

STUDENT

ODYSSEY

MANUAL

I. COVENANT WITH THE ERA

The Odyssey

Spring 1982

The Opening

6:00 A.M.

- A. Sing songs as appropriate
- B. Canonical Hours: PRIME - Day I

C. The Conversation 20 min.

6:15

Profound vocation is what profound consciousness does in response to the activity of God in its time. Profound consciousness looks on itself, its fleshly incarnation and the demands of its time and then decides on its vocation.

This is the first of five re-entry workshops. We'll start each with a conversation, do different exercises and then will summarize with paragraph writing. Be honest with yourself. I will give you advance warning when will share answers. Feel free to use your own language, this is for your own use.

- What movies have you seen that were somehow significant?
- What TV shows or documentaries have startled you with their timeliness?
- What books have you read lately that have been illuminating about our times?
- What for you has been the most revelatory news event of the past year?
- What was revealed?
- *What is it about people that saddens you these days? *S-G.*
- *What aspect of the revitalizing of our times have you felt like applauding?
- What characterizes the 80s/as distinct from the 70s?
- As you heard our responses, how would you talk about what it is in these times we are concerned about.

6:35

Exercise I - Obedience Muse

Context: Obedience to God's activities in history is the context for all obedience in corporate life. Judgement is the concrete historical negation of of The Way Life Is and the claim of Those Who Care for acts of rebuilding.

A. Listing God's Activity

There came a time in history when dinosaurs were no longer viable for the future. To what realities is God saying "no more" today? Fill in your chart. *with at least 3 items in each column (give examples)*

NATION/WORLD	COMMUNITY/REGION	INDIVIDUAL/FAMILY	THOSE WHO CARE
UNLIMITED ENERGY <i>RE-ENERGIZERS</i>	SMALL FARMING COMM	NUCLEAR FAMILY	THOSE GIVING RESISTANCE

B. Reflection

- After listing, where is God's action postponed? *circle by* the example.
- Where is God's doom rather imminent? Place an X by the example. Share some.
- Where do you encounter yourself disturbed before God's activity? What does obedience to this activity mean? *WHY NOT RESISTANCE?*

6:50

What does resistance to this activity look like?

The Pull Together

A. Paragraph Writing (This is not shared)

8:40

Write a long paragraph summarizing your sense of the times and the unique contribution you intend to make.

Start: "I, _____, was called by God to the 20th century to ..."

Include in your paragraph : times, demands, your specific commitment.

9:10

B. Reflection

Sing a song.

What was the feel of this session?

What happened to you?

Where was it most helpful?

. This paragraph is the first in a series we will write during the Odyssey.

9:20

C. Announcements

We will take a 30 minute break and return for our lunch celebration. Team 3 will set, serve and clear midday feast. (Note: tell them to cover table with paper)

Send-out : The Lord be with you

9:30

Set strong futuric context on role of meditation:

Self-programming spirit topography

Tell me who your friends are and I'll tell you who you are

Look at us in 10 years and you'll see Bonhoeffer, Tillich.....

- 30 min
1. Who are 5 people out of the ancient, medieval, and modern ages whom the future demands be on your meditative council?
 2. What are 5 art forms that you need on your meditative council?
 3. What 5 spirit colleagues with whom you have had rocking encounters do you need on your meditative council?
 4. What 5 writers do you need on your meditative council and in your library?
 5. For each of these, name how they have addressed you already.

BRIEF LECTURETTE ON THE FOUR FORMAL CATEGORIES (2 mins)

6. On the meditation chart list 5 names/titles in each box on first row.
7. Choose 3 of the 5 and write in the box immediately below in the second row.
8. Choose 2 of 3 and write in the box immediately below in the third row.
9. Choose 1 of 2 and write in the box immediately below in the fourth row.
10. Choose four out of the entire chart who need to grow stronger within your meditative council over the next year.
11. List 10 tactics to insure that they become a primary force on your meditative council over the next year.

DISCUSSION (15min)

What do you discover about your meditative friends?

What do you discover about your meditative friends in relation to the chart?

How has your appropriation of meditation changed during Academy?

What are the exciting possibilities and difficulties in creating and maintaining your meditative council?

The Opening

3:00

A. Sing songs as appropriateB. Canonical Hour NONE - Day I.

3:10

C. Skills listing game

3:15

Make four columns and list all particular skills and methods you have learned in the past 8 weeks. Individually.

STUDY	CARE	ACTION	OTHER
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(Use a question like 'who has one that you think people have forgotten' to help the group to fill out the chart).

Go around the table and name the one skill that will be most concretely useful for you in the future.

Exercise I - Private Myth

A. Event marking

3:30

Walk through the curriculum sheet in the participant's manual and have them mark 25 signal events which have happened during the Academy. These can be either formal or informal events.

B. Event listing

3:50

Place these events on the 7-cycle chart in your workbook.

C. Charting the journey

4:05

1. Star the 3 or 4 key events (turning points)
2. Reflect on the key shifts (the from _____ and to _____ that those events marked, the key struggle, and the key break/loss)
3. Divide the chart into 3 or 4 major sections, and give each section a poetic title.
4. Title the whole chart

D. The illustrations

Together fill in the 64 level boxes with illustrations.

5:55

PULL TOGETHER

A. Reflection

1. Who are people who come to your mind that need to have this Academy experience?
2. What kinds of materials, etc. are needed to tell the story for recruitment?
3. What is the key selling point of the Academy.

6:10

B. Song

1. Look through the songbook.
What are some songs that hold the experience of this Academy
2. Someone choose the one that holds the 35th Global Academy.
3. Sing it

6:20

C. Announcements

1. Half hour break.
2. Team 5 sets/serves & clears supper (Use placemats)
3. The Lord be with you.

6:25

6:30

CONV.

What are the places of attachment over which 20th Century man is in despair? (story of Linus' blanket) When you face a new chaos abyss, what do you hold on to?

Relations of hostility are also binding; name three.

WKSHP.

Make a list:

- | | |
|--|--|
| a) 2 recent purchases you're most fond of | b) 2 habits most attached to |
| c) 2 personality traits you pride yourself on | d) 2 areas most of your complaints relate to |
| e) 2 virtues you would find most painful to surrender | f) 2 favorite philosophical ideas |
| g) 2 things on which your integrity or reputation depends | h) your 2 favorite roles |
| i) 2 roles you have the most anxiety about in the future | j) 2 achievements you like to boast about |
| k) the 2 human relationships that tend to dominate your life | l) 2 detachments you are proud of |

Itemise your list using the formal categories of Goods, Work, Relations, and Offering. Put G,W,R, or O by each.

You are assigned to work with the Ibos in Nigeria. Put a cross opposite any item on the list that this assignment would demand detachment from. You have a serious accident which demands 12 months in the hospital. Put a cross opposite those items where such hospitalization would demand detachment. Suppose St. Francis appeared to you in a dream and said, "If only you would give up what is left on your list, you would be an unlimited blessing in this world;" what would you have the hardest time giving up? (write)
How can that attachment be a block to freedom for service? (write)
What can you do to symbolize your willingness to give it up? (write)

REFLECT.

Where did you surprise yourself?
Which of the points listed is an EDGE for you?
How is it that life itself demands detachment?
Which seems to be the most pressing demand Lady Poverty is laying on you now?
Which point is a clue to the general struggle of most spirit people today with poverty?

The Global Academy
The Odyssey

RE-ENTRY WIS # 3
Covenant with the League

Spring 1982

R.O. To articulate each
ones specific understanding
of ones covenant with
the League.

E.A. To decide to take
Responsibility for the
League.

Preparation:
Your own answers.
Liberal Necessy.

OPENING	EXERCISE #1	B R E A K.	EXERCISE #2	PULL TOGETHER
Songs 5	Context 5		Context 5	Song 5
CANONICAL 10	Group Study 20		Guided Solitary 30	Reflection 10
Conversation 15	DISCUSSION 30		4 year T/L 20	Send out 5
30	Songs 5 60		Paragraph Writing 20 75	20
			15	

C. Discussion -

- ① Read + Act form # 1
- ② Quickly go over wall chart with regards
from groups - ground in historical +
situations BACK home where they have experienced
these.
 - Ⓐ What is the good idea you most have to
battle.
 - Ⓑ What "doom" tends to be a cloud
over your engagement
 - Ⓒ What tactics most offend you because
they just aren't fair
 - Ⓓ What element of your engagement is most
easy to snipe at
 - Ⓔ What reduced tasks are you most ready
to just go out and do.

Talk through the authentic problems that defeat
these heresies - What are structured ways to
avoid these pitfalls.

List the greatest temptations you see in your group.

D. Sing a song -

15 MINUTE Break - Team - on snack.

EXERCISE # 2 - League

A. Context - Spin a bit on the "League" - many faces,
many forms - thinking through vocation means
thinking through your covenant with league.

D. Write a paragraph that pulls together the data above and articulates the state of your adventure in being the League.

Pull Together:

A. Sing a song

B. Reflect on morning -
What most helpful?

C. Send out -

Team — is on S/D/C for lunch first.

<p>CONTEXT 5 mins.</p>	<ul style="list-style-type: none">a) This montage deals with personal futureb) Contemplation contextc) Context on DREAD of the futured) Context on FASCINATION of the futuree) Context on function and form of montage
<p>WORKSHOP 5 mins.</p>	<ul style="list-style-type: none">1. List 10 dread-filled events coming at you from the future that put you in despair over your own weakness.2. List 5 out of the 10 events that also fascinate you.3. List (a) the colors, (b) the images, (c) the associations, (d) the shapes, and (e) the smells that you associate with your answers to 1 and 2.
<p>MONTAGE BUILDING 45 mins.</p>	<p>Make a montage on the basis of this Muse, choosing shapes colors, and images according to your model.</p>
<p>DISPLAY & DISCUSSION 10 mins.</p>	<p>Put montages on wall.</p> <ul style="list-style-type: none">1. Which montage seems the most dread-filled?2. Which montage most surprised you?3. Which stands out - strikes you? (colors, shapes?)4. What does this person have coming at him? <p>Turning to the one who built the montage:</p> <ul style="list-style-type: none">1. What happened to you as you participated in this activity?2. What are you aware of in your internal montage now?3. At what point did you get clear on your future and the relationship you are taking to it?

THE OPENING

- A. Sing as appropriate
- B. Canonical
- C. Conversation

- 1) Context: The function of a lifestyle is tying together the practical, the unavoidable and the profound which is your life in history.
- 2) Read and artform the Exemplar Card
- 3) List 3-4 relationships for each category where you play the role of Saint, Sage, General and Poet. (Most predominately) What are the manifestations of that style relative to time and space and qualities?

EXERCISE # 1 STYLISTIC IMAGES

- A. CONTEXT ; Spin a bit on occasions in your life where you have made style shifts. Emphasize that style is a reflection of the mission that you have discerned.
- B. VOCATIONAL REVIEW: Re-read both the vocational statement from w/s #1 and your fouryear timeline. List 10 concrete vocational issues that you must wrestle through this years. (Do I go back to school? etc.)
- C. Qualities Chart Give examples of IMAGES:
e.g. man about town, recluse, mouse, housewife, village idiot. Give examples of STYLISTIC QUALITIES: slate-grey suit, confidence, gentle patience, winning decisively.

Assign class to fill in the three images and the five stylistic qualities in relation to the images for each column. Use this order: 1-6

D. Reflection

BREAK 15min. TEAM ___ IS ON SNACKS

REENTRY EXERCISE #2--Time Space and Relations

- A. REGATLER: SING a couple of songs
Style is an exterior manifestation of one's image of self and world and one's resolve about both. Stlye is a missional Creation.

B. STYLE TIMLINED

An aspect of discipline is having the means of being conscious of how one is spending one's time. Using the crayons provided, color in the 7 x 24 according to the following scheme:

employment	green
service	blue
family care	orange
serious reflection time	red
sleep	yellow
other	violet

Use an average day in the life you intend to be living in the coming months. What did you discover: What decisions did you make? Show work. What do you notice about how this group spends its time?

OPEN	1. What lines in this dialogue were the show-stoppers for you? (3-4)
SPIN	2. At what points was the dialogue most intriguing? What associations make it intriguing? (3 or 4)
IDENTITY	3. What reality out of our experience might fit in the dialogue in the role of Lazarus?
	REREAD: John 11: 27-44 with the LOCAL CHURCH substituted for Lazarus and other appropriate substitutions.
	4. How did that alter the dialogue for you?
	5. Where did you identify with MARY and MARTHA? What experiences ground your identification?
	6. Where did you identify with JESUS? What experiences ground your identification? (Push weeping over unfaith.)
	(explore identifications)
SIGNS	7. What impressionistic human quality signs. . .
	8. What 20th Century social groups. . .
	a. . . . for MARY and MARTHA?
	b. . . . for JESUS?
	(very brief, 2 or 3 comments on each)
CLOSE	9. What are other tombs we might explore with this dialogue?

JOURNEY TO THE EAST
CHAPTER V

<p>IMPRES- SIONIST IC</p> <p>5 min.</p>	<ol style="list-style-type: none"> 1. What dramatic images do you remember? 2. What surprised you about the story?
<p>REFLEC- TIVE</p>	<ol style="list-style-type: none"> 3. Where did you come upon yourself in the shock of recognition: I've been there before: I don't know when or where, but I've been there. 4. Where did you get sleepy? 5. What are some of the symbols held in this reading and what do they signify?
<p>INTERPRE- TIVE</p> <p>45 min.</p>	<ol style="list-style-type: none"> 6. Tell the course of events in Chapter 5 (get all the events out in order.) Anything left out? 7. What was H.H.'s problem? What did he <u>think</u> this problem was? (stew on this) 8. What sin was H.H. conscious of? (The ring lost: 99) What sins did Leo dismiss as "novitiate stupidity?" Ever catch yourself like this? (100) What were H.H.'s serious sins according to Leo? (101) <ol style="list-style-type: none"> a. unaware of b. stubbornly forgets c. bored by devotions d. contemptuous of a league brother e. attempt to sell violin <p>(H.H. is sloppy about his symbolic life.) Why did H.H. call his life suicidal? ("This dreadful narrow . . .) Why had he made himself "unrecognisable?" What makes you unrecognisable?</p> 9. What is the role of despair in this journey? (106) Where have you seen people "passing through" the doorway of despair (go through the veil) 10. Who is Leo? What role did he play in H.H.'s life? Qualities or characteristics of Leo as key to the League? 11. What is going on in the last scene? What of the qualities of Leo cause you to feel weak when you think of embodying them? What other qualities of authenticity produce sighs and weariness? 12. What does it mean to "flow into Leo?" 13. What was this whole book about? What is the Secret of the League?
<p>OFF- STAGE</p> <p>2 min.</p>	<p>Leo is H.H.'s master image of authentic humanness, Master Hero and King of the Meditative Council of Authenticity. He is the contemporary Christ figure.</p>

THE OPENING

A. SING AS APPROPRIATE

B. CANONICAL HOUR

C. CONVERGATION

① LIST HELPFUL IMAGES OF THE LEAGUE USING KAZ AND NESSE.

② WHAT QUALITIES OF THE LEAGUE, DO THESE IMAGES ALLUDE TO?

③ HOW ARE THESE IMAGES HELPFUL IN CLARIFYING WHO ARE THOSE ON THE WAY?

④ EACH DECIDE THE 3 MOST HELPFUL TO YOU.

EXERCISE #1 - CASTANEDA

A. Dramatically READ Castaneda, pp. 303-311

B. Art form - lines + images

Artform: lines and images.

Who did he run into? How did they recognise phantoms? Who is the Ally? What is your relationship to recognising the phantoms?

C. Phantoms LISTING

List 20 phantoms (distractions) which lure you off the way, away from your journey, using the form in your workbook (20 min.) Now defeat each phantom by writing beside each one, in the space provided, one harsh reality that will annul its power to lead you astray (20 min.)

D. REFLECTION

How was this exercise helpful?

What are other "journey" books that would be helpful in terms of images of journeying?

15 MINUTE BREAK - TEAM — IS ON SNACKS

JOHN 13

OPEN

1. What line slapped you or jarred you? (3 or 4)

SPIN

2. What was the jarring aspect? Say more. (1 or 2 comments)

IDENTITY

3. In what way did you identify with PETER in the feet washing.

Why was that offensive to Peter?

How was his image of polity being challenged?

What did the style on Jesus's part mean to Peter? To you?

4. In what way did you identify with PETER at the end of the reading?

How describe Peter's feeling? anxiety?

What do you associate with these lines?

--don't leave me here, I will go with you --?

--you will deny me-- ?

5. In what way do you identify with JUDAS?

How did you respond to Jesus knowing what Judas was going to do?

What did this mean about the state of Judas's freedom?

6. Have you ever been so clear on someone that you knew what they would do before they did it?

What does this mean about that person?

How does Jesus's style draw you into this dialogue?

Where have you experienced anything like this before?

SIGNS

7. Impressionistic ONLY (and only 1 or 2 on each).

a. . . . Peter?

b. . . . Judas?

c. . . . Jesus?

CLOSE

8. What would you like to talk more about if we had time? (2 or 3)