

## TRANSFORMATIONAL METHODOLOGIES

### Introduction

The section on methodologies that follows describes the "how-to" of curriculum presentation. These are imaginal methodologies whose use can catalyse significant shifts in oneself and others, and recruit us to a new stance. Their key elements are intense creativity, participation, the involvement of being at several levels, observation, reflectiveness, hard-headed interpretation and individual and corporate decision-making at the existential and rational levels. The methods assume the upwelling of motivity from within the learning situation itself.

The section that follows examines the artform method as the foundational process for all the other methods described in this section. It describes four specific applications of the artform process. It then goes on to illustrate what these methods look like in action.

A. THE ARTFORM METHOD: THE FOUNDATION OF IMAGINAL EDUCATION

1. The Artform Methodology is a life method: it allows a human being to experience his experience, to walk around inside it, discern the emotional content of that experience, and the images of self and world enfolded in the emotional response, to reflect on all aspects of the experience, and sense, perhaps a new meaning and direction for his life.
  
2. The name, "artform" method, comes from its most common educational use: a way of reflecting on an artform: a painting, a sculpture, a story, a poem, a book or movie. When done with a group or class, the reflection takes the form of an artform conversation.
  
3. For example, a conversation on a piece of art might take the following form:
  1. What object do you notice? Animate objects? inanimate objects? Shapes?
  2. What color do you see?
  3. What color would you add? Where? What color would you take out? (Same questions for objects)
  4. What music would you play as background for this artform?
  5. What noise do you hear coming from the painting? Make the noise.
  6. How would you divide the painting into two parts?

7. How does this artform make you feel? What emotion?
8. Where would you hang this painting in your home?
9. What is the group's willingness to live with the painting?
10. What story would you tell about this painting?
11. What has happened here/ what is going on here?
12. What word is coming out of the picture?
13. Where do you see this going on in your life??
14. What word would you say to the painting?

4. This is a very raw example of such a conversation, omitting, as it does, not only answers that would be received, but also the context, the concluding remarks, the affirmations of each answer, and the clarifying secondary questions and random comments that make it an authentic conversation.

5. The specifics of building and conducting an artform conversation will be dealt with in the next section on Methodological Applications. Suffice it to say for the moment that the questions in the conversation format above are arranged in four phases:

- A. THE OBJECTIVE (or IMPRESSIONISTIC) dealing with the immediate raw data of the artform or situation - in the above, questions 1 and 2
- B. THE REFLECTIVE: dealing with the emotional reaction to, or association with the artform or situation: (questions 3 - 9)
- C. THE INTERPRETATIVE: interpreting what is going on in the artform in terms of ordinary life content: (questions 10, 11, and 12.)
- D. THE DECISIONAL; creating a personal response to the artform, or drawing out the challenge and implications for one's living. Questions 13 and 14).

## I. LIFE AS ARTFORM

6. However, before the artform method is a tool for education, it is a method for life - a life method. In general, the artform conversation has nothing to teach. It is exactly what it is called, a conversation. There are no right answers to the questions which the teacher is trying to reach: the aim is simply to raise to consciousness the deep issues of life itself. Any good art is a slice of life that allows one to experience his experience of all of life. As such, art has always played a revolutionary role in civilization: its intent is to recruit us to a new stance in life.

7. It is a life method, too, because every situation we find ourselves in is an "artform" situation: it has OBJECTIVE content that can be seen or heard, felt or tasted, or smelt; it has REFLECTIVE content: we are reacting to the situation out of a certain emotional tonality; it has INTERPRETATIVE CONTENT: the situation is always inviting us to make sense of it, to bleed the meaning from it, to tell a story about what is going on; it has DECISIONAL, or existential content-it is demanding that we relate to it in some final way, or to see what the options are, and risk a decision.

8. What does this look like in a mundane situation? Mr Jones sits down in a cafe before going to his office in the morning. He orders his usual cup of morning coffee. The coffee arrives, he puts the cup to his mouth, and discovers that it is lukewarm (Objective situation).

He gets indignant; his blood pressure goes up, his face turns red with anger (Reflective -interior response); he impatiently summons the waiter and reams him out for daring to serve him cold coffee: Mr Jones stalks out of the cafe in high dudgeon (Decisional level). The waiter is desolated, and afraid he might lose his job.

9. Consider the response of Mr Smith in a similar situation. He sits down in the cafe for a cup of coffee. Using his eyes and ears, he observes that the cafe is very crowded, there are only two waiters who appear to be flustered and nervous, but trying their best to respond helpfully. Mr Smith is thirsty and dying for a cup of hot coffee. He places his order and waits, noticing all the time what is going on in the cafe. His coffee is put in front of him, he tastes it, and finds it lukewarm (Objective). He notices that he is disappointed, and a little irritated -- he may have to wait a while to get another cup as the waiters are really busy (Reflective). He adverts to his own irritation and disappointment. He realizes one more time that small things irritate him. He knows himself to be this kind of human being -- he likes things to be just right. He also realizes that life is never quite the way he would like it to be. He acknowledges this again in relation to his present situation. He decides to affirm the situation and his own reaction, as being "understandable in the circumstances" (Interpretive). He manages to catch the waiter's eye; he tells the waiter that he, Mr Smith, understands that the waiter is very busy, but the coffee tastes lukewarm, and would he mind replacing it with a hot cup, please? (Decisional). The waiter obliges.

10. Notice that Mr. Jones was not very good at the objective level: the only thing he noticed was that his coffee was cold; he did not notice the crowded cafe or the state of the waiters. Mr Jones is weak at the objective level. In addition he makes no attempt to reflect on, or take a self-conscious relation to his anger -- his anger and decision have no interpretive space between them. Mr Jones is also weak at the interpretive level.

11. The artform method is not an artificial imposition, but rather, a self-conscious ordering of the way life comes to each human being. The artform method is contentless in that it can be applied to any situation.

#### THE ARTFORM PROCESS

12. The 19th Century existential philosopher, Soren Kierkegaard, laid much of the groundwork for the artform method. In his book, The Sickness Unto Death, he describes the dynamics of authentic selfhood: "The self is a self that relates itself to itself, and, in willing to be itself, transparently grounds itself in the power that posits it." That is to say, authentic selfhood occurs only when a person relates himself to his own uniqueness and givenness and wills to be that very self as it shows up in life and in situation after situation.

13. Everyone is confronted with a given external life situation to which he has an immediate response -broadly speaking: like or dislike. Selfhood arises as one becomes self-conscious about his attitudes to the external situation. This is sometimes referred to as the level of second reflection. It is here that one can decide to be victimized by the situation and his response, or he can will to live in the midst of the situation and his response. It is Kierkegaard's insight that authentic selfhood arises only on the third level of reflection which is that of willing to be the self that one has decided to be.

14. The aim of imaginal education is to create human beings who reflect on this third level. Take, for example, the case of a child in a preschool who has bitten another child. This is the external situation. The immediate response of the child bitten is extreme anger toward the "biter". The second reflection occurs when the "bitten" decides how to relate to the fact that he is very angry: he may decide that he has other things to be concerned with, or he may decide that anger is justified and is satisfied with himself for responding. The third-level reflection occurs when he consciously decides to be the self who decided one way or the other. It is the task of imaginal education to sustain and involve the child in the midst of this struggle with his decisions about his external circumstances.

15. In crisis situations, the artform method is equally useful for adults. We are well aware of the capacity of humans for an immediate panic response to crisis. Someone in a household smells smoke, and

immediately rushes out of the house, yelling "fire!" Everyone else in the house panics: they rush to get out, they fall, maybe break bones, - all to get outside where they stand looking back at the house which appears peaceful and untouched. At this point, after the decision has been made, they go back to the objective step, and decide to investigate where the smoke is coming from, and there is grandpa sitting in his study smoking an unusually choice cigar which is blowing out great clouds of smoke.

16. In the above situation, using the objective step of the artform method would involve seeking the source of the smoke; and determining whether there is a fire. If indeed there is a fire, then is it contained -- and could probably put out by water or chemical extinguisher -- or is it out of control -- in which case one needs to call the fire department, ascertain who else is in the building, and do whatever possible to get them out. In the midst of all of this, there obviously is an emotional response -- fear, anxiety, adrenalin flow etc., but one can decide to take a relationship to these, and not have one's interpretation and decision dominated by them. When emotion overrides objective observation and interpretation, one tends to make stupid decisions.

17. It must be said, however, that the emotional response cannot be ignored. If the passengers and crew on the "unsinkable" Titanic had experienced some real fear and a little panic after the big ship collided with the iceberg, or at least after they noticed it was



sinking, there might have been far less loss of life. In this incident, the story of unsinkability overrode both the objective and reflective levels, so that the orchestra kept playing and many passengers kept sitting in their deckchairs while the ship went under.

18. Most human beings have a tendency to ignore at least one of these four levels of experiencing their experience: some tend to leap before they look: they leave out the objective. Some systematically ignore their interior response to a situation and decide on the basis of interpreting the empirical evidence. They do not allow themselves to pay any heed to well-justified fears, or excitement, hunches or intuitions, or their memory of past similar situations. Some tend to ignore the interpretive level: they choose not to take the seconds or hours that might be necessary to evaluate, weigh up, and judge the situation: they simply act on the way they feel about things. Some are excellent at objective observation, at analysing their interior response, and interpreting the situation, but, alas, fail to decide or act. Their freedom tends to get frozen by the very expertise of their analysis.

18. This is a foundational method. For whatever reason, we as humans, seem to want to avoid one, two, or all of these levels, and yet they give us images of how to proceed in the most relevant way. The objective level is looking at our limits, our boundaries, where we really are. The reflective is looking at the possibilities within the given situation and taking it into ourselves, rather than trying to

locate ourselves in a fantasy situation ("if only..."), or denying the situation exists. The interpretive and decisional levels raise the question of our life style, the decisions upon us, the real options, and the demands to move into the future.

19. The great gift of the objective is the capacity to discern the given situation. The difficulty with staying at the objective level is, of course, inertia: the fear of moving beyond. The gift of the reflective is the ability to stand inside the situation, walk around it, embrace it, say yes to it, and know it in all its aspects. The problem is the tendency to get caught up in immediacy (acting immediately on the basis of the pleasure/pain principle), or to become a charismatic leader who uses his own emotions to win the allegiance of followers. The gift of the interpretive is the capacity to focus direction out of multiple views rather than the urge to decide. The danger is dictatorship: a leader is so sure that he has the most comprehensive view (interpretation) of the situation that he need take no account of the views and the sensibilities of others.

20. How is this method used? The next section on methodological applications will deal with this in length, but there are three major ways we use it. The first way is to give us a method for thinking through a situation before it happens -- perhaps through a conversation, a proposal, or the use of standard operating procedures (as in the case of the fire illustration above). A second way is to reflect on events corporately so we have a common understanding of what happened.

21. A third way is in asking questions. For example, a nurse in a hospital designed conversations to deal with crisis situations in the hospital. One of the conversations was designed for a situation where a child has been lost on the floor. These were the questions the nurse asked:

Objective: How do you know the child is lost? Who was the last person to see her? Where was she last seen? When was she last seen? What was her condition? Could she walk far? How old is she?

Reflective: What is the pattern of this child? Is she known to walk off? Where does she usually walk off to? Do we have a time limit when this child must be found relative to her health that would tell us if we need to push the panic button? In the last place she was seen, are there dangerous things nearby which would make a full-scale search necessary? Are her parents hysterical and threatening to take action? What has been our past policy when this has happened? What are the worst possibilities we need to look at? What are the most likely harmless possibilities you can think of?

Interpretive/Decisional: What are our options in this situation in the light of what we have found out? What should be our next step? What is our common story that we tell to everyone who asks questions? What is our present story line to the parents?

(It is obvious that these procedures need to be thought out ahead of time, since in this kind of crisis you need to move fast.)

21. It must be reiterated, however, that the artform process as applied to situations such as the above, is more than a handy gimmick. It is a method for living life, processing life and consciousness,

making decisions, and bleeding the meaning from the concretions of life, however often we decide it to be necessary. In imaginal education, it forms the basis of all the methods and processes that will be described in later pages: charting, four-level charting, the conversation, the lecture, the seminar, the workshop, journey tools, depth reflection, planning, counselling, problem-solving, and curriculum building. In the section that follows, the artform method will be the basis of the charting methodology.

## II. Charting As A Life Method

## CHARTING AS A LIFE METHOD

### Charting as a method of every human being

1. Every person is always charting: one's rationality is always charting what is going on in life; it may be done unconsciously, but one is always ordering his rational faculty to order the chaos he runs into. Charting is the whole self-conscious process of ordering that chaos to make life decisions.
2. Every large supermarket these days has a chart of the goods available above the rows of merchandise. If you are in a hurry, you do not have to go wandering round the aisles looking for a jar of pickles. When you enter the front door you look for the grid or "chart" above the shelves and scan it for the category that probably contains "pickles". It is enough then to walk down the condiments' row to find the particular brand of pickles you are after.
3. On the approach way to international airports, the various airline terminals are charted in large signs above the roadway. If, say, an airport has three terminals, there may be three different signboards each 100 yards apart, each holding the names of the various airlines operating out of that terminal. The possibility of arriving at the correct terminal on time is allied to the driver's capacity to interpret the chart correctly.

4. The above examples relate to the reading of elementary charts already created. They help people find their way around, just as a map does--another way of ordering the chaos. But how does one create his own charts of slices of reality. Suppose one were to open an elementary reading book on "Animals of the World" at the table of contents and found that the chapters read as follows: elephants, lions, tigers, eagles, swallows, dogs, cats, pet food, pet care. It is not difficult to see that the author had a chart in his mind when he arranged the chapters this way. The chart was probably like this:

WILD ANIMALS AND THE CARE OF DOMESTIC ANIMALS						
Wild Animals				Pets and their Care		
Feline Animals		Winged Animals		Domestic Animals		Pet Care
Lions	Tigers	Eagles	Bats	Dogs	Cats	
1.	2.	3.	4.	5.	6.	7.

5. In one sense, the charting method is nothing other than the 20th Century scientific method of observing, judging, weighing up, deciding, and acting. It is objective, rational, and existential. First, there is the activity of noting the objective data available in the situation; then the imposing of rationality as you group the data into sections, and then decide the major divisions. Then there is the taking of an existential relationship by placing your own title on the chart and allowing the paper to influence your life decisions. But these three activities do not go on sequentially. There is a constant flow of the mind both from the data (the many) to the whole (the one) and from the whole to the parts. A chart is built using this interplay.

6. The charting method also includes activities similar to the artform method. First, get out the objective data, being sensitive to your reflections. You interpret the data in light of your reflective insights to build a rational pattern. Then, as you title it, you make a decision relative to the impact of the paper on your life.

7. Below is a short passage from Shakespeare - seven lines from Julius Caesar. It is followed by a chart arranged along a horizontal line with one-seventh of the line allotted for each one of the lines of text. Notice how the structure of the chart holds the structure of the author's thought.

There is a tide in the affairs of men,  
 Which, taken at the flood, leads on to fortune;  
 Omitted, all the voyage of their life  
 Is bound in shallows and in miseries.  
 On such a full sea are we now afloat;  
 And we must take the current when it serves,  
 Or lose our ventures.

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TIME AND TIDE WAIT FOR NO ONE

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The Universal Situation				Our Situation & the Choice			
Tide	Taken: Fortune	Tide Omitted		We:	The Choice		
		Whole Life	Misery		Take Current	or Lose Chance	
1	¶ 2	¶ 3	¶ 4	¶ 5	¶ 6	¶ 7	



7. The particular charting method used here is also true to our understanding of certain physical and psychological aspects of humans. Our heads rotate from side to side, which means that we find it easier to scan horizontally rather than vertically: just as movie screens are generally wider than they are taller, we construct charts in the same way -- horizontally rather than vertically. A psychological aspect is the intrigue produced by the empty rectangles constructed over each of the paragraphs and sections. Our whole being seems to demand that any empty spaces be filled in with some kind of title -- like the effect of a half-worked crossword puzzle.

8. The entire process of charting produces a holistic way of more deeply grappling with the world around us. This method is a way of really reading what an author is saying; not only the words he has written, but also reading between the lines: that is, it is a method for listening with a "third ear" and then getting these insights down on paper. Charting starts a "trialogue" (a three-way conversation) going between you, the author's words, and the reality in life that the author is pointing to.

9. Charting is critical for the group study of a paper or book (seminar method) because it establishes limits for the group. It involves the whole group in deciding the objective "thereness" of the paper that will be the referent for the whole seminar, and establish the boundaries of the dialogue. It enables a group to decide that they can deal with the paper before them without knowing anything else about

what the author has written, or about his life. In addition, building the corporate chart provides a way for the entire group to pool its rational insights, and so gain the power of corporate wisdom.

10. Charting is also consistent with the life stance of the person who sees the future as open, and thus all models as temporal. In the first place, charting enables one to be open to changing his own models or operating context by initially focussing his attention on what the author is saying, rather than on where the author is wrong. In the second place, it enables one to be open to group wisdom (in the case of a group seminar) in reshaping his chart. Finally, the charting method is a way of refreshing one's image of reality as he moves through time. Every time you do a chart of a favorite paper or book, you find that your latest life experiences and insights are reshaping that chart and influencing the titles, and thus changing the impact of that paper on your life.

#### Charting as a Study Method

11. Anything can be charted: 15 billion years of history, the evolution of humans, the history of a nation. The "Want Ads" in a newspaper can be charted, the contents of a book, Word Processing Manuals, files, and file drawers, series of instructions, the corporate structures of a company, one's wardrobe and closet, the basement storage, or income and expense projections. But one of its most common uses is for study : of a book, a chapter of the book, or of an article. University students have passed exams with flying

colors by using the charting method to get a comprehensive grasp of every book on their reading lists, and an in-depth grasp of the critical texts. The peculiar quality of charting is that it not only takes the data seriously - all the data - but also relates the pieces of data to each other and to the whole, so that the student can grasp the structure of the author's thought.

12. In charting a paper, therefore, you are not so much interested in ideas, but in the human being who confronts you in that paper. The study paper before you is a great big hunk of mystery. It is like looking in the eyes of the one you meet before you know him. You make a decision within yourself that that person is to be honored as a person of integrity. You may very well later disagree with him, punch him here, or pat him there, but you assume he is going to deal authentically with the issues of life.

13. Too often in study we have learned to hate rather than love; when we learn to hate, we do not really study or learn. All too often in the past our teachers have taught us how to listen for what was wrong. When that happens we cannot truly study because we cannot truly change: we presume we have all the answers before we even look at the document. Studying implies taking a relationship to Being itself, so that the charting method is a means by which that relationship becomes a reality. To love that other -- the author -- is to love oneself. This decision has to be made at the beginning - the decision that one is ready to change, if necessary, in the process of studying the document. This does not mean that you have decided to be a

"pushover" for the author; but if the decision to allow yourself to be changed has not been made, then charting becomes a handy technique, rather than a life-changing methodology.

14. To adequately chart, you approach a paper as you would a piece of art. First, you must see it as a whole, not in pieces. You read a poem as a whole, a unity. It has many parts in it, but it is a totality. You also need to look at the relations of each unit to the whole, and to see one paragraphs relationship to every other paragraph. Then that paragraph has to be dealt with as an entity within itself, which, in turn, is broken down into units, which are broken down into units. You find no end to the relations. If you lived one thousand years studying this paper, you would never get to the end of it: what is involved is the mystery of the other, and the bottomless mystery of yourself. When being of myself, before the being of the other becomes a reality in a chart, I find myself standing before Being beyond Being: sheer mystery. Charting at best is a spiritual exercise. It is beyond rationality. As a student observed once, " it doesn't take brains to chart, it takes guts."

15. And yet, paradoxically, charting is the rationality that out-rationalizes rationality itself. When it is put that way study through charting becomes a practical living relationship with the depths of life, the depths of the self, the depths of the neighbor, the depths of Being Itself. Charts, to be authentic, have to reflect this depth relationship.

## Charting as a Teaching Method

16. Charting is a way of hearing a paper profoundly. If you use somebody else's chart, or find an "official" chart in one of your manuals, you miss the creative process of charting. A chart is the deposit of your own most personal hearing of that paper. If you have someone else's chart before you and you have not gone through your own most personal process of arriving at that chart, then that chart will not be all that helpful. It may be interesting and informative, but not very motivating or life-addressing, since the "pow" of the process has not happened.

17. To teach a good seminar based on some paper, you have to study that paper until the paper "pows" you - until that paper alters your life, until you realize that there is a place in the paper where your universe is being challenged, where your clarity is being improved, where your life struggle is being talked to again or refreshingly called to your mind. If you have not read and studied that paper long enough for it to "pow" you again, then you have little possibility of running a great seminar. To teach a great seminar means to take your awareness of having been "powed" and leading the class into that "pow". If you have not been "powed", you do not know where the "pow" is: you are leading the seminar like a blind pilot, with no possibility of bringing off a transformation in the group you are leading. In other words, creating a good seminar plan is not a viable possibility until you have created the chart that is your chart,

allowing you to have a very personal, friendly, and warm human relationship with the paper to be taught.

18. A chart is a simple human method for bringing unity to a multiplicity of data. At the top of a chart is a blank that stands for the whole subject under study - the profound unity of the paper - the one subject. At the bottom is the many - the multiple subject components of the paper. In the middle are the number of paragraphs, sections, or sentences. There is a way to enumerate the many, knowing there is always a many below each of those enumerated. The basic problem of a chart is the process of relating the many to the one. In doing a chart you begin with the many and relate some of the pieces together. When the chart is done, each one of the sub-parts has to be a sub-part of the whole, and each of the sub-parts has to be a sub-part of their sub-parts. One should be able to say "This paper is about "X" and there are three aspects of "X": "a", "b", and "c". If the chart does not show the many related to the one, then it is not a chart - it is something else.

19. What we have been talking about may become clear with the example of a chart more complex than any used so far. What follows is a chart of Kenneth Boulding's paper on The Image:

BOULDING CHART GOES HERE!

20. If the reader will look for the time being only at the top quarter of the chart on the previous page, he will notice there are 27 paragraphs (the first step in charting is to number the paragraphs). Notice that most of the paragraphs have a brief title in one or two words to hold the thrust of each paragraph. Notice that certain sections of the paragraphs are grouped and held by a somewhat longer title on the line above. Notice that there are four main sections in the Boulding paper. The first section is about how "Images Determine Behavior"; the second section is about "How Impact of Messages Affects Images"; the third section describes "Images in Relation to Values and Facts"; the last and shortest section is about "Theory of Knowledge". The one subject of the paper, according to the chart-er, is held in the title: "Behavior, Images, Messages - Role of values in image change: THEORY OF KNOWLEDGE". Notice how this overall title holds every single dimension of the paper. Notice, too, that it is not the same as the author's title, The Image. The chartmaker is always free to create his own title, objective or poetical, as long as it relates the one to the many

21. This kind of process goes on in all of life. One can fairly readily tell the difference, for example between a lecture or talk that is about one thing, and a lecture that rambles all over the place without any underlying unity. Film critics often point this out in their movie reviews: films with interesting characters, mood, and settings that are deemed to be failures owing to their lack of any unifying plot.

22. It seems ridiculous to go over and over something so simple as this, yet there is a human dimension to it that is utterly boundless. When we say that someone has not thought himself through, what we mean is that he has not managed to unify his life. Presumably, each of us has a chart, though an imperfect one, of all human wisdom: a chart which guides us through the whole of reality. And we find various ways to say that that reality is one -- sometimes in scientific terms, sometimes religious terms, sometimes in sociological terms. The challenge is always to relate the manyness of life to the oneness and our own oneness. If we are not doing that, we do not have a stance in history: we become like a vegetable that life just pushes around, willy nilly.

23. So far, in this description of charting, we have been concerned with the depth process underlying the methodology, and with a few of the practices. What follows is an enumeration of a set of procedures that have proved useful. First, let it be said that there are four types of chart and four levels of charting. The first of the types is a WORKING CHART, a "scribble" chart used to get an initial bird's-eye-view of the paper, can be done in ten minutes and is usually a preliminary for another kind of chart. The second type is a HOLDING CHART -- a careful drawing of a neat chart of all four levels (see below) to hold final conclusions. Third, is the TEACHING CHART: this lists data needed for teaching a paper, such as key points, key questions, images, and lecturettes (see Seminar Method). Fourth is the ART CHART: this brands on the brain the structure of life discovered in the structure of the paper. Adding color and heavy lines portrays the full glory of the picture.



24. The full charting method uses a four-level process. For an example of this, see the chart of the Boulding paper above. At the top quarter of the page is the TOPICAL LEVEL: it holds the impressions of the broad inclusive images of content, and offers simple answers to the question, "what is this section about?" In the second quarter of the page is the FUNCTIONAL LEVEL: it is a map of the external structural relations of all the sections of the chart - introduction, conclusion, main point, key thesis, secondary thesis, etc. It offers simple answers to the question, "what role does this section play in the paper?" or "what is the structural function of this part of the paper?" The PROPOSITIONAL LEVEL is in the third quarter of the chart: it holds brief propositions, or summary sentences, stating what is in each paragraph, in each section, and finally the whole paper. The propositions organize the interior content of each paragraph and section. This is a dynamic always operating in the midst of charting. Otherwise there is no real understanding of what the topical and functional levels mean. The fourth level, at the bottom quarter of the chart, is the EXISTENTIAL. This level has to do with what the paper's message is doing to the chartmaker personally. It is never absent: the good charter is deeply engaged in what he is doing. A helpful way to structure the existential level is as follows:

- (a) What shifts in image has this paper provoked for you?
- (b) What is its personal address (impact on) to your current life?
- (c) What positive contribution has this paper made to your self-understanding?
- (d) What is your critical appraisal of this paper?

(Notice that it is only after the most thorough attempt to get on top of the author's thought and to translate it into a life-changing address that one can authentically offer a critique of the author and the content of his paper or book.)

25. Now, what are some procedures we can use to do a TOPICAL chart of a paper? The procedures that follow are in two parts: part I describes the initial process - or how to get a quick grasp of the whole paper; part II is about the depth dialogue - how to ask the paper good questions and hear helpful answers.

26. Part I: The Initial Process

STEP 1: Decide to love the paper - get the feel of it, ritualize affection, pronounce the author's name.

STEP 2 : Explore the entire contents - look at enunciations, titles, opening and closing paragraphs, words that jump out at you, and guess what the whole paper is about.

STEP 3 : Number the paragraphs in the paper.

STEP 4 : Lay out the chart horizontally on a piece of paper, one-third of the way down from the top, and number the spaces to correspond with the paragraphs. Do this very quickly - this is a working chart, and not a museum piece.

STEP 5 : Scan for structure - don't read the paper (yet), but look quickly for transitional clues such as numeral, italics, transitional words. Read, at the most, the first 4 words of each paragraph. Record findings on the workchart below the line.

STEP 6 : Scan for content: look for simple topical headings; read at the most the first and last sentence of each paragraph, and scribble findings below the line. There is no need to start with the first paragraph: start where the topics emerge easily. Then complete all paragraphs.

## 27. Part II: The Depth Dialogue

STEP 1 : What meanings and questions are raised by the scan data?

Record conclusions above the line.

STEP 2 ; What are the sections emerging in your chart? What functions do they play? (introduction, conclusion, transition etc.) Give each section an impressionistic title. Record the titles above the line.

STEP 3 : You still have not read the paper. Where do you need more data? Ask your questions of the paper, read in appropriate places where the answers might be, and record findings above the line.

STEP 4 : What are the questions you are now asking about (a) the structure of the paper and (b) the content of the paper? Read as much as is necessary to complete your picture of the paper and answer the questions you are raising.

STEP 5 : Organize your findings into a total picture above the line. Give most paragraphs a title. Title all sections in a consistent way. Give a good title to the whole paper.

STEP 6 : Ascertain where the key questions and paragraphs of the paper for further exploration into the heart of the paper.

28. It is relatively easy to come up with a chart that is presentable enough in appearance but mechanical in execution. This can happen when

the procedures are followed in a rote manner. What makes charting life-giving, like any worthwhile intellectual activity, is the dialogical process that goes on in good charting. The paper just does not chart itself; it does not tell you the whole story by mere "therefores" or "agains". You have to ask the paper hard questions and have objective ways of getting answers back to your questions in order to figure out what the paper is about. For instance, you ask the Boulding paper, "What are you about?" And you rummage through the 27 paragraphs until the paper says, "I'm about images, messages, behavior, and values." "Great!", you say. "Now how are these four things related?" You rummage around until the paper replies, "Well, messages and images are related; the paper says that messages affect images. But what about behavior and values?" "Well, in paragraph 6 it says that images determine behavior. Good -- that's got three out of the four tied up, but what about values?" The paper may reply, "Now look here in paragraph 17 it says messages affect values also." "Excellent!", you reply, "but what is the relation between values, and behavior and images? Is there a relation?" ...and so the dialogue goes on -- one feels a little like Sherlock Holmes looking for clues and answers. Or in paragraph 10, you see the phrase "a third type of change"; so you ask the paper, "Well, if there's a third, there must be a second and first. Now, where are they?" "In paragraph 9", answers the paper. "Both of them?" you ask. "Yes, both of them," answers the paper. "Well," you ask again, "is there a fourth or even a fifth?" Here the paper's answer is less sure, "Just keep scanning. What do you find?" You reply, "I see a "fourth" in paragraph 13. Is that it?" (There is a "fifth" in Paragraph 14, but it lacks a numeral clue.)

It is this kind of hard wrestling dialogue with the paper (or whatever it is that is being charted) that makes charting a drama of depth engagement, where the author is taken utterly seriously.

#### Charting Is Creativity At Four Levels.

32. There are four levels or stages in charting. STAGE 1 is the TOPICAL, STAGE 2 is the FUNCTIONAL, STAGE 3 is the PROPOSITIONAL, and STAGE 4 is the EXISTENTIAL. Impressionistic, reflective, interpretive, and decisional are four guidelines as to what is going on in these stages -- in other words, the Artform Method is the basis of the charting method. The functional chart has to do with the external relations of units to one another. The propositional is dealing with the internal relationship of units down inside themselves. We are going to use the example of the paper from Boulding's book, The Image, to see what the topical stage looks like over against the functional, and then look at the propositional and existential stages of charting.

33. Everybody uses both topical and functional insights in charting, but they are often not distinguished. Getting clear on the difference deals with many of the problems that come up in charting or teaching. Let us take the first section of the Boulding paper, paragraphs 1 to 6 and look at the functions of the parts. Paragraph 6 is a Conclusion - a word you can use to talk about the function: it is a wrap-up; it is a key statement. Then, paragraphs 1 through 5 are a list of examples, "Example 1,2,3,4, and 5"; that is the relationship of those sub-parts within the section.

34. We put the same structure at the top of the paper, but there we talk about it topically. The first example is on space, the second is on time, the third is on how it all relates, the fourth is on nature, and the fifth is on emotions. The topical title of this might be something like "Arenas of Knowing." We could have put "Arenas of Practical Behavior," too or "Arenas in Which Practical Behavior and Images and Knowing Relate." The topical title of paragraph 6 might be something like "Image Determines Behavior." The impressionistic title for the second section might be "How the Impact of Messages Affects Images," and for the third section, "Images in Relation to Values and Fact." For the last section it would be "Theory of Knowledge." The topic for the whole: "The Role of Values in Image Change in the Theory of Knowledge." Maybe it could simply be called, "Theory of Knowledge."

35. On the functional level, you put the function of each section over against the other sections. The first section sets the scene. The title might be "Introduces the Subject," "Clarifies the Subject," and "Depth Discussion." You could also say "First Proposition," "Second Proposition," and "Key Proposition." That is more abstract. The last section might be "Summary" and "Curtain Call." A word like "Implications" might also be helpful. In that fourth section, Boulding introduces new content - the section is a summary plus implications for a whole new series of models.

This gives you material with which to dialogue. The first six paragraphs set the scene. The key topic has to do with how images determine behavior. In the second section the author clarifies it by pointing out how the impact of messages affects the subjective knowledge structure of a human being. The key statement, the major address of the paper, is the third section where images are developed in their relationship to the problem of value and factuality, and the whole implication of this in relation to the theory of knowledge is laid out. This kind of clarification is invaluable in the study of a paper. Two kinds of things are going on all the time - the functional and the topical. Functional charting allows you to see where the writer is putting his major emphasis, and topical charting shows you what he is talking about. Resynthesizing them illuminates the author's deepest insights. The functional level provides another level of consciousness that objectifies charting.

36. The PROPOSITIONAL is the next level. Here you want to write a proposition , or sentence, for each part, that is, the proposition for each major section. The proposition for the first section (see Boulding chart: propositional) is "Human Behavior is determined by images." The propositional is saying what the section is about. The sentence of section II is: "The meaning of a message is the impact it makes on images: no or little change, revolutionary change, or qualitative change." That sentence holds the whole of Section II. If you memorize a sentence like that, you have it in your head and have it to work from: it acts as a filter through which to hear and be helpful.

37. In Section II, you will notice there are three sentences, one on the first part, one on the second part, and one on the whole. For the first part, "Value, which is present in every image, explains its resistance to change," and the second part: "All so-called facts are from a perspective of value; objectivity is at root a social convention." Then, for the whole (of section III): "All 'facts' are formed from messages filtered through a changeable value system." The value of these kinds of sentences is that they change your universe. Once you say to yourself, "Objectivity is a social convention", the world is different. When you talk about "objective scientific knowledge", what you mean is whatever we human beings are willing to work out of as a social convention. Einstein's theories have been considered objective because the global society has not had anything better. The sentence for Section IV reads: "All this points to a shift in our theory of knowledge to explain practical behavior."

38. Finally, you have a sentence to hold the whole paper: This paper from The Image is about a new theory of knowledge which emphasizes behavior, the impact of messages, and how value is a key function in understanding knowledge change. "When you have that kind of sentence to rehearse to yourself, you really understand the paper."

39. In the EXISTENTIAL (Imaginal) LEVEL, you are dealing with your own most personal response to the paper, its impact on you, and, finally, your critique of the paper. Here, you have to deal with four dimensions. The first is the image or picture, what picture holds



this paper for me? You come up with a holding image for the whole paper. The second is the happening of the paper: What happened to me in reading it? - "My naive grasp of objectivity was exploded". The third is my response, what is the imperative of this paper on my life? "I need to look at the value screen I'm presently using." The fourth is the critique, "This paper needs more thinking through in section IV;" or, "The first section is too heavy on the economic and cultural, not enough on the political," or whatever.

40. Until this process has become second nature, it is something that we learn by rote. Once one gets this said to himself with great clarity and great simplicity, then can forget it and these levels just go along functioning and do not take much thought. But when one is not clear about what he is doing, then the same old chaos keeps creeping in all the time and causes me headaches. This is a burden in some ways, but it is a chance to increase one's grasp of the dynamic of charting, so that one can move more quickly in the use of it.

### III Methodological Applications

## METHODOLOGICAL APPLICATIONS

1. There are many applications of the artform method, but four specific methodological applications will be the subject of this section: the artform conversation, the seminar method, the lecture building method, and the workshop method. Then the next section will deal with the process of leading, presenting, and facilitating these four methods.

2. These methods are characterized by some common factors:

First, like charting, they are highly rational, so much so that at times they are highly offensive because of their very rationality, in an age when education sees the necessity of developing both right and left sides of the brain, and when so many creative New-Age experiments are available for the asking.

Second, each of the methods involves an intuitive, or irrational component; there is a dimension of trusting one's hunches, of guessing, even of the "aha!" experience that goes beyond the rational.

Third, these methods, sensitively used, are transrational: i.e., they are comprehensive, taking into account all aspects of the situation and of the human being; they are indicative: they deal with situations as they are, not as they should be; they are transparent - they deal with the depth dimension of the way life really is.

Fourth, there is an existential dimension in each of them that engages the fear and fascination of participants in grappling with the basic life questions: Who Am I? (the question of identity); What Do I? (the question of vocation); and How Be I? (the question of style).

#### ARTFORM CONVERSATION METHODOLOGY

3. Basically, the artform conversation is a structured form of conversation that uses the four phases or steps of the artform method (see the section on "The Artform Process"). The value of structuring a conversation lies in the capacity of structure, creatively used, to elicit active participation from everyone in a group. We have all seen conversations dominated by one or two people who are either more vocal or faster thinkers. The structure can be intensified by the artful setting of the room through the thoughtful placement of tables and chairs, centerpieces, and decor, depending on the situation and the intent.

4. The power of the methodology is that it allows everyone to start the conversation at "Square A" - the objective situation. All too often, conversations start at a highly emotional level which digs participants into entrenched positions so that authentic listening and genuine dialogue becomes virtually impossible: the dialogue becomes a vocal war with one passionately entrenched opinion pitted against another. For example, a conversation on a movie that several people have seen often stops at the point of "I liked it", followed by the response, "Well, I thought it was awful!" It becomes a different

conversation when you start with a question like: "What scenes do you remember?" and then continue with questions like: "Who were the characters? What were some key lines of dialogue? What objects do you remember?" and so on.

5. But first, what is the purpose and use of these kinds of conversations? We will look first at the artform conversation proper.

6. THE ARTFORM CONVERSATION raises to consciousness the life issues latent in any good piece of art. The section on "The Artform Foundation" earlier gave an example of such a conversation based on a classical art print. (The actual print was the Guernica of Picasso.) Here is an example of a conversation construct for a group who has seen the same movie. The conversation yields the best results when conducted as soon as possible after viewing the movie, when memories are still vivid. The set of questions here are samples; as pointed out in the previous section, the key is the ordering of the questions into the four levels of:

- (i) objective(or impressionistic);
- (ii) reflective (related to feelings and associations);
- (iii) interpretative (meaning-oriented);
- (iv) existential or decisional (depth relationship to life grounded in the group.)

7. Movie Conversation Questions:

A. IMPRESSIONISTIC:

- (a) What scenes in the movie do you remember? (you can intensify the question with: exterior scenes, interior scenes, noisy scenes, quiet scenes etc.)
- (b) Who were the major characters in the movie? What were their names? (not the names of the actors!)
- (c) Who were some of the minor characters?
- (d) What were some of the lines of dialogue you remember?
- (e) What objects did you notice in the movie?...What objects in the movie were symbols?

B. REFLECTIVE:

- (f) What objects in the movie were symbols for you?
- (g) Whom did you like? Hate?
- (h) Where did you see emotion on the screen?
- (i) Where in the movie did you experience emotions in yourself?  
(Anger, laughter, physical reactions?)
- (j) How would you talk about the mood at the end of the movie?
- (k) Whom did you identify with?  
(if appropriate, you might ask at this point, what is the mood of the group now?)

C. INTERPRETIVE:

- (l) In a word or two what was this movie about?
- (m) What issue was the main character dealing with?

-Did he/she really deal with it?

D. EXISTENTIAL:

- (n) What was the depth address of this movie on us?
- (o) What is the challenge of this movie for our times?
- (p) What other movies or stories did this film remind you of?

8. In the next section, there will be a description of the process of leading one of these conversations. The questions will vary, and the phrasing of them, with the style of the leader, and the volume of questions asked will depend on the setting, the intent, and the specific quality of the group. A fine artform conversation can be done with only five or six carefully chosen questions. However, what does not vary is the pattern of the four levels: objective, reflective, interpretive, and existential/decisional.

9. A second type of conversation is the REFLECTIVE: this is the kind of conversation that might be held at the end of a term or a quarter, or end-of-year celebration. Its intent : to bleed the meaning of the event or time span, to hold up significant events and victories, to get hold of the struggle going on and to elicit the implications for the future. This conversation is also appropriate after a major event: a graduation, an extra-curricular outing, a school fair, an exhibition, a particular curriculum event, and so on. The conversation may vary slightly in the kinds of questions asked to accommodate the specifics of the event, but the steps remain the same: objective, reflective, interpretive, decisional (existential).

10. The wording of particular questions changes to fit the subject; for example, instead of asking the question, "What was the life issue the main character was up against?", the question might be: "What was the main struggle we faced during the term (or in putting on this event)?" Instead of: "Where did you see emotion on the screen?" you might use more specific questions like: "What was the most surprising (delightful, painful, disappointing, surprising) aspect of the event? (term, drama, fair, celebration). In other words, the artform method remains the same whatever the type of conversation, but the procedures (questions) shift and therefore need to be tailor-made for the situation.

11. You can also make use of this kind of reflection to wind up and digest the events of a day or week by having the conversation with yourself on the way home in car, bus or train; or by using the artform steps as a screen for writing reflections on the day or week in a personal diary or journal. This can be a revelatory exercise for the consciousness-processing of the "input" of the day and deciding the "feedback" needed for the morrow. Systematically pursued, this exercise makes for greater self-consciousness and intentionality in style and effective sensitivity in relating to co-workers.

12. The artform method can also be used in problem-solving, counselling, issue-related dialogues, and in disciplinary situations. (See the Appendix for examples of these.)



## BUILDING AN ARTFORM CONVERSATION

13. An effective structured conversation tends to come across as the most natural thing in the world and appears to have happened quite effortlessly. There is an art to it which also conceals the art: it is never the leader of the conversation who is on display, but the artform itself. This process of leading a conversation will be dealt with in the next section. Here we are concerned about a method for building such a conversation.

14. The key to orchestrating any event is, predictably, preparation: comprehensive, authentic, thorough, and, if possible, corporate. This will be true for all of the methods that follow in this handbook.

Comprehensive preparation means brooding through all aspects of the situation: what kind of group is it that will be participants in the conversation; their names; the likely mood they will be in; guessing or adverting to those likely to be over-talkative and those who tend to be taciturn, or shy; how this artform conversation fits into the history of the group; has it experienced this kind of structured conversation before, or not. Then, what time will be available for the conversation: ten minutes or an hour?

15. Authenticity of preparation refers to the artform itself: familiarizing oneself with the particular artform until it has made a depth impact on the builder of the conversation. If the conversation is to be on a movie, you have to arrange to see the movie. If it is to be on an art print, you must familiarize yourself with the print - its

details and its overall impact. If the conversation is on a book, then you must have read the book. This should be obvious.

16. Thorough preparation refers more to the painstaking care with which one prepares the actual format of the conversation: deciding what context or introduction is necessary; deciding the intent of the conversation; selecting and arranging the questions, deciding the timeline and emphasis for each phase, doing the conversation on oneself, and then fine-tuning it. In order to simplify the process, it will be assumed in what follows that the one who builds the conversation is the one who is planning to lead it.

17. Here is the process of building a conversation on an artform described in a series of STEPS.

18. STEP 1 : Experience the artform which is to be the topic of the conversation. If it is a poem, read the poem several times, both silently and aloud; familiarize yourself, with the images, the shape, feel and texture of the poem. What associations are you making with its images, what memories does it bring back? What is its emotional tone? Where do you identify with what the poet is saying? Have you experienced this? What is the statement this artform is making about life? What is the poem saying to you, personally? Try and predict the impact of the poem on the group. Chart the poem to get clear on the distinct sections. If it is a movie, then see the movie; chart it (a movie theatre is not entirely dark); make sure you get the names of all the main characters. Write down some of the best lines of dialogue.

Decide for yourself what the movie is about. Try to predict in what way the group will be affected by it. If the artform is a print or picture, gaze at it till you are familiar with every color and detail and put your own names on the colors and details.

19. STEP 2. Brood on the situation of the group in the manner described above. How many people in the group? Who are these people? What do they stand for? What is their age range? Any of them hard of hearing? Are they familiar with structured conversations, or will I need to lay a careful context? What is going to be their likely reaction to this artform? Then, how long can the conversation go? Does it need to be fairly short -- say, 15 minutes, and therefore fewer questions, or can it go longer: 30-45 minutes? Are there any time constraints? Where will this conversation be held? - a classroom, a restaurant, the faculty room, at the beach, under a tree? Does the group need to sit in a circle, or in squared-off tables and chairs (ideal) or in lounge chairs (harder)? Is the situation going to be formal or informal? Will the room need heating or cooling? Is the situation a pedagogical one (part of an ongoing educational program) or more a social event? Do I know the names of all the people in the group? (I will want to refer to them by name at times.)

20. STEP 3. Clarify the intent of the conversation. The intent is the aim or purpose of the conversation relative to the group. It is described in imaginal education in two ways: first, by means of the rational objective. This is the master image we want the group to be left with; the one thing they will never forget; or, the primary

message we want conveyed. The second way of describing the intent is through the existential aim: what we want the group to experience internally by means of this conversation; or what kind of happening, or interior impact, we plan to catalyse through the event. (For a more comprehensive treatment of rational objective and existential aim see the next section on "Seminar Preparation".) The intent is stated in two short sentences. For example the intent for a conversation on Henry V's address to the troops at Agincourt might be expressed as follows:

Rational Objective: to expose the class to images of determination.

Existential Aim: to be motivated to study hard for an exam.

or

Rational Objective: to understand the role of leadership.

Existential Aim: to be awed by the requirements of leadership.

21. It might be obvious from this example that there is no-one-right intent for a conversation. The appropriate intent will depend on a number of factors. It should also be obvious that, without specific intents, the builder of the conversation format is without a rudder and without any downbeat: it will be a bland conversation with a bland effect.

22. The next step is to brainstorm and prioritize the conversation questions. A word needs to be said first about the qualities of a well-stated question. Artform questions need to be brief, open-ended, and clearly stated.

23. Brief: only a few words in length; e.g. "What do you remember?" or: "What surprised you?" or, "What shapes do you see?" If the questions are long and verbose, the group will lose track of the thrust of the question, and the conversation will lose its necessary crispness.

24. Questions need to be open-ended, that is, capable of many different responses: e.g. "What color do you see in the painting?" is an open-ended question. It allows the group to pick out any of the colors in the painting, and to name colors that are not in the painting -- since the question itself is open to more than one interpretation. (if, for example, someone answers that they see red in Picasso's Guernica, fine. Guernica has made more than one viewer "see red".) Questions like: "Do you see any yellow in the painting?" or, "Do you like the painting?" are dead-end questions: the answer is either "yes" or "no". Similarly, multiple-choice questions are out: the intent is to have a conversation, not conduct an examination or inquisition. (3) Clearly worded: a question such as, "Who did you like?" (in the movie) is a better question than: "With what character in the movie did you experience most affinity?" even though there is technically a grammatical error in the former question. Simple, colloquially worded, questions seem to provoke a more creative response than long-winded or academically framed questions.

25. Earlier we said that STEP 4 is to brainstorm and prioritize the questions. This involves taking a sheet of notepaper and writing down the first fifty questions that come into your head. Let the questions

flow straight onto the paper without assessing, judging, or trying to correct their form or spelling, or whatever else. This is the brainstorm process. Let the questions come in any order. Keep wringing out your creativity and writing down the questions till you are reasonably sure there aren't any left. Now go back through your list. Take out any dead-ended questions, or rephrase them into open-ended ones. Next, pick out what you consider to be your fifteen best questions, and write them on a separate list. Don't throw away the others: they may come in useful as back-up questions.

26. The FIFTH STEP is to sort out the 15 best questions into objective, reflective, interpretative, and decisional. On your list put an "O" before the objective questions, an "R" for the reflective, an "I" for the interpretive, and a "D" for the decisional. If you notice there are no questions for one of these categories, go back to your brainstorm list, and see if there are any there. If not, create two or three and add them to your list. Check back over your list and see if there are ways to make your questions briefer, shorter, and stated perhaps less formally. Remember, you are preparing a conversation, not a technical questionnaire.

27. The SIXTH STEP is to do the conversation on yourself. Go to your first question and come up with four or five different answers. Is this the best question to begin with? The first question needs to be the most basic, and most easily answered. Then go to the next question, answer it several different ways? Can it be phrased more briefly and clearly? Is it open-ended? in the right place? Does it follow on

naturally? Might it need a back-up question. It is often necessary to ask the question another way, to bring out its point. Go through the rest of the questions in this way, checking to ensure they are skilfully sequenced and arranged in the order of objective, reflective, interpretive, and decisional. If you have difficulty in responding fairly readily to a question, you can be sure the audience will as well.

28. The SEVENTH STEP is to decide what introduction and conclusion will be necessary. If this is going to be the first time the group has experienced such a conversation, you will need a short introduction to say that you are going to do an experiment in structured conversation using the method of artform questions to elicit the group's discussion on all aspects of the artform in question. You might add that the conversation will be in the form of a triologue between the artform, the group, and life itself. If the group is used to structured conversation, then it may be enough to draw their attention to the artform to be discussed, and begin with the first question. The conclusion draws the conversation to an end, makes any necessary clarifications about the artform itself and the artist. Even if the conclusion is one sentence, for example: "This has been a fine conversation, hasn't it?" it is critical. We have all seen presenters groping to bring something to a conclusion, and wandering on, and on, and on. Bringing intentionality to planning the concluding remarks saves the conversation leader from such a fate.

29. The EIGHTH STEP is the timeline and the implementaries. The first thing to do in timelining the conversation is to determine the time limits of the conversation. How long do you have for this conversation: 15 minutes? If so, fifteen questions are probably too many. Cut half the questions out, making sure you still have questions at each level. If the conversation is 40 minutes or more, you will normally have plenty of time. Once the time limits are clear, decide how you are going to divide the time among the four levels. You could decide to give equal time to each level, or, in the case of a forty-minute conversation to spend more time on the interpretive and decisional. If an eye is not kept on the clock the leader may come to the end of the time, without having got to the crux of the conversation, and, normally, it is not a good idea to go over time. The intentional timeline is a way of telling yourself you have taken these factors into account.

30. The implementaries refer to noting down (and doing!) the nitty-gritty elements of putting on a conversation, for example: securing the artform, ensuring the means of displaying it (pedestal for a sculpture, copies of the poem in the case of a poetic artform, video or movie projector in the case of a film, masking tape or clips to mount an art print, arranging the room, providing beverages etc. Make sure you bring your copy of the conversation plan.

31. As facility is gained in the use of this method, the preparation time and steps will go more quickly and steps can be combined. All these preparatory dynamics must still be taken into account, if the conversation is to be crisp, on-target, and eventful.



# IV. Seminar Preparation

## SEMINAR PREPARATION

32. Another name for seminar preparation is lesson planning. The description of this method will be in the context of a major group seminar -- say two-and-a-half hours in length -- on a serious paper or chapter of a book with between 15 and 30 people as participants. Later, it will become clear that the underlying rationale of orchestrating a seminar can be applied to any lesson or event orchestration, however long or short.

33. There are many ways to lead a group in the teaching of a body of material: reading it aloud, paragraph by paragraph, and making explanatory comments here and there; or studying it beforehand, and getting the group to talk about what was interesting; having someone present the paper, and then clarifying difficulties through question and answer; or having individuals prepare reports on different sections of the material, and then discussing the findings. Or the "ram-it-in, cram-it-in" method of dictating the material, telling the class what to memorize, then holding an interrogation on how well it has been memorized -- the classical, "just the facts, ma'm." Most of these methods have some merit: there are attempts to take the objective data seriously; there are degrees of audience participation, there is some basic plan of approach. The "cram-it-in" approach has got students through exams, and into the job market, but at what cost to their being?

34. The challenge in leading a study seminar is in catalysing an event

that goes beyond getting on top of the data, and beyond opinions about the data, and certainly beyond mere memorizing of data. The challenge in leading a seminar discussion is the same as that in orchestrating a seminar plan: how to create an event that is as carefully sculpted as a great classical symphony and is planned with the artistry of a shakespearean drama. A third challenge is the creation of a powerfully life-addressing event that enables participants to struggle through particular issues in their lives in dialogue with the paper and explodes for them a sense of new possibility in facing the challenge of living.

35. This next section will be a description of the methodology for planning a seminar in the mode of 'Creating a Great Symphony'. In the next methods arena, there will be a description of what is involved in actually leading, or staging, a seminar. (See "Classroom Dynamics".)

#### SEMINAR PLANNING; CREATING A GREAT SYMPHONY

36. The description of this process will be based on a number of assumptions. It is assumed that the group has decided to study the seminar paper, or that it is already part of a prescribed course of study. Perhaps it forms part of an in-service training course for a school staff, or part of an adult-education study series, or part of a weekend course. It is presumed that the group in question is more than 12 in number, and less than thirty. Any more than thirty makes participation difficult; any fewer than 12 puts too much pressure on a

few participants. It is assumed that a copy of the study paper will be available for each member of the group, and that the group is willing to do serious study. It also assumes that some one has been assigned, or has volunteered, to be the seminar leader ahead of time, and that adequate time, 120 to 150 minutes, is available: seminars are longer than conversations.

37. In order to outline the orchestration process, it will be necessary to illustrate the process from some paper. The paper used here for this purpose is one by the Latin American writer, Jose Ortega y Gasset : "The Structure of Life: the Substance of History". The reader will find nine paragraphs of this paper reproduced on the next three pages, followed by a chart of the paper and an overall orchestration sheet.

1. That task, as we have said, is called "living"; the essence of living is that man is always existing within an environment, that he finds himself -- suddenly and without knowing how he got there -- projected into and submerged in a world, a set of fixed surroundings, into this present, which is now about us.
2. In order to sustain himself in that environment he is always having to do something. But this something is not imposed on him by the surrounding environment as is a phonograph's repertoire by the disk it plays, or as the line which a star traces is imposed by its orbit.
3. Man, every man, must at every moment be deciding for the next moment what he is going to do, what he is going to be. This decision only he can make; it is not transferable; no one can substitute for me in the task of deciding for myself, in deciding on my life. When I put myself into another's hands, it is I who have decided and who go on deciding that he will direct me; thus I do not transfer the decision itself, but merely its mechanism. In place of deriving the norm of my conduct out of that mechanism which is my own intelligence, I take advantage of the mechanism of another's intelligence.
4. But if, on closing this book, you go in one direction rather than another, it is because you think you ought to go to a certain place at a certain hour, and this in turn you decided for another reason concerned with the future, and so on successively. Man cannot take a single step without anticipating more or less clearly his entire future, what he is going to be; that is, what he has decided to be throughout his life. But this means that man, who is always obliged to do something in the circumstances that surround him, has in deciding what he is going to do no other course than to pose to himself the problem of his own individual being. When we meet a neighbor it does not take great perspicacity to note how he is guided by that self which he himself has chosen, but which he never sees clearly, which always remains a problem to him. For when each one of us asks himself what he is going to be, and therefore what his life is going to be, he has no choice but to face the problem of man's being, of what it is that man in general can be and what it is that he must be. But this, in turn, obliges us to fashion for ourselves an idea, to find out somehow what his environment is, what these surroundings are, this world in which we live. The things about us do not of themselves tell us what they are. We must discover that for ourselves. But this -- to discover the self of things and of one's own being, the being of everything -- this is none other than man's intellectual business, a task which is therefore not an extrinsic and superfluous addition to man's life, but a constituent part of that life. This is not a matter of man's living and then, if it falls out that way, if he feels some special curiosity of busying himself in formulating ideas about the things around him. No; to live

is to find oneself forced to interpret life. Always, irresistably, moment by moment we find ourselves with definite and fundamental convictions about what things are and what we ourselves are in the midst of them; this articulation of final convictions is what molds our chaotic surroundings into the unity of a world or a universe.

5. What we have been saying presents us with our lives made up of two dimensions, the one inseparable from the other; this I would like to leave with you, emphatic and completely clear. In its primary dimension, to live is to be myself, the "I" which is each one of us, in the environment which surrounds us, and with no choice but to cope with it. But this imposes on life a second dimension, consisting of the need to find out what the environment is. In its first dimension, what we have in living is pure problem. In its second dimension we have an intent or an effort to resolve the problem. We think about our environment, and this thinking creates for us an idea, a map, an architectural design of the pure problem, of the chaos which in the first instance our surroundings appear to be. This architectural design which thought lays over our surroundings, interpreting them, we call world or universe. This is not given to us, nor is it simply there; it is created by our convictions.
6. There is no way of bringing a bit of clarity into the problem of what human life is unless we take into account the fact that the world, the universe, is the intellectual solution with which man reacts to the given problems, inexorable and inescapable, which are posed for him by his surroundings. It follows that: first, what the solutions may be depends on what the problems are; second, a solution is genuine only insofar as the problem is genuine, that is to say, insofar as we find ourselves actually worried over it. When, for one reason or another, we cease to feel the problem deeply, the solution, however apt, loses its importance to us, ceases to play the role of a solution, and becomes a dead idea.
7. I wanted to emphasize all this because it shows so vividly the duality which is inherent in human living; by virtue of this duality man is always in the midst of a relative solution. The most skeptical of us live amid certain fundamental convictions, live in a world, in an interpretation. The skeptic's world is called "the doubtful"; he lives in it, he exists within that doubt, in a sea of doubts, in a sea of confusions, as the common phrase describes it. That world of the doubtful, however frighteningly poor it may be, is as much of a world as is the world of the dogmatic. When one speaks, then, of a "man without convictions" let him note with care that this is merely a manner of speaking. There is no life without ultimate certainties; the very skeptic himself is convinced that everything is doubtful.

8. When I pointed out that our life, the life of every one of us, is perforce an interpretation of itself, is a forming of ideas about itself and about everything else, the reader will have said to himself that he had never realized he made such an effort. And he is right, if he understood my words to mean that each man by his own individual effort creates for himself an interpretation of the universe. Unfortunately, or fortunately, that is not what happens. As soon as we find ourselves living, we find ourselves not only among things but also among men, not only on earth, but also in society. And those men, that society into which we have fallen by the process of being alive, already has its own interpretation of life, its repertory of ideas, of ruling convictions about the universe. So that what we can call "the thought of our time" enters to form part of our surroundings; it envelops us, it penetrates into us, it carries us. One of the factors that makes up our destiny is the mass of circumambient convictions in which we find ourselves. Without realizing it, we find ourselves installed in that network of ready-made solutions for the problems of our lives. When one of these problems weighs on us, we revert to that treasure, asking our neighbors, or the books that they read, "What is the world? What is man? What is death? What lies beyond?" Or perhaps, "What is space?" "What is light?" "What is the animal organism?" Nor is it necessary to ask such questions; from the very moment of birth -- in family life, in school, in reading, and in social intercourse -- we are constantly trying to receive and absorb those collective convictions into our veins before, almost always before, we have become aware of the problems for which they are, or pretend to be, solutions. So that when we come to actual distress in the face of a vital question, and we really want to find its solution, to orient ourselves with respect to it, not only must we struggle with the problem, but we find ourselves caught within the solutions previously received and must also struggle with them. The very language in which we will have to think our own thoughts is itself an alien way of thinking, a collective philosophy, an elementary interpretation of the life which so closely imprisons us.

9. We have seen how the concept of the world or the universe is the map which man forms for himself, willy-nilly, in order to walk among things and to realize his life, in order to orient himself amid the chaos of surrounding circumstances. But that concept is given to him by his human environment, it is the idea which is dominant in his time. With it he must live, either accepting it or arguing against it on this point or that.

38. The very first step in creating a dramatic lesson plan is to come to terms with the study paper by charting the paper thoroughly, and pulling it through one's own experience of life. (See "Charting as Life Method." A chart of the Ortega paper follows on the next page.

39. What is in a lesson plan? What does it look like? A lesson plan is made up of a basic orchestration structure -- movements, prelude, and postlude; and basic tools: questions, lecturettes, and chalkboard diagrams. The creation of a lesson plan involves bringing intentionality to bear on the orchestration design which creates the phases of the seminar, and on the design of questions, lecturettes and blackboard work that will enable the group to wrestle in depth with the author's images. Additional planning steps cover things like: rational objective, existential aim, the participant screen, entrance and exit, opening and closing words, rituals, symbols, and teaching image. The assumption is that any reasonably literate human being can conduct a seminar, once the method and tools are grasped; the preparation of a thorough lesson plan is the key to confidence.

41. If the first step in creating a lesson plan is to chart the study paper, the second step is to build a dramatic lesson plan, that is, creating a dramatic picture of what will happen. A helpful image here is that of building a great symphony. The heart of the "symphony" model described in this section is in three "movements", preceded by a "prelude" and followed by a "postlude". The first movement gets out the problem area; the second drives the main push of the paper to the



center of the earth, while the third movement clarifies that main push. Let's look at what might be a dramatic picture for teaching the Ortega paper. Notice in the sample Ortega lesson orchestration sheet on the previous page that the first push, or Movement I, is in paragraph 5 where the author lays out the polarity between pure problem and building a model. It shows how that is the structure of the first half of the paper. Movement I, therefore, is where the subject gets nailed down. Then Movement II might go through paragraph 4 sentence by sentence until people's lives become unglued. Movement III would take the rest of the paper and clarify what has happened by spinning it out into a clarification of that picture.

42. There is no real reason why the paragraphs of a paper should be taught in the order in which they are laid out. The preliminary charting of the paper often indicates that some paragraphs in the middle or towards the end might be a strategic place to start. Wherever it is that the author is laying out the landscape of the whole paper is a good place to begin. However, it is not useful to make Movement I deal with the most profound or life-addressing part of the paper: time is needed in Movement I for the "warm-up" process.

43. The point here is that unless there is a dramatic picture of how the paper is going to impact a given group over a seminar time-period, it will not be possible for any kind of happening. Everyone needs to plan his own dramatic picture for every seminar.

44. Another important thing in performing a good lesson plan,

especially in the central movement, is to have previously asked the preparation questions: "What is the one thing that the participants need to see? What is the one dialogue they need to have with each other? What is the one happening that needs to occur?" In the Ortega paper, the answers to these questions are fairly obvious: every human being is faced with the issue of making sense out of the chaos of life by building a map or model; and the actual context of decision-making at every level is nothing less than staking one's life on what future humanness needs to be; this means living life moment to moment as sheer risk in the midst of total ambiguity. This lucidity goes hand-in-hand with the responsibility of creating new maps for the future, rather than being content to live with the old maps.

45. The grasp of this one-pointedness gives the seminar leader great flexibility. If, when ploughing through paragraph 5 (Ortega), things get bogged down, and the time is up for Movement I in the lesson plan, you can glide over paragraphs 1,2, and 3, by saying "Now, someone, just read paragraphs 1,2, and 3. What these paragraphs are saying is pretty obvious: they are saying that..."; then move straight into the second movement. Taking charge of the timeline for each movement is a way of not depriving the class of the time needed to deal with the key paragraphs where the major address is located.

46. The opposite of the flexible lesson plan is the "beads-on-a-string" approach, in which the plan consists not of three movements with a prelude and a postlude, but of a 100 beads on a

string -- something like a rosary -- where each bead is a predetermined question and where the image in the teacher's mind is that each bead must be inexorably fingered before the next one can be pulled. One bead is pulled, then the next, and so on until bead 97; bead 63 could not possibly be pulled before bead 47. Then if the lesson plan gets bogged down on bead 32, when bead 96 is really the hammer-blow, paralysis sets in because of all the beads that must be pulled between 32 and 96! That is not the way to conduct a seminar. The point is that the timed orchestration plan of the movements is more important than asking all the questions one has prepared.

46. There is nothing permanent about a lesson plan. If someone gets bogged down (in the Ortega paper: paragraph 7) on "ultimate certainties", the teacher doesn't have to throw away his chalk in despair, (because the treatment of this point is not in his lesson plan) but can rejoice that a new relevant point of struggle has been unearthed. If the whole group experiences themselves challenged in depth by the image of "readymade solutions" to life, it is clear that the teaching of the whole paper can be drawn through this one concept. Even so, it is important to keep to the basic movement plan. Spend time where the group is intrigued, then move on. It doesn't really matter whether the movement is finished, whatever 'finished' might mean. Even a lifetime of study would not extract the full meaning and implications of many papers. Even individual movements or paragraphs can be universes of meaning. It is critical to leave time for the key paragraph. In the Ortega paper this is paragraph 4. The key paragraph needs time to be treated adequately: 30-45 minutes. It may

be necessary to "murder" -- just leave out -- some of the carefully sculpted questions in the lesson plan for the sake of doing justice to the main movement. The participants never notice that forty-three jewels have been left out: only the pedagogue bears that pain. The participants are probably glad to get on to something else.

47. This method gives the whole seminar a dynamic feel. No two seminars should ever be alike, for although they are the same drama, they have different participants. The pedagogue always has the possibility of altering the plan and moving on; the response of the participants, which cannot quite be predicted, will always be demanding shifts in the plan, depending on their relative involvement in different parts of the paper. One way to dynamically alter the plan is through lectureting. If time is running out, the seminar leader always has a lecturette up his sleeve. The teacher can deliver the thrust of a whole paragraph through a lecturette; admittedly, this is not as helpful as having the group struggle to the bottom of a given paragraph; but under a time limit, it is better to give a quick image than to get lost in a movement. For the next thirty minutes, the group is freed up to have the discussion somewhere else in the paper.

48. Questions. The heart of a seminar is the orchestrated dialogue that goes on between the participant and the paper. That means that the real discussions in the seminar are between the paper and the participant. The teacher is the catalyst, or midwife, of this kind of dialogue. The teacher's main tool is the question, and there are levels of questions: basic, or first-level questions; second-level

questions, and third-level questions that are intended to push the participant's insight as far as it will go. When the dialogue is between the paper and the self of the participant, there are really only two kinds of basic questions. One question is: "What does the paper say?" The other question is: "What do you mean?" It is the dialogue between the student and the paper that the pedagogue must intensify. The paper asks a question of the participant, and he responds to it.

49. An edge issue for great teaching is second and third level questions. If the group is on the hook with a great question that someone has bitten and responded to, it is important that the teacher have several flexible ways of playing that particular area further. Depending on how a person answers, the good teacher has further appropriate questions ready - up to three varying sets. These second and third-level backup questions are more important than the basic questions. They compel the student to think for himself out of his own experience of the way life is. Examples of second- and third-level questions would be: "Now, that third word in that sentence,...what does that mean?" Well, say some more about that word." "Is that what the author means? How do you know he doesn't mean that?" Or, maybe it is just pushing the participants over against the paper. Perhaps the participants respond to the paper with something wild about rabbits jumping through the left side of Australia. The pedagogue would ask, "Well, is that what he is talking about here in this paper?" And the participant would say, "no". "Okay, let's get back to the paper." either shoving participants back into the paper or shoving them into the

context of what they themselves are saying. Whether the pedagogue has all the millions of questions written down or not, he still needs to have a million of them up his sleeve for the drama and flexibility they add to the paper.

51. To put it another way, thoroughness of preparation and flexibility of operation need to be united. Excellence and flexibility ...those are the interwoven themes. Thorough preparation might include: building the four-level chart, filling in the orchestration sheet (see above) and filling out separate sheets containing a chart, key questions, lecturettes, and blackboard images for each part of the drama: the prelude, Movement I, Movement II, Movement III, and the Postlude. This is not something one does in ten minutes or half an hour. Care-filled teachers will stay up all night to sweat out the preparation for a great seminar.

52. There are many models which are helpful in lesson planning. One such planning sheet is the one included. It deals with various preliminary considerations as well as the introduction, main body, and conclusion of the seminar. Let us look now at this process of preliminary intentionalization.

53. First of all decide the RATIONAL OBJECTIVE: the one thing the participants need to have memorized when they leave the seminar; what is the one thing you want them to always remember and never forget? For example, what would be the one thing from Boulding's paper, The Image that participants will be able to pull out of their back pockets

anytime for their use? "The image-behavior relationship" could be the rational aim. The students would leave with the last sentence of paragraph 6 branded indelibly on their minds: "behavior depends on the image." They would have a picture of the relationship between messages, images, behavior, resistance and the role of the value screen pulled together into an imaginal diagram that could stay with them.

54. The EXISTENTIAL AIM is what is experienced internally when the key image of the seminar strikes home. Perhaps it is the experience of a depth embarrassment over the inadequate images they are operating out of. Perhaps it is a genuine excitement over the new possibility of intentionalizing the images out of which they can operate. Perhaps, the aim is to have the students experience a depth interior crisis over their resistance to new images. The experience of inner tension must happen to everyone in the seminar; otherwise it is merely an abstract intellectual happening that is going on.

55. Next, the pedagogue has to deal with the question of MOOD. What is the mood that needs to be created. What is the sense of their current or anticipatable mood? If the mood is too low, the level of participation will probably not be high. If the mood is overly giddy, it may be difficult to teach a serious seminar. What is necessary to get participants into the mood for studying so that the overall drama of the seminar can come off.? Will the teacher have to start with a joke or dance on the table, if their mood is very low? If the group is giddy, will the teacher have to work at getting the class down to earth? Creating an appropriate mood is part of the pre-brooding.

56. Then there is detailed reflection on the persons in the group both as individuals and as a group. What are their chief struggles? Where do participants need to be pushed; what persons in the group may need special care, or attention? This brooding is all done in the last 30 minutes before the seminar starts.

57. Now it is time to look at the pace of the initial drama, the overall drama and the final drama within the seminar. This has to do with deciding ahead of time which movements to go through quickly and on which to place heavy emphasis. The pedagogue needs to see the total picture before he begins. The timeline is key and needs to be created out of the necessary pacing. Later, the most powerful illustrations, the impact, and the address need to be spelled out very, very, carefully.

58. INTRODUCTION. Consider the entrance : how does the pedagogue get on stage? He has to get into the situation; how does he come in? Does he start the seminar from the back of the room or the front? Does he start it sitting down or standing up? Does he start it with a song, or not? Does he ask someone to go ahead and put up a chart of the paper while the rest are still studying, or does someone put a chart up while the rest have an introductory conversation. Does the pedagogue illustrate points in charting while the chart is being put up or does he rush through it quickly and give the students his own chart? The way in which the teacher decides to begin has to be somehow in tune with the tone and intent of the seminar.



59. OPENING WORDS. The pedagogue's opening ten words determine the mood of the seminar as much as anything else. Suppose the group has finished their individual study early, and are fussing around, and a character comes in speaking so fast that no one can understand him. Finally he gets their attention. That is one kind of gimmick. Or, he may begin by speaking very softly so that when he really starts, he has their undivided attention.

60. SPACE AND CENTERPIECE. The pedagogue also needs to ensure a good squared-off table arrangement, with a blackboard in front placed for clear sighting by the whole class. A centerpiece on a table in the middle of the square is very useful. It symbolizes that power is in the center of the table. The group's attention should never focus on the pedagogue. Their attention goes to the blackboard and the centerpiece. People will remember the centerpiece long after they forget what the pedagogue wore. The center piece needs to be an artform, a symbol of the content of the seminar.

61. RITUAL. The beginning ritual is a signal for the group's participation to begin. "All right, let's begin," might be one ritual, or some other might be chosen, perhaps repeating after the pedagogue a key sentence of the paper.

62. INITIATING GAME. This is usually a conversation. It enables the participants to make the decision to be in the seminar with a given pedagogue. It gradually involves them in what the paper is about. A conversation such as in the initiating game objectifies the paper and

gives the group a chance to talk about the paper in a lighter vein. For example, for the Ortega seminar the game might involve a question like: "What are some 20th century maps of reality?" It is useful to go all the way around the room on this question. Students could give their first name, and then go ahead and give their answer to the question. This has the added advantage of "breaking the ice" by getting everyone's voice out in a non-threatening way, as well as getting the main topic on stage.

63. SYMPHONY. The art of seminar orchestration is not synonymous with the art of the document. The seminar is a dramatic movement of the entire symphony. It is the art of high drama which the pedagogue brings about or creates in any paragraph. The climax (Movement II) is the high point of involvement, address and rapport between the pedagogue and the participants. It is where depth human existence is enacted. Here, the teacher must command total involvement either through a masterpiece of dialogue, or bodily animation, or direct encounter. The symphony conductor must master the score, even commit it to memory, but the art of conducting is never tied to the score -- that is why a symphony can be played only once. The same applies to a seminar. Only on the other side of the mastery of the content can creative seminar orchestration be released.

64. Imaginally, the symphony is built on the structure of an Elizabethan drama. It has a prelude, three acts, and a postlude. The prelude is the introduction, getting the actors on stage, and getting the subject matter out. Movement I is the development of the plot.

Movement II goes through the final entanglement that drops the problem directly into each individual's lap. It is the climax in that it is the most intense point of the dramatic involvement. It is when the deeps of life get revealed. Movement III is the resolution, which does not mean "they lived happily ever after." Rather, it means the life situation has been raised, the bottom has been pushed out of it and it has been related to all men. The postlude, then, is a standing back, a reflection on what has happened. It is the denouement, the unravelling, the finale.

65. CONCLUSION. In the conclusion, the last five minutes or so of the seminar, the pedagogue needs to be able to dramatize something like this: "I have been in charge, I am going to have the last word, and I am going to send you out of here with something to think about. I am going to be sure your mind is on the relevant issue at the end. It is this kind of story the pedagogue needs to tell himself internally so that when the curtain comes down, the participants have been given the possibility of appropriating the entire experience.

66. TEACHING IMAGE AND PERSONAL WITNESS. The teaching image reaches back across the paper and presents a picture of that paper for the group to remember. In the personal witness, the pedagogue takes a stand. Up to this point he has had nothing to say himself except by way of pushing the class over against what the paper is saying. He has been a midwife: "Okay class, look at the paper. Okay, paper, speak to the class, okay, class speak to the paper." In the conclusion, he puts himself on stage and says, "My personal experience with all of

this is..." In this way, the pedagogue sets himself in history as a human being. Then he does the closing ritual and leaves. The weaker the pedagogue, the more important are a well-prepared introduction and well-prepared conclusion. Through the introduction, the pedagogue has to show the group that he is a strong teacher. In the conclusion, he has to bring the curtain down with definiteness and signal the participants that they can look at the whole experience from the point of view which has been presented.

67. SPECIFIC SYMPHONY PLAN. The pedagogue is now ready to work out his specific symphony plan. He must first decide where the most likely point of depth human involvement will be for a given group. This could come at any point in the seminar when someone suddenly breaks it open. However, the pedagogue needs to plan it for a specific paragraph. For example, in the Ortega y Gasset paper, it might be paragraph 4 where the group really struggles with what is at stake in making decisions. Paragraph 4 would form the whole of Movement II. What entanglements would lead up to this? Perhaps you would start with paragraph 5 where he lays out the two dimensions of human life, and then go on to 1, 2, and 3. Paragraphs 6-8 would then form Movement III. The Prelude would get out the chart of the paper; the Postlude would finish with paragraph 9.

68. Once the movements have been decided, the pedagogue goes back to the lesson-planning sheet. He writes down the thesis - a restatement of those things which will be taught. Some pedagogues write their questions on the same sheet of paper; others write them in the margins

of the study paper. It is best to have the most crucial questions in the lesson plan. Illustrations could also be written on the lesson plan sheet. There could be a list of ten illustrations and ten answers for every question asked in order to prime the pump a little if participants are reticent in responding.

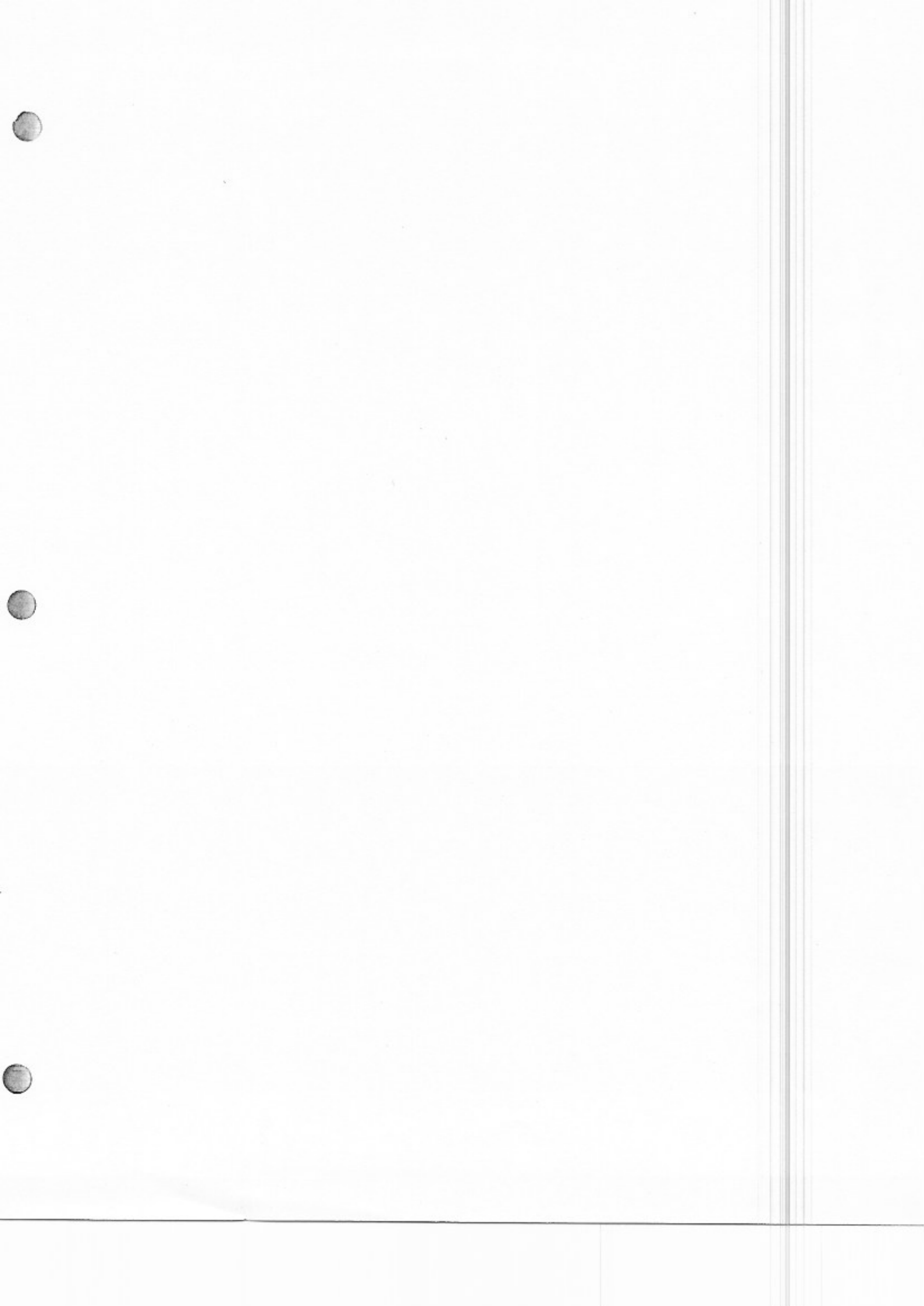
69. Timing is also important. A seminar usually goes 90 minutes. In order to place the emphasis on Movements II and III, the total time spent on the Introduction, Prelude, and Movement I needs to be limited to no more than one-third of the total time allotted. Thus, the time blocks might look like: Introduction: 5 minutes; Movement I: 10 minutes, Movement II 20 minutes, Movement III 35 minutes, and 5-10 minutes for both the Postlude and Conclusion.

70. ADDRESSING LIFE ISSUES. In conclusion, the whole purpose of the seminar is to help participants struggle through particular issues about their own lives and the particular addresses the paper has for them. The sensitivity point for knowing what needs to be pushed is always the pedagogue's own sweating, weak, and despairing life. The flexibility of the dramatic image gives more room for this sensitivity to keep operating in calling forth the most crucial struggles in the seminar so that it has a profound effect on participants' lives as they dialogue with the paper. The image allows the pedagogue to stay committed to occasioning that profundity until it takes place. That is the key point however old, fundamental, or simple it may be.

71. Most pedagogues fall away from greatness by backing away from

asking third-level questions, backing away from demanding more from the participants, or backing away from holding a participant's inadequate picture up against a more comprehensive one. It is in the third-level questions that life is put into a sweat, that life is put into a struggle, that life is put into a crisis that allows the individual to see his destiny more clearly and decide about it more often. Third-level questions also put the pedagogue into sweat and crisis. They remind him of his own sweat. Unless he is willing to go into a seminar and sweat the spirit sweat with every participant, then he is not going to bring off a good seminar. He has to expect and be open to a religious experience himself in order to allow the other to be open to it. That is how he gives permission for everyone to experience a great, life-altering event.

72. That is why a period of brooding before going into a seminar is utterly critical. A pedagogue needs thirty minutes before going into the seminar to brood on what is happening today in history, what is happening to him in relation to the seminar paper, what is happening to the participants at that moment, and what is going to happen to them in the upcoming paper. He needs to brood in order to anticipate as much as possible the spirit war the seminar will spark: both inside him and inside each participant. Through brooding, he can make a decision to relate to that war creatively. If depth spirit brooding does not take place, then all of the pedagogue's careful and flexible preparation may go for naught. It is having the courage to stand as the one who calls forth new life that makes all of this preparation, all of these tools, and all of these tactics, worthwhile.



V. Lecture Building



## LECTURE BUILDING

1. The methods described here give form to the way life is. Whether lecturing, workshopping, or charting, one is attempting to articulate the way life goes on. How does life go on in the spirit deeps? Once one grapples with the way life goes on in the spirit deeps, one can understand the meaning of participation in the discipline of planning the future. How does life go on in the learning dimension? How does actual communication from one to another take place? When one understands the dynamics of communication, one knows how to build a lecture.
2. Lecture presentation begins with the process of BUILDING a lecture, PULLING TOGETHER what one has to say, and then ORGANIZING it into a dramatic happening. Lecture giving entails the method of presenting the material. LECTURE PRESENTATION will be dealt with in the next section.
3. Imaginal Education is always drama; drama doesn't necessarily mean being rowdy. Rather it has to do with human details, the spiritual depth in the actual experiences of people's lives. In order to build a lecture, one has to begin by getting all the details out. Gathering details is the task of imaginal education.
4. The process of building a lecture and the process of presenting a lecture are very related polarities. It might be said that they are one thing, because it is the demand to give a lecture that feeds back

into the process of building one, and vice versa. But it is a different dynamic to look at the problem of preparing the construct for what needs to be put on in the lecture, from that of playing out the drama.

5. There are three critical stages in building a lecture, whether it is a brand new one or the reconstruction or reintensification of an old one. The FIRST STEP is that of recalling your own experiences and other illustrations of the life dynamics being brooded over. The concern is to get out all you know. It is existential knowing - a memory of the deeps of life, how those deeps of life are experienced, and how they can be communicated by pulling them through your own life.

6. When doing this kind of recall in preparing for a lecture, you want to brainstorm as many experiences and examples as possible. You do not really care, at this point, what type they are. They may be episodic snatches out of your life or perhaps the structure of the whole lecture. They may be stories, sequences of events, brief encounters, persons you have met, or anything you can remember. It is helpful to add such things as stories, movies, plays, historical figures, quotations, or lines of poetry, as they come to mind.

7. One helpful gimmick for pushing recall is to lay out big pieces of paper with lots of boxes, or to take one sheet of paper and inscribe an 8 X 8 on it --eight vertical columns and eight horizontal columns -- which makes 64 boxes. The very emptiness of the boxes is a psychologically motivating force to fill them all up with data for the

lecture: everything you have ever known about "Creative Management", "Problem-Solving", "The Old Home Town" or "The Arms Race". The ordering is not important; trying to get order at this moment may well destroy the process of recall. The brainstorm process is not rational, and memories do not come out usually in any rational fashion. The important thing is to keep the process flowing until there seems to be nothing left, and then push a little more. The emptiness of the boxes will generally do that pushing.

8. General insights also need to be listed. For example, in a lecture on "The Arms Race", "responsibility includes taking the consequences" is a general insight about humanness that takes on new meaning in light of our lucidity about the dramatic planetary aftermath of a nuclear war. There are probably numerous insights we are able to say to ourselves in prose which will condition lecture transitions and probably the illustrations we use. All these insights can be put in those boxes as raw data for creating the lecture.

9. The SECOND STEP is creating rational order out of all the data. If you are building a new lecture you want to take that raw experience and begin to pull it into some form, seeking for consistency so that it will make sense. The 4 X 4 X 4 chart is an excellent way to put rationally consistent form on the data. (See below, the model of a blank 4X4X4 and the filled-in 4X4X4 on.....)

To create such a chart look through all the data and come up with the four main points of the lecture. Check back through the data to make sure these are indeed the four points. For example, if the lecture is

on "Fishing", the four points might be: 1. Preparation for Fishing; 2. The Fishing Process; 3. Some great Catches; and 4. The Reflective Dimension of Fishing.

10. The next step in 4X4 creation is to look through the data and put four main points under each of the key points. If there is not enough data in the original brainstorm, it is often easy to make up the remainder of the points there and then. You now have a 4X4: 16 points. The next step is similar: put four points under each of the sixteen. You now have 64 points: a 4 X 4 X 4. Now you might check back through each of the second-level boxes --the "16 level" --and arrange each set of four points in some consistent order: the artform pattern of objective, reflective, interpretive, and decisional is a good one to follow. The use of a pencil and eraser will be preferable. It generally takes a lot of erasing, switching, changing words. It also helps if the categories in the chart are tautly phrased in two or three words each.

11. You do not really have the rational order of the lecture, however, unless you are able to take the four main points of the lecture and make a sentence out of it. For example, a lecture on "Human Authenticity" might have its four main points as follows: 1. Lucid; 2. Sensitive; 3. Exposed; 4. Disciplined. The summary rational sentence might read as follows, "Human Authenticity may be described as Freedom: the freedom to be lucid about the way life is, the freedom to be sensitive to life in all of its ramifications, the freedom to be exposed and put oneself out in the the participation of life, and the

freedom to be a disciplined person in the midst of that life." Your sentences have to make sense to you before you can go on to flesh them out with any kind of grounding.

12. The third step is to carefully choose key illustrations, and spin them out in order to make them speak. This means taking the incident of the illustration, and writing down everything about it you can remember -- details about the people involved, their reactions, your emotions, the context -- everything you can recall. Then you chop away at that information, deciding on the crux for the point needing to be made in the lecture. Neither an unclear illustration nor one burdened with unimportant detail is helpful in empowering your lecture.

Therefore, you select the key information that "crux" depends upon, and spin it all out so the illustration will have the greatest impact.

13. With illustrations, the pedagogue needs flexibility to choose whatever enhances the dramatic movement and addresses the particular group. When you are first lecturing, the concern is not which illustration to use, but how to get enough illustrations to fill up fifty minutes. With more experience behind you, that is not your problem; but, rather, how to choose the needed out of an ever expanding repertoire. You finally come to the point where you say: "I have to give this lecture without my favorite illustration." You have to choose what you really need for the occasion, at the same time, honoring the imaginal wisdom concerning powerful illustrations.

14. All illustrations must be pulled through one's own life. Stealing illustrations from your colleagues is allowed and recommended in imaginal education. When someone tells a story, it is yours to use. That is part of being a corporate teaching staff. However, people can spot a phony thief a mile away. A "non-phony" thief is one who has pulled the illustration through his own experience: it has become a part of himself. There are, however, certain kinds of illustrations you cannot steal. If you are four feet tall, an illustration about your great height comes off as phony, unless you make some radical changes in it. Someone illustrating his war experiences when he is a fifteen year old boy will not likely come off. Yet, if you can pull it off, then pull it off! You do not need to have been in the army to tell about war experiences you have actually had in your own life. Stealing is fantastic, but it has to be pulled through your own existence. Those listening could not possibly guess it is a lie because it so obviously applies to the human being they see standing before them. It is that kind of authenticity you are after, not some kind of phony honesty. After all, everything one has learned in their life is, in one form or another, stolen.

15. With illustrations, it is quality that is needed rather than quantity. Sometimes, you can pull a whole section of the lecture through one carefully orchestrated illustration. In another situation, you may be after a whole battery of illustrations to lay down a barrage of images. For example the lecturer describing the experience of "being overwhelmed" might want to overwhelm the class with a battery of images. The class thinks it is getting a hundred illustrations, but

it is really getting only one: the world is concretely coming at it from every angle.

16. Classical stories out of history and literature and corporate stories of your situation or organization add power to particular lectures. These are great sources to use in backing up your own personal examples, for they can root people in their heritage and create new images for their future, as well as illustrating the point in contemporary life. For instance, if you have just illustrated from your own life a reality like "never ending mundanity" through which any new breakthroughs must emerge, you may chose to give it power by referring to the story of Sisyphus rolling the same rock up the same hill, over and over again; or a television program like Hill Street Blues that always begins with the same roll call or corporate staff meeting regardless of what the day ahead may hold. This blend of classical, personal and contemporary illustrations enables communities and individuals to recover, and look afresh at, their own situation.

17. Now what do you need to take with you into the classroom? Some people take only their 4X4; since the 4x4 is more of a paint palette than a dramatic form, it may not be helpful to lecture off the 4x4 unless you have a good idea of the dramatic order of presentation. Going through the points of the 4x4 one after the other is a wooden approach and may bore the group. Other people prefer taking a a manuscript. Manuscripts are helpful to nervousness, as long as it is understood that the same manuscript can never be delivered twice: it is more a flexible series of routines built each time into a new

lecture. Most people, I find, do not need to work from manuscript pieces but go into the classroom with a sheet of paper with a freshly established list of what they want to do in that particular time. Some go into the room with nothing but their memory. They are lecturers who memorize the illustrations and patterns they want to use, brood through the order and what is necessary for the particular group, and then throw their notes away. They give the lecture on the run, in the back of the classroom, all kinds of weird things, because they are so totally freed from those notes most of us find necessary to have. A pedagogue, whatever way he eventually determines is most helpful to him, is dramatically and flexibly dealing with the lives of the particular group he is working with.

## II. PREPARATION

Now we want to move from the paint palette to the lecture itself. Our task is how to take all the preparatory work and actually turn it into the lecture to be given to a particular group, for a particular reason, on a particular occasion in history.

19. Every lecture is a fresh painting. The collection of materials organized in relation to the 4x4x4 is like paint out of which to create afresh with every situation. In order to have the lecture be a particular happening for a particular group of people, there are several things that must be thought through before entering the classroom in addition to the building of the 4x4x4. One is emphasis. The 4x4x4 does not tell you what your emphasis is; one point on the fourth level may take fifteen minutes to get across while a whole row takes only three minutes. Sometimes Sections I, II and IV of a lecture need only a sweep of the hand, while Section III may take forty-five minutes. It is not helpful, when giving a lecture to educators on the



crises in the Twentieth Century education structures. One needs to decide, first, where the downbeat of the lecture is, or which dimension of the education structures needs time spent on it. Out of that decision, then the illustrating and "fleshing out" can be done.

20. The time plan needs to be thought through. Sometimes you have to give a lecture in only thirty minutes because you decided you had to spend the first thirty minutes mopping up other problems or getting ready to give the lecture. Then again, maybe you decide to go ahead and take an hour and fifteen minutes for a particular purpose. Generally speaking, however, there is a limit of fifty minutes or so on the time; and one must always respect that limit with great seriousness. Castro apparently could hold people spellbound for three hours, but I wonder if it was necessary. The happening should not be more than the "seat" can take.

21. A third thing to be thought through is the dramatic movement. Those who have the most trouble with time are those who think giving a

lecture is taking this whole paint tray and plastering it on everybody's life, tube by tube, until they run out of paint. If there is any illustration they know or anything they have noticed left out of previous lectures, they get it in. This may give the group a lot of paint, but it does not create a drama or a painting. The task of building what goes on in the classroom is the task of taking this complex paint tray and painting -- for that particular class at that particular moment in history. So the crucial question is, "What do you want to have happen to this group of people today? What do they need?" They do not need everything on your paint rack. Your job is to be a happening -- a particular happening with a particular group of people on a particular afternoon. Therefore, to decide the intensification and ordering of what has to be done; to decide how to get on and off stage is to deal with the dramatic movement of the lecture as carefully and creatively as the 4x4x4.

22. The fourth thing is the selection of your particular illustration in relationship to the particular group and yourself. One may use an entirely different set of illustrations. When courses are held in exurban areas, inner city areas, or suburban areas, with youth, elders, and adults, your illustrations need to vary. One has to know what is going to be particularly helpful in each situation. Every situation of presentation is unique and requires careful consideration of all its aspects.

23. To summarize all this, the 4x4x4 is the place where commonness and consistency of construct can be maintained. As a methodology, a 4x4x4

is very crucial. However, the actual material used needs to be flexible in relationship to the pedagogue and flexible in relationship to the audience and occasion. The 4x4x4 is a methodology that is always being worked on and acts as a paint palette out of which any particular lecture or body of material may be communicated.