

THE EVENING ROUNDTABLE  
DAY'S EVENTS CONVERSATION #1: THE DAY

GLOBAL RESEARCH CENTRUM: CHICAGO

DECEMBER, 1978

INTENT	FOR PEDAGOGUE ONLY: This is the first of eight reflective conversations to be held during the roundtable meals of the first cycle. It is to be a relaxed conversations with the whole <u>task force</u> . It employs the art form conversation methodology 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 perceive the significance of what has occurred. These conversations should be brief and move quickly, seeking to engage all participants and create a corporate body.
CONTEXT	Four evenings each week we will be gathering here for our evening meal. We call this gathering the Round Table. One part of our time together will be for informal conversation over the meal. We want to experiment with corporate conversation by informally talking together. A more formal study session will follow after we have eaten. During this time each of us will talk to the group. This will be difficult, but one of the advantages of the school is to experiment with new methods.
CONVERSATION	<ol style="list-style-type: none"><li>1. Let's reflect on what has happened to us today. We will go down the side of the table and each person give his name and in a few words tell one thing that happened to you today.</li><li>2. Now let's go down this side, again give your name and tell us the name of one person you met today and one thing you learned about him.</li><li>3. Now across the back - What was the most exciting thing that happened to you today?</li><li>4. Anyone - What did you like most about today?</li><li>5. Anyone - What did you learn today?</li></ol> <p>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 corner and stack them while we sing a song and get ready to listen to a great story about humanness.</p>
TRANSITION	Let's sing _____.

## THE EVENING ROUNDTABLE

## HUNTER-WARRIOR READING #1: DISCIPLINING A CHILD

GLOBAL RESEARCH CENTRUM: CHICAGO

DECEMBER, 1978

CONTEXT	<p>The Journey to Ixtlan is an exploration of the detachment required to look at the world from the perspective of being itself. In these tales, Carlos Castenada is the apprentice and Don Juan is a Yaqui Indian sorcerer, priest, bridge, teacher. What we may see through these readings is the <u>style</u> of the Hunter Warrior, the one who stops the world, "of reason and attachments and and discovers the wonder and mystery of being human and of acting in trans- parent freedom. Well, let's get acquainted with our main characters:</p>
READING	Page x-xii
CONVERSA- TION	<ol style="list-style-type: none"><li>1. What do you remember from <u>this</u> reading? words? phrases?</li><li>2. Which phrases really stood out for you?</li><li>3. Where were you surprised? shocked? relieved? angry?</li><li>4. What images sprang into mind as this was read?</li><li>5. What experiences were recalled for you?</li><li>6. What was Don Juan out to do here?</li><li>7. What powers was he evoking?</li><li>8. How is it that the child's life would be transformed? (What world would stop for the child? What new reality would he see?)</li><li>9. What is "stopping the world" pointing to?</li><li>10. What title would you give this reading?</li></ol>
TRANSI- TION	Song to tutorial

## INTRODUCTION

Don Juan and I had been talking about different things in a relaxed and unstructured manner. I told him about a friend of mine and his dilemma with his nine-year-old son. The child, who had been living with the mother for the past four years, was then living with my friend, and the problem was what to do with him? According to my friend, the child was a misfit in school; he lacked concentration and was not interested in anything. He was given to tantrums, disruptive behavior, and to running away from home.

"Your friend certainly does have a problem," don Juan said, laughing.

I wanted to keep on telling him all the "terrible" things the child had done, but he interrupted me.

"There is no need to say any more about that poor little boy," he said. "There is no need for you or for me to regard his actions in our thoughts one way or another."

His manner was abrupt and his tone was firm, but then he smiled.

"What can my friend do?" I asked.

"The worst thing he could do is to force the child to agree with him," don Juan said.

"What do you mean?"

"I mean that that child shouldn't be spanked or scared by his father when he doesn't behave the way he wants him to."

"How can he teach him anything if he isn't firm with him?"

"Your friend should let someone else spank the child."

"He can't let anyone else touch his little boy!" I said, surprised at his suggestion.

Don Juan seemed to enjoy my reaction and giggled.

("Your friend is not a warrior," he said. "If he were, he would know that the worst thing one can do is to confront human beings bluntly.")

"What does a warrior do, don Juan?"

"A warrior proceeds strategically."

"I still don't understand what you mean."

"I mean that if your friend were a warrior he would help his child to stop the world."

"How can my friend do that?"

"He would need personal power. He would need to be a sorcerer."

"But he isn't."

"In that case he must use ordinary means to help his son to change his idea of the world. It is not stopping the world, but it will work just the same."

I asked him to explain his statements.

"If I were your friend," don Juan said, "I would start by hiring someone to spank the little guy. I would go to skid row and hire the worst-looking man I could find."

"To scare a little boy?"

"Not just to scare a little boy, you fool. That little fellow must be stopped, and being beaten by his father won't do it."

"If one wants to stop our fellow men one must always be outside the circle that presses them. That way one can always direct the pressure."

The idea was preposterous, but somehow it was appealing to me.

Don Juan was resting his chin on his left palm. His left arm was propped against his chest on a wooden box that served as a low table. His eyes were closed but his eyeballs moved. I felt he was looking at me through his eyelids. The thought scared me.

"Tell me more about what my friend should do with his little boy," I said.

"Tell him to go to skid row and very carefully select an ugly-looking derelict," he went on. "Tell him to get a young one. One who still has some strength left in him."

Don Juan then delineated a strange strategy. I was to instruct my friend to have the man follow him or wait for him at a place where he would go with his son. The man, in response to a prearranged cue to be given after any objectionable behavior on the part of the child, was supposed to leap from a hiding place, pick the child up, and spank the living daylights out of him.

"After the man scares him, your friend must help the little boy regain his confidence, in any way he can. If he follows this procedure three or four times I assure you that that child will feel differently towards everything. He will change his idea of the world."

"What if the fright injures him?"

"Fright never injures anyone. What injures the spirit is having someone always on your back, beating you, telling you what to do and what not to do."

"When that boy is more contained you must tell your friend to do one last thing for him. He must find some way to get to a dead child, perhaps in a hospital, or at the office of a doctor. He must take his son there and show the dead child to him. He must let him touch the corpse once with his left hand, on any place except the corpse's belly. After the boy does that he will be renewed. The world will never be the same for him."

## THE EVENING ROUNDTABLE

## TUTORIAL #1

GLOBAL RESEARCH CENTRUM: CHICAGO

DECEMBER, 1978

CONTEXT	We will be having a short relaxed session to end our evening Roundtable each night. It has two parts. First, we will reflect on one of the stylistic disciplines on marks of a person in the HDTS. Second, we will review important parts of our curriculum that you will be responsible for knowing on the exams.
ATTENTION GETTER	Self-talk before going to an 8:00 meeting. Get up late, iron blouse, hunt for bus money...
STYLISTIC DISCIPLI- NES	<u>#1. Shows up on time.</u> Also read nos. 2 & 3. Put on board. Have group read and repeat several times.  1. How would you say this in different words? 2. Why is this an important part of our style? 3. What difference would it make if someone didn't act out of this style? 4. Why is this hard to practice? 5. What are some practical suggestions that might help us to live out of this style?
CIRRICU- LUM REVIEW	<u>Review and drill.</u>  1. The three cycles of the curriculum. 2. The breakfast ritual: "Run into the future...." 3. The four agricultural programmes. 4. The three steps of the art-form method.
CLOSING	We will be continuing our evening study in these two areas throughout our Roundtable sessions during the school.

HDTS: 5TH CITY

ECONOMIC CYCLE

THE EVENING ROUNDTABLE  
DAY'S EVENTS CONVERSATION #2: AGRICULTURE

GLOBAL RESEARCH CENTRUM: CHICAGO

DECEMBER, 1978

CONTEXT

These last two days we have been examining the development of co-operative agriculture in the village. We have looked at agriculture in Fifth City and visited other urban agriculture sites.

CONVERSA-  
TION

1. Let's move down this side and every second person give your name and what you remember about the agriculture in Fifth City.
2. Now the other side. What stood out about the other urban sites we visited?
3. Across the back - what things here are different from farms in your home village?
4. How many of you are farmers?
5. Anyone - what excited you most in the last two days on agriculture?
6. What issue was raised for you in agriculture that needs the most thought?
7. What do you think is the most important thing you have learned about co-operative agriculture?

Well, let's move to our study. Next week we look at industry.  
Do you remember how we cleared the table?

TRANSI-  
TION

Let's sing \_\_\_\_\_

HDTS: 5TH CITY

ECONOMIC CYCLE

THE EVENING ROUNDTABLE  
HUNTER-WARRIOR READING #2: DEATH AS A COMPANION

GLOBAL RESEARCH CENTRUM: CHICAGO

DECEMBER, 1978

CONTEXT

Yesterday we became acquainted with Carlos, Don Juan, and with the world of powers in this world but beyond our reason. Today we look again at one particular power that can be our best companion.

READING

Death as a Companion (pp. 33-35)

CONVERSATION

1. What words and phrases do you remember?
2. Where in the reading did you get caught? Did you come to attention?
3. What images came into your mind as this was read?
4. What experiences did this reading recall for you?
5. What qualities of the Hunter-Warrior does Don Juan point to here? What does his death tell him?
6. Have you ever met anyone with these qualities? Tell us a story about him.
7. What has this story illuminated about your own experience?
8. What new title would you give this reading?

TRANSITION

Song to tutorial

"Your death gave you a little warning," he said with a mysterious tone. "It always comes as a chill."

"What are you talking about?" I said nervously.

He really made me nervous with his spooky talk.

"You know a lot about birds," he said. "You've killed too many of them. You know how to wait. You have waited patiently for hours. I know that. I am seeing it."

His words caused a great turmoil in me. I thought that what annoyed me the most about him was his certainty. I could not stand his dogmatic assuredness about the issues in my own life that I was not sure of myself. I became engulfed in my feelings of dejection and I did not see him leaning over me until he actually had whispered something in my ear. I did not understand at first and he repeated it. He told me to turn around casually and look at a boulder to my left. He said that my death was there staring at me and if I turned when he signaled me I might be capable of seeing it.

He signaled me with his eyes. I turned and I thought I saw a flickering movement over the boulder. A chill ran through my body, the muscles of my abdomen contracted involuntarily and I experienced a jolt, a spasm. After a moment I regained my composure and I explained away the sensation of seeing the flickering shadow as an optical illusion caused by turning my head so abruptly.

"Death is our eternal companion," don Juan said with a most serious air. "It is always to our left, at an arm's length. It was watching you when you were watching the white falcon; it whispered in your ear and you felt its chill, as you felt it today. It has always been watching you. It always will until the day it taps you."

He extended his arm and touched me lightly on the shoulder and at the same time he made a deep clicking sound with his tongue. The effect was devastating; I almost got sick to my stomach.

"You're the boy who stalked game and waited patiently, as death waits; you know very well that death is to our left, the same way you were to the left of the white falcon."

His words had the strange power to plunge me into an unwarranted terror; my only defense was my compulsion to commit to writing everything he said.

"How can anyone feel so important when we know that death is stalking us?" he asked.

I had the feeling my answer was not really needed. I could not have said anything anyway. A new mood had possessed me.

"The thing to do when you're impatient," he proceeded, "is to turn to your left and ask advice from your death. An immense amount of pettiness is dropped if your death makes a gesture to you, or if you catch a glimpse of it, or if you just have the feeling that your companion is there watching you."

He leaned over again and whispered in my ear that if I turned to my left suddenly, upon seeing his signal, I could again see my death on the boulder.

His eyes gave me an almost imperceptible signal, but I did not dare to look.

I told him that I believed him and that he did not have to press the issue any further because I was terrified. He had one of his roaring belly laughs.

He replied that the issue of our death was never pressed far enough. And I argued that it would be meaningless for me to dwell upon my death, since such a thought would only bring discomfort and fear.

"You're full of crap!" he exclaimed. "Death is the only wise adviser that we have. Whenever you feel, as you always do, that everything is going wrong and you're about to be annihilated, turn to your death and ask if that is so. Your death will tell you that you're wrong; that nothing really matters outside its touch. Your death will tell you, 'I haven't touched you yet.'"

He shook his head and seemed to be waiting for my reply. I had none. My thoughts were running rampant. He had delivered a staggering blow to my egotism. The pettiness of being annoyed with him was monstrous in the light of my death.

I had the feeling he was fully aware of my change of mood. He had turned the tide in his favor. He smiled and began to hum a Mexican tune.

"Yes," he said softly after a long pause. "One of us here has to change, and fast. One of us here has to learn again that death is the hunter, and that it is always to one's left. One of us here has to ask death's advice and drop the cursed pettiness that belongs to men that live their lives as if death will never tap them."

THE EVENING ROUNDTABLE  
TUTORIAL #2

GLOBAL RESEARCH CENTRUM: CHICAGO

DECEMBER, 1978

ATTENTION GETTER	(Read pedagogue instruction: Use public voice.) (SHOUT): What is your Name? Where do you come from? What kind of work have you been engaged in? Maybe s/c 3 kinds of voices: Conversational Public Shouting
CONTEXT	Review the two components of our tutorial session. This is a time to review what we have learned and so really make sure we have learned it, a time to think through what it means to live the style of an iron man.
STYLISTIC DISCIPLINES	Let's look at numbers 4, 5, & 6. Read and have repeated several times. 1. What does it sound like to use your public voice? Who can demonstrate? 2. How is this different from shouting at people? 3. How does this style help a group? 4. What happens to a group if someone doesn't practice this style?
CURRICU- LUM REVIEW	1. How many people can name six continents on the Global Grid? Choose various ones, then have whole group name them all as you point to them in various orders. 2. Who can name the 4 kinds of questions in the art-form method and give an example of each type? 3. The 3 arenas of economic development we study in the Training School. The four programmes under agriculture. 4. The 5 economic principles.
CLOSING	Announcements. Teams meet briefly to review seating in the Great Hall & space care strategy for morning. Review also s/s/c assignments for TF meals. Faculty will meet following the team meeting. Corporate send-out. Closing Ritual: "March...."



HDTS: 5TH CITY

ECONOMIC CYCLE

THE EVENING ROUNDTABLE  
DAY'S EVENTS CONVERSATION #3: THE WORKDAY

GLOBAL RESEARCH CENTRUM: CHICAGO

DECEMBER, 1978

CONTEXT

Today was our first workday of the school. One of the crucial dimensions of the human development is teaching or recovering the tradition of community-wide workdays and co-operative effort. The primary resource any community has is the efforts of the people. Mobilizing that resource towards common projects at a common time so progress can be seen and felt is an important part of village redevelopment.

CONVERSATION

1. What did we accomplish today?
2. What did team \_\_\_\_\_ do? Team \_\_\_\_\_? Team \_\_\_\_\_?
3. What excited you most about today's work?
4. What was the most difficult part of the day for you?
5. How many of you thought of giving up before the work was done?
6. What kept you going at your task?
7. What did you learn about corporate work?

Pull together the group's wisdom - point out that workdays are a recurring dynamic.

TRANSITION

Song

HDTs: 5TH CITY

ECONOMIC CYCLE

THE EVENING ROUNDTABLE  
HUNTER-WARRIOR READING #3: TAKING RESPONSIBILITY

GLOBAL RESEARCH CENTRUM: CHICAGO

DECEMBER, 1978

CONTEXT

Don Juan has yet much to teach Carlos. This evening we will look at how the Hunter-Warrior decides which are important decisions, and how he is responsible for his choices.

READING

Taking Responsibility (pp 39-43)

CONVERSATION

1. What words or phrases do you remember?
2. What caught you up in this reading?
3. Where in this reading did your own decisions come to mind?
4. Where in this reading did your community's decisions become illumined?
5. What are the qualities of a Hunter-Warrior that Don Juan points to here?
6. Where have you seen someone acting in this way?
7. Where have you seen a community operating out of this style?
8. How has this reading informed your own style?

TRANSITION

Song

"When a man decides to do something he must go all the way," he said, "but he must take responsibility for what he does. No matter what he does, he must know first why he is doing it, and then he must proceed with his actions without having doubts or remorse about them."

He examined me. I did not know what to say. Finally I ventured an opinion, almost as a protest.

"That's an impossibility!" I said.

He asked me why, and I said that perhaps ideally that was what everybody thought they should do. In practice, however, there was no way to avoid doubts and remorse.

"Of course there is a way," he replied with conviction.

"Look at me," he said. "I have no doubts or remorse. Everything I do is my decision and my responsibility. The simplest thing I do, to take you for a walk in the desert, for instance, may very well mean my death. Death is stalking me. Therefore, I have no room for doubts or remorse. If I have to die as a result of taking you for a walk, then I must die."

"You, on the other hand, feel that you are immortal, and the decisions of an immortal man can be canceled or regretted or doubted. In a world where death is the hunter, my friend, there is not time for regrets or doubts. There is only time for decisions."

I argued, in sincerity, that in my opinion that was an unreal world, because it was arbitrarily made by taking an idealized form of behavior and saying that that was the way to proceed.

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

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

I had even memorized the ensuing monologue.

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

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

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

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

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

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

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

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

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

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

His words made me jump.

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

Don Juan did not say a word. He shook his head slowly in a rhythmical way. I felt terribly sad. Thinking of my father always gave me a consuming feeling.

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

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

If you think that you were so much stronger than he, why didn't you go swimming at six in the morning in his place?"

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

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

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

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

"Why not?"

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

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

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

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

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

"Wait, wait!" I said. "You are twisting this around."

He did not let me finish. I was going to tell him that I had used my father only as an example of an unrealistic way of acting, and that nobody in his right mind would be willing to die for such an idiotic thing.

"It doesn't matter what the decision is," he said. "Nothing could be more or less serious than anything else. Don't you see? In a world where death is the hunter there are no small or big decisions. There are only decisions that we make in the face of our inevitable death."

HDTS: 5TH CITY

THE EVENING ROUNDTABLE  
TUTORIAL #3

ECONOMIC CYCLE

GLOBAL RESEARCH CENTRUM: CHICAGO

DECEMBER, 1978

ATTENTION  
GETTER

A student who is trying to be helpful gives his comments about breakfast - too early, coffee too weak, sing too much so food is cold, too much stale rye bread.

CONTEXT

STYLISTIC  
DISCIPLI-  
NES

Tonight we want to look together at #22, 23, & 24. Read and have repeated several times.

1. What are other ways of saying the same thing?
2. What is the example of a complaint?  
What is the example of a proposal?
3. Why do we find it difficult to do this?
4. What is the value to the project of a proposal-based approach?

CURRICU-  
LUM  
REVIEW

1. Name the 3 continents in the West.
2. Name the 3 continents in the East.
3. Name the 3 continents in the South.
4. The lunch ritual..."We are the ones..."

CLOSING

Announcement

Closing Ritual: "March..."

HDTs: 5TH CITY

ECONOMIC CYCLE

THE EVENING ROUNDTABLE

DAY'S EVENTS CONVERSATION #4: INDUSTRIAL MODULE REFLECTION

GLOBAL RESEARCH CENTRUM: CHICAGO

DECEMBER, 1978

CONTEXT

CONVERSA-  
TION

1. What are some things you remembered from the work on the industrial module?
2. What surprised you?
3. What came clear for the first time?
4. What excited you the most?
5. What do you look forward to in dealing with tomorrow?
6. How would you talk about the role that industry plays in the community?

TRANSI-  
TION

Song

HDTS: 5TH CITY

ECONOMIC

CYCLE

THE EVENING ROUNDTABLE

HUNTER-WARRIOR READING #4: LAST ACT ON EARTH

GLOBAL RESEARCH CENTRUM: CHICAGO

DECEMBER, 1978

CONTEXT	Have you ever been bored? Have you ever really been happy? In the reading for this evening Don Juan plumbs with Carlos the Style of the one who is always fulfilled and never bored. Does that interest you? Let's listen...
READING	Last Act on Earth (pp. 81-83, 85)
CONVERSA- TION	<ol style="list-style-type: none"><li>1. What words and phrases do you remember?</li><li>2. Which part made you sit up and take notice?</li><li>3. What smell would you associate with this reading? color?</li><li>4. What mood does it convey?</li><li>5. Where did you find Carlos asking your questions?</li><li>6. How does this make you feel?</li><li>7. What quality of life is Don Juan pointing to?</li><li>8. What is the style of the one who does his every deed as his last act on earth? What advantage does that give you?</li><li>9. When have you seen one who embodied that style?</li><li>10. What does this reading mean for your style?</li></ol>
TRANSI- TION	Song

## THE LAST BATTLE ON EARTH

✓ "You think you have plenty of time," he repeated.

"Plenty of time for what, don Juan?"

"You think your life is going to last forever."

"No. I don't."

"Then, if you don't think your life is going to last forever, what are you waiting for? Why the hesitation to change?"

"Has it ever occurred to you, don Juan, that I may not want to change?"

"Yes, it has occurred to me. I did not want to change either, just like you. However, I didn't like my life; I was tired of it, just like you. Now I don't have enough of it."

I vehemently asserted that his insistence about changing my way of life was frightening and arbitrary. I said that I really agreed with him, at a certain level, but the mere fact that he was always the master that called the shots made the situation untenable for me.

"You don't have time for this display, you fool," he said in a severe tone. "This, whatever you're doing now, may be your last act on earth. It may very well be your last battle. There is no power which could guarantee that you are going to live one more minute."

"I know that," I said with contained anger.

✓ "No. You don't. If you knew that you would be a hunter."

✓ "Perhaps I should put it in a different way," he said.

"Acts have power," "Especially when the person acting knows that those acts are his last battle. There is a strange consuming happiness in acting with the full knowledge that whatever one is doing may very well be one's last act on earth. I recommend that you reconsider your life and bring your acts into that light."

I disagreed with him. Happiness for me was to assume that there was an inherent continuity to my acts and that

I would be able to continue doing, at will, whatever I was doing at the moment, especially if I was enjoying it.

"You don't have time, my friend," he said. "That is the misfortune of human beings. None of us have sufficient time, and your continuity has no meaning in this awesome, mysterious world."

"Your continuity only makes you timid," he said. "Your acts cannot possibly have the flair, the power, the compelling force of the acts performed by a man who knows that he is fighting his last battle on earth. In other words, your continuity does not make you happy or powerful."

I admitted that I was afraid of thinking I was going to die and accused him of causing great apprehension in me with his constant talk and concern about death.

"But we are all going to die," he said.

He pointed towards some hills in the distance.

"There is something out there waiting for me, for sure; and I will join it, also for sure. But perhaps you're different and death is not waiting for you at all."

He laughed at my gesture of despair.

"I don't want to think about it, don Juan."

"Why not?"

"It is meaningless. If it is out there waiting for me why should I worry about it?"

"I didn't say that you have to worry about it."

"What am I supposed to do then?"

"Use it. Focus your attention on the link between you and your death, without remorse or sadness or worrying. Focus your attention on the fact you don't have time and let your acts flow accordingly. Let each of your acts be your last battle on earth. Only under those conditions will your acts have their rightful power. Otherwise they will be, for as long as you live, the acts of a timid man."

"Is it so terrible to be a timid man?"

"No. It isn't if you are going to be immortal, but if you are going to die there is no time for timidity, simply because timidity makes you cling to something that exists only in your thoughts. It soothes you while everything is at a lull, but then the awesome, mysterious world will open its mouth for you, as it will open for every one of us, and then you will realize that your sure ways were not sure at all. Being timid prevents us from examining and exploiting our lot as men."

"It is not natural to live with the constant idea of our death, don Juan."

"Our death is waiting and this very act we're performing now may well be our last battle on earth," he replied in a solemn voice. "I call it a battle because it is a struggle. Most people move from act to act without any struggle or thought. A hunter, on the contrary, assesses every act; and since he has an intimate knowledge of his death, he proceeds judiciously, as if every act were his last battle. Only a fool would fail to notice the advantage a hunter has over his fellow men. A hunter gives his last battle its due respect. It's only natural that his last act on earth should be the best of himself."

## THE EVENING ROUNDTABLE

## DAY'S EVENTS CONVERSATION #5: THE COLLEGIUM

GLOBAL RESEARCH CENTRUM: CHICAGO

DECEMBER, 1978

## CONTEXT

Each morning we begin our day with the breakfast collegium. It is the time we 'wire our minds together' into a common context for our work in doing Human Development in the villages.

## CONVERSATION

1. Anyone, what did we talk about in collegium this morning?
2. What were some of the things said?
3. What have we been talking about all through the week in our collegiums?
4. What has excited you most about our collegiums so far?
5. What left you puzzled?
6. What new insight have you gained?
7. What would you say the role of the collegium is in the school?

Tie together the groups insights into the role of the collegium. Emphasize the need for a common global concept in order to make wide based decisions about what needs to happen in the world.

## TRANSITION

Song



THE EVENING ROUNDTABLE  
HUNTER-WARRIOR READING #5: LOSING SELF-IMPORTANCE

GLOBAL RESEARCH CENTRUM: CHICAGO

DECEMBER, 1978

CONTEXT	The style of the Hunter-Warrior, the man of profound action, is the style of detachment. Here Carlos and Don Juan are talking about one essential component of that detachment. As usual, much to our discomfort, Don Juan takes the lead:
READING	Losing Self-Importance (pp 21-25)
CONVERSATION	<ol style="list-style-type: none"><li>1. What words or phrases do you remember?</li><li>2. What image came alive for you?</li><li>3. Where in the reading did you come to attention?</li><li>4. What occasion do you recall someone saying, "You take yourself too seriously"?</li><li>5. When do you remember an experience that was as ridiculous as talking to plants?</li><li>6. What does this reading tell us about the quality of the Hunter-Warrior?</li><li>7. Where have you seen someone embody this quality?</li><li>8. Where have you seen a community manifest this quality?</li><li>9. What needs to happen to allow someone to lose self-importance?</li><li>10. Give this reading a name.</li></ol>
TRANSITION	Song

"You take yourself too seriously," he said slowly. "You are too damn important in your own mind. That must be changed! You are so goddamn important that you feel justified to be annoyed with everything. You're so damn important that you can afford to leave if things don't go your way. I suppose you think that shows you have character. That's nonsense! You're weak, and conceited!"

I tried to stage a protest but he did not budge. He pointed out that in the course of my life I had not ever finished anything because of that sense of disproportionate importance that I attached to myself.

I was flabbergasted at the certainty with which he made his statements. They were true, of course, and that made me feel not only angry but also threatened.

"Self-importance is another thing that must be dropped, just like personal history," he said in a dramatic tone.

I certainly did not want to argue with him. It was obvious that I was at a terrible disadvantage; he was not going to walk back to his house until he was ready and I did not know the way. I had to stay with him.

He made a strange and sudden movement, he sort of sniffed the air around him, his head shook slightly and rhythmically. He seemed to be in a state of unusual alertness. He turned and stared at me with a look of bewilderment and curiosity. His eyes swept up and down my body as if he were looking for something specific; then he stood up abruptly and began to walk fast. He was almost running. I followed him. He kept a very accelerated pace for nearly an hour.

Finally he stopped by a rocky hill and we sat in the shade of a bush. The trotting had exhausted me completely although my mood was better. It was strange the way I had changed. I felt almost elated, but when we had started to trot, after our argument, I was furious with him.

"This is very weird," I said, "but I feel really good." I heard the cawing of a crow in the distance. He lifted his finger to his right ear and smiled.

"That was an omen," he said.

A small rock tumbled downhill and made a crashing sound when it landed in the chaparral.

He laughed out loud and pointed his finger in the direction of the sound.

"And that was an agreement," he said.

He then asked me if I was ready to talk about my self-importance. I laughed; my feeling of anger seemed so far away that I could not even conceive how I had become so cross with him.

"I can't understand what's happening to me," I said. "I got angry and now I don't know why I am not angry any more."

"The world around us is very mysterious," he said. "It doesn't yield its secrets easily."

I liked his cryptic statements. They were challenging and mysterious. I could not determine whether they were filled with hidden meanings or whether they were just plain nonsense.

"If you ever come back to the desert here," he said, "stay away from that rocky hill where we stopped today. Avoid it like the plague."

"Why? What's the matter?"

"This is not the time to explain it," he said. "Now we are concerned with losing self-importance. As long as you feel that you are the most important thing in the world you cannot really appreciate the world around you. You are like a horse with blinders, all you see is yourself apart from everything else."

He examined me for a moment.

"I am going to talk to my little friend here," he said, pointing to a small plant.

He knelt in front of it and began to caress it and to talk to it. I did not understand what he was saying at first, but then he switched languages and talked to the plant in Spanish. He babbled inanities for a while. Then he stood up.

"It doesn't matter what you say to a plant," he said. "You can just as well make up words; what's important is the feeling of liking it, and treating it as an equal."

He explained that a man who gathers plants must apologize every time for taking them and must assure them that someday his own body will serve as food for them.

"So, all in all, the plants and ourselves are even," he said. "Neither we nor they are more or less important."

"Come on, talk to the little plant," he urged me. "Tell it that you don't feel important any more."

"I went as far as kneeling in front of the plant but I could not bring myself to speak to it. I felt ridiculous and laughed. I was not angry, however."

Don Juan patted me on the back and said that it was all right, that at least I had contained my temper.

"From now on talk to the little plants," he said. "Talk until you lose all sense of importance. Talk to them until you can do it in front of others."

"Go to those hills over there and practice by yourself."

I asked if it was all right to talk to the plants silently, in my mind.

He laughed and tapped my head.

HDTs: 5TH CITY

THE EVENING ROUNDTABLE  
TUTORIAL #5

ECONOMIC CYCLE

GLOBAL RESEARCH CENTRUM: CHICAGO

DECEMBER, 1978

ATTENTION  
GETTER

Trying to find something in your stack of notes. Find funny things in your notes.

CONTEXT

STYLISTIC  
DISCIPLI-  
NES

Nos. 19, 20 and 21. Read and repeat.

1. When do you take notes!?
2. When should one take notes in the Training School?
3. How will you be able to find things in your notes later on?

CURRICU-  
LUM  
REVIEW

1. The 4 industry programmes.
2. The 3 parts of the cultural revolution.
3. The names of everyone in your team.

CLOSING

Announcements

Corporate Send Out

Closing Ritual: "March..

HDTs: 5TH CITY

-ECONOMIC CYCLE

THE EVENING ROUNDTABLE  
DAY'S EVENTS CONVERSATION #6: THE ROUNDTABLE

GLOBAL RESEARCH CENTRUM: CHICAGO

DECEMBER, 1978

CONTEXT

We have been meeting together for almost two weeks now as a Roundtable in the evenings. Tonight let's reflect a little bit on what we have been experiencing

CONVERSATION

1. Can anybody name everyone around the table? Give a try and we will help you if you need it.  
(Keep going until everybody has been named.)
  2. Who has come from the greatest distance to be at this Roundtable?
  3. Who lives the nearest?
  4. Who is from the largest city? The smallest village?
  5. Out of all the readings we have read so far, which stands out the most for you?
  6. What was it that struck you about it?
  7. What has happened in these evenings so far?
  8. What have you liked the most?
  9. What has been most difficult?
  10. How are these evenings affecting you? How are you different now from when we began?
  11. What is the role of this evening meeting in local human development?
- Pull together groups wisdom and emphasize high expectations for coming weeks.

TRANSITION

Song

HDTs: 5TH CITY

ECONOMIC CYCLE

THE EVENING ROUNDTABLE

HUNTER-WARRIOR READING #6: BECOMING A HUNTER

GLOBAL RESEARCH CENTRUM: CHICAGO

DECEMBER, 1978

CONTEXT

Yesterday we looked at the detachment of the Hunter-Warrior. But Don Juan also has something to say about the style of engagement of the authentic man.

READING

Becoming a Warrior, pp. 55-58

CONVERSATION

1. What words or phrases stood out for you in this reading?
2. What brought you to attention? Spun you an image?
3. What is your image of the "hunter"? What makes someone a good hunter?
4. Where have you met someone who had those qualities?
5. If you saw a hunter in a crowded room, how would you recognize him?
6. Why would one become a "hunter"?
7. What makes that style superior?
8. When have you been the "hunter"?
9. How does this reading inform your actions in the future?

TRANSITION

Song

"I am a hunter," he said, as if he were reading my thoughts. "I leave very little to chance. Perhaps I should explain to you that I learned to be a hunter. I have not always lived the way I do now. At one point in my life I had to change. Now I'm pointing the direction to you. I'm guiding you. I know what I'm talking about; someone taught me all this. I didn't figure it out for myself."

"Do you mean that you had a teacher, don Juan?"

"Let's say that someone taught me to hunt the way I want to teach you now," he said and quickly changed the topic.

"I think that once upon a time hunting was one of the greatest acts a man could perform," he said. "All hunters were powerful men. In fact, a hunter had to be powerful to begin with in order to withstand the rigors of that life."

At one time everybody knew that a hunter was the best of men. Now not everyone knows that, but there are a sufficient number of people who do. I know it, someday you will. See what I mean?"

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

He took off his hat and scratched his temples in feigned bafflement.

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

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

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

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

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

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

Don Juan watched my movements with apparent fascination.

"Well . . . are we equals?" he asked.

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

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

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

"Why, certainly we are," I protested.

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

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

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

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

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

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

I quietly touched his arm and tears flooded me.

HDTS: 5TH CITY

THE EVENING ROUNDTABLE

ECONOMIC CYCLE

TUTORIAL #6

GLOBAL RESEARCH CENTRUM: CHICAGO

DECEMBER, 1978

CONTEXT

STYLISTICS  
DISCIPLI-  
NES

1. Read 11, 12, 16 several times.
2. Read 16 again. Talk about image of some famous people.
3. What habits or actions present an image?  
(Being late or on time, appearance, posture, voice)
4. We are not interested in any person getting glory.  
We are only interested that community Human Development  
succeed.  
Why is it necessary to CHD that we "guard our image"?

CURRICU-  
LUM  
REVIEW

1. What are the key shifts (from what to what) in the  
three revolutions.
2. What is the morning ritual? (Run ----)
3. Who are your team members?

HDTS: 5TH CITY

THE EVENING ROUNDTABLE

ECONOMIC CYCLE

OPENING CONVERSATION #7 - NOON Pedagogy

GLOBAL RESEARCH CENTRUM: CHICAGO

DECEMBER, 1978

CONTEXT

READING

CONVERSA-  
TION

1. What do you remember from the noon pedagogical session?
2. What are the pedagogy sessions we have had so far?
3. Which did you find exciting? Difficult? Helpful?
4. Where did you find yourself doing something you have never done before?
5. Where would one of these methods be helpful to you in your local situation?
6. What is crucial about these methods for human development?

TRANSI-  
TION



HDTs: 5TH CITY

ECONOMIC CYCLE

THE EVENING ROUNDTABLE

HUNTER-WARRIOR READINGS #7:

GLOBAL RESEARCH CENTRUM: CHICAGO THE GAIT OF POWER

DECEMBER, 1978

CONTEXT

When someone is building the future, you often tread on unknown ground, and no matter how carefully you have scouted the terrain, launching out comes like dancing over an abyss - or like running through an uncharted desert in blackest night. Don Juan here is describing to Carlos how to shine the spirit, to discipline the intuitions so that courage and creativity can be trusted when you step out beyond reasonableness into care.

READING

THE GAIT OF POWER

CONVERSATION

1. What do you remember from this reading?
2. What images did you see in your mind as this was read?
3. What is the feel of this reading, the mood?
4. What experiences in your life or others did this bring to mind?
5. What kind of life demands call people to have to develop a "gait of power"?
6. What is another phrase for "gait of power"?
7. How is it that you maintain your consciousness these days?
8. Where do you feel that you need to train your sensitivity?  
Your intuitions?
9. What are the three new exercises or disciplines you need to adopt in order to develop your "gait of power"?

TRANSITION

Let us sing \_\_\_\_\_

I tried to look around. I seemed to be standing in an area of thick vegetation. All I could distinguish was the dark mass of shrubs, or perhaps small trees. I concentrated my attention on sounds, but nothing was outstanding. The whizzing of the wind muffled every other sound except the sporadic piercing cries of large owls and the whistling of other birds.

I waited for a while in a state of utmost attention. And then came the raspy prolonged cry of a small owl. I had no doubt it was don Juan. It came from a place behind me. I turned around and began to walk in that direction. I moved slowly because I felt inextricably encumbered by the darkness.

I walked for perhaps ten minutes. Suddenly some dark mass jumped in front of me. I screamed and fell backward on my seat. My ears began buzzing. The fright was so great that it cut my wind. I had to open my mouth to breathe.

"Stand up," don Juan said softly. "I didn't mean to scare you. I just came to meet you."

He said that he had been watching my crappy way of walking and that when I moved in the darkness I looked like a crippled old lady trying to tiptoe between mud puddles. He found this image funny and laughed out loud.

He then proceeded to demonstrate a special way of walking in the darkness, a way which he called "the gait of power." He stooped over in front of me and made me run my hands over his back and knees, in order to get an idea of the position of his body. Don Juan's trunk was slightly bent forward, but his spine was straight. His knees were also slightly bent.

He walked slowly in front of me so I could take notice that he raised his knees almost to his chest every time he took a step. And then he actually ran out of sight and came back again. I could not conceive how he could run in total darkness.

"The gait of power is for running at night," he whispered in my ear.

He urged me to try it myself. I told him that I was sure I would break my legs falling into a crevice or a rock. Don Juan very calmly said that the "gait of power" was completely safe.

I pointed out that the only way I could understand his acts was by assuming he knew those hills to perfection and thus could avoid the pitfalls.

Don Juan took my head in his hands and whispered forcefully, "This is the night! And it is power!"

He let go of my head and then added in a soft voice that at night the world was different, and that his ability to run in the darkness had nothing to do with his knowledge of those hills. He said that the key to it was to let one's personal power flow out freely, so it could merge with the power of the night, and that once that power took over there was no chance for a slip-up. He added, in a tone of utmost seriousness, that if I doubted it I should consider for a moment what was taking place. For a man of his age to run in those hills at that hour would be suicidal if the power of the night was not guiding him.

"Look!" he said and ran swiftly out into the darkness and came back again.

The way his body moved was so extraordinary that I could not believe what I was seeing. He sort of jogged on the same spot for a moment. The manner in which he lifted his legs reminded me of a sprinter doing preliminary warm-up exercises.

He then told me to follow him. I did it with utter constraint and uneasiness. With extreme care I tried to look where I was stepping but it was impossible to judge distance. Don Juan came back and jogged by my side. He whispered that I had to abandon myself to the power of the night and trust the little bit of personal power that I had, or I would never be able to move with freedom, and that the darkness was encumbering only because I relied on my sight for everything I did, not knowing that another way to move was to let power be the guide.

I tried various times without any success. I simply could not let go. The fear of injuring my legs was overpowering. Don Juan ordered me to keep on moving in the same spot and to try to feel as if I were actually using the "gait of power."

He then said that he was going to run ahead and that I should wait for his owl's cry. He disappeared in the darkness before I could say anything. I closed my eyes at times and jogged on the same spot with my knees and trunk bent for perhaps an hour. Little by little my tension began to ease up until I was fairly comfortable. Then I heard don Juan's cry.

I ran five or six yards in the direction where the cry came from, trying to "abandon myself," as don Juan had suggested. But stumbling into a bush immediately brought back my feelings of insecurity.

Don Juan was waiting for me and corrected my posture. He insisted I should first curl my fingers against my palms, stretching out the thumb and index of each hand. Then he said that in his opinion I was just indulging myself in my feelings of inadequacy, since I knew for a fact I could always see fairly well, no matter how dark the night was, if I did not focus on anything but kept scanning the ground right in front of me. The "gait of power" was similar to finding a place to rest. Both entailed a sense of abandon, and a sense of trust. The "gait of power" required that one keep the eyes on the ground directly in front, because even a glance to either side would produce an alteration in the flow of movement. He explained that bending the trunk forward was necessary in order to lower the eyes, and the reason for lifting the knees up to the chest was because the steps had to be very short and safe. He warned me that I was going to stumble a great deal at first but he assured me that with practice I could run as swiftly and as safely as I could in the daytime.

For hours I tried to imitate his movements and get into the mood he recommended. He would very patiently jog on the same spot in front of me, or he would take off in a short run and return to where I was, so I could see how he moved. He would even push me and make me run a few yards.

Then he took off and called me with a series of owl cries. In some inexplicable way I moved with an unexpected degree of self-confidence. To my knowledge I had done nothing to warrant that feeling, but my body seemed to be cognizant of things without thinking about them. For example, I could not really see the jagged rocks in my way, but my body always managed to step on the edges and never in the crevices, except for a few mishaps when I lost my balance because I became distracted. The degree of concentration needed to keep scanning the area directly in front had to be total. As don Juan had warned me, any slight glance to the side or too far ahead altered the flow.

## CONTEXT

For the last two days we have been looking at village commerce.

## READING

## CONVERSATION

1. Let us go down this table and name one thing you remember about the commerce module.
2. What do you remember that our panelists have said?
3. What caught your attention on your visit?
4. What are the major commercial activities in your community?
5. Where have you worked in commerce?  
What did you do?
6. What is the biggest challenge we face in commerce in local community development?

## TRANSITION

Let's sing while we clear our dishes and prepare to move to our study.  
(Between songs and during clearing, have short report on Day One Wonder activities of the day and celebrate.)

## CONTEXT

A commentator, talking of the very brief reign of Pope John Paul I, said that his gift to the church and the world would never be forgotten that for a brief period the world stopped, and will never be the same again. All that Don Juan has ever been teaching Carlos about is "stopping the world". In this final episode, Carlos is sent out to do it. Don Juan speaks:

## READING

Stopping the world.

CONVERSA-  
TION

1. What do you remember from this reading? Who were the characters? What scenes?
2. What colors did you see? What sounds?
3. Where did you feel emotion? What emotion was it?
4. How do you feel about this reading? What mood does it put you in?
5. Don Juan says that Carlos stopped the world. What world was it that stopped for Carlos? How did he stop it?
6. When the world stopped for him, what could he now see?
7. Where does the world need to stop for people?
8. What world needs to stop for you?
9. What do you need to do in order to stop that world? What steps do you need to take?
10. How have these Hunter Warrior conversations been helpful to you?

TRANSI-  
TION

## STOPPING THE WORLD

"We both are beings who are going to die," he said softly. "There is no more time for what we used to do. Now you must employ all the *not-doing* I have taught you and *stop the world*."

"This is my gesture for you," he said, holding the grip he had on my hand for an instant. "Now you must go by yourself into those friendly mountains." He pointed with his chin to the distant range of mountains towards the southeast.

"What am I supposed to do there?" I asked.

"Go there," he said cuttingly.

I drove south and then east, following the roads I had always taken when driving with don Juan. I parked my car around the place where the dirt road ended and then I hiked on a familiar trail until I reached a high plateau.

I stood

and tried to "feel" as don Juan had always recommended I should do. I began scanning the area with crossed eyes and after a short walk I came upon a large flat rock. I stopped in front of it. There was nothing in particular about the rock that attracted me. I did not detect any specific color or any shine on it, and yet I liked it. My body felt good. I experienced a sensation of physical comfort and sat down for a while.

The next day I ventured farther east into the high mountains. By late afternoon I came to another even higher plateau. I thought I had been there before. I looked around to orient myself but I could not recognize any of the surrounding peaks. After carefully selecting a suitable place I sat down to rest at the edge of a barren rocky area. I felt very warm and peaceful there. I tried to pour out some food from my gourd, but it was empty. I drank some water. It was warm and stale. I thought that I had nothing else to do but to return to don Juan's house and began to wonder whether or not I should start on my way back right away. I lay down on my stomach and rested my head on my arm. I felt uneasy and changed positions various times until I found myself facing the west. The sun was already low. My eyes were tired. I looked down at the ground and caught sight of a large black beetle. It came out from behind a small rock, pushing a ball of dung twice its size. I followed its movements for a long time. The insect seemed unconcerned with my presence and kept on pushing its load over rocks, roots, depressions, and protuberances on the ground. For all I knew, the beetle was not aware that I was there. The thought occurred to me that I could not possibly be sure that the insect was not aware of me; that thought triggered a series of rational evaluations about the nature of the insect's world as opposed to mine. The beetle and I were in the same world and obviously the world was not the same for both of us. I became immersed in watching it and marveled at the gigantic strength it needed to carry its load over rocks and down crevices.

I observed the insect for a long time and then I became aware of the silence around me. Only the wind hissed between the branches and leaves of the chaparral. I looked up, turned to my left in a quick and involuntary fashion, and caught a glimpse of a faint shadow or a flicker on a rock a few feet away. At first I paid no attention to it but then I realized that that flicker had been to my left. I turned again suddenly and was able to clearly perceive a shadow on the rock. I had the weird sensation that the shadow instantly slid down to the ground and the soil absorbed it as a blotter dries an ink blotch. A chill ran down my back. The thought crossed my mind that death was watching me and the beetle.

I looked for the insect again but I could not find it. I thought that it must have arrived at its destination and then had dropped its load into a hole in the ground. I put my face against a smooth rock.

The beetle emerged from a deep hole and stopped a few inches away from my face. It seemed to look at me and for a moment I felt that it became aware of my presence, perhaps as I was aware of the presence of my death. I experienced a shiver. The beetle and I were not that different after all. Death, like a shadow, was stalking both of us from behind the boulder. I had an extraordinary moment of elation. The beetle and I were on a par. Neither of us was better than the other. Our death made us equal.

My elation and joy were so overwhelming that I began to weep. Don Juan was right. He had always been right. I was living in a most mysterious world and, like everyone else, I was a most mysterious being, and yet I was no more important than a beetle.

I stayed on the hilltop in a state of ecstasy for what appeared to be an endless time, yet the whole event may have lasted only a few minutes, perhaps only as long as the sun shone before it reached the horizon, but to me it seemed an endless time. I felt something warm and soothing oozing out of the world and out of my own body. I knew I had discovered a secret. It was so simple. I experienced an unknown flood of feelings. Never in my life had I had such a divine euphoria, such peace, such an encompassing grasp, and yet I could not put the discovered secret into words, or even into thoughts, but my body knew it.

Then I either fell asleep or I fainted. When I again became aware of myself I was lying on the rocks. I stood up. The world was as I had always seen it. It was getting dark and I automatically started on my way back to my car.

Don Juan was alone in the house when I arrived the next morning. I asked him about don Genaro and he said that he was somewhere in the vicinity, running an errand. I immediately began to narrate to him the extraordinary experiences I had had. He listened with obvious interest.

"You have simply *stopped the world*," he commented after I had finished my account.

## THE TWENTY-FOUR STYLISTIC DISCIPLINES OF THE TRAINING INSTITUTE: A FACULTY

MEMBER OR PARTICIPANT

Global Research Centrum: Chicago (working draft)

1978-79

1. Shows up on time.
2. Remains through entire session.
3. Listens at attention.
4. Shares own wisdom.
5. Uses public voice.
6. Arranges to be accounted for if specially assigned.
7. Empowers corporate singing.
8. Demands precision rituals.
9. Honors the village.
10. Prevents any violence.
11. Protects the honor of colleagues.
12. Safeguards personal and corporate property.
13. Supports designated leadership.
14. Transforms assigned space.
15. Finishes the whole task.
16. Guards own image before the world.
17. Takes any assignment.
18. Fills leadership gap.
19. Takes careful notes.
20. Gets own questions answered.
21. Masters assigned material.
22. Practices revolutionary hygiene.
23. Offers proposals, not complaints.
24. Assures equitable distribution.

HDTs: 5TH CITY

GLOBAL RESEARCH CENTRUM: CHICAGO

EVENING ROUNTABLE

CULTURAL CYCLE

JANUARY, 1979

SPIRIT CONVERSATION

Teachers

Cities

Success

Tragic  
Figures

Water

Labor

Social  
Anger

Tears

KAZANTZAKIS IMAGERY PROBE

Prologue

Three Duties

The Cry

The Ego

The Race

The Vision

The Action

The Silence

## THE EVENING ROUNDTABLE

Spirit Conversation #1: Teachers

GLOBAL RESEARCH CENTRUM: CHICAGO

DECEMBER, 1978

INTRO- DUCTION	<p>The spirit conversation is one that takes the everyday happenings of life with their accompanying images and affections and grounds them transparently in the ontological. It is therefore necessary that you or they get out enough stories that allow all to empathetically if not vocally participate. It is essential that you have eye contact with all participants and that your voice have a conversational tone. Your mood is a quiet one. You are not after abstract intellectual responses or impressions but always reflection. Finally, your Pearl is crucial. It usually consists of a crucial insight into the depths of life that causes the breakthrough of transparency--it grounds them in the ontological. The Finale may underscore the Pearl, but usually through rhetorical questions raises the subject of conversation back up now on the other side of the transparency.</p> <p>This is your first spirit conversation of the HDTS. Your context can be general. Explain that discussion of what a roundtable is will take place after the break. However, each evening we want to have a conversation of some type that relates to the human (spirit) deeps.</p>
I. CONTEXT Quest'n	1. Who was the greatest teacher you ever had?
Context	2. I remember my first day in biology! Mr. Bootherstone had us look in a microscope and draw what we saw. Then he really screamed when 27 of the 30 in the class reversed what was there because it looked backward. I'll never forget Mr. Bootherstone for teaching me to see what is really there.
II. LEADING	3. Who are some of the earliest teachers you ever had? -First man teacher -Least favorite -Fattest -Most eccentric
III. EXPANDING	4. Who are some teacher in literature? -informal teachers you have looked to?
IV. DIRECT	5. If you were going to be a disciple of one of your teachers, who would it be?
STIMULI	6. Point out Joan of Arc's voices were really her meditative council come to advise her - or - spin on the statement, "I am 1000 faces."
V. CONCLUDING PEARL	7. Do you still hear his voice? We are made out of gifts of consciousness that often have been given to us. Mankind's a unique species in that he can pass on from generation to generation the whole experience of the race.
OFFSTAGE	8. Change subject to next part of evening.



MASTER  
CONTEXT

Have you ever asked yourself what effect the cities you've lived in have had on you? What's the power of cities behind a song like: "I Left My Heart in San Francisco?" ...I'm not sure, but I do remember the first city that "stole my heart." I call Pittsburgh the city of bridges. It's a fascinating city that has decided to give itself a face lifting. Somehow I really got overwhelmed by that city.

\*What would you say is the first city that made a real impact on you?

TURNING  
CONTEXT

There are some cities that virtually beckon you to participation and celebration of life. The city of Rome is an incredible montage of antiquity and modernity. It is an experience of the continual surprise and delight of life.

\*When have you experienced a city drawing and impelling you to live in the Twentieth Century?

TURNING  
CONTEXT

Cities also call into question parochialism. I remember when I first came to Chicago from really never having lived any place but a Wyoming ranch. I felt like I'd suddenly been yanked out of a tiny narrow world and was now being forced to face the world.

\*When has a city made you feel small or inadequate, or made a joke of your routine image of the world?

TURNING  
CONTEXT

How can a city become a part of your being? I'm not sure, but I know it can happen. I remember when our assignment was changed and we left Rome. The last night we toured about the city to our favorite spots and I was clear that I was leaving a piece of myself behind.

\*What city did you "leave your heart in"? stole your affection? ...do you long to return to?

TURNING  
CONTEXT

There's something about some cities that makes them examples of new directions for the future. Amsterdam is one of these: it combines beauty, intrigue variety etc.

\*What cities have filled you with hope about the future? given you new images of possibility? Why is this?

## PEARL

I'm not sure how this happens, but somehow cities open up a profound dialogue with history itself which literally moulds your being. You tell me in what cities you've lived and I'll tell you who you are.

\*Why do cities possess such a strange pull on human beings?

THE EVENING ROUNDTABLE  
Spirit Conversation #3: Success

GLOBAL RESEARCH CENTRUM: CHICAGO

DECEMBER, 1978

I. CONTEXT  
Question  
Context

1. What was the most important success you ever achieved?
2. Horatio Alger is the name of a famous figure in my culture, of a man who made a success of himself when he started with nothing. His name makes one immediately aware of what success is.

## II. LEADING

3. What were some of your day-dreams that have come true?
  - Hopes?
  - Fears overcome?
  - Stumble into unexpected success?

## III. EXPANDING

4. What are some of the great success stories of history that have spoken to you?

## IV. DIRECT

5. How have you handled success?
  - personal delight?
  - worked hard for it and found it unfulfilling?
  - pride?

## PEARL

6. The ambiguity of success, not coming when you've worked hard for it and then coming where you didn't deserve it, highlights life's uncontrollability, and one's separation from his own greatness.

## V. CONCLUDING

7. How do you find yourself anticipating success these days?

## THE EVENING ROUNDTABLE

## Spirit Conversation #4: Tragic Figures

GLOBAL RESEARCH CENTRUM: CHICAGO

DECEMBER, 1978

- |                                   |   |
|-----------------------------------|---|
| Question                          | 1. What is it that makes life tragic? (rhetorical)  |
| Context                           | 2. I remember a movie called "Death of a Salesman", where the main character failed in all that he attempted. At the end of the movie he died and someone said over his grave, "Poor Willie, he never knew who he was". |
| Leading Question and Discussion   | 3. Who are figures out of your past that were tragic?   |
| Turning Context                   | 4. What people as you encounter them today are tragic?  |
| Expanding Question and Discussion | 5. What did they do? What happened?   |
| Turning Context                   | 6. I knew a man who didn't want to leave his girlfriend and finally killed himself by indirect means because he could face separation. Who is the most tragic figure you have encountered?                              |
| Direct Question                   | 7. How have you experienced your life as being tragic?  |
| Pearl                             | 8. The most tragic figure is the one who refuses to see and live the tragic character of his own life.  |
| Finale                            | 9. We live out of a story that what seems to be the greatest tragedy in history is the greatest triumph.<br>How do we live as tragic figures? (rhetorical)  |
| Off Stage                         | 10. Continue with several rhetorical questions as necessary.  |

THE EVENING ROUNDTABLE  
Spirit Conversation #5: Water

GLOBAL RESEARCH CENTRUM: CHICAGO

DECEMBER, 1978

INTRODUCTION	<p>The spirit conversation is one that takes the every day happenings of life with their accompanying images and affections and grounds them transparently in the ontological. It is therefore necessary that you or they get out enough stories that allow all to empathetically if not vocally participate. It is essential that you have eye contact with all participants and that your voice have a conversational tone. Your mood is a quiet one. You are not after abstract intellectual responses or impressions but always reflection. Finally your Pearl is crucial. It usually consists of a crucial insight into the depths of life that causes the breakthrough of transparency--it grounds them in the ontological. The Finale may underscore the Pearl, but usually through rhetorical questions raises the subject of conversation back up now on the other side of the transparency.</p>
I. CONTEXTING	
Question	1. What is the depth meaning of water?
Context	2. I remember once when I was lost on a small boat in the Pacific--drifted, drifted. Expanse of the water--flat, endless. (Give a personal story that will grab them.)
II. LEADING	
Question & discussion	3. What was the first surprising or outstanding experience you recall having with water?
Turning Context	4. What delight-filled experience had you had with water? (Hot shower/rain, soak/ocean, waterfall)
	Humor? Ecstasy?
III. EXPANDING	
Question & Discussion	5. Where in your experience have you had to honor water? (reef, times thirsty)
Turning Context	6. Where have you had an overwhelming experience with water? (Experienced power of water: flood, water cannon, etc.)
IV. DIRECTING	
Question	7. Where have you been terrified by water? (storm, caught in rapids, whirlpool or other example of almost drowning, etc.)
Pearl	8. Spin a short story such as being on a long, hot, dry, miserable exhausting journey and unexpectedly running into a spring gushing out along side the dusty road. End the story with the statement: Water is that which both dreads and fascinates us. It is a symbol of both destructive and cleansing, of judgment and mercy.
V. CONCLUDING	
Finale	9. Where has water been associated with that kind of event in your life? (rhetorical) Continue with other rhetorical questions as deemed necessary.
Offstage	10. Change the subject to the evening ahead.

HDTs: 5TH CITY

CULTURAL CYCLE

THE EVENING ROUNDTABLE  
Spirit Conversation #6: Physical Labor

GLOBAL RESEARCH CENTRUM: CHICAGO

DECEMBER, 1978

CONTEXTUAL  
QUESTION

What is the depth meaning of physical labor?

What does it mean to work hard at some physical task?

POSSIBLE  
QUESTIONS

What was the earliest hard work you remember doing? (carrying water, scrubbing floor)

What do you consider the hardest physical work you have ever done?

What is your style of working hard? Is it slow and steady? Is it wild spurts of energy and pauses?

When you work hard, what songs do you sing?

When have you found yourself hating some labor? Give us a situation when you hated your task.

PEARL  
STIMULOUS

Labor is the expenditure of your life. Expenditure is authentic living. There is something sweet about the smell of honest sweat.

THE EVENING ROUNDTABLE  
Spirit Conversation #7: Social Anger

GLOBAL RESEARCH CENTRUM: CHICAGO

DECEMBER, 1978

CONTEXTING  
Question

1. I have come to experience in myself deep anger from time to time about what is going on in the world. I call this social anger, and I've been driven to wonder what is the meaning of that in my life.

## Context

2. My life got scarred several years ago with a stroll through a Negro community in the southern U.S. which was just a bunch of run down fire trps, trash in the streets, etc. I saw the police come by and pick up a drunk who was sprawled on a street corner. Something about the walk and the way this old drunk was thrown into the police car filled me with rage. I wanted to scream, I was deeply angry; so much so that I began to shake physically and had to restrain my tears until I got back to my house. Ever after that I've known that social anger lies just under the surface of my life.

LEADING  
Question

3. Where have you found yourself deeply torn by the situation in a community and roused to anger? (have more ways of asking the question up your sleeve)

Turning  
Context

4. Every social reformer has had stories where his social anger was aroused yet all of us have had these happenings happen to us and we've been paralyzed, our lives frozen up. I just couldn't do anything for months after going through that Negro community.

## Question

5. Where has your social anger paralyzed you? (have other ways to ask this question in case of sentimentality)

Turning  
Context

6. It is strange, though, social anger also drives you to do things you'd not ordinarily consider. About a year later I found myself volunteering to march in a civil rights demonstration in the face of disapproval and threats.

## Question

7. Where have you found yourself risking yourself as you were compelled to act in response to social pain of your neighbor?

DIRECTING  
Turning  
Context

8. What I discovered later was that my whole future was changed. I could never go back.

Direct  
Question  
Pearl

9. Where did social anger influence the direction of your future?
10. In trying to look down into the experience of social anger you're always thrown up against deciding the direction of the future, the demand of your creativity to be used in history; sometimes that's been talked about as God demanding you to be his heir.

## Finale

11. You glance back at history and you see all those explosions of men aroused in their social anger to move out to create a new moment--then there are always the rebels who see that experience as permission to hate or the cynic who relishes such moments as an opportunity to bellyache. One never gets away from social anger. The question is how and where we will use it. Where will you start?

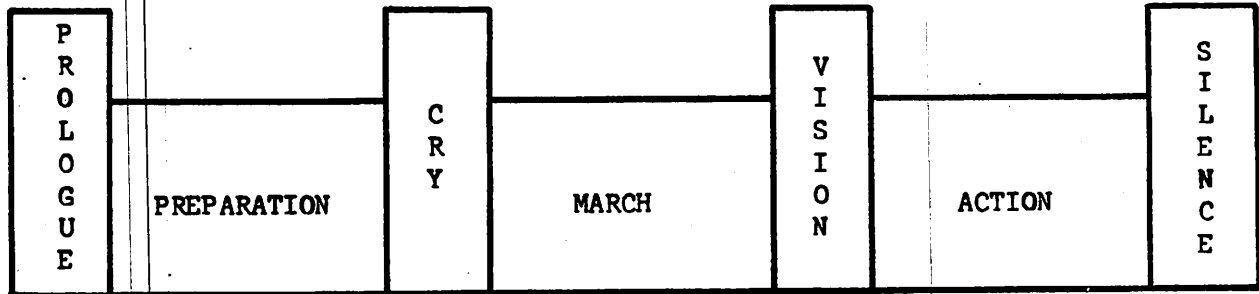
THE EVENING ROUNDTABLE  
Spirit Conversation #8: Tears

GLOBAL RESEARCH CENTRUM: CHICAGO

DECEMBER, 1978

- |                                    |   |
|------------------------------------|---|
| Question                           | 1. What is the depth meaning of tears? Of crying?<br>Crying may be too harsh; maybe weeping is better.<br>What does it mean to weep?  |
| Master Context                     | 2. I remember the great fountains of Rome. I was so excited when I first saw them, that I almost ran from fountain to fountain. Late that night--it was 2 a.m.--I was tired, but it had been an exhilarating day: I suddenly found myself getting highly depressed. Upon reflection it seemed that the fountains represented Mother Rome as a woman in travail, weeping over the great events in her life.  |
| Leading Question and Discussion    | 3. When is the first time you remember ever crying?<br><br>I remember when I was a child, some gypsies visited us and danced and sang. Finally they left and when they waved goodbye I burst into tears.  |
| Turning Context                    | 4. I've always been ashamed to cry. Probably one great difference between men and women is that men are hesitant to cry. I usually only cry when I watch a movie in a dark theatre or when alone. Where do you cry?   |
| Expanding Questions and Discussion | 5. What kind of crying do you do? Do your eyes get moist? Or do you sniff? Some people gasp. What do you do? Where? Others? When?   |
| Turning Context                    | 6. I know an actress who said that if she didn't have a gushing and lengthy cry every week she couldn't keep herself together. What was the meaning of crying to this woman.  |
| Direct Question                    | 7. What do you cry about? Give us a situation where you cry.  |
| Pearl                              | 8. The other night I was half watching the TV while I was working and someone was crying about something. It seemed to be sentimental. I began to pay more attention, however, and it was about a little girl and how she embraced a situation and so grew herself up. I found that I had tears in my eyes and shrugged it off as sentimental. Then I became aware that although I was crying about that episode, I wasn't crying over that but over something out there that impinges upon me. |
| Finale                             | 9. Kierkegaard put it that you may despair about something, but at the same time you despair over the Eternal. Draw a teardrop. Wherever tears come down your face you are crying over the Eternal--over your own disrelation to God.   |
| Off Stage                          | 10. Where have you cried over the Eternal?  |

KAZANTZAKIS  
THE SAVIOURS OF GOD: Spiritual Exercises





THE MARCH

One person read 15-20 Why choose the ascending path?

What does it feel like to choose the ascending?

What do you suppose that March will be like? Have you heard the Cry? Then, are you ready?

First Step

THE EGO

One person read 1-3 What have we done to drown the Cry?

One read 9-19 What is the first step? Who passes through you if you take the first step?

Which image captured you?

Intrigued you?

Which military duty made a claim on you?

20 Where have you said this? What enabled it?

23 What does it mean to be not alone in hope?

24 Who here is an improvised bridge? How?

All read 24

Second Step

THE RACE

Read 24 (above)

1 Introduce ancestors

One read 4-8 When have you sensed you were not just self but a whole body of people?

Who are your ancestors? What is their work you must finish?

All read 9-10 What is their cry? How do you deliver your ancestors?

One read 11-19 How do you choose?

14 How do you do this?

15 What is the new possibility born with you?

18 How is the whole future of the race gambled on you?

19 What is the second step? (assume responsibility, open riverbed)

One read 36, 37 What have you held in reserve? What would it be like to throw that into the hands of danger?

Third Step

MANKIND

All read 37 (above) Leader introduce section: 1-18 One read 18-22

19 How many centuries can you now encompass? How large an arena can you contain? What is the third step? (unite mankind on the March)

23-24 What is salvation? happiness?

THE PREPARATION

First Duty

1-13 What words/ images ?

10 How do you do this?

The first duty is to discipline the mind. See 21-22.

Second Duty

One person read 1-6

4 What has the heart longed for?

12-21 Dramatize Narrator: 12,13,14,15,19,20,21

Mind 13, 15-18

Heart 14, 19

Who identified most with the mind? heart? Why?

What is the mind's stance toward life?

What does the heart refuse to acknowledge?

When have you asked yourself this? 21

What is the second duty?

Third Duty

One person read 1-6

5 When do you long for complacency? When have you known the heart's terror?

6 Why is hope a temptation? (Waiting for your ship to come in)

One person read 24-31 What is something you must say farewell to? 24

30 How can you say this at such a moment?

Who are some people who have conquered hope?

One person read 32-37 Where have you without hope or fear freed yourself from  
mind and heart?

37 Kaz epitaph What would you be saying with this on your tombstone?

THE MARCH

Recap What are the three duties? What is man's situation at the end of the  
preparation?

1-8 Which lines impressed you?

What does the Cry say?

Which cry spoke to you? Why? How?

When have you heard the Cry?

All read 9-14 Repeat with different readers

If you do not hear the Cry, what do you do?

If you hear the Cry, what happens to the universe?

When have you seen this moment of crisis in movies, books?

How do you talk about this moment of crisis?

What decision does it require? 14

When has that moment come for you?

THE ACTION

The Relationship Between God and Man

All read 1-5

4 What was the purpose of your struggle?

5 Where has all your struggle brought you?

One read 6-10 What is our profound human duty?

10 What is it to give a face to God?

One read 15-16 What are some other names for the spiral?

16 Why call it God?

One read 17-21 How do you experience this moment as a burning arc? 17,18

19 How is it your action does not die with you?

All read 22-25 How have we crammed the circle with virtues, rewards, etc.?  
Who does this still?

23 How have we gone beyond these needs? How have you shattered the mask?  
"God no longer fits under the old features." How so?

All read 24-25 How has the mystery grown more savage in your life? 24  
Then what is our task? 25  
What would the contemporary face of God look like?

All read 26-41 What images struck you?  
Where were you surprised or astonished at the image of God?  
What peril is God in? 39  
How will he be saved? 40  
What do you make of that?

Go to 47 and read 47 What does that mean?  
How do we do that?

One read 48-50 How are we like crusaders rescuing God? 49,50  
How is your action freeing God today?

One read 51-59 What is prayer not? 54  
When have you prayed this prayer? the soldier to his general? 55  
What is prayer then?  
What is your report today? How did you save the battle today?  
What is your plan for tomorrow?

The Relationship Between Man and Man

One read 1-4 What is our duty? What does that look like?

2 How do you determine good and evil?

4 What is the essence of this ethic? How would your life be different if you  
made this shift? What would you do differently in community reformulation?

Go to 18

## THE MARCH

### Fourth Step

#### THE EARTH

All read 35 (above)

Summarize Earth in 1      Go to "21

All read 21-22

What is the onslaught you feel? 21  
How do you turn matter into spirit?

What is the fourth step? (turn matter into spirit)  
Where are you now on the March? What do you expect to  
see in the Vision?

#### THE VISION

Read 13-18      How would you describe the ascent? (through plants, animals,  
man, and beyond)

19      What is the joy and bitterness of being cast off as reserve troops?

One read 20-32

23 When have you asked that?

28 What is that?      29 When have you said this?

What images of the invisible struck you?

When have you experienced some alien image rampaging through your life?

How have you asked, "Are YOU my God?"

One read 33-37

34 What is the essence of our God? What unfolds  
within that struggle?

35 Where does pain come from in your life?  
Where do victory and joy enter?

36 When does hope come? (What's the difference between  
this hope and the hope of Preparation? Where did the  
earlier hope come from?)

37 What is the ascent? Does it ever end? When will we  
be out of the struggle? What is the essence of our God?

One read 38-41      When have you asked, "What is the purpose of this struggle?"

All read 42-48      What is the crimson line? in history? nature? life?

44 When have you asked these questions?

Someone reread 45

Read first three words "and I rejoice" 46 When have you experienced being  
burnt ember--burnt out? How can you say "I rejoice" in that situation?

One read 49-55      How does Kaz talk about words? jargon? (Kaz says we can't  
establish in words that we live in ecstasy, but we must try  
to say it.)

53      What does God use to establish his ecstasy? Who is this ecstatic?  
What's the vision?

THE ACTION

One read 18-21

One group read 22-27 and 33-43

Another group read God's words 28-32 and part of 40

22 Who are in the front ranks as standard-bearers of God?

25 How has the air changed?

28 Why does God shout "Burn your houses"?

30 Who does God love ?

32 What does it mean to follow God today?

34 How do you talk about the war we're in? Who is the enemy? How have you experienced this war? What are your battle scars?

39 In such a war, how do you relate to your friends?

43 Why is this so? Why is the warrior the only complete and virtuous man?

One reads quickly 44-46

What would it mean to liberate God in ourselves, in others, in the masses? 45

The Relationship Between Man and Nature

One read 16-26 How do we create God? 16

20 What is within your circle? How is it only you can save it?

22 How is this also true for the laborer?

23 Warrior? 24 Man of learning? 25 Woman?

Pedagogue read 27

THE SILENCE

Narrator 1, 2-6 intro, 9, 11-12

Soul 1, 10

Fire 6-8

When as the universe been in flame for you? Ever see a big fire? Experience one?

3 When have you seen this crimson line in history?

5 How would you answer?

8 What does this mean? How do you do this?

12 What was this jail for you?

Narrator read 13-14 What are the misunderstandings of silence? What kind of silence do these misunderstandings cause?

14 What does this silence really mean? What is the labor you are completing? What is the full ripening?

One read 15-20 What would it mean to merge with Abyss? 15 What does it look like to be married to the Abyss? 16 What does it mean to make the Abyss fruitful? 17

Saviors of God: Kazantzakis, cont, page 6

THE SILENCE

ALL READ ("I Believe" 1-6)

What are the beliefs here?

What is the battle in your heart? 4

What is the Cry now shouted? 5

Who responds? 6

Which of these is hardest for you to say?

Everyone read 7-9 Who is the blessing for here? 7

What are these blessings? 7, 8, 9

What is the end of man's journey?

What's the secret?

How do you experience that in your own journey?

What has been given to you on this journey?

What images will you remember from Kaz?

ROUNDTABLE WEEK I		1979-80	
HDTS		GRC:Chicago	
OPENING (15 mins)		<p>SONGS:</p> <p>Accountability by Individuals: (Call names and have participants answer their name and present)</p> <p>ABSOLUTIONS: <u>Monday</u>: When all the 'ought-to-be's' and all the ought-to-do's' disappear, whatever remains is what we have on our hands and it is good. <u>Tuesday</u>: This great transition is no mistake. We have been suspended between our work of the past and of the future, to focus our direction. <u>Wednesday</u>: Our blindness is the earth's wholeness is transformed into courage, and frees us to be of service to this entire globe.</p> <p>RITUAL: Host: Those who care march on to build a new tomorrow  Group: Theirs is the mission never done  Host: Right? Group: Right!!</p> <p>LET US EAT THIS MEAL ON BEHALF OF <u>Monday</u>: those people who have decided to be the teachers in civilization, to share the wisdom of the past and demand that people take learning seriously, in particular-----  <u>Tuesday</u>: those who have decided to feed the world-farmers, gardeners who have seen themselves responsible for sustaining people. In particular---  <u>Wednesday</u>: those who have decided to take responsibility for the health of people-doctors, nutritionists, nurses who care deeply for the well-being of people. In particular---</p> <p>INTRODUCE GUESTS THEN LET US FEAST</p>	
M O V E M E N T	College (25mins)	ART FORM CONVERSATIONS	
		Prince 5 Weapons	The Earthrise
	Seminary (45 mins)	Kazantsakis:Saviors of God	
		Prologue	The Cry
	Sodality (30 mins)	LANGUAGE OF THE ECONOMIC	
		Definations	Reflections on 3 Days
CLOSING (5 mins)		<p>ANNOUNCEMENTS:</p> <p>SEND OUT:</p> <p>RITUAL: Host: March into the Future March  Group: Dance Over the Dark Abyss  Host: Iron men Create the World  Group: Be it so!!</p>	

HDTS	THE ROUNDTABLE The College Conversation "Prince Five Weapons"	1979-80 GRC:Chicago
ROUNDTABLE WEEK I		
CONVERSATION CONTEXT	The task of daring to get involved in task of changing history or build-primal community always has been and always will be an overwhelming endeavour. Throughout history there have always been those creative people and groups who have dared to take upon themselves the confrontation of the key bocks standing the in the way of civilization and tryannizing people's life. Sit back and relax while I read this story--see where it leads you.	
THE READING AND CONVERSATION	<ol style="list-style-type: none"> <li>1. Read the story: "Prince Five Weapons." Be sure to read it slowly with some drama to enable the group to "get into it".</li> <li>2. What scenes in the story stood out for you? What lines of dialogue do you remember? What objects does the story mention? What were the five weapons the Prince used?</li> <li>3. Where were you caught off guard by the story? Where did you laugh? At what point in the story were you most involved?/how? What would you say was the "turning point of the story?/it turned from what to what?</li> <li>4. What would you say each of the weapons symbolized?/the orgre?/prince? What is this story really about? Where have you seen something like this happening in socociety?/what weapons were used?/what were the results? How does the Prince manifest what real human living is all about?/how would you talk about what the Prince really did to win?</li> <li>5. When have you recently been in a difficult situation, like the Prince was in confronting the orgre? What did you do there?/what were the weapons you used? What were some of the weapons that you needed there? What do we learn from the Prince about working in local community?</li> </ol>	
CONVERSATION CONCLUSION	Finally, what history has shown to be true is that radical change only occurs when people have decided to put their passion into their doing. In every era there have always been those who care with their very deaths for the future.	



PRINCE FIVE WEAPONS

HDTS

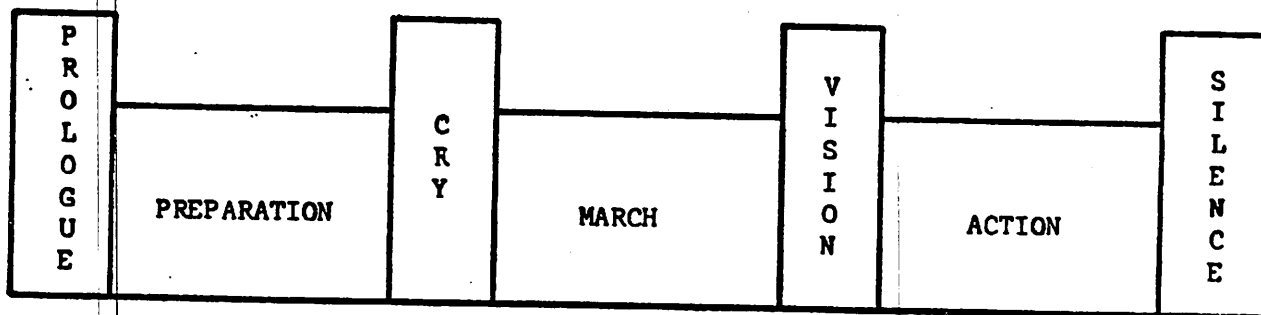
GRC:Chicago

Having received as a symbol of his distinction the title of Prince Five-Weapons, the prince accepted them as his teacher gave them to him, bowed, and armed with his new weapons struck out on the road that leads to the city of his father the king. On the way he came to a certain forest. The people at the mouth of the forest warned him, "Sir Prince, do not enter this forest," they said. "An ogre lives here named Sticky Hair. He kills every man he sees." But the prince was confident and fearless as a maned lion. He entered the forest just the same. When he reached the heart of it, the ogre showed himself. The ogre had increased his stature to the height of a palm tree. He created for himself a head as big as a summer house and bellshaped, eyes as big as two bowls, two tusks as big as giant bulbs. He had the beak of a hawk, his belly was covered with blotches, his hands and feet were dark green. "Where are you going?" he demanded. "Halt. You are my prey." Prince Five-Weapons answered without fear but with great confidence in the arts and crafts he learned. "Ogre," he said, "I knew what I was about when I entered this forest. You would do well to be careful about attacking me, for with an arrow steeped in poison, I will pierce your flesh and fell you on the spot." Having thus threatened the ogre, the young prince fitted to his bow an arrow, steeped in deadly poison and let fly. It stuck right in the ogre's hair. Then he let fly one after another fifty arrows, all stuck to the ogre's hair. The ogre shook off all of those arrows, letting them fall right at his feet, and approached the young prince. Prince Five-Weapons threatened the ogre a second time, and drawing his sword delivered a masterly blow. The sword, 33 inches long, stuck right to the ogre's hair. Then the prince smote him with a spear. That also stuck right to his hair. Perceiving that the spear had stuck, he smote him with a club which also stuck right to his hair. When he saw that the club had stuck he said, "Master ogre, you have never heard of me before. I am Prince Five-Weapons. When I entered this forest infested by you, I took no account of bows and suchlike weapons. When I entered this forest, I took account of myself. Now I am going to beat you and pound you into powder and dust." Having thus made known his determination, he struck the ogre with his right hand. His hand stuck to the ogre's hair. He struck him with his left hand. That also stuck. He struck him with his right foot. That also stuck. He struck him with his left foot, which also stuck. Thought he, "I'll beat you with my head, and pound you into powder and dust." He struck him with his head which also stuck right to the ogre's hair. Prince Five-Weapons found himself snared five times, stuck fast in five places, dangling from the ogre's body. But for all that, he was undaunted. As for the ogre, he thought, "This is some lion of a man. Some man of noble birth, and no mere man for though he has been caught by an ogre like me he appears in no way to tremble or shake. In all the time I've harried this road I've never seen a single man like this. Why is he not afraid?" Not daring to eat him, he asked, "Young man, why are you not afraid? Why are you not terrified by the fear of death?" "Ogre, why should I be afraid? For in one life one death is absolutely certain. What's more, I have in my belly a thunderbolt for a weapon. If you eat me, you'll not be able to digest that weapon. It will tear your insides into fragments and will kill you. In that case we will both perish. That is why I am not afraid." What this youth says is true," thought the ogre, terrified by the fear of death. "From the body of this lion of a man, my stomach would not be able to digest a fragment of flesh, even so small as a kidney bean. I'll let him go." And he let Prince Five-Weapons go. And Prince Five-Weapons trained him as a servant.

HDTs

GRC:Chicago

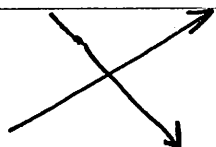
KAZANTZAKIS  
THE SAVIOURS OF GOD: Spiritual Exercises



Kazantzakis: Introduction and Prologue  
Week I Monday

HDTS

GRC:Chicago

Key Image ~~Ascending and Descending~~  
Streams

~~Rational Objective: To grasp that the book is poetry not theology or philosophy, and that it is dealing with the deeps of the human journey through the metaphores of ascent and descent.~~

Existential Aim: To be filled with intrigue and anticipation at the prospect of studying the book, and to experience the initial struggle introduced in the Prologue.

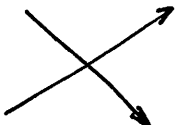
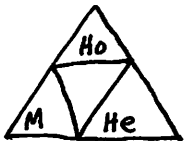



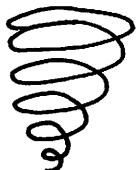

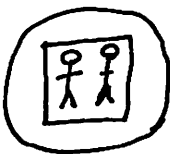

Time: 30 mins

Prelude	MOVEMENTS			Postlude
	I	II	III	
Context: It is crucial to give a solid context to release people to deal with Kazantzakis. Spin on his book as a secular articulation of the spirit journey of man. He uses wild language and extreme imagery. He is out to shock meaningless piety and shallow secularism NOT THEOLOGIAN BUT POET	1. Pass out the book. 2. Art Form Conversation --What strikes you about the cover? --What did you think of? --What think this book might be about? --Randomly browse. What notice? --What lines or phrases caught your attention? --What sense this book might be about?	1. Hand out Journey chart of book. 2. What strikes you about the chart? 3. Help them to find Corresponding pages in the book with the chart. 4. What subtitles do you notice? 5. Which section interests you most right now?	1. Have someone read Prologue. 2. What words/phrases caught your attention? 3. Which sentence would you like to read again? 4. What words/phrases surprised you? 5. What are his key images (p.43)? 6. How does he describe the streams? (opposing 7. Where have you seen these two streams in nature/others/community/self? 8. What suppose this means about the human journey?	Kaz says the question that gets raised when we become aware of the ASCENT and DESCENT is "Where does courage for the struggle come from?"  What questions about your own life does this raise for you?  Conclusion: Are you looking forward to studying this? Be surprising yet familiar--which I suppose is true for good poetry.
5	5	8	10	2

THE NINE KAZANTZAKIS STUDIES OUTLINE

HDTs

GRC:CHICAGO

THE PROLOGUE	THE JOURNEY OF PROFOUND HUMANNES						THE SILENCE	
	Preparation	The Cry	The March		Vision	The Action		
								
The ascending and descending forces	The 3 duties Conquer mind heart and hope	Help me! Who Cries	The Ego	The Race Mankin The Earth	Pain and Joy and Hope	God and Man	Man and Man Man and Nature	Fire is the first and final mask of my God
We come from a dark abyss	Conquer hope the greatest temptation	Gather your strength and listen	I am your General	The Motivity of my care	The essence of our God is struggle	Creating new masks of God	Burn your houses, Burn your ideas, smash your thoughts  Battle as Warriors on Front Ranks	The ultimate stage of our spiritual exercise is silence

9

8h

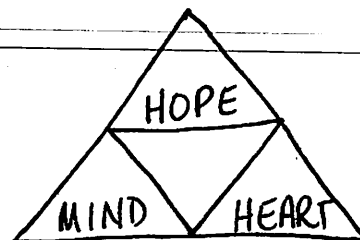
ROUNDTABLE WEEK I	<div>1979-80</div> <div>ROUNDTABLE: SODALITY #1</div> <div>Economic Definitions</div> <div>GRC:Chicago</div>	
HDTS		
CONTEXT	<p>This section of the roundtable is out to rehearse the doing before the doing. All day we have been looking at the broad aspects of economic ventures in local communities. Tomorrow we are going to begin to build a projection for a wood industry. One of the things we will all have to learn is the words or the jargon of the business community with whom we must communicate. Tonight we want to have some fun with the economic language.</p>	
GAME *	<p>Here are eleven sets of words we are going to use tomorrow. (Written on 8 1/2 by 11 pieces of paper and taped to board). Sales, Cost of Goods Sold, Gross Profit, Expenses, Net Profit, Cash Requirements, Cash Resources, Debt Service Analysis, Amount Available for Debt, Cash Surplus/Deficit, Cash Flow</p>	
WHAT DO WE KNOW	<p>Who has ever used any of these words before? Which one? Can you make a sentence that would help us understand the word?</p>	
DEFINITION	<p>We have a set of definitions in the hat, let's see if we can match them with the words (Definitions on 11/17 sheets of paper) Which one do you think this relates to? Don't be concerned about right answers--now which ones do we move around? <i>Consense on the set of matches.</i></p>	
HOW DID WE DO	<p>Now let's check on the back and see how we did?</p> <p>Sales = exchange of a product for cash</p> <p>Cost of goods sold = materials + labor + direct costs in producing a product</p> <p>Gross Profit = sales - cost of goods sold</p> <p>Expenses = utilities + office expenses + maintenance + insurance + sales expense + packaging + transportation + taxes + depreciation + interest + etc.</p> <p>Net Profit = gross profit - expenses</p> <p>Cash Requirements = Real estate (land + facilities) + Plant Equipment (machines), + rolling stock + working capital + other capital</p> <p>Cash Resources = capital from loans, grants, etc.</p> <p>Debt Service Analysis = list of loan amounts with term, interest rate, and number of payments - total of monthly payments (principle + interest)</p> <p>Amount Available for Debt Service = net profit + interest + depreciation</p> <p>Cash Surplus/deficit = debt service - monthly payments</p> <p>Cash flow = 2 year monthly tabulation of cash in, cash out, and running balance</p>	
CLOSING	<p>Tomorrow we will learn some more about these words.</p> <p>Are there announcements?</p> <p>Send-out: I send us out to have fun learning about the economic</p> <p>Ritual: March Into the Future March Dance Over the Dark Abyss Iron Men Create the World Be It So</p>	
*MATERIALS NEEDED	<p>8 1/2 x 11 Paper magic marker Tape</p>	

ROUNDTABLE  HDTS	<div>WEEK I</div> <div>           THE ROUNDTABLE            The College Conversation            "Mame"         </div> <div>1979-80</div> <div>CRC-Chicago</div>
CONVERSATION  CONTEXT	<p>Throughout history singing and songs have played a crucial role in the civilizing process. They have embodied the hopes and dreams as well as the fears of a people. In our time, great experimentation has been going on with music. The Beatles were the heralds of a new kind of singing. Since then many new forms have emerged. Probably the edge of this experiment today are those songs which communicate new styles of living appropriate for these changing times. Tonight we're going to look at one of those that comes from a Broadway show.</p>
THE SINGING AND CONVERSATION	<ol style="list-style-type: none"> <li>1. Call on a special singing group (pre-arranged) to come forward and sing the song "Mame" to the group. After they are done, have the entire group sing it again.</li> <li>2. What line of that song especially stands out for you?/what's your favorite line? What pictures did any of the lines bring to your mind?</li> <li>3. Which of the lines make you smile? What is the mood of the song?/what was your mood as you sang it? Which of the lines "stop you dead in your tracks"?/which makes you want to go out and do something?/what want to do?</li> <li>4. Now finish this sentence, "The style of Mame is like _____." Who are some people out of history that have embodied this style? Are there any people in your community who are like this? describe them and how they embody this? What difference does this style make in society?</li> <li>5. When have you been in a situation that needed "Mame"?/what was it that was needed there? When have you experimented with being this style?/what happened? What is the truth of profound human living that we're talking about here?</li> </ol>
CONVERSATION  CONCLUSION	<p>In the final analysis it is style that changes history. Style is not an abstract category. Your style is manifest in every part of your life. It is a statement to others about the meaning of life itself.</p>

KAZANTZAKIS: INTRODUCTION AND PROLOGUE  
WEEK I - TUESDAY

GRC:Chicago

HDTs

Key Image: 3 Duties  
MIND, HEART, HOPE

Total Time 45 mins

Rational Objective: To gain clarity on the three duties of the Preparation and recognize the dialogue between The Heart/Mind/Hope in their own experience

Existential Aim: To be seized and unsettled by the image of 'conquering hope' and yet to see and yearn for the freedom of doing just this.

PRELUDE	MOVEMENTS			POSTLUDE
	I First Duty	II Second Duty	III Third Duty	
Sing: "Free Yourself from the Ming" see separate sheet: it is not in songbook Review Journey Chart and where we are this evening. Rehearse the fact that Kaz is a POET like DH Lawrence or whoever. Not talking about religious doctrine. What images still recall from Prologue?	1. Read around the room #1-13 2. What words, phrases stood out for you? 3. What are characteristics/qualities of the mind? What is feel of the Mind like? 4. Read #14. What is the duty of the mind? 5. Someone read 1-6 (p50). Who is the second character? Qualities of the Heart? What is the feel of the Heart?	1. Read 12-21. What caught your attention? 2. Drama: Assign parts: Narrator: 12-15, 19-21 Mind: 13, 15-18 Heart 14, 19, 21 (have group come to front and read with drama) 3. Reflection: -What struck you? -Who identify with? -What people come to mind for Heart? for Mind? -Who want to be leader of your nation? -When experience that dialogue awakened in you? What was it like -When you seriously asked #21?	1. Someone read 1-6 2. What words, phrases that impacted you? #5--when longed for? 3. When experience the terror of the heart? 4. Reread #6. What is greatest temptation? 5. When experienced hope as a temptation? Who are some people who have conquered hope? 6. What look like to conquer hope? 7. Someone read 24-31 (use this as a transition into the Postlude without questions)	Group read together #32-37. Where surprised? 2. Ask someone to chose a verse to reread. 3. Ask someone to read #37 What does it mean Why call this freedom? This is the epitath Kaz chose for his tombstone If you chose this epitath what would you be saying about your life?
5	10	15	10	5

## THE PREPARATION AND THE CRY

*Tune: Parsley, Sage, Rosemary and Thyme*

Free yourself from the mind—seeks to order all that is,  
And free yourself from the heart's terror, that seeks essence in all things.

Sail calmly toward the abyss, learn to say that nothing exists,  
So conquer hope, the greatest temptation, find the freedom you have sought.

Then at time of great happiness, time of virtue or despair,  
Someone within will cry out, "Oh, help me!" as he struggles to be free.

If you do not hear this voice, do not set out on the march;  
You must continue to prepare, till within you hear this cry:

"I, the Cry, am the Lord your God! Not a hope or a home,  
I am your general, we are not friends; you are my comrades in arms."



1979-80

ROUNDTABLE: SODALITY #2  
CYCLE OF ACCOUNTING

HDTs

GRC:Chicago

CONTEXT

All day we have been looking at the particulars of projecting the feasibility of an economic venture. One of the things many of us have experienced is that money comes into the business, and goes out, and suddenly we discover we are in debt and don't really know how or why.

Tonight we are going to play another game to learn the jargon of doing the accounting that tells us the why and how. We hire experts to assist us in the overall auditing and interpretation of what is going on, but if we learn their language, we can communicate more quickly and thus save the business some money.

CONVER-  
SATION

PASS OUT THE ACCOUNTING CYCLE CHART.

1. As you look at this picture of the Cycle of Accounting, what do you notice?
2. What words stand out?
3. Someone make a sentence that uses one of these words. Someone else.
4. Who knows what you do with any of these accounting steps?
5. What parts are just a mystery to you?  
Can anyone assist?

It's really true that you have to, every day and every month, know if a business is making a profit or not. It's the bookkeeping procedures and cycle that let you know.

CLOSING

Announcements.  
Send out.

Ritual: March into the future March.  
Dance over the Dark Abyss.  
Iron Men create the world.  
Be it so.

ROUNDTABLE WEEK I	<p style="text-align: center;">THE ROUNDTABLE The College Conversation "Earthrise"</p>	<p style="text-align: right;">1979-80</p> <p style="text-align: right;">GRC:Chicago</p>
CONVERSATION CONTEXT	<p>Throughout the ages, art has always played a revolutionary role in civilization. The art of a people has been a crucial way that their life understandings have been "captured" and passed on to others. The 20th century has seen a virtual explosion of creativity in art, everything from pop art, to abstract art, to wild live art, etc. all trying to get a hold of and communicate something about our times. Over the last 10 years there is probably no greater piece of art that is doing that job for us in the latter half of this century than the picture behind me.</p>	
THE CONVERSATION	<ol style="list-style-type: none"> <li>1. What is the first thing you notice as you look at this picture? What shapes catch your attention? What colors make an impression on you?</li> <li>2. Now just stare at the picture for a moment without blinking. What happens to you as look at this?/what feelings or emotions? What would you add to this?/what colors add?/what sounds hear? Where would you hang this picture in your home? What music would you play as background music for this?</li> <li>3. What has this come to symbolize for us in our time? What life experiences come to mind that you associate with this? If someone from another planet saw this and didn't know what it was, what story would you tell about this? (make one up now) What title would you give the picture?</li> <li>4. Pretend the picture can talk, what is it saying? Where have you experienced the reality that this is pointing to? If you could say something to the picture, what would you say?</li> </ol>	
CONVERSATION CONCLUSION	<p>Art such as we've been looking at tonight allows us to experience our own experience of life and come to terms with that experience in a new way. Joseph Campbell has said that this may very well represent a new religious consciousness for 20th century men and women. That's interesting isn't it, for all that is really up here is a piece of paper with some colors spread across it.</p>	

ROUNDTABLE WEEK I

1979-80

HDTs

KAZANTZAKIS: THE CRY  
WEEK I -- Wednesday

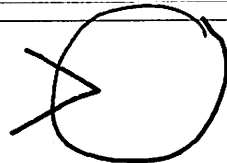
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Key Image: The Cry Help me Who Cries


Rational Objective: To understand the hearing of the Cry as a moment of crisis which confronts one with a life decision - ascent with consciousness or descent into unconsciousness?

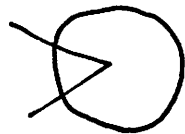
Existential Aim: To occasion hearing the Cry of profound consciousness in the midst of their current experience and face the decision to say 'yes' to the ascending path of this consciousness.

Total Time 45mins



MOVEMENTS

PRELUDE	I	II	III	POSTLUDE
<p>Sing: "The Preparation and the Cry"</p> <p>Talk a bit about other poets/people know who like Kaz are poets on the journey</p> <p>Review the journey chart, Where we are tonight.</p> <p>Key Image out of Prologue</p> <p>Key Image out of Preparation</p>  <p>Tonight we look at the CRY</p>	<ol style="list-style-type: none"> <li>Someone read 1-8 (p63)</li> <li>What are the power words for you?</li> <li><b>Role Play</b> - a group stand together Narrator: 1-8 Voices: 1, 5, 6, 7 (select for each voice)</li> <li>Reflection: -What hear new? -What experience does this remind you of? -What was the CRY you heard? What do you think the poet had underneath those words?</li> </ol>	<ol style="list-style-type: none"> <li>Whole group read 9-14</li> <li>What struck you?</li> <li>If you do not hear the CRY, what do you do? (9/10)</li> <li>What happens when set out without hearing the CRY?</li> <li>When have you seen this moment of crisis? In history? In Movies In Books? (9-14)</li> <li>When have you experienced this moment of crisis?</li> <li>What decision required</li> </ol>	<ol style="list-style-type: none"> <li>Someone read 15-20</li> <li>What path does he chose? Why? (15/16)</li> <li>Other ways to talk about the ascending path?</li> <li>What is the alternate decision? What is descending path like? (18) What is the greatest struggle for you (in 18 images)</li> <li>What difference does it make which path you chose? (conscious/unconscious)</li> <li>Who is the someone who is ascending</li> </ol>	<p>Reread #20</p> <p>The decision to ascend is the beginning of the MARCH.</p> <p>What do you think the MARCH may be like?</p> <p>(Next week we look at the MARCH)</p>
5	15	10	10	5



15

65

ROUNDTABLE WEEK I-	<p style="text-align: center;"><u>ROUNDTABLE: SODALITY #3</u> <u>Reflection on Cycle</u></p>	<p style="text-align: right;">1979-80</p> <p style="text-align: right;">GRC:Chicago</p>
HDTs		
CONTEXT	<p>For the last three days we have been immersed in the practical forging of the economic ventures of a local community. We have been impacted by the sophistication, complexity and possibility. Tonight is the end of that work and tomorrow we go into imaginal education laboratory.</p>	
CONVERSA- TION	<p>What do you remember from these three days?          What did you learn about economic development that you didn't know three days ago?          Where did you find yourself thinking about your own community and how something might work there?          What would you like to know more about?          We'll be doing this 3-day cycle again. What suggestions do you have for next time? (do not defend or justify anything--just receive all data)          How would you do that? (we need the group's wisdom)          Any other practical suggestions about making this cycle more effective?</p>	
CLOSING	<p>Are there announcements?          Send-out: I send you out to prepare for laboratory work with the tools that change images in our time.          Ritual: March into the future March                  Dance over the dark abyss                  Iron Men create the world                  Be it so.</p>	

Songs (Note - have fun with singing: small groups, solos, etc.)

Accountability: By individuals and teams

Absolution: (Monday) The times we live in are radical times. We are the chosen to see how to do the necessary in our local communities.

(Tuesday) The times we live in are exciting times. We are the chosen to forge methods of reflection like this roundtable.

(Wednesday) The times we live in are fearful times. We are the chosen to use all the past to focus on this day and our future.

Ritual: L: Those who care march on to build a new tomorrow.  
C: Theirs is the mission never done.  
L: Right?  
C: Right.  
L: Let us eat this meal on behalf of ....Monday - the elders and youth roles that are being forged in local communities. Tuesday - those who comprise the support forces of local communities. Wednesday - those who are being called forth as leadership in human development.  
L: Let us feast.

SPIRIT CONVERSATIONS

COLLEGE

Teachers

Water

Social Anger

KAZANTZAKIS

SEMINARY

The March: Ego  
pp. 66-69

The March: Race/  
Mankind/Earth  
pp. 69-84

The Vision  
pp. 87-95

SOCIAL CYCLE

SODALITY

Social Crossword  
Puzzle

The Language of  
Social Development

Reflection on  
Social Cycle

CLOSING

Announcements  
Send Out

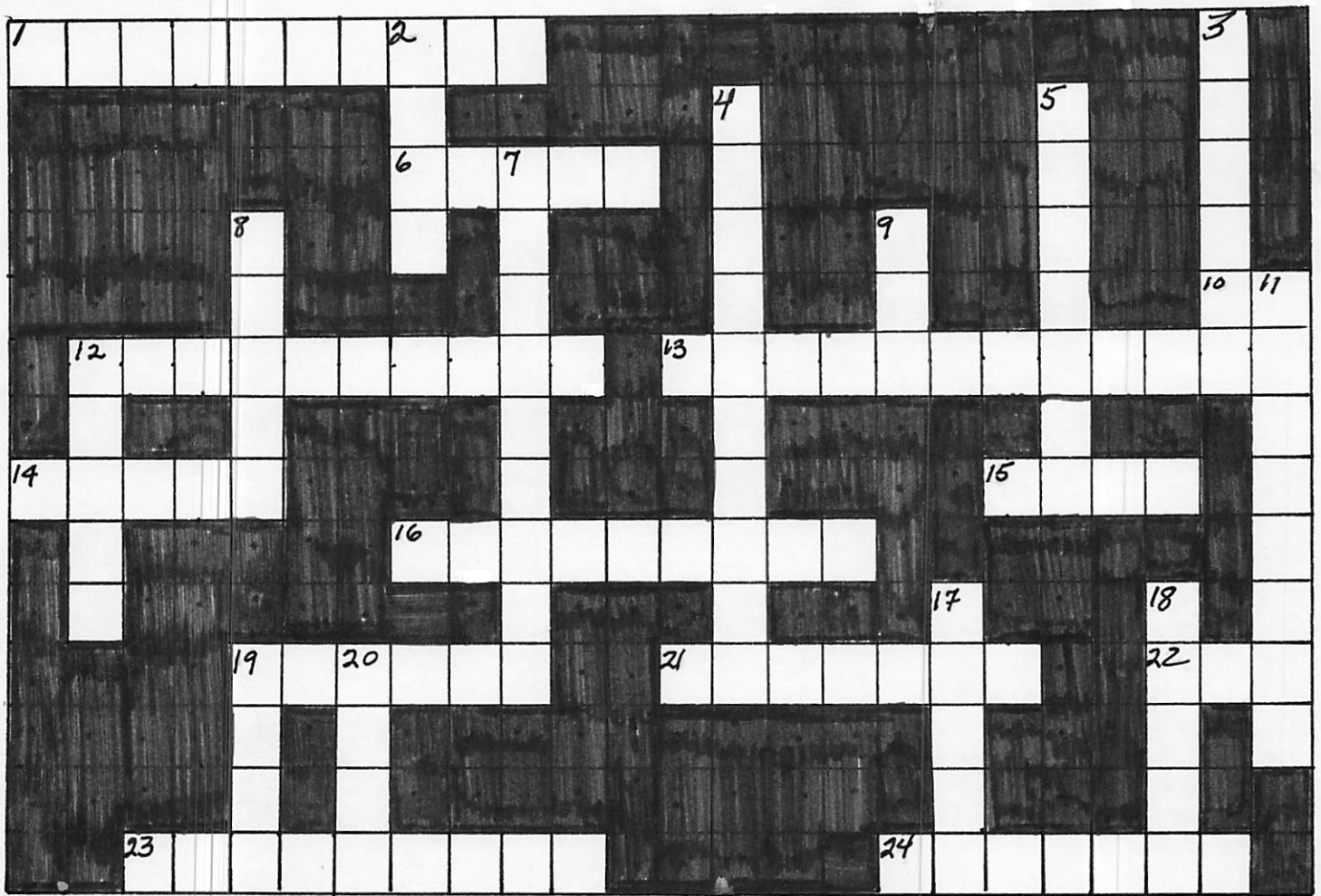
Closing Ritual: L: March into the future, march.  
C: Dance over the dark abyss.  
L: Iron men create the world.  
C: Be it so!



ROUNDTABLE:	WK. II	1979-80
HDTs	SPIRIT CONVERSATION #1	GRC:CHICAGO
	Teachers	
TEACHER CONTEXT	<p>The spirit conversation is one that takes the everyday happenings of life with their accompanying images and affections and grounds them transparently in the ontological. It is therefore necessary that you or they get out enough stories that allow all to emphatically if not vocally participate. It is essential that you have eye contact with all participants and that your voice have a conversational tone. Your mood is a quiet one. You are not after abstract intellectual responses or impressions but always reflection. Finally, your Pearl is crucial. It usually consists of a crucial insight into the depths of life that causes the breakthrough of transparency--it grounds them in the ontological. The Finale may underscore the Pearl, but usually through rhetorical questions raises the subject of conversation back up now on the other side of the transparency.</p>	
INTRODUCTION	<p>Tonight we are going to experience a different type of conversation. This week at roundtable we are going to talk about a montage of things out of our pasts and reveal the new awareness of the future.</p>	
I. CONTEXT Quest'n  Context Your Turning Illustrations	<p>1. Who was one of the greatest teachers you ever had? (several answers - time for most everyone to get out one)</p> <p>2. Sample: I remember my first day in biology! Mr. Bootherstone had us look in a microscope and draw what we saw. Then he really screamed when 27 of the 30 in the class reversed what was there because it looked backward. I'll never forget Mr. Bootherstone for teaching me to see what is really there.</p>	
II. LEADING	<p>3. Who are some of the earliest teachers you ever had? -First man teacher -Least favorite -Fattest -Most eccentric</p> <p>(Do not have to use all of these to get out a montage of teachers.)</p>	
III. EXPANDING	<p>4. Who are some teachers in literature? (Have your answer thought through to spark their imagination and give them time to work.) -informal teachers you have looked to?</p>	
IV. DIRECT  Stimuli	<p>5. If you were going to be a disciple of one of your teachers, who would it be? After name is given ask the person to say why?</p> <p>6. Point out Joan of Arc's voices were really her meditative council come to advise her - or - spin on the statement, "I am 1000 faces."</p>	
V. CONCLUDING PEARL	<p>7. Do you still hear his voice? We are made out of gifts of consciousness that often have been given to us. Mankind's a unique species in that he can pass on from generation to generation the whole experience of the race.</p>	
OFFSTAGE	<p>8. Change subject to next part of evening.</p>	

ROUNDTABLE: HDTs	WK. II  CROSSWORD PUZZLE SODALITY The Language of Social Development  1979-80  GRC:Chicago
PRELUDE	<ol style="list-style-type: none"> <li>1. Sing a song.</li> <li>2. Sodality rehearses our engagement.</li> <li>3. It refreshes our spirit by giving us distance and time to think.</li> <li>4. It indirectly reviews the day.</li> </ol>
<div data-bbox="99 758 139 1041">MOVEMENTS</div> <div data-bbox="147 625 302 758">I. PLAY WITH THE PUZZLE</div> <div data-bbox="147 968 302 1100">II. GROUP WORK</div> <div data-bbox="147 1318 302 1430">III. BROADENED REFLECTION</div>	<ol style="list-style-type: none"> <li>1. Pass out the puzzles.</li> <li>2. Fill in the word ethnic (3 down).</li> <li>3. Try the first 4 down and the first 4 across as a group.</li> <li>4. Try the last 3 down and across.</li> </ol> <ol style="list-style-type: none"> <li>1. Divide the guild in half.</li> <li>2. Have the right side take across, the left, down.</li> <li>3. Call out answers as you get them figured out. Leader suggest clue words: Nutrition, functional, standards, private, IBS, welfare, nepotism.</li> </ol> <ol style="list-style-type: none"> <li>1. What are these words about?</li> <li>2. What are other words important to the language of social development?</li> <li>3. What do they mean?</li> <li>4. Which of these words are the most important?</li> </ol>
POSTLUDE	<ol style="list-style-type: none"> <li>1. Today has been a great day - what were the signal happenings?</li> <li>2. This has been a great day.</li> <li>3. Announcements.</li> <li>4. Sendout.</li> </ol>





# ACROSS

1. What you have to show relative to government regulations.
6. The local picture of the social structure.
10. We built a ramp to get the elders to the Action Center.
12. Education which equips one to operate in his own situation.
13. Underlying aim of social development.
14. Number showing how many staff/pupil.
15. \_\_\_assessment - a monitoring instrument done locally.
16. The key to healthy menus.
19. The sector of society involving government.
21. The collapsed pole of the political dynamic.
22. The agency to which income taxes are paid.
23. To stay open, a preschool must meet licensing\_\_.
24. The sector of society involving individual financing.

# DOWN

2. Fifth City is the \_\_\_ of a community.
3. Written in to get you started.
4. 80% of the health care need is \_\_\_.
5. The "ally" of the dominant pole of the political process.
7. The primary nature of the local core's activity.
8. The big picture of the social structure.
9. Messaging the heart is learned in \_\_\_ training.
11. Getting all your family members jobs with
12. The intentional authorization and support network of the local.
17. The dominant pole of the political process.
18. Everyone should learn basic \_\_\_aid for emergencies.
19. A person with basic medical training is called a \_\_\_ medic.
20. Cover a cut on your finger with a \_\_\_aid.

(THE LANGUAGE OF SOCIAL DEVELOPMENT  
Week II: Monday)



THE EVENING ROUNDTABLE  
Spirit Conversation 2 : Water

HDTS

GRC:Chicago

## INTRODUCTION

The spirit conversation is one that takes the every day happenings of life with their accompanying images and affections and grounds them transparently in the ontological. It is therefore necessary that you or they get out enough stories that allow all to empathetically if not vocally participate. It is essential that you have eye contact with all participants and that your voice have a conversational tone. Your mood is a quiet one. You are not after abstract intellectual responses or impressions but always reflection. Finally your Pearl is crucial. It usually consists of a crucial insight into the depths of life that causes the breakthrough of transparency--it grounds them in the ontological. The Finale may underscore the Pearl, but usually through rhetorical questions raises the subject of conversation back up now on the other side of the transparency.

## I. CONTEXTING

Question

1. What is the depth meaning of water?

Context

2. I remember once when I was lost on a small boat in the Pacific--drifted, drifted. Expanse of the water--flat, endless.  
(Give a personal story that will grab them.)

## II. LEADING

Question &amp; discussion

3. What was the first surprising or outstanding experience you recall having with water?

Turning Context

4. What delight-filled experience had you had with water?  
(Hot shower/rain, soak/ocean, waterfall)

Humor? Ecstasy?

## III. EXPANDING

Question &amp; Discussion

5. Where in your experience have you had to honor water?  
(reef, times thirsty)

Turning Context

6. Where have you had an overwhelming experience with water?  
(Experienced power of water: flood, water cannon, etc.)

## IV. DIRECTING

Question

7. Where have you been terrified by water? (storm, caught in rapids, whirlpool or other example of almost drowning, etc.)

Pearl

8. Spin a short story such as being on a long, hot, dry, miserable exhausting journey and unexpectedly running into a spring gushing out along side the dusty road. End the story with the statement: Water is that which both dreads and fascinates us. It is a symbol of both destructive and cleansing, of judgment and mercy.

## V. CONCLUDING

Finale

9. Where has water been associated with that kind of event in your life? (rhetorical) Continue with other rhetorical questions as deemed necessary.

Offstage

10. Change the subject to the evening ahead.

ROUNDTABLE: WK. II		1979-80	
HDTs		SODALITY The Language of Social Development GRC:Chicago	
OPENING		<ol style="list-style-type: none"> <li>1. Sing a song.</li> <li>2. Context: Sodality is a time to reflect and have fun about our concrete engagement.</li> <li>3. Tonight we are going to talk about the social arena.</li> <li>4. Pass out the Nursury Rhymes.</li> </ol>	
MOVEMENTS	I. Read Several for fun	<ol style="list-style-type: none"> <li>1. Context the nursery rhymes as poeticized slices of life that hold human situations in a way that holds their meaning.</li> <li>2. Ask someone to read #VI Humpty Dumpty.</li> <li>3. Have one or two others read.</li> <li>4. These talk about life in the local - let's explore.</li> </ol>	
	II. Play with a few.	<ol style="list-style-type: none"> <li>1. Looking at the social process triangle, listen while someone reads the first story. What social arena is that story dealing with?</li> <li>2. What are the groupings of people directly or indirectly involved in caring for this arena?</li> <li>3. What is the depth human issue in the story?</li> <li>4. What local structures or groupings exist that deal with this issue? What are needed? What programs or resources do you know of that establish such a program?</li> </ol>	
	III. Groups dig on one	<ol style="list-style-type: none"> <li>1. Divide the group into teams as they are seated and give each group of 2-3 people a nursery rhyme to analyze.</li> <li>2. Give a few minutes to work.</li> <li>3. Have each group report by reading its rhyme.</li> <li>4. Then have them explain their analysis.</li> </ol>	
Conclusion		<ol style="list-style-type: none"> <li>1. Reflect: What happened to you as a group? Where did we have fun?</li> <li>2. What did we learn about social development?</li> <li>3. Announcements.</li> <li>4. Sendout.</li> </ol>	

- I There was an old woman who lived in a shoe,  
She had so many children she didn't know what to do,  
She gave them some broth without any bread,  
She whipped them all soundly and put them to bed.
- II Simple Simon met a pieman  
Going to the fair,  
Says Simple Simon to the pieman  
Pray let me taste your ware  
  
Says the pieman to Simple Simon:  
Show me first your penny  
Says Simple Simon to the pieman  
Indeed I have not any
- III Little Miss Muffet  
Sat on a tuffet  
Eating some curds and whey  
There came a great spider,  
And sat down beside her,  
And frightened Miss Muffet away.
- IV Tom, Tom, the piper's son  
Stole a pig, and away he run;  
The pig was eat,  
And Tom was beat,  
And Tom ran crying down the street
- V Little Boy Blue, come blow your horn,  
The sheep's in the meadow, the cow's in the corn.  
Where's the little boy who looks after the sheep?  
He's under the haystack fast asleep?
- VI Humpty Dumpty sat on a wall,  
Humpty Dumpty had a great fall;  
All the king's horses and all the king's men  
Couldn't put Humpty Dumpty together again.
- VII Old Mother Hubbard  
Went to the Cupboard  
To get her poor dog a bone;  
But when she came there  
The cupboard was bare,  
And so the poor dog had none.
- VIII Three blind mice! See how they run!  
They all ran after the farmer's wife,  
Who cut off their tails with a carving knife.  
Did you every see such a thing in your life,  
As three blind mice?
- IX The Queen of Hearts  
She made some tarts  
All on a summer's day  
The Knave of Hearts,  
He stole those tarts,  
And took them clean away.  
  
The King of Hearts  
Called for the tarts,  
And beat the Knave full sore:  
The Knave of Hearts  
Brought back the tarts,  
And vowed he'd steal no more
- X Ding-dong bell, the cat's in the well.  
Who put her in? Little Johnny Green.  
Who pulled her out? Great Johnny Stout.  
What a naughty boy was that  
To drown poor pussy cat

THE EVENING ROUNDTABLE  
Spirit Conversation #3: Social Anger

HDTS

GRC:Chicago

CONTEXTING  
Question

1. I have come to experience in myself deep anger from time to time about what is going on in the world. I call this social anger, and I've been driven to wonder what is the meaning of that in my life.

## Context

2. My life got scarred several years ago with a stroll through a Negro community in the southern U.S. which was just a bunch of run down fire trps, trash in the streets, etc. I saw the police come by and pick up a drunk who was sprawled on a street corner. Something about the walk and the way this old drunk was thrown into the police car filled me with rage. I wanted to scream, I was deeply angry; so much so that I began to shake physically and had to restrain my tears until I got back to my house. Ever after that I've known that social anger lies just under the surface of my life.

LEADING  
Question

3. Where have you found yourself deeply torn by the situation in a community and roused to anger? (have more ways of asking the question up your sleeve)

Turning  
Context

4. Every social reformer has had stories where his social anger was aroused yet all of us have had these happenings happen to us and we've been paralyzed, our lives frozen up. I just couldn't do anything for months after going through that Negro community.

## Question

5. Where has your social anger paralyzed you? (have other ways to ask this question in case of sentimentality)

Turning  
Context

6. It is strange, though, social anger also drives you to do things you'd not ordinarily consider. About a year later I found myself volunteering to march in a civil rights demonstration in the face of disapproval and threats.

## Question

7. Where have you found yourself risking yourself as you were compelled to act in response to social pain of your neighbor?

DIRECTING  
Turning  
Context

8. What I discovered later was that my whole future was changed. I could never go back.

Direct  
Question  
Pearl

9. Where did social anger influence the direction of your future?

## Finale

10. In trying to look down into the experience of social anger you're always thrown up against deciding the direction of the future, the demand of your creativity to be used in history; sometimes that's been talked about as God demanding you to be his heir.
11. You glance back at history and you see all those explosions of men aroused in their social anger to move out to create a new moment--then there are always the rebels who see that experience as permission to hate or the cynic who relishes such moments as an opportunity to bellyache. One never gets away from social anger. The question is how and where we will use it. Where will you start?

ROUNDTABLE: HDTs	WK. II  <div style="text-align: center;">SODALITY</div> Reflection on Social Cycle  <div style="text-align: right;">1979-80 GRC:Chicago</div>
CONTEXT	<p>For the last three days we have been immersed in forging the social structures which care for the welfare of a local community. We have been impacted by the complexity of creating a structure with substance both as a comprehensive vehicle of care and a self-sustaining economic venture.</p> <p>Tonight is the end of that work. Tomorrow we go into the Community Forum Laboratory. We would again like to have a chance to reflect on the social cycle.</p>
CONVERSATION	<ol style="list-style-type: none"> <li>1. What do you remember from these three days?</li> <li>2. What did you learn about doing social development that you didn't know three days ago?</li> <li>3. Where did you find yourself thinking about local community and how something might work there?</li> <li>4. What are the keys to social development?</li> <li>5. What would you like to know more about?</li> <li>6. What would you do differently in a school in Gibson or Lorne?</li> </ol> <p>Pull back from these reflections - this school is also a journey in grasping the practical reality of care in a human way. In terms of that <u>journey</u>, what have been the signal happenings?</p> <p>How would you talk about where we have been so far? What lies ahead? for the school? for you?</p>
CONCLUSION	<p>These reflections have been very helpful. Any others you have during the rest of the school you need to make note of.</p> <p>During the fourth week an intensive evaluation and rebuilding of the curriculum will occur with the whole school in preparation for a continental gathering beginning December 13, to which you are all invited.</p>

HDTS 5th CITY		THURSDAY EVENING ROUNDTABLE			SOCIAL CYCLE	
					2-15-79	
R.O.: Clarity on the dynamic of Event, Mystery and Consciousness			E.A.: Experience life as Event, Mystery and Consciousness			
OPENING	1. The Singing 2. Accountability/Absolution 3. Ritual: Those who care march on to build a new tomorrow. Theirs is the mission never done. Right ? Right. 4. Let us eat this meal on behalf of..... Let us feast.					
SPIN	CONTEXT	Work on Profound Humanness	Grasp own experience	Use to guide actions	2 days E-M-C	
	Humanness is <u>Event</u> . Profound Happening	Contingency Events	Transforma- tion Events	Decision Events	Wonder Events	
	Humanness is <u>Mystery</u> . Un- conditioned otherness.	Dark Abyss	Burning Fire	Awesome Decision	One with world	
	Humanness is <u>Consciousness</u> , Depth- Awareness	Awake, All things are one.	New World. No escape.	New inte- grating focus	I am.	
CONVERSA- TION	1. Where were you caught up ? 2. What images/life experience come to your mind ? 3. Which one is clearest to you ? How is that a part of humanness ? 4. How have others talked about this arena ?					
WORKSHOP	1. Pass out worksheets. 2. Give individuals time to fill in the worksheet. 3. Share answers on board. 4. Reflect... What discovered about profound humanness ?					
CLOSING	1. Announcements. 2. Send-out. 3. Closing Ritual: March into the future march. Dance over the dark abyss. Right ? Right.					

	HUMANNESS IS EVENT	HUMANNESS IS MYSTERY	HUMANNESS IS CONSCIOUSNESS
CORPORATE REFLECTIONS			
LIFE EXPERIENCE			
LIFE POETRY			
LIFE MEANING			

HDTs 5th CITY	FRIDAY EVENING ROUNDTABLE	SOCIAL CYCLE 2-16-79
R.O.: Clarity on life base of E-M-C	E.A.: Grasp wonder of E-M-C in own life.	
OPENING	<ol style="list-style-type: none"> <li>1. The Singing</li> <li>2. Accountability/Absolution</li> <li>3. Ritual: Those who care march on to build a new tomorrow. Theirs is the mission never done. Right ? Right.</li> <li>4. Let us eat this meal on behalf of .... Let us feast.</li> </ol>	
CONVERSATION	<p>Now that you have had 2 days to get distance and reflect, let's talk again about the Urban Excursion.</p> <ol style="list-style-type: none"> <li>1. What do you find yourself remembering ?</li> <li>2. What parts do you try to forget ?</li> <li>3. Which parts would you like to live over again ?</li> <li>4. How do you see things differently now ?</li> </ol>	
WORKSHOP E-M-C Exercise	<ol style="list-style-type: none"> <li>1. Pass out sheets.</li> <li>2. List 5 happenings you recall from the trip.</li> <li>3. List 5 more that are only significant for you.</li> <li>4. Mark the 4 events where you were most excited with an <u>x</u>. Mark the 4 events where you were most fearful with an <u>o</u>. Mark the 4 events you remember most vividly with a <u>*</u>. Mark the 4 events where you were most nervous with a <u>+</u>.</li> <li>5. Choose the one with the most marks and write it at the top of the next column.</li> <li>6. Fill in the 4 boxes for the key event.</li> <li>7. Write reflections out of the exercise on Humanness is Event, Mystery and Consciousness.</li> </ol> <p>(Share answers as appropriate to keep people moving during the workshop.)</p>	
REFLECTIONS	<p>Focus on the third column in sharing answers.</p> <ol style="list-style-type: none"> <li>1. What happened to you in this exercise ?</li> <li>2. What did you learn about your being ?</li> </ol>	
CLOSING	<ol style="list-style-type: none"> <li>1. Announcements.</li> <li>2. Send-out.</li> <li>3. Closing Ritual: March into the future march. Dance over the dark abyss. Right ? Right .</li> </ol>	



HDTIS 5th CITY

FRIDAY EVENING ROUNDTABLE WORKSHEET

SOCIAL CYCLE

2-16-79

GAME

REFLECTION

HAPPENINGS

CENTRAL EVENT

1.

2.

3.

4.

5.

1.

2.

3.

4.

5.

4 Memories you  
have

3 images remain  
with you.

EVENT

MYSTERY

3 Decisions you  
have

4 ways you are  
different

CONSCIOUS-  
NESS

69

2-19-79

R.O.: Clarity on dynamic of Integrity,  
Care and FullnessE.A.: Experience life as Integrity,  
Care and Fullness

## OPENING

1. The Singing
2. Accountability/Absolution
3. Ritual: Those who care march on to build a new tomorrow.  
Theirs is the mission never done. Right ? Right.
4. Let us eat this meal on behalf of...  
Let us feast.

## SPIN

CONTEXT	Work on Profound Humanness	Grasp own Experience	Makes you human being	2 days I-C-F
Humanness is Integrity. Radical self- hood	Miracle of my being	Live out of undeniable experience.	Being one's own person	Appropriate own.
Humanness is Care. Universal Con- cern	Show up caring	Decision to be exposed.	Care for history	Caring. Disciplined style.
Humanness is Fullness. Over- flowing joy.	Life is full.	Expenditure is fulfill- ment	Creativity is decision.	Happiness is being your being.

## CONVERSATION

1. Where were you caught up ?
2. What images, life experiences came to your mind ?
3. Which category is clearest to you ?  
How is that a part of humanness ?
4. How have others talked about that arena ?

## WORKSHOP

1. Pass out worksheets.
2. Give individuals time to fill out worksheets.
3. Share answers after life experiences, then at end.
4. Reflect - How are these 3 related ?  
What have you discovered about profound humanness ?

## CLOSING

1. Announcements.
2. Send-out.
3. Closing Ritual: March into the future march.  
Dance over the dark abyss. Right ? Right.

	HUMANNESS IS INTEGRITY	HUMANNESS IS CARE	HUMANNESS IS FULLNESS
CORPORATE REFLECTIONS			
LIFE EXPERIENCE			
LIFE POETRY			
LIFE MEANING			



HDTS 5th CITY		TUESDAY EVENING ROUNDTABLE		SOCIAL CYCLE	
				2-20-79	
R.O.: Clarify life reality of Care-Integrity-Fullness			E.A.: Experience wonder at bottomlessness of my own existence.		
OPENING		1. The Singing 2. Accountability/Absolution 3. Ritual: Those who care march on to build a new tomorrow. Theirs is the mission never done. Right ? Right. 4. Let us eat this meal on behalf of..... Let us feast.			
WORKSHOP C-I-F MOV. I CARE		1. Ask participants to write down 10 key concerns or depth cares - past or future that have consumed their being.(Give them time to work.) Share a few. Have them mark the ones that limit their engagement. Share several. 2. Which ones demand expanded engagement of you ? 3. Which ones run your life ? 4. Which ones give you new life ? What insights have you gained about your care ?			
MOV. II INTEGRITY		1. Move to the next column. List 10 key life decisions you have made or are struggling with. Give time to work, sharing appropriately to keep things moving. 2. Guide the reflection. Mark those which a. Limit your freedom. b. Bind you to the past. c. Open you to the future. d. Embody your struggle with profound humanness. e, Hold the direction of your life in the future. 3. Share as appropriate - - which have emerged as key decisions for you ? 4. What insights have you gained about your integrity.			
MOV. III FULLNESS		1. Move to the last column.. List 5 cares or decisions out of column 1 and 2 that fill your life full of significance. Share. 2. Write down 5 moments in your life when you were overwhelmed with a sense of profound fulfillment of happiness. Share. 3. Look at the 2 lists. What similarities do you see ? Differences ? Which moments gave you false happiness ? Profound happiness ? 4. What insights have you gained about the fullness of your life ? Share.			
OVERALL REFLECTION		1. Look at the whole sheet. What shocks you ? 2. What new aspects of existence opened up that you never saw before ? 3. What is the practical significance of Care-Integrity-Fullness for your life? 4. Conclude, encouraging people to keep these sheets.			
CLOSING		1. Announcements. 2. Send-out. 3. Closing Ritual: March into the future march. Dance over the dark abyss. Right ? Right.			

CARE Universal Concern	INTEGRITY Radical Self-hood	FULLNESS Unreduced Happiness
10 CONCERNS	10 DECISIONS	CARES/DECISIONS FILL LIFE FULL.
1.	1.	1.
2.	2.	2.
3.	3.	3.
4.	4.	4.
5.	5.	5.
6.	6.	1. MOMENTS OF PROFOUND HAPPINESS
7.	7.	2.
8.	8.	3.
9.	9.	4.
10.	10.	5.
REFLECTIONS	REFLECTIONS	REFLECTIONS
<div style="text-align: center;">- - - - INSIGHTS - - - -</div>		

HDTs 5th-CITY		WEDNESDAY EVENING ROUNDTABLE		SOCIAL CYCLE																					
				2-21-79																					
R.O.: Clarity on dynamic of Action-Comprehensivity-Corporateness			E.A.: Experience life as Action-Comprehensivity-Corporateness																						
OPENING	1. The Singing 2. Accountability/Absolution 3. Ritual: Those who care march on to build a new tomorrow. Theirs is the mission never done. Right ? Right. 4. Let us eat this meal on behalf of.... Let us feast.																								
SPIN	<table><tr><td>CONTEXT</td><td>12 Touchstones</td><td>Experience of all.</td><td>Watershed of two ages.</td><td>Struggle to see.</td></tr><tr><td>Humanness is Action</td><td>Demands</td><td>Unmitigated Expenditure</td><td>Burn like a wick.</td><td>Precise, intentional action</td></tr><tr><td>Humanness is Comprehensivity</td><td>History sees the globe</td><td>Reduced life</td><td>Globe in my head</td><td>What I do is the globe</td></tr><tr><td>Humanness is Corporateness</td><td>One life to all</td><td>Honor all life around</td><td>Undelimited togetherness</td><td>Renewal of the community.</td></tr></table>					CONTEXT	12 Touchstones	Experience of all.	Watershed of two ages.	Struggle to see.	Humanness is Action	Demands	Unmitigated Expenditure	Burn like a wick.	Precise, intentional action	Humanness is Comprehensivity	History sees the globe	Reduced life	Globe in my head	What I do is the globe	Humanness is Corporateness	One life to all	Honor all life around	Undelimited togetherness	Renewal of the community.
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Humanness is Comprehensivity	History sees the globe	Reduced life	Globe in my head	What I do is the globe																					
Humanness is Corporateness	One life to all	Honor all life around	Undelimited togetherness	Renewal of the community.																					
CONVERSATION	1. Where were you caught up ? 2. What images/life experiences come to your mind ? 3. Which touchstone is clearest to you ? How is that a part of humanness ? 4. How have others talked about this arena ?																								
WORKSHOP	1. Pass out worksheets. 2. Give individuals time to fill it in. 3. Share answers where appropriate. 4. Reflect - What discovered about profound humanness ?																								
CLOSING	1. Announcements. 2. Send-out. 3. Closing Ritual: March into the future march. Dance over the dark abyss. Right ? Right.																								

## WEDNESDAY EVENING ROUNDTABLE WORKSHEET

	ACTION	COMPREHENSIVITY	CORPORATENESS
CORPORATE REFLECTIONS			
LIFE EXPERIENCE			
LIFE POETRY			
LIFE MEANING			

HDT'S 5th CITY		THURSDAY EVENING ROUNDTABLE	SOCIAL CYCLE
			2-22-79
R.O.: Clarity on experiential basis of Action, Comprehensivity & Corporateness		E.A.: Experience dread of openness of the future in their own lives.	
OPENING	1. The Singing 2. Accountability/Absolution 3. Ritual: Those who care march on to build a new tomorrow. Theirs is the mission never done. Right ? Right. 4. Let us eat this meal on behalf of... Let us feast.		
MOV. I ACTION	1. Pass out sheets. 2. List 10 actions required of you in the future. (If I don't do "x" I might as well quit now.) Share several. 3. Reflect. Which actions would have an unclear result ? Which ones would affect the world ? Which ones might backfire ? Which would change your whole future ? 4. What does "Humanness is Action" mean?		
MOV. II COMPREHEN- SIVITY	1. List 5 entities that would be affected by your actions. Share some. What have we left out ? Add 3 more. Share What have we still left out ? Add 5 more to make your list inclusive. 2. Reflect: Ehich of these would be helped by your action ? Which hurt ? If none hurt, what entities have you left out ? 3. If you leave anything out, what are you saying about your life ? 4. What does "Humanness is comprehensivity" mean ?		
MOV. III CORPORATENESS	1. What relationships do you have that are important in accomplishing these actions, List 5, 2. What relationships do you have that connect you to all of life ? To history ? To the globe ? List 5. 3. How do these relationships affect your life ? 4. What does "Humanness is Corporateness" mean ?		
REFLECTIONS:	1. What have we been talking about ? 2. How are these three related ? 3. What insights have you had about your own life ? 4. What insights have you gained about humanness ?		
CLOSING	1. Announcements. 2. Send-out. 3. Closing Ritual: March into the future march. Dance over the dark abyss. Right? Right.		



## THURSDAY EVENING ROUNDTABLE WORKSHEET

ACTION	COMPREHENSIVITY	CORPORATENESS
ACTIONS	EFFECTS	RELATIONS
1.	1.	1.
2.	2.	2.
3.	3.	3.
4.	4.	4.
5.	5.	5.
6.	1.	1.
7.	2.	2.
8.	3.	3.
9.	1.	4.
10.	2.	5.
	3.	
	4.	
	5.	
REFLECTIONS	REFLECTIONS	REFLECTIONS
----- INSIGHTS -----		

HDT\$ 5th CITY		FRIDAY EVENING ROUNDTABLE			SOCIAL CYCLE																					
					2-23-79																					
R.O.: Clarity on dynamic of Declaration, Demonstration and Presence		E.A.: Experience life as Declaration, Demonstration and Presence																								
OPENING	1. The Singing 2. Accountability/Absolution 3. Ritual: Those who care march on to build a new tomorrow. Theirs is the mission never done. Right ? Right. 4. Let us eat this meal on behalf of.... Let us feast.																									
SPIN	<table><tr><td>CONTEXT (The 12 light up one another.)</td><td>Internal</td><td>Personal</td><td>Social</td><td>External</td></tr><tr><td>Humanness is Declaration</td><td>Personal Articulation</td><td>Given the chance to live it.</td><td>Chance to build earth</td><td>Power to shape the future.</td></tr><tr><td>Humanness is Demonstration</td><td>Social Pioneer</td><td>Transformation of local community</td><td>Decision to win.</td><td>Pioneer</td></tr><tr><td>Humanness is Presence</td><td>Historical Sign</td><td>Sign of Possibility</td><td>The Call</td><td>The Symbol</td></tr></table>						CONTEXT (The 12 light up one another.)	Internal	Personal	Social	External	Humanness is Declaration	Personal Articulation	Given the chance to live it.	Chance to build earth	Power to shape the future.	Humanness is Demonstration	Social Pioneer	Transformation of local community	Decision to win.	Pioneer	Humanness is Presence	Historical Sign	Sign of Possibility	The Call	The Symbol
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Humanness is Presence	Historical Sign	Sign of Possibility	The Call	The Symbol																						
CONVERSA-TION	1.Where were you caught up ? 2. What images, life experiences came to your mind ? 3. Which category is clearest to you ? 4. How have others talked about this arena ?																									
WORKSHOP	1. Pass out worksheets. 2. Give individuals time to fill in worksheet. 3. Share answers after Life experience, then at end. 4. Reflect - How are those three related ? What have you discovered about profound humanness ?																									
CLOSING	1. Announcements. 2. Send-out. 3. Closing Ritual: March into the future march. Dance over the dark abyss. Right ? Right.																									

FRIDAY EVENING ROUNDTABLE WORKSHEET

	DECLARATION	DEMONSTRATION	PRESENCE
CORPORATE REFLECTIONS			
LIFE EXPERIENCE			
LIFE POETRY			
LIFE MEANING			

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HDT'S 5th CITY	MONDAY EVENING ROUNDTABLE	SOCIAL CYCLE
		2-26-79
R.O.: Clarity on dynamics of Declaration, Demonstration and Presence		E.A.: Grasp wonder of the new human being he/she has become.
OPENING	<ol style="list-style-type: none"> <li>1. The Singing</li> <li>2. Accountability/Absolution</li> <li>3. Ritual: Those who care march on to build a new tomorrow. Theirs is the mission never done. Right ? Right.</li> <li>4. Let us eat this meal on behalf of... Let us feast.</li> </ol>	
CONVERSATION	<ol style="list-style-type: none"> <li>1. let's talk about our life as a taskforce.</li> <li>2. What events do you remember ? High points ? Low ?</li> <li>3. How would you talk about our journey ?</li> <li>4. What has happened to us as a taskforce ?</li> </ol>	
WORKSHOP D-D-P	<ol style="list-style-type: none"> <li>1. Pass out worksheets.</li> <li>2. Write down 5 things you have learned about life in the school.</li> <li>3. Write down 5 things you have learned about your life. Share answers. Have students spin a story about life.</li> <li>4. Next column. To fulfill human life for all and to release human spirit in every person, and to eliminate innocent suffering,... what 10 tasks must be done in the world in our time ? Check the 3 you will do. Share. Who will do the others ?</li> <li>5. If someone were living out of these truths and doing these jobs, what kind of human being would he/she be ? Write down 5 qualities of such a person. Write down 5 visible characteristics of this person. Which of these qualities do you find yourself struggling with ?</li> </ol>	
REFLECTION	<ol style="list-style-type: none"> <li>1. What has this exercise revealed about Declaration, Demonstration and Presence ?</li> <li>2. Which one are you struggling with the most ?</li> <li>3. How have you changed since school began ? Write the 5 ways. Share.</li> <li>4. What is profound humanness ?</li> </ol>	
CLOSING	<ol style="list-style-type: none"> <li>1. Announcements.</li> <li>2. Send-out.</li> <li>3. Closing Ritual: March into the future march. Dance over the dark abyss. Right ? Right.</li> </ol>	

## MONDAY EVENING ROUNDTABLE WORKSHEET

DECLARATION	DEMONSTRATION	PRESENCE
THINGS LEARNED ABOUT LIFE	10 TASKS MUST BE DONE	5 QUALITIES
1. 2. 3. 4. 5. FIVE THINGS LEARNED ABOUT <u>YOUR</u> LIFE 1. 2. 3. 4. 5.	1. 2. 3. 4. 5. 6. 7. 8. 9. 10.	1. 2. 3. 4. 5. 1. VISIBLE CHARACTERISTICS 2. 3. 4. 5.
REFLECTIONS	REFLECTIONS	REFLECTIONS
COMMENTS/INSIGHTS	HOW AM I A NEW AND DIFFERENT HUMAN BEING NOW ?	

Human Development Training School WEEK I	THE ROUNDTABLE The College Conversation "Prince Five Weapons"	Chicago Quarter II, 1979
CONVERSATION CONTEXT	The task of daring to get involved in task of changing history or build-primal community always has been and always will be an overwhelming endeavour. Throughout history there have always been those creative people and groups who have dared to take upon themselves the confrontation of the key bocks standing the in the way of civilization and tryannizing people's life. Sit back and relax while I read this story--see where it leads you.	
THE READING AND CONVERSATION	<ol style="list-style-type: none"> <li>1. Read the story: "Prince Five Weapons." Be sure to read it slowly with some drama to enable the group to "get into it".</li> <li>2. What scenes in the story stood out for you? What lines of dialogue do you remember? What objects does the story mention? What were the five weapons the Prince used?</li> <li>3. Where were you caught off guard by the story? Where did you laugh? At what point in the story were you most involved?/how? What would you say was the "turning point of the story?/it turned from what to what?</li> <li>4. What would you say each of the weapons symbolized?/the orgre?/prince? What is this story really about? Where have you seen something like this happening in socety?/what weapons were used?/what were the results? How does the Prince manifest what real human living is all about?/how would you talk about what the Prince really did to win?</li> <li>5. When have you recently been in a situation where you were on "death ground", like the Prince was in confronting the orgre? What did you do there?/what were the weapons you used? What were some of the weapons that you needed there? What do we learn from the Prince about working in local community?</li> </ol>	
CONVERSATION CONCLUSION	Finally, what history has shown to be true is that radical change only occurs when people have decided to "lay their bodies on the line." In every era there have always been those who care with their very deaths for the future.	

## PRINCE FIVE WEAPONS

Having received as a symbol of his distinction the title of Prince Five-Weapons, the prince accepted them as his teacher gave them to him, bowed, and armed with his new weapons struck out on the road that leads to the city of his father the king. On the way he came to a certain forest. The people at the mouth of the forest warned him, "Sir Prince, do not enter this forest," they said. "An ogre lives here named Sticky Hair. He kills every man he sees." But the prince was confident and fearless as a maned lion. He entered the forest just the same. When he reached the heart of it, the ogre showed himself. The ogre had increased his stature to the height of a palm tree. He created for himself a head as big as a summer house and bellshaped, eyes as big as two bowls, two tusks as big as giant bulbs. He had the beak of a hawk, his belly was covered with blotches, his hands and feet were dark green. "Where are you going?" he demanded. "Halt. You are my prey." Prince Five-Weapons answered without fear but with great confidence in the arts and crafts he learned. "Ogre," he said, "I knew what I was about when I entered this forest. You would do well to be careful about attacking me, for with an arrow steeped in poison, I will pierce your flesh and fell you on the spot." Having thus threatened the ogre, the young prince fitted to his bow an arrow, steeped in deadly poison and let fly. It stuck right in the ogre's hair. Then he let fly one after another fifty arrows, all stuck to the ogre's hair. The ogre shook off all of those arrows, letting them fall right at his feet, and approached the young prince. Prince Five-Weapons threatened the ogre a second time, and drawing his sword delivered a masterly blow. The sword, 33 inches long, stuck right to the ogre's hair. Then the prince smote him with a spear. That also stuck right to his hair. Perceiving that the spear had stuck, he smote him with a club which also stuck right to his hair. When he saw that the club had stuck he said, "Master ogre, you have never heard of me before. I am Prince Five-Weapons. When I entered this forest infested by you, I took no account of bows and suchlike weapons. When I entered this forest, I took account of myself. Now I am going to beat you and pound you into powder and dust." Having thus made known his determination, he struck the ogre with his right hand. His hand stuck to the ogre's hair. He struck him with his left hand. That also stuck. He struck him with his right foot. That also stuck. He struck him with his left foot, which also stuck. Thought he, "I'll beat you with my head, and pound you into powder and dust." He struck him with his head which also stuck right to the ogre's hair. Prince Five-Weapons found himself snared five times, stuck fast in five places, dangling from the ogre's body. But for all that, he was undaunted. As for the ogre, he thought, "This is some lion of a man. Some man of noble birth, and no mere man for though he has been caught by an ogre like me he appears in no way to tremble or shake. In all the time I've harried this road I've never seen a single man like this. Why is he not afraid?" Not daring to eat him, he asked, "Young man, why are you not afraid? Why are you not terrified by the fear of death?" "Ogre, why should I be afraid? For in one life one death is absolutely certain. What's more, I have in my belly a thunderbolt for a weapon. If you eat me, you'll not be able to digest that weapon. It will tear your insides into fragments and will kill you. In that case we will both perish. That is why I am not afraid." What this youth says is true," thought the ogre, terrified by the fear of death. "From the body of this lion of a man, my stomach would not be able to digest a fragment of flesh, even so small as a kidney bean. I'll let him go." And he let Prince Five-Weapons go. And Prince Five-Weapons trained him as a servant.

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SOCIALITY  
WEEK ONEMEDITATION GAME  
"Spirit Friends"

MONDAY

## ANTICIPATION

1. Before Ecclesiola begins, have 25 5" x 8" sheets of paper, 25 pins, and several magic markers on hand.
2. Decide on a mature, sensitive, sensible participant who can bring off the major role.

## PREPARATION

3 min.

1. As seminary begins, <sup>and famous figures in society</sup> ask them to begin thinking about their favorite churchmen, ~~who have gone to glory~~, that is, who are no longer alive (e.g. Wesley, Luther, Augustine); secular figures whom they consider to be among those-who-care are accepted.
2. Have them write down the names of three of their favorite historical churchmen. Have them to pick one of these. It is helpful if the participant is well acquainted with this one, and if he/she is a fairly well-known person.
3. Have them write the name of the one chosen on the 5" x 8" sheet in large clear letters.

## THE GAME

5 min.  
5 min.

1. The guru acts as hostmaster. Go around the table, introduce each "saint" by the tag name. As each one is introduced, he makes a one-sentence statement, in character, to the group.
2. Choose the one who is going to arrange the group as his meditative council.
  - a. Have him sit at the head of the table.
  - b. Have him remove his name tag so that he plays himself.
  - c. Have him write down three ethical or vocational issues he wants advice on from his meditative council (the issues should be non-superficial and unembarrassing).
  - d. Have him read out the three issues. You pick one of them and tell the group it is their task, as historical churchmen, to advise him on this issue.

5 min.

3. The chairman now asks all to stand and move away from their places, and proceeds to rearrange them in order of importance, putting the friends he most values at the head of the table and the least favored at the foot of the table.

25 min.

4. When the rearrangement is completed:
  - a. Have him state his problem.
  - b. Have him then choose the most favored person on his council to speak to the issue.
  - c. Have him open the discussion to the whole group. (Guru helps the council remember to play their roles).

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## WEEK ONE

Kazantzakis  
Introduction/Prologue

MONDAY

Rational Objective: To understand that the book is poetry not theology or philosophy and that it is dealing with the depths of the human journey through the metaphors of ascent and descent.

Existential Aim: To be filled with intrigue and anticipation at the prospect of studying the book and to experience the initial struggle introduced in the Prologue.

PRELUDE	MOVEMENTS			POSTLUDE
	I	II	III	
<p>CONTEXT: It is crucial to give a solid context to release people to deal with Kazantzakis. Spin on his book as a secular articulation of the spirit journey of man. He uses wild language and extreme imagery. He's out to shock meaningless piety and shallow secularism.</p>	<p>1. Pass out the book <u>Saviours of God</u>. Tell them not to open it yet.</p> <p>2. <u>Art Form Conversat'n</u> --what strikes you about the cover? --response to the title? --what think it will be like to study? --open book &amp; randomly browse--what notice? --read some lines or phrases that grab your attention. --what do you think it will be about?</p>	<p>1. Hand out the <u>journey chart</u> of the book. (Tell them to keep it in their books for reference.)</p> <p>2. What strikes you about the chart?</p> <p>3. Help them to find corresponding pages in the book with the chart. What <u>subtitles</u> do you notice? (Get out for Preparation/March &amp; Action)</p> <p>4. Which section interests you most right now?</p> <p>5. What is the book about?</p>	<p>1. Guru reads <u>Prologue</u></p> <p>2. What words/phrases caught your attention?</p> <p>3. Which sentence would you like to read again?</p> <p>4. What is the feel of this passage?/ What surprises you?</p> <p>5. What are his key images? (ascending and descending streams)</p> <p>6. What does he say about the 2 streams? (opposing forces/both holy)</p> <p>7. How is this true? Where have you seen them in nature?/others?/self?</p> <p>8. What does this mean about the human journey?</p>	<p>Kaz says that the question that gets raised when we become aware of the ascent and descent is "Where does courage for the struggle come from?"</p> <p>-- What questions about your own life does this raise for you?</p> <p>CONCLUSION: "Well are you looking forward to studying this? I guarantee it is going to be both surprising and yet very familiar."</p>
5 min	5 min	8 min	10 min	2 min

Monday Evening Week 1	ROUNDTABLE SODALITY	22 October 79
CONTEXT	This section of the roundtable is out to rehearse the doing before the doing. All day we have been looking at the broad aspects of economic ventures in local communities. Tomorrow we are going to begin to build a projection for a wood industry. One of the things we will all have to learn is the words or the jargon of the business community with whom we must communicate. Tonight we want to have some fun with the economic language.	
GAME	Here are eleven sets of words we are going to use tomorrow. (Written on 8 1/2 by 11 pieces of paper and taped to board). Sales, Cost of Goods Sold, Gross Profit, Expenses, Net Profit, Cash Requirements, Cash Resources, Debt Service Analysis, Amount Available for Debt, Cash Surplus/Deficit, Cash Flow	
WHAT DO WE KNOW	Who has ever used any of these words before? Which one? Can you make a sentence that would help us understand the word?	
DEFINITION	We have a set of definitions in the hat, let's see if we can match them with the words (Definitions on 11/17 sheets of paper) Which one do you think this relates to? Don't be concerned about right answers--now which ones do we move around? <i>Consense on the set of matches.</i>	
HOW DID WE DO	<p>Now let's check on the back and see how we did?</p> <p>Sales = exchange of a product for cash</p> <p>Cost of goods sold = materials + labor + direct costs in producing a product</p> <p>Gross Profit = sales - cost of goods sold</p> <p>Expenses = utilities + office expenses + maintenance + insurance + sales expense + packaging + transportation + taxes + depreciation + interest + etc.</p> <p>Net Profit = gross profit - expenses</p> <p>Cash Requirements = Real estate (land + facilities) + Plant Equipment (machines), + rolling stock + working capital + other capital</p> <p>Cash Resources = capital from loans, grants, etc.</p> <p>Debt Service Analysis = list of loan amounts with term, interest rate, and number of payments - total of monthly payments (principle + interest)</p> <p>Amount Available for Debt Service = net profit + interest + depreciation</p> <p>Cash Surplus/deficit = debt service - monthly payments</p> <p>Cash flow = 2 year monthly tabulation of cash in, cash out, and running balance</p>	
CLOSING	<p>Tomorrow we will learn some more about these words.</p> <p>Are there announcements?</p> <p>Send-out: I send us out to have fun learning about the economic</p> <p>Ritual: March Into the Future March</p> <p style="padding-left: 40px;">Dance Over the Dark Abyss</p> <p style="padding-left: 40px;">Iron Men Create the World</p> <p style="padding-left: 40px;">Be It So</p>	

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Human Development Training School WEEK I	THE ROUNDTABLE The College Conversation "Mame"	Chicago Quarter II, 1979
CONVERSATION CONTEXT	Throughout history singing and songs have played a crucial role in the civilizing process. They have embodied the hopes and dreams as well as the fears of a people. In our time, great experimentation has been going on with music. The Beatles were the heralds of a new kind of singing. Since then many new forms have emerged. Probably the edge of this experiment today are those songs which communicate new styles of living appropriate for these changing times. Tonight we're going to look at one of those that comes from a Broadway show.	
THE SINGING AND CONVERSATION	<ol style="list-style-type: none"> <li>1. Call on a special singing group (pre-arranged) to come forward and sing the song "Mame" to the group. After they are done, have the entire group sing it again.</li> <li>2. What line of that song especially stands out for you?/what's your favorite line? What pictures did any of the lines bring to your mind?</li> <li>3. Which of the lines make you smile? What is the mood of the song?/what was your mood as you sang it? Which of the lines "stop you dead in your tracks"?/which makes you want to go out and do something?/what want to do?</li> <li>4. Now finish this sentence, "The style of Mame is like _____." Who are some people out of history that have embodied this style? Are there any people in your community who are like this? describe them and how they embody this? What difference does this style make in society?</li> <li>5. When have you been in a situation that needed "Mame"?/what was it that was needed there? When have you experimented with being this style?/what happened? What is the truth of profound human living that we're talking about here?</li> </ol>	
CONVERSATION CONCLUSION	In the final analysis it is style that changes history. Style is not an abstract category. Your style is manifest in every part of your life. It is a statement to others about the meaning of life itself.	

## SPIRIT CONVERSATION

WEEK ONE

Water

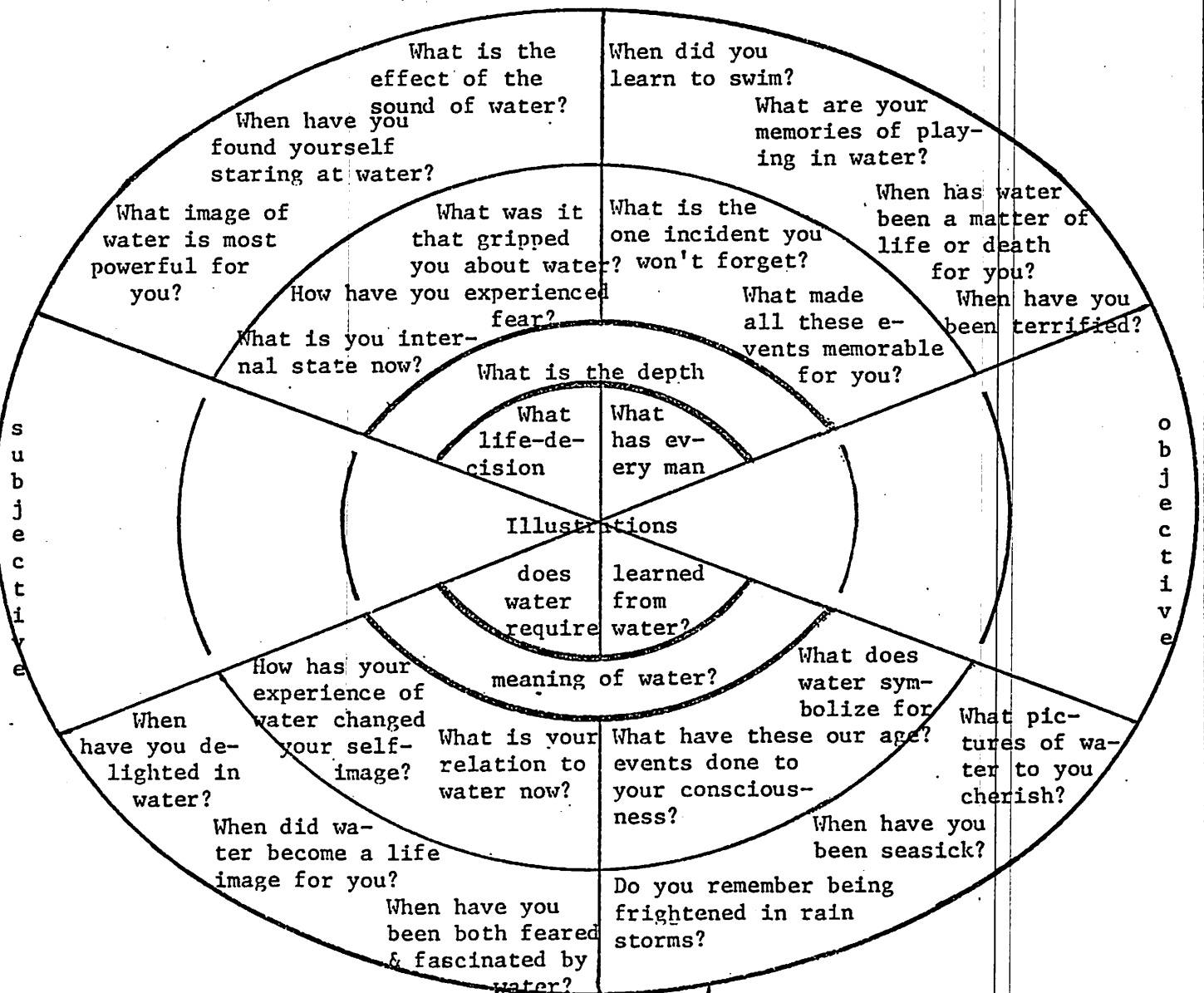
TUESDAY

## Introductory Spin:

I remember once being caught in a storm in a small boat. The waves seemed immense, powerful, like a hostile giant, and our boat was a toy it was playing with.

## Suggestive Illustrations:

walking in the rain  
seeing the results of a flood  
pleasure of a hot shower  
sound of lapping waves  
playing under a hose



Water is the symbol both of chaos and of new life.

→ PEARL ←

Water holds primordial fear and awe as well as practical need. Our relationship to water reflects relationship to life.

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Kazantzakis:  
The Preparation

WEEK ONE

TUESDAY

**Rational Objective:** To gain clarity on the three duties of the Preparation and to recognize the interior dialogue between the heart/the mind/hope in their own experience and journey.

**Existential Aim:** To be siezed and unsettled by the image of "conquering hope" and yet to see and yearn for the freedom of doing just this.

PRELUDE	MOVEMENTS			POSTLUDE
	I	II	III	
<p>1. Sing "Free Yourself from the mind"</p> <p>2. Review journey chart and point out where we are this evening.</p> <p>3. What images do you recall still from the Prologue?</p>	<p><u>First Duty</u></p> <p>1. Guru reads #1-13</p> <p>2. What words/phrases stood out for you?</p> <p>3. Who is the character he introduces?</p> <p>4. What are the characteristics/qualities of the mind?</p> <p>5. When have you been like the mind?</p> <p>6. What is the feel of the Mind?</p> <p>7. Someone read #14. What is the duty of the Mind?</p> <p>8. When has this been the necessary deed in your life?</p> <p><u>Second Duty</u> (starts on page 50)</p> <p>1. Someone read #1-6.</p> <p>2. Who is the second character?</p> <p>3. How different than Mind? Qualities of the Heart?</p> <p>4. When have you been the Heart?</p>	<p><u>Role Play</u></p> <p>1. Guru reads #12-21</p> <p>2. What grabbed your attention here?</p> <p>3. Assign parts for the drama: --narrator #12,13,14,15,19,20 &amp; 21 --mind #13,15 thru 18 --Heart #14,19,21 (NOTE: It is crucial that they read with great drama--get them to stand in front.)</p> <p>4. <u>Reflection on reading:</u></p> <p>--What struck you this time?</p> <p>--Who identified with?</p> <p>--People who come to mind for Heart?/Mind?</p> <p>--What are they like?</p> <p>--Who most want on your church board?/ to be married to?/to be leader of your nation?</p> <p>--When you seriously asked #21?</p> <p>--When was this dialogue awakened in you?</p> <p>--What like? How feel?</p>	<p><u>Third Duty</u></p> <p>1. Someone read #1-6</p> <p>2. Words/phrases that impacted you?</p> <p>3. What period on your journey have you longed for the "simple complacency of the mind"? (#5)</p> <p>4. When know the "terror of the heart"?</p> <p>5. When you're free of these what's the temptation? (#6)</p> <p>6. Why a temptation?</p> <p>7. Who are some people in history/personal acquaintances who have conquered hope? What are they like?</p> <p>8. What would you have to conquer to conquer hope?</p> <p>9. Read #24-31.</p> <p>10. When has this awareness dawned for you?</p> <p>11. How possible to say "Life is good/Death is good"?</p>	<p>1. Read #32-37.</p> <p>2. What is the mood of this?</p> <p>3. What surprises you here?</p> <p>4. What does this poetry help you get said about your own life?</p> <p>5. What does it mean to say "this is what I want"? (#37)</p> <p>6. Why call this freedom?</p> <p>(Short Course: #37 is the epitaph on Kaz's tombstone.)</p> <p>7. If this was your epitaph--What would you be saying about your life?</p>
5 min	10 min	15 min	10 min	5 min

Tuesday Evening Week I	Roundtable Sodality	23 October 79
CONTEXT	<p>All day we have been looking at the particulars of projecting the feasibility of an economic venture. One of the things many of us have experinced is the money comes into the business and goes out and suddenly we discover we are in debt and we don't really know how or why. Tonight we are going to play another game to learn the jargon of doing the accounting that tells the why and how. We hire experts to assist us in the overall auditing and interpretation of what is going on, but is we learn their language, we can communicate more quickly and thus same the business some money.</p>	
ART FORM	The picture I am passing out is from an Accounting School in Chicago.	
CONVERSA- TION	<p>As you look at this picture of the Cycle of Accounting, What do you notice? What words stand out? Someone make a sentence that uses one of these words? Someone else. Who knows what you do with any of these accounting steps? What parts are just a mystery to you? Can anyone assist?</p>	
CLOSING	<p>It's really true that you have to every day and every month know if a business is making a profit or not. It's the bookkeeping procedures and cycle that let's you know.</p> <p>Are ther announcements?</p> <p>Send-out: I send you out to continue the struggle of projecting the needs for the wood industry.</p> <p>Ritual: March into the future March Dance over the Dark Abyss Iron Men create the world Be it so</p>	

Human Development  
Training School  
WEEK I

THE ROUNDTABLE  
The College Conversation  
"Earthrise"

Chicago  
Quarter II, 1979

CONVERSATION  
CONTEXT Throughout the ages, art has always played a revolutionary role in civilization. The art of a people has been a crucial way that their life understandings have been "captured" and passed on to others. The 20th century has seen a virtual explosion of creativity in art, everything from pop art, to abstract art, to wild live art, etc. all trying to get a hold of and communicate something about our times. Over the last 10 years there is probably no greater piece of art that is doing that job for us in the latter half of this century than the picture behind me.

- THE  
CONVERSATION
1. What is the first thing you notice as you look at this picture?  
What shapes catch your attention?  
What colors make an impression on you?
  2. Now just stare at the picture for a moment without blinking.  
What happens to you as look at this?/what feelings or emotions?  
What would you add to this?/what colors add?/what sounds hear?  
Where would you hang this picture in your home?  
What music would you play as background music for this?
  3. What has this come to symbolize for us in our time?  
What life experiences come to mind that you associate with this?  
If someone from another planet saw this and didn't know what it was,  
what story would you tell about this? (make one up now)  
What title would you give the picture?
  4. Pretend the picture can talk, what is it saying?  
Where have you experienced the reality that this is pointing to?  
If you could say something to the picture, what would you say?

CONVERSATION  
CONCLUSION Art such as we've been looking at tonight allows us to experience our own experience of life and come to terms with that experience in a new way. Joseph Campbell has said that this may very well represent a new religious consciousness for 20th century men and women. That's interesting isn't it, for all that is really up here is a piece of paper with some colors spread across it.

WEEK ONE	SODALITY Poverty Game	THURSDAY
PREPARATION	<ol style="list-style-type: none"><li>1. Provide each participant with seven slips of paper.</li><li>2. Have on hand a shallow metal container to burn papers in and some matches.</li></ol>	
INTRODUCTION  3 min.	<p>Sing Poverty song.</p> <p>We're going to play a game to dramatize to ourselves the struggle of detachment. Detachment for the spirit man is always required first, because it ties him in ontologically with the way life is, and second, because mission is always requiring it. Detachment involves pain, but the pain is riddled with ecstasy and with turmoil.</p>	
CONTEXT  1 min.	<p>You have just been assigned to a 2-year mission impossible. You are required to leave family and friends behind to go to another nation, probably several, to train new Church leadership. This is going to demand detachment in the areas of goods, work, relations, and offering.</p>	
GAME DIRECTIONS (I)  5 min.	<ol style="list-style-type: none"><li>1. Take 2 sheets of paper. On the first sheet make a list of absolute minimum necessities for the journey.</li><li>2. On the second sheet write down what you must leave behind.</li><li>3. Pass in the second list.</li><li>4. Guru reads a representative sampling, then burns them.</li></ol>	
(II)  5 min.	<p>Guru: The journey is getting rough. You have to lighten the load. Choose 3 items from among your absolute minimum necessities to discard and write them down on another sheet of paper.</p> <p>--Have papers passed in, read a few, and burn.</p>	
(III)  7 min.	<ol style="list-style-type: none"><li>1. Write down a role you are most qualified to perform that would be missionally useful on the journey.</li><li>2. Pass sheets one to the right.</li><li>3. Each member of the ecclesiola is to act out the role received in a brief skit (15 seconds duration).</li></ol>	
(IV)  7 min.	<ol style="list-style-type: none"><li>1. Now write down the role that would be most difficult for you to play.</li><li>2. Don't pass this one.</li><li>3. Instead, each person is to perform a brief skit in which he acts out this role himself.</li></ol>	



## KAZANTZAKIS:

## The Cry

WEEK ONE

WEDNESDAY

Rational Objective: To understand the hearing of the Cry as a moment of crisis which confronts one with a life decision--ascent with consciousness or descent into unconsciousness?

Existential Aim: To occasion hearing the Cry of profound consciousness in the midst of their current experience and to decide to say "yes" to the ascending path of this consciousness.

PRELUDE	MOVEMENTS			POSTLUDE
	I	II	III	
1. Sing "The Preparation and The Cry".  2. Review the journey chart.  3. What were the duties of the preparation?  4. Which came to you as the most difficult?  5. Tonight we are going to look at The Cry (PP. 63-66)	1. Guru read par.1-8.  2. What are the "Power words" for you there? 3. Role play #1-6 (Have group stand together: Voices #1, #5, #6, #7 Narrator: 1-8) Note: push the voices to sound like what they are saying.  4. Reflection: --what hear new? --which sounded most familiar? --what life experience are you associating with any of these? --What was the Cry you heard underneath the words said? --How did you feel when you heard this? 5. Think about what the Cry says to you--all say it together 3 times. 6. What did you hear there?	1. Whole group reads #9-#14. 2. What <u>struck</u> you?/ How this makes you <u>feel</u> ? 3. Why is this the moment of greatest crisis? 4. What do if not hear Cry? Why? (#9,10) 5. Ever known someone who set out on journey without hearing Cry?/ What were they like?/ What happened to them? 6. Where seen this moment of crisis in history?/films?/books?/ etc. (#9 - #14) 7. How is this poetry helpful to you? 8. When have you experienced this moment of crisis? 9. What is this like? 10. What is the decision required? (#14)	1. Someone read #15-#20. 2. What path does he choose? Why? (#15,16) 3. What feel like to choose the ascending path? 4. Other ways to talk about the ascending path? 5. What is the alternate decision? (What is the descending path like?) (#18) 6. Which is the greatest struggle for you?--habit?/laziness?/necessity? 7. What difference does it make which path you choose? 8. How is the life of the whole Universe at stake here?	1. Who is this "Someone" that is ascending?  2. The decision to ascend is the beginning of the March- - - What do you think it will be like
5 min	15 min	10 min	10 min	2 min

<p>Wednesday evening Week I</p>	<p style="text-align: right;">24 October 79</p> <p style="text-align: center;">ROUNDTABLE SODALITY</p>
<p>CONTEXT</p>	<p>For the last three days we have been immersed in the practical forging of the economic ventures of a local community. We have been impacted by the sophistication, complexity and possibility. Tonight is the end of that work and tomorrow we go into imaginal education laboratory.</p>
<p>CONVERSA- TION</p>	<p>What do you remember from these three days?  What did you learn about economic development that you didn't know three days ago?  Where did you find yourself thinking about your own community and how something might work there?  What would you like to know more about?  In four weeks, we'll be doing this 3 day cycle again. What suggestions do you have for next time? (do not defend or justify anything--just receive all data)  How would you do that? (we need the group's wisdom)  Any other practical suggestions about making this cycle more effective?</p>
<p>CLOSING</p>	<p>Are there announcements?  Send-out: I send you out to prepare for laboratory work with the tools that change images in our time.  Ritual: March into the future March  Dance over the dark abyss  Iron Men create the world  Be it so.</p>

Human Development  
Training School  
WEEK I

THE ROUNDTABLE  
The Language of the Economic  
"Principles of Economic Development"

Chicago  
Quarter II, 1979

<p>INITIATING GIMMICK</p> <p>3 (4 minutes)</p>	<p>1. Leader says: "I will buy a beer for anyone who can come to the front of the room and write the 5 principles of doing <sup>local</sup> economic development <del>in the local</del>."</p> <p>2. Have a piece of butcher paper and a marking pen for any who volunteer. The rest of the group checks them for accuracy. If they don't succeed, try one or two other people.</p> <p>3. Quickly review with the group the "Why" of each of the five, i.e. what is the importance of "keeping the money rapidly circulating?"</p>
<p>CORPORATE ACTIVITY</p> <p>4 (5 minutes)</p>	<p>1. Quickly break the group into 5 teams. Each team draws a slip of paper out of a hat which has one of the 5 principles written on it. <i>with title and sentence.</i></p> <p>2. Assign each of the teams to come up with a song (chosen from the book or some other popular song that they know) which dramatizes the principle that they have chosen from the hat. They are to <del>likewise</del> <i>also</i> plan a mini-drama for presenting their song, i.e. like a Broadway musical.</p>
<p>CORPORATE REPORTING</p> <p>12 (15 minutes)</p>	<p>1. Have each team come to the front of the room and present their mini-song-drama with the rest of the group trying to guess which of the 5 principles they are portraying.</p> <p>2. After all of the mini-song-drama have been presented, quickly artform the experience;</p> <ul style="list-style-type: none"> <li>*what do you remember from these presentations?</li> <li>*what surprised you?/made you laugh?</li> <li>*which one wins the prize for being the most "on target"?/why?</li> </ul>
<p>CORPORATE REFELCTION</p> <p>(5 minutes)</p>	<p>1. <u>Spin</u>: One of the crucial things to remember is that in really doing local economics in the community, human development gets done. Doing human development is <del>not seperate from doing the economic.</del> <i>a part of doing human development</i></p> <p>2. <u>Conversation</u>:</p> <ul style="list-style-type: none"> <li>*Where have you seen the economic really deal with the depths of a community's relation to itself? (tell stories of this)</li> <li>*How do the economic principles enable this new spirit to emerge?</li> <li>*How is doing the economic really doing human development?</li> <li>*When the economic really gets done, what really happens to the depth spirit of the community? (e.g. people are given back possibility of being in charge of their destiny)</li> </ul>
<p>CONCLUDING SPIN</p> <p>(1 minute)</p>	<p>The economic releases the decision of the community towards self-sustenance which allows them to appropriate the sustenance that is given by history itself. Doing the economic releases people being "in charge" of their destiny.</p>

Human Development Training School WEEK I	<p>THE ROUNDTABLE</p> <p>The Language of the Economic "The Economic Actuating Programs"</p>	Chicago Quarter II, 1979
<p>INITIATING GIMMICK</p> <p>(4 minutes)</p>	<ol style="list-style-type: none"> <li>1. Let's play a word association game. I'll say a word and you say the first thing that comes into your mind.</li> <li>2. Begin with several words to get the group into the game e.g. "salt" (pause for response), "table" (pause), etc.</li> <li>3. Next move to some of the categories under the economic programs on the Program Chart (e.g. "cooperative agriculture" (pause), "local merchandising" (pause), "appropriate industry" (pause), etc. Continue until you have gotten out all of the programs in the economic.</li> <li>4. Tonight we are going to have the opportunity to be economic planners for a local community.</li> </ol>	
<p>CORPORATE ACTIVITY</p> <p>(15 minutes)</p>	<ol style="list-style-type: none"> <li>1. Quickly divide the group into 2 teams and pass out supplies (paper, marking pens of several different colors, tape, large piece of butcher paper for their final product).</li> <li>2. <u>Assignment</u>: One team is to deal with a rural (exurban) community and one is to deal with an inner city (urban) community. Each of the teams is to create a futuric "blueprint" for the economic development of their assigned community. They are to use the major program arenas of the program chart, cooperative agriculture, appropriate industry, and commercial services, to create a picture of the futuric shape of "local productivity."</li> <li>3. <u>Team steps</u>: <ul style="list-style-type: none"> <li>*brainstorm the crucial values that you want to hold in your blueprint</li> <li>*discuss what these values mean for argiculture, industry, and the commercial services in your assigned community.</li> <li>*begin to sketch these ideas onto a piece of paper.</li> <li>*when your team has decided on the picture, draw it onto the large piece of butcher paper--make it a beautiful as you can. (Also note residential areas, recreation, etc. but do not spend your time on these for we're after the economic design in this exercise.)</li> <li>*write a brief imaginal description of what a visitor would <u>see</u> if they visited your assigned community.</li> </ul> </li> </ol>	
<p>CORPORATE REPORTING</p> <p>(5 minutes)</p>	<ol style="list-style-type: none"> <li>1. Have each team tape their "blueprint" up on the wall.</li> <li>2. Quickly artform the pictures: <ul style="list-style-type: none"> <li>*what immediately grabs your attention?</li> <li>*what intrigues you?/surprises you?</li> <li>*what do you notice that is similar?/different?</li> </ul> </li> <li>3. Have one member from each team briefly walk through their blueprint and read the visitor's description of the community.</li> </ol>	

