

**"There's no success like failure, and failure's no success at all."  
What Bob Dylan's lyrics say about education.**

**Abstract**

This article takes lyrics that reference concepts in education from Bob Dylan's song canon to provoke thought about the nature and role of teaching and learning. The article subdivides a range of topics according to word occurrence in lyrics; information, knowledge, understanding, skills, teachers and teaching, learning, school & schooling, university & research and questions & answers. For example in relation to both schooling and skills Dylan, in Lonesome Day Blues, says "My captain, he's decorated - he's well schooled and he's skilled." The use suggests a positive outcome from schooling in terms of skills development. What is suggested here is a way to use Dylan's provocation to engage educators into considering the practice of their profession and the construction of their conception of teaching.

**Introduction**

Should Bob Dylan have a Nobel Prize for literature? In an article addressing this Ball (2007) notes about Dylan "[that he is] telling us what we may not want to know, or what many haven't acknowledged" (p.24). In this article I take that idea and use Dylan's lyrics as prompts and challenges for educators to consider, review and reflect upon practice. In education the 'why' of learning places it within a cultural and evolutionary context that in turn allows us to better understand student motivation (Geary, 2009). If this is the case then it behoves us as educators, in any discipline, to periodically review our views on the role and purpose of the educational opportunities we help provide. With quotes from Dylan's lyrics this article aims to provide some food for thought on the 'why' of education.

In the dime stores and bus stations  
People talk of situations  
Read books, repeat quotations  
Draw conclusions on the wall  
Some speak of the future  
My love she speaks softly  
She knows there's no success like failure  
And that failure's no success at all  
Dylan (1965)

In an OFSTED (UK schools inspectorate) publication 'Reading by Six' (2010) it is noted that as an aspect of excellent practice "the teacher helps the pupils to examine and understand how the meaning of the text derives not only from the actual words on the page but also the way in which the writer arranges them." (p.31) An example of "talk of situations", in this case how students in year six discuss Shakespeare's Sonnet 18. The "read books and repeat quotations" is the foundation of academic writing and part of "standing on the shoulders of giants" (a quote attributed to Sir Issac Newton).

Following Chris Fell's (2006) illumination of the intertextuality of Bob Dylan's use of Ovid in his lyrics and Professor Richard Thomas' Hood Fellow lecture at The University Auckland entitled "The Streets of Rome: Bob Dylan and the Classics"

(The University of Auckland, 2007) it occurred to me that Dylan might have had some insights into the ‘why’ of teaching and learning. In the following sections quotes from Dylan’s lyrics about information, knowledge, understanding, skills, teacher & teaching, learning, school & schooling, university & research and questions and answers are presented as a stimulus to debate about education. In addition I hope that you may discover or rediscover the genius that is Bob Dylan.

### **Information**

When teaching teachers to consider their role it is often useful to have them consider the difference between information and knowledge, and this provides a useful start for Dylan’s insights. He uses the word ‘information’ in three of his songs and ‘knowledge’ four times. Two examples of ‘information’ are:

You got something to say, speak or hold your peace  
Well, you got something to say, speak now or hold your peace  
If it's information you want you can go get it from the police  
(Dylan, 2001d)

Met Prince Phillip at the home of the blues  
Said he'd give me information if his name wasn't used  
He wanted money up front, said he was abused  
By dignity  
(Dylan, 2001a)

In both a definite source is identified and in the second the information from Prince Philip has a financial value.

Gettin' harder and harder to recognize the trap  
Too much information about nothin'  
Too much educated rap  
It's just like you told me, just like you said it would be  
(Dylan, 1991d)

However, the above use in the 1991 song ‘Someone's got a hold of my heart’ hints at the burgeoning of information in the digital age, increased subject specialisation and perhaps a diminishing in the value of information because of its ease of availability. Dylan could well be asking about the point of studying a subject in too much detail?

### **Knowledge**

About knowledge he writes:

Do you remember where you been?  
What's that crazy place you're in?  
I'm gonna have to go to college  
'Cause you are the book of knowledge,  
Rita May.  
(Dylan & Levy, 1975)

Does the protagonist of the song have to go to college to learn ‘knowledge’ and to reach the ‘crazy place’ where Rita May is? The voice in the song seems to hold Rita

May in some esteem because of the knowledge she has. In 'Talki' John Birch paranoid blues' 'knowledge' is used in a different way.

Now Eisenhower, he's a Russian spy,  
Lincoln, Jefferson and that Roosevelt guy.  
To my knowledge there's just one man  
That's really a true American: George Lincoln Rockwell.  
I know for a fact he hates Commies cus he picketed the movie Exodus.  
(Dylan, 1970)

Dylan uses the phrase to *my* knowledge (emphasis added) that suggests an individual can have their own knowledge, rather than it perhaps, being, external to oneself. George Lincoln Rockwell was the founder and leader of the American Nazi Party (BBC, 1967) who sent a group 'in a parody of the Freedom Riders' fight to integrate public transportation ... on a 'Hate Bus' to New Orleans to picket the opening of the movie Exodus which dramatised the founding of the State of Israel (Berger, 2003, p. 182). In the first quote 'knowing' can be derived from college whilst in the second the 'knowing' is supported with evidence about Rockwell's actions.

However, in two songs written earlier knowledge is 'useless and pointless' and 'waits'. In the first the 1965 song It's alright ma I'm only bleeding, the link between 'evil fate' and money generated from knowledge (the 'hundred-dollar plates') appears to be providing a caution for the listener. Indeed in the second, from 'Tombstone blues', the knowledge seems to be the cause of pain and insanity.

While preachers preach of evil fates  
Teachers teach that knowledge waits  
Can lead to hundred-dollar plates  
Goodness hides behind its gates  
But even the president of the United States  
Sometimes must have  
To stand naked.  
(Dylan, 1965b)

Now I wish I could write you a melody so plain  
That could hold you dear lady from going insane  
That could ease you and cool you and cease the pain  
Of your useless and pointless knowledge  
(Dylan, 1965d)

Like 'information' Dylan gives 'knowledge' positive and negative connotations, more negative "useless and pointless knowledge" and "too much information about nothin'" than positive! With 'understanding' the same polarisation also exists.

### **Understanding**

Information becomes knowledge when it is developed into 'constellations' and from which, according to Mayer (2005), generalizations can be made. Mayer suggests that understanding is then "the integration of knowledge into the larger web of our other beliefs" (2005, p.67). Dylan uses 'understand(s)' 26 times in his lyrics, but never uses the word understanding. Of those 26 uses of the word nine are negative references,

eight are positive and nine are requests/questions or statements. Below are two example of each use.

Is there something you needed,  
Something I don't understand.  
What was it you wanted,  
Do I have it here in my hand?  
(Dylan, 1989b)

You walk into the room  
With your pencil in your hand  
You see somebody naked  
And you say, "Who is that man?"  
You try so hard  
But you don't understand  
Just what you'll say  
When you get home  
(Dylan, 1965b)

The verse above from 'Ballad of a thin man' is typical Dylan and although 'poetic' does not make a huge amount of sense. Astor (2010) notes that Dylan seems to hold contradictory conceptions about the importance of music and lyrics but Astor also notes that Dylan was folk singer where "the words carry a narrative meaning, requiring them to be to heard and understood on some level in order to communicate" (p.5). In the first sentence of the 'Ballad of a thin man' verse it seems that the lyrics are written to fit the music. In both cases the understanding required from the subject being spoken to is illusive and 'understanding' is used in a negative way.

Then onward in my journey I come to understand  
That every hair is numbered like every grain of sand.  
(Dylan, 1981)

He did ten years in Attica, reading Nietzsche and Wilhelm Reich  
They threw him in the hole one time for tryin' to stop a strike.  
His closest friends were black men 'cause they seemed to understand  
What it's like to be in society with a shackle on your hand.  
(Dylan & Levy, 1976)

The first positive example clearly relates coming to understand as being part of a journey. Arguably here Dylan also uses a biblical reference ('but even the very hairs of your head are all numbered' (Luke 2:7 King James Version)) to highlight the vastness of knowledge.

In the second lyric, the 'he' is Joey Gallo who spent most of the 1960s in Attica Correctional Facility in New York State (Time, 1972). If he actually read Nietzsche or Reich whilst incarcerated is Dylan speculation. Gallo was however, instrumental in breaking down racial barriers when prisoners forced the white barbers to cut the hair of black inmates (Time, 1972). If Joey were reading the works of the two authors he might have tackled Nietzsche's 'The Anti-Christ' and Reich's 'The Bion', and Dylan might be suggesting a socialist / Marxist link between the authors. On Joey's

release from prison, in an unusually egalitarian move for a gangster, he recruited black men to be his 'muscle' (Time, 1972). The source of Joey's 'understanding' and then selection of 'black men' to be his 'closest friend' (his body guards) seems to have been the time spent in jail.

In both positive quotes the source of 'understanding' is experience.

In the situations where 'understand' is a statement or a request Dylan's use is rather bleak. In the first from 'Mama, you been on my mind' the strange double negative 'pretending not that I don't know' is difficult to grasp. The reverse would be pretending that I do know. Does the speaker actually 'know'?

I am not askin' you to say words like "yes" or "no,"  
Please understand me, I got no place for you t' go.  
I'm just breathin' to myself, pretendin' not that I don't know,  
Mama, you been on my mind.  
(Dylan, 1991c)

Earlier lyrics from 1975 arguably suggest that when 'understanding' is found there is 'shelter from the storm' on hand. Whatever the question the rescue is provided by the 'she' who, we are told in the final verse, was born when God was and who provides the 'shelter from the storm' of uncertainty perhaps?

Do I understand your question, man, is it hopeless and forlorn?  
"Come in," she said,  
"I'll give you shelter from the storm."  
(Dylan, 1975b)

### **Skills**

Of the three typical components of an examination curriculum; knowledge, skills and understanding, only skills remains to be considered. Once again Dylan uses the word in two ways, although it only occurs three times in his lyrics.

Now, he's hell-bent for destruction, he's afraid and confused,  
And his brain has been mismanaged with great skill.  
All he believes are his eyes  
And his eyes, they just tell him lies.  
(Dylan, 1983c)

Not one more night, not one more kiss,  
Not this time baby, no more of this,  
Takes too much skill, takes too much will,  
It's revealing.  
(Dylan, 1990)

My captain, he's decorated - he's well schooled and he's skilled  
He's not sentimental - don't bother him at all  
How many of his pals have been killed  
(Dylan, 2001c)

As before the first two references in the songs place skills in a negative light, in the first the skills learnt by the subject show that the person has been manipulated by some unspecified source for their own ends. In the second the skill and effort of maintaining a relationship appears to have brought it to an end. In the final quote the positive aspect of an individual receiving a decoration (later in the song) seems to flow on from schooling and skills. Interestingly this lyric extract from Lonesome Day Blues was reported in the Guardian newspaper in the UK and the author (Campbell, 2003) questions whether Dylan uses words and ideas from Junichi Saga's book Confessions of a Yakuza (1997). In that book the text reads "There was nothing sentimental about him - it didn't bother him at all that some of his pals had been killed. He said he'd been given any number of decorations, and I expect it was true" (Saga (1997), cited in Thomas, 2007, p. 32). In addition, when asked about Dylan using lines / ideas from his book Saga demonstrated insight into Dylan's work, "His lines flow from one image to the next and don't always make sense, but they have a great atmosphere" (Campbell, 2003, para 10).

If Dylan is ambiguous in the use of terms like information and understanding what can we as educators make of the terms? Do we have concepts of the terms that help us teach? Does Dylan's use raise issues that can be addressed, for example are information and understanding based on experience 'Every gain of sand' and do they need justification as in 'Talkin' John Birch paranoid blues'? Do educators need clear conceptions of these terms so that teaching is an easier task? What does Dylan then make of the act of teaching and the people that undertake it?

### **Teachers and Teaching**

What does Dylan have to say about action of teaching and the people who undertake it? He uses 'teacher' three times, 'teach' eight times and 'taught' five times within all of his song lyrics. In 'Floater (too much to ask)' he suggests that "[you] gotta get up near the teacher if you can / if you wanna learn anything" (Dylan, 2001b). In other songs some teachers are "mongrel dogs" (in 'My back pages' ((Dylan, 1964c)), a parent ("daddy" in 'One more cup of coffee' (Dylan, 1976)), a stranger (in 'I and I' (Dylan, 1983a)), a lover (in 'Emotionally yours' (Dylan, 1985a) and 'Wedding song' (Dylan, 1974)) the speaker (in 'Lonesome day blues' (Dylan, 2001c)) and in 'Jokerman' (Dylan, 1983b) the "law of the jungle and the sea" are the "only teachers". Quotes from 'My back pages and 'Lonesome day blues' are included below:

In a soldier's stance, I aimed my hand  
At the mongrel dogs who teach  
Fearing not that I'd become my enemy  
In the instant that I preach  
My pathway led by confusion boats  
Mutiny from stern to bow.  
(Dylan, 1964c)

I am goin' to teach peace to the conquered  
I'm gonna tame the proud  
(Dylan, 2001c)

When 'taught' is used in 'Only a pawn in their game' (Dylan, 1964e) the subject learns "that the laws are with him / to protect his white skin / to keep up his hate / so

he never thinks straight' and 'how to walk in a pack / shoot in the back / with his fist in a clinch / to hang and to lynch." Here a learner conditioning aspect of teaching is highlighted as it also is in 'Licence to kill'; "now, they take him and they teach him and they groom him for life / and they set him on a path where he's bound to get ill" (perhaps killed?) In 'With God on our side' the lyric's, theme is similar, "I's taught and brought up there / the laws to abide / and that land that I live in / has God on its side" (Dylan, 1964f).

The absence of something from formal schooling is identified in 'Like a rolling stone' (Dylan, 1965c) whilst the strength of a relationship highlights the power of teaching in 'Wedding song' (Dylan, 1974).

You've gone to the finest school all right, Miss Lonely  
But you know you only used to get juiced in it  
And nobody has ever taught you how to live on the street  
And now you find out you're gonna have to get used to it  
(Dylan, 1965c)

You breathed on me and made my life a richer one to live,  
When I was deep in poverty you taught me how to give,  
Dried the tears up from my dreams and pulled me from the hole,  
Quenched my thirst and satisfied the burning in my soul.  
(Dylan, 1974)

Once again teaching and being taught can be a power for good and an highly positive experience or they can be negative, dark and even destructive. A similar, parallel picture is presented for 'learning'.

### **Learning**

23 songs refer in some way to learning and their content seems to waver between those where the word is used hopefully with potential and those where its use is somewhat bleak and/or despairing perhaps requiring conformity. An example of the later is given below.

Now, there's a certain thing  
That I learned from Jim  
That he'd always make sure I'd understand  
And that is that there's a certain way  
That a man must swim  
If he expects to live off  
Of the fat of the land.  
(Dylan, 1975a)

These lyrics from 'Open the door, Homer' are from the album 'The Basement Tapes' about which Gray (2006, p.38) writes of the songs; they "evinced the same highly serious, precarious quest for a personal and universal salvation ... yet they are soaked in the same blocked confusion as 'Blonde on Blonde'" an echo of the kind of opposed word usage that emerges within each of the themes discussed in this article.

The conformity theme was also illustrated earlier in 'With God on our side' (Dylan, 1964f). But the ultimate example of learning as despair comes in a line from 'Let me die in my footsteps': "Stead of learnin' to live they are learning to die" (Dylan, 1991b). However, redemption is at hand if ego is recognised and a Christian salvation sought.

Can I cast it aside, all this loyalty and this pride?  
Will I ever learn that there'll be no peace, that the war won't cease  
Until He returns?  
(Dylan, 1979b)

The salvation message is unmistakable and the song closes the first of his three Christian albums (1979-1981), 'Slow train coming', which, although controversial, contained Dylan's first Grammy Award winning song 'Gotta serve somebody'. After the recognised Christian period similar messages are apparent in to songs that contain very, similar lyrics; 'Tight connection to my heart (has anybody seen my love)' (1985b) and 'Someone's got a hold of my heart' (1991d).

Never could learn to drink that blood and call it wine  
Never could learn to look at your face and call it mine.  
(Dylan, 1991d)

Never could learn to drink that blood, And call it wine,  
Never could learn to hold you, love, And call you mine.  
(Dylan, 1985b)

Is Dylan plagiarising himself?

When viewed positively, for example, in the unreleased 'Dusty old fairgrounds' learning is based on experience. The narrator of the songs says, in the context of working on and following a fair, 'Many a turnin' I turn, many a lesson I learn' (Dylan, 1973). The same idea, of an informal learning setting, is conveyed by the departing sailor in 'Farewell' who says "I will send what I learn back home to you" (Dylan, 1963b).

Other uses of 'learning' are factual statements, for example in 'I shall be free No. 10' (Dylan, 1964b) the singer says "It's nothing / It's something I learned over in England" and in 'Talkin' hava Negeilah blues' Dylan introduces it by saying "here's a foreign song I learned in Utah" (Dylan, 1991e), however, this use is ironic, on at least two levels, since the whole of the song's lyrics are ten words and include an approximation of the Hebrew words from the 'hava negila' (let us rejoice) – learnt, claims Dylan, in the heartland of Mormonism.

The last view on learning is one most people would agree with and comes from 'Do right to me baby (do unto others)'.  
(Dylan, 1979a)

Don't wanna learn from nobody what I gotta unlearn.  
(Dylan, 1979a)

Learning then, in Dylan's lyrical eye can; be useful, be based in a requirement to conform, provide a way to 'salvation', be based on experience and should not be a wasted opportunity. What does it mean to learn? Do we have a clear view of what learning is? Can we as educators convey what the purpose of learning is in a given context?

### **School and Schooling**

Schools, are often seen as the location for learning and Dylan gives 'school/schooling' the same kind of treatment in his usage of the words as he does these other education themes. This is clearly illustrated in the lyrics from the 1964 song 'Only a pawn in their game'. The opening line sets the scene and the history "A bullet from the back of a bush took Medgar Evers' blood." Medgar Evers was a civil rights activist who was assassinated outside his home in 1963 (Padgett, 1997). After the opening line the song outlines situation is the Deep South, in the 1960s, with the apparent role of schooling included in the third verse.

He's taught in his school  
From the start by the rule  
That the laws are with him  
To protect his white skin  
To keep up his hate  
So he never thinks straight  
'Bout the shape that he's in  
But it ain't him to blame  
He's only a pawn in their game.  
(Dylan, 1964e)

Clearly, the school is the place where the songs protagonist is socialised into a particular way of thinking. The lyrics refer to the white supremacist Byron De La Beckwith who was tried twice for this racially motivated killing and finally convicted and sentenced to life imprisonment in 1994 (Encyclopædia Britannica, 2007).

The requirement for individuals to think for themselves and not take on other people's values, without questioning them, is quite clear and is a recurrent theme in many of Dylan's subsequent songs.

A bleak story about schooling is also told in 'North Country Blues' (Dylan, 1964d) where the female narrator tells of her hardships and the death of her father, mother and brother in a mining town.

And my schooling was cut  
As I quit in the spring  
To marry John Thomas, a miner.  
(Dylan, 1964d)

In this case it is implicit that schooling was something of value that was lost. In the former the issue of conformity in education is visited (see also Dylan 1983 song License to Kill). As a progression from school university and research are next considered.

## University and Research

Bob Dylan's one lyric use of 'university' is contained in the sprawling "Foot of Pride". The video from the Dylan 30<sup>th</sup> Anniversary concert shows Lou Reed singing the song with the lengthy lyrics on a music stand and the pages turned by G. E. Smith, the concert's music director and one of the many guitarists on stage. Foot of pride is a biblical reference from Psalm 36 verse 11 and the song contains many biblical references amongst the biting lyrics and the cynicism is evident in the university reference.

Yeah, from the stage they'll be tryin' to get water outta rocks  
A whore will pass the hat, collect a hundred grand and say thanks  
They like to take all this money from sin, build big universities to study in  
Sing "Amazing Grace" all the way to the Swiss banks  
(Dylan, 1991a)

The meaning is perhaps best left to individual interpretation. However, it does highlight, as Negus (2007) points out, that Dylan's lyrics are a part of a song and the words are used because they have a role in and of the music.

Of research, in this case medical but perhaps equally applicable to academic, Dylan says:

Conceit is a disease  
That the doctors got no cure  
They've done a lot of research on it  
But what it is, they're still not sure  
(Dylan, 1989a)

Although singing about a specific, the 'disease of conceit', Dylan, arguably, does sum up a great deal of academic research which almost by convention ends with the requirement for more research due to more new questions raised than answers being supplied.

## Questions and Answers

One song, 'Train A-Travelling' (Dylan, 1968) addresses both questions and answers.

Do you ever get tired of the preachin' sounds of fear  
When they're hammered at your head and pounded in your ear?  
Have you ever asked about it and not been answered plain?  
Then you heard my voice a-singin' and you know my name.  
(Dylan, 1968)

In 'Mixed up confusion' questions and answers are closely related, "well, my head's full of questions ... I'm looking for answers / but I don't know who to ask" (Dylan, 1962b). But 'in Masters of war' (Dylan, 1963c) he asks only one question "Is your money that good?" in the context of the song that it can buy forgiveness? These reflect the, at times, rather bleak aspects of Dylan's lyrics, and again from 'With God on our side' the lyric says "you never ask questions when God's on your side" (Dylan, 1964f).

Questions in the lyrics of Dylan's songs tend to be challenging, the first example, below is the story from the 'Ballad of Donald White' and the second from 'Ballad in plain D'. According to Dylan (quoted by Helfert, 1996, para 9) "Donald White was sent home from prisons and institutions 'cause they had no room. He asked to be sent back 'cause he couldn't find no room in life. He murdered someone 'cause he couldn't find no room in life. Now they killed him 'cause he couldn't find no room in life. They killed him and when they did I lost some of my room in life. When are some people gonna wake up and see that sometimes people aren't really their enemies but their victims?"

But there's just one question  
Before they kill me dead,  
I'm wondering just how much  
To you I really said  
Concerning all the boys that come  
Down a road like me,  
Are they enemies or victims  
Of your society?  
(Dylan, 1962a)

From silhouetted anger to manufactured peace,  
Answers of emptiness, voice vacancies,  
Till the tombstones of damage read me no questions but, "Please,  
What's wrong and what's exactly the matter?"  
(Dylan, 1964a)

In this song there appears to be a crime committed by the narrator in relation to his lover "myself, for what I did, I cannot be excused" but the use of words in the verse above, as is often the case, is so completely coupled to the music the words alone have ambiguous meaning. The last verse of the same song clearly illustrates this using a question and an answer.

Ah, my friends from the prison, they ask unto me,  
"How good, how good does it feel to be free?"  
And I answer them most mysteriously,  
"Are birds free from the chains of the skyway?"  
(Dylan, 1964a)

When the word answer is used on its own it is also used in a way where the meaning is not entirely clear; from 'Train A-travelling' "Have you ever asked about it and not been answered plain?" (Dylan, 1968), from 'It's alright ma I'm only bleeding' "A question in your nerves is lit, yet you know there is no answer fit to satisfy" (Dylan, 1965a), from 'When the night comes falling from the sky' "I can't provide for you no easy answers, who are you that I should have to lie?" (Dylan, 1985d). The examples continue with "When they asked him why it had to be that way ... [Well he answered] ... "just because." from Joey (Dylan & Levy, 1976) and in 'Trust yourself' "Trust yourself and look not for answers where no answers can be found" (Dylan, 1985c). And of course from the protest classic Blowin' in the wind:

The answer, my friend, is blowin' in the wind,  
The answer is blowin' in the wind.  
(Dylan, 1963a)

As Fell notes Dylan is "the ultimate exile, a voice that seems very close to us, but that also speaks from far away" (2006, p. 22).

A self-ordained professor's tongue  
Too serious to fool  
Spouted out that liberty  
Is just equality in school  
"Equality," I spoke the word  
As if a wedding vow.  
Ah, but I was so much older then,  
I'm younger than that now.  
(Dylan, 1964c)

The overall message in all this, within Dylan's often rather bleak outlook, seems to be his desire that people should think for themselves and avoid conformity.

### **Conclusion**

In writing about 'Under the Red Sky' from the album of the same name released in 1990 Désveaux (2007) suggests that in the lyrics Dylan is constantly playing around with the song's theme. In this article's consideration of words related to education it is equally clear that Dylan is playing around with sense and meaning. Interpretation of Dylan is clearly an individual thing, Pareles (2003) states, "He was simply doing what he has always done: writing songs that are information collages. Allusions and memories, fragments of dialogue and nuggets of tradition ..." (p.1). Kirwan and Gossman (2008, p.42) noted that "Dylan is a practiced provocateur". What is suggested here is a way to use that provocation to engage educators into considering the practice of their profession and the construction of their conception of teaching. Ball (2007) makes a large assertion "[Dylan is] telling us what we may not want to know, or what many haven't acknowledged" (p.24). Whilst this may be a grand claim, here for teachers is a challenge to practice. Why and how do we do what we do?

If I had some education  
To give me a decent start,  
I might have been a doctor or  
A master in the arts.  
(Dylan, 1962a).

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