



THE  
HUMAN DEVELOPMENT COURSE  
FACULTY MANUAL

THE INSTITUTE OF CULTURAL AFFAIRS

The Global Council  
Chicago.

July, 1981.



## HUMAN DEVELOPMENT COURSE

### STATEMENTS ON HUMAN DEVELOPMENT

1. HUMAN DEVELOPMENT is empowering the individual and the community with skills to deal with life creatively. It is a corporate journey that communities embark on, dancing over the dark abyss.
2. HUMAN DEVELOPMENT is a journey of consciousness, in the life of an individual or community, which passes through being related to all of history and all of the world, to the burden of caring for all, to the affirmation of or gratitude for the oneness of all that is. It is the process of struggling with the decision to act out your care in the particular situation.
3. HUMAN DEVELOPMENT is the free and lucid decision to participate with others in altering the historical process through engagement in a local community, out of a vision of caring for every local community on the planet.
4. HUMAN DEVELOPMENT is a journey in consciousness - it is extraordinarily practical, and deals with every facet of life. It includes all sectors of society, and above all has a vision of the future which keeps unfolding. It is constantly on the move reaching out to more and more people, endlessly restless and filled with life.
5. HUMAN DEVELOPMENT is the art of giving meaning and significance to the exhilarating and painfilled journey of human community towards the 21st Century. It occasions changed lives, radically new decisions, courage to encounter the fear and fascination of the unknown future. It provides the tools and methods for individual and corporate effectivity, sustenance and creativity.
6. HUMAN DEVELOPMENT is the stimulation and maturation of the regenerative and creative capacities of persons either locked into positions of mechanical response or allowed to mature without the imparted skills of reflection, expression and decision-making individually or as part of the whole society.
7. HUMAN DEVELOPMENT is a process that can go on in any community that self consciously decides to risk all they know and stand for, so that each member can effectively live a fulfilled life.
8. HUMAN DEVELOPMENT is that which happens in any local community, or better yet, in groups of communities, when changing the social fabric is occasioned by catalytic action. The methodologies used to bring off the catalytic action are extremely important and serve as ways of training individuals in service to their communities. At the heart of human development is a highly disciplined, revolutionary core of people.
9. HUMAN DEVELOPMENT is the occasioning of Dr. Lao's Circuis in the midst of community that calls that community to join the long march of care and service to humanity and BE ITS MYSTERY, DEPTH and GREATNESS.



# HUMAN DEVELOPMENT COURSE

## THE TIME DESIGN

	CONVERSATION: INTENTIONAL SPACE.	CONVERSATION: INTENSIFIED ENGAGEMENT
	DEVELOPMENT PRINCIPLES and THE ART OF MANOEUVRE	LOCAL ORGANIZATION and LEADER- SHIP STYLE
	MANOEUVRE BUILDING	LEADERSHIP TRAINING
	CONVERSATION: SIGNIFICANT TIME	CONVERSATION: EVALUATION
	ACTUATION MARKS and COMMUNITY JOURNEY	
	EVENT ORCHESTRATION	
CONVERSATION: INTRODUCTION.	NEIGHBOURHOOD MEETING	
THE TIMES and HUMAN DEVELOPMENT	CONVERSATION: "ANCIENT OF DAYS"	
	STUDY: ECONOMIC AND SOCIAL PRINCIPLES.	
INDICATIVE PLANNING	REFLECTION: PERSONAL PLAN.	



RATIONAL OBJECTIVE: To clarify that Human Development is a Life Dynamic and a Life Method that every human being participates in.

EXISTENTIAL AIM: To raise the Vocational Question - "What Roles do I play" in the World of Human Development?

HUMAN DEVELOPMENT COURSE				
DECISIONS		ACTIVITIES		STYLE
THE TIMES	THE ACTION	THE JOURNEY	THE MEETING	THE ORGANIZATION
TRANSITION SIGNS	OPERATING GUIDELINES	CHECK POINT	CARE EXERCISE	LEADERSHIP QUALITIES
A PLAN	A MANOEUVRE	AN EVENT		A TIME-LINE

SESSION I	SESSION II	SESSION III	SESSION V
CONVERSATION: INTRODUCTION	CONVERSATION: INTENTIONAL SPACE	CONVERSATION: SIGNIFICANT TIME	CONVERSATION: INTENSIFIED ENGAGEMENT
LECTURE:  THE TIMES and HUMAN DEVELOPMENT	DEVELOPMENT PRINCIPLES and THE ART OF MANOEUVRE	ACTUATION MARKS and COMMUNITY JOURNEY	LOCAL ORGANIZATION and LEADER- SHIP STYLE
WORK-SHOP:  INDICATIVE PLANNING	MANOEUVRE BUILDING	EVENT ORCHESTRATION	LEADERSHIP TRAINING
RATIONAL OBJECTIVE: Lay out the context and basic dynamics of empowering the upheaval and initiative amongst residents of local communities across the world.	To grasp how local initiative is formed into effective action through the application of the foundational principles of H.D. & brought to focus through the Manoeuvre Method.	To describe the releasing methods and style for revitalizing local leadership using strategic events to develop community responsibility.	Outline the structures that sustain local communities and see the cost of serious involvement in Human Development.
EXISTENTIAL AIM: Experience the resurgence of hope for the revitalization of society at the grass roots level.	Experience the power of or the release of local concern in practical directed at the comprehensive dynamics of local community.	Expose potential leadership to the possibility and awesome power as well the pain in journeying a community.	Experience the pain and possibility of choosing to invest one's life in profound human development.



## HUMAN DEVELOPMENT COURSE

### SHORT COURSES.

#### I. WORKSHOP METHOD.

##### A. BRAINSTORMING.

- out to use 90% of brain not normally used
- intuitive process, not deep rational thought
- individual work first to ensure broad based input to corporate product
- everybody's data up on the board
- no wrong answers, only questions of clarity.

##### GROUPING

- seeing relationships in the data

##### NAMING

- taking relationships to the data
- creating a common mind

##### B. MANOEUVRES.

- have motivation built into them
- catalyse engagement, every assignment is named.

#### II. SINGING.

- A. Sustains a group in its task.
- B. A human activity that makes a group one.
- C. Keeps a community moving forward.
- D. Allows the celebrative to emerge.
- E. Every great movement is nurtured by singing.

#### III. RITUALS.

- A. Rehearsal of who you are.
- B. Intensify corporate consciousness.
- C. Rehearsal of the decision to do a task.
- D. Release corporate spirit.
- E. Always on behalf of.



WORLD IN TRANSITION		ALTERNATIVE APPROACHES		INDICATIVE PLANNING		LOCAL COMMUNITY	
UNDER-CLASSES	On the move	TRICKLE DOWN	International agencies	ANALYSIS	Hopes & dreams	PAST GIFTS	Self-ordering
	Developing World		Top gets money		Operating vision		Self-sustaining
	Ethnic Groups Minorities		Regional arm		Blocks		Self-identity
	Cry for Participation		Re-evaluated Internationally		Underlying Contradictions		Creative Probes
INSTITUTIONS	Questioning Structures	BUREAU-CRATIC PATERNALISM	We decide and deliver	PLAN	Broad strategy	COLLAPSE OF COMMUNITY	Change of world science
	Business Explosion		Blame village		Practical proposals		Mobility-urbanization
	Education Dilemma		Inappropriate Schemes		Specific Steps		Collapse of mythology
	Cry for Integrity		Timeline and Implementaries		Tactical System		Rebirth of Community
ROLES	Basic Roles?	DISESTABLISHMENT PROTEST	Blame Government	IMPLEMENTATION	Organizing System	EMERGING STANCE	All the goods
	Women		Local Conscience Citation		Programs		All the decisions
	Youth		Bring societal		Timed actuation		All the gifts
	Cry for Significant engagement		Doesn't change		Timeline		For all the people
LOCAL RESPONSIBILITY	Focus of the issues	BOOTSTRAP MORALISM	Self-made Community	ACTUATION	Begin immediately	RESURGENCE OF LOCAL	The rise of local community
	Local is the key		Blame village		Engage Community		Global Revolution
	Assumption of Responsibility		Interdependence of society		Visible signs of change		Transmutation of Gifts
	Two Million Villages		New form of Development		Symbolic Tactic		New world in the making



HUMAN DEVELOPMENT COURSE  
LECTURE II.

DEVELOPMENT PRINCIPLES  
AND THE ART OF MANOEUVRE

ECONOMIC DEVELOPMENT		SOCIAL DEVELOPMENT		CULTURAL DEVELOPMENT		MANOEUVRE ART	
AUTHENTIC CHANGE FABRIC	Not bandaids - a new fabric	FOCUSSED BLOW TORCH	Clear boundaries	WAKING PEOPLE UP	Global citizens	VICTORY CIRCLE	Indicative Plan review
	Comprehensive development		All at once		Married to all of history -P-P-F.		Bottom lines
	Releasing Creative process		New images of poss. for all		Discovered profound unity		Target
	Building history		Intensive heat		The inclusive Team		Graphic image
ECONOMIC PRINCIPLES	1 Autonomous Unit	SOCIAL PRINCIPLES	Delimited geography	CULTURAL PRINCIPLES	Expanded commun- ity consciousness	ADVANTAGE/ VULNERABLE	Advantages conversations
	Get the money in		All people		Extended space exploded time		Vulnerabilities Conversation
	Keep money in, circulate money		Depth human problem		Diversified human relations		Brainstorm do's
	Relate to larger units		Symbol is key		Intensified cor- porate engage- ment		Gestalt "do's"
LOCAL MANIFES- TATIONS	Outside jobs, loans, new indus.	COMMUNITY VISIBILITY	Nutrition, sani- tation, clinics	VISIBLE SIGNS	Shramdams, design public facilities	MANOEUVRE WRITING	Manoeuvre chart
	Employable new skills		Planning session corporate team		Rituals, symbols self-story-destiny		What, when, who, how
	Goods available necess. services		Womb to tomb edu- ctn. spirit surg.		Assemblies-guild stake, bridge bld		Paragraphs
	Local market for produce		Names, drama, grids		Trips, site visits, odyssey		Time line
SELF- SUSTENANCE	Agriculture - life blood	SELF- RELIANCE	Health Preven- tative Care	SELF- CONFIDENCE	Living Environ- ment Reconstruct.	EVENTS AS SYMBOLS	Poetic Title
	Industry, Income diversification		Education - Re- leasing all gifts		Identity system heritage recov.		Drums, flags, banners
	Commerce: Capital creation		Welfare - all phases engagement		Corp. Patterns catalytic struct.		Victory before the battle
	Viable local initiative		Consensus build- ing structures		Depth engagement		Reflection/ Evaluation



ACTUATION PRINCIPLES		ACTUATION JOURNEY		COMMUNITY JOURNEY		LEADERSHIP DEVELOPMENT	
MULTICI- TY OF TACTICS	Inclusive community devel.	SHORT AND LONG SWORD	Doing only the immediate	INITIAL EXPECTA- TION	Use motivity	SHADOW PRINCI- PLE	Teach how to
	All Arenas at once		Doing only long- term action		Mass impact		Watch him/her do it
	Timeline of Tactics		Parochialism		Not call the village		Never teach Independence
	Visible/ Substantial		Stagnation		Enemies		Multiple shadow
IMPLE- MENTA- TION BALANCES	Long term Tactics	INTERNAL EXTERNAL TENSIONS	Turning in	DISILLU- SION TIME	Failure of Project	JOURNEY LEADERS	Select Formal/ Informal
	Break into Small Parts		Loss of "on behalf of"		Blame is placed		Spirit Journey
	Short term Tactics		Dilution of energy		Hope unrealized		Long March/ Dark Night
	Spread out		There must be a better place		Simple signs of Progress		Return to Service
COMMUNI- TY RHYTHMS	Yearly	LOSING MOMENTUM	Plodding mindset	RECREATED PERSER- VERANCE	Honor Disillu- sionment	ONGOING TRAINING	Planning
	Weekly		Uncompleted visible signs		Increase Momentum		Implementation
	Daily		Getting into Fixed Rhythm		Site visits		Framing
	Recreation		Not building in eventfulness		Environmental change		Style
EFFEC- TIVE TACTICS	Visible	INCONSIS- TENCY	Build Distrust	SELF CONFI- DENCE	Documentation	SUSTAIN- ING STRUCTURES	Contextual Statements
	Engages Village		Not following through		Transition Event		Authentic Engage- ment Assignments
	Quickly done		Dis-honoring Consensus		Interchange		Depth Nature Events
	Symbolic		Disperse Power		Teaching Village		Wisdom



ORGANIZATION PRINCIPLES		COST OF DEVELOPMENT		COMMUNITY ORGANIZATION		DEVELOPMENT QUALITIES	
FOUR SECTORS	Public	ENEMIES	Local individuals	ASSEMBLY	All the people	CATALYTIC TASK	Village's success
	Private		Local structures		The consensus		Shadow
	Voluntary		Outside the village		Rhythm		Do when symbolic
	Local		Media		Accountability		Don't do when practical
ECONOMIC AND SOCIAL	Local economy	SUFFERING OF DEVELOP- MENT	Self images	GUILDS	The task	CORPORATE TEAM	Engagement
	Inject funds		Structures		Engagement		Elongated time
	Local images		Relationship		Tactics		Enlarge space
	Creativity		Spirit suffering		Motivity		Universal Task
SUPPORT FORCES	National	DEMONS	Inertia	STAKES	The Care	NOBODY STANCE	No rewards
	Regional		Pride		Training		No status
	Sub-regional		Self-purification		Nurture		No success
	Local		Not letting go		Environment		No gratitude
NETWORKS	Agencies	EXPENDI- TURE	Your expenditure	MANAGE- MENT	The leadership	VICTORY STYLE	All is good
	Friendships		Leadership expendi- ture		Implementation		All is given
	Core		Frame expenditure		Coordination		All is won
	Family		Villages Expenditure		Legal entity		All is possible



# HUMAN DEVELOPMENT COURSE

## WORKSHOP I : INDICATIVE PLANNING.

<p>O P E N I N G</p>	<ol style="list-style-type: none"> <li>1. Songs, Welcome, Ritual.</li> <li>2. Pillars of Planning - <ul style="list-style-type: none"> <li>VISION - Hopes and Dreams. If I could have it my way, I would like to see.....</li> <li>CONTRADICTION - Why is the Vision not here, what's blocking it? If you were to start doing your vision tomorrow what do you anticipate running into? A contradiction could be structure, mindset, policy etc.</li> <li>PROPOSALS - Strategies, new directions, creative more over against the contradictions, not for the vision.</li> <li>TACTICS - Has a social form, an activity you could see some one or a team doing.</li> <li>IMPLEMENTARIES - Practical steps, who, what, where, when, why, how. Specific actions for a time line.</li> </ul> </li> <li>3. Multiple Forms. Consult, Symposium, Town Meeting, Sets etc.</li> <li>4. Focus of this workshop. (Community, Department, Issue etc.)</li> </ol>
<p>M O V E M E N T S</p>	<ol style="list-style-type: none"> <li>I. VISION W/S 25 min.</li> <li>1. Brainstorm past/present/future images.</li> <li>2. (Optional) Context, assign and send out song/story/symbol group.</li> <li>3. Brainstorm elements of practical vision.</li> <li>4. Intuitive gestalt into 3-5 arenas.</li> </ol>
	<ol style="list-style-type: none"> <li>II. CONTR. W/S 35 min.</li> <li>1. B/S What is preventing this vision from being realised. (Push for comprehensiveness e.g. eco.pol.cul.arenas)</li> <li>2. Plot and cluster on Social Process Triangle.</li> <li>3. Divide into groups, write challenges on clusters using T/M format.</li> <li>4. Gather as one group and report.</li> </ol>
	<ol style="list-style-type: none"> <li>III. PROP. W/s 25 min.</li> <li>1. B/S practical actions that would unblock proposals.</li> <li>2. Cross Gestalt into action arenas.</li> <li>3. Divide into groups and write proposals using T/M format.</li> <li>4. Gather as one group and report.</li> </ol>
<p>CLOSING 20 mins.</p>	<ol style="list-style-type: none"> <li>1. Report of song/story/symbol - if done</li> <li>2. reflect on method.</li> <li>3. Announcements, Send out.</li> </ol>



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## WORKSHOP II : STRATEGIC MANOEUVRES

M O V E M E N T S	O P E N I N G	<ol style="list-style-type: none"> <li>1. Song, Ritual.</li> <li>2. Tactics must be sequenced and implemented.</li> <li>3. Manoeuvre: short term set of actions designed to reach a practical goal. <ul style="list-style-type: none"> <li>- series of swirled tactics coming together in a common focus.</li> <li>- delimited time frame specific beginning and end.</li> </ul> </li> <li>4. Corporately choose key tactic from Session I for manoeuvre.</li> </ol>	10 mins.
	I. M A N O E U V R E	<ol style="list-style-type: none"> <li>1. Standing in victory circle. Suppose we have done <u>(tactic)</u> What will be different....(write on board).</li> <li>2. What advantages do we have to do this - our strengths? What vulnerabilities? (write these on board).</li> <li>3. B/S "do's". What are the practical things to be done.</li> <li>4. Intuitively gestalt to 5-7 manoeuvre arenas.</li> </ol>	25 mins.
	II. M A N O E U V R E	<ol style="list-style-type: none"> <li>1. Conversation on general theme of manoeuvres - get poetic titles. (this could be done by separate team)</li> <li>2. Divide into groups and write paragraph for each manoeuvre. The Intent of the <u>(name of manoeuvre)</u> Manoeuvre is to( what ) This manoeuvre will be accomplished by <u>(who, when &amp; how)</u></li> <li>3. Read paragraph - talk through</li> <li>4. Rewrite.</li> </ol>	25 mins.
	III. M A N O E U V R E	<ol style="list-style-type: none"> <li>1. Each team read paragraph.</li> <li>2. Art form whole set of manoeuvres.</li> <li>3. Push for effectivity/impact/symbolic power/ do-ability.</li> <li>4. Push reflection - which of these would be easiest to do - most difficult - most fun to do most important - which would accomplish most which would you do last/first?</li> </ol>	40 mins.
CLOSING 20 mins.		<ol style="list-style-type: none"> <li>1. Review method.... WHAT HAVE YOU LEARNED TODAY ABOUT LOCAL COMMUNITY.</li> <li>2. Annoucements and Send out.</li> </ol>	




## WORKSHOP III: EVENT ORCHESTRATION

Opening		<ol style="list-style-type: none"> <li>1. Songs, Ritual: Man anticipates more or less clearly....</li> <li>2. Events create change and motivate people and communities</li> <li>3. We will do 3 events 20 minutes each: <u>Think</u> : <u>Do</u> : <u>Fulfill</u> TM Workday Celebrate</li> <li>4. Assign teams and events</li> </ol>	
10 min			
MOVEMENTS	I. DESIGN EVENT	<ol style="list-style-type: none"> <li>1. Determine objectives &amp; intents, audience.</li> <li>2. B/S Victory, advantages, vulnerabilities, do's.</li> <li>3. State theme, context, pillars, assign prep work.</li> <li>4. Design event</li> <li>5. Build time design</li> </ol>	
	II. CREATE DRAMA	<ol style="list-style-type: none"> <li>1. Practice event/ train leaders</li> <li>2. Create publicity and materials</li> <li>3. Design practices</li> <li>4. Talk through finesse</li> <li>5. Make event assignments</li> </ol>	
	III. EVENTS PLENARY	<ol style="list-style-type: none"> <li>1. Gather teams</li> <li>2. 20 minute Town Meeting</li> <li>3. 20 minute workday</li> <li>4. 20 minute celebration</li> <li>5. Art form events</li> </ol>	
Closing		<ol style="list-style-type: none"> <li>1. Review Method</li> <li>2. What helpful, what do different, what learned</li> <li>3. Announcements</li> <li>4. Sing song: Ritual - Man anticipates more or less clearly his entire future at every moment.</li> </ol>	
15 min			



Rational Objective: To learn the significance of the economic and social principles to actuation

Existential Aim: To experience the vocational, spiritual, intellectual and physical care that is imparted in the "roundtable" event.

PRELUDE	<ol style="list-style-type: none"> <li>1. Enter room for informal hors d'oeuvres time. Space needs to have been transformed from seminar to dinner party</li> <li>2. Sing Songs (ones that have been powerful in this course)</li> <li>3. Ritual: "we have arrived at an historical vantage point where the wasteland ends and human wholeness and fulfillment begins."</li> <li>4. Let us eat this meal on behalf of people everywhere who wish to participate in human development</li> </ol>	30 min.
MOVEMENT I College Conversation	<ol style="list-style-type: none"> <li>1. Read from Ancient of Days (the building of Stonehedge)</li> <li>2. Objective: What words phrases, characters</li> <li>3. Reflective: What task? where surprised: picture of similar experiences.</li> <li>4. Decisional: What's new insight about Human Development? What's souvenir from this reading you will take with you?</li> </ol>	30 min.
MOVEMENT II Principles Seminar	<ol style="list-style-type: none"> <li>1. Pass out the Art Forms that are imaginal forms of the Economic and Social Principles.</li> <li>2. What notice about art form?</li> <li>3. Take Economic: How illustrate each principle? If you were to do the opposite of this principle, what would you do? Consequence?</li> <li>4. Repeat with Social. What is role of these principles in Human Development?</li> </ol>	 30 min.
MOVEMENT III Personal Plan	<ol style="list-style-type: none"> <li>1. As you think about your agency, community what is the image that needs to shift? from ... to... Write this down.</li> <li>2. Write down 3 learnings from the last 24 hours.</li> <li>3. Write down names of 3 people you will share the learnings with.</li> <li>4. Give a name to the last 24 hours</li> </ol>	30 min.
POSTLUDE	<ol style="list-style-type: none"> <li>1. Anyone read one of the learnings you want to share. (get out no more than 3 answers)</li> <li>2. Sing a song</li> <li>3. Announcements</li> <li>4. Ritual: These are the times We are the People (3 times)</li> </ol>	



1. Isolate the community.

2. Bring Money In.

3. Retain  
The Money

4. Circulate  
The  
Money

5. Relate Community  
to Larger  
Community

2. All the Problems

4. Depth Human Issue

1. Delimited  
Geography

3. All the People

5. Symbol is Key



Opening		<ol style="list-style-type: none"> <li>1. Song: Ritual - The task before us now, if we would not....</li> <li>2. Training is a key to development of a community</li> <li>3. Training programs use formal &amp; informal structures</li> <li>4. Assign teams and lay out workshop</li> </ol>
10 min		
MOVEMENTS	I. TRAINING COMPONENTS	<ol style="list-style-type: none"> <li>1. B/S images, contexts, skills, methods communities need</li> <li>2. Gestalt into 5 - 7 groups</li> <li>3. Create chart</li> <li>4. Give imaginal practical names</li> <li>5. Write sentences on intents</li> </ol>
	II. DELIVERY SYSTEM	<ol style="list-style-type: none"> <li>1. B/S 3 or 4 formal or informal sources per component</li> <li>2. B/S 3 or 4 types of events to teach each component</li> <li>3. Link up sources and events for each component</li> <li>4. List community audiences for each component</li> <li>5. Build chart of program, audience, event, intent</li> </ol>
	III. 12 MONTH CALENDAR	<ol style="list-style-type: none"> <li>1. Prioritize programs by time</li> <li>2. Put on 12 month calendar by Quarters, Months</li> <li>3. B/S what to do to get each event done.</li> <li>4. Write paragraph on how to get done.</li> <li>5. Read paragraphs</li> </ol>
Closing		<ol style="list-style-type: none"> <li>1. Review Method</li> <li>2. What helpful, do different, what learned</li> <li>3. Announcements</li> <li>4. Sing song: Ritual- The task before us now if we would not...</li> </ol>
10 min		



It takes several winters to move all of the felled trees from the forest to our encampment. And several summers pass before each trunk is stripped of its bark and cut to size. Those trunks that will be the uprights are cut to hold the crosspiece. Holes are dug and the first uprights are planted. But we cannot get the crosspiece up to where it can be rolled into the notch.

Thorp spends several days looking at my carvings and then he says, "We will put the crosspiece in the notches while the uprights are still lying on the ground. Then when we plant them, everything will be in place."

The uprights already standing are dug out. They are set down on the ground. The crosspiece is fitted into its grooves and bound in place with strips of skin. The newly made piece is placed near the holes where the uprights will be planted. Strips of skin are tied around the crosspiece so that some will fall on one side and some on the other when the entire piece is upended.

Thorp oversees the men. They begin to pull the piece upward. The men on one side pull while the men on the other play out the strips of skin until the piece is upright. To keep the piece from falling backward or forward each man holds his line taut.

Together the two uprights with the crosspiece stand very tall and wide. It is very heavy and the men who hold it upright use all their strength to keep it from falling. Thorp and several other men slowly move the bottom of one of the uprights toward the hole where it will stand. Thorp calls for the men at the lines to give him slack or to tighten their hold.

The bottom of the upright moves out over the edge of the hole a bit at a time. Then suddenly it falls in the hole. The lines are torn away from the men holding them. The piece creaks and groans and then falls forward. The sides of the notches on the uprights splinter. The crosspiece tears itself away from the uprights, and then it rolls free.

I rush forward to see if Thorp is hurt. His arm is badly scratched. None of the other men is injured. Thorp looks at the three pieces of wood and, shaking his head, he says, "I did not think that would happen."

I do not know what to answer and so I keep silent. Over and over again Thorp tries to set the uprights and the crosspiece in place. He can think of many different ways, but he cannot do it. Something always goes wrong!

Most of the summer passes. Thorp makes another attempt to set the uprights and the crosspiece into place. At his command, men move the bottoms of each upright. None goes beyond the other. When most of the bottoms are over the holes, other men cut the remaining earth out from under them. They slide easily into the holes.

The men see what has happened. They begin to shout. The holes are quickly filled with earth. To make it more secure, rocks are set around the base of each upright. Then at Thorpe's order the men holding the lines let go of it. It stands alone! It stands!



## Workshop IV - Back-up

## ANCIENT OF DAYS PROSE

Through it I can see the place where I first marked the light of the sun. Now when the sun reaches its end and its beginning, when its light touches the tip of my marker, it will flash yellow midway between the two uprights and midway between the crosspiece that sits above them and the earth into which they are set.

"It is the beginning," I say to Thorp. "The Beginning." He shakes his head and answers, "No Ronstrom - the beginning was many summers and many winter ago when you stood in your great stag robe with your crown of antlers on your head and told us you would give us meat." Thorp waves his hand in front of him. Its movement takes in what he has just set into the earth. "The meat was the promise, the bait. But that," he says, "and the others we will build was always its purpose." I nod.

"And yet," he says softly, "we cannot name what we build and do not know its purpose or even why The Giver of Life would have us build it."

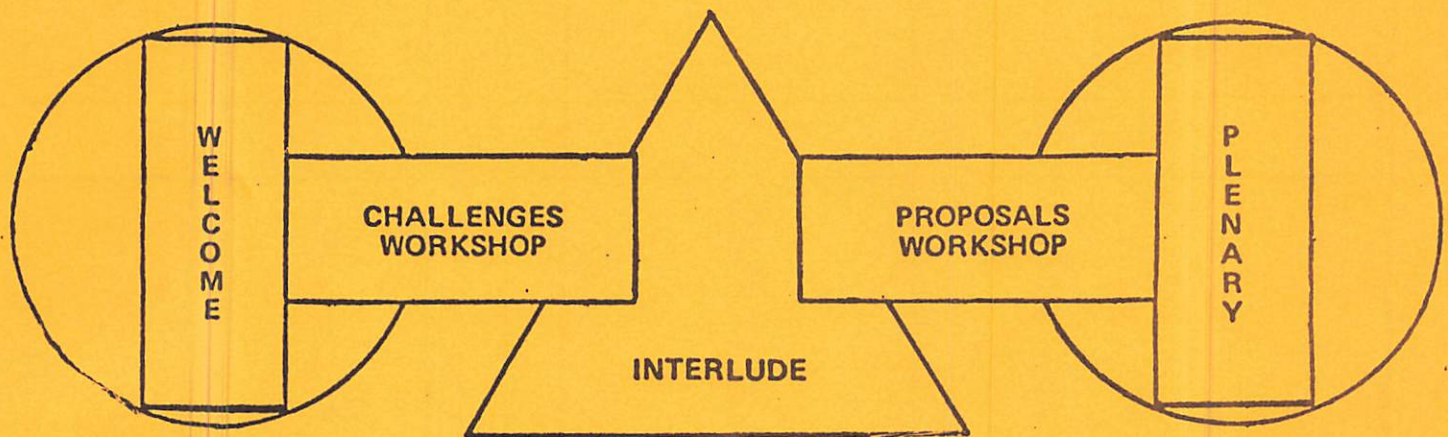
Again I nod. I have often had the same thoughts though I never spoke of them to anyone. I had led a people - my people - from the forest to the plain. All that I have done has been done in order to build what no man before has built. And now that I see the first part of it standing I know no more about it than I did when I first saw it on the altar of the cave so very long ago.

Word of Thorp's work spreads through the encampment. The people flock to see it. Though none of them knows its purpose, they all marvel at it.

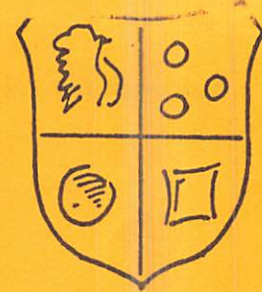
At night when the sky is alive with bits of flickering light, I leave my hut and walk to where the two uprights and the cross-pieces are. Though it stands because of Thorpe's work, I run my hand over the rough wood and realize I too, helped make it stand.

The moon comes up full and white. The light from the moon is very bright. The shadow of the uprights and the crosspiece is huge. My shadow, too, is high, almost as big as a giants.









What threads go through the history?

What tune reflects the community's future?

What major image reflects the vision?

Past

Verse Past

Images

Present

Verse present

Colours

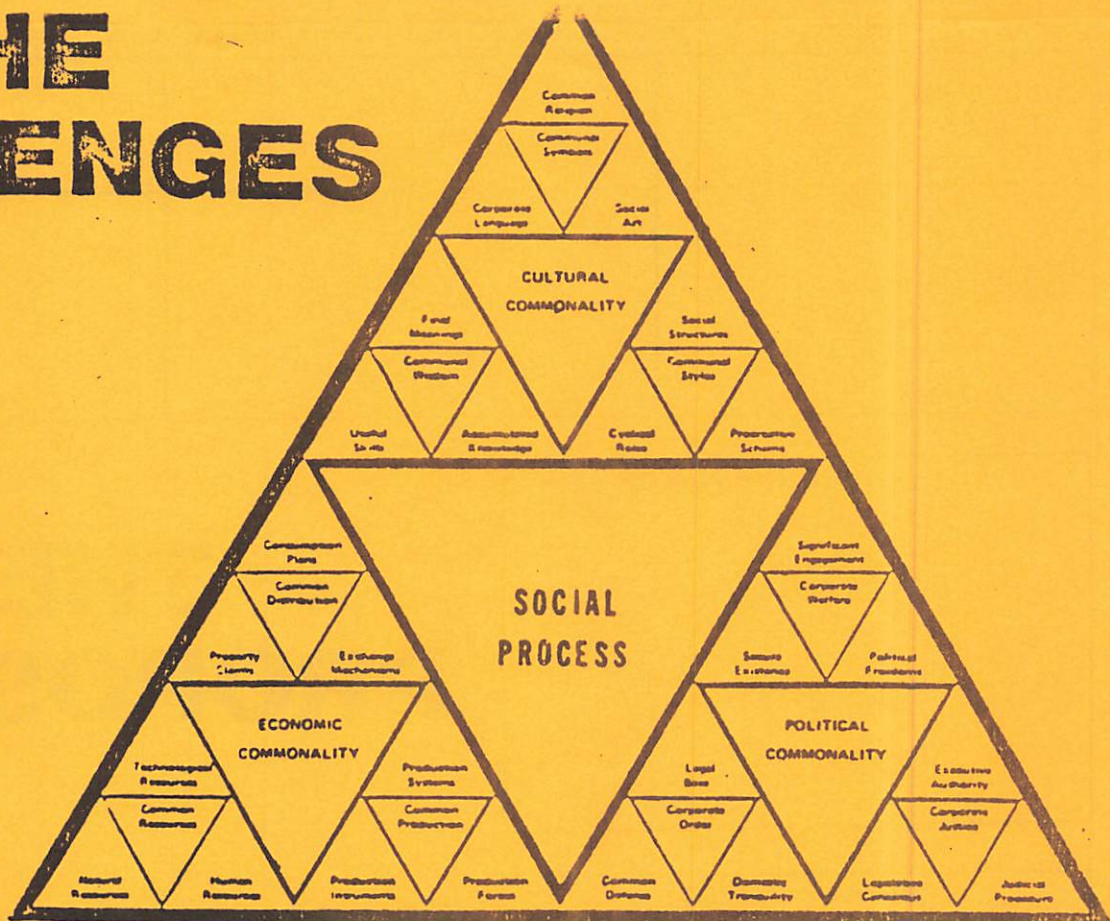
Future

Verse Future

Shape of symbol



# THE CHALLENGES



## CONCERNS FACING OUR COMMUNITY

ECONOMIC	POLITICAL	CULTURAL

### ISSUES LIST

### SOCIAL BLOCKS

### IN THE ARENA OF

### THE FACT THAT

### INDICATES THAT THE UNDERLYING CONTRADICTION IS

### CONTRADICTION NAME

### ILLUSTRATIONS

### THIS IS ILLUSTRATED BY



## PROPOSALS TO MEET THE CHALLENGES

CHALLENGE TITLES					
PRACTICAL ACTIONS					

### PRACTICAL ACTIONS

# THE PROPOSALS

### PRIMARY INTENT

(Why do these practical actions?)

### PRACTICAL ACTIVITY

(What is the one activity all these practical actions are part of?)

### IMPLEMENTING STEPS

(How do these practical actions get accomplished?)

- 1.
- 2.
- 3.

WE THE CITIZENS OF \_\_\_\_\_

(TOWN NAME)

IN ORDER TO  
(WHY)

PROPOSE  
(WHAT)

THROUGH  
(HOW)



EVENT SHEET

DESCRIPTION OF TASK:

Rational Objective:

Target:

Existential Aim:

Tasks:

Theme:

Roles:

Tools:

Surprise:

People:

Timing:

Flow:

Assignments:



HUMAN DEVELOPMENT  
COURSE

TRAINING WORKSHOP FORM

JULY, 1981

Components	Events	Sources	Audiences	Priority	Intent



# HUMAN DEVELOPMENT COURSE

## CONVERSATIONS

<p>I INTRODUC- TIONS</p>	<ol style="list-style-type: none"> <li>1. Give your name and the community you were born in. Who can name the people on this side of the room?</li> <li>2. Give your name and the community you are living in now? Who can name the people on that side of the room?</li> <li>3. Give your name and say what fascinates you about your local community.</li> <li>4. What is your greatest concern about community today?</li> <li>5. What is the biggest struggle in developing local community?</li> </ol>
<p>II SPACE</p>	<ol style="list-style-type: none"> <li>1. Present a drawing of some community. Point out the landmarks, housing, main roads, symbolic places, gathering places, shopping area, schools, recreation areas, garbage.</li> <li>2. What do you notice?</li> <li>3. Where would you add something?</li> <li>4. Where would you move something?</li> <li>5. How would you ease the traffic flow?</li> <li>6. How make the place more pleasant?</li> <li>7. What is the key to this living environment?</li> </ol>
<p>III TIME</p>	<ol style="list-style-type: none"> <li>1. Draw an outline of a week: 7 days with four side categories--morn- ing, afternoon, evening and night.</li> <li>2. Put in black the time you sleep; in blue, your work time; in red, meal time; in yellow, family time, and white for other time. Put each one on the wall.</li> <li>3. What colour covers the greatest amount of space? The least amount of space? No space?</li> <li>4. In order to spend more time with the community, what would you change?</li> <li>5. What have you learned about time today?</li> </ol>
<p>IV ENGAGEMENT</p>	<ol style="list-style-type: none"> <li>1. Once in a flood, people worked 20 to 22 hours a day for 3 days fill- ing sand bags. In one harvest season my family worked from 3 a.m. to 10 or 11 p.m. for 2 weeks. When have you seen people work like this?</li> <li>2. What kinds of situations do people engage in like this, besides crisis?</li> <li>3. What is in these situations that allow people to work like this?</li> <li>4. What are the elements of this kind of engagement?</li> <li>5. How can a village engage the people fully in doing development?</li> <li>6. What would you have to do to have your community fully engaged?</li> </ol>
<p>V EVALUATION</p>	<ol style="list-style-type: none"> <li>1. Context: this is a new course we are teaching around the globe, and are always trying to improve. Value participants wisdom. What do you remember from this course?</li> <li>2. What was most helpful?</li> <li>3. What would you do differently next time?</li> <li>4. When you meet someone and they ask what you were doing, what will you say about this week-end?</li> <li>5. What is the first thing you intend to do when you return to your local community?</li> </ol>