

Jamming with Dead Poets

Teaching Romantic and Victorian Poetry through Music Journalism

By Joanna Gardiner

Joanna Gardiner is Head of English at Somerville House. This paper accompanied a presentation by Joanna Gardiner and Virginia Ayliffe at this year's AATE Conference in Sydney.

The unit, *Jamming with Dead Poets*, arose from our desire to reinvigorate the teaching of canonical poetry to Year 11 students as part of a study of Romantic and Victorian literature. We wanted a life-like context for teaching poems which are too often regarded as difficult and impenetrable, as museum exhibits or as dusty artifacts of cultures long ago and *far far away*. As we require our students to write a feature article and a feature-style interview as part of their summative Year 12 assessment, we wanted to give them the opportunity to write journalistically in their formative Year 11 course. Our approach to teaching poetry needed to allow students the chance to *create* and to *evaluate* meaning, to make a forensic study of the affective and persuasive power of journalistic writing, to hone their capacities for critical analysis and, with as little pain as possible, to read, discuss and interpret some brilliant poetry.

For their assessment task, students assume the role of music journalist writing for a specialist music magazine such as *Rolling Stone*, *Q* or *Uncut*, to which we subscribe. Their brief is to write a review for an imagined album of songs, the lyrics of which are Romantic or Victorian poems. The artist needs to be an actual, recognised exponent of a particular musical style – for example, rock, pop, reggae, country, R & B, blues or soul – and students are free to choose their preferred genre. The review should focus on at least two poems by the poet whose work is featured on the album. The main rule of play is that the words of the original poem must remain untouched, and that, in writing for a knowledgeable readership, students must give sufficient attention to the subject matter, themes and language devices of the poems-as-songs. As a persuasive text for a public audience, a review requires an understanding of the ways language conventions, grammatical structures and rhetorical devices can influence readers to accept the reviewer's evaluation of a book, film, stage performance or album of music. The purpose of our review is to explore the relevance of the poems to a modern audience and, in particular, to fans of the particular artist's music. This involves an evaluation of the album's success in representing, through textual features, the cultural values of 18th and 19th century poetry and the extent to which these speak to a modern audience.

While the mixing of poetry with popular culture is nothing new, it can often be tokenistic and forced, reducing poems to mirrored surfaces in which students are encouraged to admire their own reflections. This is what Robert Scholes labels 'textual narcissism' (in Chick, Hassel & Haynie, 2009, p.400), which diminishes our ability to appreciate the 'otherness' of a complex literary text. We were mindful of Catherine Belsey's assertion that literary studies, unlike other disciplines, '[confront] the strangeness of language in a way which enables us to glimpse the corresponding strangeness of the subject to itself' (Belsey, 1999, p.123). We wanted our students to find pleasure in the 'strangeness' of Browning's dramatic monologues and Tennyson's appropriation of Arthurian romances. We also wanted them to engage more deeply with the kind of 'conversation' that comes from pairing texts from vastly different cultures, times and places. By imaginatively re-creating *Porphyria's Lover* as a song performed by Pink, for instance, students recognize keenly that Porphyria is punished, like Browning's Duchess of Ferrara, for her vitality and her refusal to accept a passive, indoor existence. Their sense of horror is amplified because they bring to their reading of the poem a knowledge of Pink's 'kick ass' femininity. The possibility, however far-fetched, that a band such as Green Day, with its righteous outrage at American imperialism and its championing of the 'working class hero', might perform a song version of William Blake's *London* or *The Garden of Love* brings students closer to appreciating Blake's fervent anti-establishment politics. Our class discussions also explore the concept of canonicity and the ideological determiners of 'high' literary culture and 'popular' or 'mainstream' culture.

Our trek through the ostensibly 'difficult' terrain of Romantic and Victorian poetry is not without its stumbling blocks. Blake's inventory of the blacksmith's tools of trade in *The Tyger*, his fondness for visual or 'eye' rhyme and the catalectic foot, and his allusions to Greek mythology and to Milton's *Paradise Lost* are not obvious Facebook Favourites for sixteen-year olds. The profit in the labour, we believe, is the pleasure and intellectual awakening students can experience when reading beyond their comfort zones. Mariolina Rizzi Salvatori and Patricia Donahue suggest in *The Elements (and Pleasures) of Difficulty* that teachers

should 'encourage students to see those moments in their reading when they feel stymied or confused as gateways rather than barriers to understanding' (quoted in Chick, Hassel & Haynie, 2009, p.399).

The layered nature of the task is certainly daunting for both teachers and students. It requires students to interpret and evaluate the unfamiliar language, imagery and rhythms of challenging poems, to consider the sonic effects of this language, the cultural resonance of the poem in the present time, and to deploy the language features and discourses of music journalism to write a review. That students are writing in role as journalists for iconic music magazines adds an additional layer of difficulty to the task. To refer to the assessment dimensions of the 2010 Senior English Syllabus, they both *create* and *evaluate* meaning. Role-play or writing-in-role, according to Wendy Morgan and Ray Misson, is a way for students to 'embody' texts and to 'integrate the aesthetic and the critical' (Morgan & Misson, p.203). Through enactment and role-play, students 'can both inhabit and understand something of a range of subjectivities and can comprehend them when they step back out of role into the different mode of reflection and analysis. Emboldened by Morgan and Misson's view that a shift from one mode of text to another allows for 'both an embodied aesthetic and the critical [to be] engaged' (p.203), we provide for our students an authentic and purposeful experience of poetry.

Our task is also a form of textual adaptation. Poems are recontextualised and shifted from a written to an aural mode, if only imaginatively, for a new audience. Linda Hutcheon identifies the pleasure and depth of engagement to be gained from textual adaptation: *Adaptation involves, for its knowing audience, an interpretive doubling, a conceptual flipping back and forth between the work we know and the work we are experiencing*' (Hutcheon, 2006, p.159). There is a cross-fertilisation which occurs when we adapt or appropriate a text or, as Bakhtin argues, an ongoing dialogue between the adaptation and the original text, the creative 're-working' of borrowed material so that it becomes one's own. While the adaptation capitalizes upon the authority of the original, it is a text in its own right, with an authority of its own. Hutcheon also suggests that singing songs which are poems takes us from dry and airless 'telling' mode to the 'showing' mode (p.64), similar to Morgan and Misson's notion of 'embodying' texts. Our research underlines the importance of teaching poetry in a way that endows students with a sense of control and creative mastery, and to imagine how they – as Lady Gaga, My Chemical Romance or Arctic Monkeys – would transform written words to quavers, chords, riffs and arpeggios. All we have to do is to convince students of this.

Romantic poetry is not an impossibly 'hard sell', as far as adolescents are concerned. The modern reverence for, and celebration of, the individual; the prizing of free choice and self-determination; the impulse to question and challenge tradition; and a custodial regard for the natural environment: adolescents are not at a loss to understand these concepts in broad terms. Prior to *Jamming with Dead Poets*, we study *Jane Eyre* and Jane Campion's film, *The Piano*, in a unit on Romantic fiction and the Gothic. Students get the idea that Romanticism represents a challenge to Enlightenment values of rationality and balance, and celebrates the transcendent, generative powers of the imagination. They get that the Romantics revered the natural world as a manifestation of the divine, a source of sensual delight, and an escape from the 'dark Satanic mills' of industrial Britain. They are easily drawn to the resistant, stentorian rages of the second generation Romantic poets, the 'angry young men' of their time.

The Romantic act of *declaring against*; the '*against-ness*' and '*outsideness*' and '*victimage*' (Fleming & O'Carroll, 2005) of Romantic poetry, are appealing to students whose lives are frequently micro-managed, leaving little room for rebellion other than a bit of furtive texting under the desk. Craig Schuftan, who traced the Romantic origins of rock & roll in *Hey Nietzsche! Leave Them Kids Alone!*, sums up Byron's appeal on his blog: 'Lord Byron was incredibly emo... He wrote poems about pale, doomed young men brooding in crumbling gothic abbeys... and London, Paris and Berlin were soon infested with gloomy young men studiously imitating the poet's funereal pallor, limping walk, and melancholy stare... He always said that he wasn't a romantic – ostensibly because he felt he had more in common with Pope than Wordsworth – but mostly because he hated the idea of being part of a group. Which is, of course, about as Romantic as you can get' (Schuftan, 2010).

We are careful not to conflate Romanticism and Victorianism, a problematic term which can designate the historical period of Queen Victoria's reign or a coherent cultural movement. Susan Wolfson (2001, 1436) argues that, whereas the term 'Romantic' signifies a sensibility and a literary orientation, the term 'Victorian' is a co-ordinate to a monarch's reign. She cautions against what she calls a 'periodizing consciousness' which carves up literary periods into neat parcels of cultural and literary homogeneity. Such a consciousness is, she asserts, 'self-legitimizing' and grounded in cultural narratives of difference from, and reaction to, the past (Wolfson, 1434). This is particularly evident in Victorian texts which either valorize difference from what has come before, or eulogize the past.

Music has proven to be a brilliant way to ease the pain, and hopefully foster an enjoyment, of poetry too readily consigned to the 'too-hard' basket. The marriage of poetry and music is nothing new. The Medieval minstrels and the bardic tradition, the troubadours of the Middle Ages, German Lieder and the folk ballads of Britain and Europe, attest to a long and happy marriage of music and poetry. A poem was an aural product, performed in a public context. Robert Albrecht (2010, 2) declares music as 'a form of intelligence that helps us to mediate our emotional life, to construct a sense of self, and to organise our inner being in a way not possible with mere words alone'. The 'presentational symbolism' of song is somehow purer, more authentic and unadulterated than the 'discursive symbolism' of words-on-a-page, paralleling the 'all-at-once gestalt of reality', he argues (p.2).

It wasn't hard to find plenty of examples of modern musical reincarnations of our favourite 'dead poets'. We were surprised to see how many contemporary musicians had been inspired by Coleridge's *Rime of the Ancient Mariner* and Blake's *Songs of Innocence and Experience*. Bruce Dickinson, both as frontman for Iron Maiden and as a solo artist, has transformed Coleridge's Romantic epic into an indulgently searing rock anthem, a heavy metal attempt to capture The Sublime. The Cure wrote 'Adonais', inspired by Shelley's poignant words, 'He hath awakened from the dream of life'. Students tend to cringe at Leonard Cohen's 'Go No More A-Roving', and they find The Fugs' 'Dover Beach' very twee and 'checked shirt' folksy. *The Lady of Shalott* is always a popular choice of poem, its iambic meter accentuated by Loreena McKennitt's vocals. Other useful adaptations include soprano Sarah Hillis' 'Kubla Khan' and 'She Walks in Beauty' by Nicholas Dodd and Sissel, from the soundtrack to the 2004 film *Vanity Fair*.

William Blake's writing and art have attracted a coterie of contemporary literary and musical admirers, including Allen Ginsberg, Van Morrison, Billy Bragg, Bruce Dickinson, The Fugs and Patti Smith, who in 2007 published a Vintage Classics selection of his poetry. One of our most useful examples of the transformation of poem into song is the work of former bassist with Public Image Ltd, Jah Wobble. Wobble believes that the visionary bite of Blake's poetry can be reinvented brilliantly for today's music audiences. Of Blake, Wobble says, 'He's been hijacked by retired colonels in Surrey who think he represents their Albion, and he absolutely doesn't'. Blake's appeal is that he was critical of church and state, a free-thinker and libertarian, and a printer living in penury or, as Wobble puts it, 'a London bloke who worked for a living' (Trilling, 2009).

Students find Wobble's cockney vowels in *Tyger Tyger* amusing, their strangeness accentuating the assonance, rhyme and half-rhyme of Blake's lyric. In a review for *Time Out*, Peter Redmond writes that Wobble's 'Lonely London' 'uses Blake's own words to cast a jaundiced eye over our city, before segueing into a curiously, and perhaps consciously, Lydonesque snarl through some of the mere colourful of

the 'Proverbs of Hell'. The 'cockney mystic's' version of 'Auguries of Innocence' is 'a sulphurous, vituperative rant' (Redmond, 1996):

The LP works on several levels, like Blake's own work. On the one hand it's a perfectly good Jah Wobble piece, while on the other it places him in the tradition of 'cockney mystics' to which Blake belonged, according to Wobble's sleeve-notes, and asserts the redemptive qualities of innocent, unconditional love. Moreover, it mythologises place, layering city upon city, Zion upon Jerusalem upon Babylon. However, the bad news is that a similar exercise was undertaken in 1980 by jazzier Mike Westbrook, whose 'Bright As Fire' was a setting of Blake's texts distilled from a stage biography. Still... chalk and cheese eh? Or, as Mr B put it, 'For everything that lives is holy, life delights in life'.

The very idea that the man in a frockcoat and cravat might have been a free-loving revolutionary, a Georgian 'punk', is so unlikely as to be intriguing to students.

Not only must our would-be journalists become attuned to the rhythms of a Blakean lyric or an ode by Keats; they must also familiarise themselves with the discourses and textual conventions associated with music reviews. According to sociomusicologist Simon Frith (quoted in Brennan, 19), music journalists are the 'ideological gatekeepers'. The point of music journalism is not so much to represent the music to the public, but to create a 'knowing community, orchestrating a collusion between selected musicians and an equally select part of the public, select in its superiority to the ordinary, indiscriminating pop consumer' (Frith 1996, quoted in Brennan, p.19). Music journalism is a performance or a dialogue between writer and reader. It is a 'textual system' – that is, it constructs readers as the knowing public; it connects them to other systems such as those of politics, economics and social control. (Hartley 1996, quoted in Brennan, 20).

Music journalism is fascinating for its masculinisation of rock. Kembrew McLeod's 2002 analysis of US album reviews over three decades (1971-1999) finds that throughout this period the writing 'valorises serious masculine "authentic" rock and dismisses trivial, feminine "prefabricated" pop music' (McLeod 2001, quoted in Atton, 57). He contends that the 'semantic dimensions' of this rock criticism can be filed under the masculine ('aggressive intensity', 'violence', 'rawness', 'authenticity', 'seriousness') and the feminine ('softness', 'blandness', 'vapidity', 'sweet sentimentalism'). This tendency is reinforced by Anna Feigenbaum's 2005 study of the press coverage of American singer Ani DiFranco, where adjectival gender markers are deployed to similar ends. She finds that masculine markers typically denote excellence in musicianship and musical influence; female markers refer, instead, to the voice and body of the performer (quoted in Atton, 57). The music review, with its intended reader constructed as a member of a privileged and discerning 'knowing community' (Frith quoted in Shepherd, 2011, p.4), features the narrative tropes of authenticity, artistic credibility and nostalgia (Frith quoted in Shepherd, p.2). Rock is valorized at the expense of pop music. The music which is consecrated is that which takes contemporary listeners back to the 'grass roots' authenticity of the high priests, Led Zeppelin, The Who, Bob Dylan and Jimi Hendrix. The reviewer honours readers' discrimination and taste, conferring upon them membership of a select group which eschews the home-brand banality and homogeneity of popular culture. Paradoxically, re-mastered 'classic rock' and new rock releases with 'classic' roots are genuine, solid, enduring and, therefore, canonical.

Students trace the evolution of music journalism. The 'New Journalism' of the 1960s, also known as 'literary journalism', was introduced primarily by Tom Wolfe, American author and journalist. It described an emerging style of journalism which consciously adopted a literary tone and style, and focused on a subjective engagement with the subject. We rummage through the online archives of Rolling Stone and investigate online journals such as Australia's Mess & Noise (<http://www.messandnoise.com/>) and Pitchfork. We sample some of the colourful and self-indulgent reviews published in *Crawdaddy*, *Creem* and *Rolling Stone* by, for example, the never-dull Lester Bangs, if we can source a review which isn't too heavy with expletives.

The righteous, evangelical tone of this writing can be anything from amusing to tiresome to inspirational. For instance, Q journalist John Harris (2010, p.100) brands the music of Vampire Weekend as 'slam-dunk-ish', causing the undeserving listener a 'sharp pang of ambivalence'. He adds, loftily, that band members 'still have a tendency to sound rather pleased with themselves, all arched eyebrows and

memories of long afternoons in the college library'. Harris offers a confection of intertextual allusions and cultural references in his evaluation of the album, *Contra*: 'If we can all tune into noise from across the planet, what explains the continuing hegemony of white-bread American punk-pop, or the fact that so many young British musicians want to sound like the lowest common denominator of a John Peel show circa 1983?' (2010, p.100) In *Uncut*, a review of *Yonder is the Clock* by The Felice Brothers, an album inspired by Mark Twain's novella, *The Mysterious Stranger*, measures the post-9/11 relevance of 'Twain's bitter rant' and its suitability as the 'allegorical landscape' of choice for the album. Reviewer Allan Jones (2009, p.74) writes of the 'coarse manipulation of popular opinion by seeded minorities... and their submission to the will of the craven majority'; he lambasts the 'servile obedience, hypocritical acquiescence and self-serving spinelessness' represented in Twain's story, endorsing its transformation into song by The Felice Brothers, themselves 'no strangers to the raw hurt of things, the desperate scrabbling of the bereft and oppressed, life's losers pinned to a wheel of pain'. Josh Eells writes in *Rolling Stone* (2011) of the latest Cold Play album: "*Mylo Xyloto* suggests [Chris Martin has] fully embraced his role as a not-terribly-cool guy who's good at preaching perseverance, in a voice that's warm and milky like afternoon tea'. Irresistibly, it is a 'bear-hug record for a bear-market world', with a 'sproingy New Wave beat'.

This is highly figurative, muscular writing. While it can be smug and cloudy with logic-defying metaphor, this writing is instructive in its use of persuasive language. Students identify the textual features of simile and metaphor, hyperbole and understatement, compound words, neologisms and rhetorical devices such as anaphora and antithesis. They consider the use of nominalisation to package ideas and to establish an authoritative tone, and the way modality can be altered to position readers. The danger is, of course, that students will overwrite and embroider when they play with language, producing reviews which are florid and full of torturous mixed metaphors and tautology. Students clearly require a lot of support and scaffolding resources in the early stages of the unit. We neither presume that they have an extensive musical vocabulary, nor do we expect that, with the exception of Music students, they have written evaluatively and analytically about music. We help them to build a suitable lexicon of music terminology and jargon by reading, discussing and dissecting published reviews. If time permits, we invite a local journalist to share some tricks of the trade with us.

Students' responses to the task have been impressive. Some, as we would expect, found the multiple demands of the review overwhelming. They had difficulty staying focused on the poem as a performance in song, instead writing a conventional poetry analysis. Others dazzled readers with an outpouring of music jargon, giving insufficient attention to the complexities of the poem.

Kirby chose to imagine that Australian band Closure in Moscow has discovered Blake's poetry:

The lyrics to this track were written in the midst of the Industrial Revolution. Audible are Blake's strong views on the 'dark Satanic mills' and their influence not only on 'England's green and pleasant land', but on the religious conscience of a nation intent upon creating these incarnations of the Devil. The band flirts with the 'evil' Locrian mode, and this risky move will surely draw the attention of music Mussolinis world wide.

... The song emphasises the natural beauty of England: the 'mountains green', the 'pleasant pastures'. Plosives are used here to add to the feeling of purity and gentleness. Furthermore, Christ is described as 'the holy lamb of God' and this image of fertility and innocence augments the depiction of the natural landscape. The audience is now set up for the blast of an in-your-face juxtaposition with the 'clouded hills' of England, hazy not only with smoke from the mills, but with the pollution of immorality and sacrilege, not to mention the ambiguity of suspensions and octaves from the bass.

Keilin reviewed a version of Keats' *Ode to a Nightingale* sung by English singer-songwriter, Adele:

Adele's use of extended, waning notes, though capturing flawlessly Keats' alliterative desire to "fade far away, dissolve and quite forget" makes for an unforgettable tune that is unlikely to fade from the music scene anytime soon. Delicate humming

deepens Keats' sensory images of "musk-rose" and "soft incense". Adele contrasts these gentle musings with emphatic and vigorous vocal punches. Her vocals strain as Keats suffers the alliterative "fever and the fret" of human life.

... But in the end, Adele's moving rendition has proven Keats wrong. Although the last of the Romantic Poets believed that the "deceiving elf" that is beauty "cannot keep her lustrous eyes," Adele undermines the message of impermanence. She proves that a thing of beauty – poetry – can, and has, ripened with age. It is her music and her voice that is the "immortal" Nightingale's undying song. Adele's spot as number one is secure, if not permanent.

Like Keilin's Adele, English folk singer Laura Marling is reinvented by Meeree as a fan of Keats. After critiquing Marling's performance of *La Belle Dame sans Merci*, Meeree turns to *Ode to Nightingale*:

But just when the apocalyptic sounds of the electric guitar and the thrashing drums start to get a little too claustrophobic, Marling's anger abates and is replaced by the plaintive café ambience of the songstress' closing track, 'Ode to a Nightingale'. With her achingly beautiful vocals superimposed over a melancholic blur of acoustic guitar and tinkling piano, she sings of a poet enamoured of a nightingale's enchanting ballad. With delicious and velvety pastoral imagery ('white hawthorn' and 'musk-rose full of dewy wine'), it's the sort of piece you'd expect from a poem conceived under a plum tree after luncheon.

Poetry is important. And, in truth, we are guilty of jealously protecting our treasured Wordsworth, Coleridge, Shelley, Byron, Tennyson and Rossetti against any 'dumbing down'. However, as the excerpts above demonstrate, students' responses to 'classic' poetry are fresh, lively, impassioned and sophisticated. They suggest a mature understanding of cultural context, the ability to write authoritatively about poetry and music, and to engage the reader with the use of discerning and robust language.

Finally and most importantly, students enjoy the unit, even if it involves singing Keats' 'Bright Star' to the tune of 'Mamma Mia' or playing air guitar as we listen to Iron Maiden's adaptation of Blake's 'Jerusalem'. In the words of philosopher Paul Ricoeur, 'If it is true that poetry gives no information in terms of empirical knowledge, it may change our way of looking at things, a change that is no less real than empirical knowledge. What is changed by poetic language is our way of dwelling in the world. From poetry we receive a new way of being in the world, of orienting ourselves in this world. (Ricoeur, 1991, p.85).

References

- Albrecht, R. (2010). Song of the Poet: lost in translation or re-discovered in a new form? *A Review of General Semantics*, 67(2).
- Alkalay-Gut, K. (2000). Literary Dialogues: Rock and Victorian Poetry. *Poetics Today*, 21(1), 33-60.
- Atton, C. (2009). Writing about Listening: alternative discourses in rock journalism. *Popular Music*, 28(1), 53-67. Available from: http://researchrepository.napier.ac.uk/2480/1/Atton_Popular_Music_Rev3.doc [Last accessed 26 September, 2012].
- Beavis, C. (2006.). English at a Time of Change: Where do we go next with text? *English in Australia*, 41(2), 61-68.
- Belsey, Catherine (1999). 'English studies in the postmodern condition: Towards a place for the signifier'. In McQuillan, M et al (eds). *Post-theory: new directions in criticism*. Edinburgh: Edinburgh University Press, 123-138.
- Brennan, M. (2005). *Writing to Reach You: the consumer music press and music journalism in the UK and Australia*. (PhD dissertation, QUT). Retrieved from http://eprints.qut.edu.au/16141/1/Marc_Brennan_Thesis.pdf.
- Bristow, J. (2004). Whether *Victorian Poetry*: A Genre and its Period. *Victorian Poetry*, 42(1), 81-109.
- Chick, N., Hassel, H. & Haynie, A. (2009). Pressing an Ear Against the Hive: Reading Literature for Complexity. *Pedagogy*, 9(3), 399-422.

- Cohen, Leonard (2004). Go No More A-Roving. On *Dear Heather* [CD]. United States: Columbia Records.
- Cure, The (1996). Adonais. On *The 13th* [Single]. United Kingdom: Universal.
- Dickinson, Bruce (1998). Jerusalem. On *The Chemical Wedding* [CD]. United Kingdom: Sanctuary Records.
- Dickinson, Bruce (1984). The Rime of the Ancient Mariner. On *Powerslave* [CD] United Kingdom: EMI.
- Eells, Josh (2011). 'Cold Play - Mylo Xyloto, in *Rolling Stone*, 17 October 2011, p. 1.
- Feigenbaum, A. (2005). 'Some guy designed this room I'm standing in': Marking gender in press coverage of Ani DiFranco [Electronic version]. *Popular Music*, 24(1), 37-56.
- Harris, J. (2010). 'New Albums: Vampire Weekend - *Contra*, in *Q*, February 2010, p. 100.
- Holquist, Michael (Ed.). (1981). *The Dialogic Imagination: Four Essays by M.M Bakhtin*. Austin, Texas: University of Texas Press.
- Hutcheon, L. (2006). *A Theory of Adaptation*. New York: Routledge.
- Jones, A. (2009). 'Album of the Month: The Felice Brothers - *Yonder is the Clock*, in *Uncut*. May 2009, p.74.
- Lewis, John (2009). 'The Blockheads - Staring Down the Barrel', in *Uncut*, May 2009, p. 84.
- Martin, Piers (2009). 'Doves - *Kingdom of Rust*', in *Uncut*, May 2009, p. 81.
- Misson, R. & Morgan, W. (2006). *Critical Literacy and the Aesthetic: Transforming the English Classroom*. Illinois: National Council of Teachers of English.
- Mistich, D. (2011). Crowdaddy Falls in Love with Authenticity: How and when Paul Williams made good on his promise of intelligent rock writing. *2011 Popular Culture Association & American Culture Association National Joint Conference*, April 22, 1-27. San Antonio, Texas. Retrieved from: <http://www.marshall.edu/sojmc/features/history/crowdaddy/crowdaddy.pdf> [Last accessed 26 September, 2012].
- Mordue, Mark (2009). Lyrics to Imaginary Songs. *Griffith Review*, no. 23.
- O'Carroll, J. & Fleming, C. (2005). Romanticism. *Anthropoetics*, 11(1). Available from: <http://www.anthropoetics.ucla.edu/ap1101/romantic.htm> [Last accessed 26 September, 2012].
- Queensland Studies Authority (2010). Senior English Syllabus. Available from <http://www.qsa.qld.edu.au/11703.html>.
- Redmond, Peter (1996). 'Blaker Maker Preview: Peter Redmond on Wobble and William Blake'. *Time Out*, 2 October 1996.
- Ricoeur, Paul. (1991). 'Word, Polysemy, Metaphor: Creativity in Language'. In M.J Valdes (Ed.) *A Ricoeur Reader*, Hertfordshire: Harvester Wheatsheaf, 64-85.
- Schuftan, Craig (2010). Five answers without questions [Web log comment]. Retrieved from <http://craigshuftan.com> [Last accessed 12 September, 2012].
- Shepherd, B. (2011). Rock Critics as Mouldy Modernists. *Portal*, 8(1), 1-10. Retrieved from <http://epress.lib.uts.edu.au/journals/index.php/portal/article/view/1762>. [Last accessed 26 September, 2012].
- Spurr, B. (2011). The Fame and Nurture of Poetry. *Sydney Studies*, 37, 1-18.
- Timko, M. (1975). The Victorianism of Victorian Literature. *New Literary History*, 6(3), 607-627.
- Trilling, Daniel (2009). Perspectives: Jah Wobble, musician, on William Blake. *New Statesman*, 4 June.
- Wobble, J. (1996). Tyger, Tyger. On *The Inspiration of William Blake* [CD]. United Kingdom: All Saints.
- Wolfson, S. (2001). Our Punny Boundaries: why the craving for carving up the nineteenth century? *PMLA*, 116(5), 1432-1441.