

MOBILE HUMAN DEVELOPMENT TRAINING SCHOOL
8 WEEK CURRICULUM

I - ECONOMIC CYCLE

MON	TUES	WED	THURS	FRI	SAT	SUN	MON	TUES	WED	THURS	FRI	SAT	SUN	MON	TUES	WED	THURS	FRI	SAT	SUN			
PROJECT + SCHOOL ORIENTATION		THE 20 TH CENTURY				TOWN MEETING METHODS	WEEK'S REFLEC		NATION AND WORLD						TOWN MEETING	WEEK'S REFLEC		UR IMAGES					
		WORK	AGRICULTURE		X		INDUSTRY	WORK	COMMERCE		X	PROFOUND		WORK		HERITAGE EXCURSION							
			ART FORM CONV.						METHODS			ART FORM CONV.											
			MODULE						MODULE			HUMANNESS											
			COMMON Parandeva + His Wife GLS						LOCAL GLS			COMMON MEAL GLS										FORMS Antigone GLS	
		Celebration		ORIENT		The Shout GLS		ART The Rock GLS		Celebration		COMMON MEAL ORIENT								COMMON MEAL ORIENT			

II - SOCIAL CYCLE

MON	TUES	WED	THURS	FRI	SAT	SUN	MON	TUES	WED	THURS	FRI	SAT	SUN	MON	TUES	
IMAGINAL EDUCATION						WEEK'S REFLECT	HUMAN SOCIETY						URBAN EXCURSION			
HEALTH		W O R K	EDUCATION		I M A G I N A L E D U C A T I O N		WELFARE		W O R K	MISSIONAL						
WORKSHOP			METHODS				MEETING			LEADERSHIP						
MODULE			MODULE				MODULE			CORPORATENESS						
KAZANTZAKIS			KAZ				KAZ			KAZ						
Prologue Preparatn GLS		Cry March GLS		Celebration	COMMON MEAL	ORIENTN	Vision God/Man GLS	Man/Man/No Silence GLS	COMMON MEAL							

III - REDEVELOPMENT CYCLE

WED		THURS		FRI		SAT		SUN		MON		TUES		WED		THURS		FRI		SAT			
AUXILIARY LIFE				AUXILIARY		WEEK'S REFLEC		FUNDING AND FRAMING				FRAMING + AUTHORIZATION		WEEK'S REFLECT		CONSULT DESIGNS				HDP MOVEMENT COUNCIL			
WORK		LIVING		BATTLEPLAN		X		IDENTITY		WORK		CORPORATE		X		INDIVIDUAL		WORK					
		RECT CALLING						DEVELOPMENT				CALLING											
		ENVIRONMENT						SYSTEMS				PATTERNS											
		PROFOUND						HUMANNESS				PROFOUND											
Context		Event Declaration		Celebration		COMMON MEAL		Mystery Creativity Presence		GLS		Action Integrity Totality Care		GLS		Celebration		COMMON MEAL		Humanness Corp/ness Ethical Reflects		GLS	

THE MOBILE
HUMAN DEVELOPMENT TRAINING
SCHOOL

FACULTY MANUAL

for

THE COLLEGE

December 15, 1977

THE COLLEGE EVENING CONSTRUCT

The Design:

The Opening	Meal Conversat'n	The Seminar	The Global Language	Closing
6:30	7:00	7:20	8:00	8:40 8:45
Songs Accountability Meal Rite	I. Day's Reflect'n II. Spirit Conversatn III. Visits to P.H. Int states	I. Common Memory. Art Forms II. Kazantzakis Seminars III. Profound Humanness Identificatns	Mastering Basic English	Reflec- tion Send Out Closing Rite
30 min	20	40	40	5

THE OPENING

1. Sing 2 or 3 Songs
2. Roll Call Accountability and Absolution
3. Meal Ritual:

Leader: Men of the spirit march on to build a new tomorrow.

College: Theirs is the mission never done.

Leader: Right?

College: Right!

Leader: Let us eat this meal on behalf of _____.

4. Informal conversation over the meal.

THE MEAL CONVERSATIONS

THE SEMINARS

THE GLOBAL LANGUAGE TRAINING

THE CLOSING

1. Day's Reflection

--List the important happenings of the day.
 --What was the high point of the day?
 --What was the significance of this day?
 --Name the day.

2. Announcements

3. Send Out

4. Closing Ritual:

Leader: March into the future march.

College: Dance over the dark abyss.

Leader: Men of iron create the world.

College: Be it so.

COLLEGE CONSTRUCT

CYCLE WEEK DYNAMIC DAY	CYCLE I - ECONOMIC								CYCLE II - SOCIAL								CYCLE III - REDEVELOPMENT								
	1		2				3		4				5				6		7				8		
	1 TH	2 F	3 M	4 T	5 TH	6 F	7 M	8 T	9 M	10 T	11 TH	12 F	13 M	14 T	15 TH	16 F	17 TH	18 F	19 M	20 T	21 TH	22 F	23 M	24 T	
SUPPER CONVERSATION	DAY REFLECTIONS								SPIRIT CONVERSATIONS								PROFOUND HUMANNESS INTERNAL STATES VISITS								CLOSING FEAST
	THIS DAY	AGRICULT. MODEL	COLLEGIUM	TUTORIAL	WORK DAY	COLLEGE	DISCONTINUITY	GLOBAL LANGUAGE	TEACHERS	FIRE	SUCCESS	TRAGIC FIGURES	WATER	SOCIAL ANGER	SOCIAL SAINTS	TEARS	EFFULGENCE #1	EVENT	MYSTERY	CONSCIOUSNESS	INTEGRITY	CARE	EFFULGENCE #2		
EVENING STUDY	COMMON MEMORY ART FORMS								KAZANTZAKIS: SPIRITUAL EXERCISES								PROFOUND HUMANNESS EXTERNAL MANIFESTATION STUDIES								
	PANDIT AND HIS WIFE	THE SUNDAY	LOCAL STORY	SONG OF A MAN WHOMAS COME THER	THE PRINCE AND THE MAGICIAN	THE CROWN	LOCAL STORY	ANTI-GONE	PROLOGUE	THE PREPARATION	THE CRY	THE MARCH	THE VISION	GOD AND MAN	MAN MAN + NATURE	THE SILENCE	REVIEW	DECLARATION	CREATIVITY	PRESENCE	ACTION	TOTALITY	CORPORATENESS		
GLOBAL LANGUAGE	India	Eisley	Lawrence	Fayles	Eisley	Anouilh																			

REFLECTIVE CONVERSATIONS
#2 Agriculture Module

COLLEGE

Friday

CONTEXT

These last two days we have been examining the development of co-operative agriculture. We have looked at agriculture in this village and been on a demonstration visit.

QUESTIONS

Objective
level

1. Let's go every other person down this side. Give your name, and what struck you about the farms of this village?
2. Now the other side; again every other person, giving you name first; What stood out for you on the demonstration visit?

Reflective
level

3. Across the back, every other person; What things here are different from agriculture in you own village?
4. How many of you are farmers?
5. Anyone, what excited you the most in the last two days on agriculture?

Interpretive
level

6. What issue was raised for you that needs more thought?
7. What do you think is the most important thing you've learned about co-operative agriculture?

CLOSING

The next module we will study has to do with Industry. Now, let's clear the dishes to the corners; team _____ will stack them, while we sing _____ (a song the seminar leader has chosen, which you've talked with him about before the College began).

REFLECTIVE CONVERSATION
#1 "This Day"

COLLEGE

Thursday

INTENT

FOR THE PEDAGOGUE ONLY:

This is the first of eight reflective conversations to be held during the College meals of the first cycle. It is to be a relaxed conversation with the whole college. It employs the art form conversation method using objective, reflective, and interpretive questions to allow the participants to articulate what has happened to them, to take a self-conscious relationship to that happening, and to perceive the significance of what has occurred. During the cycle the reflection will focus on the several dimensions of the school. These conversations should be brief and move quickly, striving to engage all participants and create a corporate body.

CONTEXT

Four evenings each week we will be gathering here in this room for our supper. We call it The College. In one part of our time together we will have a chance for informal conversation over the meal. We want to experiment during this school with conversing corporately as well as privately. These will be relaxed times of talking together. More formal study sessions will follow after we've finished eating. But these will be conversations in which each of us talks with the whole group. I know this will be very different from your normal patterns, but the great gift of a school like this is that we can experiment with new and different methods. So let's experiment tonight with a corporate conversation.

QUESTIONS:

Objective
level

1. Let's reflect on what has happened to us today. We'll go down this side of the table and each of you give your name as you'd like us to address you and in a couple of words, tell one thing that happened to you today.

2. Now let's go down this side of the table, giving your name first; who is one person you met today for the first time, and what did you learn about them?

Reflective
level

3. Now let's go across the back--what was the most exciting thing that happened to you today?

4. Anyone, What did you like most about today?

Interpretive
level

5. Anyone, What new thing did you learn today?

CLOSING

Each day of this school will be an exciting new experience, and we shall want to be able to appropriate its meaning for ourselves. Now we want to pass the dishes to the corners of the table and team _____ will stack them while we sing a song and get ready to listen to a great story about humanness. Let's sing _____ (seminar leader's choice).

REFLECTIVE CONVERSATIONS
#3 The Collegium

COLLEGE

Monday

CONTEXT

Each morning we begin with our collegium. It is the time that we wire our minds together into a common context for our work in doing Human Development on the village level.

QUESTIONS

Objective
level

1. Any one, What did we talk about in collegium this morning?
--what were some of the key things said?
2. What did we talk about last week in our collegiums?

Reflective
level

3. What excited you the most in any of our collegiums so far?
(The leader might remind the college again of the four collegiums mentioned so far--3 from the 20th Century Revolution and one from Nation and the World).
4. What has left you puzzled?

Interpretive
level

5. What new insights have you gained?
6. What would you say the role of such collegiums is in this school?

CLOSING

(Tie together the group's insights into the role of collegium with the need for a common global context as a basis for making common decisions about what needs doing in this world. Transist into the seminar, clearing dishes, with a song of the seminar leader's choosing.)

REFLECTIVE CONVERSATIONS
#4 The Tutorial

COLLEGE

Tuesday

CONTEXT

At lunch times we eat by teams and will be focusing on sharing the methods of the New Village Movement. Today you started practicing these methods for the Town Meeting we will hold as our laboratory on Saturday. Last week we used art form conversations to get to know one another and next we will examine how these methods work.

QUESTIONS

Objective
level

1. Who can now name all the people on their team?
(get one person from each team to name their members.)
2. What has happened in your tutorial?

Reflective
level

3. How did the practice workshop go today?
--Who was leading?
4. (To the group) How did they do?
5. (To those who led) Were you nervous?
6. Were the rest of you nervous for them?

Interpretive
level

7. Later in the school we will be working on Workshop methods, Meeting Leadership methods, and Calling methods. What do you think will happen during these tutorials throughout the school?
8. What will the value of these tutorials be in your training?

CLOSING

(Pull together group's insights and point to cruciality of skilled leaders with effective methods for village development. Transist into seminar with a song of the seminar leader's choosing, clearing the dishes as you do.)

REFLECTIVE CONVERSATIONS
#5 Work Day

COLLEGE

Thursday

CONTEXT

Yesterday was our second work day of the school. One of the crucial dimensions of village development is teaching or recovering the tradition of community-wide effort and corporate work days. The primary resource any village has is the effort of its citizens. Mobilizing that resource towards common projects at a common time, so that discernable progress can be seen and felt, is a crucial tool of village development.

QUESTIONS

Objective
level

1. What did we accomplish yesterday?
2. What did team_____ do? Team_____? Team _____?

Reflective
level

3. What excited you the most about yesterday's work?
4. What was the most difficult part of the day for you?
5. How many of you thought of quitting before the work was done? Did you?

Interpretive
level

6. For those who kept going, what kept you at the task?
7. What did you learn about corporate work?

CLOSING

(Pull together group's reflections on corporate work and point out that this will be a recurring dynamic each week of the school. Clear the dishes and transist to seminar with a song of seminar leader's choosing.)

REFLECTIVE CONVERSATIONS
#6 The College

COLLEGE

Friday

CONTEXT

We have now been meeting together as College ____ for a week and a half. Tonight let's reflect a little on what this thing is that we are experiencing together.

QUESTIONS

Objective
level

1. Can anybody name everyone around the table?
--Give it a try and we'll help if you need it.
--Now about this side of the table?(repeat until all have been named)
2. Who has come the furthest to be in this college?
--Excluding the faculty, who's come furthest?
3. Who lives the nearest?
4. Who's from the largest town or city? From the smallest village?
5. Which of the stories we've read has stood out the most for you?
--What was it in that story that struck you?

Reflective
level

6. What has happened to you in these evening colleges so far?
7. What have you liked the most?
8. What has been most difficult for you?

Interpretive
level

9. How are these evenings affecting you?
--How are you different now than when we began?
10. What is the role of such a construct in doing village development?

CLOSING

(Pull together insights of group and affirm high expectations for this college in the weeks ahead. Transist into seminar, clearing dishes, while singing a song of seminar leader's choice.)

REFLECTIVE CONVERSATIONS
#7 Yesterday's Discontinuity

COLLEGE

Monday

CONTEXT

Each Sunday there is a period of Discontinuity. We call it discontinuity rather than "time off" because when you've given your life to reconstructing village life, there can never be time off. But there is need for the change of pace and locale that brings refreshment and a new vitality to plunge back into the task. Yesterday was our second day of discontinuity.

QUESTIONS

Objective
level

1. What did you do yesterday during Discontinuity time?
2. How many of you left the village? Who stayed here?
3. Those of you who left, where did you go?
4. If you stayed here, did you spend time with people who are not in the school?
5. How many did laundry or other personal care tasks?

Reflective
level

6. Who thinks they did the most exciting thing?
7. What do you think you might want to do on another Discontinuity Day?

Interpretive
level

8. What is the role of Discontinuity in corporate life?

CLOSING

(Pull together insights on discontinuity from group, reminding them that they have 5 more opportunities to decide how to use their Sunday Discontinuity. Transist to the seminar, clearing the dishes, while singing a song of seminar leader's choosing.)

REFLECTIVE CONVERSATIONS
#8 The Global Language Sessions

COLLEGE

Tuesday

CONTEXT

You've been experimenting with the Global Language each evening. Learning another language is always a difficult happening, but also exciting because it opens up arenas beyond one's own culture.

QUESTIONS

Objective
level

1. What are some of the new words you have learned?
2. How many of you knew no English when you arrived at the school?

Reflective
level

3. What has been hardest for you in learning English?
4. What has been most exciting?
5. What are your hopes for this dimension of our work together?

Interpretive
level

6. How has learning English changed you?
7. Why would you say it was important for the New Village Movement for people to know some English?

CLOSING

(Pull together group's comments, reminding them that the Global Language might have been any language: Latin, Spanish, Chinese, Japanese all made a run at it, but the fate of our time and history is that English is now the closest thing to a comprehensive common denominator. Transist to Seminar, clearing dishes, with a song chosen by seminar leader.)

COMMON MEMORY SEMINARS
"Pavandeva and his wife"

COLLEGE

Thursday

INTENT

FOR THE PEDAGOGUE ONLY:

This is the first of eight common memory seminars to be held during the first cycle of the school. They follow the reflective conversations which are held over the college meal. Both the reflections and the studies employ the art form methodology, using questions at three successive levels: Objective, Reflective, and Interpretive. This pattern allows a group to start at a surface, non-threatening level--requiring only observation and reporting, to move to a deeper reflection in which relationships to what was observed are expressed--involving a greater risk of self-disclosure, and finally to reach depth interpretation of the significance of what has been observed and related to--with implicit the necessity of deciding what effect this happening will have on one's future decisions. In the reflective conversations, the subject has to do with some aspect of the participants' experience of the school. Here, in the studies, the participants focus on a short story or poem which deals profoundly with life, yet deals with it in an intriguing and artful way. These studies should be light, fun, leisurely, while opening avenues to the profound. By the end of this cycle, the participants should be well-versed in the art form method, and well acquainted with each other.

CONTEXT

Each evening, after the conversation over the meal, we will share together a story or poem. Stories and poems are art forms which reveal profound insight into the way life is indirectly. Often they are about things that have never happened, yet they reveal truth. In fact, some cultures have no other way to talk about life than through stories and myths. Some of these stories will come from the West, some from the East, and some from your own country. This first story is from India. Just sit back, relax and enjoy yourselves. But pay attention, for we'll talk together about this story after we've read it (in both languages).

STORY

(Read the following story, first in the national language, then in English)

Pavni is a small town in Bhandara in Maharashtra, India. The aboriginal tribes in the neighboring areas believe that ages ago it was the capital of Pavandeva--the wind-god. King Pavan had a large empire which extended from Bhandak in Chanda in the south, to Amraoti in the west. It was said that he used to take his bath at Pavni, his day's meal at Bhandak and night's rest at Amraoti. His wife Kamalarani, "the Queen of Water-lily", had miraculous powers. She could walk on the tanks (reservoirs), stand on the lotus leaves in water, could draw water in unbaked earthen pots with untwined string. Although very rich, the King and Queen always wore simple white garments and worked with their own hands. For this simplicity, they were loved and respected by their people. Tribute was paid to the King in iron ore.

The royal couple had a touchstone and they could, if necessary, turn their subjects' tribute of iron ore into gold. But they did not

COMMON MEMORY SEMINARS
"Pavandeva and his wife"
(page 2)

COLLEGE

Thursday

need this precious metal as the Queen wore no ornaments. Yet even without them she possessed unequalled charm. But once during the Pola festival, the Queen saw other women dressed in colorful rich garments and wearing precious ornaments. She thought she too must have these things. She went to her husband Pavandeva and pleaded: "Look, how rich garments and ornaments enhance a woman's beauty! I too want to have ornaments like those women!"

Pavandeva at first could not believe that Kamalarani who, all along was so simple, and never even wore a single ornament, should be pining for jewelry or rich garments. He tried to persuade her by saying, "Kamalarani, white is the king of all colors. With you simple white dress you have no match in grace and beauty in the entire universe. Why do you want to degrade your divine charm to the level of the mortals? If you insist, you may have to repent later."

But the Queen insisted, "Make me all types of ornaments by our touchstone. I must have them for the festival."

Pavandeva felt sad, but he did not argue further. He gave everything his wife desired. When Kamalarani joined the other women in the Pola festivity, she was like one among the many. No longer could she be distinguished from others by her white apparel. She was just ignored. She came home greatly disenchanted. Her eyes opened, but it was too late.

When she dropped her usual unbaked earthen pot in the well to draw water, the flimsy untwined string could not bear the weight of the pot as before, and it snapped. While the pot too could not hold water, it became clay and dissolved into water. When she started crossing the tank and set foot on the lotus leaf, she found herself drowning.

She now knew what had befallen her. Her miraculous powers had vanished. She had desired like ordinary mortals, so like them she must be. She was herself the cause of her undoing.

Kamalarani was broken-hearted. The King too was sad and indifferent.

QUESTIONS

Objective
level

1. What scenes do you remember from this story?
2. Who were the main characters?
3. What line do you remember?

Reflective
level

4. Why was Kamalarani sad?
5. How did the King react?

COMMON MEMORY SEMINARS
"Pavandeva and his wife"
(page 3)

COLLEGE

Thursday

Reflective (cont.) 6. Where were you sad during the story?

Interpretive level 7. What did Kamlarani want?

8. What did she get?

9. When have you been like Kamlarani?

10. What is the meaning of this story? What is this story saying to us?

CLOSING

These stories have a way of speaking about our own lives, don't they? At least, they do if we let them.

Announcements

Closing Ritual:

Leader: March into the future march

College: Dance over the dark abyss

Leader: Men-of iron create the world

College: Be it so.

COMMON MEMORY SEMINARS
"The Snout"

COLLEGE

Friday

CONTEXT

A story deals with a change in a situation. You can talk about a story as having three parts: a beginning, a middle, and an end. Often the beginning sets up the situation, the middle introduces the elements that change that situation, and the end deals with the consequences of that change for the lives of the characters involved.

This is a story written by a Twentieth Century scientist, but it does not take place in the Twentieth Century.

STORY

(Read "The Snout", first in the national language, then in English.)

It began as such things always begin--in the ooze of unnoticed swamps, in the darkness of eclipsed moons. It began with a strangled gasping for air.

The pond was a place of reek and corruption, of fetid smells and of oxygen-starved fish breathing through laboring gills. At times the slowly contracting circle of the water left little windrows of minnows who skittered desperately to escape the sun, but who died, nevertheless, in the fat, warm mud. It was a place of low life. In it the human brain began.

There were strange snouts in those waters, strange barbels nuzzling the bottom ooze, and there was time--three hundred million years of it--but mostly, I think, it was the ooze. By day the temperature in the world outside the pond rose to a frightful intensity; at night the sun went down in smoking red. Dust storms marched in incessant progression across a wilderness whose plants were the plants of long ago. Leafless and weird and stiff they lingered by the water, while over vast areas of grassless uplands the winds blew until red stones took on the polish of reflecting mirrors. There was nothing to hold the land in place. Winds howled, dust clouds rolled, and brief erratic torrents choked with silt ran down to the sea. It was a time of dizzying contrasts, a time of change.

On the oily surface of the pond, from time to time a snout thrust upwards, took in air with a queer grunting inspiration, and swirled back to the bottom. The pond was doomed, the water was foul, the oxygen almost gone, but the creature would not die. It could breathe air direct through a little accessory lung, and it could walk. In all that weird and lifeless landscape, it was the only thing that could. It walked rarely and under protest, but that was not surprising. The creature was a fish.

In the passage of days the pond became a puddle, but the Snout survived. ~~There was dew one dark night and a coolness in the empty stream bed.~~ When the sun rose next morning the pond was an empty place of cracked mud, but the Snout did not lie there. ~~He had gone.~~ Downstream there were other ponds. He breathed air for a few hours and hobbled slowly along on the stumps of heavy fins.

COMMON MEMORY SEMINARS

'The Snout'

(page 2)

COLLEGE

Friday

STORY
(cont.)

It was an uncanny business if there had been anyone there to see. It was a journey best not observed in daylight, it was something that needed swamps and shadows and the touch of the night dew. It was a monstrous penetration of a forbidden element, and the Snout kept his face from the light. It was just as well, though the face should not be mocked. In three hundred million years it would be our own.

QUESTIONS

Objective
level

1. What words struck you?
2. What pictures did you see?
3. What sounds did you hear?

Reflective
level

4. What was frightening? Surprising?
5. What other story did it remind you of?

Interpretive
level

6. What was the story about?
7. If you could talk to the snout, what would you want to say to it?
8. What title would you give to this story?

CLOSING

Announcements

Closing Ritual:

Leader: March into the future march

College: Dance over the dark

Leader: Men of iron create the world

College: Be it so.

COMMON MEMORY SEMINARS
Local Story

COLLEGE

Monday

INTENT

FOR THE PEDAGOGUE ONLY:

At least twice during this cycle, we will use stories that come from the culture of the host nation. The format for these evenings is exactly the same as for the other evenings. However, the construct below can only be an abstract design of how that session will go. You must build the particularizations into your teaching plan for the evening. You must particularize your context and create the specifically related questions that focus the college on the unique gifts of the story chosen. Do not simply use these abstract questions!

CONTEXT

During our college evenings of this first cycle, we will use several stories drawn from this(host nation) culture. The first of these is: _____

STORY

(Read the story, first in national language, then in English.)

QUESTIONS

Objective
level

1. What scenes do you remember?
--other questions about kinds of scenes: indoor, outdoor, action, etc.
2. What lines do you remember?
--lines of dialogue, phrases, etc.
3. Who were the characters in this story?

Reflective
level

4. Where were you surprised in the story?
5. What emotions were portrayed?
6. What did you like/dislike about this story?
7. What was your mood during, or at the end of, the story?

Interpretive
level

8. What was the issue this story dealt with?
9. How was it dealt with?
10. When have you encountered this issue?
11. How did you deal with it?
12. What is the meaning of this story for us?

COMMON MEMORY SEMINARS
 "The Prince and the Magician"
 (page 2)

COLLEGE

Tuesday

STORY
 (cont.)

"Then the man on the shore was God."

"The man on the shore was another magician."

"I must know the real truth, the truth beyond magic."

"There is no truth beyond magic," said the king.

The prince was full of sadness. He said, "I will kill myself." The king caused death to appear by magic. Death stood in the door and beckoned to the prince. The prince shuddered. He remembered the beautiful but unreal islands and the unreal but beautiful princesses. "Very well," he said, "I can bear it." "You see, my son," said the king, "you too now begin to be a magician."

QUESTIONS

Objective
 level

1. Who are the characters in this story?
2. What scenes from the story do you recall?
3. What are some of the lines from the story that you remember?

Reflective
 level

4. Who did you like in this story? Why? Who did you dislike?

Interpretive
 level

5. What is the struggle that the prince has in the story?
6. What happened to the prince in the story?
7. Is this story true to life? How?

CLOSING

Pull together the closing comments of the conversation.

Announcements

Closing Ritual:

Leader: March into the future march
 College: Dance over the dark abyss
 Leader: Men of iron create the world
 College: Be it so.

COMMON MEMORY SEMINARS
"Song of a Man Who Has Come Through"

COLLEGE

Thursday

CONTEXT

The poets of every language are also interpreters of reality: their work speaks to us about life. Tonight we read from a poet whose mother tongue was English. Since he uses many images, let us hope that some of his quality is communicated, even in translation.

POEM

(Read the poem below, first in English, then in the national language.)

Not I, not I, but the wind that blows through me!
A fine wind is blowing the new direction of Time.
If only I let it bear me, carry me, if only it carry me!
If only I am sensitive, subtle, oh, delicate, a winged gift!
If only, most lovely of all, I yield myself and am borrowed
by the fine, fine wind that takes its course through the chaos
of the world

Like a fine, an exquisite chisel, a wedge-blade inserted;
If only I am keen and hard like the sheer tip of a wedge
Driven by invisible blows,
The rock will split, we shall come at the wonder, we shall
find the Mesperides.

Oh, for the wonder that bubbles into my soul,
I would be a good fountain, a good well-head,
Would blur no whisper, spoil no expression.

What is the knocking?
What is the knocking at the door in the night?
It is somebody wants to do us harm.

No, no, it is the three strange angels.
Admit them, admit them.

QUESTIONS

Objective
level

1. What words, lines, do you recall?
2. What images do you remember? sounds? movements?
3. What other images came to you during the reading?

Reflective
level

4. What did you feel?
5. What experience of yours does this poem make you think of?

COMMON MEMORY SEMINARS

Local Story
(page 2)

COLLEGE

Monday

CLOSING

Express a word of appreciation for the profundity captured in this story, and its gift to us as a gift from this culture to the globe.

Announcements

Closing Ritual:

Leader: March into the future march

College: Dance over the dark abyss

Leader: Men of iron create the world

College: Be it so.

COMMON MEMORY SEMINARS
"The Prince and the Magician"

COLLEGE

Tuesday

CONTEXT

A story is an artistic picture of life that gives form and meaning to human experience and so illuminates what goes on in every man's life.

STORY

(Read the following story, first in the national language, then in English.)

Once upon a time there was a young prince, who believed in all but three things. He did not believe in princesses, he did not believe in islands, he did not believe in God. His father, the king, told him that such things did not exist. As there were no princesses or islands in the father's domains, and no sign of God, the young prince believed his father.

But then, one day, the prince ran away from his palace. He came to the next land. To his astonishment, from every coast he saw islands, and on these islands, strange and troubling creatures whom he dared not name. As he was searching for a boat, a man in full evening dress approached him along the shore.

"Are those real islands?" asked the young prince. "Of course, they are real islands," said the man in evening dress. "And those strange and troubling creatures?" "Why they are all genuine and authentic princesses." "Then God also must exist," cried the prince. "I am God," replied the man in full evening dress with a bow.

The young prince returned home as quickly as he could. "So you are back," said his father, the king. "I have seen islands, I have seen princesses, I have seen God," said the prince reproachfully. The king was unmoved. "Neither real islands, nor real princesses, nor a real God exist." "I saw them!" "Tell me how God was dressed." "Well, God was in full evening dress." "Were the sleeves of his coat rolled back?" The prince remembered that they had been. The king smiled. "That is the uniform of a magician. You have been deceived."

At this, the prince returned to the next land, and went to the same shore, where once again he came upon the man in full evening dress. "My father, the king, has told me who you are," said the young prince indignantly. "You deceived me last time, but not again. Now I know those are not real islands and real princesses, because you are a magician."

The man on the shore smiled. "It is you who are deceived, my boy. In your father's kingdom there are many islands, and many princesses. But you are under your father's spell, so you cannot see them."

The prince turned pensively home. When he saw his father, he looked him in the eyes. "Father, is it true that you are not a real king, but only a magician?" The king smiled, and rolled back his sleeves. "Yes my son, I am only a magician."

COMMON MEMORY SEMINARS
"Song of a Man Who Has Come Through"
(page 2)

COLLEGE

Thursday

QUESTIONS
(cont.)

Interpretive 6. What was the poet's state of mind at the time he wrote this poem?
level

7. What might be the life-experience he is speaking from?

8. What is this poem about?

(Read the poem again, first in the national language, then in English.)

CLOSING

Announcements

Closing Ritual:

Leader: March into the future march

College: Dance over the dark abyss

Leader: Men of iron create the world

College: Be it so.

COMMON MEMORY SEMINARS
"The Crow"

COLLEGE

Friday

CONTEXT

We tell stories out of experiences that have somehow changed our lives. We remember and retell the stories of things that happened to us and made us the special kind of person that we are. This is a story about such an experience.

STORY

(Read the story below, first in the national language, then in English.)

....the whole countryside was buried in one of the thickest fogs in years. The ceiling was absolutely zero. All planes were grounded, and even a pedestrian could hardly see his outstretched hand before him.

I was groping across a field in the general direction of the railroad station, following a dimly outlined path. Suddenly out of the fog, at about the level of my eyes, and so closely that I flinched, there flashed a pair of immense black wings and a huge beak. The whole bird rushed over my head with a frantic cawing outcry of such hideous terror as I have never heard in a crow's voice before, and never expect to hear again.

He was lost and startled, I thought, as I recovered my poise. He ought not to have flown out in this fog. He'd knock his silly brains out.

All afternoon that great awkward cry rang in my head. Merely being lost in a fog seemed scarcely to account for it--especially in a tough, intelligent old bandit such as I knew that particular crow to be. I even looked once in the mirror to see what it might be about me that had so revolted him that he had cried out in protest to the very stones.

Finally, as I worked my way homeward along the path, the solution came to me. It should have been clear before. The borders of our worlds had shifted. It was the fog that had done it. That crow, and I knew him well, never under normal circumstances flew low near men. He had been lost all right, but it was more than that. He had thought he was high up, and when he encountered me looming gigantically through the fog, he had perceived a ghastly and, to the crow mind, unnatural sight. He had seen a man walking on air, desecrating the very heart of the crow kingdom, a harbinger of the most profound evil a crow mind could conceive of--air-walking men. The encounter, he must have thought, had taken place a hundred feet over the roofs.

He caws now when he sees me leaving for the station in the morning, and I fancy that in that note I catch the uncertainty of a mind that has come to know things are not always what they seem. He has seen a marvel in his heights of air and is no longer as other crows. He has experienced the human world from an unlikely perspective. He and I share a viewpoint in common: our worlds have interpenetrated, and we both have faith in the miraculous.

COMMON MEMORY SEMINARS

"Antigone"

(page 2)

COLLEGE

Tuesday

QUESTIONS

(cont.)

Interpretive level 5. What was the situation on board the ship?

6. What was it that had to be done?

7. What is the ship a symbol of? The storm?

8. Why did people say "No" in this situation?

9. Why did one man say "Yes"?

CLOSING

Announcements

Closing Ritual:

Leader: March into the future march

College: Dance over the dark abyss

Leader: Men of iron create the world

College: Be it so.

SPIRIT CONVERSATIONS
Introduction and Methods

COLLEGE

General

Notes to the College Leaders:

A spirit conversation is a journey from ones everyday happenings to their basis in Being Itself. It is an exercise in seeing through surface reality to the essence of life as it is. The surface reality is a manifestation of that essence. The experience for the participant is akin to walking across a field and suddenly falling through a hole and landing on foundational rock. For the leader, it is like walking the group around the top of a gigantic, greased funnel, looking for where members of the group might be enticed to enter the funnel to slide down into the depths of life. The leader's role is that of spirit guide who can point out the paths the participants may follow, and guide them on their journey, helping them to see what is there to be seen. This is a journey of in-sight, sight into the inner nature of reality and of themselves. The fruitfulness of the conversation is in whether or not this in-seeing happens. It is not a matter of new intellectual awareness and clarity, though that may happen. It is the occasioning of the journey to Being Itself.

Each spirit conversation has only one question--the gateway to Being that is to be used that night. Obviously there are an infinite number of such conversations possible. In this school we will be using eight: three meditation, three contemplation, and two prayer. The meditation conversations bring the participant before his own interior council of advisors, helping him to see that they are always available to him and how he might call upon them. The contemplation conversations confront the participant with the fear and fascination present in every dimension of creation, occasioning the experience of awe. Thus they show him how every experience can be sacred. The prayer conversations enable the participant to stand before the burden of his care and responsibility for the world and appropriate that experience with gratitude and resolve. Each of these types of conversation has its own distinctive marks: the warmth of being surrounded by your interior council, the tingling and tremor of standing in the experience of awe, the anxiety of grasping the burden of life upon your shoulders. These are the states that a successful spirit conversation occasions.

The structure of a spirit conversation is like a funnel, a shoe-horn, and a trap-door. The shoe-horn is an opening story recounting one of the leader's experiences that occasioned in-seeing for him--either at the time or later on reflection. It centers on the one question of this spirit conversation. Its purpose is to slide the participants onto the top of the funnel. The funnel is constructed of a large number of inter-related, though not sequential, questions, each of which is a part of the central question and is a potential entry to, or step on, the journey this conversation is meant to facilitate. The trap-door is a pearl, a gem of wisdom, an unexpected insight, that can drop the bottom out of a participant's experience and allow him to see through to the foundation of life itself. Each leader must build his own shoe-horn, funnel, and trap-door for each conversation he leads. There are eight sample constructs included in this manual.

The introductory image or story (shoe-horn) may be an example of the leader's answer to the central question, or it may be an experience that raised that question for him. It is brief, poignant, and personal--i.e., related to the real inner life of the leader. It dare not be abstract or peripheral, for it conditions the kind of responses the participants make to the questions of the funnel.

COMMON MEMORY SEMINARS

"The Crow"

(page 2)

COLLEGE

Friday

QUESTIONS

Objective
level

1. What lines from the story do you recall?
2. What scenes did you see in your mind?
3. Where did you get caught up in the story?

Reflective
level

4. What emotion did you feel as the story was read?
--At what point?
5. Who did you identify with?

Interpretive
level

6. What happened to the crow? to the man? How were they changed?
7. What would you call this kind of experience?
8. Where have you experienced something like this?

CLOSING

Announcements

Closing Ritual:

Leader: March into the future march
College: Dance over the dark abyss
Leader: Men of iron create the world
College: Be it so.

COMMON MEMORY SEMINARS
Local Story

COLLEGE

Monday

INTENT

FOR THE PEDAGOGUE ONLY:

At least twice during this cycle, we will use stories that come from the culture of the host nation. The format for these evenings is exactly the same as for the other evenings. However, the construct below can only be an abstract design of how that session will go. You must build the particularizations into your teaching plan for the evening. You must particularize your context and create the specifically related questions that focus the college on the unique gifts of the story chosen. Do not simply use these abstract questions!

CONTEXT

During our college evenings of this first cycle, we will use several stories drawn from this(host nation) culture. The first of these is: _____

STORY

(Read the story, first in national language, then in English.)

QUESTIONS

Objective
level

1. What scenes do you remember?
--other questions about kinds of scenes: indoor, outdoor, action, etc.
2. What lines do you remember?
--lines of dialogue, phrases, etc.
3. Who were the characters in this story?

Reflective
level

4. Where were you surprised in the story?
5. What emotions were portrayed?
6. What did you like/dislike about this story?
7. What was your mood during, or at the end of, the story?

Interpretive
level

8. What was the issue this story dealt with?
9. How was it dealt with?
10. When have you encountered this issue?
11. How did you deal with it?
12. What is the meaning of this story for us?

COMMON MEMORY SEMINARS

Local Story

(page 2)

COLLEGE

Monday

CLOSING

Express a word of appreciation for the profundity captured in this story, and its gift to us as a gift from this culture to the globe.

Announcements

Closing Ritual:

Leader: March into the future march

College: Dance over the dark abyss

Leader: Men of iron create the world

College: Be it so.

COMMON MEMORY SEMINARS
"Antigone"

COLLEGE

Tuesday

CONTEXT

A drama is one form of story. Performers act out on a stage some aspect of life, and people experience their own lives more intensely, see their own experiences illuminated by the drama. This is a passage from a French play, spoken by one of the characters.

DRAMA

(Read the play passage below, first in the national language, then in English.)

There had to be one man who said yes. Somebody had to agree to captain the ship. She had sprung a hundred leaks; she was loaded to the waterline 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 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 pro's and con's, 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 you deck; as nameless as the whipping wind. The thing that drops when you shoot may be some one 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.

It is easy to say "no." To say "yes", you have to sweat and roll up your sleeves and plunge both hands into life up to the elbows. It is easy to say "no", even if "no" means death. All you have to do is to sit still and wait. Wait to go on living; wait to be killed. That is the coward's part. "No" is one of your man-made words. Can you imagine a world in which trees say "no" to the sap?

QUESTIONS

Objective
level

1. What words do you recall?
2. What did you see while you listened?

Reflective
level

3. Where were you startled by something this character said?
4. Where did you find yourself saying, "That's right!"?

SPIRIT CONVERSATIONS
Introduction and Methods
page 2

COLLEGE

General

The funnel is a construct of questions, each of which is useable at any point in the conversation as the leader perceives which one will open the journey's next step. There are two approaches to the journey, either of which leads towards the sought-after transparency. The more objective approach begins by eliciting episodic snatches: brief retellings of happenings in the participants' lives. Through the rapid articulation of a number of such episodes by members of the group, and by varying the type experience remembered, a swirl of images is brought before the inner eye of each participant. Thus the variety of questions that make up the top of one half of the funnel start the participant on his slide towards the trap-door to transparency. Further down the funnel is made up of questions that cause these various images to compose themselves into a new and previously unseen configuration. This is called the altered montage. The question(s) that makes up the bottom of this funnel is(are) designed to relate the participant's unique experiences to that of everyman. It(they) allows the participant to see his experience as a part of the experience of Universal Man. The other side of the funnel is the more subjective approach. The questions that make up the top of the funnel on this side relate to how the participant's operating self-image has been impacted by some experience dealing with this arena. As such, they are concerned not so much with the experience as with how the self-image was altered or affected. The middle of the funnel is made up of questions that enable the participant to re-experience the interior changes that happened to him at that time: they deal with his accompanying affections. The bottom of the funnel is the existential decision that faces the participant as he re-experiences his experience.

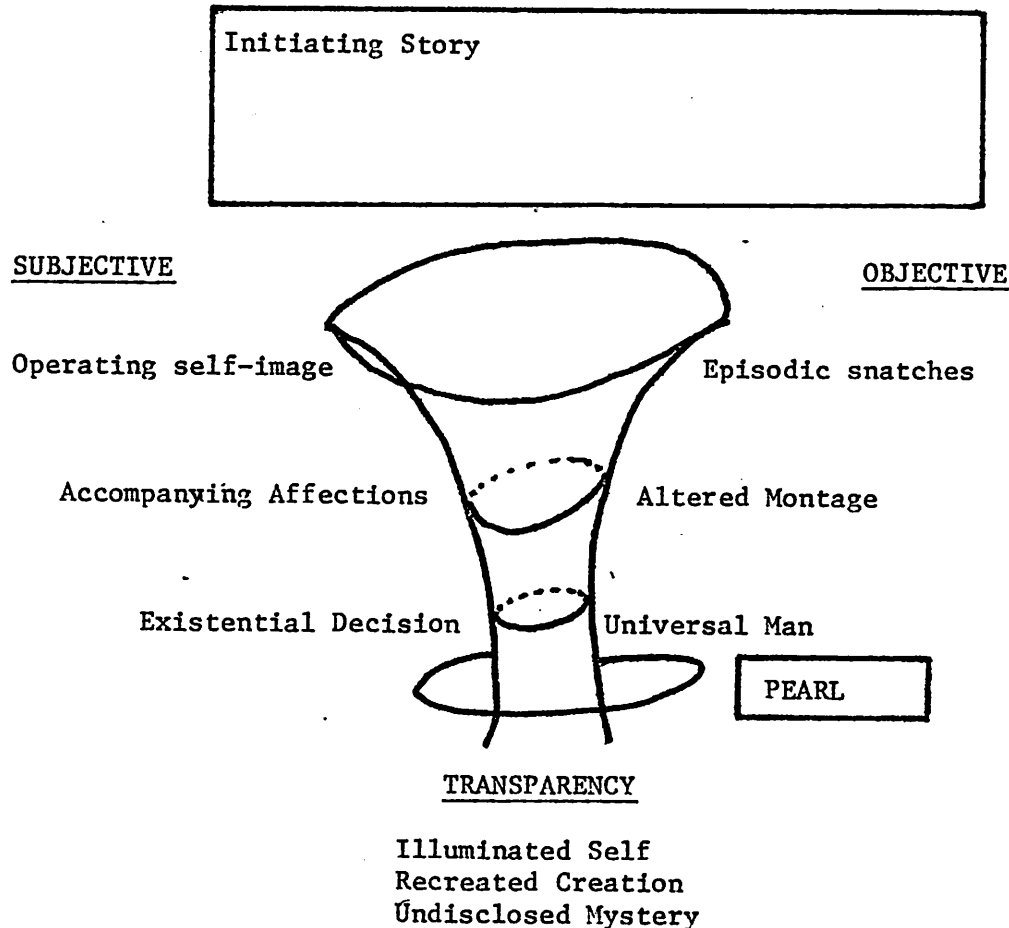
The pearl is a reflection upon the experience of the participants as they have expressed it, usually employing an insight that opens new vistas for them. It has the effect of opening a trap-door and dropping them into a newly transparent world. Transparency is occasioned in several ways. It might be an illumination of the self so that a participant sees himself in a way he never has before. It may come as the recreation of the universe, in which he sees the world as if it were entirely new--which, in this experience, is actually the case for him. Transparency may come in the form of the disclosure of a previously undisclosed mystery, in which what seemed firm and taken-for-granted is suddenly revealed to be only a convention to allow man to deal with the mystery which is at the heart of all life. In any case, the pearl, in principle, has no content. It is that which will occasion transparency at the appropriate moment in the journey of the conversation. In practice, however, the leader may want to prepare several potential pearls, insights which if relevant can be dropped into the conversation. Whether or not, in a particular conversation, an insight turns out to be a pearl comes not from its being spoken, but from the transparency it occasions.

SPIRIT CONVERSATIONS
Introduction and Methods
page 3

COLLEGE

General

Thus, the design of a spirit conversation looks something like this:



A spirit conversation may be participated in either verbally or empathetically, with images and insights occasioned without a particular participant ever speaking. Of course, broad participation is optimal. It is rare that the whole group experiences the journey of this conversation simultaneously. The leader senses different persons are on different journeys all at the same time. He chooses the question from his funnel that will allow the next step on the journey to happen, either for a representative participant or for the majority of the group. At times he may use personal stories as a context for moving the group further down the funnel. Thus he must have prepared an introductory story for each section of the funnel. At other times he may go back and start over again on a new path, if the track he had been following had not led this group to transparency. He introduces his pearl as he senses the break-through is imminent. After the group has experienced transparency, he guides it back to the present moment, ready to begin the journey again. He does this by using one of his enticing questions from the top of the funnel. The group is then ready to engage in the seminar where they will be learning categories that give clarity about the journey of the spirit.

Since the leader of a spirit conversation is really a guide on a spirit journey, his style is crucial. There is no argumentativeness in this occasion. There may be

SPIRIT CONVERSATIONS
Introduction and Methods
page 4

COLLEGE

General

confrontation, but if so, it is always really a participant confronting himself. Eye contact with the participants is essential. The voice is kept in a conversational tone. The mood is gentle--whether quiet or humorous. The style is evocative--calling the participants forth onto this journey with this group at this time.

COLLEGE

Monday

THE
QUESTION:

"Who was the greatest teacher you ever had?"

INITIATING
STORY:

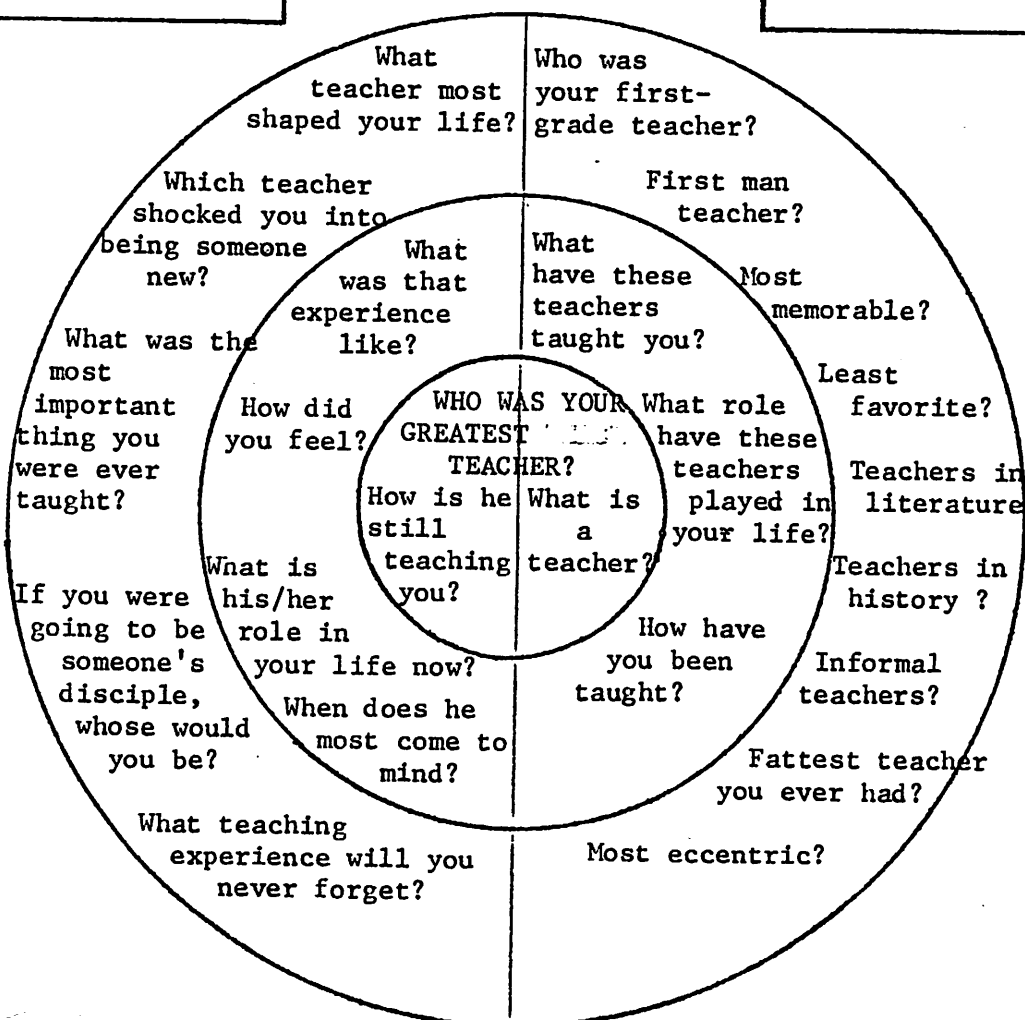
I remember my first day in biology! Mr. Bootherstone had us look in a microscope and draw what we saw. When 27 of the 30 students reversed what was on the slide when they drew it, because it looked backward, he really screamed, "See what you see! Don't decide before you look!" I'll never forget Mr. Bootherstone for teaching me to see what is really there.

SUBJECTIVE

IMPACTED SELF-IMAGE
ACCOMPANYING AFFECTIONS
EXISTENTIAL DECISION

OBJECTIVE

EPISODIC SNATCHES
ALTERED MONTAGE
UNIVERSAL MAN



PEARL:

1. Like Campbell's
The Hero with 1000 Faces
I am 1000 faces!

2. Tennyson's Ulysses: "I am
a part of all I have met."

TRANSPARENCY

ILLUMINATION OF SELF
RECREATED CREATION
UNDISCLOSED MYSTERY

PEARL:

Shaw's Joan of Arc
"I hear voices. They
tell me to say these
things." Don't we
all hear voices?

SPIRIT CONVERSATION
"Fire"

COLLEGE

Tuesday

THE
QUESTION:

"What was your most memorable experience of fire?"

INITIATING
STORY:

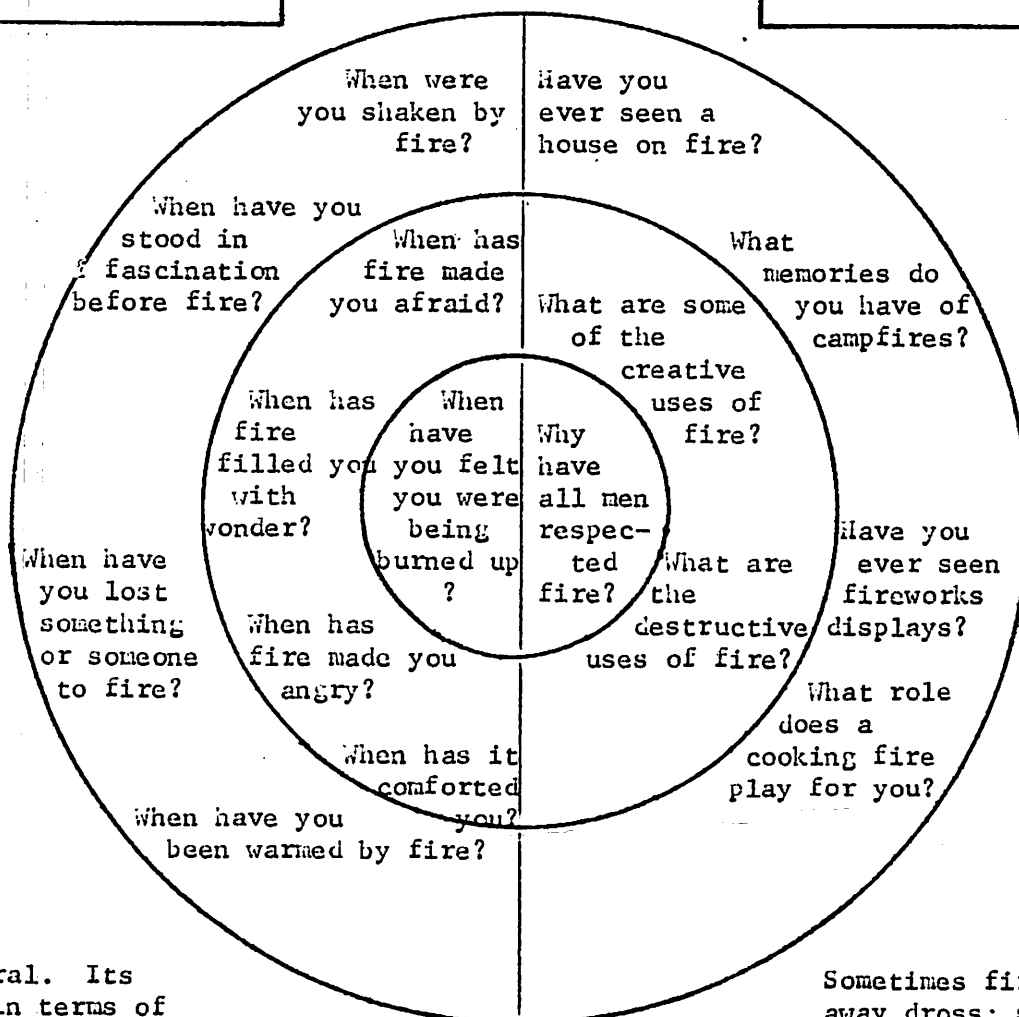
I remember watching a wood-frame house burn down one night. A large crowd of us gathered as the firemen tried to put it out. I remember the horror of realizing they were not going to be able to put it out, and then being surprised to find myself thinking how beautiful the flames were.

SUBJECTIVE

OBJECTIVE

IMPACTED SELF-IMAGE
ACCOMPANYING AFFECTIONS
EXISTENTIAL DECISION

EPISODIC SNATCHES
ALTERED MONTAGE
UNIVERSAL MAN

PEARL:

Fire is neutral. Its value comes in terms of what is consumed for what result---

Life is the same: the significance of activity comes in terms of what your life is being consumed for!

TRANSPARENCY

ILLUMINATION OF SELF
RECREATED CREATION
UNDISCLOSED MYSTERY

PEARL:

Sometimes fire refines away dross; sometimes it merely consumes; sometimes it produces heat and energy. Man decides how it will be used.

SPIRIT CONVERSATION

"Success"

COLLEGE

Thursday

THE
QUESTION:

"What is the most important success you ever had?"

INITIATING
STORY:

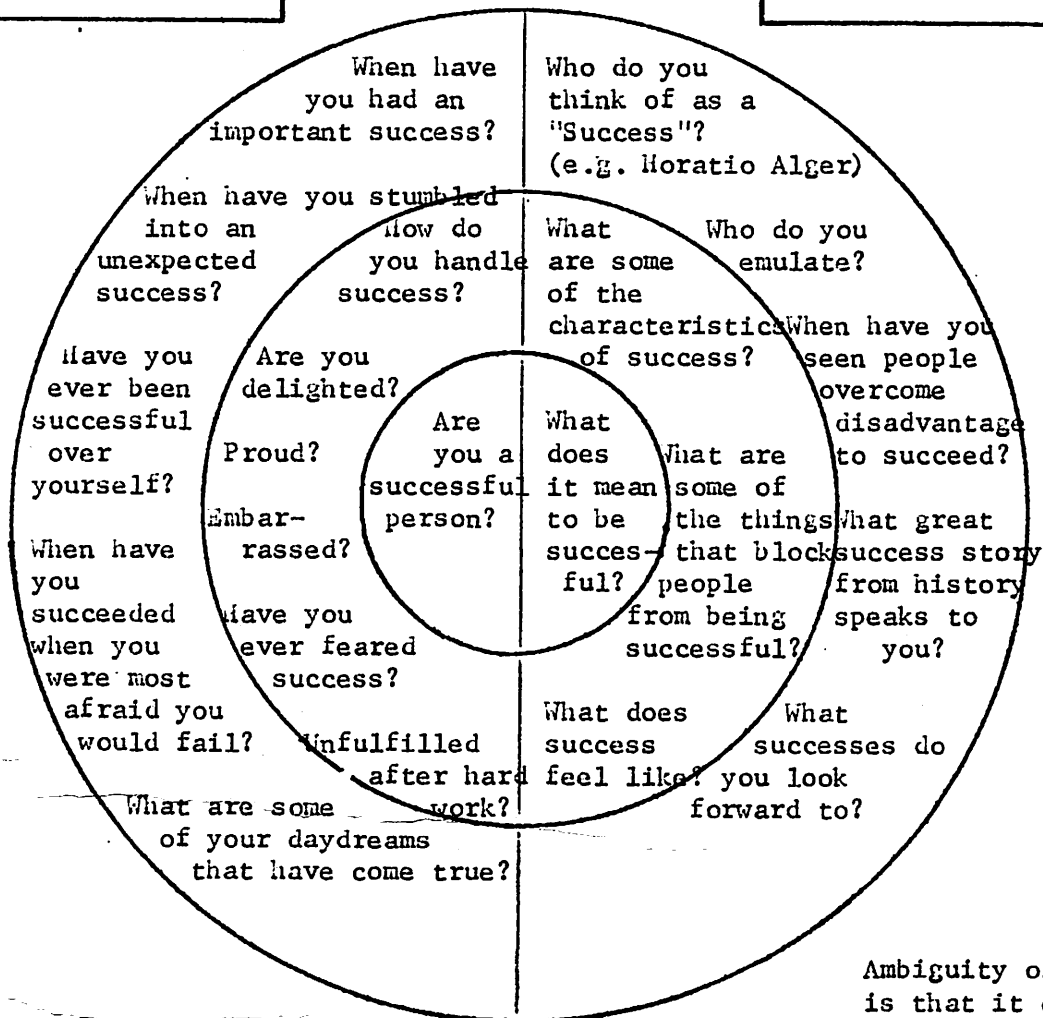
On a deserted lot where a building had been torn down, we decided to create a little park. As we started, people walking by kept saying how foolish we were, kept telling us we needed more tools. We kept working. After eight hours there were transplanted trees, grass, and bushes where previously there had only been rubble. A bus driver, who'd been coming by all day, stopped and offered, "Free rides for everybody!"

SUBJECTIVE

IMPACTED SELF-IMAGE
ACCOMPANYING AFFECTIONS
EXISTENTIAL DECISION

OBJECTIVE

EPISODIC SNATCHES
ALTERED MONTAGE
UNIVERSAL MAN



TRANSPARENCY

ILLUMINATION OF SELF
RECREATED CREATION
UNDISCLOSED MYSTERY

PEARL:

Ambiguity of success is that it doesn't always come when you work hard for it, and sometimes comes when you do not deserve it. This highlights life's uncontrollability.

COLLEGE

"Tragic Figures"

Friday

THE
QUESTION:

"What is it that makes someone a tragic figure?"

INITIATING
STORY:

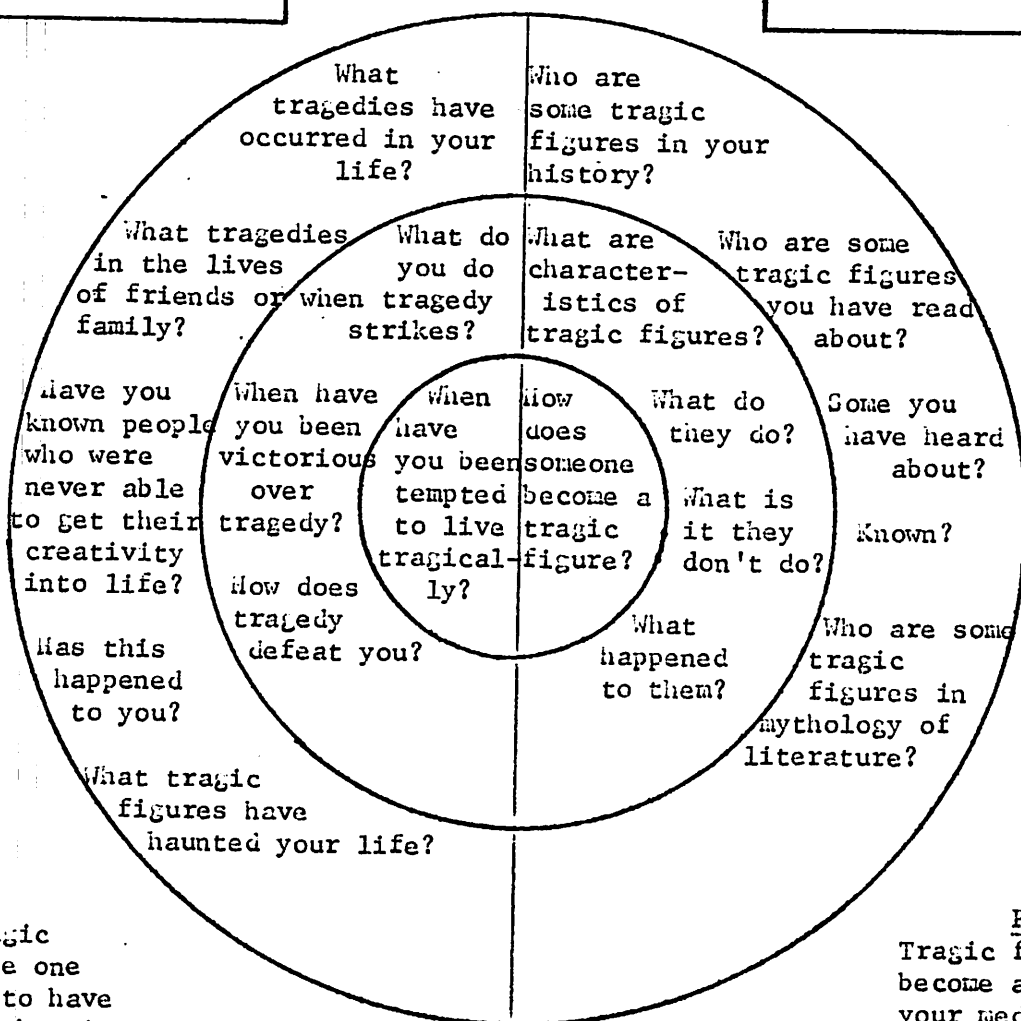
I'm thinking of the character Willy Loman in the play, "The Death of a Salesman." Willy was always trying to sell something, and always failing. He was always trying to appear more successful than he was, and getting caught. Finally, when he died, one of his friends summed up his life, "Poor Willy, he never knew who he was."

SUBJECTIVE

IMPACTED SELF-IMAGE
ACCOMPANYING AFFECTIONS
EXISTENTIAL DECISION

OBJECTIVE

EPISODIC SNATCHES
ALTERED MONTAGE
UNIVERSAL MAN

PEARL:

The real tragic figure is the one who refuses to have the tragedy that is present in his (and in everyone's) life.

TRANSPARENCY

ILLUMINATION OF SELF
RECREATED CREATION
UNDISCLOSED MYSTERY

PEARL:

Tragic figures become a part of your meditative council and inform you in reverse by showing you how not to live.

SPIRIT CONVERSATION

"Water"

COLLEGE

Monday

THE
QUESTION:

"What is the depth meaning of water?"

INITIATING
STORY:

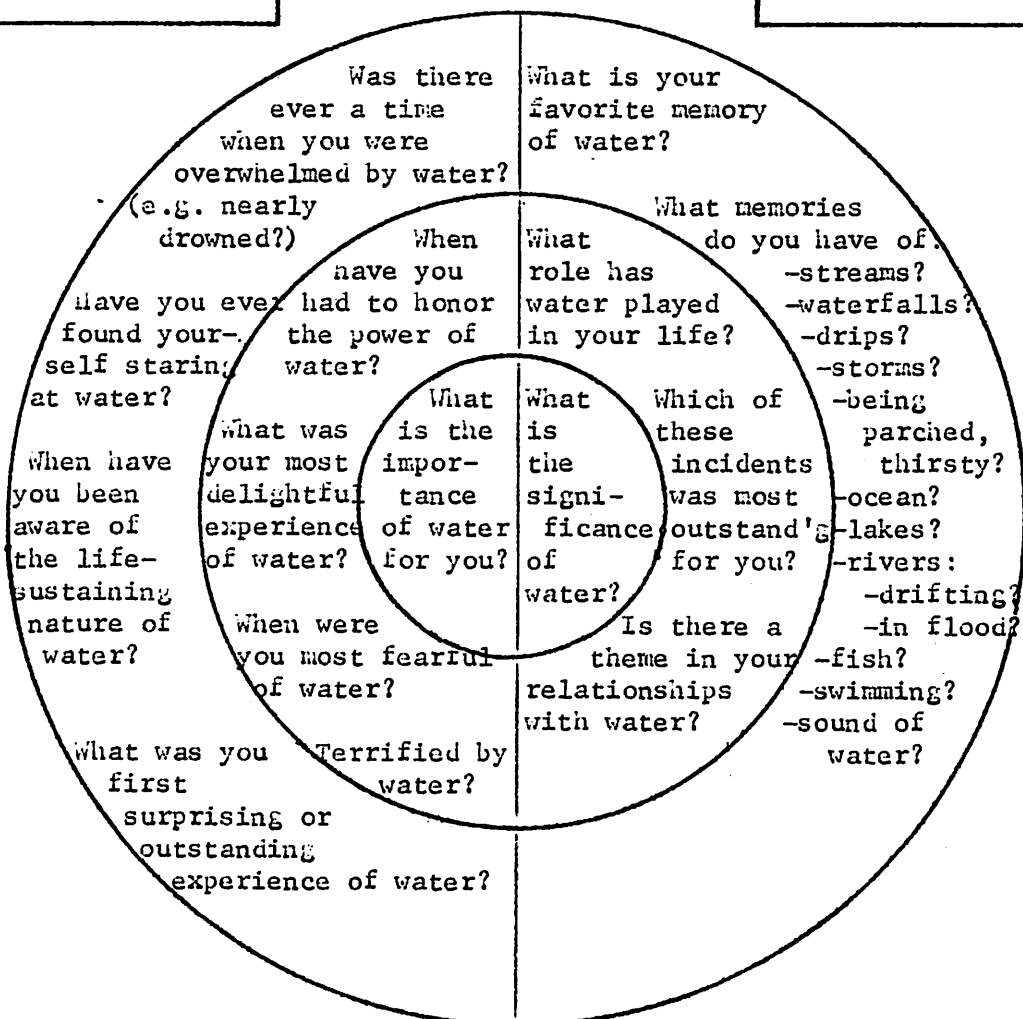
A little while ago I saw my son swim in a meet. I was shocked at how fast he was. As he swam, pictures of my early experiences, sputtering and splashing around in the water, nearly drowning, came to my mind. It made me realize how differently my son and I experienced the water.

SUBJECTIVE

OBJECTIVE

IMPACTED SELF-IMAGE
ACCOMPANYING AFFECTIONS
EXISTENTIAL DECISION

EPISODIC SNATCHES
ALTERED MONTAGE
UNIVERSAL MAN

PEARL:

Water symbolizes both cleansing and death. It is the symbol of primordial chaos and of new life.

TRANSPARENCY

ILLUMINATION OF SELF
RECREATED CREATION
UNDISCLOSED MYSTERY

PEARL:

Water is necessary to sustain life and can destroy life. It is both fascinating and dreadful.

SPIRIT CONVERSATION

"Social Anger"

COLLEGE

Tuesday

THE
QUESTION:

"What is the meaning of Social Anger?"

INITIATING
STORY:

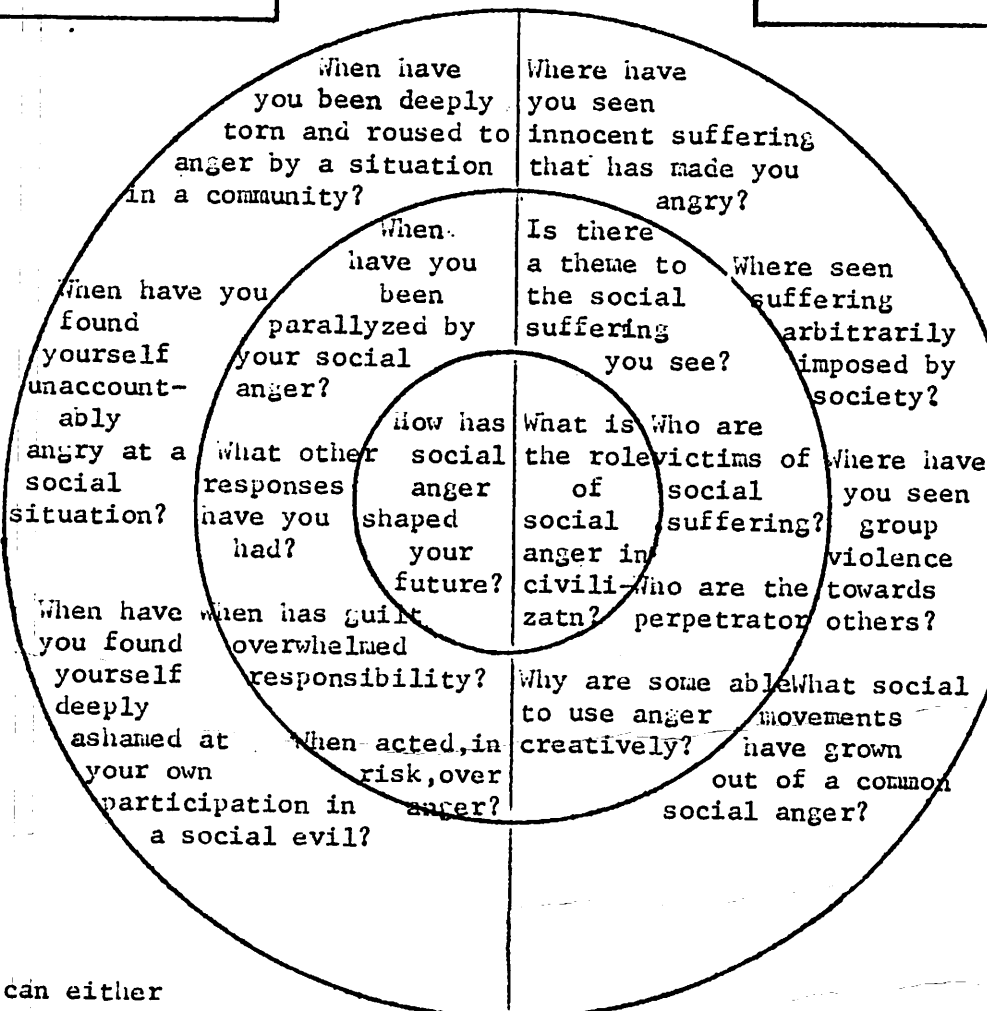
In Hyderabad, India, one day, a woman came up to beg from me. There are thousands of such beggars. She thrust her hand into my face and I looked right up the hole where the bone of her middle finger had been eaten away by leprosy. I was revolted and turned and hurried away. First I was angry at her--then I realized I was angry at a world where such suffering could exist.

SUBJECTIVE

OBJECTIVE

IMPACTED SELF-IMAGE
ACCOMPANYING AFFECTIONS
EXISTENTIAL DECISION

EPISODIC SNATCHES
ALTERED MONTAGE
UNIVERSAL MAN

PEARL:

Social Anger can either motivate to great action or feed one's cynicism and victimism. The reality is the same for both, but some turn their anger into spirit by creating a new future.

TRANSPARENCY

ILLUMINATION OF SELF
RECREATED CREATION
UNDISCLOSED MYSTERY

SPIRIT CONVERSATION
"Social Saints"

COLLEGE

Thursday

THE
QUESTION:

"Who are the Social Saints who guide your thinking?"

INITIATING
STORY:

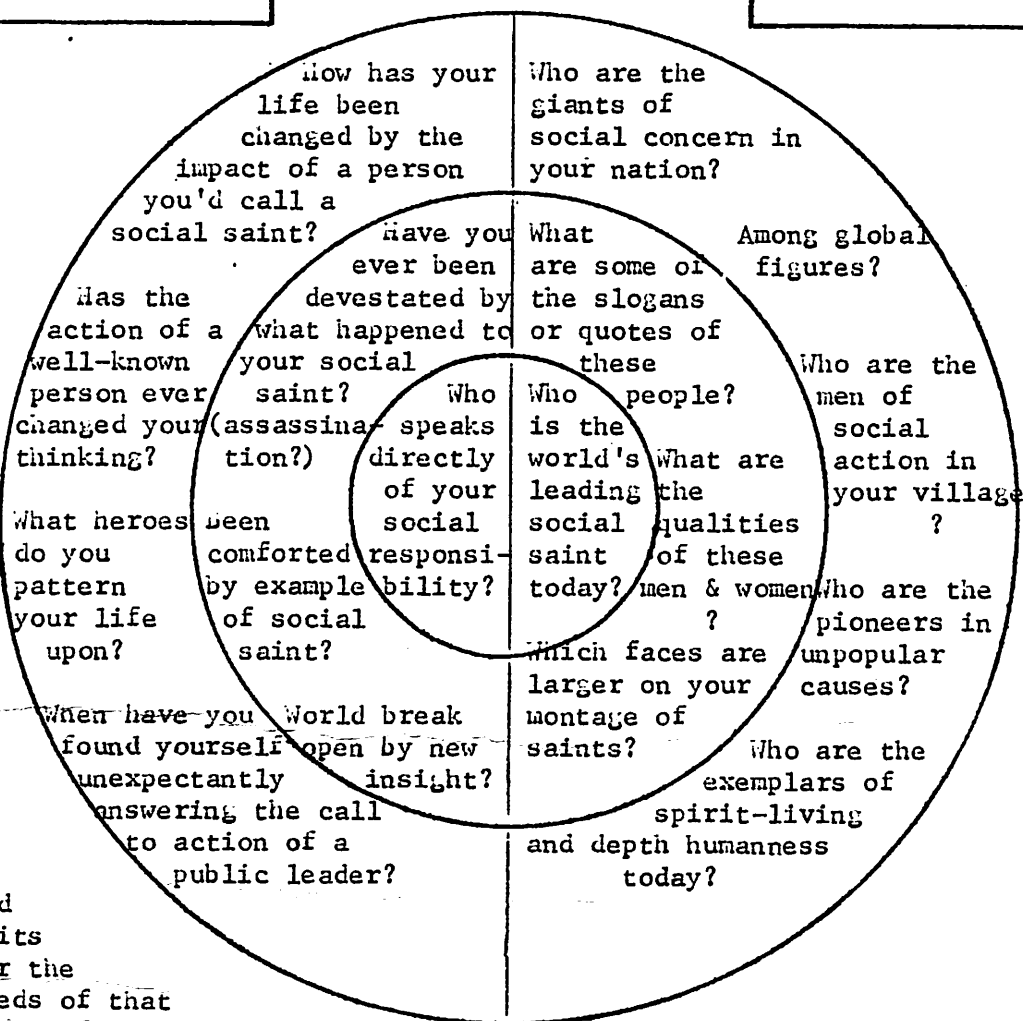
I remember a few years ago when I was working with the black communities in my country(USA), I was greatly impressed that in almost every house I visited I found a picture with three faces on it: Jack Kennedy, Martin Luther King, and Bobby Kennedy--three who had been assassinated for their vision of a new future. I was more surprised to find that same picture in India with a fourth face added: Gandhi's.

SUBJECTIVE

OBJECTIVE

IMPACTED SELF-IMAGE
ACCOMPANYING AFFECTIONS
EXISTENTIAL DECISION

EPISODIC SNATCHES
ALTERED MONTAGE
UNIVERSAL MAN

PEARL:

Every age and culture has its spokesmen for the necessary deeds of that time. But each of us must decide who are the saints and who the demonics. It is much easier to do this for the past than for the present.

TRANSPARENCY

ILLUMINATION OF SELF
RECREATED CREATION
UNDISCLOSED MYSTERY

SPIRIT CONVERSATION

"Tears"

COLLEGE

Friday

THE
QUESTION:

"What is the meaning of Tears?"

INITIATING
STORY:

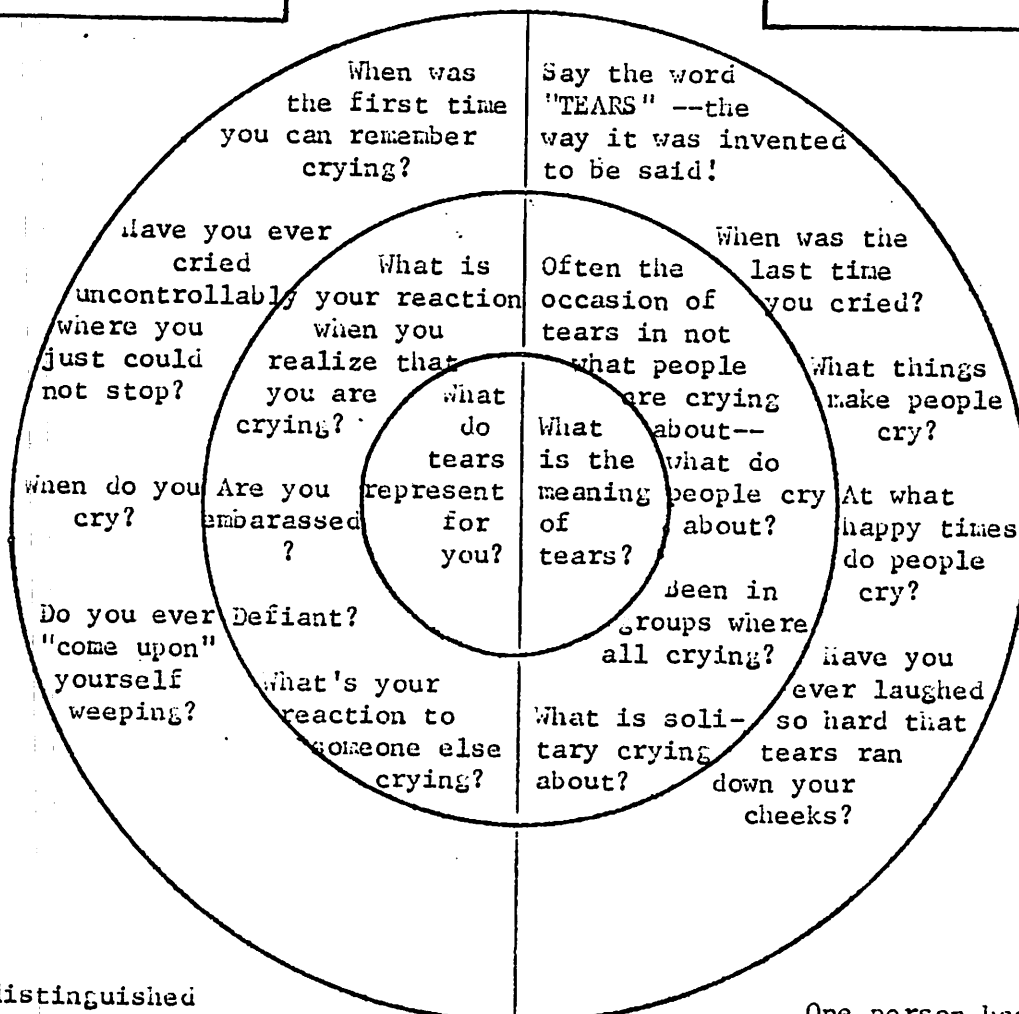
I was sitting in the Chicago airport one rainy day, waiting to catch a plane. In front of me was a large glass wall of a window with the raindrops running down it. I realized I was very sad and could think of no reason for it. Then a picture came to mind of a huge face of which the window was a cheek, and the raindrops were tears.

SUBJECTIVE

IMPACTED SELF-IMAGE
ACCOMPANYING AFFECTIONS
EXISTENTIAL DECISION

OBJECTIVE

EPISODIC SNATCHES
ALTERED MONTAGE
UNIVERSAL MAN

PEARL:

Kierkegaard distinguished between despair over things (the occasion) and despair about the Eternal (the ultimate). In this sense we often cry over all kinds of things, but always "about" ultimate realities.

TRANSPARENCY

ILLUMINATION OF SELF
RECREATED CREATION
UNDISCLOSED MYSTERY

PEARL:

One person has called tears "materialized awe" the signs of experiencing awe.

ICA: MOBILE H.D.T.S.

WEEKS 4 & 5

KAZANTZAKIS SEMINAR
Spirit Journey of Man

COLLEGE

General

Chart of the Spirit Journey of Man for Century Twenty

T H E P R O L O G U E	THE PREPARATION			T H E C R Y	THE MARCH				T H E V I S I O N	THE ACTION			T H E S I L E N C E
	Mind	Heart	Hope		Ego	Race	Mankind	Earth		God & Man	Man & Man	Man & Nature	

TEACHING PLAN		
Introduction to Study	Journey Chart	Prologue
5 min.	15 min.	20 min.

OBJECTIVE: Give permission to study Kazantzakis and sense after the stages of the journey of faith.

I. INTRODUCTION

- 5 min.
1. Hand out Saviours of God. Excite the participants and give permission to deal with the book.
 2. What strikes you about the book? about its title? the author?
 3. SPIN: The Saviours of God needs a solid but brief context to release the participants to become openly involved. Spin on the fact that very few writers in the post-modern world have written definitively on the secular interpretation of the spirit journey of man. Kazantzakis' book thus gives us a valuable tool to dialogue with. We are not interested in his ideology as much as we are with his methodology of discerning the journey of man.

II. JOURNEY CHART

- 15 min.
1. Put up the chart of the book (the chart of the spirit journey of man).
 2. Go through the book quickly to fill in the chart with chapter titles (remember that "The Cry" is the introductory section of the March).
 3. Have the participants browse through the book, listing phrases that strike them on the chart on the board.
 4. Art form their experience of the book thus far:
 - a. What lines do you remember?
 - b. What images does he use?
 - c. What is this book about?

III. PROLOGUE

- 20 min.
1. Have the group read the Prologue aloud together, first in the national language, then in English.
 2. What lines struck you?
 3. What is the mood of this passage?
 4. What does he say about the two streams?
 5. Where do you see these two streams in nature?
 6. Where do you see them in man? in yourself?
 7. What does this reveal about our lives?

KAZANTZAKIS SEMINAR
The Preparation

COLLEGE

Tuesday

THE THREE DUTIES OF PREPARATION
Free yourself from:

THE MIND which orders the chaos	THE HEART which grasps after what is hidden	HOPE and sail calmly toward the Abyss
--	--	--

TEACHING PLAN

Introductory Spin	Conquering Hope		
Mind and Heart	Free Your- self	No Thing Exists	Sail Calmly
	# 1-6	24-31	32-37
10 min	5	10	15

OBJECTIVE: To see Kazantzakis is describing the participants' interior life, and setting forth the struggle "to live it profoundly".

I. INTRODUCTION

1. Review the chart of the Journey of the book. Put it on the blackboard.
2. Lay out the chart of The Preparation (above).
3. Spin on Mind and Heart:

a. The Mind

- (1) Read # 1: "With clarity and quiet, I look upon the world and say: All that I see, hear, taste, smell, and touch are the creations of my mind."
- (2) Spin on Mind's role in cognition--giving names and meaning to the bombardment of sensory data.
- (3) Read # 10: "I impose order on disorder and give a face--my face--to chaos."

b. The Heart

- (1) "But this is not enough!" The heart will not accept the boundaries of what can be seen--of appearances. It..."bleeds in this agony....to live it profoundly...." (# 1).
- (2) Read # 4: "I have one longing only: to grasp what is hidden behind appearances, to ferret out that mystery which brings me to birth and then kills me, to discover if behind the visible and unceasing stream of the world an invisible and immutable presence is hiding."
- (3) Ask: When have you sought to ferret out the mystery behind appearances?

10 min.

KAZANTZAKIS SEMINAR
The Preparation
(page 2)

COLLEGE

Tuesday

- (4) Kazantzakis asks, "Who plants us on this earth without asking our permission--and uproots us." (# 21) Spin on this.
- (5) Then he reminds us that creation is not dependent on man. Read # 29: "Yes the purpose of Earth is not life, it is not man. Earth has existed without these, and will live on without them.
- (6) What then is our duty? Read from #30, "...let us create for Earth a brain and a heart, let us give a human meaning to the superhuman struggle."

Ask: How do you find yourself trying to give meaning to the struggle of your own life?

4. This brings us then to the section we will study tonight. Have someone read, first in the national language, then in English, #s 1 - 6.
- a. Let's focus on #s 5 & 6. When have you longed for the "simple complacency (that puts) in order all things"?
- b. When have you known the terror of seeking for "the essence of things"?
- c. When these fail, what is the third temptation?
- Why is this a temptation?

II. NOTHING EXISTS

1. Someone read #s 24-31, first in the national language, then in English.
2. When have you been aware that all things rot?
3. When aware that nothing is worthy of your final trust?
4. How is it that at such a moment man can say, "Life is good and death is good"?
5. Why then can you surrender yourself to everything?
6. Who are some people you have known who have thus conquered hope?

III. SET YOUR PROW CALMLY TOWARD THE ABYSS

1. Someone read #s 32-37, first in the national language, then in English.
2. When "nothing exists", what is your goal?
3. Then what is your duty?
4. What does it mean to say, "This is what I want?"
5. What would it be like to "not hope for anything, nor fear anything?"
6. #37 is Kazantzakis' epitaph, by his own choice. What would you be saying to put this on your tombstone?

KAZANTZAKIS SEMINAR
The Cry

COLLEGE

Thursday

THE CRY: "HELP ME!"									
1	-	8	9	-	14	15	-	20	
The Savage Cry			The Moment of Crisis			Choose the Ascending Path			

TEACHING PLAN			
Review Chart of Journey & Preparation	The Cry	The Crisis	The March Begins
	#s 1 - 8	9 - 14	15 - 20
10 min	15	15	5

OBJECTIVE: Dramatize "The Cry" and the moment of crisis that is evoked in our lives.

I. INTRODUCTION

- 5 min
1. Review Chart of the Book.
 2. Recapitulate the Preparation.
 - a. What are the three duties?
 - b. What is man's situation at the end of his preparation?

II. THE CRY

- 15 min
1. Read in "Role Play" #s 1-8: Narrator & the Cry. (insist on drama and passion in their reading--first in national language, then English).
 2. Which lines speak to you?
 3. What does "the cry" say?
 - a. Amid happiness, what?
 - b. Amid despair, what?
 - c. Amid virtue, what?
 4. Which particular articulation of the cry spoke to you? Why? How?
 5. When have you heard "the cry"?

KAZANTZAKIS SEMINAR

The Cry
(page 2)

COLLEGE

Thursday

III. THE CRISIS

- 15 min
1. Have whole group read #s 9 - 14, first in the national language, then in English.
 2. Get several people to read the "Save me!"
and several others to read the "Help me!"
 3. If you do not hear that cry, what do you do?
 4. What does it mean to continue the preparation?
 5. If you do hear the cry, what happens to the Universe?
 6. Where have you seen this moment of crisis in movies, or books, or plays?
 7. How do you talk about this moment of crisis?
 8. What decision does it require?
 9. When has that moment arrived for you?

IV. CHOOSE THE ASCENT

- 5 min
1. Have someone read #s 15-20, first in the national language, then in English.
 2. Why choose the ascending path?
 3. What does it feel like to choose the ascending?
 4. What does it mean to choose the ascending path?
 5. Notice he says that then, "The dread and mystical March begins."
What do you think that march will be like?
Tomorrow we'll look at the March.

ICA: MOBILE H.D.T.S.

KAZANTZAKIS SEMINAR
The March

WEEK 4

Friday

COLLEGE

THE MARCH			
EGO	RACE	MANKIND	EARTH
I, The Cry, am your General You are my Comrades-in-arms	You are a body of troops, innumerable ancestors innumerable descendents	Encompass many centuries, the onward march of mankind	I passed through plants, animals. I created man, now I... struggle to escape

TEACHING PLAN		
Introduction The Ego	The Race	Mankind & Earth
To be a Comrade-in-arms an improvised bridge Spin 10 min	The fate of your race is gambled on you! #s 1, 9 - 21 20	The onward upward ascent Spin 10

OBJECTIVE: To create awe and wonder at the next stage of life, beyond man, to which I am the key.

I. INTRODUCTION

3 min

1. Review the chart of the book.
2. Recall the Cry--"Save Me!"
3. Set out on "The March" through Ego, Race, Mankind, and the Earth.
Lay out the above chart of the March(have it on the board before the College begins--in the national language and in English.

II. THE EGO

7 min

1. The Cry to start the march comes as a "call to arms". Read from #9:
"I, the Cry, am the Lord your God! I am not an asylum. I am not a hope and a home. I am your General." Kazantzakis goes on to compare man's relation to the cry as of a comrade-in-arms to his General.
2. The General then gives a charge to his comrade:
a. "Hold the passes" I assigned you: your battle stations.
--What is the battle station entrusted to you?

KAZANTZAKIS SEMINAR

The March

(page 2)

COLLEGE

Friday

b. "Love danger, Learn to obey, Learn to command, Love responsibility, Save the earth, Love each man, Do not seek friends; seek comrades-in-arms."

c. Which of these would be easiest for you? Which hardest?

3. The Cry continues to shout within me and I realize, "I am also a part of the visible and invisible Universe. We are one." (#21) The chapter ends this way, "I am an improvised bridge, and when someone passes over me, I crumble away behind him. A combatant passes through me, eats my flesh and brain to open up roads, to free himself from me at last. It is not I but He who shouts." (#24) --What picture does this create within you?

III THE RACE

1. Now we are at the section we want to study tonight. Have someone read #1, first in the national language, then in English.

2. Kazantzakis says, "You are not one; you are a body of troops." (#5). Have the whole group read #s 9 & 10--the ancestors, first in the national language.

a. What do your ancestors cry for?

b. How can you deliver your ancestors?

3. Have someone read #s 11 - 17, first in the national language.

a. Kazantzakis says it is "not enough to hear your ancestors." What more must you do?

b. How do you find yourself hurling some down and permitting others to mount up?

c. Which of your ancestors is "more living" than you?

d. How do you enlighten the blood of your ancestors, shape their cries, purify their will, widen their brows?

e. Why is all this so important?

f. What is the "new rhythm, new desire, new ideas, a fresh sorrow" that you brought into life?

4. Have someone read #s 18 - 21, first in the national language.

a. How is the whole fate of the race gambled on you?

(Keep in mind you are out to have participants grasp that they act on behalf of all the past and all the future in every act:)

P

A

S

T

all depend on

you for meaning

all affected and

depend on you for

their life

F

U

T

U

R

E

- b. The passage ends, "I am not alone!" How can "this vision enflame you at every moment"?

5 min

10 min

IV..THE CONTINUING ASCENT

1. Kazantzakis ends the Race by reminding us of our interdependence,

a. "How can you be saved unless all your blood is saved? If but one of your race is lost, he drags you down with him to destruction." (#27)

b. When have you felt yourself lessened by seeing a countryman being degraded?

KAZANTZAKIS SEMINAR

The March

(page 3)

COLLEGE

Friday

2. MANKIND

- a. But it is not just your race shouting within you, but all races-- and all times. So we must, "...battle to give meaning to the confused struggles of man. Train your heart to govern as spacious an arena as it can. Encompass...through as many centuries as you can bear, the onward march of mankind." (#s 18 & 19)
- b. How would you talk about the ascending struggle of man through the centuries of the past?
- c. Point out that the more of the past you can grasp, the clearer the direction the future must go.

3. EARTH

- a. The struggle of ascent started long before mankind. It started with the earth, with the coming of the plants, and then animals. The Combatant, mentioned in the Ego, struggled beyond plants and animals, "I created man, and now I struggle to be rid of him." (# 13). We who have been the highest point on the ascent are now being superceded.
- b. Read #s 21 & 22, with line by line translation: "This is an onslaught! A Spirit rushes, storms through matter and makes it fruitful, passes beyond the animals, creates man, digs its claws into his head like a vulture, and shrieks. It is our turn now. It molds us, pummels matter within us and turns it into spirit, tramples on our brains, mounts astride our sperm, kicks our bodies behind it, and struggles to escape."
- c. What is ahead?

This is the end of the March, What comes next? The Vision.
Next week we'll be looking more closely at what it means to "pummel matter and turn it into spirit"--something that is at the core of doing a Human Development Project.

KAZANTZAKIS SEMINAR
The Vision

COLLEGE

Monday

THE VISION				
What has brought us here		The eternal struggle		
1 - 7	8 - 32	33 - 37	38 - 48	49 - 55
Reviewing the March	The blood-splattered ascent of the Invisible	The spiral of Pain, Joy & Hope	The Crimson Line	The Great Ecstatic

TEACHING PLAN			
Intro	Beyond Man	The Spiral	Crimson Line
Review March & Ascent	Watch the Invisible Ascending	Pain, Joy, & Hope	Charred Embers
#s 18 - 23	33 - 37	38, 41 - 46	
5 min	10	15	10

OBJECTIVE: To give participants a way to appropriate their own experience of being trampled upon and bloodied as the experience of The Invisible in his constant ascent.

I. INTRODUCTION

- 5 min
1. Review the chart of the book.
 2. Have chart of the Vision on the board--explain it briefly.
 3. Spin on the stages of the March as our own heightened awareness of The Call to universality: Ego, Race, Mankind, and Earth(#s 1 - 7).
 4. Point out the path of the One ascending leads from the inorganic to plants to animals until it climaxes in man.

II. WATCH THE INVISIBLE ASCENDING

- 10 min
1. Have someone read #s 18 - 23, first in the national language, then in English.
 2. Kazantzakis suggests (# 18) it was the "drive towards freedom, this strife with matter," which led to the creation of man. How does man stand as a sign of freedom?as the result of the strife with matter?
 3. What is the terror that now confronts us in # 19?
 - a. What is the joy and bitterness of being cast away among the reserve troops?
 4. What is seen when you look behind the stream of self, race, mankind and plants and animals of the Earth? (# 20)

KAZANTZAKIS SEMINAR
The Vision
(page 2)

COLLEGE

Monday

5. What are the images that portray that ascent in #s 21 & 22?
 - a. When have you experienced some alien image thrampling through your life?
6. What question is then asked in # 23?

III. THE SPIRAL

15 min

1. Have someone read #s 33 - 37, first in the national language.
2. What is the essence of our God? (struggle - #34)
3. --What unfolds within that "struggle"?
3. What is the danger that faces religion? (in # 33)
 - a. Where do you see people worshipping only pain? only joy? only hope?
4. Where does the pain come from? (the ascension battling with the descending current, # 35)
 - a. Is that the way it is for you?
 - b. Where does pain come from in your life?
5. Where do victory and joy come in? --Is that true in your life?
6. And hope? Where does it come in?
7. Then what happens (# 37) (ascent begins)
 - a. Does it ever end?
 - b. When will we be out of the struggle?

IV. THE CRIMSON LINE

1. Have someone read # 38, first in the national language, then in English.
 - a. When have you asked what the purpose of life's struggle is?
2. Have someone read #s 41 - 46, first in the national language.
 - a. What is this crimson line?
 - (1) Where have you seen this blood-splattered line in history?
 - (2) Where have you seen its results in nature?
 - (3) Where have you seen this crimson line in your own life?
 - b. Where have you asked whether victory or defeat exist? (# 44)
 - (1) What is your current answer?
3. Someone re-read # 45
 - a. When have you experienced yourself as a "Charred ember"?
 - b. When have you felt yourself to be burnt out?
 - c. Someone read the first three words of # 46(check to see if the national language also starts with "And I rejoice!").
 - (1) What does it mean to rejoice as a charred ember?

THE RELATIONSHIP BETWEEN GOD AND MAN

Profound Human Duty		Mold the New Mask for The Abyss		Save the Universe		
1 - 5	6 - 14	15 - 25	26 - 35	36 - 41	42 - 48	49 - 59
Holy theory is action	Make Spirit Visible	The More Savage Mystery	Not Abstract Qualities	Universe is Imperiled	We are not saved but must do saving	Prayer: Reporting to the General

TEACHING PLAN

Intro	The Life Task of The Spirit Man		Prayer
Chart Book & Chapter	Make Spirit Visible	Save The Universe	Report to General
#s	1 - 12	42 - 48	54, 55
5 min	15	15	5

OBJECTIVE: To instill the sense of calling, as one who will always be disclosing The Spirit, creating relationships to the Mystery.

I. INTRODUCTION

1. Opening: Bi-lingual Litany:
 - a. Have # 1 read in national language, then in English. Have non-English speakers read it first in national language, all together. Then have all who read English read it together (If only English is spoken, divide the group in half for the litany).
2. Review Chart of whole book.
3. Spell out chart of God and Man chapter.

5 min

II. MAKE SPIRIT VISIBLE

1. Have someone read #s 1 - 5, first in the national language.
2. What is the "gate of deliverance"?
 - a. What answers the questionings of the heart?
 - b. How does it do that?
3. In # 4 Kazantzakis asks why you struggled to track down the Invisible behind the phenomena of life.
 - a. Why do you?
 - b. Where does it bring you, this tracking of the Invisible?
 - c. How are you different?
 - d. How would you talk about having new eyes, new ears, a new brain since you began this school?

15 min

KAZANTZAKIS SEMINAR

God and Man

(page 2)

COLLEGE

Tuesday

4. Have someone read #s 6 - 12, first in the national language.
5. What is "our profound human duty"? (# 6)
 - a. Why is this our duty?
 - b. What's wrong with "interpreting or casting light" on the March?
 - c. What does it mean to "collaborate with the One who is Deathless"?
6. What does Kazantzakis call mortal sin? (# 8)
 - a. How is concentration on details, narrowness, deadening?
 - b. How do we change the slavery of earthen matter into freedom?
7. What inflames us to charge upward? (# 9)
 - a. Kazantzakis says, "We struggle to make this Spirit visible, to give it a face...." How would you describe it?
 - b. What is it in your own life that keeps you on the ascending path?
 - c. Are these descriptions adequate?

Kazantzakis suggests we know these are just a new mask to conceal The Abyss--yet creating that mask in each age is what it means to "labor within the newly incised circle of humanity", or in a Western colloquialism, "in the arena of humanness we've bitten off."

IV. SAVE THE UNIVERSE

15 min

1. Have someone read #s 42 - 48, first in the national language.
2. What is the journey of man? From what to what?
 - a. When have you felt your life was just a journey from chaos to chaos?
 - b. When have you said, "What is the value of life?"
 - c. Then to what is the journey of man?
 - d. What does it mean to "order the chaos within us?" "...to cleanse the abyss", to "transmute the darkness within into light"?
3. Someone reread #s 44 & 45
 - a. Kazantzakis says we do not struggle for ourselves, our race, humanity, or even the earth--What are all of these?
 - b. When have you felt yourself being trod upon by a force greater than life? ...felt yourself crumbling?
4. Someone reread #s 46 - 48
 - a. If we act quickly and together, What might we do?
 - b. What would it look like for us to "organize all the visible and invisible powers of earth and fling them upward"? (# 46)
 - c. How is this "transmuting matter into spirit"?
 - d. What is the danger if we tire, grow faint, or panic?

--How would you describe the peril facing the universe?

V. REPORT TO THE GENERAL

1. Have someone read #s 54 & 55, first in the national language.
2. What is prayer not?
 - a. When have you "Whimpered like a beggar"?
 - b. " " " "confessed love"?
 - c. " " " "reckoned trivially like a small tradesman"?
("give me and I'll give you!")
3. What then is prayer?
 - a. What would your report be for today?
 - b. How were you fighting to save the whole battle in your sector?
 - c. What were the obstacles you faced?
 - d. What is your plan for tomorrow?
 - e. How would your life be different if you made that report every night?

KAZANTZAKIS SEMINAR
Man and Man

COLLEGE

Thursday

THE RELATIONSHIP BETWEEN MAN AND MAN			
1 - 21	22 - 43	44 - 57	58 - 73
The Vehement Eros	The Front Ranks	The New Ethic	Your Road to Liberation

TEACHING PLAN			
Intro & Book Chart	Good and Evil	A Moment of Dread Assault	Two Superior Virtues
#s 1 - 8	22 - 27, 33 - 40	44 - 50, 55-57	
5 min	10	15	10

OBJECTIVE: To set the vocational and ethical questions squarely before the participants in the context of ultimacy and totality.

I. INTRODUCTION

5 min

1. Review the chart of the Book, rehearsing the journey to this point.
2. Chart this chapter for the group.

II. GOOD AND EVIL

10 min

1. Have someone read #s 1 - 8, first in the national language, then in English.
2. What marks the march of the Invisible?
 - a. What is our duty?
 - b. How do you determine what is good and what is evil?
 - c. If we were to agree with Kazantzakis, how would that affect our decision-making?
3. What does Kazantzakis suggest, in #4, is the essence of our new ethic?
 - a. What would it mean to save God?
 - b. ~~Someone reread #5, first in national language.~~
 - c. ~~How does he describe the human condition?~~
 - d. How do you experience that "essence that drives us ruthlessly upward"?
 - e. How does he describe what that essence is like in #6?

4. Someone reread #s 7 & 8, first in national language.
a. What is our duty as human beings?

III. A MOMENT OF DREAD ASSAULT

- 5 min
1. Have someone read #s 22 - 27, first in the national language, then in English.
a. Who used to be in the front ranks in the battle to create civilization?
b. Who is in the front ranks in our day?
c. How has the air changed?
d. What does Kazantzakis mean when he calls it "a spring laden with seed"? (# 25)
e. What are the "cries (that) rise up on every side"? (# 25)
f. Why do we forget and fall silent?
g. When have you fallen silent "...out of laziness....habit...or cowardice"?
h. Then what do we hear?
i. Can we escape that cry? Why not?
- 10 min
2. Now let's hear what that cry is. Someone read #s 33 - 40, first in the national language.
a. "Amid the immoral....chaos" what is our duty?
b. Who is the enemy?
c. (1) Why are they the enemy?
d. (2) Who would these people be in your village?
e. What style should we adopt? Is this a polite encounter?
f. What will be the result of our battle? (# 37)
3. Kazantzakis calls this a "critical, violent moment of history" (# 38), Why does he say this?
a. Can you give examples out of your experience that this is such a moment?
b. How do you act in such a "moment of dread assault"? (# 39)
c. How is "the wind of devastation....the first dancing surge of the creative rotation"?
d. Where would you point to evidences of destruction which is in fact creation?
e. What is this "war" we are in?
f. How have you experienced this war?

IV. TWO SUPERIOR VIRTUES

1. Have someone read #s 44 - 50, first in the national language.
2. What are the two superior virtues?
a. How does the "identification of ourselves with the universe" beget these particular virtues?
b. Then what is our duty?

KAZANTZAKIS SEMINAR

Man and Man

(page 3)

COLLEGE

Thursday

10 min

3. What will it cost us?
 - a. How have you seen people, for whom life was their goal, act?
 - b. When have you acted as if life was your goal?
 - c. When have you used your life like an instrument?
4. Why are we an "imperiled essence"? (# 47)
 - a. How are we degraded when another is?
 - b. How are we responsible if he is lost?
 - c. How is it that all our struggles are just One struggling?
 - d. Why, then, is the "solidarity of men" no longer a luxury, but a deep necessity?
 - (1) Why does he compare this to an army under fire?
 - e. And what about the victory?
5. Now, finally, someone read #s 55 - 57, first in the national language.
 - a. Why does our virtue "acquire....profound nobility"?
 - b. Kazantzakis says "we do not see, hear, hate, or love as once we did." How is this true for you?
 - c. What is the "new virginity" the earth has taken on?
 - d. How has everything "acquired an unexpected holiness"?

THE SILENCE								
The Ultimate Stage of our Spiritual Exercise					The Magical Incantation			
1 - 5	6 - 12	13 - 14	15 - 20	21 - 24	25 - 26	27 - 29	30	
Look on the Crimson Line	The Fire	The Silence	The Abyss	The Beliefs	The Cry	The Bless- ings		S E C R E T

TEACHING PLAN				
Intro	The Ultimate Stage			The Song
	The Fire	The Silence	The Abyss	
Review	#s 8 - 12	13 - 14	15 - 20	1 - 9
5 min	10	10	10	5

OBJECTIVE: To confront participants with the reality that finally nothing(not even Kazantzakis) can prop up your spirit.

I. INTRODUCTION

- 5 min
1. Review the chart of the book, rehearsing the journey to this point.
 2. Chart the chapter for the group.

II. THE FIRE

1. Have someone read #s 8 - 12, first in the national language, then in English.
2. What are the two enormous pyres that we dance between?
 - a. Someone go back to the opening words of the Prologue and read them("We come from a dark abyss, we end in a dark abyss, and we call the luminous interval life.")
 - b. What is Kazantzakis saying differently here?
 - c. What does it mean to say: "Fire is the first and final mask of my God"?
 - d. How do you, yourselves, dance through life?
(It might be appropriate to tell the story of Zorba dancing when his log pully collapsed.)

KAZANTZAKIS SEMINAR

The Silence

(page 2)

COLLEGE

Friday

III. SILENCE e. When has every moment, every point in space "turned into a dance" for you? When the jail smashed? What was that jail for you?

1. Have someone read #s 13 & 14, first in the national language.

a. What are the misunderstandings of Silence?

—ultimate inexpressible despair

" " joy and hope

" " knowledge, won't speak

" " ignorance, cannot speak

10 min.

b. What kind of silence do these occasion?

c. What does silence really mean?

d. Where is the summit of endeavor for you?

—What is the labor you are completing there?

—Have you reached the point where you no longer struggle & shout?

—What would it mean, at such a point, to ripen fully in silence?

IV. ABYSS 1. Have someone read #s 15 - 20, first in the national language.

a. In the Preparation, Kazantzakis led us to confront the Abyss we had already met, and to sail calmly upon it.

—Now he asks us to merge with it; What would that mean?

b. Kazantzakis uses the imagery of sex--what would it be like to be married to, be at one with the Abyss?

—What would it mean to make the Abyss fruitful?

10 min

c. In such a state, does it make sense to say,

"No instruction exists!"

"No savior to open the road exists!"

"Even the road does not exist!"

d. When have you thus escaped from the perplexities that cram your head?

e. Then - in profound Silence - erect, fearless (not defeated and cowering in despair), hanging over the Abyss : Sing This Song:

V. THE SONG

1. Have everyone read #s 1 - 6 together, first in the national language, then in English.

a. What are the beliefs here?

b. Which of these is the hardest for you to say?

c. What is the battle waged in man's heart?

d. And what is the cry shouted here? Who responds?

5 min

2. Have everyone read #s 7 - 9, first in the national language, then in English.

a. What is the first blessing for?

b. Who is the second for?

c. And the Third?

3. Conclude by pointing to living before the NOTHING as the sheer venture of faith in life, without any props. Then point out how Kazantzakis has expressed the spirit journey of man in the twentieth century's terms, even if you don't agree with what he says.

PROFOUND HUMANNESS EXAMINATIONS
Introduction and Methods

COLLEGE

General

In Cycle III of the Human Development Training School we will be focusing upon living as Profoundly Human beings. Several weeks ago we looked together at these categories and their meaning for our own patterns of living. That was a more intensive introduction. Now we will be examining each of these 12 arenas more leisurely. In each evening we will look at one of the Internal States of Being described on the Profound Humanness Chart and one of the External Manifestations. The Internal States of Being are the experiences of the essence of life itself. As such, they are highly personal and subjective, describable out of one's own experience, but difficult to see in others except as they give voice to their own interior. Thus, the practical method of examination is to attempt to occasion these states of being in the participants. The external manifestations are the socially observable marks of a life living those internal states of being. As such, the method of examination involves identifying examples of each arena in the lives of others and noting the distinguishing marks to be used as a screen for reviewing one's own life.

The Internal States of Being of Profound Humanness are the phenomenological ground of all existence. They are the essential experiences of life, which when lived to their fullest comprise the interior dimension of profound living. They are not simply the things that happen to a man, nor the emotions he embodies. They are the transparent realities that subsist in all experience, the eternally recurring dimensions of life perceived when one sees through the surface diversity of appearances. These are the archetypal encounters of life with itself, with all existence, with the past and the future. No man can adequately judge whether another is living these dimensions to the depths, though he has clues from the external manifestations a person exhibits. The events that occasion the profound humanness of these internal states are unique to each individual, though the great seminal events of birth, death, marriage, etc., have almost universal impact. It is the way one lives these events, takes them into himself, and appropriates them that is described by these Internal States of Being.

The External Manifestations are observable and can be differentiated, both in terms of type and kind. Just as consciousness is a quality of humanness, but one that is shared with other animals, so the external manifestations of man are inevitable as a part of his being, but a part he shares with the animal world (as we talk of dogs being "loving" or "loyal" or "mean and dangerous"). As it is consciousness of consciousness that we mean to point to as profoundly human, so it is those external manifestations which are coherent with and reflect the internal states of being that we mean to point to by profound humanness. Thus it is not all action that is profoundly human, for by some action, men seek to escape or ignore their profundity, to avoid living their internal states. The External Manifestations categories indicate and point to those embodiments of man that describe the style of Profound Humanness. These descriptions are not for the sake of rejecting any as living profoundly, but are for the purpose of guiding everyman in his own search for significant living.

PROFOUND HUMANNESS EXAMINATIONS

Introduction and Methods

COLLEGE

General

VISIT METHODS:

In the third cycle of the College we will be using the categories of Profound Humanness to enable the participants to come to grips with their own spirit deeps. We have already introduced these categories in the more intensive two day course. Now, over the course of two weeks, we intend to have the participants get inside and roam around in each of the 12 categories. The six internal states of being will be visited in the supper conversations. The six external manifestations will be probed in workshop-seminars.

A visit to an internal state of being is conducted by a spirit guide who has taken that trip himself many times, and who, in his own personal preparation for this visit, has rehearsed the journey and all its signposts. The visit begins with a description of the state to be visited--to attract the attention of the journevers and heighten their expectation. Then, in order that they not simply see what has been abstractly described and have an intellectual discussion about the description, a disconnected personal anecdote of the leader is shared. This story both defuses the intellectual abstractionism and points the conversation in the direction of recounting personal experience. A visit is a phenomenological happening, not an effort for intellectual clarity--though clarity is to be hoped for too. Following the story is an invitational spin that entices the participants on the visit by the use of poetic images to relate the interior experience of this state of being. The participants begin the journey by responding with comparable images out of their own culture and experience. They describe the state of being from their own perception of it. This gives the guide a chance to check to be sure that all the participants "got on the right train." By his responses, the leader can assure that everyone is visiting the same spirit topography. Then the participants, by relating their own personal experience of being in this state at other times, both rehearse their own experience of this reality--confirming these categories as helpful tools in grasping their own spirit deeps--and in recounting their own history, experience that state again. Finally, the participants are asked to share the practical manifestations that linger on after experiencing this state of being, the souvenirs they retain from their visit, which allows them to remember the implications of living profoundly at every moment. In focusing them on the future, it also draws them back from the visit and prepares them for the transition to the study part of the evening.

Thus a visit has two major parts: the opening context and invitation, and the actual journey. The guide sets the context by describing the state of being, distracting the participants' attention, and poetically inviting them on the journey. Included in the following constructs are seven sample descriptions and seven sample invitatories (we will do two visits to the arena of "Effulgence"--the first on the opening night of this cycle in which we will again rehearse the 12 categories of Profound Humanness, and then again on the last college evening, in the normal sequence off the Profound Humanness chart). Obviously these samples should not be read to the group any more than a tour guide would read a travel brochure to his group. There are two sample disconnected stories included. The guide must create his own such stories--they should be brief, humorous, buoyant and non-chalant. They are not related directly to the state of being to be visited. They are meant to be a distraction, to relax the group and enable them to enter the visit without defensive barriers raised. Often these anecdotes can come out of the experience of the past few days in the life of the school community.

PROFOUND HUMANNESS EXAMINATIONS

COLLEGE

Introduction and Methods

General

The visit itself is conducted through the use of essentially four questions, though each has many variants:

- 1) What poetic images portray this state of being?
- 2) How can this state of being be described?
- 3) When have you experienced this state of being?

(This question is often better approached indirectly by asking about the event that occasioned the state in the participants or made them aware that they were experiencing it.)

- 4) What are the practical manifestations of having experienced this state of being?

The skilled guide knows that these questions can never be mechanically repeated if a journey is to be a visit and not just an exercise. Therefore, he adapts each question to the particular state of being and the responses of the group he is conducting. Seven such preparatory adaptations are included in this manual as guides for the leader in his own preparation. Further adaptation will be made by the leader in response to the participants he is guiding. The visit is concluded quickly, without reflective or evaluative comment by the leader. A song is sung and the College moves on into the study part of the evening.

IDENTIFICATIONS METHODS:

The methodology of leading an "identification" seminar rests upon the awareness that the External Manifestations of Profound Humanness are observable and discernable in the lives and style of men and women. Each session begins with a short introductory spin that is aimed at clarifying the arena to be identified that evening. There are three steps in the workshop that follows: 1) identifying people who manifest the dimension of Profound Humanness being examined that evening; 2) discerning the qualities and attributes which define that arena being manifested; and 3) personal reflection upon the implications of that kind of living for one's own life. These are workshops, using the blackboard, with the intent to bring clarity on the categories to the participants and, incidentally, to give clarity, depth, and illustrations to the categories as they are used in the school in the future. The personal reflection part of the workshop achieves the grounding in the participants' lives existentially and heightens their reflective skills.

PROFOUND HUMANNESS VISITS
"Effulgence #1"

COLLEGE

Thursday

INTRODUCTION:

During the Colleges of this our third cycle of the Human Development Training School we will be looking again at the categories of Profound Humanness. Tonight we are going to go on a "visit" to one of the states of being of Profound Humanness: the state of Effulgence. Effulgence is the way one experiences his life when it seems full to overflowing. Often it is experienced as an endless affirmation--when all of life is saying a big "yes" to every dimension of your life. With this sense of affirmation comes an experience of unlimited power, that you can do anything. Nothing can defeat you. Thus you find the seemingly unexplainable phenomenon of people in tragic circumstances sailing calmly and joyfully along. It is the sight of people who have very little in the way of wealth, who rejoice in their life as it is and manifest a kind of paradoxical abundance. In the West there is a musical play, "Porgy and Bess" about two very poor people. The man, Porgy, sings one song that goes, "I got plenty of nothing, and nothing's plenty for me." There is a kind of restless tranquility in a person experiencing Effulgence in which you sense in yourself a deep peace and an unspeakable joy that you long to share. You are never quite content until others participate in that same tranquility. It is more than resignation, though the acceptance of your condition and the giving up of further desires is part of it. It is an at-one-ness with all of life and a gratitude for life being the way it is. Living this Effulgence is one of the states of Profound Humanness.

DISCONNECTED STORY:

Hey, wasn't that trip to Bombay something? I must say, I was really not looking forward to that long train ride, but the excitement of it all overcame my reluctance. I thought I'd die laughing at the poor conductor on our car. Every time the train stopped, more of you came up from the cars behind and he couldn't keep track of how many there were and who to charge the extra fifty paise for the reserved seats. Then, just when he finally decided he wouldn't even try to figure it out, but would just charge those of us who had gotten on first, everybody got off and went back to the back cars to sing. I don't know whether he was more relieved or disappointed. He sure was glad to get to Manmat and see us all get off. But you should have seen his face yesterday when we all got on his car again on the way back!

INVITATORY:

When you become aware of Effulgence in your life, suddenly meaning seems to be everywhere--in everything that happens to you. And my experience is that I can never go out and find effulgence, but rather that from time to time, I become aware of it. It happened like that for me when my father died. I was living some distance away from my parents and had to drive five hours to get home. As the family gathered I found a kind of peace descend on me. And it was like I knew everything that was going to happen. I knew how each of my five sisters would react. I knew how my mother would react. And I knew just what I had to do. Doubt was banished from my mind. ~~There was an absurd assurance as I look back on that moment now. I was very sad, and during the funeral found I was crying too hard to sing, but in the midst of that sadness was a peace and a joy. It felt like I had the secret of the universe in me--and I could live that moment with power and certainty. It was like that song called "On a Clear Day you can see forever."~~

PROFOUND HUMANNESS VISITS

"Effulgence #1"

page 2

COLLEGE

Thursday

QUESTIONS:

1. What are some of the poetic images out of your culture that express this certainty and affirmation of life that you experience as Effulgence, being filled to overflowing?
 - a. What songs refer to this contentless knowing of life?
 - b. What stories portray someone experiencing this kind of Effulgence, of affirmation?
--How did they describe this state?
2. When you have experienced this kind of affirmational living, what has it been like?
 - a. How does it feel?
 - b. When you are experiencing that Effulgence, how does life appear to you?
3. What was the occasion in your life when you became aware of living Effulgently--in endless affirmation?
 - a. What was happening?
 - b. How did you become aware that life was not just going well for you, but that life itself was full?
4. Once you have once experienced Effulgence, how is life different after that?
 - a. How does it affect the way you handle other moments in your life?
 - b. Are there any other such souviners of this experience of Profound Humanness?

Let's sing # ___ and then we'll look at how we're going to be dealing with Profound Humanness for the next two weeks.

PROFOUND HUMANNESS VISITS
"Event"

COLLEGE

Friday

INTRODUCTION:

Tonight we want to visit the arena of Profound Humanness called "Event". The "Eventfulness" of human life is experienced when a happening takes on special significance making this happening different from all other happenings--making it an event. It may come as an unexpected intrusion into the ordinariness of everyday living, breaking the pattern of life and calling you to new attention to what is going on in your life. It may be the death of a spouse or parent. It may be an accident that cripples. It might be an unexpected opportunity--a fortuitous marriage, the birth of a son, or a chance to buy adjoining farmland cheaply. Often this intrusion creates an altered situation in which things can never be the same again. When my father died, I took on whole new areas of responsibility. When my son was born and I became a parent, I had to start thinking for three people instead of two. Most often the immediate response to this intrusion and altered situation is one of rejection. I want things to go along the way they've always been. Even with the joy at the birth of my son, still there was the regret at the added responsibility, the loss of liberty to do whatever I wanted, for now I always had to consider the impact of my actions on his life. But one does not need to be victimized by his immediate responses and desires. Humanness is found in making decisions over and above my desires and reactions--in decisional appropriation of the events that happen to me. Most people long for the comforting patterns of routine. Those patterns are always being interrupted by Events. Living these events to the hilt is one dimension of what Profound Humanness is.

DISCONNECTED STORY:

Speaking of my son, we had a great time when I was with him just before coming here. I'd been to India for three months just before that. Randy and I love to swim together. He's 12 now and I can still beat him in races and horsing around--but it won't be that way for long. I can see the inevitable happening--he's getting stronger and stronger every day and I find I get tired more easily than I used to, and I have this pain in my back that hardly ever goes away, and sometimes I'm so stiff I can hardly stand upright. So one day we went swimming together and I just beat him in a race across the pool. Then I told him about the kids I'd seen swimming in a village in India called Chikhale. The kids swam in a well! The well was about 20 feet (6 meters) across and the water was about 6 feet (2 meters) below the top of the wall of the well. At first Randy couldn't believe it. Then he wanted to go visit that village too, so he could swim there. This was especially true when I told him that kids were kids everywhere, which I'd found out when two of the kids jumped in and curled themselves into a cannonball to splash water all over me. Some practical joke!

INVITATORY:

Sometimes I especially sense the otherness of life when an event intrudes into my carefully planned day. I keep wanting my life to be simple, and to go the way I've planned for it to go. But over and over, some event breaks in and reminds me that, much as I plan things, I'm finally not in charge of this world. There is an otherness to life that I keep running into. It's like I find myself saying, "Oh no, not again!" or "Gee, there's no escape--I'm caught in the middle." It's like the otherness of life is constantly pursuing me. It's like someone has me constantly under surveillance and just when I think I've got things pretty well handled, they throw an Event at me--and I've got nowhere to run, to hide. The event just intrudes. One writer in the West said it was like being constantly

(INVITATORY continued)

pursued by the Hounds of Heaven!

QUESTIONS:

1. What are some of the poetic images out of your culture and history of the intrusion of Events into life, disrupting the routines of living?
 - a. Are there songs that speak of this kind of happening?
 - b. Are there stories or legends that deal with the way Events disrupt people's lives?
2. What is it like when an Event breaks in on your life?
 - a. How does it feel?
 - b. How does consciousness that this is part of Profound Humanness alter what is happening to you?
3. When have you been aware of an Event intruding on your life?
 - a. What was happening?
 - b. What happened that made you aware of not just that happening, but that Events keep intruding in your life?
4. Once you've become aware that Events keep intruding on your life, how are you different?
 - a. How does this help you to handle Events in the future?
 - b. You could call these souvenirs of this experience of Profound Humanness. Are there any others you are aware of?

Let's sing # _____ and then we'll move into our seminar on another aspect of Profound Humanness: "Declaration".

PROFOUND HUMANNESS VISITS
"Mystery"

COLLEGE

Monday

INTRODUCTION:

Tonight we are going to visit the arena of Profound Humanness called "Mystery". Most of us try to build our lives in such a way that they are rather routine and mundane. We tend to live on the surface, handling the chores of living and the minor crises of scrapes and bumps and getting home late for a meal. But the wise ones among us regularly rehearse the unexpected, the intrusions, the unexplainable, because much as we know about our lives, there is always the inbreaking of wonder and awe at the unknowable. How often a child's infinite series of "Why?"s highlight the mystery that is present in every life--taking the mundane, everyday realities we take for granted and making them transparent to this mystery. It is like having all the things we know we don't understand brought from the back of our mind, where they reside most of the time, up to the front of our consciousness, disclosing the unknownness of life itself. Sometimes this mystery is experienced more as a nameless fear as we stand before the limitations of our lives or before death itself. Yet often this nameless fear is accompanied by a dreadful fascination as the wonder floods in beside the fear, a fascination with the final uncertainty and uncontrollableness of life. This is the sense of mystery that reaches out and seduces each of us, from time to time. We find ourselves enveloped by mystery, captured by it, until we acknowledge it as the reality we are finally over against, and give it the honor due an undefeatable other. Living this mystery is Profound Humanness.

DISCONNECTED STORY:

(From the life of the leader)

INVITATORY:

The mysteriousness of life has a way of completely baffling me. I stand and look at my life and realize how little I know--about myself, why I do so much of what I do, about my friends and colleagues, about you. And I realize most of this is forever unknowable. Suddenly, I feel like I've been excluded from life itself. It's all beyond me. And I find a secret resentment come over me, like life has played a joke on me and I have no way to respond. I know that, much as I'd like to overcome this sense of estrangement, that that is an unclosable gap. It's like knowing you'll never go home again, that the routines of life will never again provide the same security that they once did. For I will forever be aware of the mystery of life lying just beneath the routine sureties. It is knowing that at the heart of everything is mystery. One philosopher put it, "I know that I can nothing know." An Eastern poet put it that "the path that can be put into words, is not The Path."

QUESTIONS:

1. What are some of the poetic images out of your culture that express this sense of the mystery at the center of life?
 - a. What are some of the legends that convey this experience?
2. How would you describe the state of being of being captivated by the mystery of life?
 - a. What does it feel like?
 - b. When you are aware of being enveloped by mystery, what do you see?

3. What external event has occasioned this sense of the mystery for you?
 - a. What was happening in your life?
 - b. How did it come about?
 - c. What was that awareness like?
4. How do you look at the world differently for having experienced mystery that way?
 - a. What are your souvenirs of your experience of the Profound Humanness of Mystery?

Let's sing # _____ and we'll look at the arena of "Creativity".

PROFOUND HUMANNESS VISITS
"Consciousness"

COLLEGE

Tuesday

INTRODUCTION:

Tonight we will be visiting the arena of Profound Humanness called "Consciousness." Now all animals are, to one degree or another, conscious. But consciousness means to point beyond receiving and acting upon data of the external world. It points to the interiorization of awareness, what one man called 'consciousness of consciousness.' It is the knowing about our knowing and even the knowing that is beyond rational knowing. It is the grasping of oneself as sheer relationship--that all I am is the center of a series of relationships: father, friend, son, brother, American, male, etc. This awareness allows all of your relationships to be illuminated until their significance becomes clear. Consciousness is the kind of powerful images that make sense out of all of one's experience and the awareness that those images are your own chosen screen to make sense of life. Further it is the awareness that even these images can be changed if you choose to do so. It is the kind of wisdom that pulls all one's divergent and disparate experience into a coherent universe, a paradigmatic insight, a world-view. It is an interpretation of the happenings of life that gives meaning to all of life, combining reason and intuition--a kind of transrational interpretation of one's life. Thus consciousness is not just seeing life, it is seeing that it is you who are the one seeing life and deciding what it is you are seeing, and what its significance is.

DISCONNECTED STORY:

(From the life of the leader)

INVITATORY:

The awareness of consciousness is like awakening from sleep to realize that all the things you've taken for granted are real only because you've decided that they are. This doesn't mean that you aren't living in an objective world of roads and houses, but that all these things are simply data and we are the ones who choose how to put it all together. Thus the world we live in is the one we create. I am my universe. In my country we have an expression that relates to taking the consequences of your actions as they come to you as a result of your own actions--we say, "You've made your bed, now sleep in it." Consciousness is always being aware that we make our own bed. This means that we have no one to blame for our lives but ourselves. Thus consciousness is also the awareness that each one of us forges his own answer to what humanness is. Our lives are our answer to that question. Consciousness is the awareness that we are the architects of humanness. Teilhard de Chardin titled a poetic book about this reality "Building the Earth."

PROFOUND HUMANNESS VISITS
"Consciousness"
page 2

COLLEGE

Tuesday

QUESTIONS:

1. What poetic images do you have in legends of your culture that point to this kind of self-awareness?
 - a. What historical figures have pointed to this reality?
 - b. What images have they used?
2. What is it like when this kind of consciousness bursts in upon you?
 - a. How does it make you feel?
 - b. What is living in this kind of consciousness like?
3. What event has brought this kind of consciousness in your life?
 - a. What was happening?
 - b. What is it like to realize this is a state of being a profound human being?
4. How are you different for having experienced this kind of consciousness?
 - a. What souvenirs of this consciousness remain afterwards?

Let's sing # _____ and then we'll look at the arena of "Presence".

PROFOUND HUMANNESS VISITS
"Integrity"

COLLEGE

Thursday

INTRODUCTION:

Tonight we are going to visit the arena of Profound Humanness called "Integrity." Sometimes Integrity is reduced to mean a kind of moral uprightness and steadfastness, in the sense of saying, "He has too much integrity to ever take a bribe." But Profound Integrity goes far beyond this. Sometimes, in order to distinguish it from the more limited popular usage, it is called "secondary integrity." This is the integrity which is not constrained by limited moralities, however well intentioned. The Integrity that is profound living is the singularity of thrust of a life committed and ordering every dimension of the self towards that commitment. Thus the self is in fact shaped by the self, and focused towards that commitment. You can say that an audacious creation of the self takes place in Integrity, without which you are simply the creation of the various forces impacting you in your society. Thus the basis of Integrity is a destinal resolve--a resolve that chooses and sets your destiny and out of which your whole life is ordered. The object of that resolve is the ultimate decision of each person, and each person makes that choice, consciously or unconsciously. To do so with awareness is the height of man's responsibility. It is incarnate freedom. It is what real freedom looks like. When man has thus exercised his freedom he realizes that to be true to himself ever thereafter he has a unique position to look at the values of his society. He is no longer bound by the opinions and codes of his fellowman, but reevaluates them on the basis of their impact on his destinal resolve. Thus the man of integrity is continuously engaged in a societal transvaluation, a moving across the values of society and reinterpreting them in line with his life's thrust. It does not give him the liberty of ignoring his society, but his obligation is to the one thrust he perceives is required of him by History itself. This obligation transcends the conformity of living within the codes and mores of his society. Thus the man of profound integrity always seems to not quite fit with his fellowmen, but his actions always are appropriate for him, even to those who oppose him.

DISCONNECTED STORY:

(From the life of the leader)

INVITATORY:

No matter how odd the man of profound Integrity appears to his neighbors, he experiences himself as securely anchored. While he is very clear that this world is not his home, nevertheless he experiences himself as having found his native vale. He experiences an eternal at-one-ness, not so much with the currents and waves of activity around him, but with the deeper trends of history itself. Amid the flux of wavering to and fro that is so evident in others, he experiences an inexplicable rootedness, as though he has sunk a tap root deep into the foundation of the earth itself. Though he experiences his life as a long journey, even an endless journey, towards the object of his resolve, yet he never senses himself as a stranger on that journey. It's as if he'd been there before. Original integrity is experienced primarily by this sense of at-one-ness. Kierkegaard once wrote a book about this kind of Integrity that he titled, "Purity of Heart is to Will One Thing." An ancient philosopher focused his wisdom around this integrity with the advice, "Know yourself, and to your own self, be true."

PROFOUND HUMANNESS VISITS

"Integrity"

page 2

COLLEGE

Thursday

QUESTIONS:

1. What are some of the poetic images of your culture that reflect this kind of profound integrity?
 - a. Are there legends that portray the struggle with profound integrity?
--What are the images they use for it?
 - b. Are there mottoes in your culture like "Know yourself"?
2. How would you describe one who lives in profound integrity?
 - a. What does it feel like to live a life of integrity?
3. When have you been conscious of living a life of profound integrity?
 - a. What made you aware of your integrity?
 - b. What event occasioned this awareness?
 - c. How did you experience yourself in these moments of integrity?
4. How has life been different for you since experiencing life with this kind of integrity?
 - a. How have you responded at other times as a result of your memory of experiencing this integrity?
 - b. Are there any other souvenirs of your profound integrity?

Let's sing #---- and move into our seminar in which we'll deal with another aspect of Profound Humanness, "Action".

PROFOUND HUMANNESS VISITS
"Care"

COLLEGE

Friday

INTRODUCTION:

This evening we will be visiting the area of Profound Humanness called "Care." Everyman cares. His life is driven this way and that by care. In fact, it is often his care that heightens the impact of events and the awareness of mystery at the center of life. Profound Humanness is living that care to its utmost, allowing it to expand to every dimension of one's life. Thus it is allowing reality to overwhelm you, to see its shape and the cry of suffering to flood into your being and capture your attention. It is a deep sense of passion for life that is not limited to a few dear relationships, but is called forth by all need, an impassioned detachment. Thus it is a universal service, equally claimed by every particular suffering, creating within yourself a constant ambiguity and a perpetual expenditure. The decision to give reign to this kind of care in your life is to put your life constantly at the disposal of mankind, not to do what "they" order, but to be at the beck and call of the suffering cry. It is at this disposal, not out of some moral imperative, but simply as a welling up within yourself of a kind of primal sympathy. It is not that you ought to care, but simply that, in moments of Profound Humanness, you experience that you do care.

DISCONNECTED STORY:

(From the life of the leader)

INVITATORY:

Care wells up out of your own primordial depths, a primal sympathy that comes out of the recognition of everyman as your brother. This sense of the brotherhood of man only comes on the other side of knowing yourself as a self--independent and cut-off from the constraints that others seek to impose upon you. But once that selfhood is experienced, one grasps himself as ultimately related to every other person. It occurs to you one day that you just care, in a kind of unabashed caring. You look at another person and see yourself in him. You see your common humanness and know that you are bound to him, not by social duties, but by your own decision. You are freely bound to him. You recognize that you are your brother's keeper, you are ultimately responsible for his welfare. Your life is intimately linked with his and can never come to fulfillment without him. It is the care that Gautama, the Buddha, expressed when he refused to enter Nirvana until every other human could join him. That is the consuming passion of care. In my country we have a phrase that describes the determination to act out this kind of care. It goes, "Such and such, this evil or that, will happen only over my dead body!" Care is the compassion that puts one's body on the line to prevent innocent suffering.

QUESTIONS:

1. What phrases in your culture convey the determination of care?
 - a. What are some of the poetic images that describe this selfless care?
 - b. What are some of the stories that tell about a man of care?
 - What phrases describe this care?
2. How would you describe the state of caring?
 - a. What is it like to be aware of caring?
 - b. When you are aware of caring, how does this affect your view of the world?
3. What event made you aware of your care?
 - a. When have you just come upon yourself deeply caring?
 - What was happening?
 - How did you become aware of your care?
 - b. What was going on when you became aware of a primal sympathy sweeping over you?
4. What are the practical manifestations of being overtaken by care?
 - a. How are you different for being aware of your own unbidden care?
 - b. What souvenirs do you retain of your experience?

Let's sing # _____ and prepare for our study of another arena of Profound Humanness
"Totality."

COLLEGE

General

INTRODUCTION:

Tonight we are going to visit again the arena of Effulgence. Profound Human living includes a sense of the fullness of life, of life filled to the brim of the cup. One poet 3000 years ago put it, "My cup is running over." It is the sense of contentment with life. There is an endless affirmation of life as it comes, with its tragedies and its joys, its deaths and its births. An unlimited power flows from this affirmation, for if everything is received with a "yes", nothing comes as a threat or can distract you from your resolve. Affirming riches and poverty alike, it suddenly comes clear that the whole earth is yours, a gift to you. Thus without owning a thing, you experience a paradoxical abundance. Your life is full, not because you own a lot, but because everything you encounter brings significance to your life and reminds you of the gift that life itself is. Thus there is nothing that can attack your equanimity when experiencing Effulgence except the suffering of others. Thus you experience a kind of restless tranquility. This is the experience of Effulgent living.

DISCONNECTED STORY:

(From the life of the leader)

INVITATORY:

One of the primary experiences of Effulgence is that of spontaneous gratitude; a gratitude that fills your being and without specific object. The experience is that of receiving a whole bundle of gifts, as if you had walked out into a shower of blessings. Life itself seems just teeming for you, and you plunge into it as if you had no choice. Everything that happens to you comes as a gift. There is a popular song from the musical "Hair" that has the line in it, "Let the sunshine, Let the sunshine in." That's the gratitude of effulgence. It's like the sunshine is shining into your life, whether it be raining or clear. And I am sheer gratitude. I sense that I am richly blessed. As the Social Demonstration Love Song puts it, "I have been loved dearly, more dearly than the spoken word can tell."

QUESTIONS:

1. What poetic images from your culture and history convey this effulgence of spontaneous gratitude?
 - a. Are there stories in your culture that convey this sense of the fullness of life, of gratitude for life itself?
 - b. Are there phrases from songs that convey this?
2. How would you describe this Effulgent living?
 - a. What is this kind of gratitude like?
 - b. When you experience this kind of Effulgence, what happens to how you view the world?
3. When have you been aware of experiencing this kind of overflowing of life?
 - a. What event made you aware of it?
 - b. What was happening at the time?

ICA: MOBILE H.D.T.S.

WEEK 8

PROFOUND HUMANNESS VISITS
"Effulgence #2"

COLLEGE

General

4. How are you different for having experienced this kind of Effulgence?
- a. What marks are there in life that remind you of this experience?
 - b. What souvenirs of Effulgence do you treasure in yourself?

Let's sing # _____ and then we'll look at the last of the arenas of Profound Humanness, "Corporateness".

THE OTHER WORLD AREA A

THE LAND OF MYSTERY

HUMILITY GOD WONDER

		OBJECTIVE PRONOUNCEMENT	TITLES		SUBJECTIVE DECLARATION	REFLECTIVE		AFFECTIVE		ANALOGY it's like	
			you and me	myself and I		subject	concept	a sense of	like being		
TREK I THE AWFUL ENCOUNTER IMPACTED BY MYSTERY the last up against	1	death awaits every man	the time of my death	I am a condemned man	it just cannot be that way	the creatureliness of man	radical contingency	terrifying numbness	mortally stunned	hearing the worms cough	1
	2	all is absurd	the eternal riddle	I am beyond reason	nothing makes sense	the irrationality of life	absurd existence	benign madness	critically disorientated	riding a tilt-a-whirl	2
	3	finally no-thing	the last of the secrets	I am without ground	no place to stand	the absoluteness of nothing	ultimate reality	intense shock	irrevocably outcast	wandering in a thick fog	3
	4	and it's all a cloud of awe	lost in quicksand	I am in wonder	and everything is swirling	the objectivity of awe	primordial wonder	total paralysis	helplessly suspended	hanging over molten lead	4
TREK II THE INESCAPABLE POWER ENVELOPED BY MYSTERY there is no escape	5	always in the midst	a foot in two worlds	I am both-and	it's all around me everywhere	the meaning of the eternal moment	incarnate living	double identity	fatally split	experiencing bi-location	5
	6	every moment	creeping with meaning	I am surrounded	no place to go	the significance of omnipresence	ubiquitous otherness	constant pursuit	under surveillance	having nowhere else to run	6
	7	no escape	the invisible force	I am caught in the middle	no way to win	the relevance of omnipotence	final limits	chronic weakness	perpetually conquered	racing in a field of tar	7
	8	and everything's out in the open	the cosmic eye	I am stripped naked	and I'm absolutely vulnerable	the import of omniscience	total exposure	deep guilt	permanently embarrassed	standing nude in Times Square	8
TREK III THE TRANSFORMED STATE RECREATED BY MYSTERY all things are new	9	a strange power is burning	the giant stirs	I am really alive	everything is simply exploding	the unleashed vitality	vibrant powers	eerie strength	intensely enlivened	opening the floodgates	9
	10	everything is different	a stranger in paradise	I am transplanted	nothing is the same	the transposed perspective	transformed existence	joyful anxiety	radically relocated	waking up on another planet	10
	11	I am something else	my recent metamorphosis	I am not what I was	including me	the actuality of possibility	second birth	trustful expectation	unconditionally recast	recovering from amnesia	11
	12	and life is endless celebration	everybody's banquet	I am perpetually new	and I'm having the time of my life	the reality of change	dynamic selfhood	forever surprised	ceaselessly evolving	watching a pinwheel explode	12
TREK IV THE INFINITE PASSION SEDUCED BY MYSTERY the adoration of being	13	it's absolutely incredible	the spoof of life	I am unsettled	I can't believe it's true	the eternal apostasy	essential dubiety	irrational self-doubt	shatteringly ridiculed	feeling you've really been had	13
	14	forever unknowable	the masked mystery	I am excluded	it's all beyond me	the revelation of enigma	cryptic disclosure	secret resentment	totally injured	being finally excommunicated	14
	15	eternally remote	the lonely one	I am abandoned	nothing seems secure	the unclosable gap	transcendent immanence	insatiable yearning	chronically homesick	knowing you'll never go home	15
	16	and love has won the day	the perfect love	I am enraptured	and I'm just about to surrender	the honor of the mystery	singular adoration	burning desire	hopelessly ensnared	being reluctantly love-sick	16

THE RIVER OF CONSCIOUSNESS

		OBJECTIVE PRONOUNCEMENT	TITLES		SUBJECTIVE DECLARATION	REFLECTIVE		AFFECTIVE		ANALOGY it's like	
			you and me	myself and I		subject	concept	a sense of	like being		
TREK V THE AUTHENTIC RELATION FREEDOM OF AWARENESS I am my consciousness	17	finally all is consciousness	me and my shadow	I am my awareness	I'm at the center	the consciousness of consciousness	ultimate awareness	frozen lucidity	incessantly shocked	being hit by lightning	17
	18	transparently grounded	the last mystery	I am groundless	standing on nothing	the relation to no-thing	eternal relation	incredible precariousness	irredeemably empty	standing on a mile of air	18
	19	creating myself	the invented man	I am forming myself	building myself	the being that creates itself	self transcendence	horrifying boundlessness	ceaselessly bewildered	meeting yourself coming back	19
	20	and there's a hole at the center	the unfinished symphony	I am never finished	and with no hope of any completion	the becoming within being	perpetual becoming	everlasting emptiness	unquenchably thirsting	discovering you can't stop the leak	20
TREK VI THE CREATIVE EXISTENCE FREEDOM OF INVENTIVENESS I am my originality	21	a child of the fates	wheel of fortune	I am my temporality	this is the way I showed up	the facticity of life	universal fate	unbelievable aloneness	suddenly adrift	being the stakes in a dice game	21
	22	yet no one to blame	without defense	I am my circumstance	there's no excuse	the given is my responsibility	relational situation	exclusive wakefulness	absolutely vulnerable	having no one to tell your troubles to	22
	23	we design our world	you've made your bed	I am my universe	I'm the architect	the world we create	contextual world-view	dreadful suffocation	unbearably entrusted	being asked to lift ten tons	23
	24	and become the sign of life	the son of Adam	I am my species	and come do as I do	the measure of a man	archetypal humanness	reckless impertinence	terrifyingly nonchalant	being elected president of the world	24
TREK VI THE MORAL GROUND FREEDOM OF DECISION I am my conscience	25	beyond good and evil	crossing the river	I am my stance	I determine good and evil	the ground of ethics	beyond morality	sudden reeling	scandalously intrigued	having broken thru a police barricade	25
	26	we decide it all	all is permitted	I am my conscience	keep my own conscience	the basis of judgment	intentional conscience	exquisite ambiguity	ridiculously unconstrained	being lost in a wilderness	26
	27	wholly accepted	the beloved of being	I am well pleasing	am simply a delight	the approval of being	cosmic sanctions	indefinable significance	exceptionally precious	finding your glass marble is a diamond	27
	28	and with a charge to keep	the king's business	I am commissioned	and I'm here on business	the one essential task	primal vocation	absurd election	destinally designated	being a Martian undercover agent	28
TREK VIII THE FINAL ACCOUNTABILITY FREEDOM OF OBLIGATION I am my answerability	29	at last my native vale	long journey home	I am not a stranger	this world is not my home	the eternal at-one-ment	original integrity	inexplicable rootedness	securely anchored	feeling you've been here before	29
	30	the gods take flight	the fallen angels	I am single-minded	all is relative	a practical monotheism	worldly detachment	painful relief	surprisingly victorious	losing all your friends at once	30
	31	the yoke is easy	the untouchable	I am unburdened	I just don't care	the relativity of covenants	passionate disinterest	anxious deliverance	fearfully courageous	feeling your kite string break	31
	32	and the mystery has its moment	the day the world ended	I am ordered answerable	and there's the ultimate court	the final judgment	destinal accountability	unconditioned submission	devastatingly obliged	having accelerator stick at 80 mph	32

THE OTHER WORLD AREA C

THE MOUNTAIN OF CARE

SERVICE WORLD AGAPE

		OBJECTIVE PRONOUNCEMENT	TITLES		SUBJECTIVE DECLARATION	REFLECTIVE		AFFECTIVE		ANALOGY it's like	
			you and me	myself and I		subject	concept	a sense of	like being		
TREK IX THE ORIGINAL GRATITUDE AGAPE IS APPRECIATION I'm in love with life	33	a person just shows up	the human adventure	I am living a journey	I am given the chance to do a life	the incredibility of occurrence	individual fatefulness	breathless amazement	uniquely preferred	winning the super Nobel Prize	33
	34	on this planet	no universe next door	I am given a situation	in the only world there is	the arbitrariness of our universe	definitive predestination	hidden rancor	eternally immured	feeling a gun at your head	34
	35	with a lot of others	the family of being	I am one with totality	along with every creature	the oneness of all creation	temporal solidarity	unbounded rapport	awesomely yoked	having a rock for an uncle	35
	36	and everything is unexplainable	nothing busting out all over	I am honoring the deeps	and each is a presence	the mystery within each thing	secrational universe	wondrous harmony	wholly engulfed	being perpetually astonished	36
TREK X THE UNIVERSAL CONCERN AGAPE IS COMPASSION Healing wounds of time	37	one day you just care	my brother's keeper	I am concerned	I now belong to all creation	the ground of human concern	primal sympathy	unabashed caring	freely bound	mistaking yourself for another	37
	38	for the whole world	never look back	I am totally engaged	to serve it	the explosion of fellow feeling	universal compassion	wide horizons	relentlessly driven	migrating to the moon	38
	39	with all your heart	teardrops on the window	I am on the altar	with all my heart	the consuming mission	sacrificial passion	continual sadness	emotionally drained	taking a one way trip	39
	40	and then you get caught in doom	a far, far better thing	I am expendable	and to the cost of my life	the identification with doom	soteriological existence	inevitable expenditure	poured out	swinging off the high dive	40
TREK XI THE SINGULAR MISSION AGAPE IS RESPONSIBILITY FOR Everything is my brother	41	responsibility for all that is	I've got it all in my hands	I am the guardian	the world has become my ward	the care for the world	global guardianship	deep paralysis	forever encumbered	taking charge of history	41
	42	what's no longer	in the beginning	I am savior of past	plus all that's gone before	the appropriation of the past	ancestral obligation	irrational inertia	burdened down	existing before dawn	42
	43	what's not yet	tomorrow is forever	I am the future	plus all that's to come	the task of creation	future responsibility	heavy weakness	over rated	being ahead of all time	43
	44	and there's no one to show the way	misery universe	I am history	and there isn't any pattern	the burden of election	invented history	hilarious absurdity	devastatingly ridiculed	having the only set of keys	44
TREK XII THE TRANSPARENT POWER AGAPE IS MOTIVITY the strength of ten	45	suddenly you see through all	the other wise man	I am clairvoyant	everything is suddenly clear	the gift of depth perception	diaphanous intuition	intellectual aching	beyond yourself	looking through a stone wall	45
	46	develop a strange power	the pillar of iron	I am the rock	here I stand	the gift of depth motivity	interior discipline	incurable loneliness	eternally primed	imitating the Rock of Gibraltar	46
	47	speak with authority	the healer	I am a charismatic	people are listening	the gift of depth communication	impactful profundity	cautious confidence	unequalled adequacy	being forever onstage	47
	48	and begin to move mountains	the impossible dead	I am a miracle worker	and look at all that's happening	the gift of depth accomplishment	definitive effectivity	awful danger	deadly accurate	commanding mountains to move	48

THE OTHER WORLD AREA D

THE SEA OF TRANQUILLITY

FULFILLMENT DEATH HAPPINESS

		OBJECTIVE PRONOUNCEMENT	TITLES		SUBJECTIVE DECLARATION	REFLECTIVE		AFFECTIVE		ANALOGY it's like	
			you and me	myself and I		subject	concept	a sense of	like being		
TREK XIII THE RADICAL ILLUMINATION CERTITUDE AT THE CENTER light shines in shadows	40	there's suddenly light both ways	the last dawn	I am in the light	I think I found Hesperides	the all-embracing gestalt	seminal illumination	irrational convergence	unreservedly liberated	looking directly into the sun	40
	50	you know everything	the fountainhead	I am learnedness	All is clear	the wisdom from nowhere	inclusive comprehension	shocking cognizance	absurdly assured	knowing the mind of God	50
	51	meaning is everywhere	the awful truth	I am the Christ bearer	the logos too	the universal secret	contentless word	image explosion	sacredly empowered	discovering the mother lode	51
	52	and you've become an avatar	man from depth	I am the way	and I'm the very keystone	the embodied truth	personal epiphany	intriguing terror	preposterously nominated	being the last soul on a flying 747	52
TREK XIV THE UNKNOWNABLE PEACE PROBLEMLESSNESS AT THE CENTER security dwells in trials	53	there is a strange victory	cynicism revisited	I am hoping against hope	I am now beyond expectation	the hope of no hope	creative futility	interior silence	perpetually released	running an endless marathon	53
	54	no worldly cares	gone is the couch	I am de-burdened	burdens down	the absence of cares	problemless living	detached trust	alertly relaxed	resting easy on a bed of nails	54
	55	no earthly foes	in search of enemies	I am the enemy-less	nothing to hate	the freedom from hatred	transcended hostility	patient regard	cleanly restored	emerging from a stuffy sewer	55
	56	and only integrity everyday	the great dragon	I am my own war	and it's just Satan and I	the only human struggle	exclusive contradiction	sweet struggle	endlessly embattled	narrowing the war to one front	56
TREK XV THE UNSPEAKABLE JOY CONTENTMENT AT THE CENTER rapture walks with woe	57	there is a different elan	the virgin spring	I am vibrant	I'm simply a all a-tingle	the animation of the deeps	vital spirits	throbbing exhilaration	tautly coiled	taking a cold shower	57
	58	showers of blessing	let the sunshine in	I am gratitude	everything's a gift	the acknowledge- ment of goods	spontaneous gratitude	teeming life	unavoidably plunged	receiving a bundle of gifts	58
	59	a strange gladness	my cup runneth over	I am effulgence	struck dumb by bliss	the moments of rapture	blissful seizure	fitful dancing	electrifyingly alive	glowing after a mountain trek	59
	60	and everything's worthwhile	happy death	I am my happiness	and what a time to die	the meaning of beatitude	final blessedness	enraptured stillness	harmoniously surrounded	playing in a great symphony	60
TREK XVI THE ENDLESS LIFE EVERLASTINGNESS AT THE CENTER death where is thy sting	61	for those who dare to die	the living dead	I am expired	I'm really very dead	the dying to self	living death	physical detachment	gloriously condemned	waking up totally dead	61
	62	there is another life	walking through walls	I am alive again	yet risen	the life of the dead man	resurrectional existence	objective power	irresistibly impelled	waltzing on the water	62
	63	with those who passed	listen to the dead	I am community	with the saints	the fellowship of saints	everlasting community	supporting fraternity	agelessly wise	marching with all of history	63
	64	and eternality is everywhere	grave, where is thy victory	I am more than conqueror	and on the way to forever	the life beyond the grave	contingent eternality	existing forever	eternally present	reversing the time machine	64

PROFOUND HUMANNESS REVIEW
Study Session

COLLEGE

Thursday

INTRODUCTION:

Spin on Profound Humanness, using the "Introduction and Methods" section for this cycle as the basis of the spin, being sure to cover:

- 1) Profound Humanness as subject of this cycle, reminding them of earlier course and passing out charts
- 2) Internal States of Being
- 3) External Manifestations
- 4) Plan of cycle:
 - a. Visits to Internal States of Being at meal conversations
 - b. Identifications of External Manifestations in study period

WORKSHOP:

1. Each person should choose one box from each column on the chart.
2. Note down in each of these four boxes one experience from your own life that is described by that category
3. Get two people for each box to briefly indicate what experiences they wrote down, going through the chart systematically.
4. Have each person write a sentence for each of the four boxes they chose, describing the dimension of Profound Humanness represented by that box.
5. Have one sentence read for each box of the chart, allowing others to add insights after each sentence is read.

CLOSING:

Pull together the insights shared, adding your own to assist in achieving clarity where appropriate. Review, once again, the plan for the next six evenings of visits to the Internal States of Being and identifications of the External Manifestations of Profound Humanness.

PROFOUND HUMANNESS IDENTIFICATIONS
"Declaration"

COLLEGE

Friday

INTRODUCTION:

Profound Humanness is being a constant declaration of what life is about. All men declare with their lives their fundamental convictions about life. Great distrust is engendered when one senses that there is a gap on an acquaintance's life between his actions and his professions. Profound Humanness is deciding to be a vocal declaration of the experiences of the Internal States of Being. It is founded in the decision to offer oneself in continual exposure. The most profound declarations are those which come accompanied with a vision into the interior of the one speaking. Then his being is a visible sign that embodies these realities and shows how they can be lived and how they provide the sustaining significance of one's life. Thus, by word and deed, profound humanness is providing a constant interpretation of the way life really is. It is constantly making transparent the realities implicit in everyman's experience--the mystery present in every moment, the opportunity of consciousness of consciousness that is his, the affirmation of life and its fullness in each particular experience. The gift and struggle in the profound humanness of declaration is that once one has given utterance to what he perceives to be the reality of life, he submits himself to the public accountability both for the adequacy of his description and for the external manifestations in his own life of living that reality.

WORKSHOP:

1. What famous Declarations about what humanness is can you think of?
-List 10-15 on the board.
 - a. What 5 men in history have tried to say what human living really is?
 - b. What 5 figures in literature or mythology have said what humanness is?
 - c. Name 5 people you know who have told you something that was key to your understanding about significant living.
 - d. Choose 1 each from a,b,&c and note what was central to what they declared.
 - e. Get a list of 15-20 names on the board and have several from each category have their declarations read.
2. For the three(chosen in "d" above), how did their life disclose the truth of what they were saying?
 - a. Were they exemplars of what they said?
 - b. What was it you learned from them?
 - c. What other qualities of life did they manifest?
 - d. Compare the answers to these four questions to the definitudes of Declaration on the chart(also underlined above).
3. What are your favorite, most often repeated, sayings about life?
 - a. What fundamental convictions about life do these sayings reflect?
 - b. Which of these do you think you should change?
 - c. Have several people share their answers to these questions and reflect with the whole group on what they heard in these answers, and how their own answers might shift from having benefitted from hearing these.

PROFOUND HUMANNESS IDENTIFICATIONS
"Creativity"

COLLEGE

Monday

INTRODUCTION:

Profound Humanness is creativity. It is discovering oneself in a world without the 'right' choices set before everyman, in a world without absolutes, in a world of universal relativity, in which a man must create his own life. There are many options already created by others, many systems of values, many social codes and many circumscribing situations within which he must fashion his own response. It is in this most basic sense that profound humanness is creativity, the fashioning of oneself and shaping of one's world by the many choices constantly confronting each person. These choices are never in the abstract, but always come in particular contexts of culture, country, and century. Profound Humanness is embracing this situation in historical engagement, creating oneself in the engaging of the historical moment of which one is a part. It is deciding to be the twentieth century, to be your nation and your people, to the depths--to be, in all its relational extensions, what you have been created to be. Beyond that, it is the creativity of affecting the world you have shown up in, self-consciously and intentionally. Profound Humanness is exercising a decisional impact upon the world into which you were born. The man who goes through life without having had an impact on his colleagues on life's journey cannot be said to have lived profoundly. He who does live profoundly enacts a sociological creativity, aware that in fashioning his future, it is not for himself in isolation, for man is a social being. He creates anew, in all his actions, the whole of his society.

WORKSHOP:

1. List 5 well-known people who refused to live within the confines others sought to impose on their lives.
 - a. List 5 such from literature or mythology.
 - b. List 5 of your personal acquaintances who live thus.
 - c. Choose one from each category and describe how he was unique.
 - d. For each of these 3, describe his impact on society.
 - e. Put a list of 10 from each category on the board, having their uniqueness and impact described as you put their names up.
 - f. Choose 5 as foremost exemplars of creative living (be sure not to reduce this into artistic creativity).
2. List the attributes of these 5 that disclose or are a part of their creativity. Add attributes of others already listed in "e" above or are on participants' worksheets, until you have 20+ on the board.
 - a. Gestalt to 4.
 - b. Compare with the categories on the chart (also underlined above).
 - c. How would you modify the chart? our gestalt?
3. Write a brief paragraph describing how you have fashioned a unique response to life in deciding to be who you are. Include a description of your struggle with conforming to the expectations of society, culture, and family. Describe what impact you have had on your society thus far, and what you intend with the rest of your life.
 - a. Have 2 or 3 read their paragraphs.
 - b. Reflect on how they were similar, how different.
 - c. How would anything we've talked about change what you've written in your paragraph?

PROFOUND HUMANNESS IDENTIFICATIONS
"Presence"

COLLEGE

Tuesday

INTRODUCTION:

Profound Humanness is being an observable and impacting Presence. Everyman conveys with his being who he is, and thus has a presence, but in the presence of some individuals, one senses himself to be confronted not just by a unique individual but by humanness itself. This is the presence that is profound humanness. It is first the awareness of meeting one who possesses inescapable selfhood. This is no flatulent nor fluctuating being; it is a unique and unrepeatable self, manifesting the courage to be just what he is. But in being who he is, he embodies the whole human race. He is mysteriously everyman, the enigmatic archetype of humanness at this time, in this place, but also for all time and all places. Standing before him, one senses the deep "yes" to all of life that he is. It is no superficial optimism maintained by selecting which of life's experiences he will stand present to, but rather, it is an internalized affirmation of all of life--as present in tragedy as in joy, in mundane tasks as in mountain-top experiences. By his presence alone he gives to things or persons he meets the interior quality they lacked, the transparent signification that makes meaningful every moment of life.

WORKSHOP:

1. List 5 people who have impacted history, not so much by what they've said or done, but by the sheer power of being who they are.
 - a. List 5 similar figures in literature or mythology.
 - b. List 5 people you've known whose sheer presence powerfully affected you.
 - c. Choose one from each category and list the things you noticed about those people.
 - d. List on the board one name from each participant and what they noticed about their choice (be sure to get a spread of responses from each category).
 - e. Add other names that to omit would seriously weaken the representation.
2. List additional qualities or attributes of the people listed that describe the impact of their presence.
 - a. Gestalt the list compiled from the things noticed and the attributes into 4 signal qualities.
 - b. Count off around the group by 3's (1,2,3,1,2,3) and have each #1 write a 5 sentence paragraph about one of the historical figures, describing him in terms of the 4 signal qualities; each #2 to same for one of the literary or mythological characters; each #3 for one of his personal acquaintances.
 - c. Have two paragraphs from each category read aloud.
 - d. Reflect on what was heard and compare with the categories from the chart (also underlined above).
3. List 10 things people would say if they were describing you, omitting all references to physical features.
 - a. Compare this list of 10 to the 4 signal qualities of your gestalt or the 4 categories of Presence on the chart.
 - b. Describe the arenas in which you are struggling in order to project the presence of profound living.

PROFOUND HUMANNESS IDENTIFICATIONS

"Action"

COLLEGE

Thursday

INTRODUCTION:

Profound Humanness is seen, perhaps more clearly than anywhere else, in the action in which a man engages. Man has no choice but to enact his humanness, even, if it is in the paralysis we usually call "inaction". What then are the actions that we can call profound human action? One twentieth century thinker used the category, "the necessary deed". Of course each man must finally decide for himself what deed is necessary, but there are perhaps some guides to help make that decision. One mark of profoundly human action is that it is an appropriate deed--one that is fitting to the situation and the needs of the world. It is an act done on behalf of all men, not for parochial or selfish benefit, and thus is representational engagement, an acting for and on behalf of all men that any other man might be expected to undertake in similar circumstances. It is victorious action, not that the results are always just as previously envisioned, but in that Being Itself has been significantly altered as a result of this action. The action that is profound does make a difference in life. The man of profound humanness is always out to win, though his standards of victory may not be those conventionally grasped. This action might be described as decisional victory. Thus behind every action which is profoundly human you sense there is manifest intentionality, that when you see that act, you see the embodiment of a man's whole being. In that action you see what that man's life is about.

WORKSHOP:

1. List 15 men of action whose action you would call profoundly human: 5 from history, 5 from literature or your mythology, 5 from your personal acquaintance.
 - a. Choose one representative action for each person that disclosed his profound humanness--that you would like to emulate.
 - b. Have the group share:
 - (1) their historical figures and representative actions
 - (2) their literary or mythological figures and representative actions
 - (3) their acquaintances and their representative actions.
2. What are the qualities of these person's actions that made them stand out for you?
 - List 10.
 - a. Why would you want to model your actions on these people's acts?
 - b. What makes their actions stand out from other people's?
 - c. List these qualities of action on the board.
 - d. Gestalt into 4 (e.g., comprehensive, futuristic, intentional, coherent)
 - e. Relate this gestalt to the 4 categories from the chart (also underlined above).
3. List 5 actions from your past that you would say were profoundly human.
 - a. List 10 actions required of you by the future.
 - (1) Which of these would produce unclear results?
 - (2) Which would change the society you live within?
 - (3) Which might backfire--produce the opposite result from the one you intend?
 - (4) Which would change your future dramatically?
 - b. Have the group share their required actions. Reflect on how these actions are examples of profound humanness (the leader must guide this discussion so as to focus attention on helpful examples rather than to appear to accuse some of not acting profoundly).

PROFOUND HUMANNESS IDENTIFICATIONS
"Totality"

COLLEGE

Friday

INTRODUCTION:

Profound Humanness involves the totality of one's being. It is seen in the coherence of all of a man's actions and relationships that define who he is. Profound Humanness is seen as a man assumes his historical responsibility—his responsibility for his times and society and his effect upon them. Profound Humanness is seen in the enacted awareness that every action a man makes destinally affects all those around him, and thus is the assumption of responsibility for all one does, accepting the consequences as a part of the deed itself. It is perceiving the encompassing unity in all that a man does. It is the external manifestation of integrity. The man whose actions work against themselves, or fragment his energies directionlessly discloses the shallowness of his acts. Profound Humanness is perceived in the one thrust that a man's life is in the midst of his diverse activities. It is seen in the limitless commitment of his being. Life is expenditure, as Chardin said, and he who would be profoundly human is totally expending his life in his commitment. He who holds his life back, trying to store it up, will simply discover it irretrievably gone. Profound Humanness is bringing one's whole life to bear upon the infinitesimal detail which is, after all, the substance of life. To paraphrase the ancient, the longest journey does not exist aside from an infinite number of steps, and is only begun when the first one is taken. Profound Humanness is the intensity of one's whole life in each of those steps. Profound Humanness is the manifestation of the totality of one's being within the totality of Being Itself.

WORKSHOP:

1. List 15 men who have given themselves totally to the moment of history they were in: 5 historical persons, 5 from literature or mythology, and 5 from among people you know.
 - a. Choose one from each category and describe how he gave himself totally.
 - b. List names from each category on the board and have several from each one described.
2. What qualities or characteristics did you hear in those descriptions?
 - a. List answers on the board.
 - b. Read more descriptions until list of qualities/characteristics reaches 20 or more.
 - c. Gestalt to 4 characteristics.
 - d. Divide college into 4 parts, each to write a five sentence paragraph on one part of the gestalt, using sub-items for additional content.
 - e. Read the paragraphs and relate them to the four categories from the chart (also underlined above).
3. Describe in one sentence what the main thrust of your life is.
 - a. List those who will be affected by your life.
 - b. Who will be unaffected by your life?
 - c. Who will be helped? Who will be hurt?
 - d. Write a paragraph, using the above data, about what you intend to do with your life.
 - e. Have two or three read their paragraphs, if they will. After all have been read, ask the group what they heard, and how they might want to change their own paragraphs because of something they heard.

PROFOUND HUMANNESS IDENTIFICATIONS
"Corporateness"

COLLEGE

Monday

INTRODUCTION:

Profound Humanness is corporateness. Man is a social animal. He is a unique node of relationships. As one Western philosopher has put it (Paul Tillich), he must have both the courage to be a self and the courage to be a part. The flight from acting corporately leads to the isolation of overemphasized individualism. Corporateness is the focused power of several or many people on a common issue, a power that feeds off the interchange of diverse personalities and exceeds the sum of each person's contribution in and of himself. Thus corporateness is experienced as a covenantal collegiality of persons giving their uniqueness to each other--even at times intrusively, for we all know the propensity within ourselves to withdraw from the pain of profound living. Thus Profound Humanness is profound fellowship, a sharing in the gifts and pains, the joys and neuroses of others engaged in the same task. This sharing in corporateness is not imposed from outside, but is voluntarily taken upon oneself. Profound Humanness is not conformity to social expectations but it is a decisional obedience to the requirements of history and to that which is necessary to allow those who are working together to bring their combined gifts to accomplish what history requires. Profound Humanness is corporateness.

WORKSHOP:

1. List 15 persons, 5 from history, 5 from literature or mythology, and 5 whom you know personally, who are examples of people who act corporately.
 - a. Choose one from each group (history, literature, acquaintance) and describe his corporateness.
 - b. List names from each group on the board and have several descriptions read for each group.
2. List the qualities/characteristics of people acting corporately that were included in the descriptions read.
 - a. Read more descriptions until the list reaches 20 or more.
 - b. Gestalt to 4 qualities/characteristics.
 - c. Have each person write 4 sentences describing one quality/characteristic in each.
 - d. Read several sets of 4 sentences.
 - e. Compare with the 4 categories on the chart (also underlined above).
 - f. Reflect on what "corporateness" is.
3. List 5 times you have been engaged in corporate action.
 - a. Who else were you engaged with?
 - b. What other groups do you anticipate being called to act corporately with?
 - c. What are the greatest dangers in yourself that keep you from giving yourself to corporate action?
 - d. Write a paragraph describing your struggle, both dangers and strengths, with acting corporately.
 - e. Have two or three read their paragraphs, if they will. After all have been read, have group reflect on what they've heard and how that might alter what they have written.