

TOWN MEETING '76

Inclusive Dynamics

CONTENTS	
TOWN MEETING '76	A
THE DYNAMICS	5
THE TALES	8
THE TASK OF THE EDITOR	10
THE WORKSHOP	11

TOWN MEETING '76
Inclusive Dynamics

PRELUDE

The first of the day's five sessions, begins at 9:00 A.M. with coffee and doughnuts, as the participants register, visit together and gather for the welcoming address.

CHALLENGES

A brief presentation on the new world of the Bicentennial Era introduces Session Two the morning workshop at 10:00 A.M. In the workshop the participants meet in small groups, identify the economic, political and cultural issues and analyze the foundational challenges to our nation as we enter the Bicentennial Era.

INTERLUDE

Session three of the Town Meeting is a festive noontime interlude. As the participants enjoy an informal lunch at 12:30 P.M., special guests and community leaders are received, and an array of local entertainment and group singing creates a powerful happening.

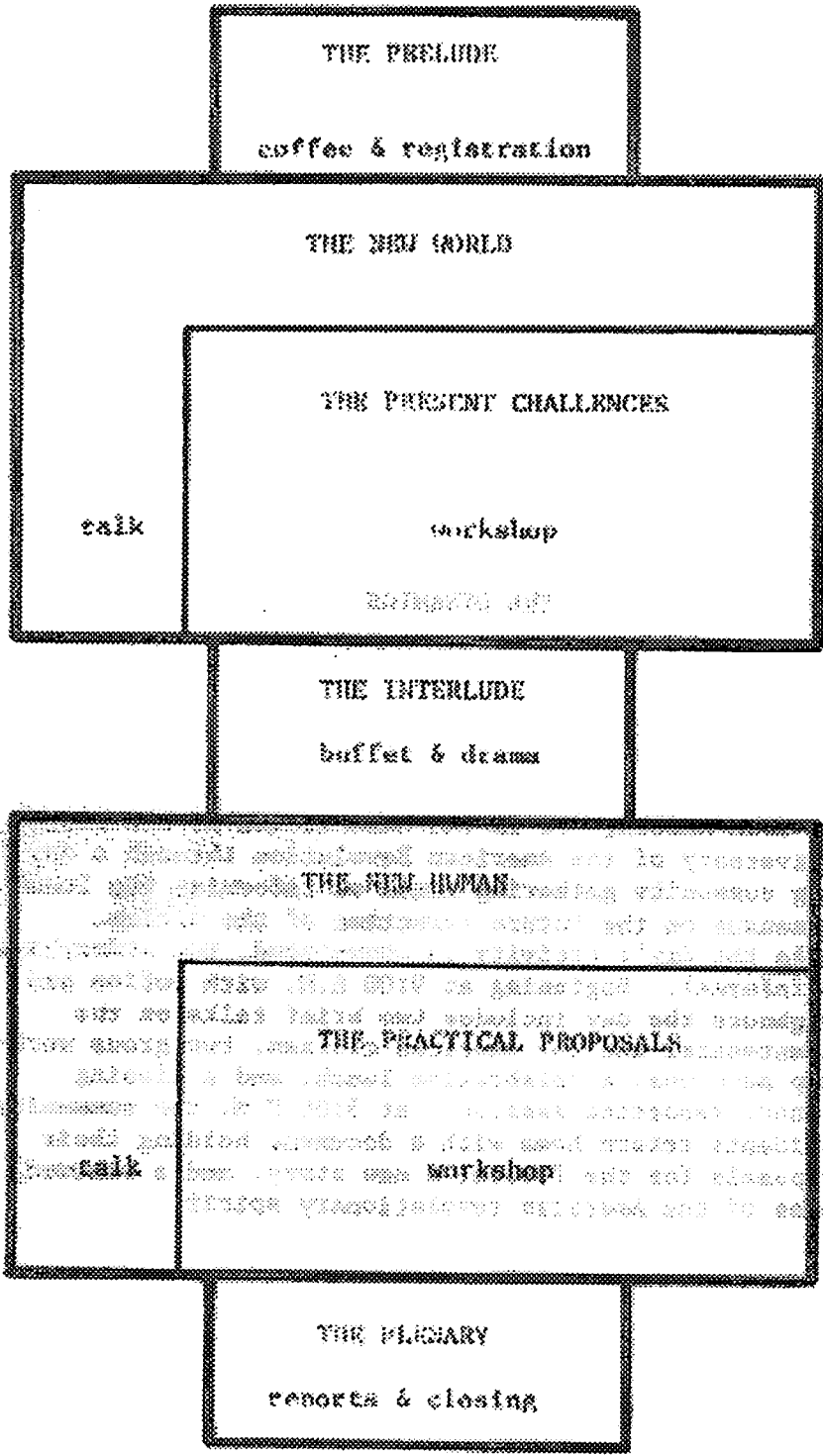
PROPOSALS

Session four of the Town Meeting is introduced by a brief presentation at 1:30 P.M. on the new human and the American citizen. At 2:00 P.M. the afternoon work shop engages in participants, meeting in small groups, in writing twelve to twenty practical practical proposals for meeting the challenges indentified in the morning workshop. One group creates a story, song and symbol for America's Bicentennial Era.

PLENARY

Session five, beginning at 4:00 P.M. concludes the day with a plenary in which the workshop groups report on the day's accomplishments. At 5:00 P.M. the Town Meeting adjourns. Each participant receives a document holding the group's proposals for the future, a new story *of* the community's role in American history, and a renewed sense of the American revolutionary spirit.

TOWN MEETING '76





THE EVENT

The Town Meeting '76 is the celebration of the 200th anniversary of the American Revolution through a day long community gathering aimed at reforming the local consensus on the future direction of the nation. While the day's activity is structured, the atmosphere is informal. Beginning at 9:00 A.M. with coffee and doughnuts the day includes two brief talks on the Bicentennial and the American citizen, two group workshop sessions, a celebrative lunch, and a closing plenary reporting session. At 5:00 P.M. the community residents return home with a document holding their proposals for the future, a new story, and a renewed sense of the American revolutionary spirit.

THE TALKS

A key dimension of the drama of the Town Meeting is the two brief contextual talks set at the beginning of the morning and the afternoon sessions. The first, on the new world of the Bicentennial Era, articulates the new situation we find ourselves in as we enter the next 200 years. The second on the new human and the American citizen, delineates the issues, responsibilities and possibilities given to us as citizens in this new era.

THE WORKSHOPS

The workshops are the highlights of the Town Meeting. In two sessions of two hours each, the gathered representatives of the community work in four groups, first to discern the underlying challenges facing our nation, and secondly to create practical proposals and a story to give direction to our nation as it enters the Bicentennial Era.

THE PLENARIES

The Town Meeting begins and ends as a celebrative gathering of the community in a plenary session. Opening is informal with coffee and rolls, informal conversation, and visiting. This is followed by community singing, a conversation, and a talk. *The* closing plenary centers around group reports and a presentation of the work of the day. It is cast in a highly celebrative mood and marks the dramatic close of the day.

THE INTERLUDE

Punctuating the Town Meeting at its center is the lunch time interlude. Around a sumptuous buffet lunch, coordinated array of local entertainers (professional and amateur, planned, and spontaneous) provides discontinuous celebration time for the community. Dancing, music, comedy, and community singing blend into a powerful happening in the middle of the day.

THE TALKS**THE NEW WORLD****I. THE PROFOUND TIMES**

- A. The Transitional Era
- B. The Dynamic Sociality
- C. The Unexpected Vista
- D. The Global Phenomenon

II. THE NEW SETTLEMENT

- A. The Emerging Community
- B. The Postmodern Wilderness
- C. The Social Pioneers
- D. The Reconstructed Earth

III. THE GREAT RESURGENCE

- A. The Nation's Rebirth
- B. The Practical Vision
- C. The Grassroots Awakening
- D. The Local Initiative

IV. THE TOWN MEETING

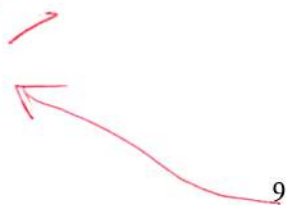
- A. The Historical Reality
- B. The Human Dynamic
- C. The Interdependence Declaration
- D. The Singular Happening

The First Talk establishes a rapport among the Town Meeting participants as they grasp the new social situation emerging in this Bicentennial Era. It demonstrates the presence of this new sociological situation in our everyday lives in local situations as well as pointing to the broad shifts occurring across the globe. Further, it articulates the resurgent posture emerging in people today relative to living in this new world, and affirms the appropriateness of the Bicentennial Era as an opportunity and the Town Meeting as a vehicle for responding to this new world.

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9

THE TALKS

THE NEW HUMAN

I. THE HUMAN CRISIS

- A. The Awe-filled Challenges
- B. The Endless Engagement
- C. The Vocational Collapse
- D. The Meaninglessness Malaise

II. THE NEW SPIRIT

- A. The Emerging Human
- B. The Life-giving Engagement
- C. The Indicative Care
- D. The Human Fulfillment

III. THE FOUNDATIONAL REBIRTH

- A. The Infinite Relatedness
- B. The Male-Female Dynamic
- C. The Four Lifetimes
- D. The New Rationality

IV. THE GLOBAL CITIZEN

- A. The Effective Citizen
- B. The Tactical Citizen
- C. The Corporate Citizen
- D. The Motivated Citizen

The Second talk engages people in reflecting on the new kind of human being emerging in our world today. It describes the sense of crisis in us all as a sociological rather than psychological reality. It demonstrates that in the heat of engagement in this complex new world of ours a rebirth of human spirit or drive is occurring that is causing us to recover in a profound way the basics of human life. Finally, the lecture probes the practical style of this new human for the next 200 years.

94

THE TASKS OF THE GUILDS

The Town Meeting will operate as a single group divided into four guilds. The total group will gather to open ant to close. Lunch will al lo be as a total body. The workshops will be done in the four guilds. In the morning each of the four guilds will work to discern the social challenges facing the nation. In the afternoon Guild A will take the economic challenges from the morning and create a set of proposals for them. Guild B will do the same for the political challenges and Guild C for the cultural. Guild D will create a story, song, slogan and symbol for the Bicentennial Era.

	NOONING		AFTERNOON
GUILD A	EPC CHALLENGES	DATA EXCHANGE	PROPOSALS for the ECONOMIC CHALLENGES
GUILD B	EPC CHALLENGES		PROPOSALS for the POLITICAL CHALLENGES
GUILD C	EPC CHALLENGES		PROPOSALS for the CULTURAL CHALLENGES
GUILD D	EPC CHALLENGES		STORY SONG SYMBOL SLOGAN

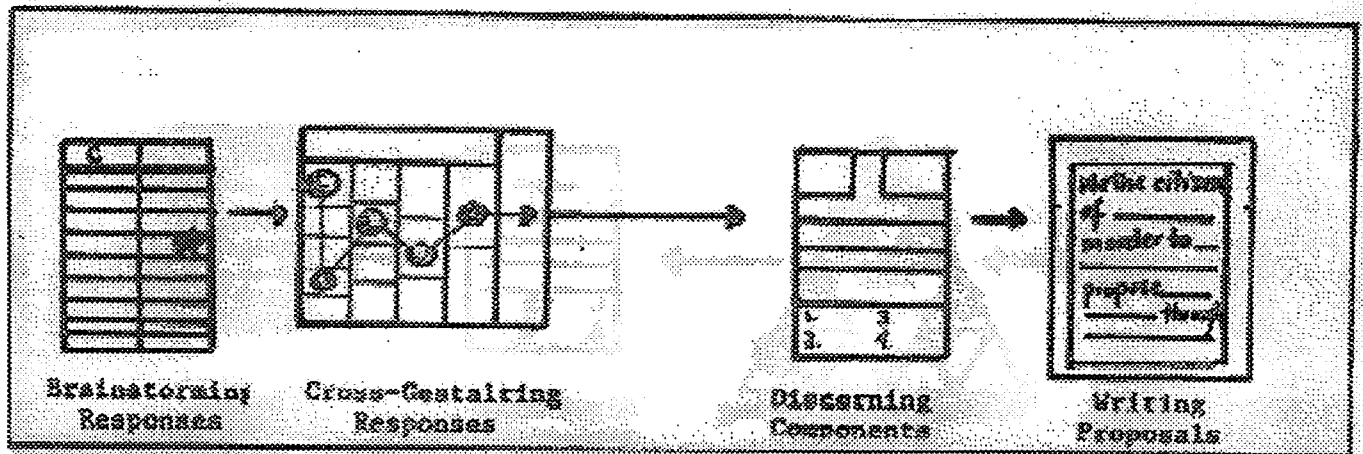
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THE WORKSHOPS:
SESSION II - THE PROPOSALS

THE WORK FLOW



INCLUSIVE OBJECTIVE

Session II aims to release the responsible creativity of local citizens in authentic participation in making decisions about the shape of America's destiny.

PRACTICAL TASK

The practical task of this workshop session is to articulate a set of practical proposals which will effectively meet and deal with the economic, political and cultural challenges facing the nation.

THE PROCEDURAL OUTLINE

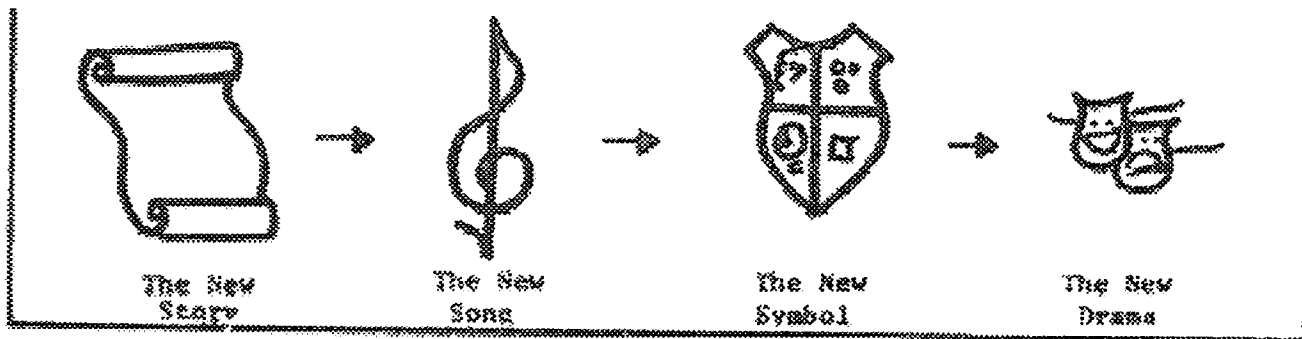
INTRODUCTION: Reflect on how the people are responding to these challenges.

1. Brainstorm appropriate social responses to the challenges.
2. List key responses to each challenge and organize all the responses into 4 or 5 proposal arenas.
3. State the primary aim, proposed activities, and potential tactics necessary in each arena.
4. Create succinct practical social proposals for each arena.

CONCLUSION: Discuss briefly the inclusive and local implications of your work.

**THE WORKSHOPS:
SESSION II-A THE NEW STORY**

THE WORK FLOW



INCLUSIVE OBJECTIVE

The story workshop aims to release local citizens to experience the story of this nation as a great story and one that needs to be retold for our time.

PRACTICAL TASK

The practical task of the workshop session is to create a story, song, slogan and symbol that recaptures the significance of the past and sets the course into the future.

THE PROCEDURAL OUTLINE

INTRODUCTION: Reflect on the role of stories in the life of great cultures.

1. Brainstorm story components and set a group aside create a new story for the nation.
2. Brainstorm song components and set a group aside to create a new song for the nation.
3. Create a new slogan and a symbol for the nation.
4. Create a dramatic presentation of the Guild's work for the Plenary.

CONCLUSION: Reflect on the significance of the workshop and send the group to the Plenary.

Workshop Procedures

CONTENTS	
WORKSHOP I: THE PRESENT CHALLENGES	17
WORKSHOP II: THE PRACTICAL PROPOSALS	25
WORKSHOP III: THE NEW STORY	33

**WORKSHOP I
THE PRESENT CHALLENGES**

WORKSHOP I: THE PRESENT CHALLENGES

The Prelude

**THE
OPENING
(3 min.)**

1. Enter the workshop room and be seated. Spin for a minute on the greatness of such a day when condensed climates can come together and rehearse the 200th anniversary of America's struggle to become a nation by participating in the creation of proposals which will give direction and form to her future.

SETTING CONTEXT
Spin a story around singing as a matter of decision rather than a question of whether or not you can carry a tune.

Give a brief context for singing. Then ask the group to turn to page _____ and sing

**REFLECTIVE
CONVERSATION
(2 min.)**

2. Reflect indirectly on the morning's talk by asking:
WHAT ARE SOME NEWS EVENTS OF THE WORLD THAT HAVE CAUGHT YOUR ATTENTION RECENTLY?
WHAT'S GOING ON IN THE WORLD TODAY? IN THIS NATION?

WHAT ARE SOME DEEP CONCERNS YOU HAVE ABOUT OUR WORLD TODAY? ABOUT OUR NATION?

While still seated, write the responses down on a piece of paper.

**SOCIAL
PROCESS
(5 min.)**

3. Ask the group to turn in their workbooks to the Social Process Triangles on page 7. Context the use of the triangles as a screen to use in analyzing what is going on in society today -- an objective screen for social analysis. Ask:

WHERE ON THE TRIANGLES WOULD YOU LOCATE ANY OF THE CONCERNS WE HAVE MENTIONED?

Locate several of the group's concerns in this way as a method for allowing the group to become familiar with the triangles. (This is intended to be brief and intuitive.)

SOCIAL PROCESS
Human dynamics present in any society.
1. Economic—the fundamental or sustaining dynamic.
2. Political—the organizing or decision-making dynamic.
3. Cultural—the rational or illuminating dynamic.

**WORKSHOP
CONTEXT
(2 min.)**

4. Briefly define the role of the workshop in the Team Meeting.

State the task of each of the workshops, morning and afternoon.

Quickly walk the guild through the basic steps of the morning workshop.

15 minutes

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MOVEMENT 1 GOES HERE

page 20 in the document

19



WORKSHOP 1: THE PRESENT CHALLENGES

Movement III: Clustering the Social Issues

PLAT
ISSUE
LOCATIONS
(18 min.)

9. Context the plotting method and begin to locate the issues on the triangles by asking:
- WHAT IS A KEY ECONOMIC ISSUE?
 - WHERE DOES THIS ISSUE SHOW ITSELF TODAY WITHIN THE ECONOMIC ARENA? IN RESOURCES, PRODUCTION OR DISTRIBUTION?
 - TO WHAT THIRD LEVEL TRIANGLE IS THIS ISSUE MOST DIRECTLY RELATED?

Plot several issues in this way, identifying their locations on a large wall triangle by recording the issue number in the appropriate third level triangle and circling it with a heavy line. Participants plot the issues on page 17 of their workbooks. To save time in plotting the rest of the key issues, divide the room into three sections-left, right and middle-and assign each section one line of issues (E, R or C) to plot. Allow three minutes for each person individually, or with person sitting next to him to plot the issues. (The key issues are those which the participants consider to be key.)

Then corporately plot all the key issues to the third level on the large wall triangle. Plotting stops when the group decides there are no other key issues to be plotted. This will probably not include all the brainstormed issues.

10. Have the group look at the whole triangle and identify 4-5 clusters of issues by observing issues that are plotted close to each other. Lightly draw a line around the clusters.

11. If it is not at once obvious with which cluster and issue belongs, read the issue name. Finalize the clusters by darkening the lines around each one.

12. Pick out the group of particular issues that belong in each cluster and quickly name the cluster. This cluster name is the name of the challenge area.

PLOTLINE

Plotting is the process of locating key issues within a national framework-the Social Process Triangle. Plotting is a way of setting an issue in the context of a universal method. Plotting gives us a trace through which to look at the reality of our present situation. Plotting is a way to get objectives.

STEP

- 1) Locate issues on the triangles one level at a time, i.e. Economic, Resources, Human Resources. 2) When an issue is plotted does not necessarily correspond to the social process arena under which it was brainstormed.

CIRCLE
ISSUE
CLUSTERS
(4 min.)

FINALIZE
CLUSTER
LINES
(1 min.)


NAME
CHALLENGE
ARENAS
(2 min.)

CLUSTERING

The intent of clustering is to discern the major arenas or foci of issues present in society today. In clustering an issue may stand alone and not be identified as part of a cluster.

25 minutes

36



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WORKSHOP 1: THE PRESENT CHALLENGES
 Movement IV: Writing the Challenge Statements

COLLECT
 GROUP
 DATA
 (5 min.)

17. Context this movement as doing the final pulling together, writing and refining of the challenges facing our nation. Each group will write one challenge statement for its cluster of issues. Talk through the procedures as found on page 18 of the workbook. Assign groups to meeting spaces and indicate time allotment of 30 minutes. Move to groups. Read aloud and record all individual statements of the social situation, underlying challenges, and local manifestations.

NOTE

While the groups are working, move around the room to enable the work and hold people to the time allotted. At the end of 25 minutes call the guild back together.

DECIDE
 CHALLENGE
 COMPONENTS
 (12 min.)

18. Select the individual statement that best holds the social situation and use it as the basic phrase for the final selection, incorporating data from other individual statements and refining as needed. Do the same for the challenge statement and the 4 most obvious and exciting manifestations in your community.

CHALLENGE FORM

In the arena of

 (present social sit.)

the underlying chal-
 lenge is _____
 (present

_____ social necessity)

which has to do with

_____ (present social

_____ manifestations)

WRITE
 INITIAL
 DRAFT
 (5 min.)

19. Working as a group and using the prescribed format, write the challenge statement. Then, as a group, give the total challenge statement a 3-word title.

WRITE
 FINAL
 STATEMENT
 (3 min.)

20. Edit and refine the challenge statement and copy both the title and statement on a wall chart making sure to indicate the first level social process arena of the cluster. Assign a reporter for the guild plenary to read the challenge title and statement.

25 minutes

-22-

WORKSHOP I: TME PRESENT CHALLENGES

The Postlude

THE GATHERING (3 min.)

21. Regather as a guild. Tape challenges or sentences to the wall in the front of the room. Ask a scribe to copy these challenge titles sentences with the social process arenas indicated on paper and label with the guild's letter. Take this to production at lunchtime to be typed during the afternoon workshop. Sing a song # _____

Spin a hit on the plenary and its role in the construct of the day.

CHALLENGE REPORTING (5 min.)

22. Call for reports from each group. Have the reporter read the challenge title, social process arena and sentence. Individuals may record all the guild's challenges in their workbooks on page 19. Ask for questions of clarity.

CORPORATE REFLECTION (5 min.)

23. Reflect on the work of the morning: -WHAT CHALLENGES STRIKE YOU? -WHICH ARE MOST CRITICALLY DEMANDING OF OUR ATTENTION? -WHICH CHALLENGES ALREADY SUGGEST

TO YOU

CONCRETE ACTIONS OR WAYS OF MEETING

THEM?

-WHICH CHALLENGE IS SOCIETY ALREADY

MOVING

ON? READY TO MOVE ON?

Reflect on the dynamic of corporateness: -WHAT DID WE DO THIS MORNING? -WHAT DID YOU LEARN ABOUT WORKING IN A GROUP?

THE CONCLUSION

24. Announce the luncheon interlude to follow immediately. Mention that the afternoon session will begin with a talk at 1:30.

Send the guild out to lunch after singing # _____

15 minutes

PLENARY CONTEXT

- 1) A time to report on work accomplished.
- 2) A way of summarizing and turning the group's focus into one.
- 3) A way to stand back and reflect on the total job done.
- 4) a time of celebrating the wisdom and work of the group

23
19

**WORKSHOP II
THE PRACTICAL PROPOSALS**

WORKSHOP II: THE PRACTICAL PROPOSALS

The Prelude

THE OPENING (2 min.)

1. Gather as a guild. Spin on the recovery of authentic celebration in the life of a people, i.e. the Bicentennial celebration and the participation of Americans in forging the next 200 years by articulating the challenges and creating the practical proposals for meeting them- a new form of celebration recovering the past and planning for the future.

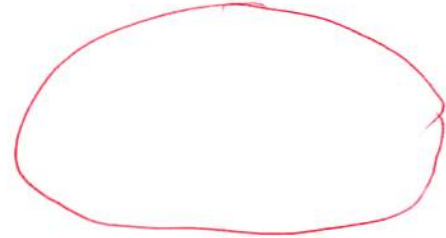
GUILD SINGING (4 min)

2. Spin a short context on singing and sing #. (Ask the group for a suggestion of a second song.)

REFLECTIVE CONVERSATION (2 min.)

3. Reflect for a moment on how people are responding to the world situation by asking the group these questions:

WHAT KIND OF RESPONSES DO YOU REAR OR
SEE PEOPLE TAKING TO THE ISSUES THAT
WE ARTICULATED THIS MORNING?
WHERE DO YOU SEE THEM RESPONDING WITH
"I DONT CARE"?
WHERE DO YOU SEE PEOPLE DEEPLY CARING?



WORKSHOP CONTEXT (2 min.)

4. Briefly review the place of this session in the flow of the day and talk through the task and steps of this particular workshop.

10 minutes

- 25 - }
- 26 - } -

Movement I: Brainstorming the Social Responses

RECORD CHALLENGE TITLES (2 min.) 5. Context this step as using the method of brainstorming to get out as many ways as possible of practically and effectively meeting the challenges which have been named. Have the group record the challenge titles in the guild's arena (E-P-C) on page 28 of their workbooks.

READ CHALLENGE STATEMENTS (2 min.) 6. Review the challenges by reading aloud both the challenge titles and accompanying sentences.

LIST SOCIAL RESPONSES (3 min.) 7. Have the guild individually list one practical social response for each challenge on page 28 of their workbook.

SELECT KEY RESPONSES (3 min.) 8. Have the guild individually star their key response.

PROPOSAL
1. A proposal is a practical plan of action.
2. Although a particular issue or challenge is located within the economic arena of society, its solution may well lie in the political or cultural.

Suggested values to hold in determining key responses: How practical effective and creative are they?

WORKSHOP II: THE PRACTICAL PROPOSALS

Movement 2: Cross-Gestaltling the Social Responses

RECORD GROUP RESPONSES (12 min.)

9. Have a scribe come to the front of the room and record individuals' starred responses on wall sheets, one for each challenge. Corporately get up a list by asking individuals to call out their starred responses for the first challenge.

COMPLETE CROSS-GESTALT CHART (3 min.)

10. Ask for other critical responses which have been omitted. Complete the chart on page 29 so that there are a total of 16-25 responses.

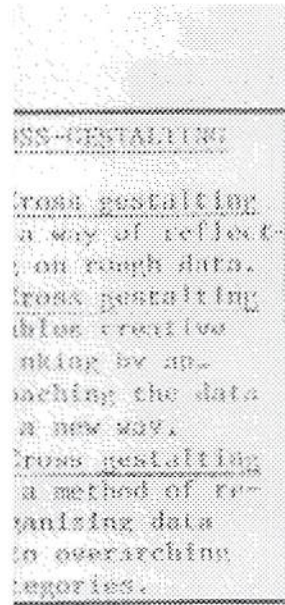
CREATL RESPONSE SETS (10 min.)

11. Context the cross-gestaltling method and begin.

- A. Marking key responses, look across the lists of responses as a group and mark one key response with a symbol such as *, #, etc.
- B. Mark related responses. Discern other responses which relate to the marked key response and give same symbol.
- C. Relate other responses. Select another key response and mark those related to it with a common symbol.
- D. Include all responses. Continue Step C until all responses are marked, checking that there are only 4 to 5 symbols used. Do this both on wall chart and workbook page29.

NAME responses. PROPOSAL ARENAS (5 min.)

12. Draw lines connecting similarly marked responses. Review the responses within each of these proposal arenas and give each arena a 3-5 word title. Relist the responses under the appropriate arena title.



method not copied -

30 minutes

WORKSHOP II: THE PRACTICAL PROPOSALS

Movement 3: Creating the Proposal Components

LIST
ARENAS
RESPONSES
(2 min.)

13. The intent of this step is to lead the participants in individually creating the basic data for work in groups during movement #4. Begin by counting *off* by numbers of proposal arenas. Assign all #1s to proposal #1, #2s to proposal #2 and so on. Re-list the responses under the appropriate cross-gestalt arena title on the wall chart and on page ~~It~~ 30 of workbook.

WRITE
INTENT
PHRASE
(2 min.)

14. Have the group state individually in 3-5 words the one primary intent or aim of the data listed within their proposal arena. Ask one or two people to read their arenas and phrase.

STATE
PRACTICAL
ACTIVITY
(3 min.)

15. Individually state, in 3-5 words, the one practical social activity which is called for within this proposal arena.

LIST
LOCAL
IMPLEMENTATIONS
(3 min.)

16. Individually list, in 3-5 words, several tactics which this community could do to begin to implement the proposal.

Why do this.

What is to be done.

How this is to be done.

WORKSHOP II: THE PRACTICAL PROPOSALS

Movement 4: Writing, the Proposal Statements

COLLECT GROUP DATA (5 min.)

17. Context this movement as doing the final pulling together, writing and refining of the proposals which will effectively meet and deal with the challenges confronting our nation. Each group will write one proposal for its arena. Talk through the procedures as found on page # 30 of the workbook. Assign rounds to meeting spaces and indicate time allotment of 20 minutes. Move to groups. Read aloud and record all individual statements of the proposal elements, intent, local tactics, and practical activity.

DECIDE APPROPRIATE COMPONENTS (15 min.)

18. Select the best statement of primary intent, incorporating the group's data and refining as needed. Do the same for the intent and local tactics, determining the practical activity and the 4 most exciting and practical tactics.

WRITE INITIAL DRAFT (5 min.)

19. Using the prescribed format, write the proposal statement. As a group, give the total proposal a 3-word title.

POLISH FINAL STATEMENT (5 min.)

20. Edit and refine the proposal statement and copy both the title and statement on a wall chart for the Quild Plenary. Assign a reporter

1. Use the responses in your arena as a guide in creating the final proposal.

2. Check the final proposal for inclusiveness relative to its encompassing all responses in arena.

PROPOSAL FORM

We, the citizens of _____

(Community)

in order to _____

(Aim)

propose _____

(practical Soc.)

activity _____

through _____

(implementing means)

WORKSHOP II: THE PRACTICAL PROPOSAS
The Postlude

THE
GATHERING
(3 min.)

21. As the guild gathers, post proposals in the front of the room. Assign a scribe to copy down all the proposal titles and sentences. Send to Production immediately for typing.

Sing an appropriate song. _____#_____.

PROPOSAL
REPORTING
(5 min.)

22. Call for reports from each of the groups. Reporters should read their proposal titles and sentences.

At the conclusion of all reports affirm the wisdom and work of the groups.

CORPORATE
REFLECTION
(5 min.)

23. Corporately reflect on the work of the guild:

"WHAT DID YOU NOTICE ABOUT THESE PROPOSALS?"

"WHAT CAUGHT YOUR ATTENTION?"

"WHAT DO YOU SEE AS THE IMPLICATIONS FOR THE NATION OF IMPLEMENTING THESE PROPOSALS FOR THE GLOBE?"

"WHAT WOULD BE THE PRACTICAL EFFECT OF DOING THE LOCAL IMPLEMENTATIONS IN YOUR COMMUNITY?"

Briefly reflect an the dynamics of corporateness operating today:

"WHAT DID YOU LEARN TODAY ABOUT THE PROCESS OF DECISION-MAKING?"

THE
CONCLUSION
(2 min.)

4. Assign a reporter for the closing, plenary and announce the move immediately to the plenary.

Close by singing _____#_____.

**WORKSHOP
THE NEW STORY**

WORKSHOP: THE NEW STORY

The Prelude

THE
OPENING
(5 min.)

1. Gather as a guild. Spin on the recovery of celebration in the life of a people - i.e., the Bicentennial celebration as a time when Americans can recall the time of the creation of the country and participate in creating the vision of the next 200 years. Celebration takes on real significance when it is in the midst of a people's sense of the challenges con

Sing _____ on page _____.

STORY
READING
(5 MIN.)

2. Begin by reading a story. (excerpt from John Brown's Body.) Briefly reflect on the reading:

“WHAT WERE THESE PEOPLE (THE ONES FROM WHOM THIS STORY HAD ITS SOURCE) SAYING ABOUT THEIR ORIGIN?” (PAST)
“WHAT WERE THEY SAING ABOUT THEIR DESTINY?” (FUTURE)
WHAT WAS BEING SAID ABOUT THEIR STUGGLE OVER-AGAINST THEIR PAST AND FUTURE?” (PRESENT)

WORKSHOP
CONTEXT
(2 min.)

3. Review the place of this workshop in the day's time design.

BRIEF
SPIN
(3 min.)

4. Spin about the latent creativity in all of us. EACH OF US, I SUSPECT, HAS AT LEAST THREE GREAT ARTISTS LURKING INSIDE US. EACH OF US IS A STORYTELLER, EACH A MUSICIAN, AND EACH AN ARTIST. (GROUND IN THINGS LIKE WHISTLING OR HUMMING, DOODLING, TRYING TO WRITE A LOVE LETER AND SO FORTH. SOMETIMES THAT GETS STIFLED BY TEACHERS, AND OTHERS, BUT IT'S THERE. WE'RE GOING TO EXPERIMENT WITH RECOVERING THAT, BUT AS A PEOPLE RATHER THAN AS INDIVIDUALS. OUR TASK, IN THIS AFTERNOON'S SESSION, IS TO WRITE A STORY AND A SONG AND CREATE A SYMBOL AND SLOGAN WHICH HOLD IN GREAT ARTISTIC FORM OUR TIMES, OUR HERITAGE AND OUR FUTURE. WE'LL CREATE A GREAT STORY OF A GREAT PEOPLE, A GREAT SONG OF A GREAT PEOPLE, A GREAT SYMBOL AND SLOGAN OF A GREAT PEOPLE.

ANY QUESTIONS? LET'S SING ONE MORE SONG BEFORE WE START.
LETS SING _____ ON PAGE _____.

14 MINUTES

-34-
-33-35

WORKSHOP: THE NEW STORY

Movement I: Telling the New Story

CREATE
STORY
ELEMENTS
(20 min.)

5. Ask the guild to turn to page 39 in their workbook and individually list 2-3 images that hold our wisdom about America in each of the three categories, past, present, future.

Past - WHAT ARE SOME IMAGES THAT SPEAK OF WHERE WE ARE AS A NATION? COME FROM?

Present -WHAT IMAGES HOLD THE CHALLENGES CONFRONTING US TODAY?

Future - WHAT PRASES POINT US TOWARD THE FUTURE? WHAT PHRASES SPEAK OF WHERE WE, AS A NATION, ARE GOING?

-Ask three scribes (again to save time) to come to the front and record individually listed items by calling for past, present, and future images consecutively. Get as many images (10 or more) in each category as possible.

-Ask for any additional images that need to be included

-Ask for someone to suggest a master image which roughly holds the data in each category. Record on a wall chart and workbook page 39 .

6. Now count off by threes and by spinning a brief context outlining the task, prepare to send off 1/3 of the guild, the ones, to write the story. Context this story-writing group as having the task of creating a three paragraph story which powerfully and imaginally retells the journey of this nation and its people in terms of their heginnings, present challenges and destiny.

Send out the story group, telling them they will have 50 minutes to complete their work.

20 minutes

WORKSHOP: THE NEW STORY

Movement I: Telling the New Story

WRITE DRAFT PARAGRAPH (15 min.)

6. cont. Gather in new space and rearticulate the task.

Divide into 3 sub-groups. One sub-group will write a paragraph which pulls together and holds the guild's wisdom and images on the past. Another will do the same for the present and the third sub-group will write a paragraph on the future.

Begin by having each person in the sub-group write a holding sentence on their category.

-Read these aloud, and record on a wall chart in your sub-group. Then corporately reflect on them by asking: What struck you? What phrases did you hear that seemed Just right? Which sentence seemed best to hold the wisdom of the guild's brainstorm? Decide on or create together one sentence as your central or topic sentence for the paragraph.

-Feed in parts of other sentences and corporate insights, working together to create a paragraph which powerfully holds the past/present/future of this nation.

CRITIQUE DRAFT PARAGRAPH (20 Min.)

7. Gather as a total group to revise draft paragraphs.

-Read the three rough paragraphs.

-Reflect and take notes.

-What is needed so that one story is created? Suggest ways of unifying the whole story.

-Decide on a title for the whole story.

POLISH NEW STORY (15 min.)

8. Return to the subgroups

-Note reflections and suggestions.

-Corporately refine each sentence.

-Read aloud for flow and meaning. Write and polish form.

-Copy onto wall chart for presentation to the guild.

Assign someone to read the story to the guild or have a choral reading.

50 minutes

~~Page 9?~~

Movement II: Singing the New Song

WRITE DRAFT VERSES (10 min.)

10. Outline the procedure:

-Divide into groups - one for each verse and one for each chorus.

-Each member of the group writes a verse to the selected tune or its part, using the allocated qualities. Attention should be given to rhyming and the correspondence of syllables to notes and musical phrases to lines of verse.

-As a sub-group, read and sing individual verses. Reflect:

WHAT PHRASES CAUGHT HOLD OF YOU? WHICH ONE SEEMS TO BEST HOLD OUR WISDOM AND EMBODY THE SPIRIT OF THE AMERICAN PEOPLE? Select one verse to use as a basis.

-Using images, rhymes and phrases from the individual drafts, create a group verse.

CRITIQUE DRAFT VERSES (8 min 1)

11. Begin now the critique of the draft verses.

-Gather as a group and sing the verses in order.

-Suggest and note refinements for the individual verses.

-Make suggestions for improving the whole by checking for flow from verse to verse and unity of the entire song.

-Give the song a name.

POLISH NEW SONG (7 min.)

12. This is the time for doing the final production of the song.

-Return to sub-groups.

-Refine each line and phrase of the verse.

-Sing the verse, checking for rhyme and meaning.

-Copy the verse on a wall chart, making sure to note the title and tune of the song.

As a group assign someone to introduce the song to the guild.

Send someone to production with a clearly written copy of the song, its title and tune. Send out the song group, telling them they will have 25 minutes to complete their task.

25 minutes

WORKSHOP THE NEW STORY

Movement III: Designing the New Symbol

CREATE SYMBOL ELEMENTS (10 min.)

13. With the remaining 1/3 of the guild, begin the creation of a slogan and symbol.

-Rather quickly create a slogan which will capture the spirit of the times and motivate this community and nation toward building the future. Have people individually write a slogan in their workbooks on page 40. Then have individuals call their slogans out. Write them on a wall chart. Corporately star individual choices of the best slogan from the group's list. Try them out as a group. Imagine various situations in which the slogan might be used and places where it might be written. Decide on the one slogan.

-Begin the creation of a symbol. Spin on the task as the creation of a fine art form of the times in which we live - one which will, perhaps, be a permanent symbol of the American people and this community. Brainstorm possible components of the symbol, as implied by the slogan. Ask:

WHAT WOULD BE THE ELEMENTS OF A SYMBOL WE WOULD CREATE?

-Brainstorm other symbol components implied in the themes decided for the song and the images used in the story.

-As a group select and mark the key components.

DRAW INITIAL SKETCH (5 min.)

14. Begin the preliminary drawings of the symbol.

-Have each individual sketch several symbols.

-Suggest that they check each one for inclusiveness, clarity and power.

-Ask them to select their best.

-Have each draw his best symbol on a wall chart for the group to see.

← 40 →

WORKSHOP: THE NEW STORY

Movement III: Designing the New Symbol

CRITIQUE
INITIAL
SKETCH
(5 min.)

15. Begin to evaluate and reflect upon the sketches.

-As a group, reflect on the individual symbols:
WHICH ONES STRIKE YOU?

Have several tell a story about a symbol other than their own.

WHAT DOES IT SYMBOLIZE FOR YOU?
IF YOU SAW SOMEONE WEARING THIS ON HIS LAPEL, WHAT WOULD IT TELL YOU
ABOUT THAT PERSON?
WHICH ONE SEEMS TO BE MOST IN THE DIRECTION OF WHAT IS NEEDED?

-Select one of the individual symbols to be the basis for polishing.

-Make suggestions for feeding in insights and images from the other symbols.

-Revise the slogan at this point, if that seems necessary upon reflection and work on the symbol.

REDRAW
NEW
SYMBOL
(5 min.)

16. Move now to the final drawing of the symbol.

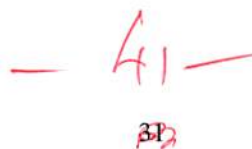
-Decide the color scheme for the symbol.

-Redraw the symbol on a wall chart. Assign someone to
present the symbol and slogan to the guild.

-Ask several people to spin the story this symbol tells.

-Have the group name practical uses for the symbol

25 minutes



— 41 —
312

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WORKSHOP: THE NEW STORY

Movement IV: Producing the New Story

NAME NEW DRAMA (5 min.)

17. This movement needs to be orchestrated so as to allow The group's creativity to emerge and focus into A fine dramatic presentation for the final Town Meeting Plenary. The key is not to be found in mechanically following procedures, but in allowing the guild to focus its time and effort on whatever steps seem most helping.

-Regather as a total guild and sing on page _____.

Call for presentation of:

- 1) Symbol and slogan
- 2) Song
- 3) Story

-Reflect briefly on each at the completion of the third report.

WHAT WAS THE STRIKING OR SURPRISING GIFT OF EACH?

WHAT IMAGE? SYMBOLS SPOKE MOST POWERFULLY?

WHAT STORY WOULD YOU TELL THAT HOLDS ALL THESE TOGETHER?

-Individually write an imaginative title for the drama.

-Share the individual work and decide on the final title for the drama.

DESIGN NEW DRAMA (5 min.)

18. As a guild design the new drama.

-Arrange the components of the symbol and slogan and the song and story into acts.

-Share individual arrangements, discuss and decide the final acts, name each act.

-Invent an imaginal way of getting on and off stage.

-Build an imaginal chart of the drama.

STAGE NEW DRAMA (5 min.)

19. Stage the new drama

-Assign all the guild participants to roles in the drama.

-resign the practical movement of people around the staging area.

-Create any appropriate costumes.

-Build any necessary props or scenery.

REHEARSE NEW

20. Rehearse the drama.

-Perform the entire drama

-Rehearse again any parts or the total drama as necessary.

-Make any final change.

-Do a dress rehearsal.

20 minutes

WORKSHOP: THE NEW STORY

The Postlude

THE
OPENING
(1 min.)

21. Move now into reflection by singing, _____
on # _____

DRAMA
CHECK
(1 min.)

22. Check to see that everyone is ready for the presentation.

CORPORATE
REFLECTION
(2 min.)

23. Reflect on the work of the session.
HOW WOULD YOU TALK ABOUT WHAT WR HAVE DONE?
WHAT IS THE FUNCTION IN SOCIETY OF THIS SORT OF F.XF.RCISE?
WHAT IS THE SIGNIFICANCE OF IT? (WHY DO IT AT ALL?)
WHAT HAS HAPPENED TO THIS GROUP AS A RESULT OF DOING
THIS EXERCISE?

THE
CONCLUSION
(1 min.)

24. Sing on # _____ OW# _____
Dismiss to the closing plenary, making sure everyone is ready
for the drama. Check to be sure the story, song, symbol and
slogan have all been turned into production.

5 minutes