

English Literature Paper 1, Section B: Journey's End

AO1: Read, understand and respond to texts.

AO3: Show an understanding of the relationships between texts and the contexts in which they were written.

AO4: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation

13 Stanhope: *We've all got a good fighting chance. I mean to come through – don't you?*

Explore how courage is important in the play.

You **must** refer to the context of the play in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 13 = 40 marks)



Key Vocabulary

Specific to World War One	Transferable
Boche/ Hun	Masculinity [masculine, emasculate]
Minenwerfer	Indoctrination [indoctrinate]
Trench mortars	Partisan
Phosgene gas	Propaganda
Grenades	Censorship [censor]
Parapet	Camaraderie
Dugout	Stoicism [stoic]
Colonel, Brigadier, Commander	Ideology [Ideological]
No-man's-land	Heroism
Raid	
Tunic	
Officer	
Private	

Elements of stagecraft:

- **Silence**- The moments of silence in the play convey weight and meaning. The performance, and how these moments of silence are negotiated, is vital in creating atmosphere and meaning for the audience.
- **Sounds**- Sherriff reminds the audience of the constant threat of battle and death through the distant rumble of the guns; by the end of the play it is upon the audience and 'never dies away'.
- **Lighting**- Throughout the play, sunlight slowly creeps out of the trench throughout the play. This is symbolic of death slowly creeping up on our characters. Light symbolises life and vitality [the candles and Osborne's pipe are extinguished].
- **Uniforms and character appearance**- The uniforms and physical descriptions of the characters' appearances is vital of highlighting the effect that war has had on individual characters; the audience watching would be aware of this.
- **Speech directions**- At times Sherriff uses speech directions to direct the actor. When Stanhope gets upset or annoyed he speaks in a 'low voice'- reflecting his attempts to control his emotions.

Pre- Teaching:

Trench life

Privates would sleep in the trenches, officers in the dugout.

The trenches were unsanitary places: disease spread easily due to everyone living in close proximity, rats infested the trenches- often feasting upon fallen soldiers. Trench foot as also a common ailment as a result of soldiers spending the majority of their time wading through mud and water.

Soldiers had to carry around 50kg of equipment on their back.

Every company would have a rifle inspection every morning- the expectation was that all soldiers kept all equipment in pristine condition at all times.

Rules and expectations in World War One:

Subordinates were expected to follow the instructions of their superiors. Soldiers found to show insubordination were severely punished- in the most serious of cases, for instance refusing to fight, soldiers would be court marshalled. Superiors were expected to be treated with the utmost respect at all times. Dugouts were exclusively for officers.

Superiors would censor the letters of subordinates- this was to ensure no classified information was leaked.

Propaganda:

In order to encourage as many young, fit men to join up the government utilised a variety of means for propaganda. The propaganda itself aimed primarily at young soldiers played upon society's expectations around masculinity- creating an idealised and romanticised view of war and fighting in the war. Men believed that, by do their duty to their country, they would make women proud; they would be admired and they would prove their status as a man. Women were encouraged to send their men to war. Conscientious objectors were tarnished as cowards- white feathers would be handed to them by women.

A variety of modes of propaganda were used- poems, posters, rallies, newspapers, short films displayed at the cinema; this was to reach a wide audience.

Propaganda demonised the Germans and perpetuated the belief that they were barbaric, uncivilised and posed a threat to the entire world.

Context to inform interpretation

RC Sherriff:

Even though the play is set in 1918, it was first performed in 1932. It was the first play about the war, and also the first play to feature solely all male characters. The original title of 'Journey's End' was 'Waiting'. This was because, despite common belief, a lot of the time soldiers were waiting for orders, attacks etc.

Sherriff joined the war effort in November 1915, age 19 and become a second lieutenant. He experienced the battle of Vimy Ridge first hand and also suffered from what would now be known as Post-Traumatic Stress Disorder, however he believed it to be neuralgia. Sherriff himself appears to be one of those young soldiers betrayed by the government and manipulated into fighting- just like Raleigh, Stanhope and Hibbert. Like these characters, he too was privately educated- attending Kingston Grammar School.

Key ideas, messages and meanings- that intersect the play:

The disregard senior officials and the government had for the lives of the men and the futility of war- Sherriff deliberately presents senior officers as incompetent and uncaring. The conditions of, and reasoning behind, the raid help to reinforce this. The Colonel's disregard for the men is clear throughout, the pointlessness of the raid and also the fact that the British government aren't sending reinforcements and aren't allowing Stanhope's Company to retreat.

The heroism, bravery and comradery of soldiers who fought in the war. Perhaps the most important message Sherriff wishes to convey. The soldiers demonstrate bravery, resilience, nobility and stoicism

The harsh reality of life in the trenches- Sherriff highlights how trench life was not as the audience, and also soldiers at the time, expected. He details how under-provided for the soldiers are, the endless waiting around in the trenches, the lack of care given to the soldiers and the futility of the war itself.

The falsity of propaganda- The influence of propaganda on younger characters (Stanhope, Raleigh and Osborne's sons) is evident throughout the play. However, Sherriff also highlights the myths- about trench life, the treatment of soldiers and of the Germans.

Wasted youth- A common theme across the vast majority of literature in World War One. In Journey's End Sherriff explores this through the contrast of coping mechanisms between the younger and older characters; the idea that Stanhope has been physically and psychologically aged by war and the eventual deaths of the characters.

Thematic Concepts, Disciplinary Knowledge, Developing Schemata and Blue Print Student

Thematic Concepts:

Masculinity underpins male characters' concept of self: The propaganda plays heavily upon expectations around masculinity, something which was shared through attitudes at home. Younger characters are more easily influenced by this. Stanhope attempts to surround himself in ideals of masculinity – his drinking the way an older man does, his lewd behaviour following Osborne's death. His drinking problem derives from the conflict between the ideals of masculinity and the reality- he believes his fears make him un-masculine, unaware that all soldiers are scared.

Power drives conflict- Stanhope's inability to control his fears drives his internal conflict, along with his desires to control Raleigh's opinion of him. Hibbert too, unable to have power or control over his fears attempts to desert. All characters are powerless against the orders from above- orders that ultimately lead to their deaths.

Mental stability and instability- All characters struggle to cope with the harsh realities of war- the extent to which they are able to maintain mental stability derives from their age. Any expression of mental stability is kept hidden, reflecting society's views towards mental illness.

Escapism and the supernatural- Osborne seeks to escape from reality through reading 'Alice in Wonderland'- the nonsensical nature of this reflecting his desire to surround himself with the absurd as a way to escape the realities of the real world.

Female characters are largely subjugated, silenced and oppressed- This is the first play to have an all-male cast; it was unusual at that time not to have a typical heroine. However, women still play a role within the novel. The soldiers have pictures of nude ladies pinned to the walls, Hibbert shares his postcards and Stanhope relates his experiences of a French girl in Paris when he was last on leave. Women are treated as a commodity; however, Stanhope does allude to how he dislikes these opinions- particularly when he asks Trotter whether Hibbert's 'dirty little mind' makes him sick. Perhaps Stanhope confirms to society's expectations of the treatment of women in order to cope with the realities of war, linking back to the concept that masculinity underpins male characters' concept of self.

Disciplinary Knowledge: To be taught throughout the unit

- Forming reasoned assumptions
- Selecting evidence
- Audience awareness
- Making connections
- Reading for meaning
- Exploring character motivation

Blue Print Student:

- Resilience
- Love of learning
- Empathetic
- Resourceful
- Responsible
- Respectful
- Critical thinker
- Self-aware
- Motivated
- Thirst for knowledge
- Reflective
- Communication skills
- Literate
- Self-regulatory

Hinterland Knowledge

- Public schools
- The class system (1914 and modern day)
- Post-Traumatic Stress Disorder
- The case of Harry Farr (soldier shot for 'cowardice')
- Nutritional value of food
- The trench system (including what a reserve trench is)

Supporting Literature:

- The Colonel by Siegfried Sassoon
- Suicide in the Trenches by Siegfried Sassoon
- Anthem for Doomed Youth by Wilfred Owen
- Who's for the Game by Jessie Pope
- The Soldier by Rupert Brooke
- 'All Quiet on the Western Front' by Erich Maria Remarque
- 'A Farewell to Arms' by Ernest Hemingway
- 'Regeneration' Pat Barker

Assessment:

AO1/ AO3:

Level	Mark	Performance Description
Level 1	1-6	<ul style="list-style-type: none"> The response is simple with little personal response and little relevant supporting reference to the text. There is little evidence of a critical style and little relevant supporting reference to the text. Little awareness of relevant contexts is shown. There is little comment on the relationship between text and context.
Level 2	7-12	<ul style="list-style-type: none"> The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. Some awareness of relevant contexts is shown. There is some comment on the relationship between text and context.
Level 3	13-19	<ul style="list-style-type: none"> The response shows a relevant personal response, soundly related to the text with focused supporting textual references. There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. Sound comment is offered on relevant contexts. There is relevant comment on the relationship between text and context.
Level 4	20-26	<ul style="list-style-type: none"> The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. Sustained comment is offered on relevant contexts. There is detailed awareness of the relationship between text and context.
Level 5	27-32	<ul style="list-style-type: none"> There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. The understanding of relevant contexts is excellent. Understanding of the relationship between text and context is integrated convincingly into the response.

Exemplar Paragraphs:

Firstly, fear is shown through the character of Stanhope. This is evident when he tells Osborne that 'if I wasn't doped with whiskey I'd go mad with fright'. Here, Stanhope is relating to Osborne how he needs to drink a lot of alcohol to stop him being scared. This reveals how much Stanhope is scared of being at war and how he uses alcohol to mask his own emotions and pretend that he isn't scared. This also reveals the reality of war, highlighting how many soldiers in World War One suffered from shell shock. As a result, the audience can see that Stanhope is scared to fight and so relies on alcohol to get himself through the war.

AO4:

AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1-2	Threshold performance -in the context of the level of demand of the question. Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
Level 2	3-5	Intermediate performance -in the context of the level of demand of the question. Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Level 3	6-8	High performance -in the context of the level of demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

L3

- Follows the PETLR analytical writing structure
- There is a clear explanation of how the quotation links to question.
- A relevant and appropriate comment on how context is relevant is made.

Throughout 'Journey's End' characters are shown to mask their fear. This is firstly shown through the character of Stanhope when he tells Osborne 'it [he] wasn't doped with whiskey [he'd] go mad with fright'. Here, Stanhope is telling Osborne how much he relies on alcohol to cope with the horrors of war. The fact that Stanhope is expressing the extent to which he drinks, to the point of being 'doped' reinforced how desperate he is to numb himself from his fear. This also reveals the psychological impact it's had on Stanhope- that he fears he will be driven insane as a result of the war, if he wasn't drunk. His excessive drinking is noted, not just by Stanhope himself, but also by others. Hardy, at the start of the play, asks Osborne whether Stanhope is 'still drinking like a fish, as usual'. Again, Hardy is making a comment on just how much Stanhope drinks. Here, the comparison of Stanhope to a fish suggests how Stanhope needs alcohol in order to survive, just like how Stanhope himself admits he'd go mad without alcohol. Sherriff, through this, is highlighting the psychological impact World War One had on soldiers. The fact the Stanhope doesn't feel he can survive without alcohol really emphasises how traumatic the war must have been. As a result, the audience can see how Stanhope masks his fears in order to survive the horrors of war.

Throughout 'Journey's End', characters appear forced to mask their fears. This is evident through the numerous coping mechanisms characters seem to have. Firstly, Stanhope explains to Osborne how 'if [he] wasn't doped with whiskey [he'd] go mad with fright'. The fact that Stanhope acknowledges the extent to which he needs to drink, so that he is 'doped' and unable to feel fear, really emphasises the level of fear he has, thus revealing the intense psychological impact war has had on him. This is particularly relevant considering his past, both his dad being a vicar and his previous determination to stay fit and healthy at Barford, therefore suggesting the tremendous strain war has placed on him to abandon his previous moral values. Despite the destructive nature of his drinking, Stanhope persists and even encourages others to adopt the same methods. This is evident when he offers Hibbert a whiskey after Hibbert confesses his fears about going up in the frontline. The fact he supplies Hibbert with alcohol reveals how beneficial it is in allowing Stanhope to mask his fears- and something that equally works for Hibbert, something Trotter alludes to when he mentions how he 'never saw him as cheery' as after drinking champagne following the raid. This reinforces the fact that, despite the nature of the coping mechanism being destructive, it somewhat works. This also reflects the lack of support that would have been afforded to the soldiers at the time- as merely drinking himself into a stupor is Stanhope's only way to hide his fears.

L4

- It follows the PETLLR analytical writing structure
- It begins to interpret the question- the point offers a clear explanation of how Macbeth is concerned he won't appear powerful.
- Detailed explanation of the quotations; the analysis is embedded in what's going on at that point in the text and also explores character motivation.
- It begins to explore how characters are influenced by the views and expectations of society at the time (context).

L5

- It follows the PETLLR analytical writing structure
- The point offers an interpretation of a key idea or concept of the play.
- The quotations are analysed with a level of perception which fully embeds itself in character motivation and what's happening at that point in the text.
- Every piece of analysis is linked to the point (and therefore the question)
- Links multiple events together across the text.
- Offers multiple interpretations where appropriate.
- Response interlinks context and character motivation to explore what messages Sherriff is trying to highlight about war.