

WEEKEND SEMINARS

in

Cultural and Religious Studies

THE ECUMENICAL INSTITUTE

Chicago

MANUAL OF OPERATIONS FOR RSI COURSE

Religious Studies I: The Twentieth Century Theological Revolution

Significance in the Human Adventure

We have seen the highest circle of spiraling powers. We have named this circle God. We might have given it any other name we wished: Abyss, Mystery, Absolute Darkness, Absolute Light, Matter, Spirit, Ultimate Hope, Ultimate Despair, Silence. But we have named it God because only this name for primordial reasons, can stir our hearts profoundly. And this deeply felt emotion is indispensable if we are to touch, body with body the dread essence beyond logic. Kazantzakis

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## PURPOSE AND PROCEDURE

RS-I is one of fourteen core courses in the curriculum of the School of Religious and Cultural Studies of the Ecumenical Institute. This is a five unit course in which the problem and possibility of living as a full human being will be examined. Such questions as: What is life all about? How can I understand myself in this world? How can I genuinely and humanly participate in the activities of life? How can I be and act so that history itself is affected? will be the underlying queries determining the development. The ultimate aim will be understanding the meaning of the Christian Gospel for our lives in the twentieth century. This course is introductory to the full Theological Curriculum and is also prerequisite to the eight courses of the Culture Curriculum.

The course will involve independent study, seminars and lectures in four units a lecture will be given for the whole group upon the subject to be dealt with in that unit. Each member of the seminar will read the assigned article for the particular seminar and will fill in a chart form. The intention in the seminar will be to come to grips with the articles read by engaging in the kind of open discussion which enables each one to do his own thinking in the area under consideration

The supplementary readings listed under each unit are not a part of the assignments but are provided for those who will have some extra time for reading upon returning home. All of the readings, one theological and one from contemporary literature, are pertinent to the seminar subjects. It is recommended that the works be read in the order in which they are listed.

There are also included in the supplementary readings for each unit those books which deal generally with the topic to be discussed in the seminar: one is theological: one is philosophical and one is a literary work.

It is expected that everyone who registers for the course will participate without absences, read the assigned work, prepare the chart form and involve themselves completely in every area of that course.

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first session

EXISTENCE IN DEPTH

God

Orientation - The Program of the School of Religious Studies

LECTURE I - THE LIMITS OF LIFE OR THE FINALITY OF GOD

Seminar One - What am I finally up against in life?

Assignment for the seminar:

Bultmann, Rudolf: The Crisis of Faith (RS)

Supplementary Reading:

Articles from RS

Niebuhr, H.H.: The Nature and Existence of God (RS)

Orgel, Irene: Jonah

Books:

Tillich, Paul: The Courage to Be, New Haven: Yale University Press (Paperbound Y-11, 1959)

Wilson, Colin: The Outsider, Boston: Houghton Mifflin Co., 1959

Camus, Albert: The Plague, New York: Alfred A. Knopf, 1948

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second session

EXISTENCE IN AUTHENTICITY

Christ-Event

LECTURE II - THE POSSIBILITIES FOR LIFE OR THE CHRIST-EVENT

Seminar Two - Is there any word of possibility for life?

Assignment for the seminar:

Tillich, Paul: You Are Accepted (RS)

Supplementary reading:

Articles from RS

Knox, John: The Event and the Story (RS)

Sartre, Jean-Paul: The Wall

Books:

Bultmann, Rudolf: Jesus Christ and Mythology, New York: Scribner Paperbound (SH 74)

May, Rollo: Existence, New York: Basic Books, 1958

Serling, Rod: Requiem for a Heavyweight, New York Bantam Book (J 2373), 1962

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third session

EXISTENCE IN FREEDOM

Holy Spirit

LECTURE III - THE AMBIGUITY OF LIFE OR DECISIVENESS THROUGH CHRIST

Seminar Three - How can I make decisions about what to do?

Assignment for the seminar:

Bonhoeffer, Dietrich: Freedom (RS)

Supplementary reading:

Barth, Karl: The Gift of Freedom

Camus, Albert: The Guest

Books:

Barth, Karl: The Humanity of God, Richmond:

John Knox Press, 1962

DeBeauvoir, Simone: The Ethics of Ambiguity, New York

Philosophical Library, 1948

Hansberry, Lorraine: A Raisin in the Sun, New York:

Random House, 1948

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fourth session

REQUIEM FOR A HEAVYWEIGHT

Motion Picture Play

The movie will be shown and then followed by a seminar where conversations will be held as to how one is addressed in the categories of the Christian understanding by a life situation drama.

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fifth session

EXISTENCE IN COMMUNITY

Church

LECTURE IV - THE REVOLUTIONARY CADRE OR THE CREATION OF HISTORY

Seminar Five - How can I contribute significantly to history:

Assignment for the seminar:

Niebuhr, H.R.: The Church as Social Pioneer (RS)

Supplementary reading:

Articles from RS

Bonhoeffer, Dietrich: Christ, the Church and the World

Sartre, Jean-Paul: The Philosophy of Revolution

Books:

Bonhoeffer, Dietrich: The Communion of the Saints, New York:

Harper and Row, 1963

Sykes, Gerald: The Hidden Remnant, New York: Harper & Row, 1963

Anouilh, Jean: Becket, New York: Signet Book (P 2453)

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### Structure of RS-1 Course

1	2	3	4	5
Father	Son	Holy Spirit	Art	People of God
God	Christ	Freedom	Movie	Church

#### Saturday

#### Sunday

	6:00	Arise	6:30	Worship:	Intro:	Cultic Act, Unprepared	3 Acts	Confession	Praise	Dedication	Scripture:	O.T. Amos 5:18-24	N.T. Romans 1:18-24a
			7:00	Meal: Intro:	Cultural Symbols	Salutation: Christ Is Risen	Conv.: Church						
			8:30	Lecture: Christ									
			9:30	Study Intro									
			10:15	Study									
			10:15	Seminar: Tillich									
			12:00	Break - Informal Discussion									
			12:30	Meal: Intro: Contingency	Salutation: The Word	Conv.: Priesthood							
			2:00	Lecture: Freedom									
			3:00	Study Intro									
			3:45	Study									
			3:45	Seminar: Bonhoeffer									
			5:30	Break - Informal Discussion									
			6:00	Meal: Intro: Secondary Symbol	Salutation: Grace and Peace	Conv.: Guernica							
			7:30	Movie									
			8:30	Lecture: God									
			9:30	Study Intro									
			9:45	Study									
			9:45	Seminar: Bulthmann									
			10:55	Worship: Drama									
			11:00	Dismissal									

#### Friday

			7:00	Meal: Intro: self-conscious	Salutation: Grace & Peace	Conv.: Names & Identification							
			8:30	Lecture: God									
			9:30	Study Intro									
			9:45	Study									
			9:45	Seminar: Bulthmann									
			10:55	Worship: Drama									
			11:00	Dismissal									

Staff meeting will be called by the First Teacher usually at the conclusion of each study assignment and end of each day

The following outlines are presented as a structure around which the lectures of RS-I are built. They are given to indicate the major concerns with which the lectures must deal but must be used as a series of painter's palates--from which you build the pictures, and not the picture itself. They deal with the body of the various lectures without indication about the kinds of introductions which are necessary prior to the use of the art form at the beginning of each discourse, or conclusions which lay the particular demand of the session upon the hearers.

## LECTURE ART FORMS

### Question of God Lecture

Read: D.H. Lawrence, "A Fine Wind....."

II Corinthians 6:3-10

### Christ Lecture

Read: D.H. Lawrence, "The New Heaven and the New Earth"

Matthew 14:22-32

### Freedom Lecture

Read: D.H. Lawrence, "Transmitters of Life"  
"Searching for Love"

Galatians 3:1-5; 4:8-11; 5:1, 13a

### Church Lecture

Read: D.H. Lawrence, "How Beastly the Bourgeois"

I Corinthians 11:16-33

## STRUCTURES OF LECTURES

### THE QUESTION OF GOD

#### Lecture I

- I. Confrontation of Non-Being
  1. External Situation: The death of civilization
  2. Internal Crisis: The passingness of all things
  3. Human Escape: Hiding
  4. Existential Question: Who Am I?
  
- II. Confrontation of Being
  1. External Situation: Infinite possibilities
  2. Internal Crisis: Overwhelmedness
  3. Human Escape: Floating
  4. Existential Question: What do I?

### THE CHRIST

#### Lecture II

- |   |   |
|---|---|
| <ol style="list-style-type: none"><li>I. <u>The Christ Event Situation</u><ol style="list-style-type: none"><li>1. The Event</li><li>2. The Intrusion</li><li>3. The Defense</li><li>4. The Decision</li></ol></li><br/><li>II. <u>The Christ Event Word</u><ol style="list-style-type: none"><li>1. All is Good</li><li>2. All is Received</li><li>3. All is Approved</li><li>4. All is Possible</li></ol></li></ol> | <ol style="list-style-type: none"><li>III. <u>The Christ Event Dynamics</u><ol style="list-style-type: none"><li>1. The Seizure</li><li>2. The Offense</li><li>3. The Decision</li><li>4. The Death</li></ol></li><br/><li>IV. <u>The Christ Event Story</u><ol style="list-style-type: none"><li>1. "Jesus" - The empirical church</li><li>2. "The Christ"</li><li>3. "Our Lord"</li><li>4. Everyman</li></ol></li></ol> |
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### FAITH

#### Lecture III

- |  |   |
|--|---|
| <ol style="list-style-type: none"><li>I. <u>To Be Lucid</u><ol style="list-style-type: none"><li>1. About the World</li><li>2. About Myself</li><li>3. About Others</li><li>4. About the Word</li></ol></li><br/><li>II. <u>To Be Sensitive</u><ol style="list-style-type: none"><li>1. Universal</li><li>2. Particular</li><li>3. Depth</li><li>4. Detachment</li></ol></li></ol> | <ol style="list-style-type: none"><li>III. <u>To Be Exposed</u><ol style="list-style-type: none"><li>1. Acts</li><li>2. Ambiguity</li><li>3. Critical Intelligence</li><li>4. Consequences</li></ol></li><br/><li>IV. <u>To Be Disciplined</u><ol style="list-style-type: none"><li>1. Indicative</li><li>2. Imperative</li><li>3. Means of Grace</li><li>4. Exposes Yourself</li></ol></li></ol> |
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### THE IMAGE OF THE CHURCH

#### Lecture IV

- |  |   |
|--|---|
| <ol style="list-style-type: none"><li>I. <u>The Sickness of the Church</u><ol style="list-style-type: none"><li>1. Age of Renewal</li><li>2. Past Images</li><li>3. 19th Century Heritage</li><li>4. 20th Century Perversions</li></ol></li><br/><li>II. <u>The New Image of the Church</u><ol style="list-style-type: none"><li>1. Mission</li><li>2. Revolutionary People</li><li>3. Create the Future</li><li>4. On Behalf of All</li></ol></li></ol> | <ol style="list-style-type: none"><li>III. <u>The Qualities of the People of God</u><ol style="list-style-type: none"><li>1. Solitary</li><li>2. Vulnerable</li><li>3. Interior Relations</li><li>4. Total Commitment</li></ol></li><br/><li>IV. <u>The Task of the Church</u><ol style="list-style-type: none"><li>1. Love</li><li>2. Witness</li><li>3. Justice</li><li>4. Presence</li></ol></li></ol> |
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## INTRODUCTION TO STUDY ASSIGNMENTS AND SHORT COURSES

Each seminar contains both direct and indirect teaching. Direct teaching is the work directly centering upon the object of study, while indirect teaching is the myriad secondary concerns which the teacher seeks to deal with, without directly focusing the participants' attention upon them as the major issue of the session. Study assignments, and the comments made about study, prayer, theological and group methodologies are the primary tools of indirect teaching during the seminar (meal introductions, conversation conclusions, worship introductions and witnesses are other examples). Careful structuring of indirect-teaching allows whole courses to be presented in condensation, planting the germ for radical reformulation of the practical patterns of the church, and freeing the participant to enter into the direct teaching of the weekend freed of previous unnecessary blocks.

The following study assignments and short course outlines are presented as the over-riding context for the particular statements made at the beginning of the seminar. They are arranged in order to show the comprehensive coverage of the topic throughout the course, and therefore have included more detail than is necessarily given in actual practice. Each seminar is introduced by the use, consecutively throughout the week-end, of one section of each short course. It is to be remembered that this is introductory to the seminar and indirect teaching, thus communicable in one sentence each.

While there is no set order in the use of the appropriate prayer, study, theology, or group short course, it often works well to combine the study methodology short course with the study assignment. In that case, the teacher would probably open the session following the individual study with the prayer short course, followed by theology and group methodologies. It is often helpful to use the theology short course with the study assignment for the Bultmann seminar.

The charting methodology is explained in depth in the pages included, which are also distributed to the participants at the end of each weekend. The seminar orchestration and seminar planning sheets are included to demonstrate the flow of each seminar session as the teacher starts the class at a surface acquaintance with the whole paper and then winds down into the depths of the core issue for that session. The sample Seminar Planning sheet indicates the various techniques, concerns, and tools which must be planned to accomplish the depth grappling with the paper.

## STUDY ASSIGNMENTS

### BULTMANN

#### Introduction

1. It is time that the Church picked up the task of serious education.
2. The charting method is an attempt to provide a quick way of grasping the address of a document.
3. On this weekend we intend to make full use of our time together to find out what it means to be disciplined men of faith in the 20th Century.

#### Assignment

1. We will study only Section I of this paper.
2. Number the paragraphs down to Section II; you should find 12 paragraphs.
3. Draw a horizontal line 1/3 of the way down on a blank piece of paper turned length-wise and divide into 12 parts, putting the paragraph numbers in the slots.
4. Feel through the paper and divide it into sections where you find breaks in the author's thought and label the sections.
5. Get hold of what the author has to say in each section.
6. Are there any questions about the assignment?

### TILLICH

#### Introduction

1. The task of theologizing is inescapable; every man must do his own thinking.
2. The charting method is crucial to getting an image left on your mind when you finish a paper.
3. The decision to participate with this particular group is to decide to expose your own life.

#### Assignment

1. Chart the whole paper by paragraphs; there are 15 paragraphs.
2. Number the sentences in paragraph 12, and chart the paragraph by sections (groups of sentences).

### BONHOEFFER

#### Introduction

1. Being a theologian in depth is utterly required to be fully human and to priest your neighbor.
2. Charting is more than getting a rational grasp of a paper; it requires pulling it through your own life.
3. At this time in the afternoon to study is to decide to study as a tired person.

#### Assignment

1. Chart the first section of the paper down to Vocation; there are 10 paragraphs.
2. Then go back and chart paragraph 3 by sentences; there are 12 sentences.

### NIEBUHR

#### Introduction

1. In order to initiate our dialogue about what it might mean to embody the new image of the Church as mission we want to study a brief paper.
2. There are no absolute ways of charting a paper; what you are after is a construct that adequately holds the paper for you.
3. To take your experience seriously is to decide that no question or comment anyone makes is insignificant.

#### Assignment

1. Chart the paper by paragraphs.
2. Then chart paragraph 1 by sentences.

## SEMINAR ORCHESTRATION

____ Minutes	____ Minutes	____ Minutes	____ Minutes	____ Minutes
<b>INTRODUCTION</b>	<b>BROAD PICTURE</b>	<b>EXPERIMENTAL DIGGING</b>	<b>DEPTH DRILLING</b>	<b>CONCLUSION</b>
<p>Get on Stage</p> <p>Know exactly what you will say and do.</p> <p><u>Prologomena</u></p> <ul style="list-style-type: none"> <li>- make contact</li> <li>- set stage</li> <li>- get people to hear own voice</li> </ul> <p><u>Tools</u></p> <ul style="list-style-type: none"> <li>- greeting</li> <li>- prayer</li> <li>- art form with question and answer or</li> <li>- brief discussion or no discussion</li> <li>- short courses</li> </ul> <p><u>Course Structure</u></p> <ul style="list-style-type: none"> <li>- purpose of course</li> <li>- assignment for the next time</li> </ul>	<p>1. <u>Get out broad picture</u></p> <p>e.g., chart of course, section, article, etc. either by teacher or seminar.</p> <p>2. <u>Get out other orientation</u></p> <p>information content</p> <p>methodology</p> <p>intent is to get them oriented so they will leave the teacher free to go ahead with the article or chapter</p>	<p>1. <u>Motivate and push group</u></p> <p>release their own sense of creativity while teacher is narrowing down the field.</p> <p>sample - have student go to board, explain and forget or use his data to get rid of it.</p> <p>eg., get rid of paragraph 1,2,3, so teacher can handle 4</p> <p>if someone comes alive, drill in there still saving depth drilling for the teacher.</p> <p>2. Get everything out of the way either by blocking out, handling or incorporating so teacher can focus attention on what he wants.</p>	<p>1. <u>Focus attention</u></p> <p>on what gestalt or image teacher wants planted into depth of students' being. Dig and drill by pushing, pulling, explaining, etc. to the point where the student has to move in his life stance in order to see image.</p> <p>2. <u>Leave the gestalt-image for student</u> which teacher wants them to come out with so they either gets it themselves or is threatened or confused.</p>	<p>1. <u>Sum up</u></p> <p>Put article aside. Here the seminar must come to terms with the teacher</p> <p>2. <u>Relate to context</u></p> <p>e.g. whole document</p> <ul style="list-style-type: none"> <li>- course</li> <li>- their lives</li> <li>- church</li> <li>- problems</li> </ul> <p>3. <u>Benediction</u></p> <p>leave word that demands a depth response of their lives</p> <p>4. <u>Get off stage</u></p> <p>know exactly what you will say and do.</p>
<p><u>Tools:</u> Lecturette, discussion , question &amp; answer, dialogue, chalkboard charts and images, student participation, etc.</p>				

## SHORT COURSES: INSTRUCTIONS

The following are the outlines of four courses on methodology that are essential to the Man of Faith in our day. These courses are given in brief, FIVE MINUTE introductions to each of the four seminars on an RS-1 weekend. The outlines are comprehensive gestalts covering the essential components of a full course in each area: Prayer, Theological Methodology, Study Methodology, and Group Methodology. The first section of each course is given with Bultmann, second with Tillich, third with Bonhoeffer, and fourth with Niebuhr. Each two part outline which is spelled out on the following pages, with suggestive content, are to be delivered in approximately one sentence each.

### SHORT COURSES: METHODOLOGIES

THEOLOGICAL COURSE	PRAYER		THEOLOGY		STUDY		OBJECTIVE	GROUP	
	RETPOOLING	PRACTICAL	GESTALT	STUDY	OBJECTIVE	GROUP			
BULTMANN	<ol style="list-style-type: none"> <li>I. Collapse</li> <li>II. World View</li> <li>III. Baalism</li> <li>IV. Recovery</li> <li>V. Witness</li> <li>VI. Worship</li> </ol>	L	<ol style="list-style-type: none"> <li>I. Object</li> <li>II. Ideas vs. Life</li> <li>III. Dialogue</li> <li>IV. Author</li> <li>V. Reader</li> </ol>	<ol style="list-style-type: none"> <li>I. Initial Gestalt</li> <li>II. First</li> <li>III. Last</li> <li>IV. Final</li> <li>V. Addresses You</li> <li>VI. You Address</li> </ol>	<ol style="list-style-type: none"> <li>I. Paper</li> <li>II. Objective Center</li> <li>III. Ignore Problems</li> <li>IV. Student</li> <li>V. Deal with Paper</li> <li>VI. Healing</li> </ol>				
TILlich	<ol style="list-style-type: none"> <li>I. Situation Particular</li> <li>II. Embrace Community</li> <li>III. Saints</li> <li>IV. Worship</li> </ol>	SITUATION	<ol style="list-style-type: none"> <li>I. Given Situation</li> <li>II. Embrace Response</li> <li>III. Model</li> <li>IV. Action</li> </ol>	<ol style="list-style-type: none"> <li>I. Parts</li> <li>II. Divisions</li> <li>III. Summary</li> <li>IV. Whole</li> <li>V. Statement</li> <li>VI. Image</li> </ol>	<ol style="list-style-type: none"> <li>I. Hearing</li> <li>II. Attending</li> <li>III. Third Ear</li> <li>IV. Understanding</li> <li>V. Context</li> <li>VI. Spirit Problem</li> </ol>				
BONHOEFFER	<ol style="list-style-type: none"> <li>I. Basic Attentionality</li> <li>II. Intentionality</li> <li>III. Depth</li> <li>IV. Responsibility</li> <li>V. Promissorial</li> </ol>	INCARNATIONAL	<ol style="list-style-type: none"> <li>I. Paradox</li> <li>II. Yes and No</li> <li>III. Absurd</li> <li>IV. New Testament</li> <li>V. In (but) Not of</li> </ol>	<ol style="list-style-type: none"> <li>I. Objective</li> <li>II. Key Paragraphs</li> <li>III. Relational Terms</li> <li>IV. Subjective</li> <li>V. Feeling</li> <li>VI. Association</li> </ol>	<ol style="list-style-type: none"> <li>I. Yes/No</li> <li>II. Being</li> <li>III. Ideas</li> <li>IV. No/Yes</li> <li>V. Illusions</li> <li>VI. Ideas</li> </ol>				
NIEBUHR	<ol style="list-style-type: none"> <li>I. Petitionary</li> <li>II. Church</li> <li>III. Trust</li> <li>IV. Intercessory</li> <li>V. World</li> <li>VI. Service</li> </ol>	CRUCIFORMITY	<ol style="list-style-type: none"> <li>I. Paradox</li> <li>II. Yes and No</li> <li>III. Absurd</li> <li>IV. New Testament</li> <li>V. If die then Live</li> </ol>	<ol style="list-style-type: none"> <li>I. Objective</li> <li>II. Questions</li> <li>III. Disagree</li> <li>IV. Subjective</li> <li>V. Yes</li> <li>VI. No</li> </ol>	<ol style="list-style-type: none"> <li>I. History</li> <li>II. A dialogue</li> <li>III. Your dialogue</li> <li>IV. Seminar</li> <li>V. A dialogue</li> <li>VI. Your dialogue</li> </ol>				

## PRAYER METHODOLOGY

- I. **RETOOLING** - Prayer is one aspect Of the Christian life that needs to be re-thought.
  - A. **Collapse:** Prayer is a problem for churchmen in the 20th century.
    - 1. **World view** - the two-story world view in which the metaphors for prayer were born is gone.
    - 2. **Baalism** - to ask God to give you good things or to relate to your own subjectivity is not prayer.
  - B. **Recovery:** The collapse gives the possibility for re-discovering the meaning of prayer.
    - 1. **Witness** - to offer a prayer is at minimum a witness to who you are.
    - 2. **Worship** - to declare who you are is to disclose what God you stand before as the meaning of your life.
- II. **CONTEXT** - As with any activity the question of prayer is a question of designating the particular and universal context in which it occurs.
  - A. **Situation.** To pray authentically is to respond in some situation.
    - 1. **Particular** - responses to the deeps of life always occur in a particular situation.
    - 2. **Embracing** - prayer is to be totally situation in the sense of affirming your participation in it.
  - B. **Community:** Depth responses to situations are always made on the basis of some community in history; there is no such thing as private prayer.
    - 1. **Saints** - in the Christian community even prayer off by oneself is in the presence of the Churchmen known and unknown of the past and future.
    - 2. **Worship** - it is also always an extension of and re-call to the corporate office of the gathered community.
- III. **DYNAMICS** - The nature of what takes place in prayer has to do with certain essential interior characteristics.
  - A. **Basic:** Prayer is a methodology in selfhood without which humans would not be human.
    - 1. **Attentionality** - it is basically a way of being present to the actual occurrences as they are universally experienced in life.
    - 2. **Intentionality** - it is the exercise of the decision a human being makes as a final stance toward some given particular.
  - B. **Depth** - Prayer has to do with man's spirit relationships rather than his surface existence.
    - 1. **Responsibility** - to pray is to be required to take genuine responsibility for an object of concern.
    - 2. **Promisorial** - it is also to pick up the particulars that are being faced and claiming the promise of their fulfillment as they are.
- IV. **TYPES** - In the tradition of the Christian community there are several basic types of prayer.
  - A. **Petitionary** - The first requirement is to dare to assume the presumptuous posture toward life of projecting oneself as a person of faith.
    - 1. **Church** - we presume to pray for ourselves as the body of Christ in all times and in all places.
    - 2. **Trust** - we therefore rely upon the Word that we are received people as we are who can always be expected to be found standing as accepted persons.
  - B. **Intercessory** - boldly advance our proclamation of the decision to take responsibility for all of life.
    - 1. **World** - we pray for every structure that holds life in being announcing that we are to be held accountable for their justices and injustices.
    - 2. **Service** - we pray as well for every one not found in the orders of life whether by their own deed or by the willful exclusion by others, thereby saying we will care for their lives.

Theological METHODOLOGY

- I. **PRACTICAL** - To theologize is to engage in an activity required of all human beings.
- A. **Object:** The intent in theology is to grapple with a response to the way life is.
1. **Ideas vs.** - we are not dealing with ideas about life.
  2. **Life** - rather we are concerned with what takes place in the midst of life.
- B. **Dialogue:** The way we are able to deal with life as it is to engage in an active relationship to someone else.
1. **Author** - the author is no more an authority on life than we are nor is he any closer to life than we are.
  2. **Reader** - we must finally say the way life is for us.
- II. **SITUATIONAL** - To theologize is always to engage in this exercise out of some particular context.
- A. **Given:** The situation is not the one we want to have but the one we show up in.
1. **Situation** - I must therefore begin with what is as I find it to be concretely.
  2. **Embrace** - to respond in faith is to acknowledge the situation as it actually is.
- B. **Response:** The way I deal with the actual situation is to demand that it fully become what it ought to be.
1. **Model** - this requires that a model for the situation be created which lays an imperative upon a person in his situation.
  2. **Action** - to be a man of faith is then to act upon that imperative; not to do so is to be a dead man.
- III. **INCARNATIONAL** - To theologize is to find the meaning of life precisely in the midst of living life.
- A. **Paradox:** Life as it is is always discovered to be a mixture of contrary aspects.
1. **Yes and No** - we find that being a participant in the actuality of life is to act in both affirmation and negation with detached involvement.
  2. **Absurd** - this requires an absurd affirmation of life the way it is rather than neatly divided in a way that facilitates decision.
- B. **New Testament:** The stance of faith finds its constitutional image out of the witness of the Early Church.
1. **In (but)** - the people of God are those people who are found right in the midst of the way life is and not withdrawn from it.
  2. **Not of** - although fully immersed in life as it is the people of God are never synonymous with the world but those who are grounded in that which brings all things to be.
- IV. **CRUCIFORMITY** - To theologize is to begin with the decision that you are a dead man to the world.
- A. **Paradox:** Precisely the man who sees that he is a received man is the man who gives themselves for all men.
1. **Yes and No** - we find that to live life fully is to embrace it fully while not holding on to any part of it as necessary to life.
  2. **Absurd** - this demands doing the absurd deed which nonetheless changes the course of history.
- B. **New Testament:** The life of faith is adequately enacted in the constitutional image witnessed by the Early Church.
1. **If die then** - the people of God have utterly given up all they insist on as essential to life.
  2. **Live** - exactly when all is given up, there all of life is to be found in its fullness.

STUDY METHODOLOGY

- I. **GESTALT** - What we are after is to get hold of the mind of the author, the way he thinks about life.
- A. **Initial Gestalt:** In the first feeling through of the paper the author's mind is perceived.
1. **First** - a quick analysis of the major turning points in the paper gives the major concerns of the author.
  2. **Last** - a more detailed analysis modifies and clarifies the structure of the paper.
- B. **Final:** When the paper hangs together in this fashion, then a dialogue with the author has begun.
1. **Addresses You** - the reader first of all allows the paper to speak to his own life.
  2. **You Address** - then out of the way he finds life to be he speaks back to the paper.
- II. **RELATIONS** - We are out to find out the way the parts of a paper relate to each other and the way the parts relate to the whole.
- A. **Parts:** An author discloses his emphasis by the amount of space given to each section of the paper.
1. **Divisions** - every time there is a shift in the author's thought the sections of the paper are disclosed.
  2. **Summary:** - a grasp of a section is made possible by a statement of its context.
- B. **Whole:** An author has been encountered as a witness by seeing that his whole thought is present in one paper.
1. **Statement:** the author's stance is his statement about all of life made in even a brief piece of writing.
  2. **Image:** the important thing therefore is to leave an image which holds the content of an author's witness.
- III. **CLUES** - An author's witness is heard by his structure and by the address he makes to the reader.
- A. **Objective:** The structure is revealed to the reader through certain objective clues.
1. **Key Paragraphs:** - certain seminal paragraphs reveal the structure of the author's mind.
  2. **Relational Terms:** - phrases which indicate the turns in a paper and the relation between the parts are clues to the meaning of a paper.
- B. **Subjective:** The reader's response to a paper on all levels are integral parts of studying a paper.
1. **Feelings:** - the readers emotional response to the paper as a whole and to various individual parts are clues to what the writer is saying.
  2. **Associations:** the life experiences which the reader finds being called to mind are also clues to what the author is speaking about in life.
- IV. **REACTION:** The reader who studies a paper necessarily makes his own particular response to a writer.
- A. **Objective:** There are certain external or objective ways a reader can respond to a paper.
1. **Questions:** to know what questions the reader brings to and are raised by a document is crucial to grasping what the writer has said.
  2. **Disagree:** knowing where you disagree with a writer is essential to grasping the writer's witness.
- B. **Subjective:** There are also certain internal or subjective reactions which a reader makes to a paper.
1. **Yes:** if a paper talks about life, then one reaction is to say that you have known that all your life.
  2. **No:** if that is not the way you fine life, then you are required to respond that life is not that way but this way.

GROUP METHODOLOGY

- I. **OBJECTIVE:** The intent of group study is to come to terms with a given document.
- A. **Paper:** To use a paper is to use a written statement objective to everyone in the seminar.
1. **Objective Center:** everyone is just as close to the authors witness as anyone else.
  2. **Ignore Problems:** to keep to a paper prevents the pursuit of any extraneous interests of individuals in the group.
- B. **Student:** A paper is dealt with out of concern for the student.
1. **Deal with Paper:** the student is forced to deal with an objective document.
  2. **Healing:** takes place in the student's life because he must come to terms with his actual situation.
- II. **LISTENING:** Group study requires that the participants listen to each other in depth.
- A. **Hearing:** To hear another person is more than getting a rational grasp of his statements and questions.
1. **Attending:** a group that studies together seriously cares about each other's responses.
  2. **Third Ear:** to know another person's response demands that you listen for the question behind his questions, for the insight behind his insights.
- B. **Understanding:** To know his response is to have a way of grasping his life situation.
1. **Context:** a serious student is always concerned to know the context out of which another is speaking.
  2. **Spirit Problem:** a student also is able to discern how his fellow has not decided to handle his own life.
- III. **PARTICIPATION:** Group study requires the full participation of the members of the group.
- A. **Yes/No:** The stance of a participant is the stance of deciding to be fully a part of what goes on while not losing themselves to what goes on.
1. **Being:** the very fact that you are a part of a group means you participate in it though you are never synonymous with it.
  2. **Ideas:** participant is fully engaged in the reasoning process of the group on the basis of ideas he already possesses.
- B. **No/Yes:** The stance of a participant is also to be one who stands over against the group while fully entering into it.
1. **Illusions:** he is always out to puncture the illusions that come over the group and individuals in it.
  2. **Ideas:** he dares to contribute his own ideas into the creation of the group mind.
- IV. **DIALOGUE:** Group study is process of constantly engaging in the give and take of dialogue.
- A. **History:** Life itself is a matter of encounter between human lives.
1. **A dialogue:** life is a matter of interchange. that takes place between individuals.
  2. **Your dialogue:** life becomes life in a group when you decide that life is found by giving and receiving in a human situation.
- B. **Seminar:** A serious study situation is also a matter of the give and take of dialogue.
1. **A dialogue:** seminar means being addressed by and addressing the lives of other people.
  2. **Your dialogue:** a seminar becomes your identity when you decide to take responsibility for the success of the study enterprise.



## CONVERSATIONS

### INTRODUCTIONS

**Introduction:** Getting acquainted is something more than learning names--human content on those names.

#### **Questions**

1. Full name and one thing that grounds in history
2. First name and book
3. First name and movie
4. First name and one pressing concern

**Conclusion:** In an appropriate way note how any serious sharing awakens one's consciousness of his own Life.

**General Comments:** The mood should be buoyant and interesting. The only push is the push to take themselves and one another seriously.

**Purpose:** To form the group consciousness of itself as a group of living human beings.

\* \* \* \* \*

### CHURCH

**Introduction:** We can appropriately continue our experiment in structured conversation by sharing with one another our thinking on what it might mean to talk of renewing the Church.

#### **Questions**

1. What image or word first comes to mind when you hear the word Church?
2. What does the Church need?
3. What is the problem behind all problems?
4. What would be the first strategic step to deal with the fundamental problems?

**Conclusion:** Note the wisdom of the group, and the imperatives in our insight.

**General Comments:** Some gimmick, such as being Pope of all Christendom, may be used if the gimmick does not distract the group from the issue.

**Purpose:** To enable the group to form its own best insight tree from unthinking loyalty or hostility toward the church as they have known it.

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### PRIEST

**Introduction:** All of us who struggle to be persons of faith must ask how we relate to our neighbor. Define priest category so as to avoid clerical image and point clearly to a function in the life of every person of faith.

#### **Questions:**

1. When you think of someone being a priest, what activity do you see going on?
2. What is the priest trying to do?
3. Wit some example (story on role playing): What were you trying to do for that person? What do you want to have happen to this person? Is that being a priest of God to a human being?

**Conclusion:** Note that this is a very deep subject with which we must continue to wrestle.

**General Comments** Role playing is very useful if the role playing situation does not call so much attention to itself, you lose the issue. The teacher who plays the role must present a genuine spirit problem to be dealt with.

**Purpose:** To raise this profound issue of uniquely Christian relationships and reveal our reluctance to deal with it adequately.

\* \* \* \* \*

**VOCATION**

**Introduction:** The vocation of the man of faith is another issue we must think through.

**Questions**

1. What other words associate with vocation?
2. What is your vocation?
3. What would you put on your tombstone?
4. What have our answers to these questions revealed to us about our struggle with our vocation?
5. What is your life work? Life purpose?
6. What does vocation mean for a man of faith?

**Conclusion:** Note that this is a difficult subject with which we must continue to wrestle.

**General Comments:** Avoid argument over the meaning of words. Press the issue of how do you understand the particular thrust of your whole life.

**Purpose:** To raise this profound issue for each individual as the burning question of his most personal life.

\* \* \* \* \*

**IMPERATIVES**

**Introduction:** Every depth reflection opens to us new vistas of what life demands of us.

**Questions**

1. As you return home what are the imperatives you see? (Individual issues)
2. What is the issue you must deal with? (Total imperative)
3. What is the first important thing you must do?

**Conclusion:** There are many more imperatives we might not want to share but each of us should probably make a list and organize it.

**General Comments:** Do not push, but encourage them to share with one another. The conclusion should leave them on their own hook.

**Purpose:** To allow the group to be self-conscious about the concrete decisions that are in fact before each person.

\* \* \* \* \*

## MEAL CELEBRATIONS

FRIDAY		SATURDAY		SUNDAY	
DINNER	BREAKFAST	LUNCH	DINNER	BREAKFAST	LUNCH
No Songs	No Songs	Music introduction The Lord's Prayer &/or Praise God (to Herrandos)	Grace & Peace &/or Praise God (to Jamaica Farewell)	Glory Be (Childrens) 117 Psalm	God Glory Be (Michael)
<b>SELF-CONSCIOUSNESS</b> 1. Meals-experiment in ritual and serious conversation. 2. Ritual, a call to self-consciousness - pig or person. 3. Ritual, a drama - set aside our piouness.	<b>MEAL IN CULTURE</b> 1. The significance of being gathered to eat together. 2. Every culture, including our own, used meal as symbol. 3. The church can and should recover symbolic meal.	<b>CONTINGENCY</b> 1. Hunger reminds us of our contingency. 2. We must feed on the death of others to live. 3. Let us eat in celebration of our real lives.	<b>SECONDARY SYMBOL</b> 1. Our primary symbolic activity is the Worship Service. 2. The church has operated with secondary symbols which have held our consciousness over against our primary symbol. 3. The meal can function as a secondary symbol.	<b>HUMILITY, GRATITUDE COMPASSION</b> 1. Need for food and <u>Humility</u> before contingent life. 2. Taking food and <u>Grateful</u> for all life. 3. Using our energy for others – <u>Compassion</u> for all mankind.	<b>PRIMARY SYMBOL</b> 1. Not only can the meal be a secondary symbol, but the primary symbolic activity of the church is a meal. 2. The secret of Life is eating the brokenness of real life. 3. The secret of Life is breaking & spilling your life to feed all.
<b>Opening Rite</b> L. Grace is yours and peace. R. From God our Father and the Lord Jesus Christ. L. Amen. R. Amen.	<b>Opening Rite</b> L. Praise the Lord, Christ is risen. R. He is risen, indeed. L. Amen. R. Amen.	<b>Opening Rite</b> L. In the beginning was the Word. R. And the Word was with God and the Word was God. L. Amen. R. Amen.	<b>Opening Rite</b> L. Grace is yours and peace. R. From God our Father and the Lord Jesus Christ. L. Amen. R. Amen.	<b>Opening Rite</b> L. Praise the Lord, Christ is risen. R. He is risen, indeed. L. Amen. R. Amen.	<b>Opening Rite</b> L. In the beginning was the Word. R. And the Word was with God and the Word was God. L. Amen. R. Amen.
<b>Closing Rite</b> L. The Lord be with you. R. And with thy spirit. L. Amen. R. Amen.	<b>Closing Rite</b> L. The Lord be with you. R. And with thy spirit. L. Amen. R. Amen.	<b>Closing Rite</b> L. The Lord be with you. R. And with thy spirit. L. Amen. R. Amen.	<b>Closing Rite</b> L. The Lord be with you. R. And with thy spirit. L. Amen. R. Amen.	<b>Closing Rite</b> L. The Lord be with you. R. And with thy spirit. L. Amen. R. Amen.	<b>Closing Rite</b> L. The Lord be with you. R. And with thy spirit. L. Amen. R. Amen.

## ART FORMS

### GUERNICA

**Introduction:** The Church and the use of art.

No Christian art

Liturgical art

What is good art?

Experience your experience

Revolutionary role in civilization

How to discuss art:

Don't ask artist what it means

Triologue - you, I, painting

**Questions:**Order your questions very carefully in the following pattern in order that a progression in consciousness takes place.

Suggested questions which might be used (not meant to be exhaustive):

1. **Impressionistic:** Immediate raw data of the art form.

What object do you notice? (varieties of same: animate, inanimate, shapes)

What color do you see?

2. **Reflective:** Personal relation with the data of the art form.

What color would you add (where?) Take out? Same for objects.

What music would you play as background to this art form?

What noise do you hear coming from the painting? Make the noise. (Often, if individuals are reluctant to do so, group can be divided and make all the noises suggested at one time.)

How would you divide the painting into two parts.- Which part keep?

How does this art form make you feel? What emotion?

Where would you hang this painting in your home?

What is the group's willingness to live with the painting?

3. **Interpretive, cultural:** Association of personal relations to the art form with ordinary life content.

What story would you tell about this painting?

What has happened here? What is going on here?

What word is coming out of the picture?

Where do you see this going on in your life?

What Word would you say to the painting?

**Conclusion:** Call attention to the fact that this conversation has had to do with their lives.  
Tell story of the painting.

**Purpose:** To engage the group in an authentic reflection upon the suffering of their own lives and their relationship with it. To effect a corporate presence to the dimension of selfhood.

## ART FORMS

### MOVIE

- Introduction
1. The movie is also art.
  2. The Church used drama from the first.
  3. Look at movie with Christian glasses on.

Questions: Order questions same as in "Guernica", but add theological interpretives:

Sample questions:

1. Impressionistic:

Scenes: (exterior, interior, with noise, music, settings -- different ways of asking the same question--not all need be used)

Minor characters

Lines of dialogue (Which have we left out?)

Objects

Symbols

2. Reflective:

Symbols for you

Who did you like? Hate?

Where did you see emotion on screen?

Feel emotions in yourself? (anger, laughter, physical reactions)

Mood at the end of the movie?

Who identify with? (Surprised at anyone's answer--surprised at any if it had been different?)

(When applicable --notice mood shift in the group? - to make group conscious of itself)

3. Interpretive:

What was the movie about, in a word?

What was the main character's problem? Did he deal with his problem?

4. Theological:

Where would you point with a term like the Activity of God upon main man?

Sin?

The Christ Happening in the main character's life?

Resurrected Life? (Free man? Obedient man?)

If applicable, one may note mood at end of movie with group's decision about what actual situation was at end.

Similarities with other stories?

If group seems ready,--What is needed, as you look at the film theologically?

Conclusion: Point out that the Christian symbols illuminate the way life actually is and give us the tools to be self-conscious to the human happening and to humanness, authentic and inauthentic.

Purpose: To provide the group the opportunity to ground their theological understanding in the concretions of the movie drama and, therefore, in their own lives. The pedagogue is not out to get the group to agree with his analysis, but to help them become clear on what reality in life, portrayed on this film, they would point to with the key theological symbols of the faith. Their answers must be reflected back to them in such a way as to generalize again from the specifics used as illustration to give them self-conscious clarity on what they mean. The game, "Guess what I think the Christ-event is" must be avoided.

<b>WORSHIP</b>				
	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
<b>TIME</b>	<b>Friday Night</b>	<b>Saturday Morning</b>	<b>Saturday Night</b>	<b>Sunday Morning</b>
<b>PLACE</b>	<b>Seminar</b>	<b>Chapel</b>	<b>Seminar</b>	<b>Chapel</b>
<b>OFFICE</b>	<b>Geneva #1</b>	<b>Daily Office</b>	<b>Geneva #4</b>	<b>Daily Office</b>
<b>INTRO.</b>	<b>The Witness</b>	<b>Cultic Act/Unprepared for Worship.</b>  <b>1. Cultic Act</b> <b>A. Overcomes Individualism Emotionalism Intellectualism</b>  <b>B. Beat</b>  <b>2. Unprepared for worship</b> <b>a. Break piosity</b> <b>b. Dance</b>		
<b>SCRIPTURE</b>		<b>Amos 5:19-24</b> <b>Rom. 1:18-24a</b>		
<b>WITNESS</b>	<b>DRAMA</b>  <b>1. Meet God</b> <b>a. Not in worship</b> <b>b. In the world</b>  <b>2. Dramatic Act</b> <b>a. Rehearsal of life</b> <b>b. Rehearsal of Salvation</b>	<b>STRUCTURE</b>  <b>1. One Structure</b> <b>a. Xn Worship</b> <b>b. Same In All Services</b>  <b>2. Life Structures</b> <b>a. 3 Acts</b> <b>b. Way Life Comes</b>	<b>MOODS</b>  <b>1. Structure</b> <b>a. 3 Acts</b> <b>b. 3 Moods</b>  <b>2. Relationship to Life</b> <b>a. Not Feelings</b> <b>b. Decisional Relationship</b>	<b>MOTIF</b>  <b>1. Decision/Amen</b> <b>a. Reflects whole Service</b> <b>b. Continuing Pattern</b>  <b>2. Way Life Is</b> <b>a. Call/Decision</b> <b>b. Constant Address</b>

**PURPOSE:** The purpose of worship on the weekend is to immerse the participants in common worship as a cultic act, acquaint them with what common worship is, its structure, the life style depicted by it and provide them with different forms of the one structure. Each introduction or Witness is a short part of a total course taught indirectly throughout the weekend.

## DECOR

### MOOD

The facilities, setting and table arrangement are essential to the successful completion of the task. The size, shape, color, and lighting of the room must be taken into account in preparing the arrangement of the tables and the art forms, to determine how best to set the mood or tone of the context.

### ART FORMS

Pictures and other art forms are to be selected to provide the proper 'speech' of the seminar. Centerpieces are to be prepared with care, and changed with each meal of the course.

### INTENTIONALITY

The arrangement of the tables, the line of the chairs, the placing of paper and pencils, the placing of cups for coffee, the setting of the table for meals all are to depict and address the participants with Intentionality of the course.