

# DISCOVERY FILM FESTIVAL

Scotland's International Film Festival  
for Young Audiences



## Teachers' Resource: Journey's End

Level 3/4 and Senior Phase

Created by Ian Cameron

Discovery Film Festival: Sat 20 October - Sun 4 November 2018

[discoveryfilmfestival.org.uk](http://discoveryfilmfestival.org.uk)

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## Introduction

Discovery Learning Resources give you exciting classroom activities to enhance Curriculum for Excellence delivery.

They are created by classroom teachers and education professionals. Each resource aims to:

- support and extend working with film in the classroom
- help prepare teachers for a class visit to a Discovery Film Festival film and to extend the impact of that visit for delivery of CfE
- develop confidence in Moving Image Education approaches and working with 21st Century Literacy / moving image texts

Each resource is free and available to download from

[www.discoveryfilmfestival.org.uk/resources](http://www.discoveryfilmfestival.org.uk/resources)



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## Journey's End

Dir: Saul Dibb  
UK 2017 / 1h48m

### Synopsis


The main narrative takes place in a dugout in Aisne in 1918. The story follows the main character, Captain Stanhope, following him and his regiment as they prepare for the predicted German onslaught. Joined by his school friend, young, enthusiastic and naïve Lieutenant Raleigh, Stanhope's fragmenting mental health becomes uncomfortably apparent. Highlighting the toll the Great War had and the destruction of human life indiscriminate of age, class or background, *Journey's End* is a stark account of the life suffered in the trenches. The film is based on the 1928 play of the same name by R.C. Sherriff.

**Themes:** WW1, destruction caused by war, loss, mental health

**Advisory:** The film is classified 12A by the British Board Of Film Classification.

<http://www.bbfc.co.uk/releases/journeys-end-2017>

Films classified 12A contain material that is not generally suitable for children aged under 12. No one younger than 12 may see a 12A film in a cinema unless accompanied by an adult. Adults planning to take a child under 12 to view a 12A film should consider whether the film is suitable for that child. To help them decide, we recommend that they check the BBFCinsight for that film in advance.



The BBFC Insight information for *Journey's End* is as follows:

**Violence**

There are shootings and scenes in which people are caught up in explosions. There are occasional bloody moments when men are shot, but these are brief and infrequent.

**Language**

There is infrequent strong language ('f\*\*k'); milder terms includes uses of 'bloody', 'bugger', 'sod', 'pillock', 'arse', 'tosser', 'pissing', 'hell', 'damn' and 'God'.

There are scenes of emotional upset when soldiers are struggling to cope with the trauma they have experienced during war. There is brief female nudity when photographs of pin-ups are seen on a wall, and German soldiers are referred to as 'Bosch' and 'Jerry' by the British.



## Before watching the film

### Activity 1 – Creating the Context 1

**Resources:** The Great War Website (map). Use map on whiteboard or screen to show Western Front: <http://www.greatwar.co.uk/places/ww1-western-front.htm>

Watching this film as part of a WW1 history topic would be ideal. The pupils would then have a relevant background knowledge to understand the context in which the film is set. If you are using the film as an initial stimulus to topic/class work then reading the overview below to the class or asking the pupils to read it would be of benefit.

#### **The context for the film:**


The Great War began on 28th June 1914, sparked by the assassination of the royal figure set to become ruler of Hungary, Franz Ferdinand, by Bosnian Serb separatists. This led to Hungary declaring war on the Kingdom of Serbia, resulting in a chain effect, sides being taken based on age-old rivalries between the countries of Europe.

Germany, Austria-Hungary were joined by the Ottoman Empire and Bulgaria to defend Central Europe with the United Kingdom, France and Russia being backed by America and Japan. Many of the countries involved saw this as an opportunity to expand their influence or borders within Europe and beyond.

At the start of the war Britain was a world-revered naval strength, but the British Army numbered just 400,000. After a strong media campaign to encourage enlisting this rose to 1,200,000. In comparison this was still a small amount compared to some of the other countries involved, Germany 1.9 million, France nearly 1.3 million, Austria-Hungary 450,000, Russia 1.4 million and Serbia and Belgium with between 180-190 thousand each.

Herbert Kitchener, the Secretary of State at the beginning of the first World War was charged with the job of encouraging a further 500,000 army volunteers to join the war effort and fight for their country. 2.5 million men volunteered for this due to an intense propaganda campaign. This included boys as young as 12 or 13 who signed, lying about their age so they could serve their country as promoted in the propaganda materials. As volunteers applying for the army started to dry up (due to the harsh realities of war reaching the public back in Britain) the government used the Military Service Act of 1916 to conscript young men currently not active in the war efforts to become troops. This increased the army numbers to approximately 5 million.

Most troops spent time on the front line where life was harsh and unforgiving. The trenches (dug along the front line to protect the troops from gun fire and mortar attacks) were constantly damp and muddy with the mud so deep it was often at knee height. The rations were poor and rats and other infestations were rife, including lice and other biting insects. The intensity of being on the front line was devastating for many of the soldiers, many of whom had signed up with family and friends who were then allocated to the same troops (Pals Battalions). Young men watched as they saw brothers, friends, fathers and sons being picked off by sniper, machine gun and mortar attack. In some cases the males in whole families or villages were wiped out in these attacks.



After four years of a gruelling, hard-fought war Germany finally felt it had the upper hand. German generals spread their troops wide along the western front with the view to delivering co-ordinated attacks along the allied defences with intent of cutting through allied lines and creating a physical divide between French and English troops. They hoped by doing this they would cut the supply lines, leaving the armies of Britain and France to struggle under the pressure. The success of this move would mean that the German advance would be able to continue right through to the English channel coast with little resistance. Aisne was 80 miles from the French capital, Paris, and was therefore a crucial strategic placement in the line of defence. A break in the line at Aisne would allow the German forces to make a devastating move towards the capital and potentially wipe out the French capacity for continuing on the battlefield.

*I can discuss the motives of those involved in a significant turning point in the past and assess the consequences it had then and since. SOC 3-06a*





## Activity 2 - Creating the Context 2

**Resources:** Screening Shorts (accessed through Glow Apps) or  
[https://www.youtube.com/watch?v=Of0\\_yun-tSQ](https://www.youtube.com/watch?v=Of0_yun-tSQ)

Pupils should watch the *Birthday Boy* short film. This is available through either the BFI Screening Shorts available to stream through Glow or the YouTube link above.

Although this is set during the Korean War which took place between 1950 and 1953, it deals with the issue of glorification of war and the reality for the families affected by this, themes evident in *Journey's End*.

Pupils should be encouraged to think about the message the film gives through the boy playing and pretending to be a soldier and the subtle reality that is revealed of his father's death as the film comes to its conclusion. This could then be discussed in terms of the computer games that some of the pupils might play e.g. *Fortnight*, *Call of Duty*, *Battlefield* and how they deal with the idea of war and its consequences.

This could be further developed to think about concepts of good/bad, heroes/villains etc in these games.

*I can show my understanding of what I listen to or watch by commenting, with evidence, on the content and form of short and extended texts. LIT 3-07a*



### Activity 3 – Questions for the Viewing

Before going to watch the film, pupils should be asked to look out for certain aspects of the film making. These questions could be printed out and handed to the pupils as a reference/reminder of what they could be looking for. These could maybe include:

1. Who are the main characters?
2. Other than dialogue, what sounds are used in the film?
3. What are the main themes of the film?
4. What significance does Paul Bettany's character (Osborne) have for the narrative?
5. What is the significance of the final scene in the narrative?
6. How do the colours used differ in the trench and in the officers area? What might be the reason for this?

*To show my understanding, I can comment, with evidence, on the content and form of short and extended texts, and respond to literal, inferential and evaluative questions and other types of close reading tasks. **ENG 3-17a***



## After watching the film

### Activity 1 - Understanding the Character



**Resources:** Would be beneficial to be able to watch the film again (12:50mins -15:19mins)

The pupils should write a description of the journey to the front line from Raleigh's point of view. This can be done as a first person narrative, or as an excerpt from a diary entry or letter home. Pupils should be given the opportunity to plan out what the character is experiencing. This can be done by creating a mind map on paper or in their jotters. Suggested headings could include: sight, sound, smell, thoughts/feelings, characters, speech etc. The emphasis should be on understanding journey from Raleigh's point of view using information from the film.

*By considering the type of text I am creating, I can independently select ideas and relevant information for different purposes, and organise essential information or ideas and any supporting detail in a logical order. I can use suitable vocabulary to communicate effectively with my audience. LIT 3-26a / LIT 4-26a*



## Activity 2 – Making Sense of Sound 1

**Resources:** Copy of the film, 4 large (A3/2) sheets of paper folded in half with the contrasting headings (e.g. “loud”, “quiet”) at the top of each half, pens/pencils

Pupils should watch the start of the film again without the visual, just the sound the clips. The clips selected should include 1:05 to 4:20, 8:30 to 9:30 and 18:20 to 19:48. Pupils should record what they hear on a sheet of paper or in their jotters under the headings “Music”, “Speech” and “Sound Effects”. If needed the clips can be played three times to focus on each of the headings separately.

Pupils should work in pairs to then discuss the sounds. They should try to re-categorise the sounds by using the headings “Loud”, “Quiet”, “Low”, “High”, “Short”, “Long”, “Soft”, “Sharp”. These categories should be added in pairs as headings to large sheets of paper spaced around the classroom. Pupils should complete a Walk About, Talk About and fill in the sheets as they go. They should try to add something to each of the headings on the sheets.

Time should be given at the end for a plenary and feedback from what they have discussed during the session.

*I can:*

- *identify and comment on aspects of the writer’s style and other features appropriate to genre using some relevant evidence.* **ENG 3-19a**



## Activity 3 – Making Sense of Sound 2

**Resources:** Plenary feedback from the last activity

Using the previous activity pupils should revise the sounds they discussed and the ways that these are used in the film. Explain to the pupils how sound is an important part of the narrative when film making. Let them know that a film maker will use all the sounds in the film to convey meaning in the narrative, nothing is added or kept in by accident, with many of the sounds being added after the film through consultation with the director.

Watch the first part of the film again where Raleigh is walking through the trenches on his way to meet the Captain. Ask the pupils before they watch to pay particular attention to sounds that create contrast, refer back to the sounds they were thinking of in the last activity. Ask the pupils to think about which of these happen together or close to each other to create contrast. While watching the film pupils may take notes on which of these noises directly contrast e.g. the quiet in the barn and the bustle of the march or the low music and the high squelch of mud. Give time to share ideas in pairs/threes before they share with class.

If the pupils don't mention it, you can point out the way silence is also used throughout the film to create contrast between voices and sounds. Ask them to suggest moments they remember where this is used. This might include the pouring of the whisky, or the conversation between Stanhope and Hibbert about the futility of war. Pupils should also be made aware that even in the quiet it is never really quiet, with the hum of the trains always in the background. Pupils should be given an opportunity to discuss why contrast is used so often throughout the film, what it might symbolise. Answer should hopefully include building tension, to unsettle the audience or to make the audience pay attention at certain points.

Pupils should be made aware that these sounds are used to unsettle the viewer prior to and after Raleigh meeting Captain Stanhope and to help the reader relate to Stanhope's mental state as well.

Pupils should use the information gained from the **Making Sense of Sound 1 and 2** activities to write a short critique of how sound is used in the film, referring to some of the examples they have investigated.

*I can:*

- *identify and comment on aspects of the writer's style and other features appropriate to genre using some relevant evidence.* **ENG 3-19a**



## Activity 4 – Investigating Character

Pupils should think back to the interactions between Raleigh and the other characters in the film. This can be done through discussion or watching the film again and taking notes with a specific focus on Raleigh's interactions. Pupils should be asked to write down four key points where they feel the director brings our attention to the naivety and youth of Raleigh, noting how he does this. Pupils should be made aware that these “set pieces” are important to the narrative. These allow us to feel emotion for the character culminating in our emotional response to the last scene in the film where Margaret receives the letter from her brother, also highlighting the loss of youth and innocence during the Great War.

Pupils should then focus on Stanhope. The exercise can be repeated, this time with particular attention to Stanhope's mental state and the “set pieces” that involve the audience in his despair and deterioration.

*I can:*

- *discuss and evaluate the structure, characterisation and/or setting using some supporting evidence. **ENG 3-19a***



## Activity 5 – Making links with other text – WW1 Poems

**Resources:** Pencil/highlighter, jotter, copy of the *Charge of Light Brigade* (1 between 2-3 pupils)

*Charge of the Light Brigade* by Tennyson

<https://www.youtube.com/watch?v=OzpW3u8XR6s>

*Dulce et Decorum Est* by Wilfred Owen

<https://www.youtube.com/watch?v=qB4cdRglcB8>

*Attack* by Siegfried Sassoon

<https://www.youtube.com/watch?v=r6D3OUJk3rs>

Pupils should listen to the poem *Charge of the Light Brigade* by Tennyson. Explain to the pupils that this is a poem from before World War Two, written in response to a misunderstood command during the Crimean War that led to a 600 strong cavalry unit charging towards 30 Russian guns. The charge was fated from the start with 150 deaths and 120 injured the result. The poem reflects the honour and pride associated with war at the time.

They should then be given a copy of the text. Working in twos or threes, pupils should highlight/circle any words or phrases they feel show how Tennyson thought about war or the soldiers involved. This might include boldly, hero, glory, “Their’s not to reason why... ...but to do or die” etc.

Pupils should then listen to either *Dulce et Decorum* or *Attack*. Still in their pairs they should be given time to consider the differences in feeling, sentiment and tone between the first and second poem. A second or third listen should be undertaken for the pupils to pick out any words/phrases that show a different feeling/interpretation of war from the first poem. Time should be given for the pupils to share their findings with the class.

Pupils should then write a short account of the two poems that have been chosen, using the evidence they have collected. This should include a paragraph explaining which is their favourite and why.

*To show my understanding, I can comment, with evidence, on the content and form of short and extended texts, and respond to literal, inferential and evaluative questions and other types of close reading tasks. ENG 3-17a*



## Activity 6 – Understanding the Context - Pals Battalions

### Resources:

ITV film *A Pals Battalion* (see link below, 2:28 mins)

<http://www.itv.com/news/2014-07-21/pals-battalions-the-friends-who-went-to-war-together/>

BBC film *Scots on The Western Front*

<https://www.bbc.com/education/guides/zbmrd2p/video>

Pupils should watch the film clip from ITV News and BBC Bitesize.

After watching the film clips pupils should work in pairs or fours (co-operative learning teams) and should each get a copy of the text in italics below.


*In the film we see young officer, Raleigh, experiencing the war effort for the first time. His enthusiasm to join the war is evident in his interactions with the general at the start of the film and his motivation for joining is seen as he requests to take up position on the front line to be in the battalion (C-Company) of his school friend, Stanhope. Pals Battalions were where groups of men from the same street/family/village joined the war effort together and as a result were put in the same battalion together. The government of the time felt that this would be good for morale, maintaining a sense of comradeship when they would eventually have to go over the top of the trenches to fight.*

*One of the first examples of this happening took place in Scotland. Inspired by local businessman McCrae 16 footballers, from the then top of the Scottish League club Heart of Midlothian, signed up to join the War effort. The club at that time consisted of 30 full time players. This also inspired 170 club supporters to join McCrae's Battalion. Many others in Scotland followed suite and signed up to join the battalion including players from Hibs, Falkirk, Raith Rovers, Dunfermline and East Fife. There was negative press released about the two main West Coast Clubs, Celtic and Rangers, who did not release their players to sign up initially.*

*Seven of the Hearts footballers lost their lives during the war with a further eight being discharged as a result of being wounded or gassed during the conflict.*

*The Battalion itself saw major losses as well with 229 killed in action and 347 wounded by a devastating machine gun onslaught in the first day of conflict in the Somme, July 1st 1916. This was a devastating blow for the remaining survivors of the 800 that went over the trench walls on the first day, and a decimating loss for the city of Edinburgh.*

*The First World War saw great losses in the Somme. It was considered one of the most devastating battles not only in First World War, but in British military history with losses and wounded reaching approximately 420,000. Other countries were also greatly affected with Germany and France losing an estimated 465,000 and 200,000 respectively. The total Scottish losses across the whole of the Great War is estimated to be 100,000.*



After the pupils have read the text they should work in their groups to display some of the facts and figures in a different way. This might include the use of tables, bar graphs, pie charts or information posters. Pupils can either be given a specific way of displaying information (e.g. everyone has to display using pie charts) or allowed to choose their method.

Extension: If using pie charts, this activity could be extended to make comparisons to the class, looking at splitting the class into the percentages represented in the pie charts. Pupils could then, for example, work out proportionately if the class was McCrae's Battalion how many of them would be wounded and how many would represent the soldiers lost.

*I can display data in a clear way using a suitable scale, by choosing appropriately from an extended range of tables, charts, diagrams and graphs, making effective use of technology.*

**MTH 2-21a / MTH 3-21a**





## Activity 7 – Making Links to Other Texts

**Resources:** access to *Private Peaceful* or *War Horse* films

Pupils should watch either of the films mentioned above to compare and contrast the way the war is depicted compared to *Journey's End*. This can be recorded in a table with headings similarities and differences.

**Extension:** An alternative or extension activity could include using the *Women at War* 1914-1918 documentary. This is a French made documentary focussing on the efforts of women during the Great War. This could lead into discussion about how society's views on women in war have changed, been overlooked or continue to be unequal.

*To show my understanding across different areas of learning, I can:*

- *identify and consider the purpose, main concerns or concepts and use supporting detail*
- *make inferences from key statements*
- *identify and discuss similarities and differences between different types of text.*

**LIT 3-16a**



## Activity 8 – Comparing Texts

**Resources:** a copy of the original play by R.C. Sherriff – available from Amazon for £3.99

Pupils should be given a copy of the first three pages from the play. This should be read through in class with pupils reading in the character and stage directions where appropriate. This can be done in groups or as a whole class with pupils taking turns.

Pupils should then, in groups or pairs, discuss the differences between the opening of the play and the opening 10 minutes of the film. They should decide which opening they prefer and be able to justify their reasons.

**Extension:** Pupils could be asked to convert the opening of the film into a scripted play.

*To show my understanding across different areas of learning, I can:*

- *identify and discuss similarities and differences between different types of text.*

**LIT 3-16a**

*Having explored the elements which writers use, I can create texts in different genres by:*

- *integrating the conventions of my chosen genre successfully and/or*
- *using convincing and appropriate structures and/or*
- *creating interesting and convincing characters and/or*
- *building convincing settings which come to life.*

**ENG 3-31a**



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## Evaluating this resource

We hope that you found this resource useful and appropriate.

Please do send us film reviews, letters from your pupils, documentation of classwork and your feedback by e-mailing [mike.tait@dca.org.uk](mailto:mike.tait@dca.org.uk)

## Would you make a good Discovery Film Festival Case Study?

We are seeking a number of simple Case Studies in how teachers have used or are using Discovery films in the classroom across Curriculum for Excellence and across the Levels.

Any case studies that we develop would be intended for presentation on GLOW, the Creativity Portal and on Discovery Film Festival websites. We have a simple template to be completed and are keen to have classwork and documentation included.

If you would like to be a Discovery Case Study please e-mail [sarah.derrick@dca.org.uk](mailto:sarah.derrick@dca.org.uk)