

THE
DUSTON TDS 4-19
SCHOOL

Knowledge Organiser

Year 9: Unit 5
Journey's End



Name:

Class:

Big Questions






Our study of how identity is explored in the WW1 drama 'Journey's End' will follow the structure below:

Week 1	<ul style="list-style-type: none"> ▪ <u>Big Lecture</u> – ▪ <u>How does Sherriff establish setting and atmosphere in the exposition of the play?</u> ▪ Who are the key characters in the play? Focus – Osborne ▪ Who are the key characters in the play? Focus - Raleigh
Week 2	<ul style="list-style-type: none"> ▪ Who are the key characters in the play? Focus – Stanhope (2 lessons) ▪ Extended writing – How does Sheriff present the character of Stanhope in Act 1? ▪ How does Sherriff explore social class in the play?
Week 3	<ul style="list-style-type: none"> ▪ How does Sherriff present life in the trenches? ▪ How does Sherriff explore the psychological effects of war? ▪ How can I improve my response? ▪ How does Sherriff explore the psychological effects of war?
Week 4	<ul style="list-style-type: none"> ▪ Extended writing – how does Sherriff explore the psychological effects of war? ▪ How can I improve my response? ▪ How do Osborne and Raleigh react towards the raid?
Week 5	<ul style="list-style-type: none"> ▪ How do Osborne and Raliegh react towards the raid? ▪ Is 'Journey's End' an anti-war play? ▪ How is the theme of heroism shown in the play?
Week 6	<ul style="list-style-type: none"> ▪ How is the theme of heroism shown in the play? ▪ How does the presentation of Stanhope change across the play? Planning ▪ Summative assessment – How does the presentation of Stanhope change across the play?
Week 7	<ul style="list-style-type: none"> ▪ How can I improve my response? ▪ What key themes and ideas does Stanhope explore in the play 'Journey's End'

Summary of 'Journey's End'

Act 1	<ul style="list-style-type: none"> • Play opens in the dugout and Captain Hardy and Osborne discuss the war effort and life in the trenches. • Hardy warns of Stanhope's drinking and Osborne defends him. • Raleigh is a new recruit who requests to be in Stanhope's regiment. • Raleigh hopes Stanhope will be happy to see him, but quite the opposite happens. • Stanhope asks Osborne to monitor Raleigh's letters for any negative things written about him.
Act 2	<ul style="list-style-type: none"> • Raleigh learns more about reality of trench life. • Stanhope reads Raleigh's letters and feels guilty. • The German attack is confirmed for Thursday. • The General wants the soldiers to do a surprise raid. Raleigh and Osborne are chosen to lead the raid.
Act 3	<ul style="list-style-type: none"> • The raid takes place. • The men prepare for the German attack. • The German attack happens and Stanhope hears that Raleigh is injured. • Stanhope and Raleigh share final moments in the dugout. • The play concludes with a bomb hitting the dugout.

Characters in 'Journey's End'

 <p>Stanhope</p> <ul style="list-style-type: none">• He is the protagonist of the play.• He is the Commanding Officer of C Company.• Stanhope drinks heavily to deaden his nerves in order to cope with the brutal reality of war.• Though his temper fluctuates wildly, he is liked and respected by his men.	 <p>Osborne</p> <ul style="list-style-type: none">• He is Stanhope's second-in-command.• He is middle-aged, levelheaded and attends to all duties well.• The men refer to him as Uncle.• He holds much respect for Stanhope• He takes on a caretaker role when dealing with Stanhope's worsening condition.
 <p>Raleigh</p> <ul style="list-style-type: none">• He is a fresh-faced eighteen-year-old second lieutenant straight out of school.• Raleigh shares a past with Captain Stanhope; they went to school together, and their fathers were friends.• Raleigh looks up to Stanhope.• He represents the young and naïve recruits of WW1.	 <p>Hibbert</p> <ul style="list-style-type: none">• He is a junior officer in C Company.• He claims to be suffering harshly from neuralgia, but Stanhope believes he is just feigning in order to have a reason to leave the front lines and spend the rest of the war in hospital.• Hibbert represents soldiers who struggled physically and emotionally with the war.
 <p>Trotter</p> <ul style="list-style-type: none">• He is a second lieutenant and third in line of command of C Company.• He is middle-aged, short and fat.• He enjoys his food and bulges out of his uniform.• He tries to make the most of life in the trenches.• He represents the working class in the play.	 <p>Mason</p> <ul style="list-style-type: none">• He is an enlisted soldier taken from one of the platoons among C Company.• He is currently assigned as the cook and servant aide to the officers.• He often apologizes for the compromised quality of the food rations he has to work with.• He represents the working class in the play.

Key Terminology

	Term	Definition
1	Allusion	an indirect reference to another work of literature (often biblical or mythology references).
2	Futility	pointless or useless.
3	Inner Conflict	A character struggles with him or herself, and tries to escape a way of behaving or frame of mind.
4	Pun	a joke that exploits different possible meanings of a word.
5	Satire	the use of humour, irony, exaggeration, or ridicule to expose and criticize others, particularly in the context of contemporary politics and other topical issues.
6	Exposition	Dramatic term where character, setting and background information is introduced.
7	Realism	In the theatre this describes the decision to give the audience an accurate description of the real world rather than a stylised interpretation.
8	Symbolism	when an object or stage craft (sound or light) is used to represent an abstract idea or emotion.
9	Irony	expressing meaning through language that often means the complete opposite.
10	Tragedy	an event causing great suffering.
11	Foreshadow	A warning or indication of a future event.
12	Tragic Hero	the protagonist who must be brought from happiness to misery and is of a high status of power.
13	Motif	a repeated image, object or idea in a work of literature or art.
14	Shell shock	psychological disturbance that is caused by prolonged active warfare.
15	Propaganda	Biased information that is often misleading; used to promote a political agenda or point of view.

Additional Terminology

	Term	Definition
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Example analytical writing

How does Sherriff explore the theme of heroism in 'Journey's End'?

1 In R.C Sherriff's Journey's End, the theme of heroism is mainly presented through the characters of
2 Raleigh and Stanhope in addition to their relationship with one another. Despite the fact that Stanhope
3 is much a changed man now he has been exposed to over three years on the frontline, Raleigh still
4 maintains his strong sense of worship towards him and admires Stanhope regardless of his signs of
5 possible weakness and mental deterioration. Stanhope's heroism is still presented as fake to a certain
6 extent, as his real cowardice lies beneath his honourable disguise. It may be argued that the dominant
7 theme of hero-worship is due to the fact that Sherriff wanted to stress the importance of hierarchy in
8 the war, as this appears central to the theme of heroism in the play (especially as it's evident that all
9 those lower than Stanhope in the hierarchical system continue to view him as a great hero).

10 The presentation of hero-worship between Raleigh and Stanhope in the play suggests that it is
11 permanent and limitless – therefore creating a rather magical, boundless view of heroism from when
12 viewing Raleigh's attitude towards Stanhope. Even before Raleigh meets him after years of separation,
13 Osborne warns him that he shouldn't 'expect to find him – quite the same'. When Raleigh is finally
14 reunited with Stanhope he still overlooks the rather apparent flaws in his nature which have been
15 triggered by the constant strain of war. Stanhope's aggression towards Raleigh is not enough to reduce
16 his admiration for the man, as the audience learns that Raleigh still truly values Stanhope as a great man
17 when Osborne reads out his letter home. Unlike Stanhope's own pathetic perception of himself, Raleigh
18 truly understands the hardship he has undergone and realises that he simply 'works so frightfully hard'.
19 Raleigh goes on to describe Stanhope as the 'finest officer in the battalion' which reinforces the idea of
20 his admiration being infinite, as the superlative 'finest' stresses the superiority of Stanhope and
21 emphasises his high view of the commander. The presentation of Stanhope being a hero figure is
22 further demonstrated as Raleigh states that he is 'awfully proud' to think that Stanhope is his friend. The
23 numerous compliments throughout Raleigh's letter epitomise his sheer idolisation for Stanhope; to the
24 point of which he cannot even mention a single negative aspect of his character. It's could be viewed
25 that this presentation of Raleigh as nothing more than a 'boy' is a representation of how naïve young
26 soldiers were upon entering the war – hence his blind fixation on Stanhope. The romanticised view that
27 Raleigh carries is soon to be destroyed by the events of the German Raid, meaning his faith in this ideal
28 of heroism is reduced, nevertheless, this doesn't mean that his hero-worshipping of Stanhope
29 diminishes.

30
31 Nevertheless, this theory could be challenged when considering the opinions of Osborne, of whom
32 maintains faith in heroism – perhaps not in the same sense as young Raleigh, but he still believes that 'it
33 goes on all through life'. This idea of hero-worship being present throughout life is a more romanticised
34 view of matters, but similarly, R.C. Sherriff may have adopted this tone for Osborne in order to highlight
35 his more hopeful attitude in comparison to Stanhope's generally pessimistic view of life. This idea is
36 supported by Osborne's conversation with Raleigh, as he reveals that one 'must always think' of war 'as
37 romantic' because 'it helps'. It could be interpreted that Sherriff wanted to emphasise the similarity in
38 characters of Raleigh and Osborne – despite the fact that they are furthest apart in terms of age. This
39 reinstates the contrast in ideologies between that of Raleigh and Osborne, who maintain this idealized
40 view of the war and carry the belief of heroism, and Stanhope who has lost all faith in justice and
41 physically cannot allow himself to think romantically.

42 Stanhope's own view of heroism is that it's pointless and unrealistic as he says that it's simply a concept
43 of which 'small boys at school' dream about. This highlights the contrasting ideologies of Stanhope and
44 Raleigh, and their overall differences in character. It could be that Sherriff incorporates this idea of

45 heroism in order to stress the impacts that war has on young men – as initially, Stanhope entered the
46 war as a young, hopeful boy having ‘just come out of school’ and, like Raleigh he wanted to be a hero.
47 It’s possible that Sherriff himself was a disbeliever of heroism, hence the bitterness reflected in
48 Stanhope’s character – as the war forces him to realise that there are no heroes, only survivors. The
49 gradual deterioration of Raleigh’s faith in heroism is symbolic of the belief that there are no heroes in
50 war, and this ties into Stanhope’s own perception of hero-worship being childish. It may be interpreted
51 that Stanhope and Raleigh both entered the war as young hopeful men – practically boys (as did
52 250,000 under 18 year olds by 1918) , carrying this romanticised belief that fighting in the war will make
53 them heroes. However, throughout the play the audience learns that this idea of heroism is insignificant
54 – as does Raleigh, as he appears to lose faith in the promises of valour and honour. This potentially
55 marks the transition of childhood into adulthood – as Raleigh’s youthful dreams of gallantry are crushed
56 by the harsh reality of war, meaning he no longer carries his childish ideals of heroism, and becomes
57 more like Stanhope in the sense that he no longer fantasises over a perfect, noble future following the
58 war.

59 Nevertheless, despite Stanhope’s lack of belief in heroism, he is desperate to maintain his pristine,
60 courageous image for the sake of Raleigh’s sister who is ‘waiting’ for him back at home. It could be
61 viewed that Stanhope’s insistence on appearing heroic is a defence mechanism to the true horrors of
62 war, which at least allows his dream of heroism to live on as the other officers still look up to him as a
63 brave leader. His dependence on whisky is a way to mask his cowardice, as he is unable to face battle on
64 the front line without numbing himself with alcohol. He himself admits that he can’t bear being ‘fully
65 conscious all the time’. Stanhope’s inner conflict between his desire to present himself as a hero, and
66 his overwhelming fear of the frontline highlights the mental strain that is produced as a result of the
67 romanticised ideals of heroism. Consequently, R.C Sherriff hints that in reality these dreams cannot be
68 fulfilled. This obsession with appearing heroic ties into the fact that before WW1, Ireland was denied
69 the right to fight in the war therefore meaning the soldiers were unable to follow their ideals of honour
70 by fighting for their country.

Example analytical writing: commentary

- This is a strong response to the task
- There are well-selected quotations embedded in the response
- Subject terminology is used accurately
- The student carefully explores the effect of the quotations
- The theme of heroism is consistently the focus

KS3 READING MARK SCHEME [Y7, 8, 9]

Success Criteria	Nothing to reward (0 marks)	(1 mark)	(2 marks)	(3 marks)
1 – Task and Big Ideas	<i>Not evidenced</i>	Some relevance to big ideas and task. Simple approach to task and discussion.	Clear, relevant and supported approach to task and big ideas.	Thoughtful, developed approach to task and big ideas. Engages fully with the task.
2 – Quotations and references	<i>Not evidenced</i>	Some quotations and/or references used but will be limited.	Relevant, clear quotations that are embedded into sentences.	Fully embedded, judicious quotations and consistent references with more than one explored per paragraph.
3 – Subject Terminology and writers' methods	<i>Not evidenced</i>	Identification of some methods used by the writer with some possible use of subject terminology.	Subject terminology is used to explore a range of writers' methods.	Sophisticated and ambitious use of subject terminology to explore writers' methods. Consideration of language, structure and form.
4 – Zoom on key words + discuss effect	<i>Not evidenced</i>	Some exploration and discussion exploring single words.	Clear exploration and discussion considering the connotations of single words.	Perceptive and insightful exploration linked clearly to the big ideas.
5 – Analysis of writer's purpose/ intentions	<i>Not evidenced</i>	Some understanding although often explains rather than analyses. Simple comment on writer's intentions.	Clear understanding and analysis shown. Clear and relevant ideas and comments on writer's intentions.	Developed interpretation of the text. A considered and exploratory approach where layers of meaning and links between context and text are consistent.
6 – Focus on the question	<i>Not evidenced</i>	Little focus on the argument throughout – tends to drift off topic at times.	Some clear focus on the argument throughout – although this is not sustained and can lose focus at times.	Consistent focus on the argument throughout – clearly addresses the question.

The reading mark scheme

Homework

The tasks below represent only part of what you can do to enhance and develop your understanding of the text. This is a challenging text and there is lots you can be doing to develop your understanding of it.

Knowledge is power, so the more you know, the more secure you will be in your learning.

Year 9: Unit 5 Homework: <i>Journey's End</i>		
Task 1: Homework quiz will take place during Week 2.	Date:	<ul style="list-style-type: none">• Read the extract from Morpurgo's 'War Horse' on page 10.• Answer the reflection and summary questions.• Complete the comprehension questions on page 12 and be prepared to be tested on the content of the extract.
Task 2: Homework quiz will take place during Week 4.	Date:	<ul style="list-style-type: none">• Read the second wider reading text about shell shock on page 13.• Answer the reflection and summary questions.• Complete the comprehension questions on page 17 and be prepared to be tested on the content of the extract.
Task 3: Homework quiz will take place during Week 7	Date:	<ul style="list-style-type: none">• Read the third wider reading text 'How did soldiers cope with war?' on page 18.• Answer the reflection and summary questions.• Complete the comprehension questions on page 22 and be prepared to be tested on the content of the extract.

If you have 'no homework', or you have finished all of the above, try these tasks on a weekly basis to ensure your understanding of the story is secure.

- 1) Complete further research on WW1 and the effects of the war on soldiers.
- 2) Complete a timeline of the main events in the play, with the correct days included and a key quote to signify each event.
- 3) Complete further research on some of the propaganda posters used by the British government during WW1. What messages do the posters send out?
- 4) Complete a search of images from the Western Front. Choose an image that you think matches a verbal description offered by one of the characters in the play.

Homework 1: Extract from 'War Horse'

Written by Michael Morpurgo

In War Horse, Joey the horse tells his and Trooper Warren's first-hand experience of World War One.

1 FOR JUST A few short moments we moved forward at the trot as we had done in training. In the eerie
2 silence of no man's land all that could be heard was the jingle of the harness and the snorting of the
3 horses. We picked our way around the craters keeping our line as best we could. Up ahead of us at the
4 top of a gentle sloping hill were the battered remnants of a wood and just below a hideous, rusting roll
5 of barbed wire that stretched out along the horizon as far as the eye could see.

6 'Wire,' I heard Trooper Warren whisper through his teeth.

7 'Oh God, Joey, they said the wire would be gone, they said the guns would deal with the wire. Oh my
8 God!'

9 We were into a canter now and still there was no sound nor sight of any enemy. The troopers were
10 shouting at an invisible foe, leaning over their horses' necks, their sabres stretched out in front of them.
11 I galvanised myself into a gallop to keep with Tophorn and as I did, so the first terrible shells fell
12 amongst us and the machine guns opened up. The bedlam of battle had begun. All around me men
13 cried and fell to the ground, and horses reared and screamed in an agony of fear and pain. The ground
14 erupted on either side of me, throwing horses and riders clear into the air. The shells whined and roared
15 overhead, and every explosion seemed like an earthquake to us. But the squadron galloped on
16 inexorably through it all towards the wire at the top of the hill, and I went with them.

17 On my back Trooper Warren held me in an iron grip with his knees. I stumbled once and felt him lose a
18 stirrup, and slowed so that he could find it again. Tophorn was still ahead of me, his head up, his tail
19 whisking from side to side. I found more strength in my legs and charged after him. Trooper Warren
20 prayed aloud as he rode, but his prayers turned soon to curses as he saw the carnage around him. Only
21 a few horses reached the wire and Tophorn and I were amongst them. There were indeed a few holes
22 blasted through the wire by our bombardment so that some of us could find a way through; and we
23 came at last upon the first line of enemy trenches, but they were empty. The firing came now from
24 higher up in amongst the trees; and so the squadron, or what was left of it, regrouped and galloped up
25 into the wood, only to be met by a line of hidden wire in amongst the trees. Some of the horses ran into
26 the wire before they could be stopped, and stuck there, their riders trying feverishly to extract them. I
27 saw one trooper dismount deliberately once he saw his horse was caught. He pulled out his rifle and
28 shot his mount before falling dead himself on the wire. I could see at once that there was no way
29 through, that the only way was to jump the wire and when I saw Tophorn and Captain Stewart leap
30 over where the wire was lowest, I followed them and we found ourselves at last in amongst the enemy.
31 From behind every tree, from trenches all around it seemed, they ran forward in their piked helmets to
32 counter-attack. They rushed past us, ignoring us until we found ourselves surrounded by an entire
33 company of soldiers, their rifles pointing up at us.

34 The crump of the shelling and the spitting of rifle-fire had suddenly stopped. I looked around me for the
35 rest of the squadron, to discover that we were alone. Behind us the riderless horses, all that was left of
36 a proud cavalry squadron, galloped back towards our trenches, and the hillside below was strewn with
37 the dead and dying.

38 'Throw down your sword, Trooper,' said Captain Stewart, bending in his saddle and dropping his sword
39 to the ground. 'There's been enough useless slaughter today. No sense in adding to it.'

As part of homework task 1, you will be tested on your understanding of the extract from Michael Morpurgo's 'War Horse'. Consider the following questions to help your knowledge of the text. Remember, these won't be the questions your teacher will ask you as part of your homework quiz.

1. How is this fiction extract from 'War Horse' similar and/or different from 'Journey's End'? How does this fiction extract relate to the War Poetry Unit you studied in Year 8? What about what you have learned in History?

2. Identify 2-3 words or phrases from the extract that make the war seem deadly and dangerous. Challenge: Can you identify the literary devices used by the writer?

3. Write a 2-3 sentence summary about the extract.

Homework task 1: 'War Horse'

	Write your answer in the box below each question.	✓ ✗
1	Who is narrating the story?	
2	In the first paragraph, what two things can be heard?	
3	What do Joey and Trooper Warren see stretched along no man's land?	
4	What literary device is: 'shells whined overhead'?	
5	Who is Joey trying to keep up with during the battle?	
6	In paragraph 3, what is Trooper Warren doing as they make their way up the hill?	
7	Why did they ride into the woods?	
8	Who does Joey follow through the barbed wire?	
9	Who surrounds Joey and Trooper Warren at the end of the extract?	
10	What does Joey see on their way back to their own trenches?	
	Total	

Homework task 2: Shell Shock

Written by Tracey Loughran

[Shell shock | The British Library \(bl.uk\)](https://www.bl.uk/shell-shock)

- 1 Recent estimates suggest that up to 325,000 British soldiers may have suffered from 'shell-shock' as a
- 2 result of the First World War. Dr Tracey Loughran reflects on the encounters between Siegfried
- 3 Sassoon, Wilfred Owen and W H R Rivers at Craiglockhart War Hospital, and how other doctors
- 4 attempted to treat 'shell-shock'.

You're quiet and peaceful, summering safe at home;
You'd never think there was a bloody war on! ...
O yes, you would ... why, you can hear the guns.
Hark! Thud, thud, thud, – quite soft ... they never cease –
Those whispering guns – O Christ, I want to go out
And screech at them to stop – I'm going crazy;
I'm going stark, staring mad because of the guns.

– Siegfried Sassoon, 'Repression of War Experience' (1918)

- 5 In July 1917, Siegfried Sassoon (1886–1967) issued a statement of protest against the continuation of
- 6 the war. He hoped that this act of 'wilful defiance of military authority' by a decorated soldier and well-
- 7 known poet would spark a public debate about the legitimacy of the war and in this way hasten its end.
- 8 His hopes were not to be realised. His friend, the officer and poet Robert Graves (1895–1985)
- 9 intervened to convince the military authorities that Sassoon was suffering from 'shell-shock'. This
- 10 explanation suited the military authorities: once he had been diagnosed with a mental illness, Sassoon's
- 11 declaration could be dismissed as the ramblings of an unsound mind. Instead of facing court-martial,
- 12 Sassoon was sent to Craiglockhart War Hospital in Edinburgh, a specialist institution for the treatment of
- 13 officers.
- 14 Sassoon's time at Craiglockhart proved a pivotal moment in his own life, and the lives of others. The
- 15 editor of Craiglockhart's patient-produced magazine *The Hydra* quickly recruited Sassoon as a
- 16 contributor. This editor, Wilfred Owen (1893–1918), was also an aspiring poet, and Sassoon helped him
- 17 hone his poetical skills. The result was one of the most powerful poems of the First World War, Owen's
- 18 'Anthem for Doomed Youth'.

The poet and the psychiatrist

19 Sassoon's encounter with the psychiatrist W H R Rivers (1864–1922) also profoundly affected both men.
20 Rivers immediately recognised both that Sassoon's anti-war stance was entirely rational and that his
21 traumatic experiences had left him teetering on the brink of psychological breakdown. Rivers was
22 deeply troubled by his own complicity in the War Office's attempt to neutralise Sassoon's protest.
23 Treating Sassoon forced him to confront the ambiguous role of the military doctor in wartime. As long
24 as Rivers wore the military uniform, he could not interact with Sassoon as a free agent, but had to try to
25 convince him to return to the war – a position that was difficult to square with the doctor's first duty of
26 care to the patient, and difficult to maintain in relation to a man he liked and respected.

27 Rivers did eventually persuade Sassoon to give up his protest and return to the war. But he also
28 undoubtedly gave Sassoon greater insight into his own mental processes. Sassoon's poem 'Repression
29 of War Experience' recounts the internal monologue of a soldier 'summering safe at home' and trying
30 not to 'lose control of ugly thoughts' that could drive him mad. The poem is named after an influential
31 article by Rivers, published in the medical journal *The Lancet* in February 1918. In this article Rivers
32 argued, against the dominant medical opinion of the day, that many soldiers broke down *because* they
33 tried so hard to repress their memories of the war. The key to recovery was remembering and
34 understanding why these memories haunted them. Sassoon's poem is a vivid first-person account of the
35 desperate attempt to forget; but his borrowing of Rivers's title and brutal admission that he is 'going
36 stark, staring mad because of the guns' also demonstrates his new understanding of the effects of the
37 war on his mind. Sassoon never lost this understanding, and always referred to Rivers as his 'saviour'.

38 The story of this encounter between Sassoon and Rivers is very famous. Sassoon wrote about it in his
39 own memoirs and fictionalised autobiographies, and it formed the basis of Pat Barker's historical
40 novel *Regeneration* (1991) and the subsequent film of the same name (dir. Gillies Mackinnon, 1997).
41 Schools still teach the powerful poetry of Wilfred Owen and Siegfried Sassoon, and their work inevitably
42 shapes how we think about the effects of the First World War on soldiers' minds were in no way typical.

How did doctors treat 'shell-shock' during the First World War?

43 Recent estimates suggest that up to 325,000 British soldiers may have suffered from 'shell-shock' as a
44 result of the war. The term 'shell-shock', which is now often perceived as synonymous with Post-
45 Traumatic Stress Disorder (PTSD), incorporated diverse symptoms. These included headaches,
46 nightmares, hallucinations, and distressing and intrusive memories – all symptoms we associate with

47 war trauma today. But 'shell-shock' also included hysterical disorders, such as mutism and paralysis,
48 amnesia, and even 'personality loss', as in the case of one man who seemed to develop an entirely new
49 identity, including a different accent, after he had been hit by a shell. Victims of 'shell-shock' might have
50 very little in common, except that they had been damaged in some way by the war.

51 Doctors struggled to understand what had caused 'shell-shock' and how best to treat it. They
52 recognised very early on that the grief, fear and horror of war could cause men to break down. But they
53 also wondered what effects high explosive artillery, never previously used in such quantities for
54 prolonged periods, might have on the delicate human nervous system. Some medical men argued that
55 the vibrations of shell explosions caused invisible, molecular damage to the brain. In more recent years,
56 the memory loss, depression and anxiety of some troops returning from Iraq and Afghanistan has been
57 explained in a similar way, as a result of the mild traumatic brain injury (MTBI) caused by high velocity
58 explosions. By the end of the First World War, many doctors believed that both psychological and
59 physical injuries could be found in many cases of 'shell-shock'.

60

61

As part of homework task 2, you will be tested on your understanding of the wider reading. Consider the following questions to help your knowledge of the text. Remember, these won't be the questions your teacher will ask you as part of your homework quiz.

4. How does the wider reading fit with the 'Journey's End' so far? Do you notice any overlaps or similarities to the content you have been learning in class? How does this article relate to the War Poetry Unit you studied in Year 8?

5. Explain the thoughts and feelings of the soldier in Sassoon's poem at the beginning of the article.

6. Why is learning about and understanding shell shock is still relevant today?

Additional note space:

Homework Task 2

	Write your answer in the box below each question.	✓✗
1	How many British soldiers were thought to have suffered from shell shock during WW1?	
2	What is the name of the war hospital where Sassoon and Owen first met?	
3	What did Sassoon hope to achieve from his protest against the war?	
4	Why was Sassoon sent to Craiglockhart?	
5	Who did Sassoon inspire to write poetry while at Craiglockhart?	
6	What did the psychiatrist Rivers claim was the reason soldiers 'broke down'?	
7	What did Rivers think was the key to recovery for soldiers suffering from shell shock?	
8	What are three symptoms of war trauma?	
9	What are three other symptoms of shell shock?	
10	What did doctors think shell explosions may cause in soldiers?	
	Total	

Homework Task 3: How did soldiers cope with the war?

Dr Matthew Shaw

[How did soldiers cope with war? | The British Library \(bl.uk\)](#)

1 Curator Dr Matthew Shaw, explores notions of patriotism, social cohesion, routine and propaganda, to
2 ask how soldiers of World War One were able to psychologically cope with the realities of combat.

3 Introduction

4 Given our understanding of the horrors of war, it is often difficult to understand how men coped with
5 life at the Front during the First World War. Many, of course, did not: it is during this period that shell
6 shock and what we now know as post-traumatic stress disorder were first described and diagnosed .
7 Hundreds, across all the armies involved in the war, deserted, and both sides faced large mutinies –
8 among the French in 1917 and by the German navy in 1918, as well the Russian Revolution in 1917. But
9 these aside, the majority of those serving followed orders and often acted with enormous courage and
10 bravery, as well as killing their fellow men. What allowed them to do this?

11 Ideology

12 The ability for both sides to place so many men in the field for so long is testament not just to the power
13 and control the military could exert but also to the strength of belief of those involved in the fighting. It
14 is impossible to understand how men volunteered, accepted conscription and continued to fight
15 without taking into account their beliefs about the war.

16 While individuals varied greatly, there are some common themes that run through soldiers' diaries and
17 letters and point to how they saw the call to arms and the nature of battle. The military was also
18 especially interested in morale, and took pains to measure what the troops were feeling and thinking.

19 Many British volunteers, and later conscripts, saw the German threat as very real. Belgian soldiers were
20 fighting for their homeland (although linguistic allegiances complicated their sympathies) and France
21 knew it faced a repeat of the German invasion of 1870. For Austro-Hungarians, the Archduke had
22 been assassinated, and Germans could believe that they were fighting for an equal place with the other
23 European empires and were resisting Russian aggression. For soldiers, these patriotic notions were also
24 mixed with other emotions, as well as a good dose of realism. Few really thought that the war would be
25 over quickly, at least after the first few months had passed. Many served out of thought for their
26 families and friends as much as through loyalty to their country. For others, the promise of regular pay
27 and help for their families might have influenced their decision and motivation to serve. Later in the

28 war, rumours of peace or victory repeatedly spread along the Fronts, giving men an illusion that the end
29 of the conflict was near (the hope of leave also served a similar purpose).

30 Given the size of the army and the presence of a large number of either recent volunteers or conscripts,
31 something about the nature of the society from which the men were drawn no doubt influenced
32 attitudes towards military service. Britain's high-levels of industrialisation, and workers' adaptation to
33 the rigours and boredom of often-harsh factory life, may have prepared men for the Front, while the
34 social cohesion (and acceptance of paternalism) evident in British society was reflected in good officer-
35 ranks relations. In contrast, the hierarchy and militarism of the German army and the 'war-enthusiasm'
36 of many volunteers led to disillusionment and eventually radicalisation of the ranks.

37 Rest and recreation played some part in the resilience of British troops, who were able to enjoy some of
38 the leisure activities they enjoyed in civilian life during regular times away from the Front: music hall,
39 cinema and organised sports offered some form of respite.

40 **Friends and enemies**

41 Despite the famous (but by no means ubiquitous) truces of the first winter of the war, hatred of the
42 enemy – and even the desire to kill – fuelled many soldiers' ability to keep fighting. Revenge for friends
43 and companions killed, and the experience of being shot at or bombarded, combined with pervasive
44 propaganda and helped to instil national hatred as the war continued.

45 In parallel to these feelings, the military unit could provide an alternative set of communal bonds.
46 Soldiers often wrote about their sense of comradeship and friendship with their fellow men. Many
47 fought for each other as much as for remoter loyalties such as to king and country.

48 **Coping with war**

49 Men responded differently under fire. For many, the helplessness of suffering artillery bombardment
50 was the hardest thing to deal with. Many could not stay hunkered down but could only cope with the
51 noise and danger of death by walking around, thereby increasing their risk of becoming a casualty.
52 Group panic could break out during an attack, as could more serious breaches of discipline, particularly
53 when troops were especially exhausted or bore grievances against the officers. Those immediately
54 thrown into heavy action tended to cope less well than novices who were gradually exposed to conflict.

55 As soldiers spent more time under fire, they tended to develop what among German troops was termed
56 'Dickfelligkeit' ('thick-skinnedness') and became hardened to the rigours of the Front. Veteran soldiers

57 learned to pay attention to their environment, taking advantage of cover and working better under fire.
58 In general, older hands did better with managing the intense feeling of terror that inflicted itself on
59 those under fire.

60 Soldiers also had to cope with long stretches of anxious waiting, or even boredom, as well as responding
61 to or participating in attacks. To counteract this, busy routines were put in place, ensuring that trenches
62 were repaired, men supplied, and all was ready for the long, wakeful nights (daytime was usually too
63 dangerous for major activity). Soldiers could also comfort themselves with the knowledge of the
64 inefficiency of most First World War weaponry. Men often resorted to black or gallows humour, as well
65 as a bitter fatalism and superstition, as a means of dealing with everyday reality; doses of rum may also
66 have played their part in steadying nerves.

67 **Mental breakdown**

68 Many, of course, did not cope with the stresses of the war. This manifested itself in a number of ways,
69 including the reporting of physical ailments, such as trench foot, which, in the British army, was tracked
70 as a marker of morale. Recognising that a rise in certain diseases was linked to problems with morale,
71 the British army recorded the incidence of trench foot and asked officers to produce a report if the
72 number rose. Others responded to the strains with what was called 'shirking', a general lassitude and
73 lack of aggression in combat.

74 Medical opinion, and the rates of psychological breakdown after returning to the field, suggested that
75 those who temporarily left their post (that is, were convicted of the charge of 'Absence without Leave')
76 were suffering from the mental effects of war.

77 Suicide offered another way out. It was much underreported, as at least 3,828 German soldiers killed
78 themselves; a figure that does not reflect the numbers who simply walked into enemy fire or whose
79 death was ambiguous.

80 Those that returned also had to readjust to civilian life, often during periods of great political and social
81 upheaval. Millions also had to cope with physical trauma or the loss of family members and friends.
82 Many men found it difficult to talk about their experiences, or found it hard to relate their sense of
83 service with a society that increasingly came to lament the loss. The psychological consequences of the
84 war continued to be felt for a generation or more.

As part of homework task 3, you will be tested on your understanding of wider reading 2. Consider the following questions to help your knowledge of the text. Remember, these won't be the questions your teacher will ask you as part of your homework quiz.

1. How does wider reading 2 fit with 'Journey's End' unit so far? Does Sherriff make reference to any of these coping mechanisms in the play?

2. The article states that instilling belief in the war and patriotism were very important during the war effort. How did the military and government instil these attitudes into the minds of the soldiers and the public?

3. How did soldiers cope with the boredom of the war? Can you think of an example of this from the play?

Additional note space:

Homework Task 3

	Write your answer in the box below each question.	✓ ✗
1	List three reasons men were motivated to fight for their country?	
2	What kind of leisure activities could soldiers take part in?	
3	How was a 'natural hatred' used to motivate men to fight?	
4	What caused 'group panic' and breaches of discipline?	
5	How did veteran soldiers handle the war?	
6	How did soldiers cope with anxiety and boredom?	
7	What drink were soldiers given to 'calm their nerves'?	
8	What physical ailment was tracked by the British army as a marker of morale?	
9	What is 'shirking'?	
10	What was the reported amount of German soldiers who killed themselves?	
	Total	

Quotations showing Osborne's loyalty

Quotations giving insight into Osborne's life before the war

Quotations showing Osborne as a likeable character

Quotations showing bravery



Quotations showing Osborne as a fatherly figure

Quotations showing Osborne is well respected

Quotations showing Raleigh's loyalty

Quotations giving insight into Raleigh's life before the war

Quotations showing his enthusiasm

Quotations showing hero worship towards Stanhope



Quotations showing his character after the raid

Quotations showing his naivety

Quotations that show Stanhope's loyalty

Quotations that show how the war has affected Stanhope.

Quotations showing bravery

Quotations showing he is a good leader.



Quotations that show Stanhope is compassionate

Quotations that show Stanhope is a flawed character.

Quotations that show Mason's bravery

Quotations that show Mason is humorous

Quotations that show
Mason is likeable

Quotations that show Mason
is hardworking



Quotations that show he is a working class
character

Quotations that show his relationship
with the other men

Quotations showing Trotter's comradeship

Quotations providing insight into his life before the war.

Quotations showing Trotter is dutiful.

Quotations showing he is a likeable character.



Quotations showing his feelings about food.

Quotations showing Trotter is working class.

Quotations showing Hibbert's cowardice

Quotations showing others opinions of Hibbert

Quotations showing his weakness

Quotations showing he is frightened



Quotations showing Hibbert is an unpleasant character.

Quotations showing Hibbert's appearance.



Wider reading list

Other novels or plays about WW1

- Birdsong' - Sebastian Faulks
- 'A Farewell to Arms'-Ernest Hemmingway
- 'War Horse'- Michael Morpurgo
- 'Five Children on the Western Front'- Kate Saunders
- 'Regeneration' – Pat Barker
- 'Private Peaceful'- Michael Morpurgo

War Poetry

Selected poems by Wilfred Owen, Siegfried Sassoon, Rupert Brooke and Robert Graves

Non-Fiction Articles and websites

BBC First World War site: <http://www.bbc.co.uk/history/0/ww1/>

Imperial War Museum: <http://www.iwm.org.uk/history/first-world-war>

British Library: <https://www.bl.uk/world-war-one#>

Films and video links

The British Pathe News website:

<http://www.britishpathe.com/workspaces/britishPathe/shell-shock>

Journey's End 2018 film adaptation– Dir Saul Dibb

1917 Film (2019)- Dir Sam Mendes

Oh What a Lovely War: <https://www.youtube.com/watch?v=mufPyc1L3hc>