

## Researching references

### Teacher's notes

In the first grid are some of the literary and cultural references within the play. Cut these out and distribute among your students to research. There are enough for a class of 32, though if the class is smaller, you might like to ignore the last two rows.

It is not intended that this research be exhaustive. Students should write their notes, after careful selection and synthesis of material. This is an important higher order research skill. To this end, the research sheets supplied have a limited place for notes.

The following prompts should be shared with students to transfer to their record sheets under 'Topic areas to find'... These should encourage careful selection of material.

Teacher notes on the references at the end.

#### ***Writers, singers, philosophers, pop groups***

- Type of art/work produced
- Lifestyle; attitudes to others/living/literature
- Most famous for what type of art/attitude or achievement
- Reputation/cultural impact

#### ***Film***

- Genre
- Main events and theme(s)
- Why popular/famous
- Other

#### ***Historical events or periods***

- Main events
- Why famous/well-known
- Contemporary and/or historical significance

## Researching references

<b>W. H. Auden</b> (1907 –1973) p23, p37, p38	<b>Rupert Brooke</b> (1887-1915) p54	<b>Samuel Taylor Coleridge</b> p22 Who is the 'man from Porlock'?	<b>Frances Cornford</b> (1886-1960) p92
<b>T. S. Eliot</b> (1888-1965) p45, 66	<b>Robert Graves</b> (1895-1985) p25	<b>Thomas Hardy</b> (1840-1928) p54	<b>A. E. Housman</b> (1859 –1936) p5, p44
<b>Franz Kafka</b> (1883-1924) p30, p87 <i>The Trial.</i>	<b>John Rudyard Kipling</b> (1865-1936) p25	<b>Philip Larkin</b> (1922 –1985) p27, p51	<b>Haig – Passchendaele</b> (WW1 1917) p25
<b>George Orwell</b> (1903-1950) p34	<b>Wilfred Owen</b> (1893 –1918) p24, p26	<b>Plato</b> (429-347 B.C.) p53	<b>John Milton</b> (1608-1674) p66
<b>Michelangelo</b> (1475-1564) p53	<b>John Paul Sartre</b> (1905-1980) p86	<b>Siegfried Sassoon</b> (1886 –1967) p26	<b>Gracie Fields</b> (1898-1979) p79, p104
<b>Stevie Smith</b> (1902 –1971) p34 <i>Not waving but drowning</i>	<b>Oscar Wilde</b> (1854-1900) p53	<b>The Renaissance</b> p53	<b>Ludwig Wittgenstein</b> (1889-1951) p71, p74, p84
<b>Virginia Woolf</b> (1882-1941) p96	<b>Pet Shop Boys</b> (Pop group) p104	<b>Edith Piaf</b> (1915-1963) p12	<b>William Shakespeare</b> (1564-1616) p7

## Researching references

***Internet and text research record sheet*****Topic:** .....**Topic areas to find:** .....

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**Notes:** .....

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***Sources*****Internet**

Site address	Name of site and organisation/owner
http://	
http://	
http://	

**Texts**

Name of text and Dewey code	Author, publisher and date

*If necessary – use reverse of sheet.*

## Researching references

### Teacher's notes on references

Page	By whom	Quotation	Reference	Comment
5, 44	Hector	'All knowledge is precious ...'	A E Housman: <i>Poem XXXI</i>	A quotation to support his reasons for teaching as he does. His philosophy of teaching.
6	Hector	'Bread eaten in secret ...'	Bible: <i>Proverbs 9:17</i>	Hector's way of explaining the 'pact' he has made with his students. He romanticises his behaviour by religious references elsewhere (p95) and Mrs Lintott dismisses this.
6	Hector	'This day I call Heaven ... seed (children) may live ...'	Bible: <i>Deuteronomy 30:19</i>	His reaction to the boys saying they are aiming for Oxbridge. Hector refuses to acknowledge exams.
6	Hector	'Wash me in steep-down gulfs of ...'	Shakespeare: <i>Othello</i>	Expressing his disapproval of the boys trying for Oxbridge
6-7	Hector and boys	'He faints' ... to ... 'usurp's his life'	Shakespeare: <i>King Lear</i>	When Hector expresses his disapproval of the boys trying for Oxbridge, the boys take up the lines and enact them.
7	Scripps		Hymns Ancient and Modern: The Church of England prayer book	These hymns are particularly rich and Hector, whilst ignoring Scripps religious convictions, appreciates his access to art.
23	Lintott		JD Salinger: <i>Catcher in the Rye</i>	A 1960s novel that many teachers chose to put on the syllabus in spite of being dated because they liked it when at school. Lintott suggests that teaching their own culture is often the real motive for teachers.
23	Hector	'I hate the ... child can bear'	Auden: <i>Letter to Lord Byron</i>	Hector suggests children should be neurotic, Mrs Lintott dismisses this by reminding him Auden didn't have children.
24, 26	Dakin, Irwin		Wilfred Owen: <i>Dulce et Decorum Est ...</i>	Another example of the morally bankrupt nature of 'spin' when Irwin suggests Owen enjoyed the war (WW1).

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<b>Page</b>	<b>By whom</b>	<b>Quotation</b>	<b>Reference</b>	<b>Comment</b>
25	Irwin		<i>The Last Post</i> : The bugle tune played at a soldier's funeral. Also a Robert Graves poem.	Irwin mentions several memorials to fallen soldiers in his discussion with the boys on how to present history to the examiners at Oxbridge. His view reduces the suffering to 'spin', or an 'angle'.
25	Dakin		Douglas Haig/Passchendaele	History is still discussing his place in it. Won a victory at Passchendaele, but loss of life means questioned as a 'victory'.
26	Irwin	'If any question we die ...'	Kipling: <i>My Boy Jack</i>	Following the death of his son in WW1, Kipling wrote this. Irwin quotes it as part of his 'spin' students could take on WW1.
26	Irwin		Siegfried Sassoon	Like Owen, Irwin implies that this anti-war WW1 poet actually enjoyed war, in spite of his nervous breakdown during it.
30	Scripps	'Behold, I stand at the door and knock ...'	Bible: <i>Revelations 30:20</i>	There is a knock at Hector's locked door and he asks the boys for quotes from literature about knocking at doors..
30	Akthar	'... the person from Porlock ...'	Coleridge : 'Kubla Khan'	Coleridge was said not to have finished the poem 'Kubla Khan' because a person from Porlock knocked at the door.
27	The boys	'Those long uneven lines ...'	Larkin: 'MCMXIV'	The boys recite this poem between them to Irwin, asking him whether, as art, it isn't the truth of history. He is just baffled.
30	Hector		Kafka: <i>The Trial</i>	A reference regarding knocking at doors.
30	Hector	'O villainy! Let the door ...'	Shakespeare: Hamlet	A literary quotation about locked doors. Hamlet says this after his mother has been poisoned.
32	Hector	'The untold want by life ...'	Whitman: <i>Leaves of Grass</i>	Quoted because the boys have just enacted a scene from the film: <i>Now Voyager</i> .

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34	Irwin		George Orwell	Irwin suggests Orwell could have written <i>Carry On</i> film scripts or been a fascist – thus showing up the sham of his ‘angle’ on history.
36	Akthar	‘We are ... nation shoplifters’	Napoleon Bonaparte.	Deliberate misquote of Bonaparte’s comment that ‘England is a nation of shopkeepers’ for humour.
37	Lockwood	‘The heart has its reasons ...’	Blaise Pascal: ‘Pensees’	Said when the boys were challenging Irwin’s methods and view of WW1.
37	Akthar	‘[Art is] Breaking bread with the dead.’	Auden: The New York Times 1971	Explaining to Irwin what they do in Hector’s room (i.e. read poetry).
38	Dakin	‘Lay your sleeping head my love ...’	Auden: ‘Lullaby’	Dakin is trying to make Irwin uncomfortable as Auden wrote this to a student of his.
39	Lockwood	‘England you have been...’	Stevie Smith: ‘Waving not Drowning’	Irwin suggest that a quotation from this poet would end a history essay well, but the boys are unconvinced art should be ‘spin’.
45	Scripps	‘A painter of the Umbrian School ...’	T S Eliot: ‘Mr Eliot’s Sunday Morning Service’	A poem about a painting, which Scripps asks Dakin to test him on. Cynical Dakin suggest using it as an ‘angle’ for the Oxbridge interview.
47	Dakin		Nietzsche	Dakin has been discussing Nietzsche’s ideas on art with Irwin, hoping to impress him. He is mortified to find he has mispronounced the name.
51	Hector	‘After such knowledge ...’	Larkin: ‘Gerontion’	Said when summoned to the Headmaster’s office; presumably guessing what it might be about.
53	Head		Plato	Typical of the Headmaster to dismiss him as a homosexual when he is criticising Hector’s teaching. Mrs Lintott: ‘... in this benighted profession ... the chief enemy of culture in this benighted profession is always the Headmaster.’ P50 Presumably because of league tables (p55)
53	Head		Oscar Wilde	See the COMMENT to Plato (above).

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54	Posner	'There is some corner in a foreign ...'	Rupert Brook: 'The Soldier'	A quote that is a comparison Posner makes to Hector between a Hardy poem from an earlier war and this WW1 patriotic poem.
54	Posner		Thomas Hardy: 'Drummer Hodge'	Posner recites this to Hector. Hector and Posner are approximately the same ages as Hardy and Drummer Hodge.
57	Hector	'The words of ... we this way.'	Shakespeare: <i>Love's Labour Lost</i>	Hector says this as his only explanation as to why he is refusing to give Dakin a lift. Mercury's words refer to the Headmasters' to him.
63	Timms	'About suffering ... opening a window ...'	Auden: 'Musée des Beaux Arts'	Refers to Breugel painting about Icarus where Icarus is tiny compared to the crowd watching. Comment on nature of suffering.
64	Dakin		Shakespeare: <i>King Lear</i>	When King Lear challenges his daughter to prove her love, she stays silent. This silence drives him to foolish action which brings about his own fall. Dakin is suggesting Hector need not question their loyalty.
66	Hector	'Here I am an old man in a ...'	T S Elliot: 'Gerontion'	Hector weeps in front of the boys and touchingly explains himself with this quotation.
66	Hector	'Nothing is here for tears ...'	Milton: 'Samson Agnostes'	Quoted after he cried in front of the boys.
71	Dakin	'Whereof one cannot speak ...'	Wittgenstein: <i>Tractatus</i>	Dakin quotes it as a response to Hector saying silence is better than analysing war's horror. He is accused of being glib, but explains he no longer believes it – he is moving to Irwin's utilitarian way of seeing things.
74	Rudge	'Tout comprendre est ...'	Anne-Louise Germaine Necker, aka Madame de Staël (1766-1817) -- French author and political philosopher	To understand all is to forgive all. It sums up what Rudge and Irwin believe Posner means about contextualising war's horror – but Posner means that the quotation's meaning is not true.

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77	Scripps		Proust	Scripps jokes that he hopes any emotional scarring from Hector will turn him into Proust (i.e. a great writer: Proust happened also to be homosexual).
86	Rudge		Sartre	Rudge creatively lied in his interview practice about Sartre – a serious philosopher - playing golf; misunderstanding 'spin, but showing it up for the hollow lies it is'.
87	Crowther		Kafka: <i>The Trial</i>	After Rudge's claim Sartre played golf: Crowther ridiculed it by joking the depressive writer Kafka played tennis.
84	Lockwood	'The world is everything ...'	Wittgenstein: <i>Tractatus</i>	Quotes at Mrs Lintott during practice Oxbridge interviews. She pops his pomposity with a question about the writer's sexuality.
92	Hector	'A young Apollo, golden-haired ...'	Frances Cornfield: <i>On Rupert Brooke</i>	It is an apt description of the boys during the school photograph. It is also rather cynical – a comment upon potential future lives.
94	Hector	'The open road, the dusty highway ...'	Kenneth Grahame: <i>Wind in the Willows</i>	A children's book in which an erratic and rash Mr Toad, follows the open road for excitement. Hector's use of the quotation is rather sad under the circumstances.
96	Dakin		Virginia Woolf	Ironic. She wrote 'A Room of One's Own' for women and now juxtaposes it with a popular novel in room for male students.
108	Hector	'Finish good lady ...'	Shakespeare: <i>Anthony &amp; Cleopatra</i>	He is encouraging Mrs Lintott to finish what she is saying.