

THE VOCATIONAL DIALOGUE JOURNAL

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THE VOCATIONAL DIALOGUE

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Context: We welcome you to the 4th North American Continental Youth Symposium. A bit later we will say some word of orientation to the Symposium. But first let us just talk together and begin to get acquainted.

1. Let's go around the room and introduce ourselves. Give your name, where you're from and ---

- *a news event that's caught your attention in the last year.
- *a movie title that for you symbolizes the times we live in.
- *an invention that has had an impact on you/society.
- *a style you think will effect the future.
- *a book you feel is important to these times.
- *the piece of music you think will last more than 5 years.

(NOTE: Change the question for about every 10 people --- leader take notes on group's responses to these questions.)

2. As you listened to all of this, did you hear anything that surprised you? (you didn't know about before?)/ What did you hear that was exciting? / What was disturbing or upsetting?

3. Read the list back to the group. What trends (or directions toward the future) do you see or hear? / Where are these things leading us?

- *What are the trends in technology?
- *What are the trends in education?
- *What are the trends in style?
- *What are the trends in the political arena?

} NOTE: Use as needed to spark ideas.

4. Which of these trends we've been talking about are having the biggest impact on today's youth? / What is the impact you see?
5. Which of these trends presents the greatest challenge to you personally? / What's the challenge you experience?

Conclusion: This is a great start to what promises to be a great Symposium. We will continue this conversation in many forms during our time together. Now I'm going to ask _____ to briefly orient us to the Symposium.

EXERCISE ANTICIPATION	EXERCISE FLOW			EXERCISE INPLICATIONS
	1	2	3	
Spin on "Vicatedness"	Vicated Person Conversation	Reader's Theatre Drama & Reflection	Solitary Journey Dyn. Grounding	Writing the Vocational Memos

A. Exercise Anticipation: Have someone read the context at the top of the dialogue exercise sheet. Spin several images of being a vicated person (e.g. they are ones who are concerned with history/society, not themselves--they are people whose lives are purpose-full--they've decided to get something creative and beneficial done on behalf of civilization). Tell one story about a vicated person (e.g. Terry Fox--long distance runner from Canada who had cancer).

B. Conversation: Now everyone write down the names of at least 3 people who you would say were profoundly, or authentically (genuinely) vicated. Write these in the space provided after question # 1.

2. In question #2 on your sheets, write down some of the qualities or characteristics about these people that make you think of them as vicated. Share some of their responses to question #2.

C. Context: One such person was Annie Sullivan, who, as you know, was Helen Keller's teacher. Now we're going to have a little treat--a reader's theatre presentation. This is a section from the play The Miracle Worker, about Helen and Annie's relationship as student and teacher. Listen and watch Annie's struggle with the issue of vocation.

1. Pass out typed copies of the reading to the group.
2. Context: this section is in 2 parts. The first is Annie's convincing the family she must have time with Helen alone, away from the family. The second is after two weeks away with Helen.
3. Now call for the presentation.
4. After the presentation: quickly jot down your responses to the first 3 questions--have several share (try to get a bit of corporate spinning and intrigue going here). Now we're going to just look at Annie for a moment--quickly jot down your responses to the rest of the questions.

*get a number of responses on the description of Annie's struggle.

*get them spinning on the other questions at random, making sure that comments are made on each question.

D. Introduce the Solitary Brooding Chart: At the bottom of the page is a little chart that helps you look at and analyze your own journey the same way we've been looking at Annie. We don't have much time for this, but let's do take a few minutes to fool around with this and just see what happens. (NOTE: you will NOT be asked to share any of this with the group--its for your eyes only, so be honest with yourself. (give them 5 - 7 minutes for this)

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("The Vocationed Life" Continued. . .)

E. Turn to the next page and write a short memo to yourself regarding what was revealed about your journey and vocation in this exercise.

1. have anyone who wants to read their memo to the group (NO FORCING OR PUSHING HERE).
2. Think back on the whole exercise--what did we do?
3. Which part of the exercise was most helpful to you?
4. How might you use an exercise like this in the future?

Throughout time people have been concerned with the issue of vocation --- or, "What is the one thing my life is about?" or, "What is my life's work?" People have understood the issue of vocation as different from the issue of one's occupation or job. Historically, vocation has been related to the decision to live a life of service.

1. Write the names of 3 people you would call "vocationed people".
2. Make a list of the things about them(characteristics) that made them"vocationed".

3. Read "THE MIRACLE WORKER" selection and answer these questions:

- *What line most impacted you?
- *What surprised you?
- *What questions do you want to ask?
- *What words would you use to describe Anne's struggle?
- *What was she struggling over in relation to her situation?
- *What was she struggling about in relation to her life's purpose?
- *How do you think she was tempted to run away?
- *How would you talk about her decision as a "big leap"?
- *How did this decision "make a difference"?

4. Now look at your own journey using this chart.

Name a recent situation of deep struggle for you.	describe the struggle		describe the decision		How are you different because of all this?
	What issues did this raise over your present situation?	What quest'ns did this raise about your future?	How were you tempted to run away from the struggle?	What decisional leap of affirmation did you make?	

In the midst of my life's journey and the struggle with my vocation or life's purpose

THE MIRACLE WORKER

by William Gibson

THE MIRACLE WORKER is the drama of a girl and a child who together created one of the great stories of the world.

The child was Helen Keller. When at nineteen months she lost sight and hearing, and with them all the resources of language, she was doomed to live as an animal. Worse: shackled in spirit and mind, she was a wild thing of rages and despair.

The girl was Annie Sullivan. Herself blind in childhood, she grew up in a state almshouse with derelicts and outcasts, and was illiterate until her teens. When she went to teach Helen she was twenty-one, and her task was staggering: to put a deaf, mute, and blind child in touch with all that human beings have known and written.

THE MIRACLE WORKER tells how this girl and this child struggled against and with each other, to a break-through.

Annie: Mrs. Keller, Helen's worst handicap isn't blindness or deafness. It's your love. And pity. I'd burn them both out of the dictionary if it was up to me. (Annie pauses) All of you are so sorry for her you've kept her from becoming a human being.

Kate: I don't know what you--

Annie: I think what makes a human being is choosing, Mrs. Keller. Between the easy things and the hard things. You've always given Helen the easy thing, she doesn't know what choice is. It's useless for me to try to teach her language or anything else here. I might as well--

Kate: Miss Annie, before you came we spoke of putting her in an asylum.

Annie: What kind of asylum?

Kate: For the mentally handicapped. I visited one. There were rats, even in the-- (she shakes her head) What else are we to do if you give up? None of us can help her--

Annie: (beligerently) Give up? Who told you I was thinking of giving up? It never entered my head!

Kate: You said it was hopeless--

Annie: Here. Give up, why I just now saw what has to be done. To begin!

Kate: What?

Annie: She has to depend on me. For everything. Food, clothing, fresh air-- yes, the air she breathes, the one who lets her have it has to be her teacher. Not someone who loves her, you have so many feelings they fall over themselves like feet!

Kate: But how can she--

Annie: It's simple enough, I'll live with her somewhere else. Till she learns

to depend on and listen to me

Kate: For how long?

Annie: As long as it takes. (pause) I don't want her for forever. I thought the gardenhouse in back would do. Change the furniture, take Helen there after a long ride so she won't recognize it, and you can see her every day. If she doesn't know. Well?

Kate: (slowly) I'll have to discuss it with my husband. Captain Keller had a different proposal, I don't know whether he--

Annie: (impatiently) Mrs. Keller. I grew up up in such an asylum. Rats, why, my brother Jimmie and I used to play with the rats! You're as innocent as a lamb to me, and Captain Keller too. Maybe he'd like to hear what it will be for Helen to live with street walkers and people queer in the head, with fits, or D.T.'s, and the babies born with no family, the first year we had 80, 70 died, and the room we played in was the dead house, where they kept the bodies till they could dig the--

Kate: (stricken) Oh, my dear--

Annie: --graves. No it made me strong. But Captain Keller wouldn't want to send Helen there. She's strong enough.

Kate: (a pause, simply) Is that who tried to burn it out of you? They didn't.

Annie: What?

Kate: Love. Or you wouldn't say.

Annie: (dryly) I didn't come here for love. I came for mon y! We'll talk to Captain Keller.

(The scene now changes to a conversation with Captain Keller.)

Keller: Take her away from us, Miss Sullivan? Do you know what it's like to take care of a child, single-handed, day and night?

Annie: I can use both hands, Captain Keller. You wouldn't prefer an asylum.

Kate: (forcefully) After all, she did fold her napkin, Captain. It's more than you did.

Keller: All right, Kate. I consent to the garden-house. We'll give them two weeks. Be a miracle if she lasts that long.

Kate: Two weeks! Miss Annie, can you accomplish anything at all in two weeks?

Keller: Anything or not, two weeks, then the child comes back. Two weeks. Yes or no, Miss Sullivan?

Annie: Fourteen days. Maybe it's enough. For only one miracle. Yes.

(The following scene occurs at the end of the two week period.)

Keller: I'll send the servant over to help you pack, the crack of dawn tomorrow.

Mrs. Keller is so excited at having Helen home, you might think it was a new baby in the house--(looking at Annie thoughtfully) You look very tired. You must be glad too.

Annie: No, I need more time.

Keller: Miss Sullivan.

Annie: Another week.

Keller: No. See how homesick she is. And we miss her too much. What would another week accomplish?

Annie: I can't promise anything, but--

Keller: An agreement is an agreement. You've done so much better than I thought was possible, her manners are so much improved I--

Annie: She has to learn that everything has its name! That words can be her eyes, to everything in the world outside her, what is she without words? With them she can think, have ideas, speak, be reached, there's not a thought or fact in the world at can't be hers. You publish a newspaper, do I have to tell you what words are? And she has them already--

Keller: Miss Sullivan.

Annie: --eighteen nouns and three verbs, they're in her fingers now, I need only time to push one of them into her mind! One, and everything will follow. Give me time alone with her to--

Keller: Look. (He points to Helen, and Annie turns to look. Helen is playing with the dog making letters with her fingers, showing them to the dog.) What is she spelling?

Annie: (toneless) Doll.

Keller: Teaching a dog to spell. (pause) The dog doesn't know what she means and she doesn't know what you mean. If God had meant Helen to have eyes, He would have given her them. (pause) I'll send the servant to pack in the morning.

(He leaves)

Annie: (to herself) I didn't do it. Didn't, and can't. I don't know how, Helen. Not a soul in the world knows how.

VOCATIONAL DIALOGUE #2

"The Vocational Journey Style" (guide's procedures)

Exercise Anticipation A.	EXERCISE FLOW			Exercise Implications E.
	B. 1	C. 2	D. 3	
The 20th Century Artform	Movie Review and Reflections	Jack Crab: The Indians and the Whites	Living in Two Camps	Style of "Crossing the River"

- A. Exercise Anticipation: Have one person read the contextual statements at the top of the page. Short Spin: One of the most important things in this whole business of the vocationed life is finding ways to keep yourself awake to the depths of the journey of care. In this exercise we are going to experiment with a vocational conversation on the movie we saw last night.
- B. Movie Review and Reflections: Lead the group in the reflective questions on "Little Big Man." This needs to move quickly, but your intent is to get the group back inside of their experience of the movie last night. Get out about 5 answers to the last question.
- C. Jack Crab: The Indians and the Whites: Jack Crab lived in two worlds - or maybe better traveling back and forth between two worlds. Let's use this chart as a tool to analyze his experience. Work through each level of the chart giving people a minute to write down their own responses to each category and then a minute to share their responses with each other.
*on the question at the bottom of the page push to get as much of a corporate spin going as possible.
- D. "Living in Two Camps." Now turn to the second page and let's spend a few minutes looking at our own journeys.
*have everyone individually think of 3 experiences of living in two camps (example if needed: the world of the R.H. and school)
*now share as many different kinds of examples as you can get out
*have each person choose one from their list and name the "2 camps" by I. and II. at the top of the chart.
*now work solitarily on the rest of the side categories. Be prepared to explain any of the questions if it becomes obvious they aren't clear.
(NOTE: your reflections here are for your eyes only so be honest with yourself)
- E. Exercise Implications:
*Now write a few sentences in response to the last question. These should almost sound like Jack Crab talking with the newspaper man---
"I knew the Indians for what they was, and I knew the townspeople for what they was....."

"The Vocational Journey Style"
(guides procedures cont.)

*Reflect on whole exercise:

--What was most helpful to you?

--What title would you give the exercise?

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VOCATIONAL JOURNEY STYLE

Kansas City, MO

To be human is to be conscious, or to be aware. In the 20th century we experience countless calls to consciousness - calls to stay awake to live. Movies have a strange power in calling one to awareness of one's life experience. Movies have the power to take one on a deep journey into consciousness.

I. "Little Big Man" reflections

*scenes you remember?

inside

outside

*key lines of dialogue?

*How many characters can you recall?

*Who did you like?/dislike?

*feelings you had during the movie?

*in a sentence, what was the movie about?

II. "Living in Two Camps." In the movie Jack Crab kept traveling back and forth across the river to live with the Indians and then the white people. Look at the difference between these two worlds using the chart below.

	Life With The Indians	Life with the Whites
Things you remember		
The positive points (benefits)		
The negative points (difficulties)		
The effect on Jack		

Why do you think, from time to time, he would cross the river and change camps?

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VOCATIONAL JOURNEY STYLE (continued)

*List 3 experiences you've had of "living in two camps" (or in two worlds)

Pick one of the experiences from above and name the "2 camps"		
NAMES	I.	II.
Things that are different		
Things that are similar		
Things that are helpful		
Things that are difficult		
Your style in each		
How each changes you		
How you change each		
When do you "cross the river"		

*Write a short reflection on "crossing the river" or "the style of living with a foot in both camps".

"THE JOURNEY TURNING POINTS"
(Guide Procedures)

EXERCISE ANTICIPATE	EXERCISE FLOW			EXERCISE IMPLICATION
	A	B	C	
LIFE'S FORMING EVENTS	"TURNING POINT" LOCATION	TURNING POINT ANALYSIS	CREATING THE STORY	WRITE/ REFLECT

A. EXERCISE ANTICIPATION

Have someone read the statements at the top of the page. Do a short spin on the 'crossroads' image. Every human has certain points on their journey when they come to a crossroad situation and a decision must be made to take one road and not another. The decisions are usually irreversible and absolutely formative of one's being.

B. TURNING POINTS LOCATION

Sometimes these crossroad experiences raise for us questions of identity, sometimes vocation and sometimes style. (Give very brief examples for each) Using these categories describe 3 events or clustering of events for each that describe the major periods or episodes of your struggle to date. (Give about 5 minutes for this)

C. TURNING POINT ANALYSIS

Select one that especially interests you or that you sense was a particularly significant turning point. Beginning with box #1-6 analyze this turning point. (Note: you must be prepared to explain the categories and give an example of how to respond to it.)

D. CREATING THE STORY

Lead the group through steps 1-4 on the second page taking one step at a time. You will need to be prepared to explain each step another way and be able to give an example of what to do. Make sure that they don't lose sight of the turning point situation from their own life that they are seeking to have portrayed in their story. This is most important in step 1 and 4.

E. WRITE THE STORY

Have the group take a few minutes to actually write the story they've been creating. This is to be like a classic (even though it might take place in the future). "Once upon a time in a far away land. . . ." The story should have three parts or movements. Give them about 10 minutes then ask for volunteers who would like to share their story.

- * What do you remember from the stories?
- * What themes were being portrayed?
- * How was this helpful?
- * What new did you see about your own vocational journey?

"THE JOURNEY TURNING POINTS"

Kansas City, MO

One's journey through life is filled with many events and happenings that give form to the direction of the journey. Sometimes a series of events come together and form a whole episode or period of our life. These events and even more important the decisions we make in the midst of these events gives direction to the journey.

WHO Am I?

- 1.
- 2.
- 3.

Question of identity

Locate the
key turning
points of your
life using
these questions

WHAT DO I?

- 1.
- 2.
- 3.

Question of
vocation

How Be I?

- 1.
- 2.
- 3.

Question of style

Choose one of these periods or "turning points"

What was the external situation of the event?	What was the interior dialogue set loose?	What questions were you raising?
What decisions were you struggling with?	What other directions could you have gone with your life?	How did you symbolize the decision to be "vocated"?

1. Make up a character to portray your quest and struggle. (described on other side) Write down their name. Describe their characteristics.
2. What is the setting for the story? Period of history? What events are happening?
3. What other people or objects are in dialogue with the main character on the journey?
4. Reread your responses to the chart on the bottom of the first page. Now decide three dramatic parts or sections for your story which will portray the vocational issue, directly or indirectly.
5. Now using the above brooding, write a story about this event.

What was the external situation of the event?	What was the internal situation of the event?	What was the external situation of the event?
What decisions were you struggling with?	What other decisions would you have made with your life?	What other decisions would you have made with your life?

