

W E E K 1	THE ARTFORM METHOD				
	RATIONAL OBJECTIVE		EXISTENTIAL AIM		
	Know the four levels of the method and holding question for each. Know how to build a conversation.		Resolve to use artform method as experience it as life method. Experience "I can do it" and can use in many situations.		
	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
	Demonstrate an Artform Conversation	Create Artform Conversations	Student Practice/ Corporate Reflection	Why Do the Artform?	Student Practice/ Corporate Reflection
W E E K 2	THE WORKSHOP METHOD				
	RATIONAL OBJECTIVE		EXISTENTIAL AIM		
	To know how to create and lead an effective workshop.		To decide to use the workshop method in their local situation as a way to release corporate planning.		
	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
	Demonstrate the Workshop Method	Create Workshops (Teams)	Student Practice/ Corporate Reflection	Why do the Workshop?	Student Practice/ Corporate Reflection
W E E K 3	THE MOTIVITY METHODS				
	RATIONAL OBJECTIVE		EXISTENTIAL AIM		
	To know that being a leader in a community means playing a variety of roles, being comprehensive and guarding that which sustains motivity.		Experience methods equip to be an effective leader.		
	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
	Hosting Tutorial	Space Design (Community Node Creation)	Time Design (Community Calendar Creation)	Meeting Agenda	Style Tutorial

Opening

Context for Singing: Has a way of expanding your sense of space which allows you to go back and work in your own situation.

Songs:

Context for Accountability and Absolution: A/A provide objectivity on the way we constantly show up.

Accountability:

Absolution: Being certain that certainty is gone, we are left with a whirling kaleidoscope of unlimited possibility. We are those who would have life no other way.

Ritual: Host: We are the ones set free to embrace the world

Com: We are the ones compelled all to give.

Host: Right?

Com: Right.

Let us eat this meal on behalf of the citizens across the first world who have chosen to create the economy at the local level. Let us feast.

Conversation

This noon we want to have a conversation on our tour of the community.

Objective: What did you see? Who did you meet?

Reflective: Where were you surprised?

Where did you see the document tactics implemented?

Interpretative: What would have been the most difficult to do in your imagination?

What was the keystone to the economic foundation in this particular community?

Decisional: What is the community's next great leap in the economic?

What did you discover about doing local community economic development?

Context

An art form is a tool for reflection. The art form conversation method is a progression of questions that takes a group on a journey of consciousness. This method is used for reflection on events, encounters with art and activities of a day or week. For example, every person shows up in a local situation with objective realities, given relationships. Then he reflects on that and interprets his reflections and makes a decision about that situation relative to the future.

Have conversation building format drawn on 1/2 of the blackboard. Write in each box the intent of each kind of question, Encourage participants to take notes on form provided (see sample attached).

Closing

Announcements

Sendout: I send you out to discover how an economic venture is put together.

Ritual: Host: March into the future march.

Com: Dance over the dark abyss.

Host: Iron men create the world.

Com: Be it so.

Note: Context every song and every ritual so that the intent is clear. Song contexts intend to give people permission to engage in singing. Rituals allow people to rehearse that they have decided to work together.

HDTs		CONVERSATION BUILDING FORMAT		1979-80
TITLE				
RATIONAL OBJECTIVE			EXISTENTIAL AIM	
Opening Words/Context				Time
OBJECTIVE QUESTIONS				
REFLECTIVE QUESTIONS				
INTERPRETIVE QUESTIONS				
DECISIONAL QUESTIONS				
CONCLUSION/Reflective Statement				
Send Out				

✓ GRC:Chicago

**TITLE**

**RATIONAL OBJECTIVE:**

Sense of direction  
Where you are at  
Image they are left with

**EXISTENTIAL AIM:**

What want group to experience struggle.

OPENING WORDS/CONTEXT:

Free people to participate, call to order, catching their attention, getting their permission.

TIME

## OBJECTIVE QUESTIONS

## Build common mosaic

Stimulus to get the mind to work.  
Brings consciousness on what is there.

**SAMPLE QUESTION: WHAT DID YOU SEE?**

## REFLECTIVE QUESTIONS

Disclose your relationship to the consciousness.  
Allows group to see first relationship.  
Informs the group willingness to have this consciousness.

**SAMPLE QUESTION: WHERE WERE YOU SURPRISED?**

## INTERPRETIVE QUESTIONS

Meaning of situation.  
Building consensus on situation.  
Decision to deal with situation and create decisional relationship.

**SAMPLE QUESTION: WHAT WOULD BE MOST DIFFICULT?**

## DECISIONAL QUESTIONS

How would I use this?  
Allows each look at his own screens of values.  
Actional relationship.  
Decide will this be part of my consciousness.

**SAMPLE QUESTION: WHAT DID YOU LEARN ABOUT DOING THIS?**

## CONCLUSION,

Reflective statement.

HDTS

GRC:Chicago

OPENING

Put conversation building format at each place on half of the blackboard.  
Songs: When something unexpected happens, singing breaks loose. (Group waiting on the Staten Island Ferry that was late broke into song; others joined in.)

Accountability/Absolution: Context: A/A allows a group to stand present to disappointment and discouragement, and acknowledging the way life is, affirm it, and be released to move ahead.

Absolution: This work is always hoping for the experts who will solve its ills. But nothing special is required. We know all we need to know. The demand is merely to claim the victory of each situation.

Ritual: Host: We are the ones set free to embrace the world.

Comm: We are the ones compelled all to give.

Host: Right?

Comm: Right.

Let us each this meal on behalf of the people of Lorne who are forging through the complexity of building a diversified wood industry.

Context

Let us look at our work from yesterday on the intent of each art form conversation question. Review briefly. (Have yesterday's work on blackboard.)

Brainstorm list of 20 questions that can be used. Gestalt into the four types of questions (objective, reflective, interpretative, decisional). Add questions as necessary.

REHEARSES  
PREPARATION

Read Poem: "I am I" from Dr. Seuss

Today is your birthday! Today you are you!  
If we didn't have birthdays, you wouldn't be you.  
If you'd never been born, well then what would you do?  
If you'd never been born, well then what would you be?  
You might be a fish! Or a toad in a tree!  
You might be a doorknob! Or three baked potatoes!  
You might be a bag full of hard green tomatoes.  
Or worse than all that...Why you might be a wasn't.  
A wasn't has no fun at all. Noe, he doesn't.  
A wasn't just isn't. He just isn't present.  
But you...YOU ARE YOU! And, now isn't that pleasant!  
So we'll go to the top of the topmost blue space,  
The Official Katroo Birthday Sounding-Off Place!  
Come on! P<sub>2</sub>em upir ,pitj amd spimd pff at tje slu!  
Shout loud at the top of your voice, "I AM I!"  
ME!  
I AM I! And I may not know why;  
But I know that I like it.  
THREE CHEERS. "I AM I!"

Objective questions:

What words do you remember?

What lines do you remember?

Read poem again.

Reflective questions:

Where were you excited?

Where were you offended?

Where did you want to shout "Yes"?

Someone say "I AM I" as you think it should be said (3 or 4 people).

Interpretive question:

Why do we enjoy that so much?

Decisional question:

What does this poem say to us about our life?

CONSTRUCT  
INDIVIDUAL  
CONVERSATION

Handout additional conversation building formats and make assignments for individuals to build conversations. Get volunteers for Wednesday and for Friday so everybody has one assignment. Each will lead a conversation for maximum of 10 minutes. Give each volunteer the specific content of assignment (poetry, song, artform, picture).

Individually fill in lesson plan for your specific topic.

Work in groups of two to prepare for tomorrow and Friday.

CLOSING

Announcements

Sendout: I send you out to discover the critical elements in an economic venture.

Ritual: Host: March into the future, march.

Comm: Dance over the dark abyss.

Host: Iron men create the world.

Comm: Be it so.

Note: Context every song and every ritual so that the intent is clear. Song contexts have to do with allowing people to sing.

Rituals allow the group to announce the decision to work together.



Lunch Leadership	1979-80
Week I	WEDNESDAY AND FRIDAY LUNCH PEDAGOGY
HDTs	PRACTICE ART FORM CONVERSATION GRC:Chicago
OPENING	<p>Songs: Context: Wed: Mucis is born out of a peoples' deep experience of the pain of life (aborigines, blacks).  Fri: Music has been a deep part of peoples' lives for thousands of years. Local communities have been singing together; the ones that are still singing are still alive.</p> <p>Accountability Context: Wed: We do accountability because we have decided to care seriously for each other.  Fri: A/A is healing dynamic for a group and for an individual. It allows objectivity on the situation and releases people to "re-enter".</p> <p>Absolution: Wed: As the "guilty" community we are mysteriously equipped for completing the work of meeting the needs of our time.  Fri: The Way is open. The Time is now. Our response is entirely up to us.</p> <p>Ritual: Host: We are the ones set free to embrace the world.  Comm: We are the ones compelled to give.  Host: Right?  Comm: Right.</p> <p>Let us eat this meal on behalf of local people who are continually discerning the contradiction and rebuilding the projections for their community's local economic ventures.</p> <p>Fri: Let us eat this meal on behalf of imaginal educators who are creating new possibilities in local community through changing images.</p> <p>Let us feast.</p>
PRACTICE AND REFLECTION	<p>Let each volunteer orchestrate his conversation by sitting at the front of the room and doing the conversation over a ten minute period. Hand each person your critique of his conversation. Use conversation building format and make specific recommendations on how to do conversation better next time. Include method, flow, timing.</p> <p>Corporate reflection could be done after demonstration conversations are led:</p> <ol style="list-style-type: none"> <li>1. What do you remember from these conversations?</li> <li>2. Where were you excited? offended?</li> <li>3. What did you learn about this method?</li> <li>4. What questions do you have about the artform conversation method?</li> </ol>
CLOSING	<p>Announcements</p> <p>Sendout: Wed: I send you out to discover the adventure that doing the economic at the local level is.</p> <p>Fri: I send you out to discover how to create a talk.</p> <p>Ritual: Host: March into the future march.  Comm: Dance over the dark abyss.  Host: Ironmen create the world.  Comm: Be it so.</p>

Lunch Leadership Week I HDTs	THURSDAY LUNCH PEDAGOGY WHY DO ART FORM CONVERSATION	1979-80 GRC:Chicago
OPENING	<p>Songs: Context: Singing/music can be heard anywhere you go in different forms, rhythms, etc. It has played an important part in social change over the years.</p> <p>Accountability context: There are many forms of accountability. Everyday you are asked, "Did you do this?" etc. We are objectively asking only "Are you present".</p> <p>Absolution: All that ever was, is, and is yet to be, is in our screen of responsibility. And this fact is the key to our standing tall in the midst of all.</p> <p>Ritual: Host: We are the ones set free to embrace the world.  Comm: We are the ones compelled all to give.  Host: Right?  Comm: Right.</p> <p>Let us eat this meal on behalf of the people we meet today.  Let us feast.</p>	
CONVERSATION	<ol style="list-style-type: none"> <li>1. What is the intent of each level of question? The objective level is? Go through each level (use chart from Monday).</li> <li>2. What are sample questions for each level? (Go through each level.)</li> <li>3. Why do you need to ask objective question first? What happens if you start with the reflective?</li> <li>4. What happens when you ask the dicisional question before the interpretive?</li> <li>5. How would you talk about the journey of consciousness that someone goes on in this conversation: What is the first step? Second? Third? Fourth?</li> <li>6. What is the key to this conversation as a reflective tool?</li> </ol>	
REFLECTION ON THE REFLECTION	<ol style="list-style-type: none"> <li>1. What do you recall about this lunch session?</li> <li>2. Where were you surprised?</li> <li>3. What is the learnings from this lunch?</li> </ol>	
CLOSING	<p>Announcements</p> <p>Sendout: I send you out to prepare forthe imaginal leadership course.</p> <p>Ritual: Host: March into the future march.  Comm: Dance over the dark abyss.  Host: Ironmen create the world.  Comm: Be it so.</p>	



OPENING

Song context: The decision to form a group for a community task in a strain. Singing assists in focusing the group and dealing creatively with that strain.

Songs:

Accountability/Absolution: The team that is called to be present at this meal is precisely what all of history requires.

Ritual: Host: We are the ones set free to embrace the world.

Comm: We are the ones compelled all to give.

Host: Right?

Comm: Right.

Let us eat this meal on behalf of the Fifth City preschool teacher who struggles to build images of humanness. Let us feast.

CONTEXT

Lay out the week's plan in relation to the workshop method, i.e., today is the demonstration, Tuesday the how to of the method, Wednesday is practice workshop leading, Thursday the why of the method, and Friday more practice.

DEMONSTRATION HOW TO PRACTICE WHY PRACTICE

1. Pass out the sheet which lays out the workshop method and very quickly walk through it.
2. Do a brief spin on the workshop method as a tool for building consensus in a corporate body.

THE  
WORKSHOP  
DEMONSTRATION

BRAINSTORM:

1. Demonstration workshop context: We are going to do a mini-workshop on how to alter the images of your community toward their participation in the globe. Make sure all take notes because they will need them later in the week.
  - a. Begin by teaching the "Universe Man" song:

We are the black men,  
" " " red " ,  
" " " brown " ,  
" " " tan " ,  
" " " yellow " ,  
" " " white " ,

This land was made for you and me.
  - b. Do a short contextual spin on the global is the local is the global.
2. Have the group individually write down three very concrete things they could do in thier community to begin altering their images towards the global. After a couple of minutes have them star their best one.
3. Go around the table and have each person read their best while writing them on the board. No discussion here; just write down answers (as long as they are answers to the question that was asked).
4. Ask for other answers that they had that are not yet listed. Write these on the board.

## GESTALT:

5. Go through the brainstorm list and mark the similar responses with similar symbols (O,X, , , \*). Have the group decide which goes together. Push them if they are not clear on the relationships.
6. Now corporately create holding titles for the various groupings of the brainstorm list. Make sure the titles honor the data in the list.
7. Divide the group into the number of groups as categories/holding titles you have. Have them quickly get into these groups.

## CONSENSUS:

8. Have each smaller group discuss the data in their list. Do the titles adequately hold the data? If not, change them.
9. Have each of the smaller groups now decide what the four parts of the major holding category/title will involve. Write these down and check to be sure that all of the wisdom of the brainstorm list has been honored. Now write a short paragraph describing the activity that is suggested by your four items.
10. While the groups are doing this draw the following chart on the board to hold their data. As each group finishes choosing their four implementaries, have one member of the group come and write their titles on the board chart.
11. Gather back together as a whole guild. Have each group report by reading their master holding title and the four items underneath and then read their paragraph.

## REFLECTION:

12. Quickly reflect on the board chart:
  - a. What especially grabs your imagination here?
  - b. What would be the easiest things to do? hardest? most impacting to your community?
  - c. If all these things were done, how would your community be changed?
  - d. What title would you give this thrust? (the entire chart)
  - e. What are the next steps towards implementation?

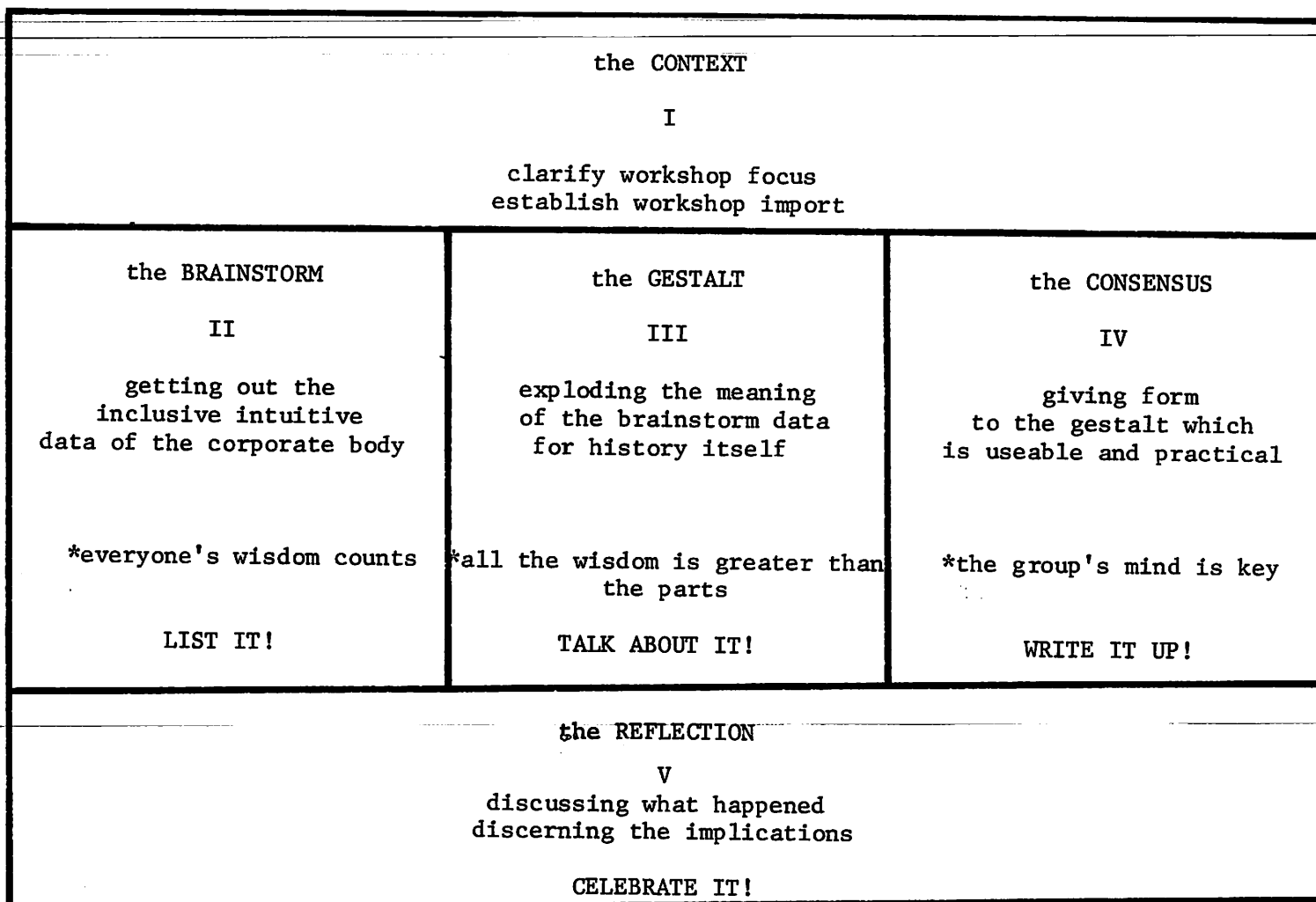
PROCESS  
REFLECTION  
(Brainstorm  
Gestalt,  
Consensus,  
Reflection)

1. Reflection on the workshop process just been through:
  - a. Pulling the curtain on the workshop just done, what parts do you remember?
  - b. Which part was most fun? most difficult?
  - c. What happened to you as you participated in the workshop?
  - d. What are your questions about the method?
2. Short course: The workshop method is finally a consensus building tool. Everyone's wisdom is honored and is part of the final product, although no one's wisdom is in its original form. This method is key to local motivity and commitment - when you have poured out your being in creating a plan like this, it will be little trouble getting people committed to doing it!

## CLOSING

## Announcements

Sendout: I send you out to explore the social structures that sustain this community thru the technical visits. Ritual.



Lunch Leadership  
HDTS  
GRC: Chicago

WORKSHOP FORMAT

Week Two  
1979-1980

Rational Objective

Existential Aim

CONTEXT

MINS

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BRAINSTORM

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MINS

THE  
GESTALT

II

MINS

THE  
CONSENSUS

III

MINS

REFLECTION  
and  
SEND-OUT

MINS

OPENING

Song context: Singing comes from history. Historical events have music associated with them. Fitting that we should sing.

Accountability/Absolution: The gift of this day is our work together corporately.

Ritual: Host: We are the ones set free to embrace the world.

Comm: We are the ones compelled all to give.

Host: Right? Comm: Right.

Let us eat this meal on behalf of the people at \_\_\_\_ who serve this community. Let us feast.

CONTEXT

1. Look at the methods layout sheet that was passed out yesterday. Also get out your methods manual (p. 15) and turn to the pages on the workshop method. Quickly walk through these being sure they are crystal clear on the method behind particular questions one might ask.
2. Short course: The workshop method is the way to forge local consensus. Models/plans are forged in the midst of the workshop itself not handed down from some so called "experts".

WORKSHOP  
METHOD  
TUTORIAL

1. Quickly review Monday's workshop:
  - a. What do you still remember from our demonstration workshop?
  - b. Which part of the workshop method seems clearest to you?
2. Have the group get out their notes from yesterday. Draw the method abstract on the board and then corporately plot the various parts of yesterday's workshop into the form in the appropriate boxes. (Note: check yesterday's procedures for accuracy here.)
3. What are your questions/reflections as you look at this?
4. Quickly spin on the foundational principles of each part of the method.
  - a. CONTENT: States historical importance of the workshop.  
Defines the limits of the workshop- clear focus.  
Clarifies the particular issue of the workshop.  
Catalyzes the spirit/motivacy of the group.
  - b. BRAINSTORM: Gets wisdom of group objectified.  
Sparks individual brooding/reflection.  
All answers within the context received (Short course:  
Use actual words onto chart honors individual.)  
Gets everyone participating. Brief answers; no speeches.  
Pushes group beyond its imagined limits.
  - c. GESTALT: Rational/intuitive grouping of brainstorm data.  
Creates holding titles for brainstorm data.  
Pushes the brainstorm data until it "speaks".  
Recognizable connection to the brainstorm and yet is  
mutation of the brainstorm (new insights revealed).
  - d. CONSENSUS: Giving form to the corporate creativity represented by  
the gestalt.  
Practicalizes the gestalt categories.  
Announcing to group the decisions that have been made.  
Clarifies the necessary ambiguity.  
Moves toward implementation.
  - e. REFLECTION: Names the significance of the work done.  
Articulates the implications/next steps.  
Reflection of the helpfulness of the methods used.  
States the depth address of the workshop to the group.

Lunch Leadership HDS GRC: Chicago	<p style="text-align: center;">WORKSHOP METHOD AND PREPARATION</p>	<p style="text-align: right;">Tuesday  Week II  1979-1980  Page 2</p>
Workshop Planning Context	<ol style="list-style-type: none"> <li>1. Pass out the workshop building formats.</li> <li>2. Quickly walk through the use of the formats: <ul style="list-style-type: none"> <li>*Rational Objective: Names the anticipated product of the workshop</li> <li>*Existential Aim: Articulates the hope-for resolve in the group</li> <li>*Prelude/Postlude?Movements: Lays out the flow of the workshop  (Give example from Monday's workshop.)</li> </ul> </li> <li>3. Ask group for questions at the point of their unclarity on how to use the preparation form.</li> </ol>	
Corporate Workshop Planning	<ol style="list-style-type: none"> <li>1. Divide the guild into two groups with one group assigned to lead a workshop tomorrow and one assigned to lead a workshop on Friday. Assign each group a topic: Team____--creating a plan for a community workday in Fifth City. Team____--creating a plan for this project for next holiday to be celebrated.</li> <li>2. Have the two groups work together in building the workshop plan that would come up with these plans/models. (***NOTE: It is crucial that the groups understand that they are <u>only to create the plan which would release another group to come up with the plans--they are NOT to actually create the plan for the workday or the celebration--ONLY the workshop in which these plans could be created. This is crucial to grounding the fact that <u>local man can be trusted to do his own planning!</u></u>)</li> <li>3. The guild leader is to work with the groups as needed. Instruct them to use the workshop abstract method picture as the clue to building a good workshop e.g. what should we do to context the workshop, how to get out the brainstorm, etc. After they have done this, have them orchestrate their workshop using the preparation format. Each group is to then assign one of its members to lead each of the parts of the workshop tomorrow or on Friday--i.e. one person does the context, one the brainstorm, etc.  *30 minutes total -- each person has 5 minutes.</li> </ol>	
Corporate Reflection	<ol style="list-style-type: none"> <li>1. Briefly reflect with the group on their preparations: <ul style="list-style-type: none"> <li>*What are your impressions of working on this?</li> <li>*What was difficult? Easy? Fun?</li> <li>*What learned about the method? About the power of corporateness?</li> <li>*What questions did this raise for you about the method? (Give answers where appropriate)</li> </ul> </li> <li>2. Remind the group that is doing its workshop tomorrow that it may be necessary to meet briefly after roundtable to put the final touches on their workshop so that it flows smoothly.</li> </ol>	
Closing	<p>Conclude with the regular pedagogy closing - See Monday's procedures.</p>	

Lunch Leadership HDTs GRC: Chicago	PRACTICES WORKSHOP LEADING	Wed. & Fri. Week II 1979-1980
Opening	<p>Wed: When a team really works together singing breaks loose.</p> <p>Fri: I discovered recently that as a community that intensifies its total care for the community it really learns to sing.</p> <p>Accountability and Absolution</p> <p>Wed: The team is the unit required to care for community.</p> <p>Fri: This team has been through a great week and it is called to yet another day.</p> <p>Ritual: Host: We are the ones set free to embrace the world.  Comm: We are the ones compelled all to give.  Host: Right?  Comm: Right.</p> <p>Let us eat this meal on behalf of . . . .(someone/thing related to the work of the morning in the Social for Wednesday and in the Awakening of local communities for Friday)</p> <p>Let us feast!</p>	
Context	<p>1. Today we are going to have the opportunity to learn the workshop method by doing it. As the first group leads its workshop it is crucial that you take notes--not only on the content of the workshop but on their methods. (Same for the second group on Friday)</p> <p>2. Briefly review the workshop design abstract. Tell the group to be looking for these dynamics as the first group leads its workshop.</p>	
The Practices Workshops	<p>THE GROUP LEADS THE PEDAGOGY GUILD IN ITS PREPARED WORKSHOP WITH EACH PERSON DOING ONE OF THE SECTIONS OF THE WORKSHOP WHICH THE GROUP CORPORATELY DESIGNED. (NOTE: Hold reflection on the workshop until the entire workshop is completed--allow the group 30 minutes to complete the workshop--each person has a little more than 5 minutes to do his section.</p>	
Corporate Reflection Evaluation  TEAM 8	<p>1. Workshop Reflections:  What do you remember from the workshop we just experienced?  Where did you see a very creative/helpful use of the methods?  What did you learn about the method through your participation in this workshop?  If they were doing this again, what practical suggestions would you make to increase the effectiveness of the workshop.</p> <p>2. As the pedagoges make additional comments of evaluation--comment on each individual's performance. Remember--the most helpful critique is the concrete offering of an alternative, more effective way of doing some particular step. It is also very helpful to point to needed arena of work with practical suggestions of what to do.</p> <p>3. What are your questions about the workshop method at this point?  Pedagoges spin with the group in relation to its questions and concerns.</p>	
Closing	<p>Announcements</p> <p>Sendout: I send you out to explore the fun of this city.</p> <p>Particular: I send you out to be the town meeting leaders you are called to be.</p> <p>Ritual: Host: March into the future march.  Comm: Dance over the Dark Abyss.  Host: Iron Men create the world.  Comm: Be it so.</p>	



Lunch Leadership HDTS GRC: Chicago	WHY DO WORKSHOP?	Thursday Week Two 1979-1980
Opening	<p>Have you noticed that when we are working hard together that we sing with a real passion?</p> <ol style="list-style-type: none"> <li>1. Songs</li> <li>2. Accountability and Absolution...The given is the possibility for this afternoon.</li> <li>3. Ritual: H: We are the ones set free to embrace the world C: We are the ones compelled all to give H: Right? C: Right!</li> <li>4. Let us eat this meal on behalf of the men and women who keep public transportation operational.</li> </ol>	
Conversation Opening	<p>These methods are simple because they are life methods, human methods. But like being a human being they require a decision to have something happen to the situation you are in. Let's reflect together on the workshop method and what you are out to have happen in it.</p>	
Questions:	<ol style="list-style-type: none"> <li>1. What is the intent of brainstorming? Gestalting? Consensus?</li> <li>2. What keys have you observed in doing these three?</li> <li>3. Why is the context important? What is the significance of the reflection at the end?</li> <li>4. What is the journey a group goes through in a workshop? Why is that important for human development?</li> </ol>	
Second Reflection	<ol style="list-style-type: none"> <li>1. What do you recall about this lunch session?</li> <li>2. Where were you surprised?</li> <li>3. What did you learn from this lunch?</li> <li>4. What questions do you still need answered? (the key here is to get done the questions--not necessarily to answer them immediately with "pat" answers but to help the group find the answers together)</li> </ol>	
Closing	<ol style="list-style-type: none"> <li>1. Any announcements?</li> <li>2. I send you out to venture forth into the city to observe the greatness of this city's downtown area.</li> <li>3. Ritual: H: March into the future march C: Dance over the Dark Abyss H: Iron Men create the world C: Be it so.</li> </ol>	

Opening	<ol style="list-style-type: none"> <li>1. Songs</li> <li>2. Accountability: Our accounting is our decision to take responsibility for every village on this planet.</li> </ol> <p>Absolution: Life is never the way we want it. However, we find that by recognizing life as it is, we can do what is necessary.</p> <ol style="list-style-type: none"> <li>3. Ritual: We are the ones set free to embrace the world. WE ARE THE ONES COMPELLED ALL TO GIVE. Right? RIGHT!</li> </ol> <p>Let us eat this meal on behalf of the great cultural structures present in this community.</p> <ol style="list-style-type: none"> <li>4. Let us feast.</li> </ol>
I. Practice	<p>Give assignments as they eat to allow more prep time.</p> <ol style="list-style-type: none"> <li>1. Have 5 students stand up and do the accountability ritual in succession.</li> <li>2. Have another 5 students make up an absolution and say it aloud one after the other.</li> <li>3. Have another 5 people say the breakfast, lunch or supper ritual.</li> <li>4. Have another 5 students create and repeat a "let us eat this meal on behalf of . . ."</li> <li>5. Have another 5 people create a sendout and say it.</li> </ol>
II. Reflection	<ol style="list-style-type: none"> <li>1. What do you remember?</li> <li>2. What parts captivated you?</li> <li>3. What did you learn about hosting?</li> <li>4. If you were training a new host, what would you say?</li> <li>5. Leader goes over any items which need to be pushed.</li> </ol>
III. Methods	<ol style="list-style-type: none"> <li>1. Methods manual, page 2-3. Read together.</li> <li>2. Ask participants for their experiences, examples.</li> <li>3. Talk through--what out to have happen in each.</li> <li>4. Time for questions. Discuss setup and decor of the space. (page 29.)</li> <li>5. Assign hosts for Monday, (1,3,5) and Tuesday(2,4,6) Roundtable and T,W,T,F, Lunch.</li> <li>6. Talk through setup and hosting preparation being sure to plan Roundtable as a great happening.</li> </ol>
Closing (student led)	<ol style="list-style-type: none"> <li>1. Announcements</li> <li>2. Sendout</li> <li>3. Ritual</li> </ol>

## Opening

(Student  
led)

## Songs

Accountability: Accountability is a method of care for the individual person and the corporate body.

Absolution: We are the ones called to be the designers of local community, and we are confident we can do it.

Ritual: We are the ones set free to embrace the world.

WE ARE THE ONES COMPELLED ALL TO GIVE.

Right?

Right!

Let us eat this meal on behalf of those people who have decided to effectively deal with their living environment.

## MOVEMENT

I

The space in which you work affects you subconsciously. Design and decor turn neutral or negative space into an ally. Signs and art forms steadily send messages that affect the images of those who live with them. These can create an environment of intentionality and victory or of inertia and failure. Caring for space is an essential vehicle for caring for people. It is the signs and art forms that claim space for a given purpose and set a context for activities in that space. (Give example.)

## MOVEMENT

II

This noon we are going to look at the space in a community. Turn to p. 29 in the Methods Manual.

1. What are signs in your community that claim the space?
2. What is the focal point in your community?
3. What are the other ways you have seen space claimed in a community?
4. How does our host community use colors and shapes to claim space?
5. What are the keys to designing town space?

## MOVEMENT

III

Our task today is to create a model design of a community node. Have one member of the guild prepared to describe the area where a node needs to be created in his community (Guild A:Indiahoma, Guild B:Widen, Guild C:Gibson) Talk through what is already there--draw on the board.

1. What are the predominant colors?
2. What are ingredients that are claiming space now?
3. Where are there open areas?
4. What is the present focal point? How does it serve the community?
5. What is the community's story about this space?  
(Looking at the values on p. 29 of the Methods Manual.)
6. What needs to be added? Where?
7. What needs to be repaired?
8. What would claim space? (grass, trees, flowers, sidewalks, streets, drainage, bridge.)
9. Where is the critical eye sore? How remove or transform it?
10. Draw in the new items you would add and sketch the front of the focal item for the node on a sheet of butcher paper.

## Closing

1. What did you learn about space design?
2. Send out: I send you out to observe how this community has : recreated its space.

Ritual: March into the future, March.  
DANCE OVER THE DARK ABYSS.  
Iron Men create the world.  
BE IT SO.

LUNCH LEADERSHIP	1979-1980
Week 3	COMMUNITY CALENDAR
HDTs	Wednesday GRA: Chicago
Opening	<p>Songs</p> <p>Accountability: Accountability is a given. We break a traffic law, and there are ways for structures to hold us accountable. We have created this ritual to remind us we are held accountable for this particular task.</p> <p>Absolution: Our lives as they are is what is required to do the task this day.</p> <p>Ritual: We are the ones set free to embrace the world. WE ARE THE ONES COMPELLED ALL-TO GIVE. Right? RIGHT !</p> <p>Let us eat this meal on behalf of city planners and private developers who are looking for vehicles to dramatize local community's time design and for ways for local community to be in control.</p>
MOVEMENT I	<p>Context: A time design puts an imaginal framework around a period of time in order to claim it for significant activity. An annual schedule of events gives meaning to the daily and weekly rhythms of a community. P. 31, Methods Manual. Rehearse the procedures for creating a time design.</p>
MOVEMENT II	<ol style="list-style-type: none"> <li>1. Draw a 12 month design on the board.</li> <li>2. Select one community that someone in the group is from.</li> <li>3. Get out the list of all the annual events, put on time design.</li> <li>4. Look at the calendar for _____ community.</li> </ol> <p>Where are there clusters of events? Where are the blank spaces? What are the sections of the year? What name each section? What would you add, move, or put together to create rhythm in the year?</p>
MOVEMENT III	<ol style="list-style-type: none"> <li>1. Pass out a blank calendar of the next month.</li> <li>2. In your community what are the activities of this month?</li> <li>3. What is their influence (how many people involved? who are they?)</li> <li>4. What activities if connected together would have an increased impact? How could that be done?</li> <li>5. What are blocks to activities now?</li> <li>6. What is the visual image that holds that? (put the image on the individual calendar)</li> <li>7. What words use to describe each section?</li> <li>8. Create a chart of the month and label the sections.</li> <li>9. How could you make an imaginal design like the one on pg. 20 of the Methods Manual? What shapes would you use? What colors? Where would you display the design? How else would you use it?</li> </ol>
Closing	<ol style="list-style-type: none"> <li>1. What did you learn about calendar creation? About time rhythm?</li> <li>2. Where would a calendar hang in your community?</li> </ol> <p>Send out: I send you out to claim the time of your community through events, schedules, and imaginal designs.</p> <p>Ritual: March into the future, March. DANCE OVER THE DARK ABYSS. Iron Men create the world. BE IT SO.</p>

LUNCH LEADERSHIP

Week 3

MEETING AGENDA

(continued)

1979-80

HDTs

THURSDAY

GRC:Chicago

CLOSING

Send-out: I sendyou out to complete the plans for maintaining the  
community space.

Ritual: March into the future March  
Dance Over the Dark Abyss  
Iron Men Create the World  
Be It So

## Opening

## Songs

Accountability: Meetings are structures that hold us accountable for tasks to be done.

Absolution: This is the phenomenal group called to be the leadership of local communities.

Ritual: We are the ones set free to embrace the world.

We are the ones compelled all to give.

Right?

Right!

Let us eat the meal on behalf of those people who have decided to create sustaining symbols in \_\_\_\_\_ (host communityt.)

## MOVEMENT

Context: Every meeting is held only because there is a serious issue that needs to be thought through. Meetings become boring and attendance drops when there is no serious issue or when the meeting has not been planned so it is an event.

## I

THE INGREDIENTS FOR CREATING AN EVENTFUL ONE-THRUST MEETING INCLUDE:

1. Forming a group ÷ songs/rituals/quotes repeated
2. Context = focusing the group on the task = talk/presentation of data
3. Listing of the Issues to be considered
4. Eliciting the corporate wisdom = a method (a) Art Form Conversation beginning with the objective level OR (b) Workshop beginning with an extensive brainstorm of insights
5. Articulating the consensus on the plan of action
6. Naming the task and making the assignments
7. Send out/Ritual

## MOVEMENT

Pass out forms. Work within the Opening/Movements I,II,III/Closing of the Meeting Agenda Planning Form. Figure out the 3 things you want to have happen. (2nd Movement is the climax.) Decide 4 steps in each movement. Then state the rational objective and existential aim.

## II

Divide the group into two parts:

Group A: You are to lead a guild meeting of your community. The list of issues include (\_\_\_\_\_). Coming to this meeting are \_\_\_\_\_.

Group B: You are to lead a meeting of the pre-school teachers in your community. You are one of the teachers. The list of issues include \_\_\_\_\_. Coming to this meeting are \_\_\_\_\_ teachers who are experiencing \_\_\_\_\_.

Write the procedures for doing this meeting. Use the Methods Manual, and fill in the Meeting Agenda form.

## MOVEMENT

## III

Have each team read their agenda. (Have on board or butcher paper.)

1. What struck you?
2. Why would these songs be chosen?
3. What methods were used to create the context?
4. What values used in prioritizing issues?
5. What criteria for choosing consensus building method?
6. What method for deciding the assignments?
7. How did you think through the send-out?
8. What did you learn?
9. What are your questions about creating meeting agenda?



## Opening

## Songs

Accountability: The style of leadership necessary in a community requires objective accountability to continue to function.

Absolution: We are the leadership called to forge with our brokenness the future of community.

Ritual: Let us feast.

Use an iron man statue or poster to use as an artform.

## MOVEMENT

## I

1. What strikes you?
2. What stories, other symbols do you associate with the Iron Man?
3. What is the significance of the Iron Man for 5th City, world, you?
4. How would you use the Iron Man in your community? What are other symbols of style for you?

## MOVEMENT

## II

Let's talk about the leadership style that is needed locally.

1. Brainstorm and gestalt the task of Iron Leadership in local communities.
2. B and G the needed qualities of that leadership.
3. B and G the critical methods.
4. List as a group the learnings about this kind of leadership.

## MOVEMENT

## III

Let's talk about our experience in lunch methods tutorials.

1. What are our strengths? (as leaders)
2. What are our weaknesses? Where do we need to work?
3. Go around the room and have the group suggest a teaching image for each person that would push their leadership style (this is key.)
4. What promises would you claim for us?

## Announcements

## Sendout

Ritual: March into the future, march.

DANCE OVER THE DARK ABYSS

Iron Men create the world.

BE IT SO.

## Closing