their company. Stanhope's aggressive attitude towards the subject?
2. When Osborne says that Raleigh told him Stanhope was at school, Stanhope snaps, "Has he been talking already?" What does he mean?
3. Why does Stanhope repeat the line, "Small boys at school do that?"
4. What does Stanhope show Osborne the photograph of Raleigh's father? What does this tell us about his attitude towards himself and how others see him?
- ★ 5. Why does Osborne think that Stanhope should take some leave? Give two reasons why Stanhope says he won't do this.
6. Sherriff creates a sense of building tension within Stanhope's conversation. Copy and complete the table below to explore this.

Way in which increasing tension in Stanhope is shown	Through language, action, or stage direction?

- ★ 7. Why is Stanhope so reluctant to meet back up with Raleigh's father?
- ★ 8. How do you feel towards Stanhope when he threatens to cut Osborne out? How does Osborne react to this suggestion?

Further Thinking...

- This extract tells us a lot about Stanhope and his problems.
- The extract reveals a series of very confused feelings towards Raleigh. Copy and complete the table below using quotations from Stanhope that suggest how he feels about Raleigh. Do these suggest he is very irritated by Raleigh's presence in the dugout?
- How does Osborne cope with Stanhope in this extract, and what does this tell us about the nature of Osborne and Stanhope's relationship in the play?

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Below, you will find four tasks that encourage you to think about ideal leadership that occur in Act One of *Journey's End*. Your teacher may just one or all of the tasks, or tackle the tasks in groups and swap ideas or done a different task.

Task One

Write down the names of the characters who have appeared or been mentioned throughout Act One.

Order them in terms of their rank in the army, writing down what their rank is where you know it.

Divide a page into two columns. In one column, write down evidence from Act One that suggests that Stanhope is a good leader. In the second column, write down any evidence that suggests that he is a bad leader. What about the opinion of the other characters? What does Stanhope's opinion of himself suggest?

Compare your findings with a friend. Which side has the stronger case?

Task Three

Read the following definitions of character types:

Passive: Someone who is easily guided by others and willing to be led. Can come from feeling insecure.

Aggressive: Someone who wants to lead and put across their own views, even if it means doing so forcefully. Often start trouble or fight.

Compassionate: Someone who listens to other people, encouraging them to open up and make them feel listened to and empowered.

Work with two characters from Act One, and think about which category they would fit into. Find supporting evidence from your text to back these ideas up.

Discussion:

What points do you think Stanhope makes about heroism in the act of the play?

Collect some quotations from Act One that suggest Stanhope is a hero. What does Osborne and Raleigh think about this theme, and what is their choice of quotation about hero-worship?

Does this act present a real-life hero to us, or one or a bad one?

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Writing the p

Writing an introduction can be one of the trickiest parts of essay writing. This sheet will give you advice about writing a short but relevant intro that you should be able to apply to ANY essay title on *Journey's End*.

We'll work with an essay title on an extract-based question.

Title:

How does Sherriff
feel that the end
is an important moment

What **not** to do in an introduction...

- **Don't** be too general. A good intro need only be two or three sentences long.
- **Don't** directly answer the question. This makes the rest of the essay defensive and just a little predictable.
- **Don't** refer to yourself. Phrases like 'I am going to...' or 'I will...' make you sound uncertain, and can make your style sound too informal and immature.

What to do!

Step 1

Your intro should only be two or three sentences long at most. The first sentence, show that you understand the question by rephrasing the words, as a statement. Look at this example:

'In R C Sherriff's Journey's End, the playwright uses a variety of techniques to make the end of Act One both exciting and tension-filled.'

This is a simple but direct opening. Note how we've also rephrased the question and personal judgements like 'interesting' and 'important' to show immediate interest and response.

Step 2

The second sentence of your intro should tell your reader what you will discuss in the essay. Here is an example from the same essay:

'By studying the characters' attitudes, actions, responses and feelings, Sherriff's use of stage directions, interruptions and pauses fittingly links the end of the play to the start of the play.'

And it's as simple as that – a two-sentence introduction that covers the main points of your essay.

Task: Have a go at writing an introduction for the following title. If you haven't studied the whole play at this point, shouldn't matter if you haven't studied the whole play at this point.

Write about the ways R C Sherriff explores ideas of heroism and idealism in *Journey's End*.

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Act Two Scene 1: Exchange Trotter and Mason

Overview: Trotter questions Mason about food supplies, and then discusses with Osborne.

Questions

- ★ 1. This exchange is a moment of light comedy from R C Sherriff. He chooses to take a break from the main story of the play at this point.
- ★ 2. Find three examples of where Trotter and Mason disagree about cooking in this exchange.
3. What does Trotter mean when he tells Osborne that Mason is a private?
- ★ 4. Find two quotations from Trotter in this section showing how he is to him.

Extension Activity:

Imagine you are Mason. Write a short letter to your wife, telling her about your opinions towards Trotter, and his attitudes about your cooking. The following thoughts should help you:

- Remember that although Trotter is an officer and Mason is a private, their speech indicates that they are from a similar social background. How would this affect the way that Mason might feel?
- Keep the feel of your letter comical, to reflect the way that Sherriff wants these characters to come across at the start of Act Two.
- Think about how Mason might react privately to Trotter's comments about his cooking. He can't complain to Trotter, but he might complain when writing to his wife!

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Task: Plan an individual presentation to be delivered to your class during the planning stages below to help you deliver a top-notch presentation.

Make a note of all the page numbers that feature Trotter in the area of the play that you have studied so far.

Make notes under
language / inter
gets on with oth
war.

Find supporting quotations and page references to back up these points.

Put together you
from your notes
add what you feel
overall FUNCTION
– what purpose
for the writer?
audience feel to

Rehearse! Avoid just reading the card – learn your talk so that you just need to turn the cards for cues and ideas. You can read the quotations out though!

Deliver your presentation. Remember not to read out; deliver in a confident, enthusiastic voice to your audience in the same way as though you're personally interested in your topic.

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Overview: Trotter and Osborne discuss food and home.

Questions

- ★ 1. One of Trotter's main characteristics in the play is his obsession with food. This provides much-needed moments of gentle humour. Find two places where Trotter mentions food in this section, and explain why each is important.
2. Trotter makes a number of comments about the war in this section. Find some of the things that he says. What do these tell us about Trotter's attitude towards the war? How do they compare to the attitudes of other characters like Stanhope?
3. Trotter comments that he thought Stanhope 'looked awful' at the end of the play. Earlier in the play, he says to Stanhope: 'Cheer up skipper – these lines reveal that there might be more to Trotter than meets the eye.'
4. Find some more examples of characteristics of Trotter's speech in this section.
- ★ 5. Sherriff uses the character of Trotter in this section to reflect on his thought about home. What elements of home life does Trotter mention? What does this tell us about the comfort soldiers took from such things? Support your answer with quotations from this section.
- ★ 6. How does Osborne react to Trotter's photographs of his home?

Extension Question

The conversation between Osborne and Trotter is characterised by a mix of topics. Make a list of the topics they discuss and the order they discuss them. Which topic in each case? Is the change of topic deliberate and, if so, for what purpose?

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War Language: The Terms

R C Sherriff served in the trenches of the First World War, and so was familiar with the names, weaponry and war terminology.

As you study *Journey's End*, compile a GLOSSARY of war terms that you come across. These could be the names of certain places or locations that were important, or they could be to do with equipment that the soldiers used, or they could be anything else that was an aspect of warfare.

Try to research and find out what each of these words mean, and why they were important to the soldiers. Below are just a few terms to get you started.

Place Names

- ▣ Front Line
- ▣ Valennes
- ▣ Paris
- ▣ Headquarters
- ▣ Lancer's Alley
- ▣ No Man's Land
- ▣ Vimy Ridge

Equipment

- ▣ Trench
- ▣ Minnies
- ▣ Lewis gun
- ▣ Transport Lines
- ▣ Dugout
- ▣ Mills bombs
- ▣ Log book
- ▣ Gas satchel
- ▣ Map case
- ▣ 'M.C.'
- ▣ Support line
- ▣ Front line
- ▣ Rifle grenades
- ▣ Tunic
- ▣ Mess box
- ▣ Duty Roll

Your teacher will give you some ideas about how you could keep your glossary. It could be in a separate notebook, or the back of your exercise book etc. At some point, you will need to put your work so that the words are in alphabetical order. For this reason, it is a good idea to use a computer when compiling your terms.

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Overview: Osborne and Raleigh discuss their lives back home. Osborne tells Raleigh that he played 'rugger' for England once. They also talk of the war.

Questions

- ★ 1. At the start of this conversation, write down one or two of Raleigh's feelings. By the end, write down one or two of Raleigh's feelings. How does his sense that the reality of his situation is starting to sink in.
2. How does Osborne help Raleigh cope with getting used to life in the trenches?
3. When Osborne reveals he is a 'schoolmaster', Raleigh quickly reacts. What does Raleigh's reaction tell us about Raleigh and his levels of experience of war?
4. Discuss Raleigh's reaction to the news that Osborne played 'rugger' for England. How might we connect this to Raleigh's relationship with Stanhope?
5. What is surprising about Raleigh and Osborne's discussion of the war? What does Osborne's story tell us about how he viewed the enemy during his time in the trenches?

Additional Task

1. In this extract, there is a growing sense that Raleigh is becoming more experienced in the front line. Reread the following quotations taken from Raleigh and try to explain how each one indicates that he is starting to take the war more seriously. He has walked into:

'I feel I've been here ages.'

'I feel I haven't seen a tree for ages – not a real tree with leaves and branches – just a bare one here twelve hours.'

'The Germans are really quite decent, aren't they?'

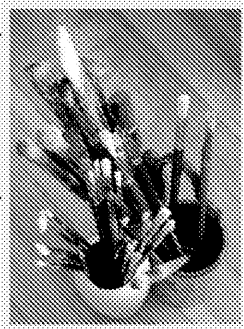
'It all seems rather – silly – doesn't it?'

2. This extract also shows that Raleigh remains, for the most part, impressionable. How does his conversation with Osborne about the war show this?

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Get C

'I remember up at Wypers...'

Near the beginning of Act Two, Osborne tells the story of how the Germans tend to their wounded:

'...we had a man shot when he was out on patrol. Just at dawn. That night. He lay out there groaning all day. Next night three of us got him. It was so near the German trenches that they could have got one. But, when our men began dragging the wounded man back, a big German officer stood up and called out "Carry him!" – and he carried the man back and the German officer fired some lights for

Use Osborne's account to produce three separate diary accounts of

- **One** should be written from the point of view of the rescued man.
- The **second** should be written from the point of view of the Germans – no need to write it in German!).
- The **third** Should be written from the point of view of one of the British soldiers from the British trenches.

Aim to write about 75–100 words for each diary. Think about the soldiers' operation and how the men would have felt – the fear, the pain, the

You could use similar real-life accounts of the two sides calling out to each other to help you with this.

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Act Two Scene 1: Stanhope and Osborne

Overview: Stanhope discusses his deepest fears with Osborne. Desperate to move the conversation on, Stanhope returns to his idea of censoring the letter. Osborne arrives with the letter he has written to his sister, and Stanhope demands it. Appalled, Raleigh hands over the letter and leaves. Reluctantly, Osborne reads it. Distraught Stanhope, and hears nothing but praise of his leadership.

Task: Because of the dramatic nature of this extract, it would be ideal to annotate a photograph of this moment in the play. Consider the possibilities of doing this (also see exam tips).

Questions: These questions relate to the extract as a whole

- ★ 1. How would you describe Stanhope's mood at the beginning of the scene with Osborne?
2. Focussing on Stanhope's behaviour in this extract, name four things which Sherriff makes Stanhope's behaviour seem increasingly desperate to move on. Look at stage directions as well as dialogue.
- ★ 3. How might the audience's reaction towards Stanhope change as the scene progresses? How might his behaviour towards Raleigh in this extract?
4. Comment on Osborne's role in this section. How does his behaviour in this episode enhance or change your opinion of him?
5. How do you feel towards Raleigh when Stanhope takes the letter? How do the Sherriff reveal his feelings, and how do you think his attitude towards Stanhope alter as a result of Stanhope's behaviour?
6. Reread the section of Raleigh's letter. Many people find this section of the letter. Sherriff make this such an emotional end to the scene? Agree or disagree. Use stage directions as well as speech.

Extension Activity

Look again at the final stage direction in the scene, from 'There is a trench outside'. Imagine that you are writing a novel version of the play. Write the final paragraph in a chapter focussing on the behaviour and actions of Stanhope and Osborne. Try to show Stanhope's speech, expressions and movements as well as his anxiety as you write your description.

Speaking and Listening: Group Discussion

This is a key moment in the play in terms of how we feel towards the characters. Focussing on each of the characters in turn, discuss how your thoughts towards them shift as a result of Stanhope's censorship of Raleigh's letter. You could also discuss how you think the play might develop as a result of Stanhope's actions.

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Act Two Scene 2: Extract Stanhope and S-M

Overview: Stanhope meets with the Sergeant-Major to discuss their attack. Stanhope insists that they must fight to the end and not retreat, even if the position might seem.

Questions

1. How would you describe Stanhope's tone with the Sergeant-Major? Contrast this with his tone with his fellow officer, Osborne?
2. When the Sergeant-Major takes 'a small tot' of the whisky, what does he say? 'You won't taste that. Take a proper one'?
3. When the two characters in this section are discussing the attack, what response to it, what techniques does Sherriff use to keep the conversation 'business-like', and why do you think he does this?
4. How does the physical description of the Sergeant-Major make Stanhope's plans quite surprising towards the end of the conversation?

Extension Work: Stage Directions

The Sergeant-Major is not a major character in the play, but appears to be used by Sherriff to further the plot (relating here to the attack) and as a foil for Stanhope (see other activity sheets on this). In this extract, his reactions to Stanhope's plans reveal his private thoughts about the nature of Stanhope and his decision-making process.

Many of the stage directions that go before and within the Sergeant-Major's speech are his private thoughts. Find where the following stage directions appear in the extract and try to explain what they reveal about the Sergeant-Major's private thoughts.

- *(a suspicion of brightness in his voice)*
- *(writing hurriedly)*
- *(Clears his throat)*
- *(he gropes for the right words)*
- *(diffidently)*
- *(pretending to mope)*

The last of these is particularly interesting; does the actor playing the Sergeant-Major sound sarcastic here, or is the character taking this seriously?

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Act Two Scene 2: Exc Stanhope and the Colo

Overview: The Colonel arrives to speak with Stanhope. He has information to happen soon, and says that the General wants Stanhope's company to gather more information. Osborne and Raleigh will lead a dangerous raid the following afternoon.

Questions

- ★ 1. When the Colonel first mentions the idea of a raid, why do you think he says, 'There is a pause', before Stanhope responds?
2. Comment on Stanhope's reaction to the idea of a raid that the Colonel is telling the truth when he says, 'I told him so. I said tomorrow afternoon'?
- ★ 3. Why is the Colonel reluctant to let Stanhope go on the raid? Is there more than one reason?
- ★ 4. On what grounds do you think Trotter and Hibbert are rejected to lead the raid?
5. What might be going through Stanhope's mind as the Colonel leads the raid with Osborne? Why does he back down on trying to lead the raid?
6. The Colonel makes the raid sound far easier than it actually is (copy them down) of where he simplifies the details, and suggest how the position might do this.
7. How do we guess that Stanhope is under no illusions about how costly the raid might be? Try to give at least two examples of this conversation.
- ★ 8. Comment on the Colonel describing the situation of the raid.
9. Towards the end of the conversation, the Colonel invites Stanhope to discuss final details, adding 'We've had some fresh fish sent for supper tonight.' Comment on the difference between the mess officers and the officers we are more familiar with.

Speaking and Listening: Drama-Based

- The Colonel describes the conversation about the raid and the mess officers.
- a) Find out all you can about the attack and the raid from this and the other scenes.
 - b) Use the information to act out the conversation between the Colonel and Stanhope. Use what the Colonel says about the conversation in this scene, and what Stanhope and his company say.

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'Bring Some Whisky!' – Alcohol

From the opening conversation in *Journey's End* between Hardy and Stanhope, we become aware of Stanhope's dependency on whisky. Use the search chart the various references that are made about this throughout the play. You can then answer the question at the foot of this sheet. You could copy the notes into the spaces provided. Remember to add page references and quotations where they have been added for you.

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What do others say about Stanhope's drinking?

Hardy



Osborne

Asks if Stanhope is 'drinking like a fish as usual'. Shows he has a reputation.

What comments does Stanhope make to Osborne about the reasons why he drinks so much whisky?

Stanhope admits to being 'doped with whisky' to Osborne – page 27



Find examples where Stanhope tells others to drink, and why.

Start of Act 2 Sc 2
'have a whisky'

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Answering extract-

FAQ

- **How do I plan for an extract-based question?**

(See also the *Five Point Plan* sheet). You should begin by annotating the extract in light of the question asked. Try to annotate in a way that makes it easy to refer to in the essay; focus on the use of language and other dramatic techniques. After annotating, try to group the ideas you have made into four or five points. For example, you might group them into a) points about use of language, b) a theme that emerges, c) thoughts on how characters respond in the extract, d) the techniques that Sherriff uses; e) why the extract is important in the play.

- **How much time should I spend on planning?**

Because of the time spent annotating, the planning stage may be shorter for an extract-based question. As a rough rule, if you have 45 minutes to write your answer, spend ten minutes annotating and planning, about 30 minutes writing your answer and ten minutes improving your answer and checking for mistakes.

- **What mistakes should I avoid?**

One trap students fall into is failing to plan. They will begin the answer with a thought about the question, then move through the extract, commenting on what they are reading in turn. This means that a) they are not answering the question; b) they will not be connecting certain parts of the extract to the question; c) the extract to the play as a whole and d) they are likely to run out of time at the end of the extract as they have been commenting on each line.

- **Should I refer to other parts of the play?**

Yes. There are lots of ways to do this, depending on the question. For example, you could write about how certain other events in the play lead to this point. Also, you could compare a character's behaviour in other parts of the play to how they are reacting in this extract.

- **What sorts of things should I include in the answer?**

Again, this depends on the questions given, but there are certain things that you should try to work into your answer. Try to refer to the use of language, dramatic techniques or through characters' dialogue. Also, try to refer to the context of the play (above). As well as this, be aware that this is a *drama* that you are writing about; you refer to dramatic techniques the writer uses, as well as how these techniques are used.

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Act Two Scene 2: Excuse Stanhope and Hibbert

Overview: Hibbert arrives and states that he wishes to report sick due to a bad cold. Stanhope refuses to let him go, and Hibbert becomes hysterical, leading to a physical confrontation. Stanhope says that he would rather 'accidentally' get out of the war as a coward. There is a dramatic stand-off between the two characters.

Questions

1. How does Stanhope try to deal with Hibbert's complaints in the dug-out?
- ★ 2. Explain Hibbert's reaction to Stanhope's news that he has a bad cold. What does this suggest about how Stanhope thinks of Hibbert?
3. When Hibbert attempts to return to the dug-out (at the top of page 57), how does Stanhope present his mood and state of mind? Think about stage directions and the use of italics here.
- ★ 4. How does Stanhope use repetition to enforce his decisions?
- ★ 5. When Hibbert 'strikes blindly' at Stanhope, how does Stanhope react? What does this suggest about this is an extremely serious offence? Think about what Stanhope says in the way that Stanhope's mood and patience break at this point.
6. Following the scuffle, Stanhope seems to take control of the situation. How does Stanhope make sure the audience sees this? Again, think about stage directions and the length of Stanhope's speech.
7. How does Stanhope's counting during the gun incident enhance the tension at this point of the play?
8. Explain Stanhope's mood change once the gun is lowered. What does this suggest about what Hibbert has done, when Hibbert seems to have been brought back to the dug-out in a cowardly way?
9. How does Stanhope use the emotion of empathy to help Hibbert? Is it just a ruse or is Stanhope speaking from the heart?
- ★ 10. Finally, Stanhope tries to inspire Hibbert by talking about what he has done. What does Stanhope mean by 'sticking it' and 'seeing it through'. How does Stanhope make his speech (the one on page 58) particularly inspiring? Look for specific examples.

Other activities on this section

1. **Speaking and Listening Group Discussion:** What do you think Stanhope does to handle this situation? Does he become a greater or lesser leader? How does this make him an effective leader? How do you think Stanhope's actions at different points in the episode?
2. Write two short letters that Hibbert writes home – one before and one after the incident. Remember that Hibbert is not a completely changed man following the incident.
3. Chart the highs and lows of Stanhope's actions throughout the play. Rank the episode, for example, alongside the incident where he takes the gun.

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Research Topics. Before completing this sheet, there are a number of research topics to understand the concepts:

- **Cowardice:** what happened to men who deserted from the war, pretended to be ill? How were these situations reported back to home? Do we have a different feeling of the standing towards war in this way today than people did back in 1917?
- **Romanticism:** the romantic movement was still important at the end of the 19th Century. What was it? How did it begin, and what was its place (if any) in the war?
- **Bravery:** find out about particular stories of bravery set during the war. Were men rewarded if they were perceived as having committed acts of bravery? How was propaganda linked to bravery as well.

Questions

Task 1

Look at the following quotations. *Without looking at the text*, identify roughly where it comes in the play, and how the quotation could relate to ideas of bravery and cowardice in the play.

- (stage direction) *a small, slightly-built man in the early twenties, with a pale face*
- 'Another little worm trying to wriggle home.'
- 'Sleep! Catch me wasting my time with sleep.'
- 'The finest officer in the battalion – and the men simply love him.'
- 'How did you feel – in the front line?'
- 'I'm going now – you can't stop me!'
- 'You're going to stay here and see it through with the rest of us.'

Task 2

OSBORNE *Those are the Very lights. Both sides fire them over No Man's Land and patrols.*

RALEIGH *I knew they fired light flares (pause) I didn't expect so many –*

OSBORNE *I know (points at his pipe.) There's something rather romantic about that.*

There are a number of occasions where characters try to see the war in a favourable light, perhaps to try to make the best of an awful situation. Argue that Sherriff sometimes 'romanticises' war and relationships within the play.

Looking over what you have read or seen of the play so far, make a judgement about how the backdrop of Romanticism help the soldiers get through modern war.

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Overview: Stanhope tells Osborne about the raid

Questions

1. This is the last we see of Stanhope in Act Two. At this point get a measure of the pressure he is under as captain. Go back and take note of his different actions and responsibilities leading him to tell Osborne about the raid. How do you think this builds up a character like Stanhope?
- ★ 2. Why does Sherriff introduce some gentle humour between them (the 'onion tea') between the episode with Hibbert and the current one?
3. Stanhope makes general conversation, but gets to the matter. What does this tell us about his leadership style?
- ★ 4. Comment on Osborne's immediate reaction to hearing the news. Does this reflect *his* character?
- ★ 5. Why does Stanhope say 'I'm damned sorry' once he breaks the news?
6. Comment on Sherriff's use of pauses as the news is broken. What is he trying to show here about the character's involvement?
7. Osborne says very little after the news has broken that he was involved. What do you think might be going through his head? What does his (keeping very quiet) tell us about his approach to war?
8. Why do you think Osborne and Stanhope move quickly into talking about the raid? How might this be an easier thing to talk about?

Character Development

Although Osborne says very little in this exchange, we learn more about how he responds to bad news. An experienced officer like Osborne would have known there was a serious chance of him or one of the others not returning from a raid like this one.

- What techniques does Sherriff use to show that Osborne is deeply affected by the news? Consider stage directions and line length.
- How would you describe the way Stanhope breaks the news to Osborne? Consider Osborne's feelings and requests about the raid and his friendship with Stanhope and his abilities as the company commander.
- Return to any notes you have made about Osborne, and develop this particular exchange near the end of Act Two.

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Journey's End was written in the early 1930s and set around thirteen. People living around those times had very different values and ideas of how to conduct themselves in public compared to today. For many, the Victorian ideal of the 'stiff upper lip' had died only sixteen years before in 1901 – was a memory; and Victorian values were still upheld.

Both Victorian values (the idea of behaving in a certain way and appearing very respectful in public) and what the British people experienced during two world wars reinforced the idea of the British being a people who maintained a 'stiff upper lip'. The idea of keeping your facial expression still and not displaying a great deal of emotion, no matter what a hardship or obstacle you face in life. You might also have heard of 'grin and bear it', 'grumble' and 'keep calm and carry on', which express similar ideas.

In the first part of the twentieth century, this idea was as strong as ever across all social classes (lower, middle and upper), although the upper and middle classes kept it maintained the most. After all, they ran and owned the business, the property and land, and made the decisions that dictated that they should. Therefore, in *Journey's End*, there are countless examples of characters and their way of existing. This can be seen in a number of key ways.

Task: See how many examples you can find of the following characteristics of the 'stiff upper lip':

- **Understatement:** Where a character is faced with a terrible situation and responds to it with very little fuss, or a dismissive remark. (Hint: Look at the discussion about the raid.)
- **Humour:** Where an awful or serious situation is countered by a joke or laugh. (Look at Trotter's attitude towards the war.)
- **Actions:** Where a character is asked to do something that most people would find terrifying, and just gets on with it with very little fuss. (Hint: Again, look at the raid.)
- **Restraint:** Where we as the audience can see that there is something that has been said, and that the character involved is trying to conceal it. (Hint: Look in particular at how Sherriff uses the characters' directions to the raid to show what they might really be feeling.)

Extension Work

Are there any moments in the area of the play that you have seen/read where characters break away from the idea of the 'stiff upper lip'? You might discuss this, or discuss the idea in small groups. Focus on the circumstances (the war) that might force characters to break from such a strong social code, or your thoughts down to the characters of Stanhope and Hibbert here.

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Overview: Osborne tells Trotter about the raid. Their conversation reveals Osborne's feelings about the war. Osborne deflects Trotter's awkward questions. At the end of the Act, Trotter is left to think about the news given the news.

Questions

- ★ 1. This section, coming at the end of the second act, involves a lot of dialogue. In terms of the structure of the play as a whole, why might you think this is a good place for involving most of the characters and preparing for the final act?
2. Trotter asks a number of questions about Hibbert in this section. Comment on these areas of conversation. How do they show the difference between Osborne's sensitivity to what is a difficult situation?
- ★ 3. Comment on Trotter's reaction to the raid, especially to the fact that Raleigh is included in the party. Compare this to what Osborne said about the raid. How do these reflect on the Colonel's decision to include Raleigh in his party?
4. Comment on Osborne's reluctance to talk to Trotter about the raid. Why do you think Osborne is so quiet on the subject?
- ★ 5. Find and copy an example in this extract of how Osborne is concerned about Stanhope's wellbeing.

Extension questions

What do you know about *Alice's Adventures in Wonderland*? Why is Osborne reading it, and why do you think Osborne (a well-educated man) is reading what Trotter calls a 'kid's book'? The clue is in the following lines:

Trotter: (after a moment's thought) I don't see no point in that.

Osborne: (wearily) That's just the point.

Speaking and Listening: Group Discussion

Look at the characters' opinions about including Raleigh in the raid. Discuss the motivations and reactions to this decision. Consider the views of the

- The Colonel
- Stanhope
- Osborne
- Trotter
- Raleigh

Whose views do you sympathise with the most?

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Speaking Listening: *Drama-Based / Role-Play*

An Interview with a Veteran

In pairs, plan and deliver an interview with Trotter, many years after the war. One of you will take on the role of the interviewer; the other will be Trotter.

You will plan your questions and answers separately from each other, so that the interview is spontaneous and realistic. It is important that you plan thoroughly as a basis for questions and answers. Your interview should cover events leading up to the start of scene 3, or beyond that point if you wish to read further (ask your teacher about this).

Prompts for the interviewer

- Write a good introduction that introduces the audience to Trotter. Think about Trotter's possible background, and what someone like him might have done after the war.
- As well as coming up with a list of questions, think about how Trotter might answer them, so that you can also come in with follow-up questions that lead on from the answers.
- Ask some questions that relate to Trotter's fellow-soldiers and what he thought of each of them. Focus on characters he had a lot to do with – Stanhope and Osborne – as well as those he might have an opinion on such as Mason and Raleigh.
- Ask detailed questions about what makes Trotter so obsessed with food and his thoughts about home.
- As well as this, make sure you ask questions about some of the more important issues in *Journey's End* – such as the German attack, the raid, and shelling.
- Remember to write some words that round the interview off!

Prompts for the interviewee

- Try to get into the interview by giving a brief background to your character's life before the previous war.
- Make a list of questions that you think the interviewer might ask you, and consider how you might answer them in a detailed way.
- Consider your own thoughts about all of the characters in the play – Stanhope, Osborne, Raleigh, and the others.
- Look at the play's themes, such as the one featuring Trotter's obsession with food, and think about how you might talk about food and food rationing in general.
- You could make a list of events that happened in your life beyond the war, and think about how you might do once the war was over. However, though, focus on the events of the war.

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Overview: It is the next day – the day of the raid. The Colonel returns to the details, despite Stanhope's protests. Osborne and Raleigh arrive and give Stanhope hearted encouragement from the Colonel. Osborne gives Stanhope a letter from home while he is gone.

Questions

1. How do Sherriff's stage directions and Stanhope's initial words contribute to the mood in the play? How might this affect the audience?
- ★ 2. What is Stanhope's argument about the raid not taking place? How does the Colonel disagree?
3. One of the Colonel's arguments about the raid needing to take place is that 'a conference of leaders needs to take place soon afterwards. I can't have it later because of dinner I suppose.' What is Stanhope's response to his superior officers?
- ★ 4. What is significant about the Colonel saying that he will 'watch the men just above' rather than the dugout?
5. During the Colonel's conversation with Stanhope, what indicates that he is aware of Stanhope's mood?
6. Why is the Colonel reluctant to go up and speak to the men in the dugout?
7. When commenting on the results that could come of a successful raid, the Colonel says that 'it may mean the winning of the whole war.' Compare this to the understatement, and comment on how truthful the Colonel's words are.
- ★ 8. Why does the Colonel ask Osborne and Raleigh to 'empty your pockets of letters and things'?
9. How does Sherriff show us the closeness between Stanhope and the Colonel in this extract? Why do they laugh as 'their eyes meet'?

Some questions about the extract as a whole

1. How do you think R C Sherriff wants the Colonel to come across in this extract? Look at what he says and how he responds to the things that Stanhope says. What does this character represent Sherriff's attitude to leadership in World War I?
2. Sherriff uses a variety of techniques in this extract to build up the characters before the raid. Consider how he uses the following:
 - a) Stage directions
 - b) Reactions and responses of characters
 - c) Pauses, hesitations and interruptions
 - d) Characters saying more or less than they usually do

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Making the Po

Having chosen your essay title and written your plan, it's important to think about ideas about how to express your points in a clear, structured way. Think about how to do this effectively...

The PEE chain

This is a well-known method that you might have heard of before. To state your basic **point** clearly, back it up with an **example** (your quotation) and finally add an **explanation**. Remember not to repeat yourself between your example and your explanation.

Here is an example:

Point: Sherriff often uses simple actions and subconscious details to show what a character is feeling inside.

Example: *There is a pause. The Colonel sucks hard on his pipe.*

Explanation: The Colonel's actions follow Stanhope's difficult question about the raid. His sucking hard suggests some strong emotion at Stanhope's opposition, or even his struggling to cope with Stanhope's mood.

Question:

How does Sherriff make this passage at the beginning of Act Three significant?

Remember to support your answer with details from the extract.

Below, you'll find a series of notes from a student's essay plan. They are taken from the start of Act Three where the Colonel returns to talk about the raid *towards sunset... Stanhope: Cheer!*)

Have a go at writing each point in full in your notes, paying attention to the PEE method. You'll need to ensure your **points** are concise and clear, then add the relevant **examples** to back them up, and finally your **explanations** should back up your points.

Sherriff has the Colonel and Stanhope in disagreement about the raid.

Osborne and Stanhope are a little, showing

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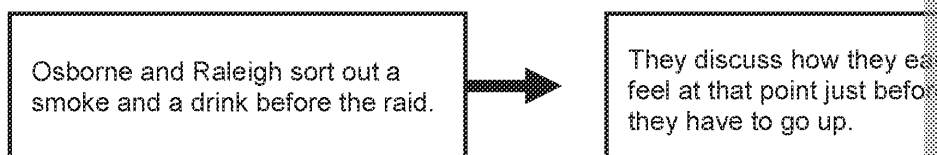
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Overview: There are fewer than 10 minutes before Osborne and Raleigh trench for the raid. Despite Raleigh's nervousness, Osborne manages to distract him with thoughts of home and life away from the present war.

Questions

1. This conversation between Stanhope and Raleigh happens in a very short time. That is, they refer to there being eight minutes before the raid. The five pages of their conversation cover that time. It is important that Sherriff slows down the pace of the play in this crucial moment?
- ★ 2. Draw a **flow diagram** to show how the topic of the conversation between Osborne and Raleigh over these pages. This has been started and complete it.



3. Use your flow diagram to comment on who starts the conversation each time. What does this tell us about how Osborne is known and how he has come to be known as 'Uncle'?
4. At the bottom of page 71*, Osborne says, 'Let's forget all about the war.' Why, dramatically, does Sherriff constantly remind us of the war?
- ★ 5. Why is Osborne keen to distract Raleigh from talk about the war?
6. How do Raleigh's comments about Lyndhurst and the New Forest relate to his past relationship with Stanhope? Why might Sherriff have the play to do this, do you think?
- ★ 7. How can we see that Osborne takes some comfort from things he has explored near home?
8. Give **two** examples of where Osborne or Raleigh show optimism to make their situation seem brighter. How does Sherriff use this to make the more poignant for the audience?
9. As they prepare to leave, how are we made aware of Osborne's naivety at this important moment in the play?
10. How does Mason's appearance at the end of the extract contribute to the overall mood?

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Overview

In the conversation before the raid, Osborne and Raleigh take their minds off the war by thinking of home. As well as providing diversion, Sherriff's occasional focus on home life and what characters think of the war allows us to understand the main characters more, and to appreciate the values of people in the early part of the twentieth century. In the space below, write some initial thoughts for a discussion relating to this. You and your group will go through to become:

- Individual or group presentations on a particular aspect relating to the war
- An interview with a character where certain characters discuss life away from the war
- An essay plan that links various ideas together
- A set of notes on this particular theme in preparation for exam revision

Look at the following characters and discuss what they reveal about their home lives, and how those lives differ:

- Trotter
- Osborne
- Raleigh

How does what they think of their home lives differ from the classes they belong to?

Think about the things they enjoyed, the relationships they had, and the activities they took part in.

Focus on the connections between Raleigh and Stanhope that are made by revelations about their lives before the war.

Piece together their previous relationship, and details about Raleigh's sister. How has the war destroyed this connection in Stanhope's eyes?

There are various moments where characters are recalling home life. Find these areas and discuss how they feel about it.

Find these areas and put together a timeline of WHY certain characters feel the way they do from this.

Stanhope is the one character who avoids home – both physically and mentally.

Find out about why Stanhope refuses to talk about home, how honest he is about his reasons for not wanting to leave, why he should choose to shut out thoughts of home where the others draw comfort from it.

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As you know, R C Sherriff experienced trench warfare himself during WW1. One of his main aims, besides creating a great and powerful play, was to get his audience to understand and feel what the men at the front were going through during the worst of times. This technique – where the writer gets the audience to feel what the characters are going through – is called *empathy*.

Answer these questions to build up a list of notes on how Sherriff uses empathy in *Journey's End*.

1. How does Sherriff use the close relationship between Stanhope and Hibbert to show what Stanhope is going through as the leader of the platoon? How does Stanhope open up when alone with Osborne, and what does Osborne tell him about the war? (Sources: section question sheets 5, 9 and 12)
2. Stanhope helps Hibbert overcome his fear by confiding in him and Hibbert has been having similar feelings. We know that there is some truth in Stanhope's conversations that he has had with Osborne. Look at how Stanhope opens up to Hibbert over Hibbert's fear. Given all this, why don't we sympathise with Hibbert? What does this tell us about Sherriff's attitude towards cowardice? (Sources: section question sheets 4 and 12)
3. As well as encouraging Stanhope to open up, Osborne's evident sympathy for Raleigh well with Raleigh. Through their conversations, Osborne feels it his duty to encourage Raleigh (as someone who has just entered the war) to confront his fears. How does Raleigh open up to other topics when this gets too much. Looking at their conversations, how does Osborne show empathy (and therefore create it in the audience)? What are Raleigh's anxieties, how are they addressed, and how does the conversation end? (Sources: section questions sheets 2, 8 and 12)
4. There are other occasions where other characters show moments of empathy spontaneously or because they are encouraged to do so. This tells us about how to sympathise/empathise with the characters in question. Consider the following examples and comments on them:
 - In the opening conversation of the play, Hardy is initially critical of Stanhope. Osborne challenges him and he becomes more sympathetic.
 - Even though he appears to only care about food, Trotter shows concern for Stanhope – both directly with him, and with Osborne.
 - Elton shows a softer side towards his officers. Look at his speech and behaviour and how he might be feeling. Note how he reacts to Stanhope following the altercation between Stanhope and Hibbert.

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Overview: The raid happens – off-stage – quickly. Stanhope and the learn that a German private has been taken captive as a result. Stanhope and the Sergeant-Major to question the young soldier. Stanhope reveals that Osborne has been killed in the raid, which was otherwise successful and gave valuable information. Finally, a choked and pale Raleigh returns to

Questions

1. Analyse Sherriff's use of language and description in the long description of the raid taking place off-stage. There is an additional note with the stage direction on for you to annotate.
- ★ 2. Comment on how Sherriff uses short line length at the opening to create tension and pace.
3. How is the Sergeant-Major's attitude towards the German soldier? In what ways do we (or an audience watching in Sherriff's day) see this?
- ★ 4. Comment on how the German soldier is presented in this scene.
5. Why does Sherriff describe the Sergeant-Major as being 'very strong' to wrestle the information book from the soldier?
6. Explain and comment on the Colonel's attitude to what he reveals. How does this affect us in the light of what we learn in a little while?
- ★ 7. Comment on how Sherriff uses the dash so often in this scene to convey, and how does it contribute towards the extract as a whole?
8. Stanhope repeats a comment about the Brigadier being 'pleased' when he says this, having relayed the information about Osborne's death. What does this convey to the Colonel? You might also comment on the Colonel's reaction as well.
9. Comment on how Sherriff presents Raleigh at the end of the extract. What does the comment that Stanhope makes about him sitting 'on Osborne's grave' suggest?

Speaking and Listening

Group discussion: discuss how you feel about the news of Osborne's death in the play. What kind of impression does the character made on you leading to his death? What do you think will be the impact of Osborne's death on the play as a whole? What do you think will be the impact of Osborne's death on the play as a whole? What do you think will be the impact of Osborne's death on the play as a whole?

Extension Task

Reread this extract alongside a copy of Wilfred Owen's *Dulce et Decorum Est*. Owen was a 'trench poet' – an officer who was killed in action in the First World War. He went on to become the most famous of the war poets. What common themes do you share in terms of their treatment of the sounds of warfare, how the men are treated, the images that are used? The similarities between the writers' works may be seen in the way they both use the same language to describe the horrors of war.

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Annotation Task

Use this sheet to comment on how Sherriff uses this stage direction to create atmosphere at this crucial point in the play. Use a key and colour-code your comments into different types (e.g. references to sounds in one colour, adjectives, etc.)

OSBORNE and RALEIGH go up together in the
morning sun.

MASON tidies the papers on the table; picks up the
coffee mugs, and goes away.

There is a silence in the trenches above the desert.
Then, suddenly, there comes the dull "crush" of bursting
bombs, followed in a second by a vicious rattle of machine-
guns. The red and green glow of German alarm rockets comes
through the dugout door. Then comes the thin whistle
of falling shells; first one by itself, then two, almost together.
Quicker and quicker they come, till the noise mingles in a
confused turmoil. Yet the noise is deadened by the ear of
the tiny dugout, and comes quite softly till the whine
rises above the others to a shriek and a crash. A dark
cloud of earth leaps up beyond the parapet of the trench outside,
falls and rattles down the steps, and a black cloud of smoke
drifts slowly out of sight. Gradually, the noise dies away –
a longer pause between the crash of each bursting shell.
The machine-guns stop – rattle again and stop – rattle for
a moment – and stop.

Voices are calling in the trench outside; STANHOPE's
voice is heard.

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Dulce Et Decorum Est

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 disappointed shells that dropped 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
Pro patria mori.

Wilfred Owen 1917



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Many writers and poets who wrote about the First World War were keen to show that Hatred and Fear were far greater enemies to Allied forces than the Germans. In the play, Osborne agrees with Raleigh's remark that the Germans are 'really quite different'. Sherriff's portrayal of the young German soldier in Act Three also suggests that the British should not present the enemy in a particularly bad light. Below are some questions for you to think a little bit more about this...

The portrayal of 'the enemy' in *Journey's End*

- Find where Raleigh says his words about the Germans (see the quotation on page 10). What does it tell us about him to say this?
- Find some other examples of where the enemy soldiers or enemy officers are mentioned. Why do you think they are not mentioned with particular hatred or contempt?
- Find and reread the section before the raid where the Colonel instructs Osborne what to do if they find a German soldier. How does the Colonel behave here, and why does he do so in this way?
- Reread the section after the raid where the Colonel and Sergeant-Major Maitland find the German soldier. Comment on the attitude that each of them has towards the German soldier. How does this surprise you? Why might the way that the Sergeant-Major behaves be so different, physically, compared to how the German soldier is, have some dramatic effect? Also, comment on the ways in which Sherriff portrays the German soldier. What redeeming qualities are presented, and how does the German soldier come across as human and normal, like many of the British soldiers?

The portrayal of 'the enemy' elsewhere

As we have said, there are many ways in which the German soldiers and the German country as a whole have been presented during and after the war. You could explore the following:

- How Germany, the Kaiser (Germany's leader), and German soldiers were portrayed in British propaganda and the press during the war.
- How the 'trench poets' like Siegfried Sassoon, Isaac Rosenberg and Wilfred Owen presented the enemy and relations with them. (A good poem to read is 'Strange Meeting'.)
- The stories that war veterans have told about the German soldiers. You could also explore individual tales about how the two front lines used to talk to each other. Such as the 'Christmas Truce' where the two sides sang carols for each other.

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Journey's End is set in a period of time when the class system in Britain is today. According to the circumstances they were born into, and the built up, people fitted very distinctly into certain social classes. The country was governed by the aristocracy and upper classes, people whose families had dealt of property for hundreds of years, passing the wealth down through 'money'. Often, these people could live off their inheritance and never work. Beneath them were a new class of industrialist and businessmen, who had built up industrial empires across Britain – 'the money'. There were also the professionals, lawyers, doctors, teachers etc. – people who were well educated and could earn money for their families. These were often referred to as the 'middle classes'. Below them were the working classes. This very wide and general term referred to people on normal wages or payment that didn't require a higher level of education, from shopkeepers to manual labourers. The term also encompassed the poor, from migrants and beggars to orphans and chimney-sweeps.

Journey's End is particularly interesting as there is a lot of evidence of social divide. There are characters who have clearly come from a privileged background, even used it to their advantage in the war; there are characters who are obviously not very rich; and there are other characters who are clearly from the working classes; some who simply 'know their place', and others who have 'fallen from their ranks'. Note how age and experience have little relevance in terms of social status. Someone who has gone to public school and is well-connected will be seen in an officer's position, often putting them above someone who has had a hard life of life both in and out of the trenches.

Use the following questions to help you understand more about *Journey's End*. Your teacher will direct you to one or more of the questions.

1. Use the list of characters and the play to make a list of the different ranks found in the text (warning – not all appear in the characters list at the start). Rank them from the lowest to the highest, listing characters alongside them. You may use quotations that show one person 'pulling rank' over another, e.g. Stanhope's 'Striking a superior officer!'
2. Two of the characters – Mason and Trotter – come from the lower or working classes. Give examples of how Sherriff shows this through the ways that they speak and interact between them, though; as Trotter is an officer and believes that Mason is from a higher class. How does Sherriff use this situation to create humour? Do you think Sherriff is critical of the working classes in the play?
3. What evidence is there, early on in the play, that Raleigh is from a privileged background? Where can we see this in his privileged position to help him in the war?
4. How does Osborne fit into the 'class system' of the play? Look at his references to his profession, and think about his home life. You might also consider the way he interacts with characters such as Trotter and Stanhope. What does this suggest about his class?
5. There are a number of times when there is tension between ranks in the play, particularly between Mason. Often, officers were much closer to 'the men' (ranks who weren't officers) than leaders. More importantly, though, Stanhope has issues with how the war is run by the commanders. Find examples of this in the play and reflect on how Sherriff shows the divide between those who made the decisions and those who were in the front line.
6. The Colonel is a high-ranking officer who wouldn't have to physically lead his troops or make decisions and pass information between the highest ranks (the company commanders). Although the Colonel isn't necessarily a bad character, he presents him in a critical light. Find examples of where the Colonel is shown to be hesitant (and how the character of Stanhope also highlights this).

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Overview: It is late evening of the same day. Stanhope, Hibbert and Trotter are celebrating the 'rewards' of the successful raid: a roast chicken meal, champagne.

Questions

1. How does Sherriff completely change the atmosphere between the last? Why do you think he has done this, and in what way?
- ★ 2. Copy and complete the table below to show how Sherriff uses dramatic devices to reflect the nature of the three characters.

	Action / Behaviour	Textual Support from Stage Direction	
Stanhope			
Hibbert			
Trotter			

- ★ 3. Despite the general 'bonhomie' in the early part of this section Stanhope is already irritated by Hibbert. Find some quotations to support this.
4. How do Hibbert's 'naughty postcards' and earlier comments reflect his attitude towards women and life in general? Compare this with attitudes, such as Stanhope's towards Madge, and Trotter's towards Madge.
5. How does Trotter come across in this extract, and how do we feel about him at this point in the play? You might consider Stanhope's remark: "you're my second-in-command now, don't you?"
- ★ 6. How does Stanhope react to news that Raleigh hasn't joined the raid?
7. How does Stanhope's anger with Hibbert come about? Consider his behaviour here; do you feel as sorry for him afterwards as Trotter does?

Extension / Discussion Point

How does Sherriff subtly but swiftly change the tone and mood during this scene? Pinpoint three or four key dramatic techniques he uses, and show with supporting quotations.

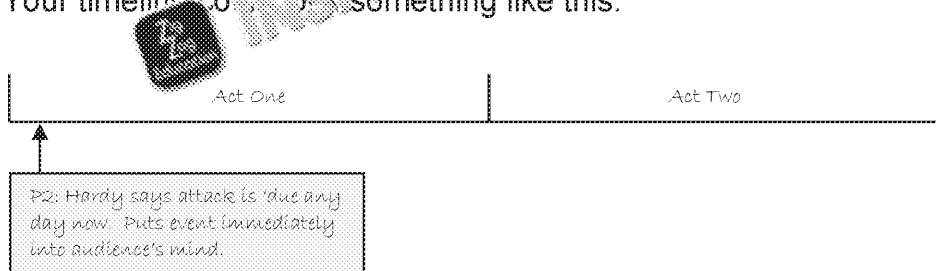
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The play *Journey's End* is dominated by there being a sense of something terrible is about to happen. To help develop this feeling within his audience, Sherriff introduces the 'Big Attack' (the anticipated massive push by the German army) and the Brigadier's plan for a hand-picked team from Stanhope's regiment to go to the enemy line, and grab a German soldier for information about the attack.

Once you have studied beyond the event of the raid, and its terrible timeline of references that are made in the play to these two events.

Your timeline could look something like this:



You could work in groups of three, and split the work between you, then you could then piece all of the work together at the end.

For each of the references you find to the 'Big Attack' or the raid, you could note about the following:

- Which character makes the references and how this has an impact on the audience.
- How each reference builds up from the last and contributes to the overall atmosphere.
- How other characters respond to what has been said (for example, the soldiers' reactions to the Colonel's initial suggestions about a raid).

Historical Context

You could also research attacks and raids on the internet, to see how soldiers lived on the front line. Think about why soldiers might have had the raid constantly in the back of their minds, and why it might have been seen as the point of view of their superior officers.

Dramatic Technique

Finally, think about how Sherriff builds tension and atmosphere through his references to a 'Big Attack' and the build-up to the raid that finally costs Osborne his life. Use your findings to help build up a whole-text picture of this.



Integrated

What and why?

Examples...

Your teacher will probably keep banging on about backing up points with quotations from the text. You can do this by putting quotations within your own sentences, though this can be read in a much more polished and stylish way.

Initially, Trotter comes across as a good-humoured and warm character, but is a little shallow. This last point is emphasised by Sherriff having him constantly obsessed with food:

'Give me apricots every time! I 'ate pineapple chunks; too bloomin' sickly...'

Sherriff's use of exclamations and apostrophes further emphasise his outgoing, working-class humour. (51 words)

This is a point made up with a sentence followed by a quotation, which makes the point and emphasises it. There's nothing there are points to involve in

This example shows more than the example student can. Quotations enables her points and examples. a much more issues with start a new

Trotter immediately appears good-humoured and warm, if a little shallow, with his preference of 'apricots' over 'pineapple chunks', which he finds 'too bloomin' sickly'.

Sherriff's use of exclamation marks and apostrophes further emphasise Trotter's outgoing, working-class humour. (39 words)

Task

Below are some general points about the character of Trotter. Develop these into paragraphs, using your own words, and include integrated quotations and explanations within your paragraphs. Each paragraph should be no more than eighty words.

1. We first meet Trotter halfway through Act One. We get a favourable impression of him and his obsession with food.
2. Although Trotter is a social equal, Trotter outranks the cook. Nevertheless, there is a tension between them, which creates light relief for the audience.
3. At times, we see a warmer, more compassionate side to Trotter. For example, when Stanhope looks tired, and that Hibbert has been upset.
4. There is a sense that Trotter is trusted and liked by the other men. However, there is a more serious point following his promotion after the death of Osbourne.
5. Ultimately, Trotter's character has little involvement in the plot; instead, he provides humour and light relief, and even allows us to associate him with the

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Overview: Stanhope asks Mason to bring Raleigh's dinner down into the trench for Raleigh to explain why he hasn't joined the others. Raleigh unleashes his emotions regarding Osborne's death, virtually accusing Stanhope. Stanhope explodes with rage, which then gives way to a complete breakdown of the horrified Raleigh...

Questions

1. In the form of a list or table, chart the relations between Stanhope and Raleigh throughout the play. Include page references and quotations, and use the tension between them leading up to this point.
2. How would you describe the states of mind of both Raleigh and Stanhope at the beginning of this section? Name at least two techniques that Sherriff uses to show Stanhope's irritation in his speech.
- ★ 3. Why does Stanhope object so strongly to Raleigh 'feeding' him? What does he see in Raleigh's naivety here?
- ★ 4. What is the effect on Raleigh, as well as the audience, to Stanhope's outburst at Raleigh?
- ★ 5. Find three examples of where Stanhope's treatment of Raleigh is bullying in this extract.
6. Why do you think Sherriff describes Raleigh as being 'fascinated' by Stanhope's behaviour and violent trembling on page 90? What is going through Raleigh's head at this point?
7. Explain Raleigh's decision to speak in a 'low halting' voice at the end of the scene. Is he right about Stanhope resenting his 'being here'?
- ★ 8. Why does the subject of Osborne hit such a nerve with both characters?
9. Comment on the behaviour and actions of each character at the end of the scene as the curtain falls.

Speaking and Listening

Debate: Either in pairs, or in two opposing groups, explore which character is more responsible for the tension in this scene. What is more shocking and important: Stanhope's outburst and bullying, or Raleigh's naivety and lack of thought for what Stanhope is going through?

Extension

Sherriff makes good use of stage directions in this section, particularly in the standing/sitting and positioning of the two players. Note when and how these are used in the section and provide an explanation for why Sherriff uses certain directions.

Creative

Imagine you are Raleigh after this scene with Stanhope. Because of your closeness to his family, you decide to write a letter back to his father.

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Character Spotlight Raleigh

Use this sheet to put together a profile about the character of Raleigh. Add support points you make with references to the text wherever possible.

What we know about his background and circumstances before he joined the navy.



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First impressions of him (comment on mannerisms of speech and actions through stage directions also).

How others (apart from him, and what they think of him).

How Stanhope behaves with him, including key points of tension.

Good points about him.



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Does Stanhope's behaviour towards Raleigh make him a more or less sympathetic character? Ultimately, what points about the nature of war and the young is revealed by the character of Raleigh?

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Character Spotlight





Stanhope: de Bono Thinking Hats

Edward de Bono's 'thinking hats' model is a way of considering a topic from different perspectives (see table below). The idea works especially well with characters in a play.

- Becoming aware of a greater number of layers of depth to the character
- Understanding the historical, moral and social significance of your character
- Exploring the effects of the character on different audiences from the play
- Examining how your character is developed through the plot and subplots
- And developing original analysis of your character through a variety of perspectives

Your teacher will talk to you about ways in which this could be worked with the character of Stanhope. There are many ways this could be done through group and individual work. Why not come up with some of the questions for the table yourself?

Below are some suggestions of how the 'thinking hats' model might be used with the character of Stanhope:

	Style	Suggestions of tasks
	White: Fact gathering	<ul style="list-style-type: none"> □ What do we know about his home life? □ What do we learn about his role in the play?
	Red: Emotion / Gut feeling	<ul style="list-style-type: none"> □ How do your emotions towards Stanhope develop? □ Are there alternative ways of reacting to his actions? □ What are other characters' emotions towards him?
	Black: Negative	<ul style="list-style-type: none"> □ Does the writer allow any negative perspectives towards Stanhope? □ What techniques does Sherriff use to create a negative view of Stanhope? □ Would you criticise how Stanhope is portrayed by Sherriff?
	Yellow: Positive	<ul style="list-style-type: none"> □ What are the plus points you would give Stanhope? □ Why might you praise the way Stanhope has been created by Sherriff?
	Green: New ideas / creative	<ul style="list-style-type: none"> □ What is learned about Stanhope from the other characters say? □ Is there anything more to Stanhope's character? □ Does the character allow you to see the effects of war in a different light?
	Blue: Organisation	<ul style="list-style-type: none"> □ How does Stanhope's character fit into the plot of the play? □ How does Stanhope fit into the themes of the play?

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Overview: It is very early the next morning. Despite some small talk Mason, Trotter and the Sergeant-Major make us increasingly aware of what is to happen any time soon. They make their preparations...

Questions

1. How does the difficulty Mason has in waking Stanhope link to the end of the last scene? Does his change of mood in this scene?
- ★ 2. How do Trotter's and Mason's contributions to the conversation know their characters?
3. Why do you think the Sergeant-Major's replies to Stanhope contribute to the drama of the moment?
4. Explain the humour in Stanhope and Mason's discussion about the weather.
- ★ 5. How do Sherriff's additional stage directions about the sound of the rain contribute to this part of the play?
6. Why doesn't Stanhope look at Raleigh when he speaks briefly in this section?
- ★ 7. Describe and explain Hibbert's entrance on page 96*. Why is it significant?
- ★ 8. What techniques does Hibbert use to put off going up to the front? How is this consistent with his previous behaviour, and how do you feel about this?
9. Mason says more than usual to Hibbert when saying that he is going to the front. What does he say and comment on what you think is going through his mind? What does this reveal about Mason's depth of feeling that the audience can tell?

Extension

The last time we saw Hibbert, Stanhope managed to talk him round about not deserting. Here, though, we see that Hibbert hasn't made much progress. Why do you think Sherriff chooses this path for Hibbert's character, rather than a more direct and romantic one of a full recovery?

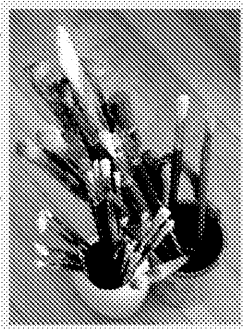
Speaking and Listening

In this section Sherriff uses a number of stage directions that refer to the sound of the war. Referring to the sounds and other areas of the play, put together an individual presentation. How important are the sounds and noises of war in *Journey's End*, and why do you think Sherriff includes them in a stage play about the war?

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Get C

'Mason's Memoirs'

'MASON (to Hibbert) I'd like to come along with you if you don't mind, so I can be of the front line. Don't want to get lost.'

Mason's speech to Stanhope in Act Three, Scene 3 reveals that he has been a private soldier-servant between Stanhope and Hibbert (he is close by in the scene 2). As a private soldier-servant, he would be privy to many conversations that he expected never to repeat them or comment on them during his service. In the important conversations in *Journey's End*, you will note that Mason

Task

Imagine that, many years on from the war, Mason decides to write his memoirs of what he has seen and heard as a soldier-servant serving in the war.

Write a chapter (perhaps two to three sides of A4) about Mason's experiences with Stanhope and Hibbert.

Concentrate on what he overhears from the conversations between Stanhope and Hibbert and what he thinks about them in each case. Remember that he would be loyal to both, and that they were his superiors as officers. This means that he wouldn't have a strong opinion many years later.

Plan your work by:

- Identifying the parts of the play that are relevant
- Looking at what Mason says and the stage directions that Stanhope and Hibbert say to work out what he might be thinking from these directions

Remember that people don't write as they would speak: you should write in a formal way of speaking as you write your memoirs. Write in clear, standard English.

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Character Spotlight Hibbert

Hibbert could be seen as one of the least sympathetic characters in *Journey's End*. Although Sherriff uses him to show the fear and horror soldiers experience in the trenches, there is something weak and unpleasant about the way that he deals with his problems compared to Stanhope, who says 'We *all* feel like you do son'. Trotter, though, calls him a 'poor little bloke'.

How do you feel about Hibbert at his final appearance in Act Three? Write down reasons why the audience might feel sympathetic towards him, and reasons they might not. For extra credit, think about the techniques Sherriff uses to create this way. Your notes could include:

- Hibbert's speech
- Hibbert's actions
- Sherriff's opening description of Hibbert and his other stage directions
- What other characters say about Hibbert – such as Stanhope, Trotter, and the other soldiers

Reasons to be sympathetic	Reasons to be unsympathetic

You might also wish to think about this: how might an audience today see Hibbert differently from an audience watching the play in the 1930s? Remember that the war was very much in living memory then, and the horrors of war were very close to people's hearts...

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Overview: The much-discussed 'Big Attack' by the Germans has started. Stanhope relays news to Raleigh, then returns to report that Raleigh has been killed. Raleigh asks for a stretcher for him, despite the Sergeant-Major saying that he will never be able to get Raleigh through to safety. Finally, Raleigh is brought back to the dugout.

Questions

1. How does the news about the unknown character, Corporal Dennis, affect what is said about Raleigh?
2. Comment on Sherriff's use of repetition in the discussion of the 'Big Attack' and the Sergeant-Major's response. How does it increase tension?
3. As the Sergeant-Major leaves, Sherriff writes that the 'Sergeant-Major is a man of Stanhope's'. Can you find other areas of the play where Stanhope and the Sergeant-Major are connected? What do you think this says about the connection between them in this situation?
- ★ 4. How does Stanhope react to news about Raleigh?
5. Comment on Sherriff's stage direction beginning 'The Sergeant-Major steps'. Which words convey a sense of drama, and which of Stanhope's tenderness?
- ★ 6. Why does Stanhope fall out with the Sergeant-Major about the stretcher for Raleigh?
7. What is the effect on the audience of Stanhope and Raleigh's conversation with 'Dennis' and 'Jimmy' with each other?
8. Comment on Sherriff's use of dashes in Raleigh's speech – 'I'm a Blighty One'.
9. What does Stanhope mean by 'A Blighty One'?
10. Raleigh talks about there being 'something holding (his legs)'. What does this indicate about his injury to the audience?
- ★ 11. Raleigh describes the care that Stanhope shows as 'awfully good'. What does Stanhope might be feeling at this point, and how does this make you feel?
12. In what ways are Raleigh's final words ominous? (You might like to read Owen's poem 'The Sentry' in connection with this).
13. Sherriff doesn't dwell on Stanhope's reaction to Raleigh's death. What do you think Stanhope is feeling? How do you think Stanhope is reacting?
14. Comment on how Sherriff ends the play. What do you think the flame and the caving in of the dugout might indicate?

Discussion

As a class, you might like to discuss how you feel about the way Sherriff ends the play. What emotions do you feel, and is it a satisfactory ending? How else might it have ended? NB There is an extra activity sheet going into more detail on this.

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'The Sentry'

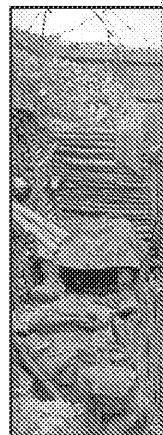
Wilfred Owen was an officer who served and was killed during the First World War. His most powerful and moving poems were written whilst injured at the Craiglockhart War Hospital. This one, based on a letter to his mother, reflects on the real experience of a sentry. The sentry guard get blown down into a dugout by an enemy shell. You might like to compare this poem with the final scene of *Journey's End*...

We'd found an old Boche dugout, and he knew,
And gave us hell, for shell on frantic shell
Hammered on top, but never quite burst through
Rain, guttering down in waterfalls of slim
Kept slush waist high, that rising 'eery hour,
Choked up the steps too thick with clay to climb.
What murk of air, the fear stank old, and sour
With fun, the whizz-bangs, and the smell of men
Who'd lived there years, and left their curse in the den,
If not their corpses. . . .

There we herded from the blast
Of whizz-bangs, but one found our door at last.
Buffeting eyes and breath, snuffing the candles.
And thud! flump! thud! down the steep steps came thumping
And splashing in the flood, deluging muck —
The sentry's body; then his rifle, handles
Of old Boche bombs, and mud in ruck on ruck.
We dredged him up, for killed, until he whined
'O sir, my eyes — I'm blind — I'm blind, I'm blind!'
Coaxing, I held a flame against his lids
And said if he could see the least blurred light
He was not blind; in time he'd get all right.
'I can't,' he sobbed. Eyeballs, huge-bulged like squids
Watch my dreams still; but I forgot him there
In posting next for duty, and sending a scout
To beg a stretcher somewhere, and floundering about
To other posts under the shrieking air.

Those other wretches, how they bled and spewed
And one who would have drowned himself for good, —
I try not to remember these things
Let dread hark back for one who coddled: how
Half-listening to that sentry's moans and jumps,
And the whizz-bangs of his broken teeth,
Renewed so horribly whenever crumps
Pummelled the roof and slogged the air beneath —
Through the dense din, I say, we heard him shout
'I see your lights!' But ours had long died out.

Wilfred Owen



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Post-Reading Activities

Points of discussion

After you have either read or watched the play, it's important that you share your thoughts and emotions about what you have experienced. Use the points below to start a discussion in small or larger groups, or as notes. Use them to reflect on your own feelings.

Some Basic Questions

- How did you feel immediately after the ending of the play? How did Stanhope's reaction to it affect you?
- Is *Journey's End* a play you enjoyed?
- Which characters appealed to you the most?
- Were there any characters towards whom your feelings changed during the play?
- What do you think Sherriff wanted his audience to understand about the play?

Some Deeper Questions!

- Why did Sherriff call his play *Journey's End*?
- Some critics have described the play as 'sentimental'. Why might you agree?
- How might the reactions to the play of a modern audience differ from Sherriff's day (1930s)?
- Go through all the main characters in the play and think about what they were (i.e. what points Sherriff was trying to get across through them).
- To what extent is Stanhope the 'hero' of *Journey's End*?



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Essay Practice

Extract-based Questions

Extract	Questions
Act One: Osborne and Hardy (pp. 1–8)	How does Sherriff introduce us to the background of the play in this extract?
Act One: Osborne and Raleigh (pp. 9–16)	How does Sherriff introduce the characters in this extract?
Act One: Stanhope, Trotter, Osborne and Raleigh (pp. 16–24)	How does Sherriff introduce the characters in this extract?
Act One: Exchange between Stanhope and Hibbert (pp. 24–25)	How does Sherriff make this extract one of the best in the play?
Act One: Stanhope and Osborne (pp. 25–31)	In this extract, how does Sherriff allocate characters and their backgrounds?
Act Two Scene 1: Exchange between Trotter and Stanhope (pp. 32–33)	How does Sherriff make this section of the play significant for his audience?
Act Two Scene 1: Osborne and Trotter (pp. 33–36)	How does Sherriff show the soldier's perspective in this extract?
Act Two Scene 1: Osborne and Raleigh (pp. 36–40)	How does Sherriff make us feel about the war in this extract?
Act Two Scene 1: Stanhope, Raleigh and Osborne (pp. 40–48)	How does Sherriff make this moment significant for the audience?
Act Two Scene 2: Exchange between Stanhope and S-Major (pp. 48–50)	In what ways does Sherriff make this section of the play significant?
Act Two Scene 2: Exchange between Stanhope and the Colonel (pp. 50–53)	Discuss Sherriff's presentation of the Colonel in this extract.
Act Two Scene 2: Exchange between Stanhope and Hibbert (pp. 54–58)	How does Sherriff make this section of the play significant for the audience?
Act Two Scene 2: Stanhope and Osborne (pp. 59–60)	Discuss Sherriff's presentation of the relationship between Stanhope and Osborne in this section of the play.
Act Two Scene 2: Ensemble Cast (pp. 61–65)	Discuss Sherriff's presentation of the characters in this section of the play about the raid here.
Act Three Scene 1: Stanhope, the Colonel and Osborne (pp. 66–70)	How does Sherriff make this a poignant moment for his audience?
Act Three Scene 1: Raleigh and Osborne (pp. 70–75)	How does Sherriff build the tension between Osborne and Raleigh?
Act Three Scene 1: Exchange between Stanhope, S-Major, the Colonel and Soldier (pp. 76–80)	Discuss Sherriff's presentation of the characters towards him in this section.
Act Three Scene 2: Stanhope, Trotter, Hibbert and Mason (pp. 80–88)	How does Sherriff create changes of pace in this section of the play?
Act Three Scene 2: Stanhope and Raleigh (pp. 88–91)	How does Sherriff present the characters in this extract?
Act Three Scene 3: Stanhope, Trotter and Mason (pp. 92–95)	How does Sherriff create a sense of tension in this section of the play?
Act Three Scene 3: Stanhope and Raleigh (p. 98 – End)	How does Sherriff make the ending poignant for the audience?

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Whole-text Questions

Characterisation

Insert the name of the character into the space as appropriate!

- Explore the ways in which Sherriff introduces the character of _____.
examples from the text in your response.
- How does Sherriff's portrayal of _____ contribute to the drama?
Remember to support your ideas with details from the play.
- How does Sherriff's portrayal of _____ encourage you to feel sympathy?
to support your ideas with details from the play.

Theme

Insert one of the key themes from the theme sheets into the space as appropriate!

- Explore the ways _____ is presented in the drama. Use examples from the text in your response.
- How does Sherriff's exploration of _____ contribute towards the dramatic impact of the play?
Remember to support your ideas with details.

Relationships

Insert the names of the characters into the space as appropriate!

- Explore the ways in which the relationship between _____ and _____ contributes to the drama. Use examples from the text in your response.
- How does Sherriff's portrayal of the relationship between _____ and _____ contribute towards the dramatic impact of the play? Remember to support your ideas with details.

Stagecraft

- With reference to two scenes or episodes, explore the dramatic devices Sherriff uses to bring the drama to life. Use examples from the text in your response.

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