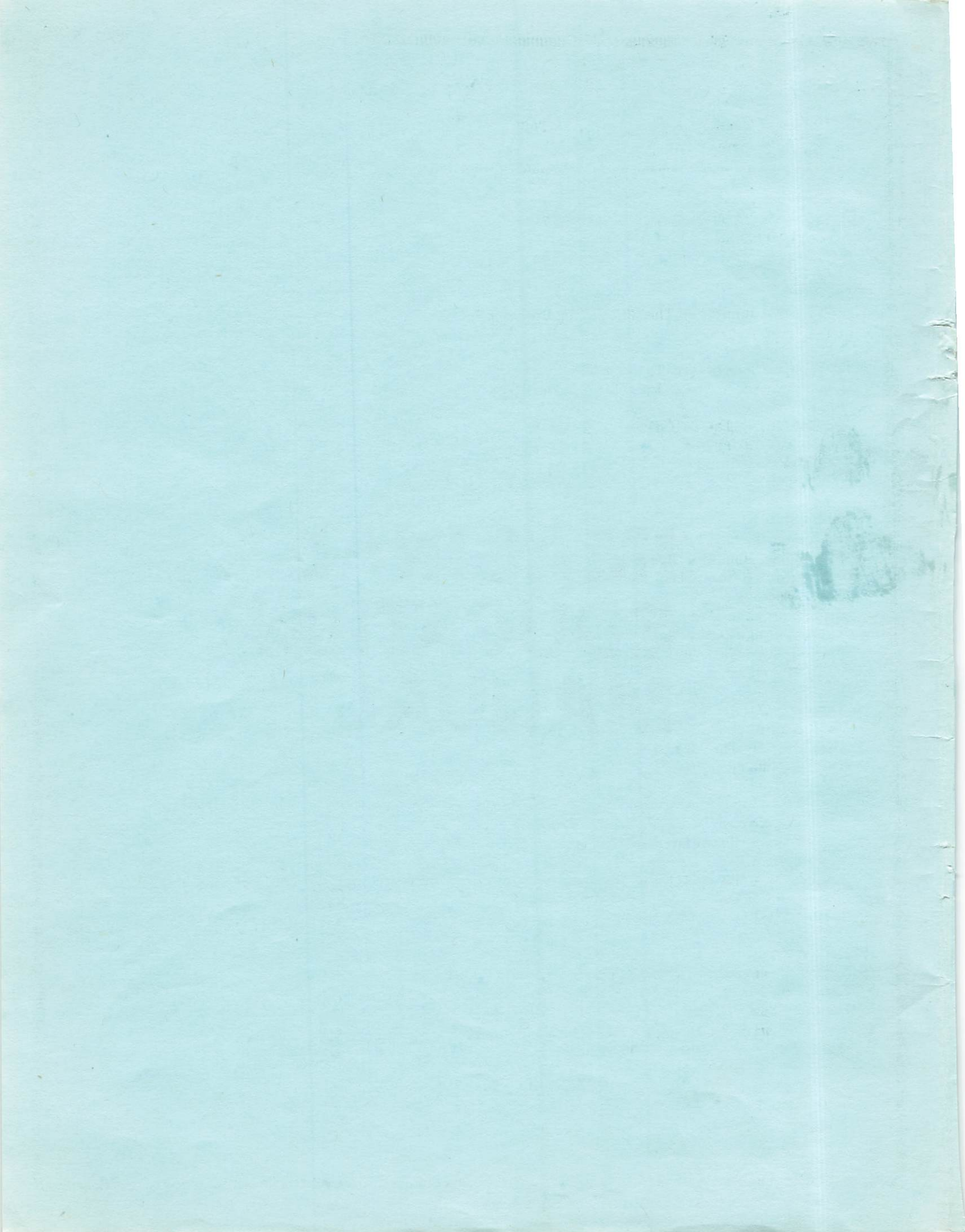


IMAGINAL EDUCATION MANUAL

Global Operations Centrum:
Chicago
Quarter II, 1981-82



IMAGINAL EDUCATION MANUAL

TABLE OF CONTENTS

Course Overview	1
Course Overview-Public School Teachers	2
Meal Constructs	3
Intent of Workshops	4
SESSION I	
Meal Construct - The Changing Universe	5
Talk 4X4 - The Times and Imaginal Education	6
Talk Summary	7
Back up Notes for Talk	8
Reading with Talk-Journey to Ixtlan	9
Board Images for Talk	12
Workshop - Image Change	17
Workshop Form	18
Workshop - Public School Teachers - Charting The Image by Kenneth Boulding (edited version)	19 20
SESSION II	
Meal Construct - Art Forms For New Understandings	21
The Long Handled Broom	22
Talk 4X4 - The Life Method	25
Talk Summary	26
Reading with Talk - The Immense Journey	27
Board Images for Talk	28
Workshop - Dialogue Method	31
Workshop Forms	32
SESSION III	
Meal Construct - Trainer as Guide	35
Talk 4X4 - The Comprehensive Design	36
Talk Summary	37
Reading with Talk - Antigone	38
Back up for Board Image - Life Triangles	39
Back up for Talk	40
Workshop - Structural Change	43
Workshop Form	45
Workshop - Pub. School Teachers-Building Curriculum Design	46 46
Workshop Form - PST	47
SESSION IV	
Meal Construct - Style of the Image Shifter	49
Talk 4X4 - The Corporate Team	50
Talk Summary	51
Reading with Talk - The Circus of Dr. Lao	52
Workshop - Workshop Method	54
Workshop - Public School Teachers - Building a Lesson Plan	56 56
Workshop Form - PST	57

TABLE OF CONTENTS

-2-

SESSION V

Meal Construct - Profound Vocation	59
Talk 4X4 - The Practical Implications	60
Talk Summary	61
Reading with Talk - Journey to Ixtlan	62
Workshop - Interchange Forms	64

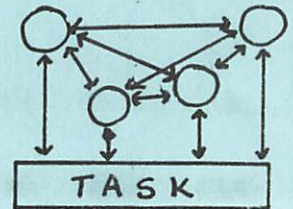
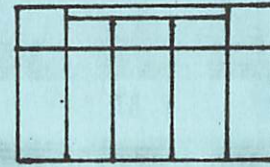
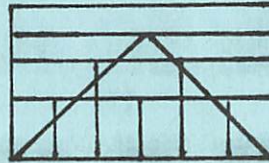
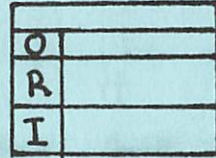
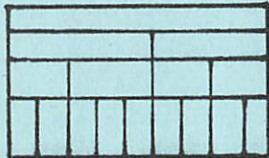
COURSE OVERVIEW

	IMAGES THROUGH TRAINING	SCREEN FOR REFLECTION	PLAN FOR TRAINING	STYLE FOR TRAINERS	FORMS FOR WORKING
	1	2	3	4	5
MEALS	The Changing Universe	Artforms For New Understandings	Trainer As Guide	Style of Image Shifter	Profound Vocation
TALKS	The Times & Imaginal Education	The Life Method	The Comprehensive Design	The Corporate Team	The Practical Implications
WORK- SHOPS	Image Change	Dialogue Method	Structural Change	Workshop Method	Interchange Forms

COURSE OVERVIEW

PUBLIC SCHOOL TEACHERS

Over-view	HISTORICAL CONTEXT	TEACHING METHOD	CURRICULUM APPROACH	EFFECTIVE STYLE	PRACTICAL APPLICATION	
						1
20 min	CONVR	Art Form "I Am I"	Educating for the 21st Century	Great Teachers	Life Struggle	
40 min	tTalk	THE LIFE METHOD	THE COMPREHENSIVE DESIGN	THE CORPORATE TEAM	THE PRACTICAL IMPLICATIONS	
120 min	Worshop	CHARTING METHOD "Image" by Kenneth Boulding	DIALOGUE METHOD	BUILDING A CURRICULUM DESIGN	BUILDING A LESSON PLAN	INTERCHANGE FORMS



RATIONAL OBJECTIVE: Equip participants with the underlying presupposition of Imaginal Education, as well as practical methods and skills.

EXISTENTIAL AIM: Experience the power of Imaginal Education as a life-changing process and decide to play the role of imaginal educator in every situation.

MEAL CONSTRUCTS

	I	II	III	IV	V
TITLE	THE CHANGING UNIVERS	ART FORMS FOR NEW UNDERSTANDINGS	TRAINER AS GUIDE	STYLE OF IMAGE SHIFTER	PROFOUND VOCATION
OBJECTIVE	Looks at the new times	Reveals new understandings	Role of guide to change images	Style that releases	Role is historically significant
SONG CONTEXT	Welcome to unique training process (no song)	Builds a corporate group	Sustains a group	Generates motivation	Symbolizes the journey
MEAL CONTEXT	Guides in transition	Poets providing new images	Unknown learner	Great Educator	Those with global village awareness
RITUAL	ACTION REMOVES THE DOUBT....THAT THEORY CANNOT SOLVE (same throughout the course)				
CONVERSATION	Share reflections 1. Introduction 2. Significant Event 3. Trends 4. Current images 5. How are people affected	Stories as tool (Long-Handled Broom) 1. Words, scenes 2. What happened 3. Shifts in story 4. Decidion demanded 5. Learnings about changing images	Task as trainers 1. Role of trainer 2. Image shifts in Agri to Indus Age 3. Role at that time 4. Image shifts now 5. Role now	Style of heroes influences us 1. A trainer important to you 2. Personal acquaintances 3. How style influenced you 4. Common characteristics 5. Why remember 6. Ways our style influences	We are all trainers 1. Situation where skills stretched 2. Your response 3. Historic gift of assignment 4. Is task worth it 5. Why role significant 6. New forms called for

The conversations for the Imaginal Education Course allow the participants to reflect together on arenas that they have experienced and thought about individually before coming together for the course.

INTENT OF WORKSHOPS

I. IMAGE CHANGE

Rational Objective: To see the images that determine behavior and to discover messages that change images.

Existential Aim: To experience the possibility of beaming messages (as trainers) that alter behavior.

II. DIALOGUE METHOD

Rational Objective: To practice the life method of reflection.

Existential Aim: To see the possibility of reflecting in depth in any situation.

III. STRUCTURAL CHANGE

Rational Objective: To develop the skill of determining the intent of a training design or curriculum.

Existential Aim: To experience the ability to determine what is to happen to the participants in a training scheme.

IV. WORKSHOP METHOD

Rational Objective: To observe the role of eventfulness in planning each training session.

Existential Aim: To experience the power that eventfulness produces in a single event.





V. INTERCHANGE FORMS

Rational Objective: To create the tools for communicating image changing messages.

Existential Aim: To experience the excitement of returning to the job with image changing tools.

MEAL CONSTRUCT I
THE CHANGING UNIVERSE

MEAL OBJECTIVE	RATIONAL OBJECTIVE	EXISTENTIAL AIM
<p>CONTEXT</p> <p>SONG</p> <p>RITUAL</p> <p>MEAL</p> <p>CONVERSATION</p> <p>objective</p> <p>reflective</p> <p>interpretive</p> <p>ANNOUNCEMENTS</p> <p>SEND OUT</p>	<p>To understand the radical nature of the shift of the universe in our time.</p> <p>Welcome to Imaginal Education. We want to invite you to participate in a different type of educational course. We will be involved in the training process and then look at the theory behind that involvement.</p> <p>(Most new groups would not be ready for a song at the beginning.)</p> <p>For each meal we will participate in a common rite that states one of the key principles of Imaginal Education. Please repeat after me: ACTION REMOVES THE DOUBT.....THAT THEORY CANNOT SOLVE.</p> <p>Let us eat this meal on behalf of those people who have seen themselves chosen to guide societies through times of transition.</p> <p>During our meals we will be taking time to get acquainted and share our reflections about some of our concerns as educators. (trainers)</p> <ol style="list-style-type: none"> 1. Name and location: community or institution 2. Name the most significant event in the world during the last 5 years. 3. What are the changes taking place; or what are the trends these events are pointing to. 4. What are the images people are living out of. 5. How are people being affected by the changes in our time. 	<p>To experience the necessity and option of continually updating one's understanding of the world and one's self.</p>
	<p>Repeat the ritual we began with: ACTION REMOVES THE DOUBT.....THAT THEORY CANNOT SOLVE.</p>	

METHOD OF SELFHOOD		CRISIS IN EDUCATION		TIMES HAVE SHIFTED		PRESUPPOSITIONS IN EDUCAT'N	
What is an Image	Map through maze	Curriculum Crisis	Piecemeal Approach	Consciousness of Consciousness	See fast pace of change	Everyone Operates out of Images	Contextual Frame
	Screen		Facts Domination		See trends of history		Locates in Life
	Real picture not theory		Unadaptable Curriculum		See you affect future		Montage of Images
	Sets Attitude		Exam Tyranny		See your role		Fuzzy to Radical Images
Taking a Relationship 	Facing the Situation	Imbalanced Approach	British: Basic Data	Shift in Common Sense	Scientific Revolution	Images Control Behavior	Change image, not behavior
	Taking a Stance		American: Interpretation		Not Technology		Image implies consent
	Saying yes to being that 		Gap in learning How to think		New Operating Mode		Become Law-Giver
	Open doors to Selfhood		New Trend in Patterns		Victim to Predictor		Self-imposed Discipline
Willing to be that Self	Everyone Responds	Media Break-through	Medium is Message	Shift in Common Style	Urban Revolution	Messages Inform Images	Repeated
	Not yes to Situation		Technological Games		Not Location		Self Revolution
	Yes to being that person		School Computers		New Mindset		Radical Impact
	Point of selfhood		Media Education		Imposed to chosen 		Calls image into Question
Operating Images	Who I am	Paradigm Shift	Beyond need for Memory	Shift in Common Symbol	Secular Revolution	Images Change	Old Image Dies
	What I do		Certainty vs. Prediction		Symbols Change		New Image Forms
	Why things are important		Looking for Gestalts		New  to Mystery		Message Reinforce
	What to fear		Thinking in		Profound Living in the Now		Trainer Creates Images

TALK SUMMARIES - #1

THE TIMES AND IMAGINAL EDUCATION

A. METHODS OF SELFHOOD

An image is the picture or scene you think of when a crisis (or situation that demands a response) is before you, ie, You are asked to walk to the bus stop in a dangerous neighborhood and images or scenes appear in your mind as to possible dangers and responses you may make. These are the images you live out of. They are not theory or even thought through. They are the pictures that come to mind that will influence your decision on if and how you walk to the bus stop. Or in a more simple mode, someone talks about courage and you have images in your mind of situations, people, pictures of what this word conveys to you. A self is one who can stand outside these images and decide how to relate to them and what decision will be most helpful. Soren Kierkegaard gave us the formula that the process of selfhood involves you facing the situations, taking a relationship to it and then willing to be that self thus freeing you from either being a victim to your relationship or your situation or from denying that such a relationship did take place. Our operating images are from the questions of "Who I Am, What I Do, Why things are important, and What to fear."

B. CRISIS IN EDUCATION

The piecemeal approach in education, where everyone learns a bit of data that will later fit together like a puzzle, no longer work. Learning facts have not taught people to use those facts. People are demanding to learn the process of education, how to think, not what to think. The British system emphasized the factual memorization to the exclusion of adaptability. The American system emphasized the interpretation of things to the exclusion of the basic data. No educational system balanced the need for factual knowledge, the value screen and the interpretive process since the Renaissance Era with common understanding of society. There is a paradigm shift in education from learning for certainty to learning for prediction.

C. TIMES HAVE SHIFTED

History has gone through 3 major shifts: from pre-civilization (a time of memory and survival) to civilization (the manipulation of the universe) to post-civilization (the time of consciousness of consciousness, when we are aware that we do change the trends of history by self-conscious participation in it) There have been 3 revolutions in the 20th Century that have signaled this. The Scientific Revolution when reality is no longer seen as objective views or personal opinion but as the perspective you choose which then names and creates the very reality you see. The Urban Revolution when style has become formed by the complex and multifocused relationships and problems. And the Secular Revolution, where the symbols of what it means to live a fulfilled life are now up for grabs.

D. PRESUPPOSITIONS IN EDUCATION

Everyone operates out of images; those that give you a context for operating, those that give you a gestalt or pattern for seeing; and those that give you basic affirmative attitudes for saying yes to life. These images control your behavior so if your image tells you you are not creative, then you don't act creative. Messages control images. Messages are our structures of time, space, and relationships that inform you if your images are true or not. If people pay no attention to you in a talk, they are reinforcing your image that you have nothing to say. Finally, images can change. The old image can die and an image that relates you to life in its wholeness can replace it. The educator is the one who creates the image for the trainee so they can learn as a self.

BACK UP NOTES FOR TALK # 1
SHIFT IN CONSCIOUSNESS

SHIFT IN SCIENCE	SHIFT IN STYLE	SHIFT IN SYMBOL
Two story to Unified Universe	Parochial to Global	Extraordinary to Mundane
Elements to Relationships	Continuous to Simultaneous	Eternal Patterns to Temporal Models
Fixed World to Dynamic Process	Intimate Mutuality to Structured Responsibility	Natural Powers to Historical Existence
Cause and effect to Alternatives	Past to Future	Authority to Authenticity
Victim to Creator	Chosen Relationships to Pluriformity	How Freedom is related to Profound Deeps

Three Umpires

READING WITH TALK # 1

JOURNEY TO IXTLAN

ASSUMING RESPONSIBILITY

I told him the story of my father, who used to give me endless lectures about the wonders of a healthy mind in a healthy body, and how young men should temper their bodies with hardships and with feats of athletic competition. He was a young man; when I was eight years old he was only twenty-seven. During the summertime, as a rule, he would come from the city, where he taught school, to spend at least a month with me at my grandparents' farm, where I lived. It was a hellish month for me. I told don Juan one instance of my father's behavior that I thought would apply to the situation at hand.

Almost immediately upon arriving at the farm my father would insist on taking a long walk with me at his side, so we could talk things over, and while we were talking he would make plans for us to go swimming, every day at six AM. At night he would set the alarm for five-thirty to have plenty of time, because at six sharp we had to be in the water. And when the alarm would go off in the morning, he would jump out of bed, put on his glasses, go to the window and look out. I had even memorized the ensuing monologue.

"Uhm...A bit cloudy today. Listen I'm going to lie down again for just five minutes. O.K.? No more than five! I'm just going to stretch my muscles and fully wake up."

He would invariably fall asleep again until ten, sometimes until noon.

I told don Juan that what annoyed me was his refusal to give up his obviously phony resolutions. He would repeat this ritual every morning until I would finally hurt his feelings by refusing to set the alarm clock.

"They were not phony resolution," don Juan said, obviously taking sides with my father. "He just didn't know how to get out of bed, that's all."

"At any rate," I said, "I'm always leery of unreal resolutions."

"What would be a resolution that is real then?" don Juan asked with a coy smile.

"If my father would have said to himself that he could not go swimming at six in the morning but perhaps at three in the afternoon."

"Your resolutions injure the spirit," don Juan said with an air of great seriousness.

I thought I even detected a note of sadness in his tone. We were quiet for a long time. My peevishness had vanished. I thought of my father.

"He didn't want to swim at three in the afternoon. Don't you see?" don Juan said.

His words made me jump.

I told him that my father was weak, and so was his world of ideal acts that he never performed. I was almost shouting.

Don Juan did not say a word. He shook his head slowly in a rhythmical way. I

felt terribly sad. Thinking of my father always gave me a consuming feeling.

"You think you were stronger, don't you?" he asked in a casual tone.

I said I did, and I began to tell him all the emotional turmoil that my father had put me through, but he interrupted me.

"Was he mean to you?" he asked.

"No."

"Was he petty with you?"

"No."

"Did he do all he could for you?"

"Yes."

"Then what was wrong with him?"

Again I began to shout that he was weak, but I caught myself and lowered my voice. I felt a bit ludicrous being cross examined by don Juan.

"What are you doing all this for?" I said, "We were supposed to be talking about plants."

I felt more annoyed and despondent than ever. I told him that he had no business or the remotest qualifications to pass judgment on my behavior, and he exploded into a belly laugh.

"When you get angry you always feel righteous, don't you?" he said and blinked like a bird.

He was right. I had the tendency to feel justified at being angry.

"Let's not talk about my father," I said, feigning a happy mood. "Let's talk about plants."

"No, let's talk about your father," he insisted. "That is the place to begin today. If you think that you were so much stronger than he, why didn't you go swimming at six in the morning in his place?"

I told him that I could not believe he was seriously asking me that. I had always thought that swimming at six in the morning was my father's business and not mine.

"It was also your business from the moment you accepted his idea," don Juan snapped.

I said that I had never accepted it, that I had always known my father was not truthful to himself. Don Juan asked me matter-of-factly why I had not voiced my opinions at the time.

JOURNEY TO IXTLAN _ ASSUMING RESPONSIBILITY - pg. 3

"You don't tell your father things like that." I said as a weak explanation.

"Why not?"

"That was not done in my house, that's all."

"You have done worse things in your house," he declared like a judge from the bench. "The only thing you never did was to shine your spirit."

There was such a devastating force in his words that they echoed in my mind. He brought all my defenses down. I could not argue with him. I took refuge in writing my notes.

I tried a last feeble explanation and said that all my life I had encountered people of my father's kind, who had, like my father, hooked me somehow into their schemes, and as a rule I had always been left dangling.

"You are complaining," he said softly. "You have been complaining all your life because you don't assume responsibility for your decisions. If you would have assumed responsibility for your father's idea of swimming at six in the morning, you would have swum, by yourself if necessary, or you would have told him to go to hell the first time he opened his mouth after you knew his devices. But you didn't say anything. Therefore, you were as weak as your father."

"To assume the responsibility of one's decisions means that one is ready to die for them."

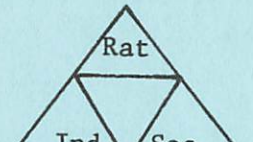
BOARD IMAGES-TALK # 1

IMAGE CHANGE

OLD IMAGE DIES

- 1. Radical Intrusion
- 2. Yes to Intrusion

NEW IMAGE FORMS

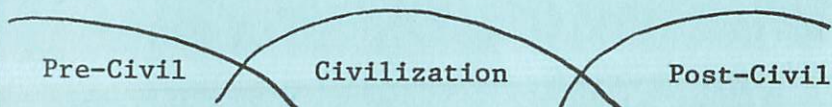
- 1. 
- 2. Trainer decides new images out of own context
 - A. Comprehensive
 - B. Futuristic
 - C. Intentional

MESSAGES REINFORCE THAT IMAGE

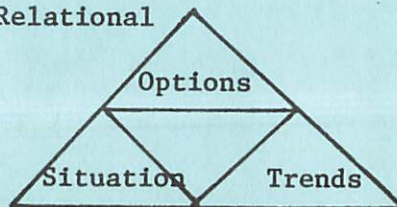
- 1. Direct Messages
 - A. Simple
 - B. Repetitive
 - C. True
- 2. Indirect Messages
 - A. Time
 - B. Space
 - C. Relationships

TRAINER CREATES MESSAGES

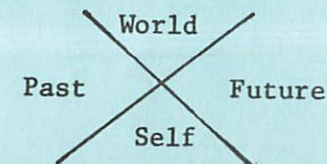
1. Contextual



2. Relational



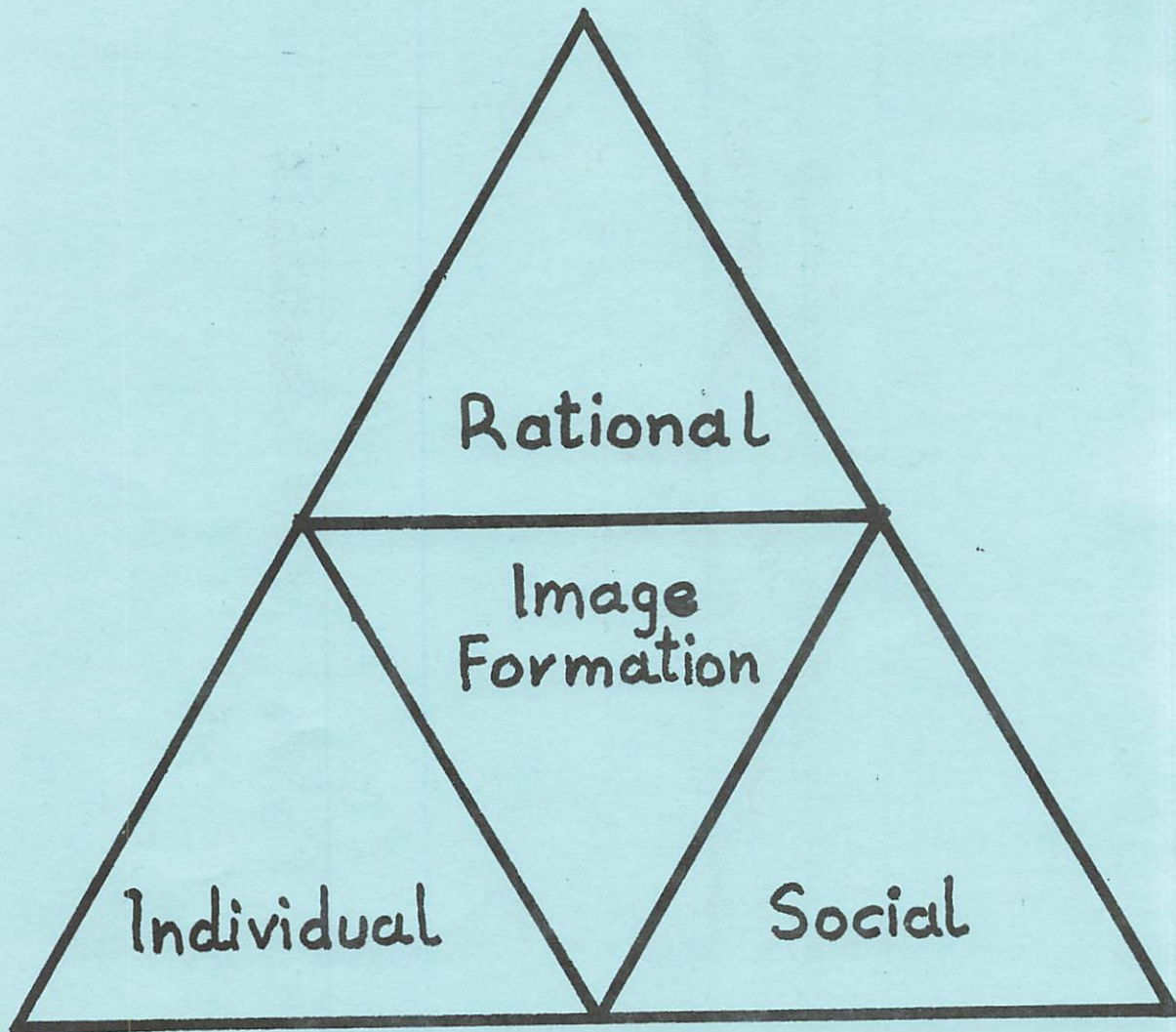
3. Attitudinal



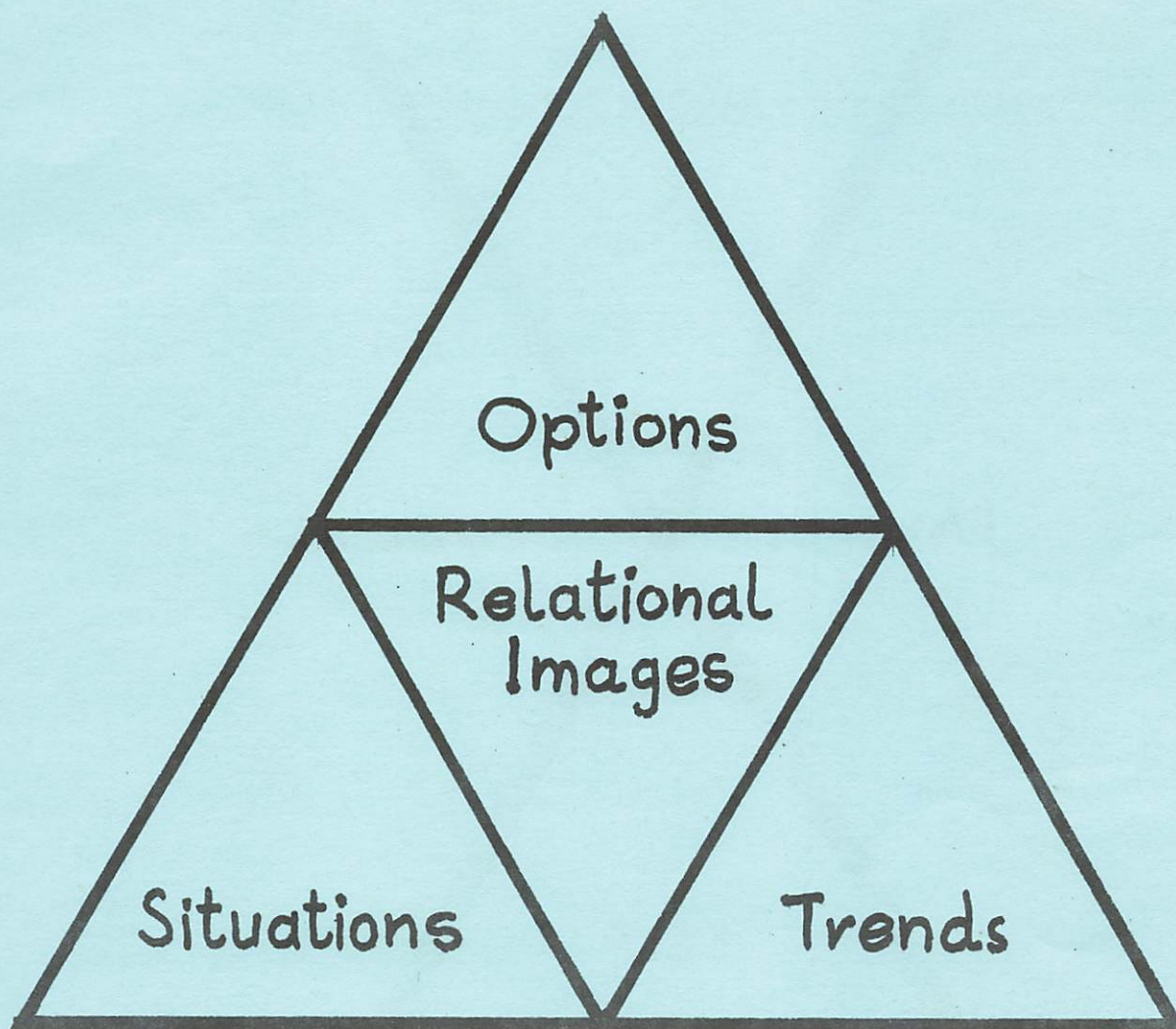


CONTEXTUAL IMAGES

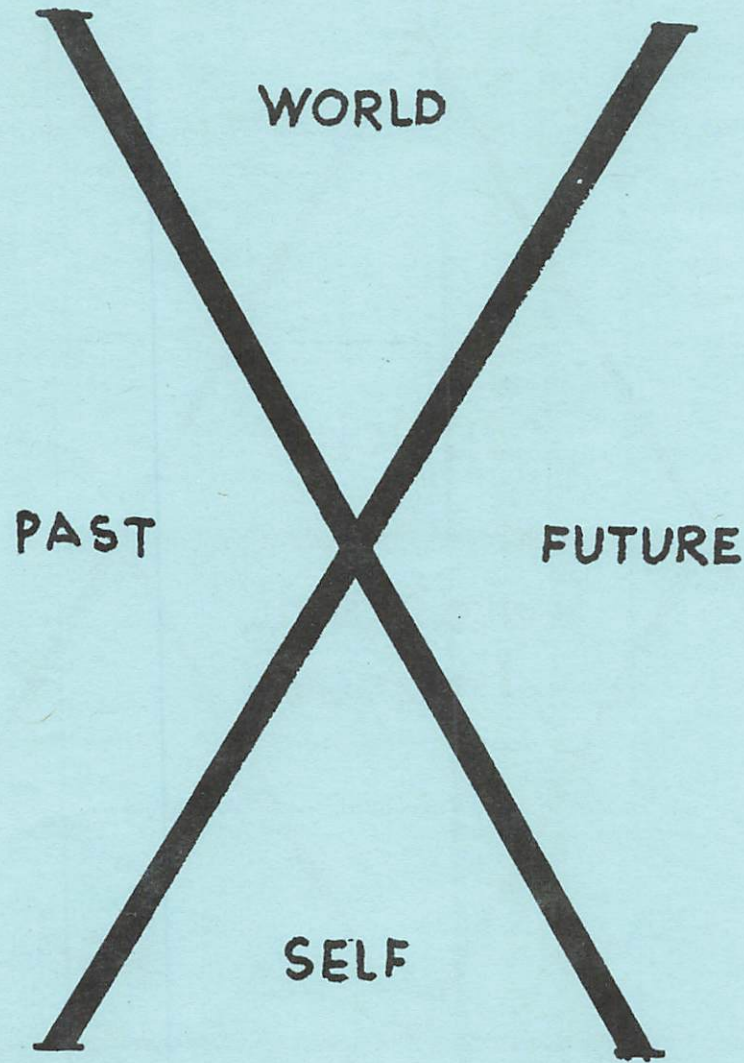
BOARD IMAGE - TALK # 1



BOARD IMAGE - TALK # 1



BOARD IMAGE - TALK # 1



ATTITUDINAL IMAGES

WORKSHOP #1

IMAGE CHANGE

RATIONAL OBJECTIVE: To see the images that determine behavior and to discover messages that change images.

EXISTENTIAL AIM: To experience the possibility of beaming messages (as trainers) that alter behavior.

STEP

PROCEDURES

CONTEXT

We want to look at the images and messages that reinforce old behavior and enable new behavior.
 Hand out "Image Change Workshop" chart - talk through the dynamics.
 Emphasize the indirect messages: time (image of continuity/discontinuity), space (decor, room set-up), and relations (meetings, decision making, roles titles, etc.)
 Rearticulate examples of what happens when we try to change behavior rather than images.

TEAM WORK

1. Divide into groups of 4-5 people based on similar working situations. (If appropriate for this course the same teams might work together for the whole time - or could be a different mix each workshop.)
2. Fill in the chart - using the working situation that you are familiar with. (30-60 minutes will be required)
 The key is deciding the most crucial concrete "old behavior" to work with for the whole chart.

TEAM REPORTS

1. Each team report.
2. 2 scribes take down notes on the board.
3. Reflect on the reports:
 - a. Which image struck the most responsive chord in you?
 - b. Which image would you like more clarity on?
 - c. Which message struck a responsive chord in you?
 - d. Which message would you like more clarity on?
 - e. As you look at the future messages, where will you meet resistance?
 - f. What values are you holding here?
 - g. Are there other ways you might send these messages?
 - h. If you had a direct message to give, what and how would you say it? (Remind group that it takes a radical address in order to kill an old image)

GENERAL REFLECTION

1. What has shifted your image of training?
2. How might you use this/ would it be helpful?
3. Assign someone to type up the team reports for the document.

WORKSHOP # 1 - FORM
IMAGE CHANGE

<p>OLD BEHAVIOR</p> <p>Describe past behavior.</p>	<p>IMAGES</p> <p>What images were probably behind this behavior.</p>	<p>MESSAGES</p> <p>What messages supported these images What messages impinged on these images</p>
<p>NEW BEHAVIOR</p> <p>Describe new behavior desired.</p>	<p>IMAGES</p> <p>What images will probably be behind this behavior.</p>	<p>MESSAGES</p> <p>What messages will support these images.</p>

WORKSHOP # 1
PUBLIC SCHOOL TEACHERS
CHARTING

(Alternative - or in addition to the Image Change Workshop)

The most important thing about studying a paper is to get hold of the patterns and structure that the author uses. This is to move beyond the content to what actually is in the author's mind.

1. Concentrate on the whole of the paper much as you would a picture. This produces a gestalt for you.
 - a. Scan through the paper (or table of contents, if one.) Look for the author's major breaks and subdivisions.
 - b. Run fingers through the paragraphs. See what words, enumerations, etc., jump out at you.
 - c. Go through and number the paragraphs. Lay out the chart.
 - d. Read the conclusion, and the paragraphs before and after the divisions.
 - e. Circle the important words.
 - f. Find key paragraphs where the structure and/or thesis is laid out.
 - g. As yet you are not interested in content but only the topical headings.
2. Relate the paragraphs and topics.
3. Read and sum up the paragraphs. Do not start necessarily with the first paragraph, but those that get the topics up and the structure out. Then complete all paragraphs.
4. Further relate the paragraphs and the topics to refine your structure until a final gestalt comes.
5. In your own words write a brief proposition stating what is in each paragraph, each section of your structure and finally for the whole paper.
6. Retitle the paper and topics in your own words other than the author's.
7. Relate the final topics and propositions to other writers and your own self-understanding.
8. Analyze and criticize the author in relation to #7.

An example of this procedure is shown. Charting should be done from left to right in order that your eye may help your mind grasp the structure. The above method and example, which is detailed for illustrative purposes, may look laborious, but actually saves time. With a little practice the summaries can be shortened to what is the important thing in the paragraphs and structures.

THE IMAGE
By Kenneth E. Boulding
(Edited version)

As I sit at my desk, I know where I am... I am not only located in space, I am located in time... I am not only located in space and time, I am located in a field of personal relations. I am not only located in space and in time and in personal relationships, I am also located in the world of nature, in a world of how things operate... Finally, I am located in the midst of a world of subtle intimations and emotions.

What I have been talking about is my Image of the world. It is this image that largely governs my behavior. The first proposition of this work, therefore, is that behavior depends on the image.

What, however, determines the image? The image is built as a result of all past experience of the possessor of the image. From the moment of birth, if not before, there is a constant stream of messages entering the organism from the senses. Every time a message reaches him, his image is likely to be changed in some degree by it, and as his image is changed his behavior patterns will be changed likewise.

The meaning of a message is the change which it produces in the image. When a message hits an image one of three things can happen. In the first place, the image may remain unaffected. The second possible effect or impact of a message on an image is that it may change the image in some rather regular and well-defined way that might be described as simple addition.

There is, however, a third type of change of the image which might be described as a revolutionary change. Sometimes a message hits some sort of nucleus or supporting structure in the image, and the whole thing changes in a quite radical way.

The sudden and dramatic nature of these reorganizations is perhaps a result of the fact that our image is in itself resistant to change. When it receives messages which conflict with it, its first impulse is to reject them as in some sense untrue.

One should perhaps add a fourth possible impact of the messages on the image. They may also have the effect of clarifying it, that is, of making something which previously was regarded as less certain, more certain, or something which was previously seen in a vague way, clearer.

Messages may also have the contrary effect. They may introduce doubt or uncertainty into the image.

The subjective knowledge structure or image of any individual or organization consists not only of images of "fact" but also images of "value".

The image of value is concerned with the rating of the various parts of our image of the world, according to some scale of betterness or worseness. We, all of us, possess one or more of these scales. Moreover, we change these scales of valuation in response to messages received much as we change our image of the world around us.

One of the most important propositions of this theory is that the value scales of any individual or organization are perhaps the most important single element determining the effect of the messages it receives on its image of the world. If a message is perceived that is neither good or bad, it may have little or no effect on the image. If it is perceived as bad or hostile to the image which is held, there

WORKSHOP # 3 - FORM
STRUCTURAL CHANGE

LEARNINGS	IMAGES	ORGANIZATIONAL SYSTEM,		
		TIME	SPACE	RELATIONSHIPS
SKILLS				
	EVENT			
APPROACHES				

WORKSHOP # 3
Public School Teachers
BUILDING A CURRICULUM DESIGN


RATIONAL OBJECTIVE: To understand steps needed to build curriculum.

EXISTENTIAL AIM: Deciding to facilitate image shifts.

CONTEXT	PRODUCT CREATION			REFLECTION
	BRAINSTORM	GESTALT	CONSENSUS	
<p>1. Intent of image shift with example from own life</p> <p>2. Discuss: What are examples of curriculum you have created?</p> <p>What are occasions you anticipate you might want to create a curriculum?</p> <p>3. Layout workshop design.</p> <p>4. Have group decide: -theme -time span -number of sessions.</p> <p>(Ex. used in this workshop: -theme-what every human being should know about the city. Time-6 wkly sessions</p>	<p><u>Curriculum Intent</u></p> <p>Curriculum s/c: a system of encounters that break people open to their own future and possibilities of own lives.</p> <p>Determine shift of image needed, content arena (RO) & new decision (EA)</p> <p>1. Individ. write RO/EA for entire curriculum. 2. Corp. B/S RO/EA, talking thro key phrases. 3. In light of RO/EA B/S 6 themes want youth to learn about city. 4. Read RO/EA corp. 5. Star best 6 relating to RO/EA (most pract. & creative)</p>	<p><u>Session Planning</u></p> <p>1. List 6 themes on board. 2. Any changes want to suggest? Clarify? 3. Count off by 6.. 4. Each group do: RO/EA/Activities for their session. 5. Review method: -indiv. b/s -corp. b/s -concense -write on cards</p> <p>Reporting: -Place cards on chart -Reporter from each group talk thro session.</p>	<p><u>Curriculum Review</u></p> <p>1. Which of 6 sessions best accomplishes RO/EA? 2. What would activities look like if were for elders/preschooler? Have each group write on cards and add to chart. 3. Read thro activities of all sessions for elders-for preschoolers. S/C spiral: What every human being needs to learn remains constant-but how diff. ages learn changes activities. Therefore RO/EA remains constant but activities vary.</p>	<p>1. Review steps.</p> <p>2. Learnings</p> <p>3. Next steps:</p> <p>Session Building -decide the event -four level activity -organize time & space</p> <p>(Note: before the next session, teaching team will polish the plan and add creative framework in order to reveal the quality of the group's work.)</p>

WORKSHOP #3
Public School Teachers
CURRICULUM DESIGN FORMAT

TITLE _____

OVERALL	RATIONAL OBJECTIVE:	EXISTENTIAL AIM:
Build a chart, include dramatic flow 		
Number of lessons Name of each curriculum event		

TALK SUMMARY - #2

THE LIFE METHOD

A. LIFE DIALOGUE METHOD

Dialogue is only possible when one is ready to hold all aspects of the process of thinking before you. Standing before the situation enables you to set the parameters of your subject. It is the starting point or the "Limits". The second step is to get inside the value screen or the paradigm of the situation. This is swirling the "possibilities". The 3rd step is focusing the directions with an active model. This is determining the "life style of freedom". Finally, this dialogue method is not only the only one for a particular situation. It is your life journey that goes through this method: looking and relooking at your life; deciding and redeciding your values; and choosing and rechoosing your action.

B. THREE LEVEL REFLECTION

The 3 steps in this method of dialogue, or reflection on the inward journey are: the Objective, which is to discern the given; the Reflective, which is to stand inside the situation; and the Interpretive, which is looking at the options. This 3 level chart that I am putting on the board are various questions one can ask oneself when writing out a possible conversation. The first level reflects your most immediate viewpoint; the second level down reflects turning points or historical examples; and the 3rd level down reflects the viewpoints of others.

C. THE PRACTICAL APPLICATION

If you use these methods in several situations you begin to see how they help to determine the appropriateness of your activity. In conversations, it is a method for rationally thinking through the necessary steps to cover in a conversation. In Contradictions, it enables you to see the revolutionary principles you operate out of, the principles you give up and the bold stance that exists in each option. In writings, it clarifies your sequence of thought and provides the existential bite. In Events, it gives you a method to recall the happenings of the event and to reveal the significance.

D. THE THIRD EAR

We have always known that it is as important to listen to the context as well as the content in order to understand what is said. One way to train yourself on how to do that is to listen for the imbalance in the triangle. Those who jump to conclusions are those who go straight to the interpretive without looking at the objective data or the reflective values. Those who depend on personality to make a point are stuck on the reflective values without looking at the objective data or the interpretive decisions. Those that are afraid to move until all the data is in are those stuck on the objective and will not look at the values or the decisions required. All three steps are necessary to operate comprehensively. This triangle enables you to take control of your life in terms of the objective limits; to gain confidence in your life in terms of the possibilities; and to focus your priorities into one thrust in terms of your life style.

** Although this is not pointed out in the Imaginal Education Course, this life method is based on the situation the "Father" gives us, the promise the "Son" gives us, and the demand to take our freedom that the "Holy Spirit" gives us. This method is therefore based on a life method (that which gives us humanness) and thus that which is theologically grounded. In some pre-school manuals you will sometimes see a fourth level. This level, which is to ground your conversation in theological or mythological language is not a fourth level, but the 3rd part of the 3rd level.

25

LIFE DIALOGUE METHOD		THREE LEVEL REFLECTION		THE PRACTICAL APPLICATION		THE THIRD EAR	
STANDING BEFORE THE SITUATION	"Limits"	THE OBJECTIVE	Discern the Given	CONVERSATIONS	4 X 4s	HOW DO YOU ASK THE OBJECTIVE QUESTIONS	Who
	Seeing the Boundaries		Sort out Facts		Story Development		What
	Locating the Issue		Report the Situation		Humour		Reality of Situation
	Starting Point		Articulate the Obvious		Lasting Phrases		Different Views
GETTING INSIDE THE PARADIGM	Setting Values	THE REFLECTIVE	Stand inside Situation	CONTRA-DICTIONS	Options	HOW DO YOU GRASP THE HIDDEN VALUES	Presuppositions
	Reorienting Priorities		Analyze Response		Revolutionary Principles		Revolutionary Principles
	"Possibilities" Swirling intuitions		Swirl Data		Violation of Principles		Reality of Options
	Standing inside Shoes		Intuit Trends		Bold Stance		Why Now
FOCUSING THE DIRECTIONS	Life Style	THE INTERPRETIVE	Looking at Options	WRITINGS	Chart	HOW DOES THE DECISION INFLUENCE THE FUTURE	Appropriateness of Act
	Meta Gestalt		Making Decisions		Level of Thought Sequence		Trend of Future
	Active Model		Laying out Alternatives		Existential Bite		Reality of Implications
	New Life Direction		Stating Implications				Practical Vision
LIFE JOURNEY	Image change is Life Revolution	THE THREE LEVEL CHART	3 X 3	EVENTS	Recall	WHY IS THE JOURNEY NECESSARY	To take control of your life
	Forces you to relook at Life		Your Viewpoint		Focus		To gain confidence
	Forces you to redecide Values		Turning Points		Eventfulness		To focus the journey
	Forces a Decision		Their Viewpoints		Significant Story		To live out of the Word

Wife of the engineer:

I am writing you to thank you for a thing that you did for the old people of Chang Dong. For many centuries, longer than any man can remember, we have always had old people with bent backs in this village. And in every village that we know of the old people have always had bent backs.

We had always thought this was a part of growing old, and it was one of the reasons that we dreaded old age. But, wife of the engineer, you have changed all that. By the lucky accident of your long-handled broom you showed us a new way to sweep. It is a small thing, but it has changed the lives of our old people. For four years, ever since you have left, we have been using the long reeds for broom handles. You will be happy to know that today there are few bent backs in the village of Chang Dong. Today the backs of our old people are straight and firm. No longer are their bodies painful during the months of the monsoon.

This is a small thing, I know, but for our people it is an important thing.

I know you are not of our religion, wife of the engineer, but perhaps you will be pleased to know that on the outskirts of the village we have constructed a small shrine in your memory. It is a simple affair; at the foot of the altar are these words: "In memory of the woman who unbent the backs of our people." And in front of the shrine there is a stack of the old short reeds which we used to use.

sweep. The women were aware that something was unusual, but for several minutes they could not figure out what was wrong. Then one of the women spoke. "She sweeps with her back straight," the woman said in surprise. "I have never seen such a thing."

Emma did not say a word. She continued to sweep right past them, out on the front porch, and then down the walk. The dust and debris flew in clouds; and everyone watching was aware of the greater efficiency of being able to sweep while standing up.

Emma, having finished her sweeping, returned to her home and began to prepare tea for her guests. She did not speak to them about the broom, but when they left, it was on the front porch, and all of her guests eyed it carefully as they departed.

The next day when Emma swept off her porch, there were three old grandmothers who watched from a distance. When she was finished Emma leaned her long-handled broom against the clump of reeds which she had brought down from the hills.

The next day, perhaps ten older people, including a number of men, watched Emma as she swept. This time when she was finished, an old man, his back bent so that he scurried with a crab-like motion, came over to Emma.

"Wife of the engineer, I would like to know where I might get a broom handle like the one you have," the man said, "I am not sure that our short-handled brooms have bent our backs like this but I am sure that your way of sweeping is a more powerful way."

Emma told him to help himself to one of the reeds growing beside the house. The old man hesitated.

"I will take one and thank you; but if I take one, others may also ask, and soon your reeds will be gone."

"It is nothing to worry about, old man," Emma said. "There are many such reeds in the hills. I found these by the stream at Nanghsa. Your people could walk up there and bring back as many as the village could use in a year on the back of one water buffalo." The old man did not cut one of Emma's reeds. Instead he turned and hurried back to the group of older people. They talked rapidly, and several hours later Emma saw them heading for the hills with a water buffalo in front of them.

Soon after, Homer completed his work in Chang Dong, and they moved to Rhotok, a small village about seventy miles to the east. And it was not until four years later, when Emma was back in Pittsburgh, that she learned the final results of her broomhandle project. One day she got a letter in a large handsome yellow-bamboo paper envelope. Inside, written in an exquisite script, was a letter from the headman of Chang Dong:

SESSION II --MEAL CONVERSATION

THE LONG HANDLED BROOM

Three weeks after the monsoon ended, the older people in the village began to sweep out their own homes, the paths leading from their houses to the road, and finally the road itself. This sweeping was inevitably done by older people. They used a broom made of palm fronds. It had a short handle, maybe two feet long, and naturally they bent over as they swept.

One day, as Emma was watching the wrinkled and stooped woman from the next house sweep the road, things fell into place. She went out to talk to the woman.

"Grandmother, I know why your back is twisted forward," she said, "It's because you do so much sweeping bent over that short broom. Sweeping in that position several hours a day gradually moulds you into a bent position. When people become old their muscles and bones are not as flexible as when they were young."

"Wife of the engineer, I do not think it is so," the old lady answered softly. "The old people of Southern Sarkhan have always had bent backs."

"Yes, and I'll bet that they all got them from sweeping several hours a day with a short-handled broom," Emma said, "Why don't you put a long handle on the broom and see how it works?"

"Brooms are not meant to have long handles," the old lady said matter-of-factly. "It has never been that way. I have never seen a broom with a long handle, and even if the wood were available, I do not think we would waste it on long handles for brooms. Wood is very scarce in Chang Dong."

Emma knew when to drop a conversation. She had long ago discovered that people don't stop doing traditional things merely because they are irrational. She also knew that when people are criticized for an action, they stubbornly persist in continuing to do it.

The handles the Sarkhanese used for their brooms came from a reed with a short strong stem about two feet long. For centuries this reed had been used; and, centuries ago people had given up looking for anything better. It was traditional for brooms to have short handles, and for the brooms to be used exclusively by people too old to work in the rice fields. But Emma wasn't bound by centuries of tradition, and she began to look for a substitute for the short handles.

One day she found what she was after. She was driving the jeep down a steep mountain road about forty miles from Chang Dong. Suddenly she jammed on the brakes. Lining one side of the road for perhaps twenty feet was a reed very similar to the short reed that grew in Chang Dong--except that this reed had a strong stalk that rose five feet into the air before it thinned out.

"Homer," she ordered, "climb out and dig me up a half-dozen of those reeds. But don't disturb the roots."

When she got back to Chang Dong she planted the reeds beside her house and tended them carefully. Then, one day, when several of her neighbors were in her house she casually cut a tall reed, bound the usual coconut fronds to it, and began to

MEAL CONSTRUCT II
ART FORMS FOR NEW UNDERSTANDINGS

<p>MEAL OBJECTIVE</p>	<p>RATIONAL OBJECTIVE To see changing images as a life process.</p>	<p>EXISTENTIAL AIM To experience the effectivity of the art form method in releasing new self understanding.</p>
<p>CONTEXT</p>	<p>During this course we will jump into the ring and then reflect on what happened to you. We will begin by singing. We've all come from different jobs and situations that we're involved in during the day. We have found that singing together helps to build a corporate group to move into the next task.</p>	
<p>SONG</p>	<p>(Select a song appropriate to the group.)</p>	
<p>RITUAL</p>	<p>Repeat after me: ACTION REMOVES THE DOUBT....THAT THEORY CANNOT SOLVE.</p>	
<p>MEAL</p>	<p>Let us eat this meal on behalf of the Poets who provide images for people to live authentically in their lives.</p>	
<p>CONVER- SATION</p>	<p>Art forms like stories, whether printed, vocal, or visual, can be a great tool in offering new images. Listen to this story. Read, "Long-Handled Broom."</p>	
<p>objective</p>	<p>1. Words, scenes, characters 2. Describe what happened.</p>	
<p>reflective</p>	<p>3. Where did the shifts take place in the story? Describe them.</p>	
<p>interpretive</p>	<p>4. What decision was Emma demanding of the village? 5. What can be learned from this story about changing images?</p>	
<p>ANNOUNCEMENTS</p>		
<p>SEND OUT</p>	<p>Repeat after me: ACTION REMOVES THE DOUBT....THAT THEORY CANNOT SOLVE.</p>	

THE IMAGE (continued)

will be resistance to accepting it. This resistance is not usually infinite. An often repeated message or message which comes with unusual force or authority is able to penetrate the resistance and will be able to alter the image. A devout Moslem, for instance, whose whole life has been built around the observance of the precepts of the the Kóran will resist vigorously any message which tends to throw doubt on the authority of his sacred word. The resistance may take the form of simply ignoring the message or it may take the form of emotive response: anger, hostility, indignation. In the same way, a "devout" psychologist will resist strongly any evidence presented in favor of extrasensory perception, because to accept it would overthrow his whole image of the universe. If the resistances are very strong, it may take very strong or often repeated messages to penetrate them, and when they are penetrated, the effect is a realignment or reorganization of the whole knowledge structure.

On the other hand, messages which are favorable, to the existing image of the world are received easily and even though they may make minor modifications of the knowledge structure, there will not be any fundamental reorganization. Such messages may also have the effect of increasing the stability, that is to say, the resistance to unfavorable messages which the knowledge structure or image possesses.

The stability or resistance to change of a knowledge structure also depends on its internal consistency and arrangement. There seems to be some kind of principle or minimization of internal strain at work which makes some images stable and other unstable for purely internal reasons.

Even at the level of simple or supposedly simple sense perception, we are increasingly discovering that the message which comes through the senses is itself mediated through a value system, through a highly learned process of interpretation and acceptance.

What this means is that for any individual organism or organization there are no such things as "facts". There are only messages filtered through a changeable value system.

A group of individuals does not merely share messages which come to them from "nature." They also initiate and receive messages themselves. This is the characteristic which distinguishes man from the lower organisms -- the art of conversation or discourse.

Knowledge grows also because of inward teachers as well as outward messages. As every good teacher knows, the business of teaching is not that of penetrating the student's defenses with the violence or loudness of the teacher's messages. It is, rather, that of cooperating with the student's own inward teacher whereby the student's image may grow in conformity with that of the outward teacher.

ANTIGONE

by Jean Anouilh

There had to be one person who said yes. Somebody had to agree to captain the ship. She had sprung a hundred leaks; she was loaded to the water line with crime, ignorance, poverty. The wheel was swinging with the wind. The crew refused to work and were looting the cargo. The officers were building a raft, ready to slip overboard and desert the ship. The mast was splitting, the wind was howling, the sails were beginning to rip. Every man jack on board was about to drown -- and only because the only thing they thought of was their own skins and their cheap little day-to-day traffic. Was that a time, do you think, for playing with words like yes and no? Was that a time for a man to be weighing the pros and cons, wondering if he wasn't going to pay too dearly later on; if he wasn't going to lose his life, or his family, or his ship in the face of a mountain of water. You shout an order, and if one man refuses to obey, you shoot straight into the mob. Into the mob, I say! The beast as nameless as the wave that crashes down upon your deck; as nameless as the whipping wind. The thing that drops when you shoot may be someone who poured you a drink the night before; but it has no name. And you, braced at the wheel, you have no name, either. Nothing has a name -- except the ship, and the storm.

TALK SUMMARY - # 3
THE COMPREHENSIVE DESIGN

A. SPIRAL CURRICULUM

Education is taught as a whole rather than pieces of data. The spiral curriculum is the method of teaching the entire subject by levels rather than bits of the subject. You teach a child physics by showing him how water turns to ice and steam. As an adult he learns more sophisticated applications to the principle. The levels include awakening the students to the knowledge, giving him some kind of awareness to it, involving him in the process and finally giving him responsibility for it. Structure is key to the spiral curriculum. The structure includes the individual, the social and the rational pole in each level of curriculum. At each level, it is necessary to find the depth dimension of that subject for that age level. Finally, all curriculum is based on the process of learning the particular subject with content added as needed. Shot through all the curriculum is the contentless word of using this content to know your limits, possibilities and your creativity.

B. LIFE TRIANGLES

The 3 poles of the Life triangles (which were created to plan a comprehensive curriculum for womb to tomb education) are: Practical, Theoretical, Spirit (or Unsynomous) dimensions. The practical dimension are skills you learn. The theoretical dimensions are the foundational pillars. The Spirit dimension is teaching selfhood or how to deal with the awe, the unexpected and the meaning aspects of life. These triangles give you a screen for becoming functionally educated in a society where skills, meaning, and knowledge keep changing.

C. ORGANIZATIONAL MODEL

When creating a training model over a long period it is necessary to plan more than the study session itself. These four aspects of organizing a group are helpful in giving them a training situation: the symbolic life, the study life, a period of declaration, and a missional working situation. In the symbolic life, the trainees need to have ways to talk about their work in terms of the world situation, the self creativity, the past wisdom and the future vision. The study life needs to include special items that relate them to a deeper understanding of their work. Declaration is programming in the method of publically talking about their understanding. The missional thrust is to refer their work to its applicability to the world's situation.

D. TIMELINE

When you are ready to write or plan a curriculum the first step is to brainstorm and gestalt your categories. Once you select (say a 12 month curriculum) you create a rhythm to the year. What will be the continuous and the discontinuous elements. What will be taught in a cycle and what will get the downbeat. After selecting each unit (month) subject, brainstorm and gestalt the knowledge to be taught in each session. Create a lesson plan by writing out the rational objective, the existential aim and the drama of the lesson. Remember that each lesson needs a context, a demonstration or example of the subject, the method to apply it and a product at the end of the lesson.

SPIRAL CURRICULUM		LIFE TRIANGLES		ORGANIZATIONAL MODEL		TIMELINE	
LEVELS OF EDUCATION	Impingement	PRACTICAL DIMENSION	Individuality	SYMBOLIC LIFE	World	GESTALT	Brainstorm
	Awareness		Sociality		Self		Gestalt
	Involvement		Intentionality		Past		Selection
	Responsibility		Dynamics		Future		Pivotal Points
STRUCTURE KEY	Individual Pole	THEORETICAL DIMENSION	Sciences	STUDY LIFE	Current Trends	EDUCATION RHYTHM	Continuous
	Social Pole		Humanities		Foundational Knowledge		Discontinuous
	Rational Pole		Religions		Specialized Work		Downbeat
	Structural Integrity		Dynamics		Self-Push		Cycles
DEPTH DIMENSION	Initial Context	SPIRIT DIMENSION	Awe	DECLARAT'N	Pillars	LESSON PLAN	Rational Objective
	The Plunge		Image		Priorities		Existential Aim
	Depth Breakthrough		Mystery		Witness		Three Acts
	Through the Veil		Dynamics		Homework		Dramaturgy
CONTENTLESS LIFE CONTENT	Dialogue	MISSIONAL DIMENSION	Inclusive Screen	MISSIONAL THRUST	Model	PROCEDURES	Context
	Limits		Unsynonymous Significance		Innocent Suffering		Demonstration
	Possibility		Theoretical Grounding		Key Contradiction		Application
	Life Style		Practical Givenness		Timeline		Product

MEAL CONSTRUCT III

TRAINER AS GUIDE

MEAL OBJECTIVE	RATIONAL OBJECTIVE To reflect on the changing of images as the major function in training.	EXISTENTIAL AIM Experience the role of the guide in changing people's self understanding.
CONTEXT	How do you keep a group going once the initial excitement of a task wears off? How do you help a group make it over the long haul? We have found that singing is one of the best activities for keeping a group going....	
SONG		
RITUAL	Repeat after me: ACTION REMOVES THE DOUBT...THAT THEORY CANNOT SOLVE.	
MEAL	Let us eat this meal on behalf of the unknown learner .. all humans in every situation are learning. (The demand to provide adequate training for all reminds me of <u>illustration.</u>) Let us eat on behalf of all who need adequate tools to live effectively in the 20th century.	
CONVERSATION	Let us talk for a while about our task as trainers.	
objective	1. What comes to mind when you think of the role of a trainer/educator?	
reflective	2. Put yourself in the time of the shift from the agricultural age to the industrial age. What major image shifts were happening? 3. What would have been your role as a trainer in that time?	
interpretive	4. A great deal of writing describes our time as a major period of transition: from civilization to post civilization, or industrialization to post industrialization. As we move into the 21st century, what image shifts are happening? 5. What will be the role of the trainer/educator as a guide into the next century?	
ANNOUNCEMENTS		
SEND OUT	Repeat after me: ACTION REMOVES THE DOUBT...THAT THEORY CANNOT SOLVE.	

FORM FOR TEAM WORK - WORKSHOP 2

DIALOGUE METHOD

TITLE

RATIONAL OBJECTIVE

EXISTENTIAL AIM

CONTEXT/Opening Words

OBJECTIVE

REFLECTIVE

INTERPRE-
TIVE

CONCLUSION/REFLECTIVE STATEMENT

WORKSHOP # 2 FORM

JOURNEY DIALOGUE CHART

	OBJECTIVE Discern the Situation	REFLECTIVE Get inside the Data	INTERPRETIVE Decide the Action
O B J E C T I V E	Basic facts What see, hear	Your priorities Where are the shifts	Implications Decisions to be made
R E F L E C T I V E	Who What are the elements Name the characters	Your example History's example Cultural example	How should we change
I N T E R P R E T I V E	When did it happen What month	Their focus (author/community)	Name Title Symbol

WORKSHOP # 2

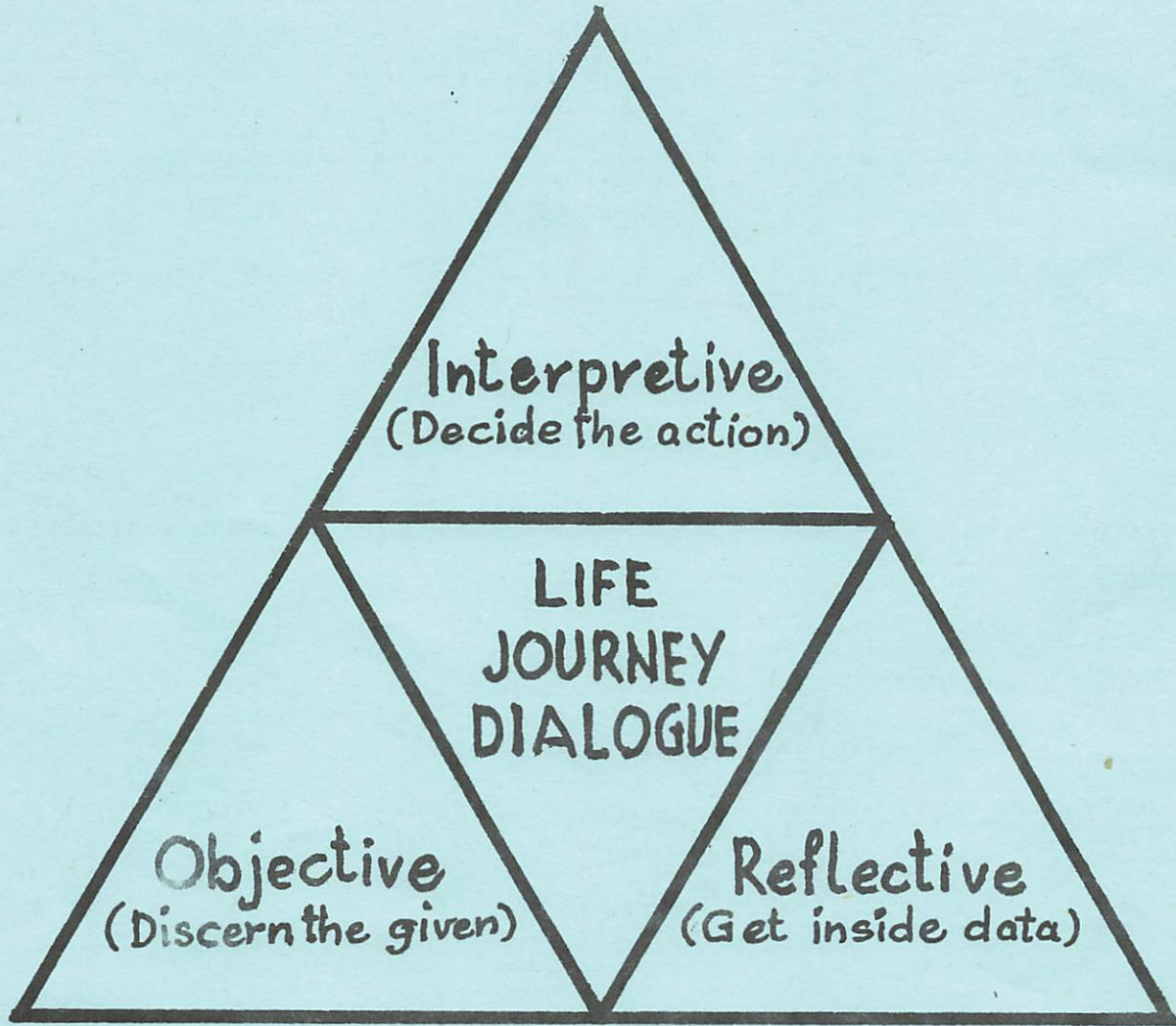
DIALOGUE METHOD

RATIONAL OBJECTIVE: To practice the life method of reflection.

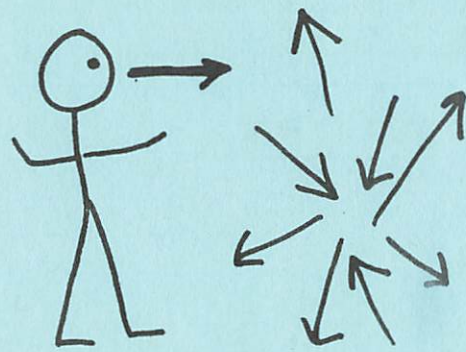
EXISTENTIAL AIM: To see the possibility of reflecting in depth in any situation.

STEP	PROCEDURES
CONTEXT	<p>We want to create an art form conversation using the dynamics of dialogue _____ talked about in the talk. Hand out "Journey Dialogue" charts. Briefly walk through the dynamics of the 3 X 3. The 1st chart will be to hold our initial brainstorm work. The 2nd chart is for the final draft of our conversation.</p>
TEAM ASSIGNMENTS	<ol style="list-style-type: none"> 1. Break into groups of 4-5 people. (Either the same teams as in session 1 - or a new configuration with common working situations. A bank president and a school teacher on the same team will not be helpful.) 2. Whole group decide on arenas for their conversations, like: <ol style="list-style-type: none"> a. a conversation on a work situation. b. a way of discerning a contradiction or block that they are dealing with. c. writing a proposal on a particular subject. d. reflecting on an event (choose subject) e. artform conversation on an awe object or a story reflection (choose subject.)
TEAM WORK	<ol style="list-style-type: none"> 1. Construct a conversation dealing with your arena using first the brainstorm form - and then the conversation form. 2. Work with the Rational Objective and Existential Aim first. 3. Take 45 minutes for this work and appoint a scribe to record the final selection of questions.
TEAM REPORTS	<ol style="list-style-type: none"> 1. Each team report (if time is a factor you may ask just for highlights from their work) 2. Are there questions of clarity on the reports? 3. Which questions or lines most struck you? (you want 10-15 answers) 4. Look at each report and ask: Which images will be changed as the result of this work?
REFLECTION	<ol style="list-style-type: none"> 1. What has shifted your image since the beginning of this session (including the talk) 2. How will this session be useful - how might you use it? 3. What was most helpful in this session? - leas helpful? 4. Assign someone to type up the reports.

BOARD IMAGE - TALK #2



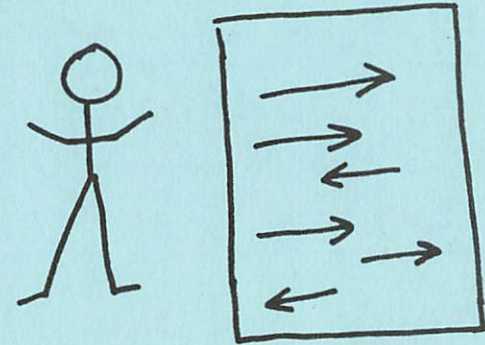
LIFE METHOD



Objective



Reflective



Interpretive

BOARD IMAGES FOR TALK #2

JOURNEY DIALOGUE CHART

	OBJECTIVE Discern the Situation	REFLECTIVE Get inside the Data	INTERPRETIVE Decide the Action
O B J E C T I V E	Basic facts What see, hear	Your priorities Where are the shifts	Implications Decisions to be made
R E F L E C T I V E	Who What are the elements Name the characters	Your example History's example Cultural example	How should we change
I N T E R P R E T I V E	When did it happen What month	Their focus (author/community)	Name Title Symbol

THE IMMENSE JOURNEY
by Loren Eiseley

Some lands are flat and grass-covered, and smile so evenly up at the sun that they seem forever youthful, untouched by man or time. Some are torn, ravaged and convulsed like the features of profane old age. Rocks are wrenched up and exposed to view; black pits receive the sun but give back no light.

It was to such a land I rode, but I rode to it across a sunlit, timeless prairie over which nothing passed but antelope or a wandering bird. On the verge where that prairie halted before a great wall of naked sandstone and clay, I came upon the Slit. A narrow crack worn by some descending torrent had begun secretly, far below the prairie grass, and worked itself deeper and deeper into the fine sandstone that led by devious channels into the broken waste beyond. I rode back along the crack to a spot where I could descend into it, dismounted, and left my horse to graze.

The crack was only about body-width and, as I worked by way downward, the light turned dark and green from the overhanging grass. Above me the sky became a narrow slit of distant blue, and the sandstone was cool to my hands on either side. The Slit was a little sinister--like an open grave, assuming the dead were enabled to take one last look--for over me the sky seemed already as far off as some future century I would never see.

I ignored the sky, then, and began to concentrate on the sandstone walls that had led me into this place. It was tight and tricky work, but that cut was a perfect cross section through perhaps ten million years of time. I hoped to find at least a bone, but I was not quite prepared for the sight I finally came upon. Staring straight out at me, as I slid farther and deeper into the green twilight, was a skull embedded in the solid sandstone. I had come at just the proper moment when it was fully to be seen, the white bone gleaming there in a kind of ashen splendor, water worn, and about to be ground away in the next long torrent.

It was not, of course, human. I was deep, deep below the time of man in a remote age near the beginning of the reign of mammals. I squatted on my heels in the narrow ravine, and we stared a little blankly at each other, the skull and I. There were marks of generalized primitiveness in that low, pinched brain case and grinning jaw that marked it as lying far back along those converging roads where, as I shall have occasion to establish elsewhere, cat and man and weasel must leap into a single shape.

It was the face of a creature who had spent his days following his nose, who was led by instinct rather than memory, and whose power of choice was very small. Though he was not a man, nor a direct human ancestor, there was yet about him, even in the bone, some trace of that low, snuffling world out of which our forebears had so recently emerged. The skull lay tilted in such a manner that it stared, sightless, up at me as though I, too, were already caught a few feet above him in the strata and, in my turn, were staring upward at that strip of sky which the ages were carrying farther away from me beneath the tumbling debris of falling mountains. The creature had never lived to see a man, and I, what was it I was never going to see?

STRUCTURAL CHANGE W/S - pg. 2

STEP	PROCEDURES
GROUP REPORTS	<ol style="list-style-type: none"> 1. Each group draw their timeline on the board to share in reporting. 2. Each group report the images to be shifted and the event which will occasion that shift, and then walk through their timeline.
REFLECTION	<ol style="list-style-type: none"> 1. What did you notice in these timelines? 2. Where were you surprised? 3. Where do you discern similarities - differences? 4. What seems on target relative to actually shifting operating images in the situations? Why? 5. How might this be a useful workshop to use with people in the work place? 6. What is the new that has occurred to you relative to your task as as a trainer?

WORKSHOP # 3
STRUCTURAL CHANGE

RATIONAL OBJECTIVE: To develop the skill of determining the intent of a training design or curriculum.

EXISTENTIAL AIM: To experience the ability to determine what is to happen to the participants in a training scheme.

STEP	PROCEDURES			
CONTEXT	<p>Review life triangles from the talk. A comprehensive training design requires all 3 aspects of education: the foundational pillars (theoretical); the practical skills; and the selfhood capacity (the Unsynomous).</p>			
TEAM WORK	<p>Divide into 3 or 4 groups according to actual working situations, (hospital supervisors, management positions, public school teachers, etc)</p> <ol style="list-style-type: none"> List 5 theoretical <u>learnings</u> that must be learned in the work situation (reflecting the individual, social, and rational pole) <p>(for each list have team members list individually first, and then create a corporate list for the team.)</p> <p>List 5 practical <u>skills</u> necessary to this work situation. (reflecting the individual skill, the social skill and the intentional decisional skill)</p> <p>List 5 <u>approaches</u> to the unexpected crisis in the work situation, e.g. How to deal with violence in the office from public. (reflecting situations of awe, of dialogue, and with the unknown and the unknowable</p> Discern the 5 <u>images</u> that need to be shifted if their trainees are to learn the above 15 activities, e.g. Presenting the public with a friendly but highly effective face. Discern the <u>mechanism</u> for the death of the old images in their office, e.g. A major training event, space transformation, etc. <u>Organize</u> the work situation in terms of time, space, and relations in order to reinforce the positive images just named. <table border="0" data-bbox="379 1486 1481 1738"> <tr> <td data-bbox="379 1486 794 1680"> <p>TIME ORGANIZATION</p> <ul style="list-style-type: none"> individual prep time corporate work time corporate meeting time corp. social time public dialogue time </td> <td data-bbox="794 1486 1177 1680"> <p>SPACE ORGANIZATION</p> <ul style="list-style-type: none"> individual space corporate work space corp. meeting space corp. social space public space </td> <td data-bbox="1177 1486 1481 1738"> <p>RELATIONS STRUCTURE</p> <ul style="list-style-type: none"> policy (decision making) roles in organiza. evaluation of bot indiv. and corp. task. feedback </td> </tr> </table> Put everything on a timeline (1 month to 4 years—depending on what is appropriate) relative to the real work situation. 	<p>TIME ORGANIZATION</p> <ul style="list-style-type: none"> individual prep time corporate work time corporate meeting time corp. social time public dialogue time 	<p>SPACE ORGANIZATION</p> <ul style="list-style-type: none"> individual space corporate work space corp. meeting space corp. social space public space 	<p>RELATIONS STRUCTURE</p> <ul style="list-style-type: none"> policy (decision making) roles in organiza. evaluation of bot indiv. and corp. task. feedback
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THE COMPREHENSIVE DESIGN - p.3

In a way people are being educated upon the crucible of life itself instead of or, at least, in addition to the classroom. But this life-based curriculum is being intentionally practiced and managed using classrooms, work days, excursions, art forms and significant endeavors in human communities. We are educated throughout our total life experience, but it is possible to hasten the process, to structure it, to render it more intentional than not and more human than dehumanizing.

THE COMPREHENSIVE DESIGN - p.2

life-long.

In other times when the great civilizations were at their peak cultural roots were vital and strong. In European civilization it was between the 13th and 16th centuries when society was maintained keeping people in right relation to God, and kings ruled with divine right.

At other times the political became dominant and new structural freedoms required other forms of education. In the West it was the 17th and 18th century renaissance where the liberal arts were a means for individual political participation.

We have just passed through a time when economic dominance produced a technological revolution unprecedented in scope or innovation. The education of this period prepared people for the job market. That era was over when corporations began to do their own training, social as well as technical. Managerial is being cultivated as one top executive journeys younger managers in the arts of statecraft and human wellbeing. The effects and benefits of economic health will remain a legacy for the future enabling the care for all the people. But today creativity, life and social renewal is at bottom a cultural activity inside the business world as well as outside.

COMPREHENSIVE CURRICULUM

The comprehensive curriculum is based upon the whole life triangle. The practical aspects to life are learned through the curriculum as well as the theoretical aspects. In the 20th century the wholeness of life has returned to human consciousness in a way that it has not been present since early cave people. Life, action, thought and the beyond are all mingled together. People today know that all ideas are relative and all actions situational or contextual. This relativity has thrown human beings into the awareness of the unknown in life as well as the known. Both theory and practice are forged, indeed created, by people over against the unsynonomous aspect of life itself. The mystery of life is both on our hands and beyond our understandings even as life is being created in test tubes. Having "come of age" human existence has been brought into startling relief exposing all its contours, its dread and fascination, its power and its contingency.

The life triangle is a design or diagram that represents or points to this wholeness of life. The dichotomies between the sciences and the humanities are portrayed in polar tension with one another rather than open divorce or conflict. They are complementary opposites rather than arch enemies presenting the young with an either/or. Scientist exhibit poetry and the sensibility of artists. Artists have become masters of technique and many different media, including electronics and the vibes of musical intonations and sound. Today the theoretics of religion hold both the sciences and humanities together in a tri-polar tension. Professors and students alike become gurus to the whole society. The sage emerges again out of daily experience, and novelists lead the masses of people into the deeps of life or ur-experiences through paperback books.

BACK UP FOR TALK #3
THE COMPREHENSIVE DESIGN

In the 1950's, the Institute began its work on curriculum by asking the questions: What is an educated person? What program of study will enable that picture of an "educated person" to become a reality?

Three basic presuppositions were discerned. First, a curriculum for 21st Century people needs to emphasize methodology for thinking and action rather than content. The process by which physics arrived at its operating wisdom is more necessary than the operating wisdom itself. The capacity to do sociological thinking is more important than knowledge of particular sociological works. A further reason for emphasis on methodology is the colossal amount of available knowledge in the modern world. People's use of human wisdom and experience is limited by their ability to rapidly appropriate the wisdom needed. In addition to intellectual methods, human beings need methods for grappling with their personal destiny and methods for participating in the global social process. A person without clarity on methods for thinking, acting and living can not be called educated.

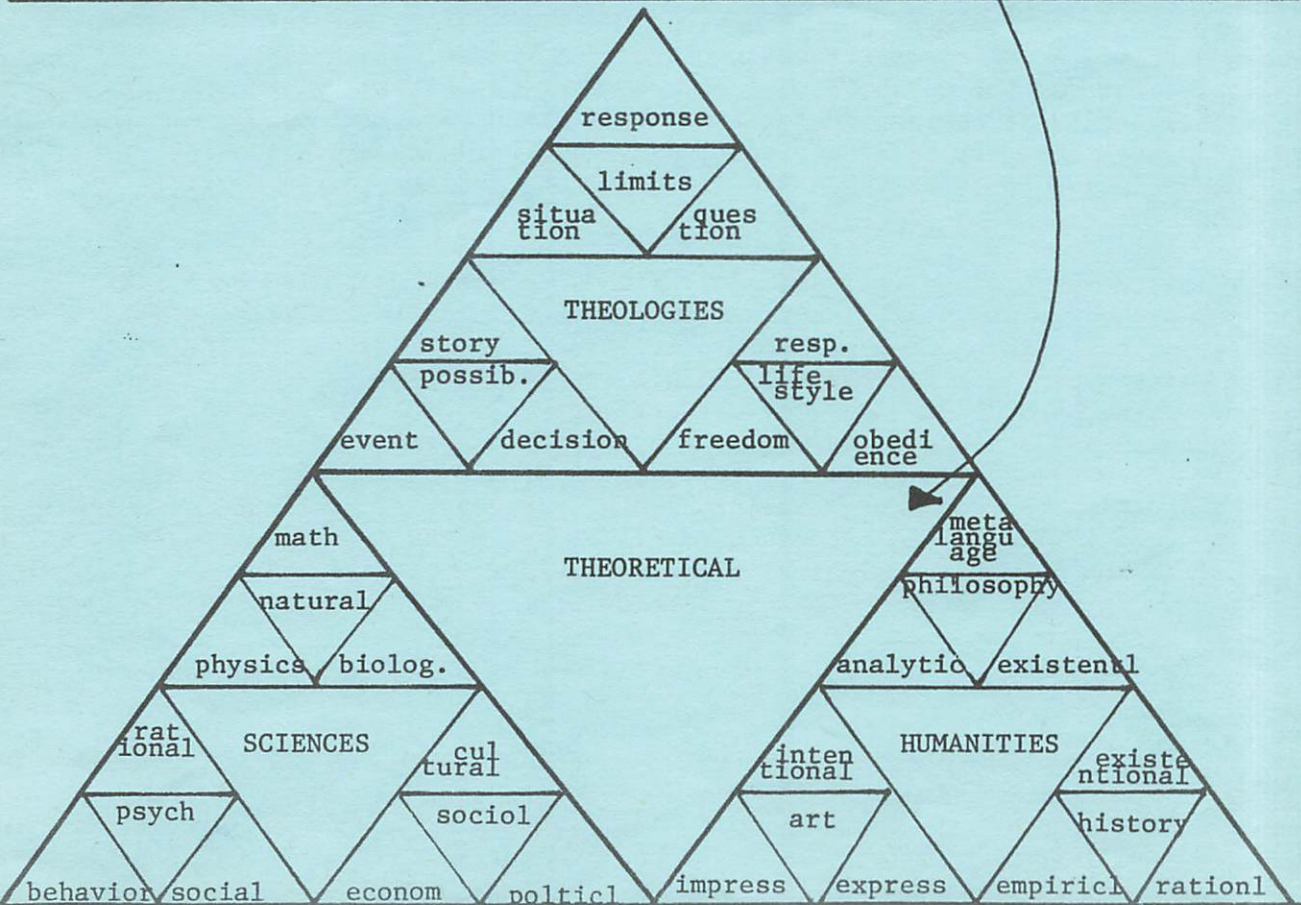
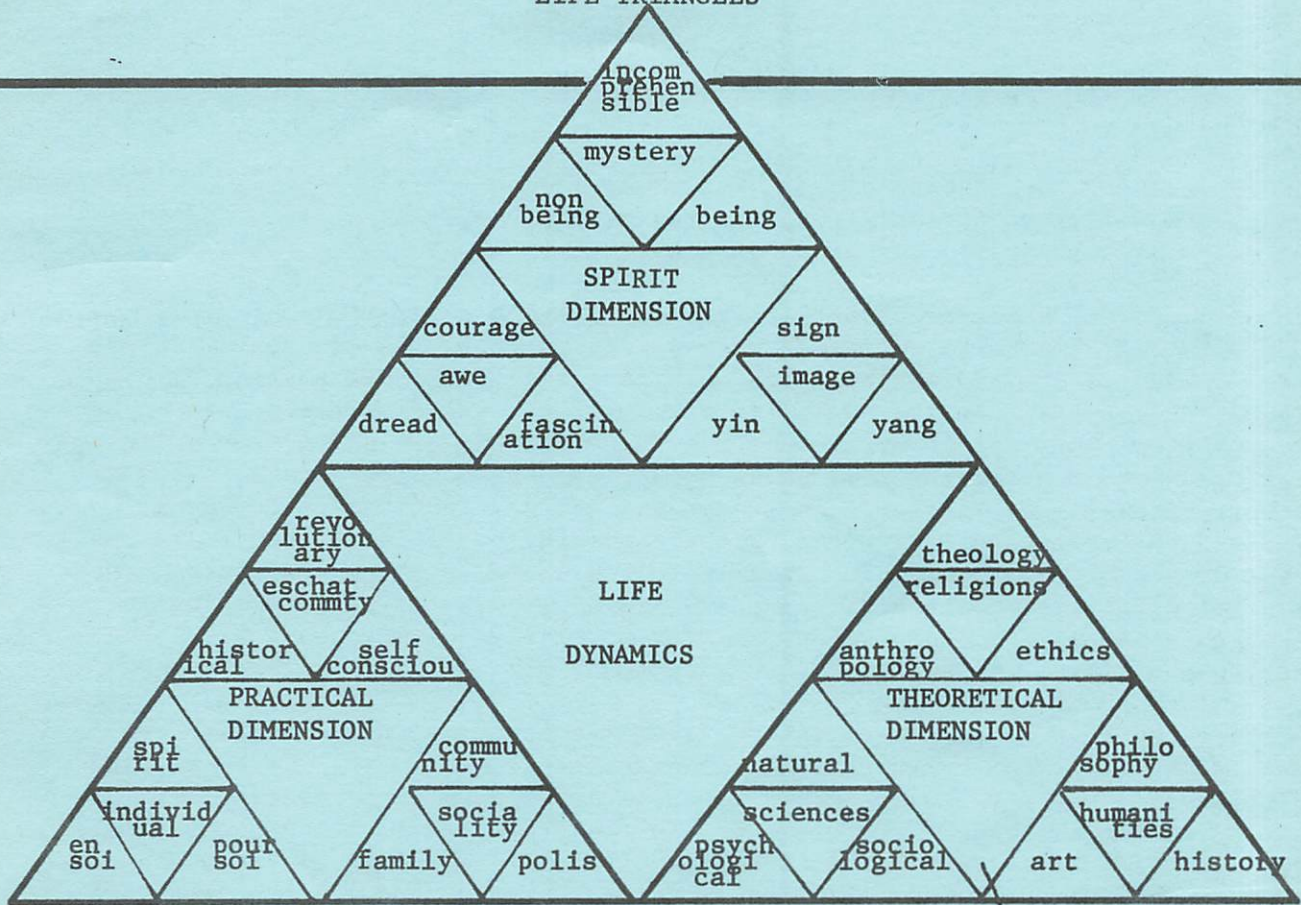
Second, the content of the educated person's competence must encompass the entire memory of the human race. Wholeness has to mean relational mapping, within which any particulars would, in principle, have their place. A model, called the life triangle was created. In the shaded part or the theoretical triangle is a relational map of the disciplines of learning. In this schema, a person is shown as a social being, a solitary being, and a being over against the inclusive mystery of what sometimes is called nature. Thus the science triangle organizes science studies under these categories: the sociological sciences, the psychological sciences and the natural sciences. The humanities triangle corresponds: history to a human as social being, art to a human as solitary being and philosophy to a human as the articulator of the inclusive patterns which provide unity and meaning to the multiple aspects of the mystery of being.

A curriculum which emphasizes methodology and wholeness must also be dynamic. It must be adaptable to different ages of human beings, to different communities, and to the relentless process of historical change. This means having a model which makes room for variable data. For example, the natural sciences can be further subdivided into the physical sciences, the life sciences, and the mathematical sciences. These three arenas of being can be taught to two-year olds as well as to eighty-two year olds, and to the ghetto dweller just as well as to the suburban sophisticate. But each group of students has its own current images and experience of life; hence the actual curriculum in both content and methodological training would vary. Similarly, the curriculum in relation to the disciplines of biology or physics or mathematics will be different ten years from now.

EDUCATION AND SOCIAL IMBALANCE

Society today is returning toward a balanced society where culture, including religion, education and style, rightly informs the economic and political processes. The moral foundations are being forged anew where communities are being reformulated, religion is refurbished and education is life-related and

LIFE TRIANGLES



MEAL CONSTRUCT IV
 STYLE OF THE IMAGE SHIFTER

MEAL OBJECTIVE	RATIONAL OBJECTIVE	EXISTENTIAL AIM
<p>CONTEXT</p> <p>SONG</p> <p>RITUAL</p> <p>MEAL</p> <p>CONVER-SATION</p> <p>objective</p> <p>reflective</p> <p>interpretive</p> <p>ANNOUNCEMENTS</p> <p>SEND OUT</p>	<p>To understand the importance of style in giving permission to change images.</p> <p>Releasing motivation within a group is one task we have as trainers. Expanding a person's sense of time and space generates motivity. We have found that singing is one of the best activities to expand interior time and space.</p> <p>ACTION REMOVES THE DOUBT.....THAT THEORY CANNOT SOLVE.</p> <p>Let us eat this meal on behalf of the great educators of the past who understood that education was about creativity and raised further questions in the face of the demand for answers.</p> <p>Today we are going to talk about the people who have taught us. I am who I am because of all the people I have known...either historically or personally. All of my life, one of my heroes/ heroines has been <u>(story of someone whose style helped train you)</u></p> <ol style="list-style-type: none"> 1. Who is an educator/trainer in history who has been important to you? 2. Who is a personal acquaintance who has helped shape your life? 3. What is his/her name? What about his/her <u>style</u> influenced you? 4. What do the people we have named have in common? 5. Why is it important to our future as trainers to remember these people as a part of our experience? 6. What are ways our style influences people we work with? <p>I can imagine 20 years from now a group of trainers having a similar conversation and some of the names of the people in this room being named as trainers with fantastic style.</p> <p>ACTION REMOVES THE DOUBT.....THAT THEORY CANNOT SOLVE.</p>	<p>To experience an "a-ha" about the possibility of intention-alizing their own style.</p>

EFFECTIVE ACTION FORCE		COMMON MODEL		MOTIVITY FACTOR		LEADERSHIP DEVELOPMENT	
COMPLEXITY OF WORLD	Time of heroes gone	PLANNING (LENS)	Vision	TIME DESIGN	Rhythm	PRIORING THE TEAM (Guide)	Individual Gifts/ Vulnerabilities
	Individual in Team		Contradictions		Intensity Task		Listening
	Corporateness		Proposals		Reflection		Honour
	Individualism Doesn't work		Tactics Implementation		Celebration		Trust Colleagues
TEAM FORMATION	Task	CONSENSUS	Conversation-Options	SPACE DESIGN	Decor	EXPANDING ABILITIES/METHODS	Individual Work
	Assignment Rotation		Writing-Values		Table/Chair Arrangement		Brainstorm
	Sensitivity		Decor-Priorities		Mood		Gestaltng
	Consensus		Celebration-Articulation		Interchangeability		Consensus
FACILITATORS (Style)	Paper mache Model	REFLECTION	Regular	EVENTFULNESS	Unexpected	SYNERGETIC RESULTS	Catalytic
	New Action Plan		Informal		Break Routine		Unexpected
	Question Sequence		Formal		See Significance		Regenerative
	Sense of Humour		Futuric		See through Mundane		Sum greater than parts
STRUCTURAL CHANGE	Work within Situation	EVALUATION	Past Accomplishments	OVERARCHING STORY	Past & Future Directions	DECIDE OWN JOURNEY	Not a genetic trait
	Change Patterns		Strengths		Expand Geography		Decision to give what you 've got
	End Run		Vulnerabilities		Identity		Live in Wonder of Life
	System Changed		Set new Vision		Motivity from Engagement		Be unique person you are

TALK SUMMARY - # 4

THE CORPORATE TEAM

A. EFFECTIVE ACTION FORCE

To be effective in the complex 20th Century world, corporateness is necessary. It is no longer desirable or possible for an individual to work without the active input of his colleagues' minds. A team in education can be the students and the educator or a group of educators pooling their ability. In forming teams, it is helpful to agree on the common task after discussion and consensus on what is necessary and what is the most helpful way to proceed. If the content matter is set, it is still necessary for the team to decide how it is important or learning will be blocked. The style of the "boss" which most of us experienced is no longer tolerated by people today. The corporate style is the style of the facilitator, one who enables the group to learn the process rather than the expert dictionary who tells everyone what to learn. This implies structural change in the training set up. It involves the whole group in participating in the training situation and if anyone disagrees, he disagrees as a part of the group rather than as an outsider.

B. COMMON MODEL

The team operates out of a common model. This means having a vision, finding the contradiction, proposing actions, and articulating the steps to take. Consensus is created by having the team look at the issues, decide the common values, and forcing alternative models from the team until a consensus can be reached. The team structures formal and informal ways to reflect on their plan over the year and to have a regular evaluation period for course correction.

C. MOTIVITY FACTOR

Motivity is created by several factors. The time design emphasizes the messages that both intensity and withdrawal is a factor in getting a job done. In the space design, the type of individual, social, and public space informs everyone of the significance of the task. In the midst of the mundane, a break into the routine creates times of eventfulness that allows humour and a relaxed mood to be created. But unless there is an overreaching story that relates their task to a significant contribution to history, time, space, and eventfulness will not sustain the long journey.

D. LEADERSHIP DEVELOPMENT

To be a guide to the team involves the looking at each member's journey: their gifts and vulnerabilities. This is first step in learning how to trust one's colleague. It is also necessary to have a plan to expand the abilities and methods of each individual in terms of their need to be self sufficient in planning. The synergetic results is that the team sees that the sum is greater than the parts. It is not enough to have most of the team working with you with only a few weak ones. Corporateness is destroyed unless everyone operates out of a common consensus and understood discipline. Finally, leadership is developed by sheer decision on the individual's part. It is not that one person can lead and another can not--all can decide to participate in the fullness of decisions that affect their own lives.

READING WITH TALK # 4

THE CIRCUS OF DR. LAO - APOLLONIUS AND THE WIDOW

The widow Mrs. Howard T. Cassan came to the circus in her flimsy brown dress and her low shoes and went direct to the fortuneteller's tent. She paid her mite and sat down to hear of her future. Apollonius warned her she was going to be disappointed.

"Not if you tell me the truth," said Mrs. Cassan. "I particularly want to know how soon oil is going to be found on that twenty acres of mine in New Mexico."

"Never," said the seer.

"Very well. What sort of man will next come into my life?"

"There will be no more men in your life," said the seer.

"Well, what in the world is the use of my living then, if I'm not going to be rich, not going to be married again, not going to know any more men?"

"I don't know," confessed the prophet. "I only read futures. I don't evaluate them."

"Well, I paid you. Read my future."

"Tomorrow will be like today, and day after tomorrow will be like the day before yesterday," said Appollonius. "I see your remaining days each as quiet, tedious collections of hours. You will not travel anywhere. You will think no new thoughts. You will experience no new passions. Older you will become but not wiser. Stiffer but not more dignified. Childless you are, and childless you shall remain. Of that suppleness you once commanded in your youth, of that strange simplicity which once attracted a few men to you, neither endures, nor shall you recapture any of them any more. People will talk to you and visit with you out of sentiment or pity, not because you have anything to offer them. Have you ever seen an old cornstalk turning brown, dying, but refusing to fall over, upon which stray birds alight now and then, hardly remarking what it is they perch on? That is you. I cannot fathom your place in life's economy. A living thing should either create or destroy according to its capacity and caprice but you, you do neither. You only live on dreaming of the nice things you would like to have happen to you but which never happen; and you wonder vaguely why the young lives about you which you occasionally chide for a fancied impropriety never listen to you and seem to flee at your approach. When you die you will be buried and forgotten, and that is all. The morticians will enclose you in a worm-proof casket, thus sealing even unto eternity the clay of your uselessness. And for all the good or evil, creation or destruction, that your living might have accomplished, you might just as well never have lived at all. I cannot see the purpose in such a life. I can see in it only vulgar, shocking waste."

"I thought you said you didn't evaluate lives," snapped Mrs. Cassan.

"I'm not evaluating; I'm only wondering. Now you dream of an oil well to be found on twenty acres of land you own in New Mexico. There is no oil there. You dream of some tall, dark, handsome man to come wooing you. There is no man coming, dark, tall, or otherwise. And yet you will dream on in spite of all I

tell you; dream on through your little round of hours, sewing and rocking and gossiping and dreaming; and the world spins and spins and spins. Children are born, grow up, accomplish, sicken, and die; you sit and rock and sew and gossip and live on. And you have a voice in the government, and enough people voting the same way you vote could change the face of the world. There is something terrible in that thought. But your individual opinion on any subject in the world is absolutely worthless. No, I cannot fathom the reason for your existence."

"I didn't pay you to fathom me. Just tell me my future and let it go at that."

"I have been telling you your future! Why don't you listen? Do you want to know how many more times you will eat lettuce or boiled eggs? Shall I enumerate the instances you will yell good-morning to your neighbor across the fence? Must I tell you how many more times you will buy stockings, attend church, go to moving picture shows? Shall I make a list showing how many more gallons of water in the future you will boil making tea, how many more combinations of cards will fall to you at auction bridge, how often the telephone will ring in your remaining years? Do you want to know how many more times you will scold the paper-carrier for not leaving your copy in the spot that irks you least? Must I tell you how many more times you will become annoyed at the weather because it rains or fails to rain according to your wishes? Shall I compute the pounds of pennies you will save shopping at bargain centers? Do you want to know all that? For that is your future, doing the same small futile things you have done for the last fifty-eight years. You face a repetition of your past, a recapitulation of the digits in the adding machine of your days. Save only one bright numeral, perhaps: there was love of a sort in your past; there is none in your future."

"Well, I must say, you are the strangest fortuneteller I ever visited."

She started to say more, but there was no longer anyone to talk to. Apollonius had vanished with that suddenness commanded by only the most practiced magicians. Mrs. Cassan went out into the blaze of sunshine. There she encountered Luther and Kate. It was then precisely ten minutes before Kate's petrification.

"My dear," said Mrs. Cassan to Kate, "that fortuneteller is the most magnetic man I ever met in my whole life. I am going to see him again this evening."

"What did he say about the oil?" asked Luther.

"Oh, he was frightfully encouraging," said Mrs. Cassan.

WORKSHOP # 4

WORKSHOP METHOD

RATIONAL OBJECTIVE: To observe the role of eventfulness in planning each training session.

EXISTENTIAL AIM: To experience the power that eventfulness produces in a single event.

STEP	PROCEDURE
<p>CONTEXT</p> <p>TEAM WORK</p>	<p>Many people when confronted with the necessity to lead a corporate meeting do not know how to plan a workshop to solve a particular issue. Each group will create a workshop plan for a particular situation. Rehearse the entire workshop procedure before they break into groups.</p> <p>Build a workshop to present to the entire group. (Each team has a particular assignment for a corporate meeting, e.g. banktellers are going to go on strike because their lunch period is too short. You want to hold a workshop in a corporate meeting with them - What will you do in that meeting.)</p> <ul style="list-style-type: none"> a. Build Context <ul style="list-style-type: none"> - Why are we doing this workshop - What is the arena - What is its aim b. Brainstorm Questions <ul style="list-style-type: none"> -questions that can be answered by everyone -put brainstorm lists on the board. -honour all contributions -responses are to be short - no long speeches or arguments. c. Gestalt of the lists <ul style="list-style-type: none"> -arrange data into groups of related items. -gestalt may reveal areas where more data is needed. -gestalt will often reveal new relationships. d. Name the gestalt. <ul style="list-style-type: none"> -clarifies the consensus up to this point -allows group to move forward to create a model, such as a timeline, graphic design or a chart. e. Reflection questions <ul style="list-style-type: none"> -allows breakthroughs and insights to become clear. -holds group over against the major issue of the workshop.
<p>TEAM REPORTS</p>	<p>Each team lead a short workshop.</p> <p>Evaluate each workshop</p> <ul style="list-style-type: none"> -would these procedures produce the data and insights that would solve the issue. -what might you have added or done differently -what will allow this workshop to be eventful for the participants.

WORKSHOP METHOD - pg 2

STEP	PROCEDURES
REFLECT'N	<ol style="list-style-type: none"> 1. What are situations you have found yourself in need of workshop procedures? 2. How has this exercise been helpful for further such situations. 3. What do we most often forget in the process of doing a workshop. 4. What would you want to be sure and remember as you are training others in being able to effectively lead a corporate meeting. 5. Have methods typed up for all participants.

WORKSHOP # 4
Public School Teachers
BUILDING A LESSON PLAN

RATIONAL OBJECTIVE: Learn how to build a lesson plan which uses the methods/presuppositions of Imaginal Education, and see demonstration of "spiraling" curriculum.

EXISTENTIAL AIM: Experience the power of teamwork in building curriculum and the possibility of building curriculum for any group.

CONTEXT	PRODUCT CREATION			REFLECTION
	OVERALL PICTURE	TEAM WORK	CORPORATE REPORTS	
<p>Song</p> <p>Presuppositions of Spiral Curriculum</p> <p>A variety of audiences selected in order to demonstrate the power of "spiral" curriculum.</p>	<p>1. Assign designated audiences to each team (business group, volunteer association, children's group, community leaders, etc)</p> <p>2. Lay out the process of building a lesson plan, using lesson plan format. Call for questions of clarity.</p> <p>3. Pass out preschool tools chart and spin on using every available resource in teaching events.</p> <p>4. Divide into teams.</p>	<p>1. Build Rational Objective/Existential Aim for lesson - mood - drama.</p> <p>2. Using the art form method, brainstorm for each movement of plan, refine and fill in lesson plan, using tools chart as assistance.</p> <p>3. Fill in other sections of Lesson Plan Format. Review entire plan for flow, etc. Reflect on relation to whole curriculum.</p> <p>4. Prepare Chart for presentation.</p>	<p>1. Charts on wall, Sing a song.</p> <p>2. Art form conversat'n on all charts.</p> <p>3. Select 1 or 2; have teams walk through lesson plans.</p> <p>4. Questions of clarity</p>	<p>1. What did you notice about these plans?</p> <p>2. What is exciting?</p> <p>3. Where are new insights apparent?</p> <p>4. What was most helpful in the process of creating the plan.</p> <p>5. What did you learn about building a lesson plan.</p> <p>6. Where do you feel the difficulties are yet.</p> <p>7. What are the next steps for you as an imaginal educator?</p>

95

WORKSHOP # 4
 LESSON PLAN FORMAT
 Public School Teachers

Rational Objective	Existential Aim	Prevailing Mood	Overall Drama	Audience Uniqueness
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INTRODUCT'N Entrance	SYMPHONY					CONCLUSION Teaching Image
	PRELUDE	MOVEMENT I	MOVEMENT II	MOVEMENT III	POSTLUDE	
Symbols						Personal Story
Opening Words						Body Posture
Ritual						Ritual
Conversation						Exit
Time						

MEAL CONSTRUCT V
PROFOUND VOCATION

MEAL OBJECTIVE	RATIONAL OBJECTIVE	EXISTENTIAL AIM
<p>CONTEXT</p> <p>SONG</p> <p>RITUAL</p> <p>MEAL</p> <p>CONVER- SATION</p> <p>objective</p> <p>reflective</p> <p>interpretive</p> <p>ANNOUNCEMENTS</p> <p>SEND OUT</p>	<p>To look at the necessity of this role for our times and reflect on our place in this.</p> <p>There are many ways to symbolize the journey of a group. A song created by a group in the midst of a task is one exciting way to symbolize their journey. Let's sing _____ which was created by _____ community.</p> <p>ACTION REMOVES THE DOUBT...THAT THEORY CANNOT SOLVE.</p> <p>Let us eat this meal in gratitude for those people across the world who see possibility for greater understanding between all the peoples of the world and who act out an awareness of the future global village in their everyday lives.</p> <p>We all find ourselves in situations as trainers/educators.</p> <ol style="list-style-type: none"> 1. Name a situation this last year where your skills as a trainer were stretched. (Get an answer from everyone) 2. What was your response in this situation? 3. How do you talk about the historic gift of the assignment you have in society? 4. What do you say to yourself when the question arises: "Is this task worth it?" 5. Why is your training role necessary to history? (Why is that role important?) What are the new forms that are called for in your arena of training? <p>ACTION REMOVES THE DOUBT....THAT THEORY CANNOT SOLVE.</p>	<p>To experience the cruciality of being a trainer for the sake of the globe's future.</p>

THE PRACTICAL IMPLICATIONS

THE TRAINING STYLE		THE OPERATING MODES		THE IMAGINAL INTERCHANGE		THE RADICAL COMMITMENT	
ALWAYS ON STAGE	Formal Training	ORGANIZATIONAL FORMS	Team Formation	MAINTAIN'G CORPORATE EFFORT	Sustained Decision	SIGNIFIC' T ENGAGEMENT	Objectify Life Experience
	Informal Training		Task Forces/ PSUs		The Long Haul		Decision to be Solitary
	Professional Example		Assignment Rotation		Significating the Mundane		Self-conscious Journey
	Creative Confidence		Leadership Development		Information Pool		Stake in Future
WORKING ENVIRONMENT	Intentional Design	RELEASE CREATIVITY	New Action Plan	REPORTING METHODS	Objectify Experience	HISTORY LONG/ WORLD WIDE	Motivating Story
	Missional Decor		Structural Changes		Absolving Accountability		Interior Space/Time
	Continual Care		Change Patterns		Mid-Course Corrections		Beyond Immediate
	Enabling Spirit		Sense of Humour		Future is Open		Creating the Future
CORPORATE METHODS	Work Days	PRACTICAL DEMONSTRATION	Visible Sign	EXCHANGE SYSTEMS	Setting Context	SUSTAINING VISION	Symbols
	Corporate Planning		Signal of Hope		Extending Time		Style
	Participatory Mode		Practical Feedback		Expanding Space		Decor
	Blitz		Point to the Future		Significating Relationships		Journal
HOLDING COMPLEXITY	Experience of Overload	GUILD DYNAMIC	Broader Representation	STUDY LIFE	The Times	DECISION TO BE IMAGINAL EDUCATOR	Consciousness of Images
	Chosing Priorities		Professional Pride		Global Context		Listen with Third Ear
	Intentional Focus		Upgrade Standards		Technical Update		Raise Life Questions
	Picturing new Relationships		Catalytic Force		Enrich Imagination		Power of Demonstration

TALK SUMMARY - # 5

THE PRACTICAL IMPLICATIONS

A. TRAINING STYLE

Training is more than teaching designated sessions. The team will look at the trainer not only for effectivity but for the ability to continue to relate to all situations with creative confidence. The trainer is always on stage, wearing the environment of intentionality. As soon as the trainer goes off stage the team assumes that learning is something you only have to know about or memorize rather than the style of facing whatever comes. This means this working environment of the trainer reinforces the images that are helpful to learning: intentional design, missional decor, and practical care. This style reflects the corporate methods which the trainer uses, not as a gimmick, but in order to always include the group as part of the consensus building. No one in our times can hold the complexity of the world without reducing values and priorities down until they can operate as a corporate team building new relationships as the occasions arise.

B. OPERATING MODES

It is easier to talk about corporateness in a single event than it is to create an environment or atmosphere of corporate activity. All the organizational forms have to be about the formation of the team. This involves assignment rotation to have everyone have a working knowledge of the different fields of activities. It involves different groups of people in specialized task forces and PSU's. This not only releases creativity to find yourself with fresh blood and new ideas, it is a practical demonstration that a team works together because of their task and not by personality or long familiarity. The Guild dynamic, on the other hand, is the deliberate focusing of your team's speciality into a professional pattern. Every member of the team sees itself as part of a guild who keeps up its own standards (intentionality), protects its members (corporate care) and is proud of its products (celebrations). The guild is not for the purpose of making achievement its goal but of forming the team around its decisions to intensely (with quality) and intentionally do its assigned task.

C. IMAGINAL INTERCHANGE

To maintain this environment of corporateness, a system of interchange within the department is necessary. People who are not "in power" feel left out of the information pool of the "executive" level. Interchange thus becomes necessary for the whole team to see how they participate in consensus. This involves reporting methods and an exchange system. To bring intentionality into the interchange, it is also helpful to have an intentional study life where each member of the team keeps updated professionally, culturally, and contextually.

D. RADICAL COMMITMENT

Finally, no team is formed or learning attained without the commitment of each individual. Without an understanding of the engagement as significant and longer lasting than the individual task, the team cannot sustain the vision. This is not something that has to be talked about frequently but there has to be a consistent effort to coordinate the symbols, style, and decor to remind everyone of the fulfillment of this task. Finally, it is the one who decides to take this role of the Imaginal Educator who will determine if the team is to be formed as a corporate entity, if the task is to be seen as meaningful, if the working conditions are conducive to creativity. This is done primarily as the educators demonstrated style -- that she or he is broadcasting images that encourage the team to continue to see that it is not the withdrawing but the expenditure of your total being that brings you fulfillment.

READING WITH TALK # 5

JOURNEY TO IXTLAN
by Carlos Castenada

"Why are you doing all this for me, don Juan?" I asked.

He took off his hat and scratched his temples in feigned bafflement. "I'm having a gesture with you," he said softly. "Other people have had a similar gesture with you; someday you yourself will have the same gesture with others. Let's say that it is my turn. One day I found out that if I wanted to be a hunter worthy of self-respect I had to change my way of life. I used to whine and complain a great deal. I had good reasons to feel shortchanged. I am an Indian and Indians are treated like dogs. There was nothing I could do to remedy that, so all I was left with was my sorrow. But then my good fortune spared me and someone taught me to hunt. And I realized that the way I lived was not worth living...so I changed it."

"But I am happy with my life, don Juan. Why should I have to change it?"

He began to sing a Mexican song, very softly, and then hummed the tune. His head bobbed up and down as he followed the beat of the song.

"Do you think that you and I are equals?" he asked in a sharp voice.

His question caught me off guard. I experienced a peculiar buzzing in my ears as though he actually shouted his words, which he had not done; however, there had been a metallic sound in his voice that was reverberating in my ears.

I scratched the inside of my left ear with the small finger of my left hand. My ears itched all the time and I had developed a rhythmical nervous way of rubbing the inside of them with the small finger of either hand. The movement was more properly a shake of my whole arm.

Don Juan watched my movements with apparent fascination. "Well...are we equals?" he asked.

"Of course we're equals," I said.

I was, naturally, being condescending. I felt very warm towards him even though at times I did not know what to do with him; yet I still held in the back of my mind, although I would never voice it, the belief that I, being a university student, a man of the sophisticated Western world, was superior to an Indian.

"No," he said calmly, "we are not."

"Why, certainly we are," I protested.

"No," he said in a soft voice. "We are not equals, I am a hunter and a warrior, and you are a pimp."

My mouth fell open. I could not believe that don Juan had actually said that. I dropped my notebook and stared at him dumbfoundedly and then, of course, I became furious.

He looked at me with calm and collected eyes. I avoided his gaze. And then he

began to talk. He enunciated his words clearly. They poured out smoothly and deadly. He said that I was pimping for someone else. That I was not fighting my own battles but the battles of some unknown people. That I did not want to learn about plants or about hunting or about anything. And that his world of precise acts and feelings and decisions was infinitely more effective than the blundering idiocy I called "my life."

After he finished talking I was numb. He had spoken without belligerence or conceit but with such power, and yet such calmness, that I was not even angry any more.

We remained silent. I felt embarrassed and could not think of anything appropriate to say. I waited for him to break the silence. Hours went by. Don Juan became motionless by degrees, until his body had acquired a strange, almost frightening rigidity; his silhouette became difficult to make out as it got dark, and finally when it was pitch black around us he seemed to have merged into the blackness of the stones. His state of motionlessness was so total that it was as if he did not exist any longer.

It was midnight when I finally realized that he could and would stay motionless there in that wilderness, in those rocks, perhaps forever if he had to. His world of precise acts and feelings and decisions was indeed superior.

I quietly touched his arm and tears flooded me.

WORKSHOP # 5
INTERCHANGE FORMS

RATIONAL OBJECTIVE: To create the tools for communicating image changing messages.

EXISTENTIAL AIM: To experience the excitement of returning to the job with image changing tools.

STEP

PROCEDURES

CONTEXT

We want to examine the question of Interchange. Communication is more than letting people know information, although it is that also. An Imaginal Educator beams new messages that alter operating images.

CORPORATE
CONVERSA-
TION

1. What types of interchange currently take place in your situation?
2. How are these helpful--not helpful?
3. What has occurred to you these last two days as more creative/imaginal modes of interchange?

Let us look at the data we created during the first session re the new behavior we anticipate/the new images that would require/and the new messages that would release those images.

(hand out sheet with session 1 workshop data --just the second line of "new behavior")

1. What strikes you about what we said.
 2. What excites you -- seems on target -- seems to need something different.
 3. What would you add that we didn't think of then.
 4. What are the tools - means of communication - that you might use to communicate these messages. (List on the board)
- Short Course: The issue of motivity is central to the question of "communication". People are motivated to do a task when their sense of time is extended, their space has been expanded and intention-alized, and relationships are expanded. Therefore, we want to look at tools that will do the job.

Brainstorm all of the possible tools of communication that can be used in their situation. Time: plan an event= workday, celebration, lunch time happening, etc. Space: decor, space arrangement, etc. Relationship: corporate writing of a memo, etc.

TEAM
WORK

Divide group into 3 or 4 teams and assign each team one of the tools to create:

Decor plan, space arrangement plan, writing a memo, planning an event, etc. Remind teams that they are working with the messages that they created to create new images that will release new behavior.

INTERCHANGE FORMS - pg 2

STEP	PROCEDURES
TEAM PRESENTATION	<p>As teams return sing a song.</p> <p>Teams present their tool creations, with questions of clarity til all have been presented.</p> <ol style="list-style-type: none">1. What do you remember from these presentations.2. What excited you?3. What seemed to be an effective tool in beaming new images.4. What tools do you want to use in your office (class room) starting next week -- why?5. What else occurred to you that you want to use.
REFLECT'N	<p>Every word we speak or write, every visual image we put up for others to see communicates images that reinforce or change behavior.</p> <ol style="list-style-type: none">1. What image stands out in your mind that you heard during this workshop - during the whole course.2. When did you discover yourself saying, "a-ha".3. When did you feel uncomfortable.4. What does it take to be an imaginal educator?5. How will you talk to yourself about being a trainer now - what will be different - what will be the same.