As we begin the year, it makes sense to construct for ourselves a basic vocabulary of key terms that we all know. In an attempt to help you grasp these terms, I’ve separated them into **six categories**:

**A) General Literary Terms** (which apply to poems, novels, plays, and other genres); **B) General Poetry Terms** (which usually apply only to poems); **C) Figurative Language Terms**; **D) Terms Relating to the Rhymes (or Sounds) and Rhythms (or Breath) of Poetry**; and **E) Poetic Forms Relating to Rhyme Scheme and Rhythm**; **F) General Fiction and Drama Terms** (which usually apply only to narrative and dramatic literature).

Of these categories, the fourth is likely to be the least familiar to you and the most difficult to grasp at first. Though these terms will seem technical, we will discuss them in relation to specific examples. These terms are important because they help us to see what is so unique and rich and remarkably powerful about poetic language.

As a rule, poems are things that require much attention. Most of them are short, but they are so because they are **packed** with meaning – so packed that over time, our interpretation of a phrase might change and grow in meaning while remaining equally valid for us.

To make it easier to learn these terms, we’ll be spending much of our first few classes reading (and listening to) poems whose meanings often seem transparent: music lyrics. Nonetheless, I call these music lyrics ‘poems,’ and I do this, quite simply, because they are **really good** lyrics. They do things with words. They are smart, savvy, smooth and worthy of significant attention. Hopefully, as we consider the stylistic techniques that great song writers use, we’ll also begin to give the deceptively simple work of these writers the attention it deserves.

### A) General Literary Terms

1) **Genre**: a type of text. The word ‘genre’ derives from the French word for ‘gender,’ or ‘type.’

2) **Speaker**: the voice in a poem; may be the poet or a character created by the poet; may also be a thing or an animal. (Example: Shelley’s poem “The Cloud” is spoken by a cloud.) Identifying the speaker in a poem is a key to understanding the poem’s meaning.

3) **Point of view**: the vantage from which a poem is told.
   - a) 1st person narrator (a speaker who tells his or her own story; uses ‘I’);
   - b) 2nd person narrator (a speaker who addresses the audience directly; uses ‘you’ and often ‘I’); or
   - c) 3rd person narrator (a speaker who tells someone else’s story; uses ‘he’ or ‘she’)

4) **Tone**: the emotions the speaker exhibits throughout a literary work.

5) **Mood** (or Atmosphere): the emotion created in the reader by part or all of a literary work.

**Tone v. Mood**: the emotion of the speaker (the tone) is sometimes different from the emotion induced in the reader (the mood). (Example: The speaker of Poe’s “Cask of Amontillado” addresses his audience with a tone of anger and insolence, yet the story’s reader experiences a mood that is mysterious, eerie and somewhat terrifying.)

6) **Characterization**: the artistic representation (as in fiction or drama) of human character or motives.

7) **Setting**: the a) time and b) place (or location) of a literary work. (Example: Shakespeare’s *Macbeth* has a very specific setting, as the play is based on a historical figure, the King of Scots, who ruled from 1040 to 1057.)

8) **Theme**: an underlying subject or idea with which a work of literature is concerned.

9) **Symbol**: something in a literary work (an object, a picture, a sound, etc.) that represents something else by association, resemblance, or convention; a symbol can often condense a number of associations at once.
10) Allegory: a kind of symbolic literature in which features of the story can be seen as representations of a parallel narrative. (Example: In George Orwell’s book, Animal Farm, each of the characters represents one of the major figures in the Russian Revolution.)

11) Diction: the speaker’s distinctive vocabulary choices and style of expression (formal, informal, etc.)

12) Dialect: a way of speaking that is distinctive to a particular group of people (region, social class, etc.)

13) Imagery (or Sensory Language): a form of description that employs concrete details in order to appeal to the senses (sight, sound, etc.) of readers; integral to the creation of a realistic setting. Great writers create a world in which their readers can live for a while. Imagery is an important part of what makes this literary world seem real. Without it readers would not be able to surrender themselves so fully.

14) Allusion: a literary work’s implicit reference to another text, which may only make sense in the light of prior knowledge; usually refer to texts in the Western literary tradition. While an allusion may refer to the names, places, images or phrases of another text (being, therefore, vaguely explicit), these references are indirect enough that readers will not necessarily notice them. Yet allusions can increase the richness of the text’s meaning for those who do notice. (Example: In their song, “Ramble On,” Led Zeppelin refers to Mordor and Gollum – names that would only gain the attention of Tolkein’s readers.)

15) Intertextuality: a literary work’s explicit reference to another text. Intertextuality allows writers to enter a tradition and comment upon long held perspectives and beliefs. (Examples: Tennyson’s poem, “Ulysses,” Joyce’s novel, Ulysses, and Stevens’ poem, “The World as Meditation,” all refer explicitly to the characters, conflicts and ideas of Homer’s epic poem, The Odyssey. If you lack the context The Odyssey offers, you cannot fully appreciate these works.)

Implicit and explicit references for other texts are also a common way writers 1) to show who they’re responding to and, in some sense, revising, and/or 2) which writers they most respect. An allusion is a kind of homage, a gesture of respect.

B) General Poetry Terms

16) Stanza: a group of lines forming a unit in a poem; created by the skipping of a line. What a paragraph is to an essay, a stanza is to a poem.

17) Epic: a long narrative poem; often one that attempts to be the voice of a nation, culture or worldview.

18) Lyric: named after the ancient Greek musical instrument, the lyre, the lyric is a poem that expresses the thoughts and feelings of a first-person speaker; it is not necessarily spoken by the writer him or herself.

19) Dramatic monologue: a type of lyric; a poem written in the first-person which narrates the thoughts and feelings of a character who is obviously not the writer. (Examples: Tennyson’s “Ulysses” and Robert Browning’s “My Last Duchess.”)

20) Ballad: a poem that tells a story simple enough to be understood on first hearing. (Examples: Billy Joel’s “The Ballad of Billy the Kid.”)

21) Elegy: from the ancient Greek word elegeia, which means ‘song of mourning.’ (Examples: Thomas Gray’s “Elegy Written in a Country Churchyard,” Shelley’s “Adonais” – about the death of John Keats – Whitman’s “When Lilacs Last in the Dooryard Bloom’d” and Rilke’s Duino Elegies.)

22) Ode: a type of lyric; from the Greek word aeidein (‘to sing’), an ode is usually written for a certain occasion and usually addresses a thing or person not present.

23) Parody: the exaggerated imitation, usually humorous, of a work or style of art. Parody is formal.
24) Satire: a literary work written to subtly criticize or mock a person, an institution or an idea. The subtlety is key, because the satirist wishes to provoke thought, not to turn people off. Satire is thematic.

C) Figurative Language Terms

25) Figurative Language: language that is not intended to be interpreted in a literal sense; consists of figures of speech. It makes use of a comparison between different things and appeals to the imagination.

26) Figures of speech: a term applied to a specific kind of figurative language, such as metaphor or simile; frequently, compares some action or feeling to something else.

27) Metaphor: a comparison between two unlike things with the intent of giving added meaning to one of them; often uses the verb ‘to be’; does NOT use ‘like’ or ‘as.’ (Example: “Life is a box of chocolates” or “The world is a stage.”)

28) Simile: a comparison made between dissimilar things through the use of a specific word of comparison such as ‘like,’ ‘as,’ ‘than’ or ‘resembles’; helps us to see things in a vivid, new way. (Example: His voice is like the hiss of a steam engine.)

29) Personification: a figure of speech in which an object, a natural force or an idea is given a personality or described as if it were human. (Example: Sad storm whose tears are in vain.)

30) Onomatopoeia: a word that imitates a sound. (Examples: “Meow” or “moo.”)

31) Oxymoron: fuses two contradictory or opposing ideas. (Examples: jumbo shrimp, happy grief.)

32) Hyperbole: a deliberate exaggeration or overstatement. (Example: I’m king of the world.)

33) Verbal irony: a way of speaking in which the literal meaning is the opposite of the intended meaning; in this case, the speaker intends to be ironic. (Example: Estranged lovers tend to use irony in popular music, as in “Don’t think twice, it’s all right,” by Bob Dylan, and “You picked a fine time to leave me, Lucille,” by Kenny Rogers.) Verbal irony is similar to sarcasm, but less abrasive. Sarcasm is used to ridicule the person to whom he or she is speaking; irony is subtle and thought-provoking, like satire.

34) Dramatic irony: when the reader of a literary work knows more than a particular character or speaker; in this case, the speaker does not intend to be ironic. (Example: Readers of The Adventures of Huckleberry Finn understand Huck’s story better than Huck himself does.)

35) Synecdoche: a figure of speech that replaces the whole with a part. (Example: When someone says, “I see a lot of new faces in the room,” they mean people, not just faces.)

36) Metonymy: a figure of speech that replaces the name of an object with the name of an object or something closely connected with it. (Examples: When they say ‘the crown,’ British and Americans mean the English monarchy; when they say ‘the press,’ they mean journalism. The crown and the printing press are symbols of these institutions.)

D) Terms Relating to the Rhymes (or Sounds) and Rhythms (or Breath) of Poetry

37) Rhyme: the repetition of a sound in two or more words or phrases that usually appear close to each other in a poem. (Examples: river / shiver; long / song.)

38) End rhyme: a rhyme occurring at the ends of lines. (Examples: It is not only in the rose, / It is not only in the bird, / Not only where the rainbow glows, / Nor in the song of woman heard.)

39) Internal rhyme: a rhyme occurring within a line. (Examples: The splendor falls on castle walls.)
40) Slant (or approximate) rhyme: a rhyme in which the final sounds of the words are similar, but not identical. (Examples: For frantic boast and foolish word – / Thy Mercy on Thy People Lord!)

41) Sight rhyme: a pair of words, generally at the ends of lines of verse that are spelled similarly, but pronounced differently. (Examples: The simple role fate played in finding love / Could not from my heart, the pain remove.)

Purpose of rhyme: (1) to increase the musicality of the poem; (2) to give delight by fulfilling our expectation of recurring sound; (3) to produce humor or have a comic effect.

42) Rhyme scheme: the pattern of end-rhymes in a poem; indicated by a different letter of the alphabet for each new rhyme.

43) Assonance: the repetition of identical or similar vowel sounds in close proximity. (Example: Like the Os in Yeats’ “that dolphin-torn, that gong-tormented sea.”)

44) Consonance and Alliteration: Consonance is the repetition of identical or similar consonant sounds in close proximity. Alliteration is a special case of consonance where the repeated consonant sound is at the beginning of each word. (Examples: Like the Ss in Hart Crane’s “on scrolls of silver snowy sentences” or the Cs in Noyes’ “over the cobbles he clattered and clashed.”)

45) Syntax: the arrangement of words in a statement. Poets often vary the syntax of ordinary speech. (Example: the technique of inversion, which involves a reversal of the usual order of words to achieve emphasis.)

46) Types of stanzas:
   a) Couplet: two rhyming lines.
   b) Tercet / Triplet: a three-line stanza.
   c) Quatrain: a four-line stanza.
   d) Quintet: a five-line stanza.
   e) Sestet: a six-line stanza.
   f) Septet: a seven-line stanza (also called heptastich).
   g) Octave: an eight-line stanza.

47) Meter: a poem’s rhythmical pattern. The pattern is determined by the number and types of stresses or beats in each line. To describe the meter of a poem, you must scan its lines.

48) Scanning: involves marking the stressed and unstressed syllables as follows:

   Stressed = /       Unstressed = U

Stresses are then divided by vertical lines into groups called feet. A line of poetry is described as iambic, trochaic, anapestic, dactylic, or spondaic according to what kind of foot appears most often in the line. The most common meters (per foot) are:

49) Iamb: 1 unstressed syllable followed by 1 stressed syllable  EX: afraid

50) Trochee: 1 stressed syllable followed by 1 unstressed syllable  EX: heather

51) Anapest: 2 unstressed syllables followed by 1 stressed syllable  EX: disembark

52) Dactyl: 1 stressed syllable followed by 2 unstressed syllables  EX: solitude
53) **Spondee:** 2 stressed syllables  
   EX: workday

54) **Types of meters:** Lines are also described in terms of the number of feet that occur in them.
   
   a) **Monometer:** verse written in one-foot lines  
      EX: Sound the flute!
   
   b) **Dimeter:** verse in two-foot lines  
      EX: Of crim | son joy
   
   c) **Trimeter:** verse in three-foot lines  
      EX: Where I used | to play | on the green.
   
   d) **Tetramer:** verse in four-foot lines  
      EX: Marks of | weakness, | marks of | sorrow.
   
   e) **Pentameter:** verse in five-foot lines  
      EX: That we | may learn | to bear | the beams | of love
   
   f) **Hexameter:** verse in six-foot lines
   
   g) **Heptameter:** verse in seven-foot lines

**E) Poetic Forms Relating to Rhyme Scheme and Rhythm**

55) **Sonnet:** from the Latin word *sonus* or ‘sound’ and the Italian word *sonetto*, a little sound or song, the sonnet is a 14-line poem develops a thought and brings it to its conclusion. Its two most common rhyme schemes are the Petrarchan sonnet (an octave, *abba abba*, and a sestet, *cde cde*), and the Shakespearean sonnet (three quatrains, *abab cdcd efef*, and a couplet, *gg*).

56) **Ottava Rima:** a stanza form (from the Italian, meaning roughly ‘rhyme in eights’) that contains eight lines that rhyme *abababcc*. (Examples: Ariosto’s *Orlando Furioso* and Lord Byron’s *Don Juan*.)

57) **Blank verse:** lines of poetry that have a meter but do not end in rhymes; usually occurs in iambic pentameter (10 syllables, every second one stressed). (Examples: Shakespeare’s plays, Milton’s epic, *Paradise Lost*, and Wordsworth’s epic, *The Prelude*.)

58) **Free verse:** poetry that does not have a regular meter is called free verse.

**E) General Fiction and Drama Terms**

59) **Protagonist:** the main character of a literary work with whom the audience is supposed to empathize.

60) **Antagonist:** the character who opposes the protagonist; the source of conflict and antipathy.

61) **Dynamic Character:** a character who changes by the end of a literary work.

62) **Static Character:** a character who remains the same throughout a literary work.

63) **Plot:** the major events that occur within a literary work; what we tell people when we summarize.

64) **Conflict:** the source of tension and anticipation in a literary work; can be internal or external.

65) **Suspense:** the sense of anticipation that an audience feels as a result of a literary work’s conflict.

66) **Climax:** the highest point of tension in a literary work when the conflict finds its ultimate expression.

67) **Dénouement** (or **Resolution**): a series of events that follow the climax of a drama or narrative, and thus serves as the conclusion of the story.

68) **Flashback:** an interjected scene that takes the narrative back in time from the current point the story has reached.

69) **Foreshadowing:** a technique used by authors to provide clues for the reader to be able to predict what might occur later in the story; authors use this technique to heighten the interest of readers.

70) **Aside:** a dramatic device in which a character speaks directly to the audience.
Ye distant spires, ye antique towers,*
That crown the watery glade,
Where grateful Science still adores* 
Her Henry's holy shade;*
And ye, that from the stately brow
Of Windsor's heights the expanse below*
Of grove, of lawn, of mead survey,
Whose turf, whose shade, whose flowers among
Wanders the hoary Thames along* 
His silver-winding way. 10

Ah, happy hills, ah, pleasing shade,  
Ah, fields beloved in vain, 
Where once my careless childhood strayed,  
A stranger yet to pain! 
I feel the gales, that from ye blow,  
A momentary bliss bestow, 
As waving fresh their gladsome wing, 
My weary soul they seem to soothe,  
And, redolent of joy and youth,  
To breathe a second spring. 20

Say, Father Thames, for thou hast seen  
Full many a sprightly race  
Disporting on thy margent green  
The paths of pleasure trace,  
Who foremost now delight to cleave  
With pliant arm thy glassy wave?  
The captive linnet which enthral?  
What idle progeny succeed  
To chase the rolling circle's speed,  
Or urge the flying ball? 30

While some on earnest business bent  
Their murmuring labours ply  
'Gainst graver hours, that bring constraint  
To sweeten liberty:  
Some bold adventurers disdain  
The limits of their little reign,  
And unknown regions dare descry:  
Still as they run they look behind, 
They hear a voice in every wind, 
And snatch a fearful joy. 40

Gay hope is theirs by fancy fed,  
Less pleasing when possessed;  
The tear forgot as soon as shed,  
The sunshine of the breast:  
Theirs buxom health of rosy hue,  
Wild wit, invention ever new,  
And lively cheer of vigour hue;  
The thoughtless day, the easy night,  
The spirits pure, the slumbers light,  
That fly the approach of morn. 50

Alas, regardless of their doom,  
The little victims play!  
No sense have they of ills to come,  
Nor care beyond today:  
Yet see how all around 'em wait  
The ministers of human fate,  
And black Misfortune's baleful train!  
Ah, show them where in ambush stand  
To seize their prey the murderous band!  
Ah, tell them they are men! 60

These shall the fury Passions tear,*  
The vultures of the mind  
Disdainful Anger, pallid Fear,  
And Shame that skulks behind;  
Or pining Love shall waste their youth,  
Or Jealousy with rankling tooth,  
That inly gnaws the secret heart,  
And Envy wan, and faded Care,  
Grim-visaged comfortless Despair,  
And Sorrow's piercing dart. 70

Ambition this shall tempt to rise,  
Then whirl the wretch from high,  
To bitter Scorn a sacrifice,  
And grinning Infamy.  
The stings of Falsehood those shall try,  
And hard Unkindness' altered eye,  
That mocks the tear if forced to flow;  
And keen Remorse with blood defiled,  
And moody Madness laughing wild *  
Amid severest woe. 80
Lo, in the vale of years beneath
A grisly troop are seen,
The painful family of Death,
More hideous than their Queen:*
This racks the joints, this fires the veins,
That every labouring sinew strains,
Those in the deeper vitals rage:
Lo, Poverty, to fill the band,
That numbs the soul with icy hand,
And slow-consuming Age. 90

To each his sufferings: all are men,
Condemned alike to groan,
The tender for another's pain;
The unfeeling for his own.
Yet ah! why should they know their fate?
Since sorrow never comes too late,
And happiness too swiftly flies.
Thought would destroy their paradise.
No more; where ignorance is bliss,
'Tis folly to be wise. 100

Notes:
1] Written in August 1742, and first published, anonymously in 1747, this was the first of Gray's English poems to appear in print. To the edition of 1768 Gray prefixed a motto from Menander of which the literal translation is, "I am a man--a sufficient excuse for being miserable." Gray was a pupil at Eton, the most famous of the great English schools, from 1725 to 1734. Among his closest associates there was Horace Walpole, youngest son of England's prime minister.
3] 'Science' meant simply 'knowledge' in the 18th century.
4] Henry: Henry VI, founder of Eton College; he had a reputation for sanctity.
9] 'Queen': The reference is to Death, although Death is usually personified as masculine.
79] In his note on this line Gray quotes Dryden's Fable of Palamon and Arcite, derived from Chaucer's Knight's Tale (II.582): "Madness laughing in his irereful mood."
84] 'Queen': The reference is to Death, although Death is usually personified as masculine.

Stages on Life’s Way: Monologue and Dialogue, Mood and Tone, in Shakespeare and Stevens

| “All the world’s a stage" (aka, “The Seven Ages of Man”) from Shakespeare’s comedy, As You Like It (1599) | Seeking the bubble reputation  
Even in the canon's mouth. And then the justice,  
In fair round belly with good capon° lined,  
With eyes severe and beard of formal cut,  
Full of wise saws° and modern instances;  
And so he plays his part. The sixth age shifts  
Into the lean and slippered pantaloon°  
With spectacles on nose and pouch on side;  
His youthful hose, well saved, a world too wide  
For his shrunken shank, and his big manly voice,  
Turning again toward childish treble, pipes  
And whistles in his° sound. Last scene of all,  
That ends this strange eventful history,  
Is second childishness and mere oblivion,  
Sans® teeth, sans eyes, sans taste, sans everything.  
(As You Like It, 2.7.139-167) |
| --- | --- |
| Jacques: All the world's a stage,  
And all the men and women merely players;  
They have their exits and their entrances,  
And one man in his time plays many parts,  
His acts being seven ages. At first, the infant,  
Mewling and puking in the nurse's arms.  
Then the whining schoolboy, with his satchel  
And shining morning face, creeping like snail  
Unwillingly to school. And then the lover,  
Sighing like furnace, with a woeful ballad  
Made to his mistress' eyebrow. Then a soldier,  
Full of strange oaths and bearded like the pard,°  
Jealous in honour, sudden and quick in quarrel,  |

---

1° ‘As hairy as a leopard.
2° A castrated rooster, thought to be a delicacy.
3° Well-tried proverbs; perhaps clichés.
4° The Italian Pantalone; a foolish, ridiculed figure.
5° ‘His’ here has a generic meaning.
### “Father and Son” by Cat Stevens from *Tea for the Tillerman* (1970)

It's not time to make a change,  
Just relax, take it easy.  
You're still young, that's your fault,  
There's so much you have to know.  
Find a girl, settle down,  
If you want you can marry.  
Look at me, I am old, but I'm happy.

I was once like you are now,  
And I know that it's not easy,  
To be calm  
When you've found something going on.  
But take your time, think a lot,  
Why, think of everything you've got.  
For you will still be here tomorrow,  
But your dreams may not.

How can I try to explain,  
When I do he turns away again.  
It's always been the same, same old story.

### On the Subtlety of Tone: The Byrds and the Counting Crows

#### “So You Want to Be a Rock ‘n’ Roll Star” by The Byrds from *Younger Than Yesterday* (1967)

<table>
<thead>
<tr>
<th>Original Lyric</th>
<th>Counting Crows Lyric</th>
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<tbody>
<tr>
<td>So you want to be a rock ‘n’ roll star?</td>
<td>Then it’s time to go downtown</td>
</tr>
<tr>
<td>Then listen now to what I say</td>
<td>Where the agent man won't let you down</td>
</tr>
<tr>
<td>Just get an electric guitar</td>
<td>Sell your soul to the company</td>
</tr>
<tr>
<td>Then take some time</td>
<td>Who are waiting there to sell plastic ware</td>
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<tr>
<td>and learn how to play</td>
<td>And in a week or two</td>
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<td>And with your hair swung right</td>
<td>If you make the charts</td>
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<tr>
<td>And your pants too tight</td>
<td>The girls’ll tear you apart</td>
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<tr>
<td>It's gonna be all right</td>
<td>The price you paid for your riches and fame</td>
</tr>
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<td></td>
<td>Was it all a strange game?</td>
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<tr>
<td></td>
<td>You're a little insane</td>
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<td></td>
<td>The money, the fame, the public acclaim</td>
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<td></td>
<td>Don't forget what you are</td>
</tr>
<tr>
<td></td>
<td>You're a rock ‘n’ roll star!</td>
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</tbody>
</table>

### Background to “So You Want to Be a Rock ‘n’ Roll Star”:

At [http://en.wikipedia.org/wiki/The_Byrds](http://en.wikipedia.org/wiki/The_Byrds): “Allegedly irritated by the overnight success of manufactured groups such as The Monkees,7 the group [The Byrds] next recorded the satirical and slightly bitter dig at the music business ‘So You Want To Be A Rock ‘n’ Roll Star.’”

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6 ‘Without.’

7 The Monkees were a 60s rock group that began not as a rock group but on a TV show called The Monkees, which was modeled on The Beatles’ movies, *A Hard Day’s Night* (1964) and *Help!* (1965).
### “Mr. Jones” by Counting Crows from *August And Everything After* (1993)

I was down at the New Amsterdam  
Staring at this yellow-haired girl  
Mr. Jones strikes up a conversation with this black-haired flamenco dancer  
She dances while his father plays guitar  
She's suddenly beautiful  
We all want something beautiful  
I wish I was beautiful  
So come dance this silence down through the morning

Cut Maria! Show me some of them Spanish dances  
Pass me a bottle, Mr. Jones  
Believe in me  
Help me believe in anything  
I want to be someone who believes

Mr. Jones and me tell each other fairy tales  
Stare at the beautiful women  
"She's looking at you. Ah, no, no, she's looking at me."  
Smiling in the bright lights  
Coming through in stereo  
When everybody loves you, you can never be lonely

I will paint my picture  
Paint myself in blue and red and black and gray  
All of the beautiful colors are very very meaningful  
Grey is my favorite color  
I felt so symbolic yesterday  
If I knew Picasso  
I would buy myself a gray guitar and play

Mr. Jones and me look into the future  
Stare at the beautiful women  
"She's looking at you.

### “Mr. Jones” (acoustic version) by Counting Crows from *Across the Wire* (1997)

So you wanna be a rock n' roll star?  
Well, listen now to what I say  
Just get an electric guitar  
And take some time and  
Learn how to play, just learn how to play

Well, I was down at the New Amsterdam  
Just staring at this yellow-haired girl  
Mr. Jones strikes up a conversation with a black-haired flamenco dancer  
You know she dances while his father plays guitar  
And she's suddenly beautiful  
And we all want something beautiful  
Man, I wish I was beautiful...

Oh, cut up, Maria  
Come on, show me some of them Spanish dances  
And pass me a bottle, Mr. Jones  
Oh, believe in me, come on, help me believe in anything  
'Cause I wanna be someone who believes

Mr. Jones and me tell each other fairy tales  
And we stare at the beautiful women  
"She's looking at you, nananana, she's looking at me"  
Standing in this bright light coming through his stereo  
When everybody loves you  
You should never be lonely

Well, I wanna paint myself a picture  
I wanna paint myself in blue and red and black and gray  
All the beautiful colors are very, very meaningful  
Yeah, you know gray?  
It's my favorite color  
I just get so confused every day  
But if I knew Picasso, I would buy myself a gray guitar and play

Mr. Jones and me look into the future  
We stare at all the beautiful women
Uh, I don't think so. She's looking at me."
Standing in the spotlight
I bought myself a gray guitar
When everybody loves me, I will never be lonely

I want to be a lion
Everybody wants to pass as cats
We all want to be big big stars, but we got different reasons for that
Believe in me because I don't believe in anything
and I want to be someone to believe

Mr. Jones and me stumbling through the barrio
Yeah we stare at the beautiful women
"She's perfect for you, Man, there's got to be somebody for me."
I want to be Bob Dylan
Mr. Jones wishes he was someone just a little more funky
When everybody loves you, son, that's just about as funky as you can be
Mr. Jones and me staring at the video
When I look at the television, I want to see me staring right back at me
We all want to be big stars, but we don't know why and we don't know how
But when everybody loves me, I'm going to be just about as happy as can be
Mr. Jones and me, we're gonna be big stars

"To Zion" by Lauryn Hill (1999)

Unsafe of what the balance held
I touched my belly overwhelmed
By what I had been chosen to perform
But then an angel came one day
Told me to kneel down and pray
For unto me a man child would be born
Woe this crazy circumstance
I knew his life deserved a chance
But everybody told me to be smart
Look at your career they said,
"Lauryn, baby use your head"
But instead I chose to use my heart

Now the joy of my world is in Zion
Now the joy of my world is in Zion

How beautiful if nothing more
Than to wait at Zion’s door
I’ve never been in love like this before
Now let me pray to keep you from
The perils that will surely come
See life for you my prince has just begun
And I thank you for choosing me
To come through unto life to be
A beautiful reflection of His grace
See I know that a gift so great
Is only one God could create
And I’m reminded every time I see your face

That the joy of my world is in Zion
Now the joy of my world is in Zion [3x]
Marching, marching, marching to Zion [3x]
Beautiful, beautiful Zion [3x]
Mount Zion was the name of a mountain outside Jerusalem, so Zion often designates the Land of Israel and its capital. Zionism is a political movement and an ideology that supports a homeland for the Jewish people in the Land of Israel. The Jewish longing for Zion, starting with the deportation and enslavement of Jews during the Babylonian captivity, was adopted as a metaphor by Christian Black slaves in the United States, and after the Civil War by blacks who were still oppressed. Thus, Zion symbolizes a longing by wandering peoples for a safe homeland. One might speak of both a Jewish diaspora and of an African diaspora. Diaspora literally means a ‘spreading out.’

In the Rastafari movement, "Zion" stands for a Utopian place of unity, peace and freedom, as opposed to "Babylon," the oppressing and exploiting system of the western world and a place of evil.

Bob Marley remains the most widely known and revered performer of reggae music, and is credited for helping spread both Jamaican music and the Rastafari movement (of which he was a committed member), to a worldwide audience.

Excerpt from “Jamming” by Bob Marley:
“Holy mount Zion / Holy mount Zion / Jah sitteth in Mount Zion / And rules all Creation…”

Jah is the shortened name for God YHWH, most commonly used in the Rastafari movement. It comes from the Hebrew Yah.

Lauryn Hill and Rohan Marley, the youngest son of Bob Marley, have had five children together, and the first was their son Zion David Hill-Marley.

<table>
<thead>
<tr>
<th>“Mother Nature’s Son” by The Beatles from The Beatles (aka, The White Album, 1968)</th>
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</thead>
<tbody>
<tr>
<td>Born a poor young country boy</td>
</tr>
<tr>
<td>Mother Nature’s Son</td>
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<tr>
<td>All day long I’m sitting</td>
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<tr>
<td>Singing songs for every one</td>
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<tr>
<td>Sit beside a mountain stream</td>
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<tr>
<td>See her waters rise</td>
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<td>Listen to the pretty</td>
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<tr>
<td>Sound of music as she flies</td>
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<tr>
<td>Find me in my field of grass</td>
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<tr>
<td>Mother Nature’s Son</td>
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<tr>
<td>Swaying daisies sing</td>
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<td>A lazy song beneath the sun</td>
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<tr>
<td>give her no pain</td>
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<tr>
<td>Although through the years I gave her her fair share</td>
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<td>I gave her her first real scare</td>
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<td>I made it from birth and I got here</td>
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<tr>
<td>She knows my purpose wasn’t purpose</td>
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<tr>
<td>I ain’t perfect I care</td>
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<td>But I feel worthless cause my shirts wasn’t matchin</td>
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<tr>
<td>my gear, and I’m just scratchin the surface cause</td>
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<td>what’s buried under there was a kid torn apart once</td>
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<td>his pop disappeared</td>
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<td>I went to school got good grades could behave when</td>
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<td>I wanted</td>
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<td>But I had demons deep inside that would raise when confronted</td>
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<tr>
<td>Hold on</td>
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<tr>
<td>They say, ‘They never really miss you till you dead or you gone’</td>
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<tr>
<td>So on that note I'm leaving after this song</td>
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<td>So you ain’t gotta feel no way about Jay so long</td>
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<tr>
<td>At least let me tell you why I’m this way, Hold on</td>
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<tr>
<td>I was conceived by Gloria Carter and Adaness Reeves</td>
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<tr>
<td>Who made love under the Sycamore tree</td>
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<tr>
<td>Which makes me a more sicker emcee my momma would claim at 10 pounds when I was born I didn’t</td>
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<tr>
<td>[Jay-Z’s mom]</td>
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<tr>
<td>Shawn was a very shy child growing up. He was into sports, and a funny story is, at 4 he taught</td>
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<td>hisself how to ride a bike – a two wheeler at that.</td>
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<tr>
<td>In't that special? But I noticed a change in him when me and my husband broke up.</td>
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<tr>
<td>[Jay-Z]</td>
</tr>
<tr>
<td>Now all the teachers couldn’t reach me</td>
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<td>And my momma couldn’t beat me</td>
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<tr>
<td>Hard enough to match the pain of my pops not seeing me, So</td>
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<td>With that distain on my membrane</td>
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<td>Got on my pimp game</td>
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<tr>
<td>F--- the world my defense came</td>
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<tr>
<td>Then Dahaven introduced me to the game</td>
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</tbody>
</table>

11
Spanish Jose introduced me to ‘caine
I’m a hustler now
My gear is in and I’m in the in crowd
And all the wavy light-skinned girls are lovin me now
My self esteem went through the roof man I got my swag
Got a Volvo from this girl when her man got bagged
Plus I hit my momma with cash from a show that I had
Supposedly knowin nobody paid Jaz wack ass
I’m getting ahead of myself, by the way, I could rap
That came second to me movin this crack
Gimme a second I swear
I will say about my rap career
Til 96 came niggas I'm here
Good-bye

[Jay-Z’s mom]
Shawn use to be in the kitchen, beating on the table
and rapping, until the wee hours of the morning, and then I bought him a boom box, and
his sisters and brothers said that he would drive them nuts. But that was my way to keep him close
to me and out of trouble

[Jay-Z]
Good-bye to the game all the spoils, the adrenaline rush

Your blood boils you in a spot knowing cops could rush
And you in a drop you’re so easy to touch
No two days are alike, except the first and fifteenth pretty much
And ‘trust’ is a word you seldom hear from us
Hustlers we don’t sleep we rest one eye up
And the drought to find a man when the well dries up
You learn to work the water without workin thirst
till die Yup
And niggas get tied up for product, and little brothers ring fingers get cut up to show mothers they really got em
And this was the stress I live with till I decided
To try this rap shit for a livin
I pray I’m forgiven for every bad decision I made
every sister I played cause I’m still paranoid to this day, and it’s nobody fault I made the decisions I
made
This is the life I chose, or rather the life that chose me.
If you can't respect that your whole perspective is wack
Maybe you'll love me when I fade to black [4x]

“Jeremy” by Pearl Jam (1991)
At home
Drawing pictures
Of mountain tops
With him on top
Lemon yellow sun
Arms raised in a V
Dead lay in pools of maroon below

[Chorus] Daddy didn’t give attention
To the fact that mommy didn’t care
King Jeremy the wicked
Ruled his world
Jeremy spoke in class today [2x]

Clearly I remember
Pickin’ on the boy
Seemed a harmless little f---
But we unleashed a lion
Gnashed his teeth
And bit the recess lady’s breast
How could I forget
And he hit me with a surprise left
My jaw left hurtin
Dropped wide open
Just like the day / Like the day I heard

[Chorus] Try to forget this...
Try to erase this...
From the blackboard.

“Daughter” by Pearl Jam (1993)
Alone...listless...breakfast table in an otherwise empty room
Young girl...violins...center of her own attention
The mother reads aloud; child, tries to understand it
Tries to make her proud
The shades go down, its in her head
Painted room...can’t deny there’s something wrong...

[Chorus] Don’t call me daughter, not fit to
The picture kept will remind me
Don’t call me daughter, not fit to
The picture kept will remind me
Don’t call me...

She holds the hand that holds her down
She will...rise above...ooh...oh...

[Chorus] The shades go down [2x], the shades go...