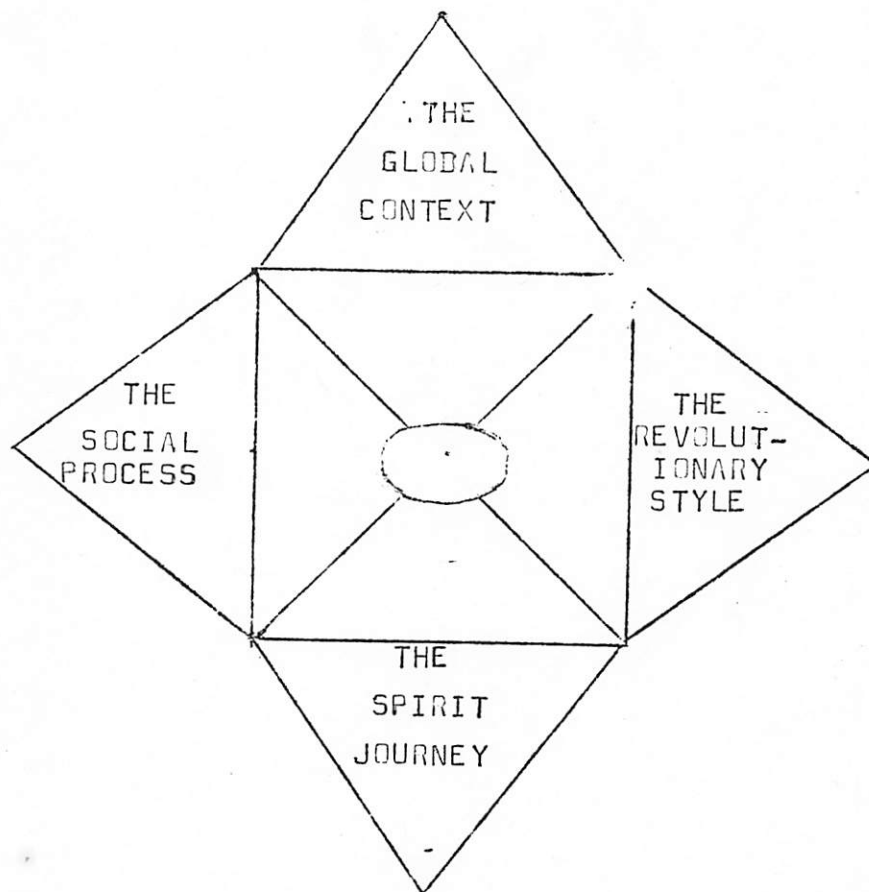


THE  
GLOBAL METHODS SCHOOL  
MANUAL



First taught at Maliwada: November 5 - December 16  
1979

'If a person  
does not become  
what he understands,  
he does not truly understand it.'

-Soren Kierkegaard

# THE GLOBAL METHODS SCHOOL

THE GLOBAL  
CONTEXT

THE PROFOUND  
LIFE

THE STYLE  
OF SERVICE

THE LIFE  
METHOD

THE GLOBAL  
CHALLENGE

THE HISTORICAL  
COVENANT

THE SPIRIT  
WORLD

THE CORPORATE  
STYLE

THE PROFOUND  
MISSION

WEEK 1

WEEK 2

WEEK 3

WEEK 4

WEEK 5

WEEK 6

The Cultural



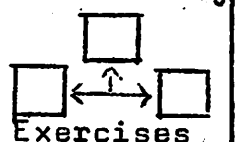
Revolution

Nation and



World

The Solitary



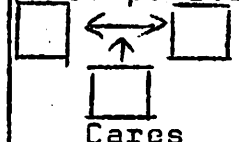
Exercises

The Other



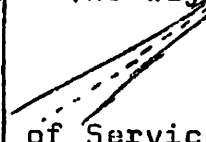
World

The Corporate



Cares

The Way



of Service

THE PROFOUND  
COLLOQUY  
(Collegium Series)

DESIGN  
(Mon/Tue)

STRATEGY  
(Thu/Fri)

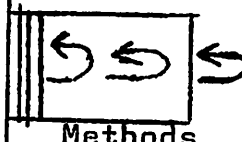
FORMATION  
(Sat/Sun)

FORMATION  
(Sat/Sun)

FORMATION  
(Sat/Sun)

FORMATION  
(Sat/Sun)

Intellectual



Methods

Global



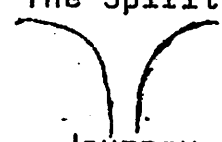
Sociology

The Individual



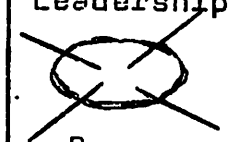
& The Family

The Spirit



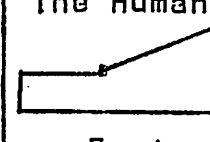
Journey

Leadership



Prowess

The Human



Factor

Contextual



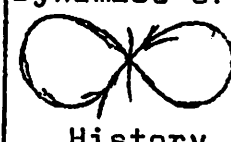
Ethics

Dynamics of



Awakening

Dynamics of



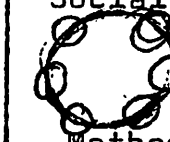
History

The Global



Movement

Social



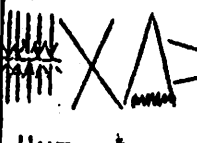
Method

The



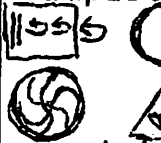
Voyage

Profound



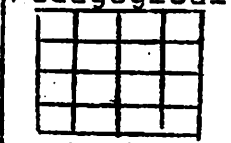
Humanness I

Impact



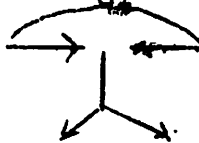
Lab

Pedagogical



Method

Ur



Images

Maneuver



Lab

Re-entry



Lab



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THE GLOBAL METHODS SCHOOL  
FIRST WEEK : THE LIFE METHOD

Qtr III  
1979-80

| DAY                | MON                        | TUE                     | WED                       | THU                                    | FRI                        | SAT                          | SUN                       |
|--------------------|----------------------------|-------------------------|---------------------------|----------------------------------------|----------------------------|------------------------------|---------------------------|
| COLLEGIUM          | GMS                        | THE CULTURAL REVOLUTION |                           |                                        | COLLEGIUM                  |                              |                           |
| SERIES             | Orientation                | Scientific Revolution   | Urban Revolution          | Secular Revolution                     | METHOD                     | Community Conversation       | Vocation Conversation     |
| COURSE TITLE       | INTELLECTUAL METHODS       |                         | WORK DAY                  | CONTEXTUAL ETHICS                      |                            | PROFOUND HUMANNES I          |                           |
| LECTURE            | Imaginal Education         | Workshop Method         | Context<br><br>Work       | Crisis in Morality                     | Contextual Screens         | The Final Event              | Those Who Care            |
| SEMINAR / WORKSHOP | Topical Charting: Boulding | Workshop Orchestration  |                           | Critchfield: Revolution in the Village | Global Problemat           | Radical Selfhood             | Social Pioneer            |
| LUNCH SOLITARY     | CHARTING THE DAY           |                         |                           | CHARTING THE DAY                       |                            | Care Conversation            |                           |
| LECTURE            | Charting                   | Model Building          | <del>DIS-CONTINUITY</del> | Indicative Morality                    | Global Models              | Freedom                      | <del>DIS-CONTINUITY</del> |
| SEMINAR/ WORKSHOP  | Four-level Charting        | Creating a Model        |                           | Gandhi: The Salt March                 | Global Proposals           | Situations of Responsibility |                           |
| EVENING EVENTS     | FAMILY NIGHT               | THE ROUND TABLE         |                           |                                        |                            | PH -I Context                | GUERNICA Conversation     |
|                    |                            | Taskforce               | PLENARY                   | Taskforce                              |                            |                              | Reflection of the Day     |
|                    |                            | C Event                 | Reflection on the day     | Action                                 | L Question of the Ultimate | Revolutionary Art            | Weekly Orientation        |
|                    |                            | S Dunne: The Mountain   | MEDITATION GAME           | Dunne: Weapons                         |                            | Method Reflection            | Journal Writing           |
|                    |                            | S Daily Ritual          | Futuric Intent            | Witness                                |                            | Life Questions W/S           |                           |

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THE GLOBAL METHODS SCHOOL  
THE SECOND WEEK : THE GLOBAL CHALLENGE

Qts III  
1979-80

| DAY              | MON                              | TUE                           | WED                                      | THU                                          | FRI                     | SAT                   | SUN                                                    |
|------------------|----------------------------------|-------------------------------|------------------------------------------|----------------------------------------------|-------------------------|-----------------------|--------------------------------------------------------|
| COLLEGIUM SERIES | N A T I O N   A N D   W O R L D  |                               |                                          |                                              | STUDENT COLLEGIUM       |                       |                                                        |
|                  | The Moral Issue                  | Sphere West                   | Sphere East                              | Sphere South                                 | NGP Issues              | Journal & News        | WEEKLY RITUAL                                          |
| COURSE TITLE     | G L O B A L<br>S O C I O L O G Y |                               | CULTURAL ENCOUNTER                       | D Y N A M I C S   O F<br>A W A K E N M E N T |                         | IMPACT DAY            | WEEKLY REFLECTION                                      |
| LECTURE          | The Social Process               | Gridding Method               | TRAVEL<br><br>ENCOUNTER                  | Awakenment Campaign                          | The New World           | GWF<br>Women of Today | CYF<br>The New Youth                                   |
| SEMINAR/WORKSHOP | Sub-Asia Imbalances              | Global Gridding               |                                          | Gram Sabha Talks                             | Challenges Workshop     | Chall-Enges           | Future Vision                                          |
| LUNCH SOLITARY   | JOURNAL WRITING                  |                               |                                          | JOURNAL WRITING                              |                         | Interlude             |                                                        |
| LECTURE          | Pressure Points                  | Whistle Points                | <del>DIS-</del><br><del>CONTINUITY</del> | Transparent Formats                          | The New Human           | Today's World         | New Vocat'<br><del>DIS-</del><br><del>CONTINUITY</del> |
| SEMINAR/WORKSHOP | India Pressure Pts               | The Three Campaigns           |                                          | Gram Sabha Workshops                         | Proposals Workshop      | Prop-osals            | The Local Plan                                         |
| EVENING<br>EVENT | FAMILY NIGHT                     | T H E   R O U N D   T A B L E |                                          |                                              | Context                 | FEAST                 | Reflection                                             |
|                  |                                  | T/F                           | PLENARY                                  | T/F                                          | Assignments             | CELEBRATION           | Weekly Orientation                                     |
|                  |                                  | C                             | Integrity                                | Encounter Reflection                         | Declaration             | MOVIE                 | Journal Writing                                        |
|                  |                                  | S                             | Dunne: Cold Mountain                     | PRAYER MEETING                               | Dunne: Spirit Adventure |                       | Files                                                  |
|                  |                                  | S                             | Accountability                           | Three Point Plan                             | The Team                |                       |                                                        |

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# THE GLOBAL METHODS SCHOOL

Qtr III  
1979-80

## THE THIRD WEEK : THE HISTORICAL COVENANT

| DAY                  | MON                            | TUE                      | WED                            | THU                                   | FRI                                 | SAT                      | SUN                      |       |
|----------------------|--------------------------------|--------------------------|--------------------------------|---------------------------------------|-------------------------------------|--------------------------|--------------------------|-------|
| COLLEGIUM<br>SERIES  | THE SOLITARY EXERCISES         |                          |                                |                                       | STUDENT<br>COLLEGIUM                |                          |                          |       |
|                      | Recovery of<br>Spirit          | Meditation               | Contemplation                  | Prayer                                | Global<br>Priorities                | Journal &<br>News Conv.  | WEEKLY<br>RITUAL         |       |
| COURSE<br>TITLE      | THE INDIVIDUAL<br>& THE FAMILY |                          | URBAN<br>WALK                  | THE DYNAMICS<br>OF HISTORY            |                                     | PEDAGOGICAL<br>METHOD    | WEEKLY<br>REFLECTION     |       |
| LECTURE              | Political:<br>The Woman        | Cultural:<br>The Child   |                                | The Method<br>of History              | The Key<br>to History               | Lecture<br>Building      | Review of<br>the Week    |       |
| SEMINAR/<br>WORKSHOP | Political<br>Workshop          | Cultural<br>Workshop     |                                | Five Billion<br>Years                 | Historical<br>Covenant              | Life Story<br>4X4X4      | Journal<br>Writing       |       |
| LUNCH<br>SOLITARY    | THE RONIN                      |                          |                                | THE RONIN                             |                                     | Myth<br>Conversation     |                          |       |
| LECTURE              | Economic:<br>The Man           | Mission of<br>The Family | DIS-<br>CONTINUITY             | The Content<br>of History             | Bending<br>History                  | Lesson<br>Planning       | DIS-<br>CONTINUITY       |       |
| SEMINAR/<br>WORKSHOP | Economic<br>Workshop           | Family<br>Lifeline       |                                | Past, Present<br>& Future<br>Workshop | Anouilh:<br>The Ship &<br>the Storm | Seminar<br>Orchestration |                          |       |
| EVENING<br>EVENT     | FAMILY<br><br>NIGHT            | THE ROUND : TABLE        |                                |                                       | Myth                                | CAMPFIRE<br>EVENT        | Reflection               |       |
|                      |                                | T/F                      | Plenary                        | T/F                                   | Conversation                        |                          | Weekly<br>Orientation    |       |
|                      |                                | C                        | Totality                       | Urban Walk<br>Reflection              | Mystery                             |                          | Conversation<br>Method   | Files |
|                      |                                | S                        | Dunne;<br>Descent into<br>Hell | MONTAGE<br>CREATION                   | Dunne:<br>All Is<br>Burning         |                          | Conversation<br>Creation |       |
|                      |                                | S                        | Time<br>Design                 | Three<br>Concerns                     | On-Time<br>Discipline               |                          |                          |       |

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THE GLOBAL METHODS SCHOOL  
W THE FOURTH WEEK : THE SPIRIT WORLD

Week 6  
Qtr III  
1979-80

| DAY              | MON                                  | TUE                           | WED                         | THU                         | FRI                                  | SAT                              | SUN                              |                          |
|------------------|--------------------------------------|-------------------------------|-----------------------------|-----------------------------|--------------------------------------|----------------------------------|----------------------------------|--------------------------|
| COLLEGIUM SERIES | THE OTHER WORLD                      |                               |                             |                             | STUDENT COLLEGIUM<br>Sub-Asian Areas | White Ur                         |                                  |                          |
|                  | The Land of Mystery                  | The River of Consciousness    | The Mountain of Care        | The Sea of Tranquillity     |                                      | Red Ur                           | WEEKLY RITUAL                    |                          |
| COURSE TITLE     | THE SPIRIT JOURNEY                   |                               | WORK DAY                    | THE GLOBAL MOVEMENT         |                                      | U R LAB                          | WEEKLY REFLECTION                |                          |
| LECTURE          | Four Types of Despair                | Dark Night Long March         | Context Assignments         | The Spirit Movement         | Consensus Method                     | Brown Ur                         | Review of the Week               |                          |
| SEMINAR/WORKSHOP | Kierkegaard: The Sickness Unto Death | Hammarskjold Tired and Lonely |                             | Historical Movers           | Classical Principles 13-24           | Yellow Ur<br>Tan Ur              | Journal Writing                  |                          |
| LUNCH SOLITARY   | THE RONIN                            |                               |                             | THE RONIN                   |                                      | Ur Images Reflection             |                                  |                          |
| LECTURE          | The Journey to the Centre            | The Return to Service         | DIS-CONTINUITY              | The Movement Story          | Missional Units                      | Celebration Context              | DIS-CONTINUITY                   |                          |
| SEMINAR/WORKSHOP | All Life Is Open                     | JWM:The Keys To Doing         |                             | Classical Principles 1 - 12 | The Team                             | Assignments Set Up & Preparation |                                  |                          |
| EVENING EVENTS   | FAMILY NIGHT                         | THE ROUND TABLE               |                             |                             | Ur Conversation                      | NEW EARTH ALIVE CELEBRATION      | Reflection                       |                          |
|                  |                                      | T/F                           | PLENARY                     | T/F                         | The Black Ur                         |                                  | Weekly Orientation Journal Files |                          |
|                  |                                      | C                             | Care                        | Workday Reflection          |                                      |                                  |                                  | Creativity               |
|                  |                                      | S                             | Dunne: The Wheel of Fortune | POVERTY GAME                |                                      |                                  |                                  | Dunne: Kissing the Earth |
|                  |                                      | S                             | Space Care                  | Do List                     | Space Design                         |                                  |                                  |                          |

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# THE GLOBAL METHODS SCHOOL

Week 6  
Qtr III  
1979-80

## THE FIFTH WEEK : THE CORPORATE STYLE

| DAY              | MON                  | TUE                       | WED                      | THU                        | FRI                 | SAT                                               | SUN                                       |
|------------------|----------------------|---------------------------|--------------------------|----------------------------|---------------------|---------------------------------------------------|-------------------------------------------|
| COLLEGIUM SERIES | THE CORPORATE CARES  |                           |                          |                            | STUDENT COLLEGIUM   |                                                   |                                           |
|                  | The Corporates       | Poverty                   | Chastity                 | Obedience                  | Women's Advancement | Journal & News                                    | WEEKLY RITUAL                             |
| COURSE TITLE     | LEADERSHIP PROWESS   |                           | CULTURAL ENCOUNTER       | SOCIAL METHOD              |                     | MANEUVER LAB                                      | WEEKLY REFLECTION                         |
| LECTURE -        | The Regional House   | Discipline                | Context Travel Encounter | Practical Vision           | Maneuver Method     | The Art of Maneuver                               | Review of the Week                        |
| SEMINAR/WORKSHOP | The House Structures | The Liberal Heresy        |                          | Vision Plenary             | Maneuver Part I     | Maneuver Writing                                  |                                           |
| LUNCH SOLITARY   | THE HUNTER - WARRIOR |                           |                          | THE HUNTER - WARRIOR       |                     |                                                   |                                           |
| LECTURE          | Priorship            | Xavierism                 | DIS-CONTINUITY           | Underlying Contradiction   | The Historic Winner | Timelining                                        | DIS-CONTINUITY                            |
| SEMINAR/WORKSHOP | Style Lab            | Saltillo Workshop         |                          | Contradiction Workshop     | Maneuver Part II    | Maneuver Timeline                                 |                                           |
| EVENING EVENT    | FAMILY NIGHT         | THE ROUND TABLE           |                          |                            | TEAM SONG CREATION  | METHODS REFLECTION<br>PLENARY REPORTS<br>SONGFEST | REFLECTION<br>WEEKLY ORIENTATION<br>Files |
|                  |                      | T/F                       | PLENARY                  | T/F                        |                     |                                                   |                                           |
|                  |                      | Corporate-ness            | Encounter Reflection     | Consciousness              |                     |                                                   |                                           |
|                  |                      | Dunne: Light and Darkness | CHASTITY WORKSHOP        | Dunne: Voyage of Discovery |                     |                                                   |                                           |
|                  |                      | Corporate Decor           | Tactics                  | Personal Decor             |                     |                                                   |                                           |



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THE GLOBAL METHODS SCHOOL  
THE SIXTH WEEK : THE PROFOUND MISSION

Week 6  
Qtr III  
1979-80

| DAY              | MON                   | TUE                     | WED                     | THU                                                       | FRI                                                    | SAT                                                    | SUN                        |
|------------------|-----------------------|-------------------------|-------------------------|-----------------------------------------------------------|--------------------------------------------------------|--------------------------------------------------------|----------------------------|
| COLLEGIUM SERIES | THE WAY OF SERVICE    |                         |                         |                                                           | STUDENT COLLEGIUM                                      |                                                        |                            |
|                  | Finality of the Way   | The Thinking of the Way | The Action of the Way   | The Presence of the Way                                   | Replication                                            | Way Conversation                                       | WEEKLY RITUAL              |
| COURSE TITLE     | THE HUMAN FACTOR      |                         | WORK DAY                | THE VOYAGE                                                |                                                        | RE-ENTRY LAB                                           | RITE OF GRADUATION Sendout |
| LECTURE          | Human Development     | Spirit Analysis         | Context                 | The Human Journey                                         | The Historical League                                  | Strategizing Relations                                 |                            |
| SEMINAR/WORKSHOP | Telling the ICA story | Village Spirit Analysis | WORK                    | The Wall of Wonder<br>The Definit-<br>udes of the Journey | The Wall of Wonder<br>The Destiny of People of The Way | GMS Learnings<br>Journal Writing<br>Solitary Exercises |                            |
| LUNCH SOLITARY   | THE HUNTER WARRIOR    |                         |                         | RONSTROM                                                  |                                                        | Taking Care of Oneself<br>Conversation                 |                            |
| LECTURE          | The Nine Programs     | Spirit Tactics          | DIS-<br>CONTINUITY      | Profound Style                                            | Voyage Reflection                                      | Symbol Creation                                        |                            |
| SEMINAR/WORKSHOP | Actuation Learnings   | Tactics Workshop        |                         | The Wall of Wonder<br>The Style of Exemplary Living       | GMS EVALUATION                                         | CELEBRATION CONTEXT<br>Assignments Preparation         |                            |
| EVENING EVENTS   | FAMILY NIGHT          | THE ROUND TABLE         |                         |                                                           |                                                        | CLOSING CELEBRATION                                    |                            |
|                  |                       | C                       | Effulgence              | Global Reality                                            | Ronstrom II                                            | Presence                                               |                            |
|                  |                       | S                       | Dunne: Mapping Time     | Wall of Wonder                                            | INTERLUDE                                              | Dunne: Review                                          |                            |
|                  |                       | S                       | Function of Round Table | Impact of The Times                                       | Listening to the World                                 | R.T. Skits                                             |                            |

## INTENTS

## RATIONAL OBJECTIVES

1. Grasp contextual frame of Global Movement
2. To understand leadership as profound presence
3. To become familiar with maps of the spirit journey
4. To know how to use life methods and create future models
5. To understand the operational principles of the Global Movt.

## EXISTENTIAL AIMS

1. To experience the centeredness of structural care
2. To be seized by the radicality of the contentless word
3. To decide to put on a profound historical role
4. To decide to be the Global Movement
5. To experience the awe of profound collegiality

## DAILY TIME DESIGN

| DAILY RITUAL         |                                       |         |         |                       |         |         |       |      | ROUND TABLE |
|----------------------|---------------------------------------|---------|---------|-----------------------|---------|---------|-------|------|-------------|
| JOURNAL NEWS COLLEG. | SC<br>P<br>C<br>A<br>C<br>R<br>E<br>E | LECTURE | SEMINAR | LUNCH<br>CLUB<br>CLUB | LECTURE | SEMINAR | DISC. |      |             |
| 6:00                 | 8:30                                  | 9:30    | 12:00   | 1:00                  | 2:30    | 3:30    | 5:30  | 7:00 | 9           |

## WEEKLY TIME DESIGN

|                                            |             |        |          |               |           |               |
|--------------------------------------------|-------------|--------|----------|---------------|-----------|---------------|
| MON.                                       | TUES.       | WEDNS. | THURS.   | FRI.          | SAT.      | SUN.          |
| WEEK I                                     |             |        |          |               | WEEK II   |               |
| DAILY RITUAL BRKFST CONVERSATION COLLEGIUM |             |        |          |               | COURSE C  | WEEKLY RITUAL |
| COURSE A                                   | WORK        |        | COURSE B | WEEKLY REVIEW |           |               |
|                                            | WORLD       |        |          | JOURNAL       |           |               |
|                                            | DISCON.     |        |          | DISCON.       |           |               |
| FAMILY NIGHT                               | ROUND TABLE |        |          |               | ORIENTAT. |               |

The first Global Methods school in Maliwada, Nov.-Dec. 1979 taught 75 Maharashtra auxiliary in 2 seminar groups and 3 round tables.

## FACULTY TEACHING RATIONALE

## FACULTY SEMINAR GROUPS

| 1ST TWO WEEKS (M-F) |              |            |             |
|---------------------|--------------|------------|-------------|
| TEACHER             | ROLE         | LECT. (25) | SEMIN. (44) |
| National            | Trainers     | 5          | 3           |
| Extra-Nat           |              | 5          | 2           |
| National            | 1st teachers | 3          | 6           |
| Extra-Nat.          |              | 3          | 6           |
| Extra-Nat.          |              | 3          | 6           |
| Extra-Nat           |              | 3          | 6           |
| National            | 2nd teachers | 1          | 3           |
| Extra-Nat           |              | 1          | 3           |
| Extra-Nat.          |              | 1          | 3           |
| National            | 3rd teachers | -          | 2           |
| National            |              | -          | 2           |
| National            |              | -          | 2           |

| SEMINAR A                                                                   | SEMINAR B    | SEMINAR C    |
|-----------------------------------------------------------------------------|--------------|--------------|
| N1<br>Dean                                                                  | E-N1<br>Dean | N1           |
| E-N1                                                                        | N2           | E-N1<br>Dean |
| N3                                                                          | E-N1         | N3           |
| E-N2                                                                        | N3           | E-N2         |
| N=National E-N= Extra-National<br>1=1st Teacher 2=2nd teacher 3=3rd teacher |              |              |

## WEEK II COURSE RATIONALE

## WEEK II COURSE RATIONALE

| 1<br>Profound<br>Humaness<br>I | 2<br>Impact<br>Lab     | 3<br>Pedagogy<br>Tutorials | 4<br>Ur<br>Images | 5<br>Maneuver<br>Lab   | 6<br>Re-entry<br>Lab |
|--------------------------------|------------------------|----------------------------|-------------------|------------------------|----------------------|
| First<br>Teachers              | 2nd<br>3rd<br>Teachers | First<br>Teachers          | First<br>Teachers | 2nd<br>3rd<br>Teachers | First<br>Teachers    |

## ROUND TABLE FACULTY GROUPS

| I    | II   | III   |
|------|------|-------|
| E N  | N-1  | E-N 1 |
| E-N1 | N-2  | E-N1  |
| N-1  | E-N2 | N-3   |
| N-3  | E-N2 | N-3   |

When possible family couples should lead the Round Tables.



| CHARTING<br>THE DAY | JOURNAL<br>WRITING | RONIN<br>READINGS | HUNTER<br>WARRIOR | RONSTROM<br>(IN VOYAGE) |
|---------------------|--------------------|-------------------|-------------------|-------------------------|
| WEEK 1              | WEEK 2             | WEEK 3,4          | WEEK 5/6          | WEEK 6                  |

CHARTING  
THE DAY  
CONSTRUCT

1. List the key events of the past 24 hours.
2. Draw a line horizontally on paper 1/3rd of way from top. Begin at 12 noon yesterday to 12 noon today.
3. Divide line into 3 hour sections. Subdivide a section if needed.
4. Under the line, put the key events in the appropriate time slots.
5. Give titles to each section of day. (If you need to add more events in certain time slots do)
6. Title the whole day.
7. Write a reflection on the significance of this day.
8. Corroborately share 1 or 2 reflections.

JOURNAL  
WRITING

- Write a journal quote on the board.
1. Write a reflection on the quote as it relates to your life.
  2. Write down a key event in your life from the past 24 hours.
  3. List 3 concerns you have.

THE RONIN READINGS

DESCENT INTO HELL: CONQUEST OF FREEDOM

| RISE AND FALL              |                        | FAKE RONIN     |             | TRAINING OF VENGEFUL DHIMYS |                          | TABLES GET TURNED |                   |                       |                        |             |
|----------------------------|------------------------|----------------|-------------|-----------------------------|--------------------------|-------------------|-------------------|-----------------------|------------------------|-------------|
| 1                          | 2                      | 3              | 4           | 5                           | 6                        | 7                 | 8                 | 9                     | 10                     | 11          |
| UNDER THREE<br>ARREST BOYS | THREE<br>KILL-<br>INGS | FIRST<br>SHOCK | RUN<br>AWAY | REAL<br>RONIN               | FIRST<br>DISCI-<br>PLINE | BAMBOO<br>ROD     | DIGGING<br>TUNNEL | HEAP-<br>ING<br>SCORN | TO-HELL<br>WITH-<br>IT |             |
| 13-19                      | 19-25                  | 25-32          | 32-37       | Summary<br>77-81            | 81-87                    | 89-93             | 103-<br>109       | 133-<br>140           | 151-<br>155            | 155-<br>159 |

Passage is read aloud and translated sentence by sentence. Students write a few sentences on how this passage has affected my life.

HUNTER  
WARRIOR

1. Selection I The hunter warrior has "stopped World"
  2. Selection II The Hunter Warrior creates own existence
- Write selection on board.  
Students write reflection on passage as it relates

| THE CULTURAL REVOLUTION |                             | SHIFT FROM.....      |                            | SHIFT TO.....           |                                | IMPLICATIONS              |                             |
|-------------------------|-----------------------------|----------------------|----------------------------|-------------------------|--------------------------------|---------------------------|-----------------------------|
| THE THREE REVOLUTION    | the social revolutions      | DUALISTIC UNIVERSE   | split realities            | UNIFIED UNIVERSE        | one reality                    | UNITARY LIFE              | the global village          |
|                         | C 18:political revolution   |                      | 2 story                    |                         | 1 story                        |                           | no other world              |
|                         | C 19:economic revolution    |                      | body/soul                  |                         | integrated being               |                           | life is related to life     |
|                         | C 20:cultural revolution    |                      | outer determined           |                         | outer inner mutuality          |                           | cybernetic mode             |
| THE 20th CENTURY        | discontinuous shift         | SUBSTANTIAL          | multiplicity of substances | RELATIONAL              | dynamic unity of relationships | RELATIONAL BEING          | I am my relationships       |
|                         | mutation in humanness       |                      | simple identity            |                         | complex identity               |                           | I am History                |
|                         | mankind come of age         |                      | distinct essence           |                         | burst of energy                |                           | my life is expenditure      |
|                         | post civilization           |                      | array of elements          |                         | network of particles           |                           | I am humanness              |
| THE CULTURAL REVOLUTION | in common sense             | STATIC               | reality as a shape         | DYNAMICAL               | reality as a process           | DYNAMICAL REALITY         | no final truth              |
|                         | in common mood              |                      | static reality             |                         | expanding universe             |                           | never completed             |
|                         | in common symbol            |                      | fixed facts                |                         | method-determined facts        |                           | screens are key             |
|                         | the way it is               |                      | eternal constants          |                         | continuity & discontinuity     |                           | reality is always recreated |
| KEY TO OTHER CHANGE     | many C20 social revolutions | MECHANICAL CAUSATION | clockwork universe         | STATISTICAL PROBABILITY | clock maker                    | THE PERSON IS THE MEASURE | no pawns or peons           |
|                         | all needed                  |                      | certainty                  |                         | probability                    |                           | relative solutions          |
|                         | key to c of social change   |                      | cyclical history           |                         | predicted future               |                           | model builder               |
|                         | is cultural revolution      |                      | victim                     |                         | creator                        |                           | in charge of creating       |

GM.S

## URBAN REVOLUTION -STYLE

WEEK I

RAT.OD :-TO KNOW THATTHERE  
HAS BEEN A RADICAL CHANGE  
IN OUR MINDSET.

" RADICAL SHIFT IN MINDSET"

EXIS.AIM: -DEING SELF CONSCIENCE  
ABOUT THE CHANGE IN OUR LIFE  
STYLE.

| RUROL                               |                                                                                                                                                                                                                                                                   | RADICAL<br>REVOLUTION | URBAN (AIRLINES?COMMUNICATION)      |                                                                                                                                                                                                                                                                                                       |
|-------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------|-------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| parochial<br>limited<br>out<br>look | Large external space, small<br>unexplored villages in India/<br>Africa southern areas of u.s/<br>Latin America parents/Grand-<br>parents would not dream of<br>traveling to another village                                                                       | SPACE                 | COSMO!<br><br>POLITAN<br><br>GLODAL | small external space, large intr<br>time it took our fore fathers<br>to travel from one village to<br>village bull carts you and I<br>can travel from aurangabad<br>airport to new york city.                                                                                                         |
| slow                                | Easy going nothing to do but<br>getup before the sun rises<br>3 major dicisions<br>1. What to be<br>occupation<br>2. Where to live<br>3. Who to marry.                                                                                                            | TIME                  | FAST                                | time has speanded up decision<br>young people everything now<br>movies (sitting in hard warestore<br>asked about movies<br>skill jobs etc-                                                                                                                                                            |
| intimate                            | 1-to-1 relations, my father<br>said what they use to do in th<br>country when a new family<br>moved in was to bring them foo<br>d help them repair the fences,<br>etc. your parents say what it<br>means for as a son or daught<br>is to take care of them(friend | RELATION<br>SHIPS     | STRUCTU-<br>RAL                     | no more 1-to-1 today stuctural<br>care is what is required can't<br>take care all the nors too<br>many and they change quickly.<br>Meal set up enable space<br>carce assign stakes &<br>guild in local community                                                                                      |
| past                                | Tied to family (indian tied to<br>family roles)<br>History of ancestors<br>village in aeric<br>near nairobi<br>6,000 in popolation<br>13yr old girls 2,000 5hrs hauling<br>women were 10,000 hrs per day<br>70,000 hrs per week                                   | ROOTAGE               | FUTURE                              | same African village carrying<br>h2o the urban revolution allowed<br>the creation of irrigation system<br>to get h2o from those weals to<br>villages they decided to pull<br>together that ffeed up 70,000hrs<br>2,000, imaginations women were<br>released to focus expend energy<br>in other areas. |



| ULTIMATE ENCOUNTER        |                                      | DEPTH RESPONSE                 |                            | SPIRIT STRUGGLE                              |                                      | HUMAN CERTITUDE                      |                         |
|---------------------------|--------------------------------------|--------------------------------|----------------------------|----------------------------------------------|--------------------------------------|--------------------------------------|-------------------------|
| DEEPS OF LIFE             | AWE EXPERIENCE                       | RESPONSE TO THE ULTIMATE       | DEMANDS RESPONSE           | DEMONIC POWERS                               | DEMONS AND ANGELS                    | QUEST FOR CERTITUDE                  | STRUGGLE WITH CERTAINTY |
|                           | UP AGAINSTNESS                       |                                | NO ETHICAL TRUTH           |                                              | INTERNAL WARFARE                     |                                      | KNOWING NOTHING         |
|                           | CONSTANT STRUGGLE                    |                                | AMBIGUOUS UNCERTAINTY      |                                              | CONQUERING DEVIL                     |                                      | LIFE DECISIONS          |
|                           | INTRUSION                            |                                | SOLITARY STRUGGLE          |                                              |                                      |                                      | RISKING ALL             |
| SHIFT :<br>EDGE TO CENTER | ENCOUNTER AT EDGE OF LIFE            | SHIFT :<br>ETERNAL TO TEMPORAL | CONFORMITY TO CREATING     | SHIFT :<br>SELF-POSSESSION TO SELF DIRECTION | CONTROLLED OR CONTROLLER             | SHIFT :<br>AUTHORITY TO AUTHENTICITY | POWERFUL METAPHORS      |
|                           | IMPINGEMENT IN MIDST                 |                                | QUESTION OF MORALS         |                                              | POWERLESS TO POWERFUL                |                                      | SEARCHING RIGHT ANSWERS |
|                           | FROM SEEKING TO ENCOUNTERING MYSTERY |                                | THE RIGHT IS THE NECESSARY |                                              | VICTIMIZATION                        |                                      | AMBIGUOUS SITUATION     |
|                           | THE UNIVERSE IS REALITY              |                                | RIGHT AND WRONG            |                                              | DECISIONAL DEFAULT OR INTENTIONALITY |                                      | LIFE EXPERIENCE         |
| SUPER-NATURAL             | TWO LAYERS OF REALITY                | ETERNAL PATTERNS               | GOOD AND EVIL              | NATURAL POWERS                               | EXTERNAL FORCES                      | CERTAINTY IN AUTHORITY               | SEEKING JUSTIFICATION   |
|                           | SOUL AND SUPERNATURAL                |                                | RIGHT AND WRONG            |                                              | HEREDITARY FACTORS                   |                                      | WISDOM OF THE OLD       |
|                           | NATURE MEETS OMNIPRESENT             |                                | ETERNAL VALIDITY           |                                              | ENVIRONMENTAL FACTORS                |                                      | LAWS AND TRADITIONS     |
|                           | DEATH - HELL                         |                                | PLATONIC REASON            |                                              | PSYCHOLOGICAL FACTORS                |                                      | ADEQUATE DEFENCE        |
| EVERYDAYNESS              | COMPREHENSIVE INTRUDES               | TEMPORAL MODELS                | CREATE MODELS              | HISTORIC POWERS                              | SLAVE TO MOTHER? FAMILY.             | CERTITUDE IN AUTHENTICITY            | THAT'S THE WAY IT IS    |
|                           | FUTURIC INTRUDES                     |                                | FLUCTUATING DATA           |                                              | PLEASURE? PRIDE HONOUR               |                                      | I SAY SO                |
|                           | INTENTIONAL INTRUDES                 |                                | ORDERING CHAOS             |                                              | RUN YOUR RELATIONSHIPS               |                                      | NEVER FINALLY KNOW      |
|                           | CENTRE IS HUMAN CONSC.               |                                | DECISION TO CREATE         |                                              | BUT YOU ARE IN CHARGE                |                                      | RISK YOUR BEING         |

# THE COLLEGIUM METHOD

WEEK 1

1979

RAT.OD: -to know the function and method of doing collegium source polity document.

EXIST.AIM:-to experience the possibility of leading a collegium.

| FUNCTION OF A COLLEGIUM       |                                        | HISTORY OF COLLEGIUMS IN THE G MOVT |                                 | NECESSARY TENSIONS | THE METHOD |                         |
|-------------------------------|----------------------------------------|-------------------------------------|---------------------------------|--------------------|------------|-------------------------|
| POLITY MODEL                  | Symbolic                               | some participate                    | 8 A.M                           | leaders            | gimmick    | free form               |
|                               | boreaucratic                           |                                     | create                          | model              |            |                         |
|                               | democratic                             |                                     | those who know/don't know       | corporate          | surprise   |                         |
|                               | collegium                              |                                     |                                 | imput              |            |                         |
| COMMUNITY DEMOCRATIC FUNCTION | democratic                             |                                     |                                 |                    |            |                         |
|                               |                                        |                                     |                                 |                    |            |                         |
|                               | all partici-<br>-gate in deci<br>sion. | all participate                     | 1968 3a.m                       | reportin           | context    | practical person        |
|                               | life death<br>need wisdom              |                                     | 1968 5 a.m                      | corporate          |            |                         |
|                               |                                        |                                     | 1970 6 a.m                      | discussion         |            |                         |
|                               |                                        |                                     |                                 |                    |            |                         |
| COMMON CONTEXT                | common memory                          | important decisions                 | how do<br>5th city              | vision             | issue      | lay cards on table      |
|                               | s irit life                            |                                     | stay in<br>rlots 5th<br>city    | importents         |            |                         |
|                               | global                                 |                                     | study revol                     | contradictions     |            |                         |
|                               | priorities                             |                                     | start with<br>village           |                    |            |                         |
| ENVISION-<br>ING<br>FUTURE    | dreaming                               | councils assemblies                 | 1970-<br>tactics-<br>local comm | common<br>memory   | discussion | gather<br>the<br>wisdom |
|                               | about next<br>steps                    |                                     | 24 S.P<br>maharashtra           | new<br>wisdom      |            |                         |
|                               | emerging issue                         |                                     | 4 div pro<br>232                |                    |            |                         |



S  
LIWADA

COURSE: INTELLECTUAL METHODS  
WEEK ONE (MON/TUE)

QTR. III  
'79-80

| RATIONAL OBJECTIVE                                                                                       | EXISTENTIAL AIM                                                                                    |
|----------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------|
| To clarify the revolutionary<br>le of rationality grounded in chart<br>g, workshopping & model building. | To address the students with the<br>possibilities of artful, powerful<br>and profound rationality. |
| MONDAY                                                                                                   | TUESDAY                                                                                            |
| LECTURE I                                                                                                | LECTURE III                                                                                        |
| THE PHILOSOPHY OF IMAGINAL EDUCATION                                                                     | THE WORKSHOP METHOD                                                                                |
| SEMINAR I                                                                                                | SEMINAR III                                                                                        |
| TOPICAL CHARTING:<br>BOULDING: THE IMAGE                                                                 | WORKSHOP ORCHESTRATION                                                                             |
| LECTURE II                                                                                               | LECTURE IV                                                                                         |
| CHARTING                                                                                                 | MODEL BUILDING                                                                                     |
| SEMINAR II                                                                                               | SEMINAR IV                                                                                         |
| 4-LEVEL CHARTING<br>BOULDING                                                                             | CREATING A MODEL                                                                                   |

REVOLUTIONARY APPROACH  
TO EDUCATIONPRESUPPOSITIONS OF  
IMAGINAL EDUCATIONADEQUATE TWENTIETH  
CENTURY IMAGESTHE EDUCATIONAL  
PROCESSDYNAMICS  
OF  
REVOLUTIONARY  
CHANGE

1. Revolutionary Core
2. Builds Models
3. Educates Masses
4. History Changed

EVERYMAN  
LIVES  
OUT OF  
IMAGES

1. Picture of Universe
2. Picture of the Self
3. Bridge between Theory & Action
4. Interpretive Screen

MYSTERY

1. Dread of Life
2. Fascination of Life
3. The Unknownness
4. Being/Non Being

CONSCIOUSNESS OF  
IMAGES

4. Intentional Student Participation
2. Formal Conversation
3. Art Forms
4. Probing Demands

CRISIS  
IN  
EDUCATION

1. Unclear Objectives
2. Collapsed Authority
3. Knowledge Idolatry
4. Basic Skill Inadequacy

IMAGES  
CAN  
CHANGE

1. Protective Value Screen
2. "Messages" Bombardment
3. Possible Effects of Messages
4. Change is Revolutionary

PROFOUND  
HUMAN-  
NESS

1. The Limits
2. The Possibilities
3. The Life Style
4. The Historical Destiny

IMPACT  
OF NEW  
IMAGES

1. Creative Contexts
2. Imaginal Presentation
3. Objective Materials
4. Student Interchange

INEFFECTIVE  
METHODS

1. One-to-one Individualism
2. Free Education
3. Content Orientation
4. Expertise of past Orientation

CHANGED  
IMAGE IS  
CHANGED  
BEHAVIOUR

1. Offers one His freedom
2. Literal Self-Transformation
3. New Life Focus
4. Secular Dynamic Conversion

THE  
TIMES

1. Comprehensive Context
2. Futuristic Vision
3. Archaic Scope
4. Implementational Plans

INDICATIVE  
REALITY

1. Is this WLI
2. Questioning Images
3. How do you really see it
4. Permission to be Authentic

THE  
WISDOM  
TRIANGLE

1. Useful Skills
2. Accumulated Knowledge
3. Final Meanings
4. Comprehensive Curriculum

YOU CAN  
DARE BE  
AN IMAGINAL  
EDUCATOR

1. Risk/Ambiguity of Change
2. Tampering with lives of others
3. Responsible for other
4. Trust Being to Sustain you

CONTENT-  
LESS  
METHODOLOGIES

1. The Intellectual
2. The Social
3. The Motivational
4. The Corporate

CREATIVE  
FREEDOM

1. Does own thinking
2. Responsible for own images
3. Criticizing Image
4. Creating Images

As sit at my desk, I know where I am. I have a fair idea where every thing is located on the face of this globe.

I am not only located in space, I am located in time, I know that I have lived in a number of different places at different times.

I am not located in space and time, I am located in a field of personal relations. I not only know where and when I am, I know to some extent who I am, I belong to many societies.

I am not only located in space and in time and in personal relationships, I am also located in the world of nature, in a world of how things operate.

Finally, I am located in the midst of a world of emotions. I am sometimes a little depressed, sometimes happy sometimes sad. I am open to subtle intimations of a presence beyond the world of space and time and sense. It is the image that largely governs my behavior. The first proposition of this work therefore, is that behavior depends on the image.

What however, determines the image? Every time a message reaches us our image is likely to be changed in some degree by it, and as our image is changed our behavior patterns will be changed likewise.

The meaning of a message is the change which it produces in the image.

When a message hits an image one of three things can happen. In the first place, the image may remain unaffected. Second, message may change the image in some rather regular and well defined way that might be described as simple addition.

There is however, a third type of change of the image which might be described as a revolutionary change. Sometimes a message hits some sort of nucleus or supporting structure in the image, and the whole thing changes in a quite radical way.

Our image is in itself resistant to change. When it receives messages which conflict with it, its first impulse is to reject them as in some sense untrue. As we continue to receive message which contradict our image, however, we begin to have doubts, and then one day we receive a message which overthrows our previous image and we revise it completely. The person, for instance, whom we saw as a trusted friend is now seen to be a hypocrite and a deceiver.

One of the most important propositions of this theory is that the value scales of any individual or organization are perhaps the most important single element determining the effect of the messages it received on its image of the world. If a message is perceived that is neither good nor bad it may have little or no effect on the image. If it is perceived as bad or hostile to the image which is held, there will be resistance to accepting it. An often repeated message or a message which comes with unusual force or authority is able to penetrate the resistance and will be able to alter the image. If the resistances are very strong, it may take very strong or often repeated messages to penetrate them, and when they are penetrated, the effect is a realignment or reorganization of the whole knowledge structure.

How to get a quick grasp of the whole paper.

Decide to love the paper -~~feel~~ of it, ritualize affection, pronounce the author's name.

Explore the entire -look at enunciations, titles, opening and closing paragraphs, words that jump out at you, and guess what the whole paper is about.

Number paragraphs in the paper.

Lay out the chart horizontally on a piece of paper, 1/3 of the way down from the top and number spaces to correspond with paragraphs. Do this very quickly. This is a work chart, not a museum piece.

Scan for structure - don't read but look quickly for transitional clues, numerals, italics, transitional words. Read, at the most, the first 4 words of each paragraph. Record findings on work-chart below the line.

Scan for content -simple topical headings-read, at the most, first and last sentence of each paragraph and scribble findings below the line. Do not necessarily start with the first paragraph, but start where topics emerge easily. Then complete all paragraphs.

## AT TWO: THE DEPTH DIALOGUE

How to ask the paper good questions and hear answers.

The meanings and questions are raised by the scan date? Record conclusions above the line.

What are the sections emerging in your chart? What functions do they play (introduction, conclusion, transition, etc.)? Give each section an impressionistic title. Record above the line. What the conclusion beginning.

You still have not read the paper. Where do you need more data?

Ask your questions read in appropriate places, and record findings above the line.

What are the questions you are now raising about:

A. The structure of the paper.

B. The content of the paper.

Read the complete picture of the paper and answer your questions. Don't read just to be reading. Keep your side of the dialogue engaged.

Organize your findings into a total picture above the line. Give most paragraphs a title. Title all sections in a consistent way. Give a good title to the whole paper.

Ascertain where the key questions and paragraphs of the paper are for further explanation into the heart of the paper.



### PART THREE:- THE 4 LEVEL PROCESS

The four dynamics that are operating in the process of charting

**The topical:** The impressions of the broad inclusive images of content. Simple answers to the questions. "What is this section about?"

**The functional:** The external structural relations of all the sections of your chart. (Introduction, conclusion, Main points etc) Simple answer to the question: What role does this section play in the paper?

**The propositional:** In your own words write a brief proposition stating, what is in each paragraph, each section of your structure, and finally, the whole paper. The propositions organize the interior content of each paragraph and section. This is a dynamic always in operation when you are charting. Without it you do not really know what your topical and functional levels mean.

**The existential:** This level has to do with what the paper's message is doing to you personally. It is never absent. The good charter is deeply engaged in what he is doing. The following is a helpful way to structure the existential level chart. Turn your chart over and answer these four questions on the back board.

1. What shifts in image has this paper provoked for you?
2. What is its personal address to your current life?
3. What positive contribution has this paper made to your self-understanding?
4. What is your critical appraisal of this paper?

### PART FOUR :- TYPES OF CHARTS

**WORK CHART** - The fast scribbling of data as discussed in the six steps above.

**HOLDING CHART** - The careful drawing of a neat chart of all four levels to hold final conclusions.

**TEACHING CHART** - Lists data needed for teaching the paper, such as key points, good questions, images, lecturettes etc.

**Art Chart** - Brands in the brain the structure of life discovered in the structure of the paper. Adding color and heavy lines portrays the full glory of the picture.

17A-111  
17C-160

CHARTING LECTURE

# CHARTING LECTURE

TR.111  
70-180

| LIFE METHOD                      |                                                                                                    | THE CHRTING METHOD                  |                                                                                        | FOUR LEVEL CHARTIN |                                                                                                         | SPIRIT EXERCISE          |                                                                                                  |
|----------------------------------|----------------------------------------------------------------------------------------------------|-------------------------------------|----------------------------------------------------------------------------------------|--------------------|---------------------------------------------------------------------------------------------------------|--------------------------|--------------------------------------------------------------------------------------------------|
| ART<br>FORM<br>METHOD            | OBJECTIVE<br>REFLECTIVE<br>INTERPRETIVE<br>DECISIONAL                                              | TYPES<br>OF<br>CHARTS               | SCRIBBLE CHART<br>HOLDING CHART<br>TEACHING CHART<br>ARTFORM CHART                     | TOPICAL<br>CHART   | WHAT ANOTHER<br>IS SAYING<br>OBJECTIVE QUE<br>SUBJECTIVE QUE<br>HOT DIALOGUE                            | LOVING<br>THE<br>MYSTERY | BURNING EXPERIENCE<br>DECIDING TO LOVE<br>OTHER<br>OTHER IS MYSTERY<br>MYSTERY BEYOND<br>MYSTERY |
| LIFE<br>METHOD                   | WHOLE PICTURE<br>REACTIONS<br>MEANING<br>IMPLICATIONS                                              | TOTAL<br>IMPRE<br>SSION             | SMELL LOOK<br>TASTE, FEEL<br>NOT READ<br>SKI <sub>M</sub> FOR CLUES<br>LOOK FOR SHIFTS | FUNC-<br>TIONAL    | WHAT ANOTHER<br>IS DOING<br>ABSTRACT TITLE<br>RELATIVE IMPORT<br>OF PARTS<br>MIRROR IMAGE<br>OF TOPICAL | AVOID<br>ING<br>TRAPS    | DISMISSING THE<br>OTHER<br>FEAR OF CHANGE<br>KEEPING IT<br>ABSTRACT<br>JUDGING BEFORE<br>LOOKING |
| THE<br>ONE<br>AND<br>THE<br>MANY | LOVE THE WHOLE<br>IMAGE OF WHOLE<br>RELATIONS OS PARTS<br>RELATIONS OF PART<br>TO WHOLE            | RAW<br>DATA                         | NUMBER PARAS<br>DRAW LINE, DIVEDE<br>KEY WORDS<br>NOTE CLUES                           | PROPOS<br>-ITIONAL | SENTENCES<br>PARTS<br>MAJOR DIVISION<br>WHOLE<br>REALLY UNDERSTA<br>NDING                               | CHANGED<br>SELF          | TRIALOGUE<br>QUESTIONS NOT<br>ANSWERS<br>LET IT CHALLENGE<br>YOU<br>GRAPPLE TILL IT<br>POWS YOU  |
| LOVING<br>THE<br>OTHER           | ADDRESS OF THE<br>OTHER<br>LETTING ADDRESS<br>GET TO YOU<br>OTHER APPROACHES<br>DECISION TO CHANGE | GESTA<br>LT<br>INTO<br>DIVI<br>SION | MAJOR DIVISION<br>MINOR DIVISION<br>INCLUESIVETITLE<br>OVER ALL TITLE                  | EXISTE<br>NTIAL    | KEY IMAGE<br>HAPPENING<br>REPOSE:                                                                       | THE<br>COST              | HARD WORK<br>NO SUBBTITUTE<br>EXERCISE SPIRIT<br>MAKING IT LIFE<br>LONG HABIT.                   |

3-level holding chart

Paper:

NAME :

DATE :

प्र  
च  
लित

प्रा

क्रि  
या  
त्म  
क

सं  
ज्ञा  
त्मक

IAL

(पन्ने के पीछे लिखिये) 1. नया ज्ञान या कल्पनाओं में बदल 2) इस पत्र की लेख के द्वारा जो आपारे  
ISTENTIAL (write on back):-1.The new knowledge or image shifts,2)The personal address this paper  
विवरण पर प्रतिक्रिया देंगे, तुम्हारी स्वयं-ज्ञान की इसकी प्रत्यक्ष देखनी, किताबी है इस लेख को तुम  
evoked in your life,3)The positive contribution to your self-understanding,4)Your critical appraisal  
the paper.  
तुम प्रकार का मुख्य योगे.

MS  
EEK, I

# FOUR-LEVEL CHARTING

QTR. III  
179-180

| RATIONAL OBJECTIVE                        | EXISTENTIAL AIM                                    | PREVAILING MOOD                                                                                                                                                                        | OVERALL DRAMA                                                                                | PARTICIPANT SCREEN                                                                                                                                                                                                        |
|-------------------------------------------|----------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| To learn how to build a four-level chart. | To say yes to intellectual rationality             | Serious                                                                                                                                                                                |           | Lazy Thinkers                                                                                                                                                                                                             |
| INTRO-<br>ENTRANCE                        | SYMPHONY                                           |                                                                                                                                                                                        |                                                                                              |                                                                                                                                                                                                                           |
|                                           | PRELUDE                                            | MOVEMENTS                                                                                                                                                                              |                                                                                              |                                                                                                                                                                                                                           |
|                                           |                                                    | I                                                                                                                                                                                      | II                                                                                           | III                                                                                                                                                                                                                       |
| Walk In                                   | 4 level charting                                   | Functional Chart                                                                                                                                                                       | Propositional                                                                                | Existential                                                                                                                                                                                                               |
|                                           | to discover how to create a charting               | to think through a paper in depth                                                                                                                                                      | to clarify role of our own responses in charting                                             | Reflection                                                                                                                                                                                                                |
| SYMBOLS                                   | to be released to create topical                   | experience aha! in finding clues to structure                                                                                                                                          | to say yes to hard intellectual work                                                         | to decide relationship to paper and author                                                                                                                                                                                |
| Book, paper pencil                        | Walk thru 4 charts: Topical Functional             | Corporately create a topical chart                                                                                                                                                     | Individually create a propositional chart. Write a sentence about each section of the paper. | Individually do an existential level chart on back of chart.                                                                                                                                                              |
| RITUAL                                    | These are the times We are the people              | Create a functional chart together. 1. List clue words (first, finally) 2. What is introduction? 3. Where is conc'n? 4. What are main points? Sub points? Put underneath topical chart | and then for the whole paper. Share sentences.                                               | Answer 4 questions: 1. What shifts in images were raised by the paper? 2. What is the personal address? 3. What positive contribution has it made to self-understanding? 4. What is your critical appraisal of the paper? |
| Open'g Words                              | Charting is about getting inside another's context | What did you learn about thinking? What questions do you still have? What like to work more on? Where might charting be useful?                                                        |                                                                                              |                                                                                                                                                                                                                           |
| GAMES                                     | As think of life in NGP, when could use chtg.?     |                                                                                                                                                                                        |                                                                                              |                                                                                                                                                                                                                           |
| TIME                                      | 5                                                  | 15                                                                                                                                                                                     | 30                                                                                           | 45                                                                                                                                                                                                                        |
|                                           |                                                    |                                                                                                                                                                                        |                                                                                              | 10                                                                                                                                                                                                                        |
|                                           |                                                    |                                                                                                                                                                                        |                                                                                              | 10                                                                                                                                                                                                                        |
|                                           |                                                    |                                                                                                                                                                                        |                                                                                              | 5                                                                                                                                                                                                                         |

TEACHING IMAGE



PERSONAL WITNESS  
Chtg. is my friend in day to day tasks

RITUAL  
These are the times  
We are the people

POSTURE  
Sitting down

EXIT.  
Walk Out



# THE WORKSHOP METHOD

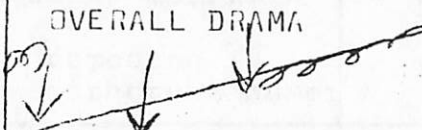
QTR.III  
'79-'80

| LIFE METHOD                        |                                                                      | FUNDAMENTAL STEPS                   |                                                                                      | UNDERLYING RATIONALE                                  |                                                                            | WORKSHOP TECHNIQUES/<br>TOOLS |                                                                                        |
|------------------------------------|----------------------------------------------------------------------|-------------------------------------|--------------------------------------------------------------------------------------|-------------------------------------------------------|----------------------------------------------------------------------------|-------------------------------|----------------------------------------------------------------------------------------|
| EVERY<br>HUMAN<br>BEING            | 1. Consciously/Unconsciously<br>All plan                             | SETTING<br>THE<br>CONTEXT           | 1. Sweep of history                                                                  | CONTEXT<br>CLARIFY-<br>ING INDICATIVE<br>SITUATION    | 1. External Situation                                                      | FOUNDATIONAL<br>METHOD        | 1. Many Forms Manifestations                                                           |
|                                    | 2. Phenomenological Process (art form)                               |                                     | 2. Contemporary World                                                                |                                                       | 2. Internal Crisis                                                         |                               | 2. Method versus Techniques                                                            |
|                                    | 3. Creating maps of chaos (Ortega)                                   |                                     | 3. Particular Issues                                                                 |                                                       | 3. Existential Question                                                    |                               | 3. Method versus Procedures                                                            |
|                                    | 4. Profound struggle<br>Meaning Humanness                            |                                     | 4. Particular workshop focus                                                         |                                                       | 4. Escape Responses                                                        |                               | 4. Corporate Discipline                                                                |
| RADICAL<br>INTENTIONAL-<br>IZATION | 1. Clarifying Life thrust                                            | BRAIN-<br>STORMING<br>THE DATA      | 1. Eliciting all Related Data                                                        | BRAINSTORM<br>ARTICULATING AUTHENTIC<br>POSSIBILITIES | 1. Situational Affirmation                                                 | ENGAGING<br>GIMMICKS          | 1. Situational Games                                                                   |
|                                    | Time/Resources/energy focus                                          |                                     | Trusting group's Intuitions                                                          |                                                       | New possibility disclosed                                                  |                               | Wild/futuristic Brainstorm                                                             |
|                                    | Global/local responsibility                                          |                                     | No Discussion Just Data                                                              |                                                       | New decisions Catalysed                                                    |                               | Role Playing                                                                           |
|                                    | Foundational Myths/symbols                                           |                                     | Research dynamic                                                                     |                                                       | Past absolved                                                              |                               | Intentional Discontinuity                                                              |
| RESPONSIBLE<br>STYLE               | comprehensive context                                                | GESTALT<br>ING<br>GROUP'S<br>WISDOM | related to W/S context                                                               | GESTALT<br>ING<br>CREATING<br>PRACTICAL<br>RESPONSES  | creativity released                                                        | METHOD<br>ADAPTATION          | smaller group work                                                                     |
|                                    | taking relativity seriously                                          |                                     | not Platonic or Aristotelian                                                         |                                                       | concrete plans                                                             |                               | pre-gestalt brainstorming                                                              |
|                                    | critical intelligence                                                |                                     | created out of pure chaos                                                            |                                                       | effective engagement                                                       |                               | the polar gestalt                                                                      |
|                                    | free deed                                                            |                                     | rationalizing the raw data                                                           |                                                       | honouring group wisdom                                                     |                               | cross gestalt                                                                          |
| FORGING<br>FUTURE                  | discerning futuristic trends                                         | CONSENSUS<br>OF<br>GROUP            | dynamic of every point                                                               | CONSENSUS<br>FORGING<br>COMMON<br>MIND                | corporate power released                                                   | BRACKETING<br>PROCESS         | intentional decision postponement                                                      |
|                                    | risking "necessary" deed<br>God directs history<br>Dynamic of prayer |                                     | Imaginal holding group's wisdom<br>Poetic abstraction danger<br>clear context is key |                                                       | group motivity catalyzed<br>objective accountability<br>focused engagement |                               | bracketing practices problems<br>unclear theoretical issues<br>maintaining clear focus |

MS  
WEEK 1

# WORKSHOP ORCHESTRATION

QTR. III  
'79-'80

| RATIONAL OBJECTIVE<br>To learn how to<br>create a workshop                     | EXISTENTIAL AIM<br>To experience auth-<br>entic struggle with<br>a method, screen&group              | PREVAILING MOOD<br>Bewilderment<br>to triumph                                                                                                 | OVERALL DRAMA<br>                                                      | PARTICIPANT SCREEN<br>Slobs<br>Non Participant<br>Skilled                      |                                                                                                           |                                                                                                         |
|--------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------|
| Introduction                                                                   |                                                                                                      | SYMPHONY                                                                                                                                      |                                                                                                                                                           | Conclusion                                                                     |                                                                                                           |                                                                                                         |
| ENTRANCE<br>Seated                                                             | Prelude<br>Context                                                                                   | Movements<br>I<br>Orchestration<br>Sheet<br>Group Work<br>III<br>Reporting                                                                    |                                                                                                                                                           | Postlude<br>Reflection                                                         | TEACHING<br>IN AGE<br> |                                                                                                         |
| SYMBOLS<br>Paper, pencil<br>eraser, ruler<br>Orch. sheet                       | To review<br>workshop<br>method                                                                      | To learn how to<br>use an orches-<br>tration sheet                                                                                            | To design six<br>workshops                                                                                                                                | To consolidate<br>the orchestration<br>Method                                  | To extract<br>the learnings                                                                               | PERSONAL<br>WITNESS<br>Anytime<br>blocked do<br>a wls                                                   |
|                                                                                | To grasp<br>the rele-<br>vance of w/s                                                                | To struggle<br>with the decision<br>to use common<br>formats                                                                                  | Struggle w/differ-<br>ence between<br>creating w/s&model                                                                                                  | To experience<br>themselves as<br>victorious                                   | Be addressed<br>by their<br>creative power                                                                |                                                                                                         |
| RITUAL<br>Thunder<br>We're the<br>future gen<br>We can change<br>the situation | Context:<br>When do<br>a work-<br>shop                                                               | Pass out orch.<br>sheet. Explain<br>R.O.=new image,<br>what know.<br>Explain E.A.=<br>happening, expe-<br>rience, decision                    | Get everyone clear<br>that the task is NOT<br>to design collegiums,<br>shomdon et But to<br>design a workshop<br>plan that will<br>create these<br>models | Exhibit the<br>6 workshop plans.<br>Reporter walks<br>through the<br>movements | What have<br>you<br>learned<br>about the<br>workshop<br>method?                                           | RITUAL<br>The future is<br>open/we can<br>decide/is that<br>the way it is/<br>You better believe<br>it. |
|                                                                                | How<br>1. Context<br>Key<br>2. Brainstorm<br>3. Gestalt<br>4. Consensus                              | Explain Move-<br>ments, Prelude,<br>Postlude, Intro<br>& Conclusion<br>Number off 1-6.<br>Each group will<br>design a work<br>shop:           | Assign spaces<br>for sex groups.<br>Clarify time<br>design.<br>Set everyone to<br>work. Move round<br>groups to clarify<br>the task.                      | Evaluate<br>the<br>workshops                                                   | What have<br>you learned<br>about the<br>orchestration<br>method?                                         | Body Posture<br>standing<br>Pointing to<br>4 steps                                                      |
| GAMES<br>What's a<br>memorable<br>workshop?                                    | Principles<br>1. All rele-<br>vant data<br>2. Honour all<br>data<br>3. Recontext<br>4. Pull together | Prepare a shram<br>dan<br>2. Prepare BDOvivi<br>Organize week's<br>collegiums<br>4. Weekly planning<br>5. Future of NCP<br>6. Industry - 1985 | Distribute butcher<br>paper already<br>ruled up as orch.<br>sheets. Assign<br>scribe + reporter.<br>Make sure groups<br>are designing<br>w/s not models   | Affirm the<br>work and<br>celebrate<br>with a song                             | What did<br>you learn<br>about<br>working as<br>a group?                                                  | EXIT<br>Collect<br>materials +<br>walk out.                                                             |
| PEWING WORDS<br>he workshop<br>a revolu-<br>tionary planning<br>method         | 5                                                                                                    | 10                                                                                                                                            | 45                                                                                                                                                        | 20                                                                             | 5                                                                                                         |                                                                                                         |

# SCHOOL BUILDING

STR III  
179-180

| THE NEED FOR MODELS             |                                                                                               | THE DYNAMIC OF MODEL BUILDING      |                                                                        | THE STYLE OF THE MODEL BUILDER     |                                                                                                   | THE POWER OF MODEL BUILDING   |                                                                                          |
|---------------------------------|-----------------------------------------------------------------------------------------------|------------------------------------|------------------------------------------------------------------------|------------------------------------|---------------------------------------------------------------------------------------------------|-------------------------------|------------------------------------------------------------------------------------------|
| HISTORY<br>BENDING              | NOT ON SCROLL<br>NON FATALISTIC<br>CREATED<br>HARD MODEL                                      | ALL<br>RELEVANT<br>DATA            | CLEAR AIM<br>BRAINSTORM DATA<br>RESEARCH FURTHER<br>EXHAUSTIVE LIST    | INTEN<br>TIONAL<br>BROOD<br>ER     | ALWAYS THINKING<br>A HEAD.<br>ANTICIPATES<br>ROAD BLOCK<br>ROOTS IN FUTURE<br>LATE NIGHT EARLY MO | SOLI<br>TARY<br>CORP<br>ORATE | NO SUPPORT<br>I ALONE<br>STICK MODEL IN<br>HISTORY. CHECK<br>WITH COLLEAGUE              |
| LIFE<br>UNDER-<br>STAND-<br>ING | NOT POONS<br>NOT VICTIMS<br>THINKING LIFE<br>THROUGH.<br>REVOLUTIONARY<br>IS MODEL<br>BUILDER | CREATIVE<br>STEW                   | INSPECT DATA<br>SNAKE EYES<br>CHECK FOR RELEV-<br>ANCE.<br>FILL GAPS   | INTEN<br>TIONAL<br>EXPEN<br>DITURE | WEARY BODY<br>BRAIN FRIES<br>WILLS ONE THING<br>JOY OF EXPENDITURE                                | POWE<br>-R OF<br>DEATH        | NO SUBSTITUTE<br>LIFE ON 'LINE<br>US WHOLE ENERGY<br>HISTORY BENDS                       |
| ORDER<br>CHAOS                  | COLLAPSED<br>STRUCTURE<br>NO STRUCTURE<br>CREATE ORDER<br>THROUGH INTEN-<br>TIONAL MODELS     | ORGANI-<br>ZE<br>DATA              | GESTALT<br>DATA UNDER<br>GESTALT<br>ARRANGE ON CHART<br>BEAUTY & POWER | INTEN<br>TION<br>AL<br>TOOLS       | PENS AND NOTE BOOK<br>PENCIL AND ERASER<br>RULER PENCIL SHARPENER                                 | POWER<br>OF<br>INTE<br>GIUTY  | USE HEAD<br>STICK GUTS<br>BODY WHERE MAIT<br>SHOT AT, HISTORY<br>SHIFT                   |
| TYPES<br>OF<br>MODELS           | SPACE<br>TIME & EVENTS<br>DESIGN STRUCTURE<br>ASSIGNMENTS                                     | QUALI-<br>TIES OF<br>GOOD<br>MODEL | INCLUSIVE<br>TRANSRATIONAL<br>INTELLIGENTLY<br>CONSISTENT<br>PRACTICAL | PERPE<br>TUAL<br>MODEL<br>DITI     | MODEL IN POCKET<br>3 POINT PLAN<br>EVERY SITUATION                                                | POWER<br>OF<br>SYM<br>BOL     | LITTLE BLACI<br>BOOK<br>ALWAYS PENCIL<br>IN HAND<br>SHARPENER ERASER<br>CANDLE BOTH ENDS |



N.O: To grasp model building  
a style shift issue.

EXIS.AIM:--To experience dread and  
fascination over the decision to be  
a model builder.

| INTRO                                                  | PRELUDE                                                  | MOV I                                                                                         | MOV II                                                                   | MOV III                                                                      | REFLECTION                                                                                   | teaching<br>image                                                                   |
|--------------------------------------------------------|----------------------------------------------------------|-----------------------------------------------------------------------------------------------|--------------------------------------------------------------------------|------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
| <u>ENTRANCE</u>                                        |                                                          | <u>THE W/S QUESTIONS</u>                                                                      | <u>SOLITARY BRAINSTO</u>                                                 | <u>CORPORATE SHARING</u>                                                     |                                                                                              |                                                                                     |
| seated<br>pencil<br>in hand                            |                                                          | Write on the black<br>board, context each<br>question.                                        | emphacise solitary<br>work time                                          | brainstorm answer<br>on the board.                                           | What answer<br>surprised you?                                                                |                                                                                     |
| <u>SYMBOLS</u>                                         | image from<br>lecture                                    | 1.What 3 model will<br>be needed for NGP<br>by december                                       | give time to ans<br>all the ques<br>unblock difficul-<br>ties,           | go around the<br>room on 1,5,6<br>push irrelevant<br>and wtomatic<br>answers | What realate<br>you?<br>what learn<br>re struggle<br>to deciding<br>to be a<br>model builder | personal<br>witness                                                                 |
| pencil<br>paper<br>eraser                              | <u>CONTEXT</u>                                           | 2.What 3 models<br>does your dist<br>house need?                                              | hold against time<br>line.                                               | decide which peop<br>-le to push on<br>5+6                                   | what did you<br>learn're<br>group.                                                           | i found that<br>to care is<br>a model<br>builder.<br>to be in<br>charge.            |
| <u>OPENING<br/>WORD</u>                                | chance to<br>think throu                                 | 3.What 5 personal<br>or family model do<br>you need to create                                 | push to answer<br>all questions                                          |                                                                              |                                                                                              | <u>BODY POSTURE</u>                                                                 |
| a revolu<br>tionary<br>is always<br>building<br>models | gh, what it<br>would mean<br>to be a<br>model<br>builder | 4.List 5 steps<br>needed in building<br>a model ?                                             | Have students<br>check best ans<br>put 7 columnas on<br>board with title |                                                                              |                                                                                              | seated<br>pencil in<br>hand,                                                        |
| <u>RITUAL</u>                                          |                                                          | 5.List 3 things<br>the block people<br>from being a model<br>builder?                         |                                                                          |                                                                              |                                                                                              | <u>RITUAL</u>                                                                       |
| the futur<br>is open                                   | brief<br>conversa-<br>tion                               | 6.What 3 shifts in<br>style are needed<br>for you to become<br>a consistent model<br>builder? |                                                                          |                                                                              |                                                                                              | L.pencil<br>paper, robber<br>sweat<br>P.bet your<br>life for<br>what is not<br>yet. |
| we can<br>decide                                       |                                                          | 7.What 5 concrete<br>symbols would<br>remind you of your<br>decision to be a<br>model builder |                                                                          |                                                                              |                                                                                              | <u>EXIT</u>                                                                         |
| <u>GAMES</u>                                           | on model<br>used in<br>N.G.P.                            |                                                                                               |                                                                          |                                                                              |                                                                                              | tipid                                                                               |
| model<br>builder<br>of<br>history                      |                                                          |                                                                                               |                                                                          |                                                                              |                                                                                              |                                                                                     |

MS  
ALIWADA

COURSE: CONTEXTUAL ETHICS  
WEEK ONE (THUR/FRI)

QTR. III  
'79-80

RATIONAL OBJECTIVE

To know that the world we live in is changing rapidly, that old forms and styles are collapsing.

EXISTENTIAL AIM

To experience the need to be the one to create the models which will build the future.

THURSDAY

FRIDAY

LECTURE I

LECTURE III

THE CRISIS IN MORALITY

CONTEXTUAL SCREENS

SEMINAR I

SEMINAR III

CRITCHFIELD:  
EVOLUTION IN THE VILLAGE

THE GLOBAL PROBLEMAT

LECTURE II

LECTURE IV

INDICATIVE MORALITY

INCLUSIVE MODELS

SEMINAR II

SEMINAR IV

NEHRU'S AUTOBIOGRAPHY)  
GOHI: THE SALT MARCH

THE GLOBAL PROPOSALS



WALLINGDALE

| OLD ETHICAL SYSTEMS                                    |                                                                                              | CRISIS IN TRADITION; -LOOK TO VILLAGES/COMMUNITIES TRADITION ARE COLLAPSING |                                                                                                                                               | FOUNDATIONAL VALUES                      |                                                                                                   |                                                      |                                                              |
|--------------------------------------------------------|----------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------|---------------------------------------------------------------------------------------------------|------------------------------------------------------|--------------------------------------------------------------|
| talk about a woman with many faces names lives manycon | woman<br>caste<br>community                                                                  | WORK<br>PATTERN                                                             | termine farmers migration city here too what your family does not define you alone what is worth life east class sty                          | WHAT DO I DO WITH MY ONE LIFE            | no longer perants will no longer caste class my will my decision                                  | WE STAND WITH NOTHING UNDER US                       | raw pain of P no justificatn but my mother said no run where |
| under this founda tion values                          | 2 coulor world<br>black white good bad right wrong observe do not obey perouds duty disobey  | COMMUNITY<br>LIFE                                                           | knew how to relate to deffer caste. everyone knew thier place my young father saw couple short tsg arm in arm GWF not talking look down stand | HOW DO I RELATE TO QOTHER FORGE NEW PAT  |                                                                                                   | WE MAKE DECISI -ONS ALONE IN FULL RESPON SIDILI -TY  | no supports no values me alone                               |
| changing world inniges                                 | cuts through calls into Que the values shakes the foundation old values old patterns         | LAST NIGH t<br>T BEGAN TO SEE FAMILY PAIN                                   | century old tra dition, arranged marriage divorce-wrong my brother sister in law beat drank no longer, married to one person                  | WHAT IS WIFE HUSDAND CHILD MOTHER FATHER | who shall I marry shall I stay married how do I relate to my parents. deal contriducation demands |                                                      |                                                              |
| look around the world flooded                          | atom bomb india divisi on leaders line wrong! -wrong right -right you are left on cean hands | PARENTS<br>CHILDREN                                                         | son looked after parents-good no longer cities jobs, my sister come to me stay one more year charity beging at home new demands               | STAND ALONE IT IS SCARY                  | saw lived stand a crawled nome cabbage moraf dynasor                                              | ANOTHER WOMAN NOT DONDA DAI SING FRANCIS MAUD MORGAN | born 1885-1977 dance over dark abyss                         |

But what is happening probably matters less in the long run than why it is happening. Some kind of almost universal historical adjustment is going on in the villages. It is universal because village culture is universal.

Once I began living in villages, discovered such a thing as a universal culture existed and began to consciously observe it, the problems of people surplus and food shortage began to look different. Technology, in the form of medical science, had put most villages in the fix they were in. But that same technology, in the form of very recent breakthroughs (say, from 1965 to 1967 on) in reproductive biology, agricultural genetics and communications, could get them out of it.

The key seemed to be whether the universal village culture (or individual behaviour in two million villages, if you prefer) was capable of adjusting fairly quickly to the new technology. And, equally important, whether it could make this adjustment without moving from, in Plato's terms, a simple to an inflamed society. On my previous trip through Asia, 1973-74, it looked as if the universal village culture could not adjust, certainly not in time. The villages seemed to face any number of grim futures: famine, excessive pollution, social breakdown in overcrowded cities, wars to seize ever more scarce resources, rising death rates from epidemic diseases and the rise of revolutions and apocalyptic religions.

If we look at the village through cultural, not economic, lenses, we get much closer to the world as it really is. Anthropologists, those who have gone to villages the most and stayed the longest, use the word culture to describe what provides villages with a design for living, with a readymade set of solutions so that each new generation does not have to start out from scratch. The core of culture is its adaptive function. But if change comes too fast and the economic basis of culture is too suddenly transformed, the old design for living loses its coherence.

In this century of very sudden population growth (a village of 1,000 people doubling to 2,000 in 25 to 30 years), the commercialization of traditional labour and property and the erosion or collapse of traditional authority had taken place in all of the dozens of villages I've studied. In each, until this last visit, village cultures had become increasingly incoherent as villagers found the old, readymade set of solutions no longer worked. No culture is ever static, but it takes time to adjust. Almost every villager I know has been faced with the enormous compulsion of working out new meanings to his or her life. The old designs, handed down from parents and grandparents, no longer fit changed reality. The question of these villagers was the ultimate question of all metaphysics; if life is to have a meaning, what can it be, and how will the world have to look to correspond to it?

# THE VILLAGE

## SEMINAR

Qtr II  
79-80

| EXISTENTIAL THEM                                                | PREVAILING MOOD                                                           | OVERALL DRAMA | PARTICIPANT SCREEN                                          |
|-----------------------------------------------------------------|---------------------------------------------------------------------------|---------------|-------------------------------------------------------------|
| to get clarity on the contextual shift happening in the village | to experience the 20th century causing radical changes in everyday living | Serious       | entrenched scripts<br>old hands<br>uninvolved<br>strugglers |

| INTRODUCTION                                    |                                                                                            | SYMPHONY                                                                                                               |                                                                                |                                                                 | CONCLUSION                                     |                                                      |
|-------------------------------------------------|--------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------|-----------------------------------------------------------------|------------------------------------------------|------------------------------------------------------|
| ENTRANCE                                        | PRELUDE                                                                                    | MOVEMENTS                                                                                                              |                                                                                |                                                                 | POSTLUDE                                       | TEACHING IMAGE                                       |
| Seated<br>Calmly                                | OVERALL                                                                                    | I<br>P1-2<br>Universal Culture                                                                                         | II<br>P3-4<br>Rapid Adjustment                                                 | III<br>P5<br>Collapse of Tradition                              | REFLECTION                                     |                                                      |
| SYMBOLS<br>Chart on board                       | R<br>O<br>to get an overall image of the paper                                             | to see how century 20 is emptying into every village                                                                   | to get clarity on the massiveness of the shift                                 | to see the impact of the cultural and human factor of village   | to reflect on the implications                 | PERSONAL WITNESS<br>I have discovered life is change |
|                                                 | E<br>A<br>to decide to chart the paper                                                     | to sense the need for change                                                                                           | to experience direct and fascination w/ demand for change                      | to experience un-expectedness of life style                     | to decide what is needed                       |                                                      |
| OPENING WORKS<br>we live in radical times       | DIRECTIONS<br>1. Number TP3<br>2. Circle key words<br>3. Draw line 1/2 way down 8x11 paper | Do corporate chart                                                                                                     | P3<br>What is the key to the survival of the village? What is it over against? | What traditions, patterns are being called into question?       | What did you learn about the village, exists?  | BODY POSTURE<br>Conviction                           |
|                                                 | 1                                                                                          |                                                                                                                        |                                                                                |                                                                 |                                                |                                                      |
| RITUAL<br>These are the times we are the people | 2<br>4. Divide into sections<br>5. Name sections                                           | P1 what are the historical odd customs going on in the village?                                                        | P4<br>What is the role of culture in this change?                              | What's happening in the arena of authority? What about symbols? | What did you learn about the changing methods? | RITUAL<br>Future is ours we must decide.             |
|                                                 |                                                                                            |                                                                                                                        |                                                                                |                                                                 |                                                |                                                      |
| GAMES<br>I think mind rather than hand          | 3<br>Individual charts<br>Example:<br>Fish / Pig / Tree                                    | P2 what is happening in technology - reproductive biology + genetics, + communication, which is changing village life? | P4.<br>What happens if change comes too fast?                                  | What old designs don't seem to fit anymore?                     | What did you learn about this grasp?           | EXIT<br>walk out                                     |
| 5                                               | 25                                                                                         | 15                                                                                                                     | 25                                                                             | 35                                                              | 10                                             | 5                                                    |



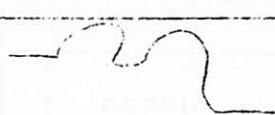
INDICATIVE  
lecture 2, 2 ETHICS

| THE 20TH CENTURY REALITY  |                       | THE ETHICAL INDICATIVE           |                      | THE ETHICAL TRAPS |                     | THE ETHICAL IMPLICATIONS |                                 |
|---------------------------|-----------------------|----------------------------------|----------------------|-------------------|---------------------|--------------------------|---------------------------------|
| THE CULTURAL REVOLUTION   | the times             | LIVING THE INDICATIVE            | revolutionary ethics | REUSING CHANGE    | gradualism          | TRANSPIRENT ETHICS       | my life is mystery              |
|                           | the no longer         |                                  | living the nothing   |                   | doctrinalism        |                          | my life is consciousness        |
|                           | the not yet           |                                  | mutant               |                   | re-entrance         |                          | my life is happiness            |
|                           | mutation in humanness |                                  | the only world       |                   | moralism            |                          | my life is care                 |
| THE SCIENTIFIC REVOLUTION | one universe          | APPROPRIATING THE 20TH CENTURY   | constant change      | STATIC CONTEXT    | ethical dichotomy   | THE TASK OF AWAKENMENT   | the awaken to the whole (whole) |
|                           | dynamic               |                                  | shifting perspective |                   | four principles     |                          | break the chains                |
|                           | relative              |                                  | predicting future    |                   | primary integrity   |                          | expose to the new               |
|                           | created               |                                  | global context       |                   | fatalism            |                          | shave life new                  |
| THE URBAN REVOLUTION      | cosmopolitan          | IMBODYING THE 20TH CENTURY STYLE | endless decision     | RURAL STYLE       | parochialism        | THE TASK OF ENGAGEMENT   | primal community                |
|                           | accelerated           |                                  | structured relations |                   | decisional strike   |                          | consensus                       |
|                           | structural            |                                  | external objectivity |                   | intimate 1 to 1     |                          | structural reformulation        |
|                           | future rooted         |                                  | living mundane       |                   | past sentimentality |                          | create new                      |
| THE SECULAR REVOLUTION    | created encounters    | BEING THE NEW HUMAN              | recreating reality   | RIGID BEING       | robotism            | THE TASK OF FULFILLMENT  | see the future                  |
|                           | temporal models       |                                  | problemlessness      |                   | conformity          |                          | create man                      |
|                           | rational powers       |                                  | participation        |                   | determinism         |                          | for real enemies                |
|                           | authenticity          |                                  | my life is humanness |                   | authority           |                          | to grasp their greatness        |



Salt suddenly became a mysterious word, a word of power. The Salt Tax was to be attacked, the salt laws were to be broken. We were bewildered and could not quite fit in a national struggle with common salt. Another surprising development was Gandhiji's announcement of his "Eleven Points". What was the point of making a list of some political and social reforms - good in themselves, no doubt - when we were talking in terms of independence? Did Gandhiji mean the same thing when he used this term as we did, or did we speak a different language? We had no time to argue for events were on the move. They were moving politically before our eyes from day to day in India; and, hardly realised by us at the time, they were moving fast in the world and holding it in the grip of a terrible depression. Prices were falling, and the city dwellers welcomed this as a sign of the plenty to come, but the farmer and the tenant saw the prospect with alarm.

Then came Gandhiji's correspondence with the Viceroy and the beginning of the Dandi Salt March from the Ashram at Sabarmati. It seemed as though a spring had been suddenly released; and all over the country, in town and village, salt manufacture was the topic of the day, and many curious expedients were adopted to produce salt. We knew precious little about it, and so we read it up where we could, and issued leaflets giving directions, and collected pots and pans and ultimately succeeded in producing some unwholesome stuff, which we waved about in triumph, and often auctioned for fancy prices. It was really immaterial whether the stuff was good or bad; the main thing was to commit a breach of the obnoxious Salt Law, and we were successful in that, even though the quality of our salt was poor. As we saw the abounding enthusiasm of the people and the way salt-making was spreading like a prairie fire, we felt a little abashed and ashamed for having questioned the efficacy of this method when it was first proposed by Gandhiji. And we marvelled at the amazing knack of the man to impress the multitude and make it act in an organised way.

| ANNUAL OBJECTIVE                                                 | EXISTENTIAL AIMS                                                           | PREVAILING MOOD   | OVERALL DYNAMICS                                                                    | PARTICIPANT SCREEN         |
|------------------------------------------------------------------|----------------------------------------------------------------------------|-------------------|-------------------------------------------------------------------------------------|----------------------------|
| to learn the method of operating out of the indicative situation | to discover the power of an indicative model in releasing corporate action | howkey excitement |  | unperceptive middle people |

| INTRODUCTION                                                             |                                                   | SYMPHONY                                                                |                                                                                                                        |                                                                                                                                |                                                              | CONCLUSION                                                                                                    |  |                                                                                      |                                      |                             |
|--------------------------------------------------------------------------|---------------------------------------------------|-------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|--|--------------------------------------------------------------------------------------|--------------------------------------|-----------------------------|
| ATTENDANCE                                                               | PRELUDE                                           | MOVEMENTS                                                               |                                                                                                                        |                                                                                                                                | POSTLUDE                                                     | TEACHING-IMAGE                                                                                                |  |                                                                                      |                                      |                             |
|                                                                          |                                                   | I                                                                       | II                                                                                                                     | III                                                                                                                            |                                                              |                                                                                                               |  |                                                                                      |                                      |                             |
|                                                                          | CHART                                             | SITUATION OF THE CAMPAIGN                                               | TACTICS OF THE SALT MARCH                                                                                              | APPLICATION OF THE INDICATIVE METHOD                                                                                           | METHOD REFLECTION                                            |                                                                                                               |  |                                                                                      |                                      |                             |
| SYMBOLS:<br>Salt on entire table                                         | R to get a total picture of the paper             | to get out the situation in which the Salt March occurred               | to name the tactics and their function in the Salt March                                                               | to apply the indicative method to NBP                                                                                          | clarity diff. between indicative + imperative                | PERSONALITY-WITNESS<br>A whole new way of motivating people becomes possible when you discover the indicative |  |                                                                                      |                                      |                             |
|                                                                          | E to experience success at creating a corp. chart | to discover the power of using the appropriate method at the right time | to experience the possibility of releasing the masses with indicative models                                           | to celebrate the events of rapid activation                                                                                    | to inhibit the power of indicative plans                     |                                                                                                               |  |                                                                                      |                                      |                             |
| TRAINING WORDS<br>let us look for winning implications in the indicative | 1 Review Charting Method                          | What was the situation in India before the Salt March?                  | List on board Gandhi's tactics<br><table><tr><th>tactics</th><th>function</th></tr><tr><td></td><td></td></tr></table> | tactics                                                                                                                        | function                                                     |                                                                                                               |  | Where have you seen similar methods in which people were moved to act? where in NBP? | evaluate the plans for effectiveness | BODY POSTURE<br>standing up |
|                                                                          | tactics                                           | function                                                                |                                                                                                                        |                                                                                                                                |                                                              |                                                                                                               |  |                                                                                      |                                      |                             |
|                                                                          |                                                   |                                                                         |                                                                                                                        |                                                                                                                                |                                                              |                                                                                                               |  |                                                                                      |                                      |                             |
| FINAL:<br>these are the times these are the people                       | 2 Individually Chart Paper                        | What was Gandhi out to do in this campaign? why did he use salt?        | What was the function of each tactic?                                                                                  | Choose 1 NBP village you've been in. If you were going to release effective activation there, what would be your 3 point plan? | which one would work best?                                   | RITUAL:<br>These are the times these are the people                                                           |  |                                                                                      |                                      |                             |
|                                                                          | 3 Corporately put up chart                        | Someone tell the story of the Salt March                                | What was the key to releasing the masses to act corporately?                                                           | Get several on board.                                                                                                          | why? which ones would you call indicative? which imperative? | EXIT:<br>Walk out                                                                                             |  |                                                                                      |                                      |                             |
| 5                                                                        | 20                                                | 25                                                                      | 20                                                                                                                     | 35                                                                                                                             | 10                                                           | 5                                                                                                             |  |                                                                                      |                                      |                             |

C. N. R. J. U. L. I. T. I. C. S.  
Contextual Screens

Jan. 1980

| THE FUNCTION OF SCREENS         |                              | GEOGRAPHICAL SCREENS              |                                  | SOCIAL SCREENS           |                          | THE NEED FOR SCREENS         |                             |
|---------------------------------|------------------------------|-----------------------------------|----------------------------------|--------------------------|--------------------------|------------------------------|-----------------------------|
| SHOW UP<br>THE IMMORAL<br>HUMAN | no screens:<br>ostrich       | THE<br>GLOBAL<br>GRID             | all the<br>earth                 | UNIVERSAL<br>IDEOLOGY    | all the<br>earth         | TO AVOID<br>ETHICAL<br>TRAPS | spatial<br>reduction        |
|                                 | old screens:<br>dinosaur     |                                   | simple<br>lines                  |                          | all the<br>goods         |                              | temporal<br>succesiveness   |
|                                 | no<br>model                  |                                   | relational<br>patterns           |                          | all the<br>gifts         |                              | spontaneous<br>immediacy    |
|                                 | no<br>care                   |                                   | imaginal<br>impact               |                          | all the<br>decisions     |                              | single issue<br>orientation |
| MARK<br>OF THE<br>MORAL MAN     | big<br>picture               | THE<br>SPHERES                    | sphere<br>west                   | UR<br>IMAGES             | modes of<br>social being | FOUNDA-<br>TIONAL<br>TOOL    | global<br>strategy          |
|                                 | alive to<br>the real         |                                   | sphere<br>east                   |                          | black and<br>red         |                              | broad<br>proposals          |
|                                 | context for<br>decision      |                                   | sphere south                     |                          | brown and<br>white'      |                              | theatre<br>maneuvers        |
|                                 | model fo<br>action           |                                   | dynamical<br>tensions            |                          | yellow and<br>tan        |                              | daily tactics               |
| ETHICAL<br>LENS                 | no fixed<br>data             | THE<br>CONTINENTS                 | three per<br>sphere              | THE<br>SOCIAL<br>PROCESS | economic                 | MISSIONAL<br>USES            | global<br>decor             |
|                                 | screens deter-<br>mine data  |                                   | North America<br>USSR, Europe-W  |                          | political                |                              | expand<br>mythology         |
|                                 | instrument<br>for seeing     |                                   | Sub-Asia, China<br>SEAPAC - East |                          | cultural                 |                              | enable<br>consensus         |
|                                 | what otherwise<br>is ignored |                                   | Black Africa<br>NAME, L. America |                          | six levels               |                              | missional<br>symbols        |
| HUMAN<br>TOOLS                  | basis<br>for planning        | GLOBALIS<br>LOCALIS<br>REGIONALIS | areas and<br>regions             | THE<br>URBAN<br>STYLES   | in urban                 | HUMAN<br>CONSEQUENCES        | new eyes                    |
|                                 | recreate<br>reality          |                                   | metro and<br>polis               |                          | ex urban                 |                              | new ears                    |
|                                 | expand obliga-<br>tion       |                                   | micro and<br>parish              |                          | suburban                 |                              | richer<br>experience        |
|                                 | widen<br>freedom             |                                   | one and the<br>many              |                          | the five<br>cities       |                              | care for all                |



| RATIONAL OBJECTIVE                      | EXISTENTIAL AIM                                                          | PREVAILING MOOD               | OVERALL DRAMA          | PARTICIPANT SCREEN                                   |
|-----------------------------------------|--------------------------------------------------------------------------|-------------------------------|------------------------|------------------------------------------------------|
| To see the whole range of global issues | To understand themselves as engaged in the local out of a global context | intense reflective creativity | ↓<br><del>screen</del> | axe carriers<br>speech makers<br>slow to participate |

| INTRODUCTION                                                          |   | SYMPHONY                                               |                                                     |                                                                              |                                                                                    | CONCLUSION                                                   |                                                                             |
|-----------------------------------------------------------------------|---|--------------------------------------------------------|-----------------------------------------------------|------------------------------------------------------------------------------|------------------------------------------------------------------------------------|--------------------------------------------------------------|-----------------------------------------------------------------------------|
| ENTRANCE:                                                             |   | PRELUDE                                                | MOVEMENTS                                           |                                                                              |                                                                                    | POSTLUDE                                                     | TEACHING IMAGE:                                                             |
| Deliberate Walk<br>Laying Intent                                      |   |                                                        | I                                                   | II                                                                           | III                                                                                |                                                              | I - - - - -<br>II - - - - -<br>III - - - - -<br>IV - - - - -<br>V - - - - - |
|                                                                       |   | CONTEXT                                                | SPHERE EVENTS AND TRENDS                            | ISSUES AND REPORTS                                                           | CHALLENGES AND REPORTS                                                             | IMPLICATIONS                                                 |                                                                             |
| SYMBOLS:<br>Song: New Community<br>Map of Globe                       | R | To set the context                                     | To see the global trends as revealed in news events | To name and prioritize sphere issues                                         | to see through the issues to the underlying challenge                              | to understand these challenges as a claim on the group       | PERSONAL WITNESS:<br>Dangerous exercise!<br>It changed my life              |
|                                                                       | E | to let the group be fascinated by the wls              | To blow out the context of the group to the global  | To be seized by the doom of this world                                       | To experience crisis transformed into opportunity                                  | to say yes to the claim                                      |                                                                             |
| RITUAL:<br>These are the times<br>We are the people                   | 1 | In the 20th century, totality is the key to efficiency | Individual Brainstorm of global news events         | Put up screen West - East - South<br>Era - Pol - Cul<br>Divide into 3 groups | Assign the issues to 5 groups                                                      | What struck you as on target?                                | RITUAL:<br>The future is open<br>We can decide                              |
|                                                                       | 2 | lay out the task of the workshop                       | Corporate brainstorm and clumping by spheres        | Brainstorm sphere issues and plot<br>Each group name the 9 key issues        | Brainstorm the challenges posed by the issues?<br>gestalt to 5 using 3 word titles | What are these challenges saying about the world we live in? | BODY POSTURE<br>standing<br>pointing to problematic                         |
| OPENING WORDS:<br>This is an exercise in contextual ethics            |   |                                                        |                                                     |                                                                              |                                                                                    |                                                              |                                                                             |
|                                                                       |   |                                                        |                                                     |                                                                              |                                                                                    |                                                              |                                                                             |
| GAMES:<br>What headlines do you remember from past 2 mths news papers | 3 | Trust intuitions and Creativity                        | Corporate reflection on the trends revealed         | Corporate report and plotting onto 3x3 screen                                | Put challenges on butcher paper<br>Report to the whole group                       | How do these challenges affect and claim your life?          | EXIT:<br>Walk out slowly, pondering                                         |
|                                                                       | 5 | 5                                                      | 20                                                  | 40                                                                           | 40                                                                                 | 9                                                            | 1                                                                           |



|                                                 |                                                                          |                                      |                                                                                      |                                  |                                                                                        |                                |                                                                                             |
|-------------------------------------------------|--------------------------------------------------------------------------|--------------------------------------|--------------------------------------------------------------------------------------|----------------------------------|----------------------------------------------------------------------------------------|--------------------------------|---------------------------------------------------------------------------------------------|
| MAN<br>AS<br>REDIC<br>ATION                     | roots in future<br>in change of<br>future                                |                                      | All geographhy<br>All people                                                         | SEE<br>THE<br>SITUA<br>-TION     | Global grid<br>Global analysis<br>Comprehensive<br>problems<br>Inclusive lens          | THE<br>SPIRIT<br>MOVE<br>MENT  | How it was dane<br>How anyone can do<br>Only way<br>Total life                              |
|                                                 | Predicts future<br>Revolutionary                                         | MODEL<br>HOLDS<br>ALL                | All value<br>All tasks                                                               |                                  |                                                                                        |                                |                                                                                             |
| KEY<br>TO<br>CHAN<br>GE                         | Stand in situa<br>tion<br>See through<br>Build models<br>Do model        | INADEQ<br>UATE<br>APPROA<br>-CH      | Social worker<br>:not all<br>Revels:no future<br>Expert:No deeds<br>persnal:no model | BUILD<br>MODEL                   | Individual strate<br>gy<br>Practical tactics<br>Revolutionary T/L                      | DEMAND<br>ALL                  | Life long task<br>Radical<br>Total<br>Unconditional<br>comuntment                           |
| PER<br>PETU<br>AL<br>MODEL<br>BUIL<br>DER       | Not certain<br>Change history<br>New models<br>For changing<br>situation | INVOL-<br>UES<br>YOUR<br>DEATH       | Painful struggle<br>Valuerable<br>Guts Death<br>Joy of winning                       | COPRE<br>HENSIVE<br>COVER<br>AGE | Cover geombgraphy<br>Raise up Iron Man<br>Deliver responsi<br>-bility<br>Nature forces | 2<br>TYPES                     | Have model build<br>for you<br>Buildmodel on<br>behalf of<br>T/W/Cand T W D C<br>no rewards |
| SOLIT<br>TARY<br>GORM<br>BRATE<br>DIMEN<br>TION | Best wisdom<br>Usean services<br>Solitary decision<br>Corporateness      | QUALI<br>TIES<br>OF<br>GOOD<br>MODEL | Universal<br>Death<br>Practical<br>Replicable                                        | FORCES<br>CATALY<br>SIS          | Awaken systemati<br>cal<br>Engagnment struc.<br>Regular Trainning<br>Change into task  | WAY TO<br>LOVE<br>THE<br>EARTH | Whole heart<br>Whole minds<br>Whole enargy<br>Whole life                                    |

# GLOBAL PROPOSALS WORKSHOP

Q1C III  
79-80

| CRITERIA                                                            | EXISTENTIAL AIM                                      | PREVAILING MOOD       | OVER ALL DRAFT | PARTICIPANT SCREEN               |
|---------------------------------------------------------------------|------------------------------------------------------|-----------------------|----------------|----------------------------------|
| TO learn the indicative method of building proposals for the future | To experience the possibility of building the future | Serious<br>Excitement |                | Victims<br>Complainers<br>Bosses |

| SYMPHONY |                             |                                                                                        |                                                           |                                                                 |                                                         |
|----------|-----------------------------|----------------------------------------------------------------------------------------|-----------------------------------------------------------|-----------------------------------------------------------------|---------------------------------------------------------|
| ENTRANCE | PRELUDE                     | MOVEMENTS                                                                              |                                                           |                                                                 | CONCLUSION                                              |
| Walk In  |                             | I                                                                                      | II                                                        | III                                                             | POSTLUDE                                                |
|          | THE GREAT GLOBAL CHALLENGES | THE GLOBAL PROPOSALS BIS                                                               | THE WRITING OF THE GLOBAL PROPOSALS                       | IMPLEMENTING A PROPOSAL                                         | REFLECTION                                              |
| SYMBOLS  | R<br>O<br>E<br>A            | to create the global epic proposals                                                    | to write the global proposals                             | to create the implementables for 1 proposal                     | to reflect on the method                                |
| Charts   | to create the o.m. workshop | to struggle with taking responsibility for the future of the globe                     | to dare to put a plan down in writing                     | to experience the possibility of implementing a proposal        | to realize the power of change                          |
| RITUAL!  | 1                           | Divide into 3 groups - economic, political, cultural. Look at the issues of your arena | write proposal paragraphs on each arena. We propose to... | If you were going to choose 1 proposal to implement, which one? | which proposals surprised you? Easy to do? Hard?        |
| OPENING  | 2                           | Individually brainstorm ways to react on these challenges. 3-5 do's per challenge      | In order to run... This involves                          | Brainstorm 20 do's                                              | What did you learn about the world in which we live?    |
| GAMES    | 3                           | Corporately get out all the plots into a list. Gestalt do's into 5-7 arenas            | Report proposals to total group                           | Walk through several do's. Name the where, when, how, who       | What did you learn about the method of doing proposals? |
| 5        | 15                          | 25                                                                                     | 30                                                        | 25                                                              | 15                                                      |
|          |                             |                                                                                        |                                                           |                                                                 | 5                                                       |

TEACHING IMAGE

PERSONAL WITNESS  
Never the same once you know you can change a situation

RITUAL!  
These are the times we are the people

BODY POSTURE  
Standing up

EXIT  
Walk out

GMS  
MALIWADA

PROFOUND HUMANNESS I - LECTURE ONE  
THE QUESTION OF THE ULTIMATE

QTR.III  
'79-80

| THE OBJECTIVE SITUATION                |                         | THE INTERNAL CRISIS                   |                          | THE EXISTENTIAL QUESTION                |                              | THE ESCAPE                   |                             |
|----------------------------------------|-------------------------|---------------------------------------|--------------------------|-----------------------------------------|------------------------------|------------------------------|-----------------------------|
| END OF<br>WESTERN<br>CIVILIZA-<br>TION | optimism mood           | VISION OF<br>PASSINGNESS              | no peace                 | IDENTITY<br>QUESTION:<br><br>WHO AM I?  | not intellectual<br>question | HANGING<br>ON TO<br>THE PAST | security in<br>belief/ideal |
|                                        | war                     |                                       | insecurity               |                                         | life and<br>death issue      |                              | security in<br>disbelief    |
|                                        | depression              |                                       | uncertainty              |                                         | face reality                 |                              | life as usual               |
|                                        | Atomic bomb             |                                       | utter crea-<br>liness    |                                         | universal<br>question        |                              | don't rock<br>the boat      |
| NOTHING-<br>NESS OF<br>BEING           | no bottom               | EXPERIENCE<br>OF NOTHING<br>NESS      | futility                 | ACCEPTANCE<br>OF DEATH                  | inevitable<br>death          | FLIGHT BY<br>HIDING          | busy-ness                   |
|                                        | meaningless-<br>ness    |                                       | forlorn                  |                                         | death is<br>part of life     |                              | happiness:<br>I'M HAPPY!    |
|                                        | absurdity               |                                       | suffocated               |                                         | my particular<br>fate        |                              | distraction                 |
|                                        | power of<br>death       |                                       | scream for<br>life       |                                         | this is your<br>life         |                              | intellectual                |
| BEGINNING<br>OF NEW AGE                | Earth Rise              | VISION OF<br>FULLNESS                 | too much                 | VOCATION<br>QUESTION:<br><br>WHAT DO I? | not economic<br>question     | WAITING<br>FOR THE<br>FUTURE | tomorrow                    |
|                                        | persistant<br>thorèness |                                       | dizzy<br>anticipation    |                                         | historical<br>thrust         |                              | more data                   |
|                                        | radical<br>revolution   |                                       | ball of<br>creativity    |                                         | one chance                   |                              | not clear                   |
|                                        | all up for<br>grabs     |                                       | urgent<br>decision       |                                         | can't<br>postpone            |                              | no urgency                  |
| FULLNESS<br>OF BEING                   | open-<br>endedness      | EXPERIENCE<br>OF OVER-<br>WHELMEDNESS | overwhelmed<br>by demand | OFFERING<br>OF DEATH                    | possess only<br>my death     | FLIGHT BY<br>FLOATING        | lucidity                    |
|                                        | completely              |                                       | searing heat             |                                         | which drain?                 |                              | indecision                  |
|                                        | endless<br>possibility  |                                       | compulsive<br>sleepiness |                                         | history<br>beckons           |                              | not enough                  |
|                                        | crushing<br>demand      |                                       | lust for<br>death        |                                         | your destiny                 |                              | cynicism                    |

November 1975

## FINAL EVENT

| THE SITUATION    |                         | THE WORD                      |                        | THE DYNAMICS    |                                               | THE STORY             |                                         |
|------------------|-------------------------|-------------------------------|------------------------|-----------------|-----------------------------------------------|-----------------------|-----------------------------------------|
| THE<br>EVENT     | Not an idea             | ALL<br>CREATION<br>IS<br>GOOD | Only relevant word     | THE<br>SEIZURE  | Relevant happening                            | THE<br>OCCASION       | Historical method & selfhood            |
|                  | A happening             |                               | Good and evil          |                 | Address                                       |                       | Necessity of story                      |
|                  | Everyday life           |                               | Suffering and tragedy  |                 | Questions your universe                       |                       | Once dead now alive                     |
|                  | Radical                 |                               | Life and death         |                 | Demands a life answer                         |                       | revelatory happening                    |
| THE<br>INTRUSION | Not me                  | I<br>AM<br>RECEIVED           | All neuroses           | THE<br>OFFENSE  | The chasm of spirit. Decision on Intellectual | THE<br>SIGNIFICANCE   | Yes to life                             |
|                  | Slits illusion          |                               | My physical being      |                 | Emotional                                     |                       | The everyMAN                            |
|                  | Pushed to edge          |                               | My weakness            |                 | Volitional                                    |                       | Quest                                   |
|                  | Self understanding in ? |                               | Power I am             |                 |                                               |                       | The no wankus revelation                |
| THE<br>DEFENSE   | Threatened              | THE<br>PAST<br>IS<br>APPROVED | Fate                   | THE<br>DECISION | Word                                          | THE<br>ROYAL<br>STORY | Every bows the knee                     |
|                  | Defend self             |                               | Guilt                  |                 | Self                                          |                       | All time all space                      |
|                  | Death of self seen      |                               | Results                |                 | The ultimate                                  |                       | Historical Community                    |
|                  | Attempt to murder       |                               | History                |                 | End of road of words                          |                       | The Crowning Life models/demonstrations |
| THE<br>DECISION  | Otherness remains       | THE<br>FUTURE<br>IS<br>OPEN   | Every situation        | THE<br>DEATH    | Die to illusion                               | MY<br>STORY           | Everyman has a story                    |
|                  | Option: new illusion    |                               | Risk                   |                 | Yes to actuality                              |                       | Judges every story                      |
|                  | Face the situation      |                               | Impossible possibility |                 | nothing different                             |                       | Reinteracts his past & future           |
|                  | Relevant word           |                               | Create history         |                 | everything transformed                        |                       | The story of my life                    |



| LUCE     |                                                                                    | SENSITIVE                    |                                                                                       | EXPOSED                     |                                                                                | DISCIPLINED                            |                                                                                                      |
|----------|------------------------------------------------------------------------------------|------------------------------|---------------------------------------------------------------------------------------|-----------------------------|--------------------------------------------------------------------------------|----------------------------------------|------------------------------------------------------------------------------------------------------|
| WORLD    | tragic<br>passingness<br>demanding<br>no other                                     | comprehensive<br><br>context | total creation<br>listen to all of history<br>suffering humanity<br>chaotic structure | concrete<br><br>action      | abandon security<br>risk decision<br>cares to change<br>if does not care       | impevative<br><br>in the<br>indicative | be recieved one<br>be your lucidity<br>be your sensitivity<br>be exposed person                      |
| SELF     | neuroses<br>bias<br>greatness                                                      | particular<br><br>situation  | give life<br>no longer your own<br>affirm present situation<br>no more life than now  | radical<br>ambiguity        | no certainty<br>conflict of values<br>decisional problem<br>utter anguish      | self imposed<br><br>demand             | your vocation<br>freedom<br>give life to history<br>stand in desert<br>iron pillor of freedom        |
| NEIGHBOR | on to him<br>broken<br>ungue<br>possibility<br>gift of mystery                     | hidden<br><br>dimension      | along mystery<br>death human problem<br>the past<br>the real question                 | critical<br><br>intelligent | all wisdom<br>you can<br>stuff of situation<br>creative deed<br>moral act      | finality<br>rehearsal                  | intentional<br>subj, self to<br>missional<br>conceal<br>profound symbols<br>other means of rehearsal |
| WORD     | showrdviss<br>is your acct<br>lucidity in<br>lucidity<br>know secret<br>open to an | detached<br><br>posture      | non chalant<br>lover<br>actor<br>conqueror                                            | necessary<br>consequences   | lives with deed<br>no justification<br>basis for next<br>decision<br>no appeal | gaze<br><br>of history                 | accountable to<br>history observable<br>sign<br>dependable being<br>unto death                       |

## I REFOUND HUMANNESSE THOSE WHO CARE

| the historical situation      |                                                                                               | new image of care |                                                                                       | the qualitei            |                                                                                       | the task                         |                                                                                                  |
|-------------------------------|-----------------------------------------------------------------------------------------------|-------------------|---------------------------------------------------------------------------------------|-------------------------|---------------------------------------------------------------------------------------|----------------------------------|--------------------------------------------------------------------------------------------------|
| age<br>of<br>revo<br>lution   | scientific<br>urban<br>secular<br>ethical                                                     | mission           | mission<br>consciousness<br>not "have<br>mission"<br>are mission<br>the mission       | solitary                | hoapproval<br>total solitude<br>relationship<br>of solitaires<br>constant<br>decision | care                             | soiled work<br>not character<br>train<br>objective values<br>aweful deed                         |
| the<br>radical<br>shift       | mankind<br>come of age<br>mutation of<br>humanness<br>rise of local<br>universal<br>phenomena | revolu<br>tion    | history<br>selfhood<br>history elite<br>intentional<br>cadre<br>secret of his<br>tory | vulne<br>rable          | no certainty<br>total anxiety<br>intentional<br>is oldness<br>feels phony             | pro<br>found<br>awaken-<br>ment  | not sympsthy<br>not social work<br>healing assanet<br>necessary to<br>revolution                 |
| defence<br>of the<br>old      | ancient<br>prejndice<br>definsive<br>reductionision<br>old sytle<br>retrenchment<br>impact    | great<br>future   | no longer<br>not yet<br>no man's land<br>creating anem<br>leading masses              | inter<br>ior            | no rewards<br>srange veaer<br>unspeakable joy<br>honour of<br>serving all             | structu<br>ral<br>engage<br>ment | how serve all<br>new strctures<br>use power<br>historical<br>success                             |
| perve<br>rsions<br>of<br>care | turned-in-ness<br>group bigotry<br>institutional<br>alisin<br>communitisin                    | on<br>behalf      | change history<br>lay down life<br>power of death<br>sign of<br>sacirfice             | total<br>commi<br>tment | no completion<br>perpetual revo<br>lution<br>total time<br>lay down life              | presen<br>cing<br>care           | be awakend<br>engaged on<br>one behalf of mas<br>is-shall be<br>until all my<br>life<br>be T/W/C |

4th  
MALLONDA

# PROFOUND HUMANNESS I FINAL REALITY WORKSHOP

QTR. III  
79-80

| RATIONAL OBJECTIVE                                      |                  | EXISTENTIAL AIM                            |                                  | PREVAILING MOOD                                                                                                                                                 |                       | OVERALL DRAMA                                                                                                                                                                                                                                                       |                     | PARTICIPANT SCREEN                                                          |                      |                                                       |                                                                 |  |  |   |  |  |   |  |  |   |  |  |   |  |  |  |  |                                      |                                              |
|---------------------------------------------------------|------------------|--------------------------------------------|----------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------|-----------------------------------------------------------------------------|----------------------|-------------------------------------------------------|-----------------------------------------------------------------|--|--|---|--|--|---|--|--|---|--|--|---|--|--|--|--|--------------------------------------|----------------------------------------------|
| To become conscious of Being - Non Being as all Life is |                  | To struggle with one's relationship to TWU |                                  | EXPECTANT<br>DREADFILLEDNESS                                                                                                                                    |                       |                                                                                                                                                                                                                                                                     |                     | - mystics<br>- stoics<br>- pietists                                         |                      |                                                       |                                                                 |  |  |   |  |  |   |  |  |   |  |  |   |  |  |  |  |                                      |                                              |
| INTRODUCTION                                            |                  |                                            |                                  | SYMPHONY                                                                                                                                                        |                       |                                                                                                                                                                                                                                                                     |                     | CONCLUSION                                                                  |                      |                                                       |                                                                 |  |  |   |  |  |   |  |  |   |  |  |   |  |  |  |  |                                      |                                              |
| ENTRANCE:                                               |                  | MOVEMENTS                                  |                                  |                                                                                                                                                                 |                       |                                                                                                                                                                                                                                                                     |                     | TEACHING IMAGE                                                              |                      |                                                       |                                                                 |  |  |   |  |  |   |  |  |   |  |  |   |  |  |  |  |                                      |                                              |
| walk in                                                 | PRELUDE          |                                            | I                                |                                                                                                                                                                 | II                    |                                                                                                                                                                                                                                                                     | III                 |                                                                             | POSTLUDE             |                                                       |                                                                 |  |  |   |  |  |   |  |  |   |  |  |   |  |  |  |  |                                      |                                              |
|                                                         | CONTEXTUAL FRAME |                                            | BEING DRIVES HUMANS              |                                                                                                                                                                 | NON BEING STOPS DRIVE |                                                                                                                                                                                                                                                                     | THE HUMAN SITUATION |                                                                             | EXISTENTIAL QUESTION |                                                       |                                                                 |  |  |   |  |  |   |  |  |   |  |  |   |  |  |  |  |                                      |                                              |
| SYMBOLS                                                 |                  | R                                          | rehearse life as being non being | to discover the basic drives in a human life                                                                                                                    |                       | to become conscious of the dynamics of life                                                                                                                                                                                                                         |                     | to clarify one's relationship to TWU                                        |                      | to reflect on the struggle                            | PERSONAL WITNESS:<br>One thing I know - this my life + no other |  |  |   |  |  |   |  |  |   |  |  |   |  |  |  |  |                                      |                                              |
| rock                                                    |                  | E<br>A                                     | get intrigued w/ workshop        | to experience the basic drives in your own life                                                                                                                 |                       | to experience the harshness of life                                                                                                                                                                                                                                 |                     | to struggle with one's relationship to life                                 |                      | to be puzzled over the possibility                    |                                                                 |  |  |   |  |  |   |  |  |   |  |  |   |  |  |  |  |                                      |                                              |
| RITUAL:                                                 |                  | Non being v.<br>All passes away            |                                  | SOCRATES - UNIVERSAL human codes<br>1. Tomorrow - something<br>2. Longing for the beautiful<br>3. Desire Love<br>4. Thirst for knowledge<br>5. Impulse - Action |                       | <table border="1"><tr><th>CARE</th><th>BEING</th><th>W-B</th></tr><tr><td>1</td><td></td><td></td></tr><tr><td>2</td><td></td><td></td></tr><tr><td>3</td><td></td><td></td></tr><tr><td>4</td><td></td><td></td></tr><tr><td>5</td><td></td><td></td></tr></table> |                     | CARE                                                                        | BEING                | W-B                                                   | 1                                                               |  |  | 2 |  |  | 3 |  |  | 4 |  |  | 5 |  |  |  |  | what come give to this kind of life? | RITUAL:<br>The future is open we must decide |
| CARE                                                    | BEING            | W-B                                        |                                  |                                                                                                                                                                 |                       |                                                                                                                                                                                                                                                                     |                     |                                                                             |                      |                                                       |                                                                 |  |  |   |  |  |   |  |  |   |  |  |   |  |  |  |  |                                      |                                              |
| 1                                                       |                  |                                            |                                  |                                                                                                                                                                 |                       |                                                                                                                                                                                                                                                                     |                     |                                                                             |                      |                                                       |                                                                 |  |  |   |  |  |   |  |  |   |  |  |   |  |  |  |  |                                      |                                              |
| 2                                                       |                  |                                            |                                  |                                                                                                                                                                 |                       |                                                                                                                                                                                                                                                                     |                     |                                                                             |                      |                                                       |                                                                 |  |  |   |  |  |   |  |  |   |  |  |   |  |  |  |  |                                      |                                              |
| 3                                                       |                  |                                            |                                  |                                                                                                                                                                 |                       |                                                                                                                                                                                                                                                                     |                     |                                                                             |                      |                                                       |                                                                 |  |  |   |  |  |   |  |  |   |  |  |   |  |  |  |  |                                      |                                              |
| 4                                                       |                  |                                            |                                  |                                                                                                                                                                 |                       |                                                                                                                                                                                                                                                                     |                     |                                                                             |                      |                                                       |                                                                 |  |  |   |  |  |   |  |  |   |  |  |   |  |  |  |  |                                      |                                              |
| 5                                                       |                  |                                            |                                  |                                                                                                                                                                 |                       |                                                                                                                                                                                                                                                                     |                     |                                                                             |                      |                                                       |                                                                 |  |  |   |  |  |   |  |  |   |  |  |   |  |  |  |  |                                      |                                              |
| OPENING WORDS:                                          |                  | Being v.<br>All IS POSSIBLE                |                                  | Individual ELS<br>Examples in your own life when you were driven by 1-5                                                                                         |                       | 1. Can you finally secure tomorrow?<br>what happens?<br>2. When experience true + beautiful, does it last?                                                                                                                                                          |                     | where have you experienced caring deeply and yet life aching off your care? |                      | what other ramps do people give to this kind of life? | BODY POSTURE:<br>standing                                       |  |  |   |  |  |   |  |  |   |  |  |   |  |  |  |  |                                      |                                              |
| Let's reflect on lecture a moment                       |                  |                                            |                                  |                                                                                                                                                                 |                       |                                                                                                                                                                                                                                                                     |                     |                                                                             |                      |                                                       |                                                                 |  |  |   |  |  |   |  |  |   |  |  |   |  |  |  |  |                                      |                                              |
| GAMES:                                                  |                  | Every life!                                |                                  | Corporately get out examples                                                                                                                                    |                       | 3. Do you ever get all love you want?<br>what do you finally know about love?<br>4. what finally happens to knowing<br>5. to being                                                                                                                                  |                     | what do you say to life when it does this to you?                           |                      | what allows someone to say yes to this life?          | EXIT:<br>walk out                                               |  |  |   |  |  |   |  |  |   |  |  |   |  |  |  |  |                                      |                                              |
| what stories images painted to, non-being to being      |                  | ↓ cut off<br>↑ Drives                      |                                  | Thus is experience of Being                                                                                                                                     |                       |                                                                                                                                                                                                                                                                     |                     |                                                                             |                      |                                                       |                                                                 |  |  |   |  |  |   |  |  |   |  |  |   |  |  |  |  |                                      |                                              |
| 5                                                       |                  | 10                                         |                                  | 25                                                                                                                                                              |                       | 40                                                                                                                                                                                                                                                                  |                     | 25                                                                          |                      | 10                                                    | 5                                                               |  |  |   |  |  |   |  |  |   |  |  |   |  |  |  |  |                                      |                                              |

RATIONAL OBJECTIVE

To clarify the indicative of acceptance and its inspite of character.

EXISTENTIAL AIM

To elicit a yes to the concretions of their lives and relationships.

TRO. (Game) What is your uniqueness in history?

1) Reflect on the lecture: What images remember? What stories? Phrases? Where surprised? What title put on it?

2) Read "I am I". Conversation. What do you remember? Where offended? Delighted? What is poem saying?

1) An illusion is a mistaken image of the way life is. List 3 illusions you have had in the past and an event which shattered one of these illusions.

2) Brainstorm a list of illusions on to the blackboard. Gestalt them by marking (W) for world, (S) for self, (O) for others.

3) Have 2 or 3 talk about the event which revealed their illusion.

1) Put these questions on the board and context them-

a) one thing you can't say 'All is Good' to

b) a thing about yourself you can't stand

c) one thing in the past you can't forgive yourself for

d) one necessary future risk you don't want to take.

2) Give time to answer.

3) Write on top of each of 4 columns ALL IS GOOD; I AM RECEIVED; THE PAST IS APPROVED; THE FUTURE IS OPEN

Brainstorm answers under each of the titles 1-4.

1) Write Dark Valley on top of board as image of despair.

2) What are other names for this state?

3) What are its characteristics? Prime the Pump.

4) When have you been in this dark valley? What was it like?

5) Write 'You are accepted' on the board.

What does this mean?

Other ways of saying it?

Which you is accepted?

Context - Mohammed Ali - I'm the Greatest

Confront 3/4 students. Hands on head. "You are the greatest! Right?" Wait for answer. Short course need to say yes to your acceptance. Try it again.

Short course on being your being, living out your acceptance.



GRK III  
7/9/40

| INTENTIONAL OBJECTIVE                                                              | EXISTENTIAL AIM                                                                  | PREVAILING MOOD                                         | OVERALL DRAMA                                                                       | PARTICIPANT SCREEN |
|------------------------------------------------------------------------------------|----------------------------------------------------------------------------------|---------------------------------------------------------|-------------------------------------------------------------------------------------|--------------------|
| To be clear about the context of responsibility and the givenness of free decision | to experience the dizzying vertigo of decision making + the facticity of freedom | YOU CAN'T BE SERIOUS - MY GOD HE IS + PITCH OF EDDYNESS |  |                    |

| INTRODUCTION             |                                                                             | SYMPHONY                                                                                                                                                                   |                                                                                                                                                       |                                                                                                                                                                              | CONCLUSION                                                    |                                             |
|--------------------------|-----------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------|---------------------------------------------|
| ENTRANCE                 |                                                                             | PRELUDE                                                                                                                                                                    | MOVEMENTS                                                                                                                                             |                                                                                                                                                                              |                                                               | POSTLUDE                                    |
|                          |                                                                             |                                                                                                                                                                            | I                                                                                                                                                     | II                                                                                                                                                                           | III                                                           |                                             |
| Sitting at front waiting |                                                                             | The Invitation                                                                                                                                                             | Corporate Reflection on Lecture 4x4                                                                                                                   | Dramatic Game: Renal Ward in Hospital                                                                                                                                        | corp/indiv. reflection & dynamics of responsibility           | snapping yoke of freedom                    |
| Symbols:                 | Reckless thrust of workshop                                                 | Corporate clarity on structure of lecture                                                                                                                                  | Ind clarity & freedom of decision + the awesome burden                                                                                                | clarity & tension method stance in every free decision                                                                                                                       | see free res. options of full life                            | PERSONAL WITNESS                            |
| Acty/ Abs.               | experience intrigue + interest                                              | experience a bit of fascination + fear & life content of 4x4                                                                                                               | experience awe in the midst of realistic decision making + drama                                                                                      | experience the glimmers call to freedom                                                                                                                                      | quiet resolve to live as one of free decision                 | Personal nature of a free decision          |
| RITUAL                   | What do these words have in common?                                         | Art form lecture (brief)<br>1) words, images<br>2) associations<br>3) who would you like to hear this lecture?                                                             | Game Context<br>You are the chief of Renal Ward in major hospital. 5 cases of acute renal failure - 1 kidney machine - whose life do you save?        | Pedagogical Reflection - the game<br>1) Discuss tension in this decision<br>2) Spell out steps in decision making process<br>3) Where does I stand                           | Now - someone tell me - what is free responsibility?          | RITUAL: sing "Responsibility"               |
| OPENING WORDS            | What do you think we would need to do in a workshop dealing with them?      | Corporate reconstruction of 4x4<br>1) Put IIII on board<br>2) As things recalled - place<br>3) Fill in gaps                                                                | Each make their own decision write it down + ambiguities you struggled with and method you used to decide                                             | Individual Reflection<br>Each write a paragraph free responsibility and relate it to specific future personal decisions. Note the tension, method, stance & those decisions. | How many free human beings do we have here today? Raise hands | BODY POSTURE: relaxed standing              |
| GAMES                    | We want to spend a bit of time now thinking together about personal freedom | Discussion + additional grounding<br>1) where were you especially grabbed?<br>2) which parts "came alive" for you?<br>3) other material and people as triggers reminder of | Corporate Discussion<br>1) what happened to you -<br>2) Each give answer + rationale<br>3) select some answers + push back discuss people's responses | GROUP REFLECTION<br>1. Have a few read their paragraphs<br>2. Corporate reflection on paragraphs<br>3. Corp reflection on entire exercise                                    | hasabat that - would you believe there are 23 (non sewing)    | EXIT<br>No such departure - leaving to talk |
| 10                       | 5                                                                           | 20                                                                                                                                                                         | 30                                                                                                                                                    | 25                                                                                                                                                                           | 5                                                             | 5                                           |

You are the chief of the renal department in a major hospital of Bombay. One day your colleagues come to you with a dilemma. Five patients need emergency treatment for acute renal failure (kidney failure). It's clear that they all need the kidney machine and time is of the essence. The difficulty is that you have only 1 functioning kidney machine, and the nearest available alternative is hundreds of kilometres away. Your dilemma is, who to put on the kidney machine, knowing that you are deciding whose life to save.

The patients are:

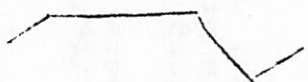
- 1) A national figure on the political scene, albeit ageing, who is a symbol of integrity and the force for unity in his party. His dedication to efforts on behalf of India is almost legendary.
- 2) A research scientist who is on the verge - after 15 years of research - of a major breakthrough in the prevention, treatment and cure of leprosy.
- 3) An agency maestro of classical Indian dance and music. His school of dance, fired by his personality alone, is the only institution that keeps alive one ancient form of dance. He personally knows, and he alone, a number of obscure and very old ragas. He is recognised as one of the pioneering giants in the recovery and preservation of Indian heritage.
- 4) A young widow with 4 children whose kidney was severely damaged in the same accident that took her husband's life. Her family is a family of very meager means in a drought stricken area of another state.
- 5) A young child of 5 - she is a child prodigy who speaks five languages and has demonstrated uncanny talents for advanced mathematics.



PH3

## SOCIAL PIONEER WORKSHOP

OH III  
79-183

| ENTRY-INTRODUCTION                                     | LEARNING OBJECTIVE                                  | PREVAILING MOOD         | OVERALL DRAWING                                                                     | PARTICIPANT SCREENS                                |
|--------------------------------------------------------|-----------------------------------------------------|-------------------------|-------------------------------------------------------------------------------------|----------------------------------------------------|
| To ground the dynamics of being the builder of history | to struggle with the decision to become the pioneer | Intinguing Sensuousness |  | male / female<br>ph1 - ph3<br>rebels - conservers. |

## INTRODUCTION

## SYMPHONY

## CONCLUSION

| ENTRANCE                                                            | PRELUDE                                                                                                      | MOVEMENTS                                                                                                                                                                                                                                                                                                             |                                                                                                                                                                                                                  |                                                                                                                                                                                                        | POSTLUDE                                                                                     | TEACHING IMAGE:                                                                     |
|---------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
|                                                                     |                                                                                                              | I                                                                                                                                                                                                                                                                                                                     | II                                                                                                                                                                                                               | III                                                                                                                                                                                                    |                                                                                              |                                                                                     |
| Walk In                                                             | THE BUILDER                                                                                                  | THE COMPREHENSIVE CONTEXT                                                                                                                                                                                                                                                                                             | THE PIONEER ROLE                                                                                                                                                                                                 | THE NECESSARY DEED                                                                                                                                                                                     | THE RADICAL DECISION                                                                         |  |
| SYMBOLS:                                                            | R. reflection on builder/sustainer functions<br>D. experience builder/sustainer roles<br>A. Hold up pictures | to put the building task in a comprehensive context<br>to experience the radical deed the pioneer performs<br>Read Kozartakis<br>At every moment of crisis and way of men risk their lives in the light looks as standard bearers of history to fight and take upon themselves the whole responsibility of the battle | to analyze the social pioneer role<br>to say what history being created by those who decide<br>Indiv. list individuals + groups who have played pioneering roles - think - all parts of society - CORP. DO CHART | to clarify the role of the social pioneer for 20th Cent.<br>to decide the necessary deeds<br>If a group was being a pioneer today, what issues would be key?<br>What new models/structures are needed? | to discuss the decision involved<br>be intrigued with possibility<br>Read Several Penographs | PERSONAL WITNESS<br>I map down, to create history or let others create it for you.  |
| RITUAL:<br>Run into the future run<br>Run into the rising sun       | 1. what do you notice?<br>who-builder of new?<br>who-sustainer of old?                                       | which words (memory) which images stand out?<br>what fills you with fascination?<br>with dread?                                                                                                                                                                                                                       | NAME ISSUE NEW<br>1. some people<br>2. what issue dealing with<br>3. what new was created?                                                                                                                       | what kind of group would be needed?<br>If going to demonstrate new community, what would they look like? PEOPLE / POLITY / STRUCTURES / SYMBOLS                                                        | what is risky about making this decision?                                                    | RITUAL:<br>Run into the future run<br>Run into the rising sun                       |
| OPENING WORDS:<br>We want to look at the role of the social pioneer | 3. what are qualities of a builder/sustainer? what are the roles?                                            | what situations are you reminded of?<br>In what kinds of situations today are these standard roles needed? what name would you give them?                                                                                                                                                                             | Evaluate Data<br>1. which were on the 1/2 of all society<br>2. which issues major or contradictory?<br>3. which new changed history? How?                                                                        | what kind of decision is required of a person who decides to build the new<br>individually write a group graph on this                                                                                 | what is the favorability involved in being a builder?                                        | POSTURE<br>seated                                                                   |
| GAMES:<br>Draw a picture of the social pioneer                      | 5                                                                                                            | 10                                                                                                                                                                                                                                                                                                                    | 40                                                                                                                                                                                                               | 20                                                                                                                                                                                                     | 10                                                                                           | EXIT:<br>walk out                                                                   |





Sphere East

| THE EAST  |                               | SUB-ASIA |                                   | CHINA |                               | SEAPAC |                                 |
|-----------|-------------------------------|----------|-----------------------------------|-------|-------------------------------|--------|---------------------------------|
| GEO       | the sphere grid               |          | the continental grid              |       | the continental grid          |        | the continental grid            |
|           | the three continents          |          | the comprised nations             |       | the satellite nations         |        | peninsulas islands & ocean      |
|           | the human montage             |          | the discrete peoples              |       | the collectivized state       |        | the rainbow culture             |
|           | the population pressure       |          | the non-alignment pressure        |       | the isolation breakout        |        | process of balkanization        |
| SOCIAL    | super economies and beggars   |          | massive crushing poverty          |       | the collective economy        |        | low purchasing power            |
|           | the whole political spectrum  |          | strengthened central gov'ts       |       | the liberalizing government   |        | the Indo-China impasse          |
|           | the rainbow civilizations     |          | growing urban explosiveness       |       | the ideological ferment       |        | dying ancient cultures          |
|           | a bewildering complexity      |          | caste-religious divisiveness      |       | expanding east-west relations |        | growing neo-colonialism         |
| SPIRIT    | great spirit heritages        |          | the survival syndrome             |       | the conformist pressure       |        | overt moral issue               |
|           | global exemplars              |          | lost in the masses                |       | great social discipline       |        | undisclosed unifying images     |
|           | the decayed religions         |          | forgotten method                  |       | lost individual autonomy      |        | growing cultural exchanges      |
|           | parochial divisiveness        |          | demanding social discipline       |       | readiness to risk             |        | authentic pluriform experiments |
| CHALLENGE | revitalized village economies |          | new village movement              |       | expand industrial markets     |        | push common markets             |
|           | basic political stability     |          | recover bureaucratic integrity    |       | recover village autonomy      |        | honour ancient minorities       |
|           | massive literacy campaign     |          | irrigation, education, transp't'n |       | reappropriate depth symbols   |        | conquer space tyranny           |
|           | regional co-op experiments    |          | remythologizing great religions   |       | intensify global role         |        | create continental symbols      |

CONCLUSION: 1. globalized relations 2. regional consolidations 3. local economic veh. 4. cult, interch.

| GEO-HISTORICAL OVERVIEW                 |                             | INTER-DYNAMICS                       |                               | INTRA-DYNAMICS  |                                         | FUTURIC KEYSTONES        |                               |
|-----------------------------------------|-----------------------------|--------------------------------------|-------------------------------|-----------------|-----------------------------------------|--------------------------|-------------------------------|
| GEOGRAPHICAL AND HISTORICAL PERSPECTIVE | great diversity             | TENSIONAL DYNAMICS ANALYTICAL SCREEN | basic tension                 | ANALYTIC SCREEN | gift: heritage                          | ECONOMIC POTENTIAL       | DIVERSIFIED economies         |
|                                         | climatic extremes           |                                      | power economic                |                 | power: gift in rel. to times            |                          | utilize resources             |
|                                         | terrain extremes            |                                      | struggle political            |                 | struggle: the key imbalance             |                          | protect environment           |
|                                         | strong historic ties        |                                      | future cultural               |                 | future: tomorrow's promise              |                          | regional forms                |
| CULTURAL TIES                           | religious                   | ECONOMIC                             | oil OPEC                      | NAME            | gift; rich unifying mythology           | POLITICAL THE WAY        | stability                     |
|                                         | linguistic                  |                                      | industrial strengths          |                 | power: stranglehold on oil              |                          | transition mechanisms         |
|                                         | ethnic                      |                                      | other natural resources       |                 | future: creative economics key          |                          | participation vehicles        |
|                                         | racial                      |                                      | distribution issue            |                 | struggle: political fragmentation       |                          | justice: minority protection  |
| POLITICAL TIES                          | colonial heritage           | POLITICAL                            | characteristic instability    | AFRICA          | gift; tribal form of community          | CULTURAL POWER           | inclusive mythology           |
|                                         | nation-state model          |                                      | dramatic power shifts         |                 | power: political awareness              |                          | local vitality                |
|                                         | role of Arab scholars       |                                      | spectrum of types             |                 | struggle: political justice & stability |                          | universal education           |
|                                         | today's issue; common roots |                                      | political dynamical relations |                 | future: inclusive mythology             |                          | trans-consumerism             |
| ECONOMIC TIES                           | early trade roots           | CULTURAL                             | grassroots vitality           | LATIN AMERICA   | gift: cultural diversity                | THE DEC-ADE OF THE SOUTH | economic clout                |
|                                         | slavery                     |                                      | Islam                         |                 | power: economic oil & industry          |                          | global political alternatives |
|                                         | agricultural exchange       |                                      | Christian sectarianism        |                 | strug: pol stability & product          |                          | holding creative tension      |
|                                         | mineral riches              |                                      | Islam-oil flashpoint          |                 | future: regional economy; local pol     |                          | vital south open door to fut. |

GMS  
MALIWADA

COURSE: GLOBAL SOCIOLOGY  
WEEK TWO (MON/TUES)

QTR. III  
'79-'80

| RATIONAL OBJECTIVE                                    | EXISTENTIAL AIM                                                    |
|-------------------------------------------------------|--------------------------------------------------------------------|
| To be clear about the methods of geo-social analysis. | To experience the burden of deciding to deal with the whole world. |
| MONDAY                                                | TUESDAY                                                            |
| LECTURE I                                             | LECTURE III                                                        |
| THE SOCIAL PROCESS                                    | THE GRIDDING METHOD                                                |
| WORKSHOP I                                            | WORKSHOP III                                                       |
| SUB-ASIA IMBALANCES                                   | GLOBAL GRIDDING                                                    |
| LECTURE II                                            | LECTURE IV                                                         |
| THE PRESSEURE POINTS                                  | THE WHISTLE POINTS                                                 |
| WORKSHOP II                                           | WORKSHOP IV                                                        |
| INDIAN PRESSURE POINTS                                | THE THREE CAMPAIGNS                                                |



# THE SOCIAL PROCESS AND IMBALANCES

QTR. III  
'79-'80

| HISTORY OF TRIANGLES           |                                     | DYNAMICS OF THE SOCIAL PROCESS |                   | IMBALANCES IN SOCIETY          |                        | EMERGENCE OF NEW TRENDS |                              |
|--------------------------------|-------------------------------------|--------------------------------|-------------------|--------------------------------|------------------------|-------------------------|------------------------------|
| DECISION TO CARE FOR THE WORLD | picture how world operates          | 1ST LEVEL TRIANGLES            | cul               | CONTEMPORARY SOCIAL IMBALANCES | sociological not moral | KEY EVENTS              | opec oil                     |
|                                | screen to look at events            |                                | econ pol          |                                | economic domination    |                         | Sadat Israel visit           |
|                                | discern trends                      |                                | economic sustain  |                                | political ally         |                         | earthrise                    |
|                                | one possible screen                 |                                | political order   |                                | cultural collapse      |                         | Indira Gandhi election       |
| CORPORATE RESEARCH             | global reading assignments          | ECONOMIC DYNAMICS              | D                 | ECONOMIC IMBALAN.              | D                      | ECONOMIC STRUGGLE       | global resource distribution |
|                                | GRA '71 theory                      |                                | R P               |                                | R P                    |                         | ecological conservation      |
|                                | GRA '73 primal community            |                                | resources sustain |                                | production dominant    |                         | fluctuation of gold price    |
|                                | GRA '74 3 campaigns                 |                                | production order  |                                | resources ally         |                         | 15-85% gap increasing        |
| CREATION VALUES                | applicable global/local             | POLITICAL DYNAMICS             | W                 | POLITICAL IMBALAN.             | W                      | POLITICAL ALIGNMENTS    | new governments              |
|                                | true for every individual           |                                | Q                 |                                | Q J                    |                         | recognising China            |
|                                | objective analysis                  |                                | order sustains    |                                | order dominant         |                         | rise of third world          |
|                                | strict rationality                  |                                | justice order     |                                | justice ally           |                         | national realignment         |
| TRIANGLE DESIGN                | level 1: econ/pol/cul.              | CULTURAL DYNAMICS              | S                 | CULTURAL IMBALAN.              | S                      | CULTURAL STIRRINGS      | Islamic world                |
|                                | level 2: econ res/prod/dist.        |                                | W                 |                                | W S                    |                         | youth movement               |
|                                | level 3: resour. nat/human/tech     |                                | wisdom sustain    |                                | wisdom dominant        |                         | women's advancement          |
|                                | level 4: hum res res pop/lab/skills |                                | style order       |                                | style ally             |                         | global mythology             |
|                                |                                     |                                | symbol meaning    |                                | symbol collapse        |                         |                              |



| SITUATION OF SOCIETY        |                                        | ECON/POL. PRESSURE PTS.                            |                                      | CULTURAL PRESSURE PTS.                   |                                  | EMERGING INDICATIVES      |                               |
|-----------------------------|----------------------------------------|----------------------------------------------------|--------------------------------------|------------------------------------------|----------------------------------|---------------------------|-------------------------------|
| CONSTANT<br>IMBALANCE       | cul. dominant<br>in ancient Gre.       | IDENTIFI-<br>CATION OF<br>PRESSURE<br>POINTS       | flashpoints                          | FORMAL<br>METHODS/<br>SOCIAL<br>MORALITY | cultural<br>wisdom               | RADICAL<br>AWAKENMENT     | corporate<br>brainstorm       |
|                             | pol. dominant<br>ancient Rome          |                                                    | exposed<br>inadequacy                |                                          | parochial<br>victim              |                           | consensus<br>methods          |
|                             | cul. dominant<br>Middle Ages, Eur.     |                                                    | deep<br>controversy                  |                                          | global futuric<br>methods        |                           | profound<br>humanness         |
|                             | econ. dominant<br>20th century         |                                                    | release change<br>whole society      |                                          | practical<br>globality           |                           | destinal<br>worth             |
| RE-BALAN-<br>CING TASK      | not idealism, re-<br>bellion, cynicism | ANTICI-<br>PATED<br>NEEDS                          | economic<br>distribution             | COMMUNITY<br>GROUPINGS<br>BASIC<br>ROLES | cultural<br>style                | GLOBAL EF-<br>FECTIVENESS | futuric<br>planning           |
|                             | hard headed<br>social analysis         |                                                    | short term<br>needs                  |                                          | fragmented<br>care               |                           | societal<br>know-how          |
|                             | practical<br>proposals                 |                                                    | comprehensive<br>futuric plan        |                                          | comprehensive<br>sustained eng't |                           | methodological<br>prowess     |
|                             | sociological<br>hope                   |                                                    | no change with-<br>out global models |                                          | grass roots<br>engagement        |                           | locally grounded<br>globality |
| DEPTH<br>CONTRA-<br>DICTION | 15-85%<br>resource gap                 | DELIB.<br>SYSTEMS/<br>BUREAU-<br>CRATIC<br>SYSTEMS | political<br>justice                 | INCLUSIVE<br>MYTH                        | cultural -<br>symbol             | PRACTICAL<br>ENGAGEMENT   | comprehensive<br>programme    |
|                             | malnutrition                           |                                                    | elite<br>decisions                   |                                          | good life                        |                           | sustained<br>structures       |
|                             | unemployment                           |                                                    | corporate deci-<br>sion making       |                                          | global meaning<br>of times       |                           | grassroots<br>involvement     |
|                             | human<br>lethargy                      |                                                    | destinal<br>worth                    |                                          | profound<br>humanness            |                           |                               |
| EMERGING<br>VISION          | all earth<br>belongs to all            | KNOWLEDGE<br>ACCESS                                | political<br>welfare                 | SUMMARY<br>OF NINE                       | 1 Dominance                      | CATALYTIC<br>FORCES       | all ages                      |
|                             | all goods<br>of nature                 |                                                    | expert-run<br>society                |                                          | 3 allies                         |                           | global network                |
|                             | all decisions<br>of history            |                                                    | societal<br>know-how                 |                                          | 5 collapsed                      |                           | collegial<br>interchange      |
|                             | all gifts of<br>humanness              |                                                    |                                      |                                          | 9 global keystones               |                           | presence of<br>possibility    |
|                             |                                        |                                                    |                                      |                                          |                                  |                           | perpetual<br>revolutionaries  |

## WHISTLE POINTS

QTR. III  
179-180

| IDEA OF CATALYSIS                 |                            | DYNAMICS OF WHISTLE PTS. |                               | SYSTEMS                        |                                   | FORCES         |                                     |
|-----------------------------------|----------------------------|--------------------------|-------------------------------|--------------------------------|-----------------------------------|----------------|-------------------------------------|
| AVALANCHE<br>ON SOCIAL<br>PROCESS | social<br>process          | IMMENSE<br>TASK          | globe vs. 16<br>square blocks | IMPACT                         | build the<br>earth                | STYLE          | trans-<br>establishment             |
|                                   | imbalances                 |                          | on behalf of                  |                                | wake up people<br>to the times    |                | this world<br>impact                |
|                                   | pressure<br>points         |                          | restlessness                  |                                | curriculum<br>awakening           |                | guru                                |
|                                   | forces                     |                          | immensity of<br>creativity    |                                | events to<br>realize task         |                | global spirit<br>secret             |
| HISTORIC<br>GROUNDING             | Confucius                  | MYTH<br>FACTOR           | contextual<br>determinants    | TRAINING                       | life in fulness                   | ORDER<br>FORCE | global<br>representation            |
|                                   | Mao                        |                          | comprehensive                 |                                | locate pressure<br>points         |                | globality with-<br>in themselves    |
|                                   | Pyramids                   |                          | social -<br>dynamic           |                                | discern<br>methodologies          |                | carry the<br>world around the       |
|                                   | present<br>consciousness   |                          | story -<br>inclusive          |                                | practices &<br>tools              |                | presence                            |
| OBJECTIVE<br>BLOCKS               | old morality               | ACTION<br>FACTOR         | contextual                    | DEMON-<br>STRATION             | shake up<br>society               | CALL<br>FORCE  | catalytic                           |
|                                   | old economics              |                          | universal                     |                                | locate paraly-<br>sis of imposs'y |                | all time<br>function                |
|                                   | old piety                  |                          | locally<br>practical          |                                | ground locally                    |                | translate glob.<br>activity to loc. |
|                                   | old<br>community           |                          | special<br>structures         |                                | demonstrate<br>possibility        |                | local activity<br>to global         |
| CATALYTIC<br>FORCES               | definition<br>of catalysis | FUTURE<br>ORIENTED       | 20th century<br>oriented      | INTER-<br>CHANGE<br>(RESEARCH) | global network<br>of collegiality | GUILD<br>FORCE | catalytic                           |
|                                   | 3 types                    |                          | present<br>possibility        |                                | sharing<br>models                 |                | grass root<br>force                 |
|                                   | what                       |                          | life is dance                 |                                | sharing<br>results                |                | renewal of<br>community             |
|                                   | involvement                |                          | use every bit<br>of your time |                                | sharing<br>insights               |                | care for the<br>community           |

Rational Objective  
To ground the image  
of imbalances

Existential Aim  
To experience the  
indicative of core for  
the social fabric

Prevailing Mood.  
puzzled seriousness  
to cha.

Overall Drama  
✓

Participant Screen  
materialists  
dominating males  
fatalists.

Entrance  
slaving at  
imbalance  
triangles

Symbols  
Strong: All  
people shall  
be free.

opening words  
Society is an  
amazing  
creation

Vital  
India is a  
wonderful  
place

Games.  
What does  
your  
family quarrel  
over most

PRELUDE

Context

Review  
Economic  
Political  
Cultural.

Examples  
Tyrant  
My  
Collapsed

Layout  
Workshop  
Task

MOVEMENTS

I

Individual  
Brainstorm

1 Write down  
3 instances of  
how the economic  
dominates the  
social in a  
village

2 Write down  
three examples  
of how family  
decisions are  
victimized by  
the economics  
of the family

3. Write down  
three ways in  
which finances  
tyrannize over  
polity and  
common life  
in NGP

II

Corporate  
Shaving

1. Brainstorm  
answers onto the  
blackboard.

Village | family | NGP

2. Select the three  
answers in each  
column that are  
most accurate and  
on target

3 Reflect  
what is being  
blocked by these  
examples of  
imbalances.

III

Correctives

1 List individual  
three correctives  
in each arena.  
village  
family  
Movement

2 Start the best  
answer in each  
Brainstorm  
answers onto  
the board.

3 Select the  
three in each  
column that  
are most on  
target.

POSTLUDE

Reflection

What did  
you learn  
about  
imbalances?

2 What  
excited you  
intrigued you  
3 How is this  
screen  
helpful.

3 How could  
we use  
this screen  
further?

Working image  
Imbalance

Personal witness  
a revelation  
to me

body postures  
standing  
pointing to the  
blackboard.

Vital  
all the  
earth  
belongs...

exit  
stand around  
and chat

10

10

15

35

25

10

5



M.S  
LIWADA

# INDIA PRESSURE POINT W/S

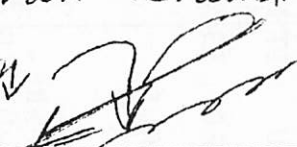
WEEK II  
NOV, 79

| INTRODUCTION                                                                                  | MOV I                                                                                                                                                                                                                                    | MOV II                                                                                                                                               | MOV III                                                                                                                                                                               | REFL                                                                                                                                                                       |
|-----------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>LECTION</p> <p>LECTURE</p> <p>VE PRESSUR</p> <p>INTS</p> <p>ST ON BUT</p> <p>ER PAPER.</p> | <p>GROUND</p> <p>ATICIPATED NEEDS</p> <p>IN TERM OF THE</p> <p>OF THE NATION</p> <p>OF INDIA</p> <hr/> <p>GROUND:-</p> <p>BUTEAUS SYSTEMS</p> <p>DELEBRATION</p> <p>SYSTEM</p> <p>KNOWLEDGE ACCERS</p> <p>IN TERMS OF I</p> <p>INDIA</p> | <p>SOCIAL MORALITY</p> <p>FORMAL METHOD</p> <p>INCLUSIVE MYTH</p> <p>BASIS ROLE</p> <p>COMMUNITY GROUND-</p> <p>ING</p> <hr/> <p>INTERM OF INDIA</p> | <p>COME UP WITH</p> <p>A 10 POINTS</p> <p>PLAN FOR</p> <p>INDIA</p> <hr/> <p>BASIS PRE-</p> <p>SSUR POINTS</p> <hr/> <p>B/S 20-25</p> <p>gestalt</p> <p>IT IN 10</p> <p>CATAGARIH</p> | <p>WHAT DO</p> <p>YOU LEARN</p> <p>WI TH THIS</p> <p>WORKSHOP?</p> <p>LEARN ABOUT</p> <p>SOCIETY</p> <hr/> <p>WHAT YOU</p> <p>LEARN ABOUT</p> <p>PRESSUR</p> <p>POINT?</p> |
|                                                                                               | <p>QUESTION:-</p> <p>WHERE DID YOU</p> <p>SEE INDIA GETTING</p> <p>INTO TROUBLE</p> <p>WHEN ITS DOES</p> <p>NOT ANTICIPET ITS</p> <p>NEED?</p>                                                                                           |                                                                                                                                                      |                                                                                                                                                                                       |                                                                                                                                                                            |



# Global Gridding

Jan 980

| Rational Objective                            |                    | Existential Aim                                           | Prevailing Mood                                   | Overall Drama                                                                                    | Participant Orientation                                    |
|-----------------------------------------------|--------------------|-----------------------------------------------------------|---------------------------------------------------|--------------------------------------------------------------------------------------------------|------------------------------------------------------------|
| To learn the griding method                   |                    | To be impacted by the globe as their turf to be cared for | excited<br>creative<br>bubbling                   | <i>Donny</i>  | individualists<br>intentionally confused<br>perfectionists |
| INTRO                                         |                    | MOVEMENTS                                                 |                                                   |                                                                                                  | Copy                                                       |
| Entrance                                      | PRELUDE            | I Analysis                                                | II Grid                                           | III Reports                                                                                      | POSTLUDE                                                   |
| brisk                                         | Context            | Team sits in its assigned space                           | Name the six regional cities of each of six areas | Team A holds up grid and reads the names of the 36 regional cities of North America              | What struck you                                            |
| <i>Spanners</i>                               | Why use grids      | Leader leads group in artform conversation on the map.    |                                                   | Team B: USSR                                                                                     | What excited you                                           |
| Maps                                          | Comprehension      |                                                           |                                                   | Team C: Europe                                                                                   | How did you experience this                                |
| Rulers                                        | Geographic cave    |                                                           |                                                   | Affirm reports                                                                                   |                                                            |
| Markers                                       | Pathways           | Teams consense on the six area cities                     | Draw in regional lines on the rough draft         | Team D: Black Africa                                                                             | What was the key struggle of your team                     |
| Opening words                                 | Nodes              |                                                           | Make sure everyone in team is involved            | Team E: Latin Am.                                                                                | What did you learn about the world                         |
| Revolutionary caves for all the geography     | Arteries           |                                                           |                                                   | Team F: N.A.M.E.                                                                                 |                                                            |
| Ritual                                        | boundaries         |                                                           |                                                   | Receive each report                                                                              |                                                            |
| Those are the times                           | districts          |                                                           |                                                   |                                                                                                  |                                                            |
|                                               | Outline procedures | Draw area lines + rough draft of outline                  | Draw up finished draft                            | Team G: China                                                                                    | What learn about method                                    |
|                                               | Assign spaces      |                                                           | Print area and regional names                     | Team H: Sub Asia                                                                                 | What learn about your group                                |
| Games                                         | Pass out materials |                                                           | Add title                                         | Team I: Seapac                                                                                   | What learn about yourself                                  |
| What nation would you like to be assigned to? |                    |                                                           | Assign a reporter                                 | Sung song                                                                                        |                                                            |
| 5                                             | 25                 | 45                                                        | 60                                                | 15                                                                                               | 10                                                         |

Testing I reg



Griding checked image of

Boarding Staring

Round Present the map

Et with how walk

GNS  
NALIWADA

COURSE: DYNAMICS OF AWAKENMENT  
WEEK TWO (THUR/FRI)

QTR. III  
'79-'80

RATIONAL OBJECTIVE

To be clear about the profound depths of awakening, and the way in which the impact courses can be awakening occasions.

EXISTENTIAL AIM

To experience wonder at the possibility of occasioning awakening.

THURSDAY

FRIDAY

LECTURE I

LECTURE III

PROFOUND AWAKENMENT

THE NEW WORLD

WORKSHOP I

WORKSHOP III

GRAM SABHA TALKS

CHALLENGES

LECTURE II

LECTURE IV

THE AWAKENMENT CAMPAIGN

THE NEW HUMAN

WORKSHOP II

WORKSHOP IV

GRAM SABHA WORKSHOPS

PROPOSALS  
SONG/STORY/SYMBOL

| THE SITUATION OF AWAKENMENT     |                                        | THE HAPPENING OF AWAKENMENT         |                                                      | THE INDICES OF AWAKENMENT |                                 | THE TOOLS OF AWAKENMENT         |                                   |
|---------------------------------|----------------------------------------|-------------------------------------|------------------------------------------------------|---------------------------|---------------------------------|---------------------------------|-----------------------------------|
| CONTEXTUAL<br>REDUCTION-<br>ISM | spatial<br>parochialism                | THE<br>UNWELCOME<br>INTRUSION       | comprehensive                                        | NEW<br>IDENTITY           | global<br>interdependence       | OBJECTIVE<br>METHODS            | conversations                     |
|                                 | blindness to<br>suffering              |                                     | futuristic                                           |                           | local is<br>global              |                                 | talks                             |
|                                 | bicotries and<br>prejudices            |                                     | intentional                                          |                           | heritage<br>recovered           |                                 | workshops                         |
|                                 | medieval<br>mindsets                   |                                     | archaic                                              |                           | destiny<br>reclaimed            |                                 | teams                             |
| ILLUSORY<br>IMAGES              | messianic<br>future                    | THE<br>TRANSFORM-<br>ING<br>INSIGHT | the real as<br>the good                              | NEW<br>VOCATION           | embrace moral<br>issue          | TRANS-<br>RATIONAL<br>STRUCTURE | limits possib-<br>ilities, decis' |
|                                 | better<br>elsewhere                    |                                     | the past as<br>the needed                            |                           | be the one                      |                                 | see, affirm<br>do                 |
|                                 | security<br>trans-<br>painless<br>life |                                     | the future<br>as open<br>the offence<br>of the other |                           | take on the<br>load             |                                 | confession<br>praise, dedic't'n   |
|                                 |                                        |                                     |                                                      |                           | embrace c't'y<br>contradictions |                                 | the way life is<br>form           |
| INAUTHENTIC<br>STYLES           | good life                              | THE<br>DEPTH<br>OFFENCE             | the scandal of<br>particularity                      | NEW<br>STYLE              | fate grasped<br>as destiny      | TRANSPAR-<br>ENT<br>STYLE       | objectivity                       |
|                                 | cynical<br>critic                      |                                     | the judgement<br>of individualism                    |                           | be historical<br>role           |                                 | nobody                            |
|                                 | victim                                 |                                     | the offence<br>of the other                          |                           | be community<br>presence        |                                 | presence                          |
|                                 | ungrounded<br>benevolence              |                                     | inevitability<br>of decision                         |                           | intentionalized<br>symbols      |                                 | enabler                           |
| LIMITED<br>ENGAGEMENT           | guilt-induced<br>do-goodism            | THE<br>DECISION-<br>AL<br>DEATH     | die to the old<br>care                               | NEW<br>TASK               | local-global<br>responsibility  | SUPPORTIVE<br>AMBIENCE          | intentionalized<br>space          |
|                                 | workaholism                            |                                     | decide to live<br>change                             |                           | immersion in<br>local need      |                                 | structured<br>time                |
|                                 | single issues                          |                                     | be local care                                        |                           | new methods<br>for engagement   |                                 | enabling<br>decor                 |
|                                 | lone-ranger<br>crusades                |                                     | be comprehensive<br>care                             |                           | grassroots<br>leadership        |                                 | celebrative<br>interludes         |

| THE INTENT OF THE CAMPAIGN            |                         | THE PHASING OF AWAKENMENT                      |                               | THE STRATEGY OF IMPACT           |                                  | THE DYNAMICS OF THE FORUM    |                            |
|---------------------------------------|-------------------------|------------------------------------------------|-------------------------------|----------------------------------|----------------------------------|------------------------------|----------------------------|
| AWAKEN<br>FOUR BILL-<br>ION<br>PEOPLE | two million villages    | REGIONAL<br>PILOTS &<br>GEOGRAPH-<br>IC PROBES | initiation phase              | FOUNDATI-<br>ONAL PILL-<br>ARS   | sociality                        | THE<br>CHALLENGE             | informal gathering         |
|                                       | one million cities      |                                                | 1 per region/<br>metro        |                                  | sexuality                        |                              | global context             |
|                                       | 54 areas                |                                                | public story                  |                                  | phaseality                       |                              | vision                     |
|                                       | last fat lady           |                                                | orchestration training        |                                  | rationality                      |                              | situation                  |
| THE RISE<br>OF THE<br>LOCAL           | handling local problems | SYSTEMATIC<br>GEOGRAPH-<br>IC COVER-<br>AGE    | demonstration phase           | THE<br>GLOBAL<br>REVOLUT-<br>ION | minorities &<br>third world      | THE<br>PROPOSAL              | real celebration           |
|                                       | destiny in own hands    |                                                | one per polis                 |                                  | women's revolution               |                              | human context              |
|                                       | local-global issues     |                                                | marketing package             |                                  | youth revolution                 |                              | responsive proposals       |
|                                       | building new structures |                                                | fulltime troop-<br>engagement |                                  | education and<br>multi-nationals |                              | plenary                    |
| 20TH<br>CENTURY<br>CONSC-<br>IOUSNESS | external event          | STRATEGIC<br>MASS<br>DEMONSTR-<br>ATION        | demonstration phase           | AWAKEN-<br>MENT<br>FORUMS        | Global Community Forum           | ORCHESTR-<br>ATOR'S<br>STYLE | awakening happening        |
|                                       | internal crisis         |                                                | regional cluster              |                                  | Global Women's Forum             |                              | responsive methodology     |
|                                       | life question           |                                                | integrated impact tools       |                                  | Community Youth Forum            |                              | historic significance      |
|                                       | escapes                 |                                                | mobile campaign post          |                                  | LENG                             |                              | leadership discernment     |
| PRIMAL<br>COMMUNITY                   | community conscious     | MASSIVE<br>GEOGRAPHIC<br>& SOCIAL<br>IMPACT    | actuation phase               | THE<br>ADDRESS                   | co-existence is possible         | ARTFORM<br>METHOD            | objective brainstorm       |
|                                       | community consensus     |                                                | massive regional network      |                                  | participation my responsibility  |                              | reflective gestalting      |
|                                       | team work               |                                                | new operating mythology       |                                  | the future is ours               |                              | interpretive signification |
|                                       | community celebration   |                                                | local training module         |                                  | invention of images              |                              | decisional consensus       |



| <p><u>GATHERING</u></p> <ol style="list-style-type: none"> <li>1. Welcome</li> <li>2. Introduction</li> <li>3. Conversation</li> <li>4. Lay out day</li> </ol> | <p><u>THE NEW WORLD</u></p>                     | <p><u>CONVERSATION<br/>INTERLUDE</u></p> <ol style="list-style-type: none"> <li>1. Songs</li> <li>2. Ritual</li> <li>3. Meal</li> <li>4. Conversation</li> </ol> | <p><u>THE NEW HUMAN</u></p>                                                          | <p><u>PLENARY</u></p> <ol style="list-style-type: none"> <li>1. Reports</li> <li>2. Presentation</li> <li>3. Reflection<br/>on day</li> <li>4. Send out</li> </ol> |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                                                                                                                                                | <p><u>COMMUNITY CHALLENGES<br/>WORKSHOP</u></p> |                                                                                                                                                                  | <p><u>COMMUNITY PROPOSALS<br/>WORKSHOP</u></p> <p>SONG/STORY/SYMBOL<br/>WORKSHOP</p> |                                                                                                                                                                    |

IMPACT

|                                                                                                 |                                                                                                                                                                           |                                                             |                                                                                                                                                       |                                                                                                                 |
|-------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------|
| <p><u>GATHERING</u></p> <p>1. Welcome<br/>2. Names<br/>3. Concerns Conv.<br/>4. Lay out day</p> | <p><u>THE INTEGRITY OF THE<br/>NEW WOMAN</u></p> <p>1. Sociality/Care<br/>2. Phaseality/Courage<br/>3. Sexuality/Corporate's<br/>4. Trans-rationality/<br/>creativity</p> | <p><u>INTERLUDE</u></p> <p>GREAT WOMEN<br/>CONVERSATION</p> | <p>(CONTEXT FOR<br/>WORKSHOP)</p> <p>Whenever we have to<br/>do something, it<br/>requires <u>time</u></p>                                            | <p><u>PLENARY</u></p> <p>1. List 3 person<br/>gifts<br/>2. Design own<br/>symbol<br/>3. Tea<br/>4. Send out</p> |
|                                                                                                 | <p><u>CHALLENGES &amp; PROPOSALS<br/>WORKSHOP</u></p> <p>M. Montage Conversation<br/>2. Pains<br/>3. Underlying problem<br/>4. Practical actions</p>                      |                                                             | <p><u>PRIORITIES WORKSHOP</u></p> <p>1. Context calendars<br/>2. Colour in calendars<br/>3. Put calendars in<br/>front of group<br/>4. Reflection</p> |                                                                                                                 |

# COMMUNITY YOUTH FORUM

|                                                                                                                                                                          |                                                                                                                                                                                  |                                                                                                                                                                                          |                                                                                                                                                                                   |                                                                                                                                                                  |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>GATHERING</p> <ol style="list-style-type: none"> <li>1. Intro + Welcome</li> <li>2. Name + Past time</li> <li>3. News Conversation</li> <li>4. Key out day</li> </ol> | <p>THE NEW YOUTH</p> <ol style="list-style-type: none"> <li>1. The 4 phases</li> <li>2. Historical Roles</li> <li>3. Present Challenges</li> <li>4. Recovery of Youth</li> </ol> | <p>LUNCH CONVERSATION: YOUTH SYMBOLS</p> <ol style="list-style-type: none"> <li>1. Song + Ritual</li> <li>2. Meal</li> <li>3. Brainstorm Data</li> <li>4. Art form Reflection</li> </ol> | <p>THE NEW VOCATION</p> <ol style="list-style-type: none"> <li>1. Urgent Times</li> <li>2. Response of local man.</li> <li>3. Effective Style</li> <li>4. Band of Care</li> </ol> | <p>PLENARY</p> <ol style="list-style-type: none"> <li>1. Reports</li> <li>2. SIS/S Presentation</li> <li>3. Reflection</li> <li>4. Closing + send out</li> </ol> |
|                                                                                                                                                                          | <p>THE FUTURE VISION</p> <ol style="list-style-type: none"> <li>1. Brainstorm</li> <li>2. Discuss</li> <li>3. Write</li> <li>4. Report &amp; Reflection</li> </ol>               |                                                                                                                                                                                          | <p>THE LOCAL PLAN</p> <ol style="list-style-type: none"> <li>1. Issues</li> <li>2. Challenges</li> <li>3. Proposals</li> <li>4. Practical Steps<br/>Timeline</li> </ol>           |                                                                                                                                                                  |
| 30                                                                                                                                                                       | 15 + 90                                                                                                                                                                          | 60                                                                                                                                                                                       | 15 + 120                                                                                                                                                                          | 30                                                                                                                                                               |
|                                                                                                                                                                          |                                                                                                                                                                                  |                                                                                                                                                                                          | <p>Song / Story / Symbol workshop</p>                                                                                                                                             |                                                                                                                                                                  |

THE RECOVERY OF SPIRIT

QTR. III  
179-180

| SPIRIT REALITY   |                              | ETERNAL DIALOGUE     |                           | CIVILIZATION & CONSCIOUSNESS      |                               | THE NEW POETRY          |                             |
|------------------|------------------------------|----------------------|---------------------------|-----------------------------------|-------------------------------|-------------------------|-----------------------------|
| THE PLUS         | physical                     | THE I                | all alone                 | NRM<br>NSV                        | nsv                           | TASK OF DEMYTHOLOGIZING | validity of ancient symbols |
|                  | emotional                    |                      | self-conscious            |                                   | nrm                           |                         | created by revol in being   |
|                  | intellectual                 |                      | relationship to externals |                                   | 2 go together                 |                         | create revol. in being      |
|                  | only real                    |                      | tragedy of superficiality |                                   | revolution in consciousness   |                         | dead meanings               |
| INTERIOR QUALITY | unseen                       | THE SOCIETY          | requires solitary         | REVOLUTION IN SPIRIT/CIVILIZATION | creates civilization          | SPIRIT CONVERSATION     | secular                     |
|                  | human                        |                      | feeds on the solitary     |                                   | death of old models           |                         | mundane                     |
|                  | ensoi/poursoi                |                      | created by solitude       |                                   | eternal recreation            |                         | awe-filling                 |
|                  | profane/sacred               |                      | the tension               |                                   | creates society               |                         | corporate spirit            |
| RELATIONSHIP     | other realities              | THE JOURNEY          | transparent               | DEMONIC CONSCIOUSNESS             | spirit people build civiliz'n | THE OTHER WORLD         | states of being             |
|                  | all external                 |                      | significant               |                                   | Hitler                        |                         | mundane                     |
|                  | relationship to relationship |                      | life long                 |                                   | demonic consciousness         |                         | every one                   |
|                  | S. Kierkegaard               |                      | nowhere Taoist            |                                   | popular                       |                         | self-conscious              |
| ALWAYS THUS      | Hindu                        | DANGERS OF REDUCTION | solitary w/out corporate  | STATES OF BEING                   | demonic civilization          | PROFOUND HUMANNES       | organization in our work    |
|                  | Islam                        |                      | corporate w/out solitary  |                                   | not practical                 |                         | external internal           |
|                  | Buddhist                     |                      | go together               |                                   | only practical                |                         | secular                     |
|                  | Sufi                         |                      | either blocks journey     |                                   | create the new                |                         | profound screen             |



# MEDITATION

QTR.III  
179-180

| THE DYNAMIC         |                             | THE FORMAL CATEGORIES |                         | THE EXPERIENTIAL CATEGORIES |                           | THE EXERCISE OF MEDITATION |                        |
|---------------------|-----------------------------|-----------------------|-------------------------|-----------------------------|---------------------------|----------------------------|------------------------|
| INHERENT COMMUNITY  | I am in society             | MEDIATOR              | bears word              | THE IMPACT                  | life struggle             | INTENTIONALIZE COUNCIL     | who remind you of task |
|                     | society is in me            |                       | pronounces absolution   |                             | relevant memory           |                            | of humanness           |
|                     | no selfhood possible        |                       | gives permission        |                             | breaks into consciousness |                            | who listen to          |
|                     | w/out relation to community |                       | pronounces destiny      |                             | listen or reject          |                            | who not listen to      |
| PRIMORDIAL DIALOGUE | life is dialogue            | PRIOR                 | sheer demand            | THE ADDRESS                 | your name                 | SELF PROGRAMMING           | images                 |
|                     | others talk to me           |                       | interior accountability |                             | pierces to marrow         |                            | books                  |
|                     | beneath all dialogues       |                       | judges inauthenticity   |                             | offensive                 |                            | artforms               |
|                     | every moment                |                       | journey guide           |                             | demanding                 |                            | brainwash every day    |
| ULTIMATE COVENANT   | life is covenant            | SAINT                 | spirit hero             | THE DIALOGUE                | fierce struggle           | HONOUR TENSION             | MLK - Hitler           |
|                     | w/ community of ancestors   |                       | human paradigm          |                             | life or death issue       |                            | the urs                |
|                     | present exemplars           |                       | expenditure model       |                             | no resolution             |                            | past/pres/fut          |
|                     | future generations          |                       | perpetual care          |                             | I decide                  |                            | 15-85%                 |
| INCESSANT WARFARE   | demons                      | COLLEAGUE             | not friends             | THE COMMUNION               | eternal friends           | SELF PROGRAMMING           | books                  |
|                     | disguised as angels         |                       | same war                |                             | uphold their honour       |                            | images                 |
|                     | tension upon tension        |                       | in trench together      |                             | no final answer           |                            | artforms               |
|                     | no certain answers          |                       | comrades in arms        |                             | spirit collegiality       |                            | dangers of counselling |

| THE SOLITARY DEEPS    |                       | THE DYNAMIC OF CONTEMPLATION |                  | THE FORMAL CATEGORIES |                    | THE LEVELS OF IMPACT |                       |
|-----------------------|-----------------------|------------------------------|------------------|-----------------------|--------------------|----------------------|-----------------------|
| THE DEEPS             | huge palace           | AWE FILLED EXPERIENCE        | mystery          | EXTERNALITY           | the world          | THE IMPACT           | painful awareness     |
|                       | iceberg               |                              | awe              |                       | the other          |                      | initial delight       |
|                       | conscious             |                              | dread            |                       | the not me         |                      | explosion             |
|                       | unconscious           |                              | fascination      |                       | shock              |                      | come to terms?        |
| THE DOG KENNEL        | noble ideals          | IMPACTS BEING                | shudder          | ARCHAISM              | the past           | THE ENTRAPMENT       | offended              |
|                       | fine abstractions     |                              | nausea           |                       | history            |                      | grobbed               |
|                       | dingy unconsciousness |                              | sweat            |                       | fate               |                      | caught up             |
|                       | refusal of the deeps  |                              | alive electric   |                       | destiny            |                      | trapped               |
| THE INTENSITY OF LIFE | seesaw of being       | LIFE IS ENCOUNTER            | the other        | FUTURITY              | the not yet        | THE COLLEGIALLY      | shaking hands         |
|                       | spirit adventure      |                              | the intrusion    |                       | possibility        |                      | colleague             |
|                       | wild bronco           |                              | yes or no        |                       | change             |                      | hard decision         |
|                       | C. of C. of C.        |                              | always happening |                       | become the future  |                      | demands death         |
| OPEN TO EVERYBODY     | not mysticism         | RELATIONSHIP IS KEY          | ignore it        | DEPTH                 | I am alive         | THE LOYALTY          | see the finality      |
|                       | in the mundane        |                              | shrug it off     |                       | I am Un-repeatable |                      | pledge loyalty        |
|                       | every man             |                              | embrace it       |                       | passion            |                      | external significance |
|                       | experience experience |                              | as final ally    |                       | being in myself    |                      | colleague forever     |

THE PHENOMENOLOGICAL  
III. PRAYER

| DYNAMICS OF PRAYER |                              | THE FORMAL CATEGORIES |                         | THE PHENOMENOLOGICAL CATEGORIES |                       | THE IMPLICATIONS         |                              |
|--------------------|------------------------------|-----------------------|-------------------------|---------------------------------|-----------------------|--------------------------|------------------------------|
| SHEER ACTION       | action under action          | CONFESSION            | admitting the way it is | THE BURDEN                      | raw admission         | ALWAYS PRAY              | secular dynamic              |
|                    | turns action into deed       |                       | creatureliness          |                                 | not shrugging it off  |                          | spend penny                  |
|                    | nausea of free               |                       | weakness                |                                 | not pretending        |                          | groaning of the spirit       |
|                    | sheer creativity             |                       | unwillingness           |                                 | Atlas                 |                          | sigh beneath the sigh        |
| DEEP RESOLVE       | not "trying"                 | GRATITUDE             | receiving the given     | THE PASSION                     | letting it get to you | LIFE STANCES             | humility                     |
|                    | over my dead body            |                       | affirming the situation |                                 | involvement with      |                          | gratitude                    |
|                    | intend with my life          |                       | praise of Being         |                                 | joining the struggle  |                          | compassion                   |
|                    |                              |                       | ecstatic eyes           |                                 | investing energy      |                          | three moods                  |
| RADICAL TACTIC     | doing before doing           | PETITION              | prayer for freedom      | THE INTERVENTION                | concerned stance      | FREEDOM OF RELATIONSHIPS | never victim                 |
|                    | every one                    |                       | courage please          |                                 | relevant response     |                          | self as instrument           |
|                    | budge history                |                       | shifts relationship     |                                 | grab hold of issue    |                          | down Fido!                   |
|                    | always three point plan      |                       | always answers          |                                 | push to bottom        |                          | intentionalize relationships |
| MORTAL COMBAT      | wrestling match              | INTERCESSION          | the world               | THE EXPENDITURE                 | all out war           | EXERCISES                | comprehensive-ness screen    |
|                    | with Being                   |                       | innocent suffering      |                                 | go for broke          |                          | formal intercession          |
|                    | Gandhi fast & prayer meeting |                       | life on line            |                                 | death ground          |                          | taking care of oneself       |
|                    | out to win                   |                       | on behalf of            |                                 | notorious living      |                          | the model                    |

| INDIV/FAMILY        |                          | INTENSE STRUGGLE OF WOMAN |                          | NEW IMAGE          |                              | POLITICAL DYNAMIC   |                            |
|---------------------|--------------------------|---------------------------|--------------------------|--------------------|------------------------------|---------------------|----------------------------|
| CRISIS OF FAMILY    |                          |                           |                          |                    |                              |                     |                            |
| WORLD IN REVOLUTION | scientific revolution    | TRADITIONAL ROLES         | perpetual mother         | GLOBAL HUMAN       | victorious womens rev'n      | ORDERING CHAOS      | establishing purpose       |
|                     | urban revolution         |                           | obedient wife            |                    | feminine presence            |                     | constitution law           |
|                     | secular revolution       |                           | home enabler             |                    | yin-yang struggle            |                     | law enforcement            |
|                     | local man revolution     |                           | career woman             |                    | global sisterhood            |                     | role assignments           |
| FAMILIES AT HUB     | global inter-relatedness | GLOBAL INDICATIVES        | 85-15% gap               | CREATIVE ORDER     | destinal blessing            | ENSURING JUSTICE    | Bill of Rights             |
|                     | local resurgence         |                           | community building       |                    | spacial effectivity          |                     | equitable tasks            |
|                     | new morality             |                           | participatory polity     |                    | external finesse             |                     | family meetings            |
|                     | vocational possibility   |                           | significant engagement   |                    | builder of new traditions    |                     | symbolic roles             |
| REVOLUTION OF WOMAN | family purpose           | INTERNAL RESPONSE         | deep anger               | CONSENSUS BUILDING | releases total participation | SUSTAINING WELFARE  | cultural care              |
|                     | multifaceted roles       |                           | resigned indignation     |                    | healer of situations         |                     | physical maintenance       |
|                     | local impingement        |                           | silent rebellion         |                    | enticer of the future        |                     | political participation    |
|                     | reinterpreted tradition  |                           | self-depreciation        |                    | methodological prowess       |                     | spirit ordering            |
| CHALLENGE TO FAMILY | intentional mission      | DEFENSIVE TOOLS           | masculine boisterousness | COMPREHENSIVE CARE | sustain social structures    | POLITICAL CHALLENGE | global consensus           |
|                     | effective structures     |                           | proud aloofness          |                    | anchor a community           |                     | consensus building methods |
|                     | corporate planning       |                           | constant sickness        |                    | release geog. care           |                     | local polity structures    |
|                     | future vision            |                           | direct confrontation     |                    | continuous pres. of con-     |                     | care structures for all    |



| MALE MALAISE         |                                | NEW IMAGES      |                             | ECONOMIC DYNAMICS     |                               | THE MISSIONAL BUDGET              |                                   |
|----------------------|--------------------------------|-----------------|-----------------------------|-----------------------|-------------------------------|-----------------------------------|-----------------------------------|
| HISTORIC<br>ROLES    | prophet of justice             | NEW<br>DEMAND   | century 20<br>Atlas         | ECONOMIC<br>AMBIGUITY | foundational                  | ROLE OF<br>BUDGET                 | intentionalized<br>priorities     |
|                      | societal protector             |                 | care for<br>polis           |                       | lost<br>objectivity           |                                   | release<br>expenditure            |
|                      | world<br>adventurer            |                 | model<br>builder            |                       | stored up<br>energy           |                                   | shifts when<br>mission shifts     |
|                      | economic<br>entrepreneur       |                 | crush economic<br>tyrant    |                       | relative to<br>mission        |                                   | created in<br>fear& trembling     |
| IDENTITY<br>CRISIS   | collapsed<br>context           | NEW<br>IDENTITY | wide-ranging<br>concerns    | RESOURCES             | basic needs                   | INTERNAL<br>MISSION<br>CATEGORIES | physical<br>maintenance           |
|                      | collapse of<br>the heroes      |                 | global<br>citizen           |                       | individual<br>talents         |                                   | social<br>development             |
|                      | feminine<br>revolution         |                 | social<br>engineer          |                       | vocational<br>tools           |                                   | rational<br>significance          |
|                      | grasping<br>for straws         |                 | corporate<br>revolutionary  |                       | required by<br>the mission    |                                   | travelling<br>the distance        |
| VOCATIONAL<br>CRISIS | frantic<br>seeking             | NEW<br>VOCATION | permeate<br>society         | PRODUCTION            | equitable<br>tasks            | EXTERNAL<br>MISSION<br>CATEGORIES | economic<br>stability             |
|                      | survival<br>mentality          |                 | penetrate<br>illusions      |                       | objective<br>assignments      |                                   | political<br>stability            |
|                      | avocational<br>pettiness       |                 | sign of new<br>family       |                       | reversible<br>roles           |                                   | cultural<br>effectiveness         |
|                      | manufactured<br>moral issues   |                 | presence of<br>new man      |                       | as required<br>by the mission |                                   | render to<br>Caesar               |
| STYLE<br>CRISIS      | irrational<br>leisure use      | NEW<br>STYLE    | non-earning                 | DISTRIBU-<br>TION     | prioritized<br>needs          | NEW<br>ECONOMIC<br>CHALLENGE      | break economic<br>stranglehold    |
|                      | reductionist<br>aggressiveness |                 | standing tall               |                       | financial<br>accountability   |                                   | break security<br>syndrome        |
|                      | monolithic<br>roles            |                 | lover, actor<br>conqueror   |                       | budgeted<br>expenditures      |                                   | die to preserv-<br>ing the family |
|                      | phaseality<br>rebellion        |                 | local community<br>generals |                       | as required<br>by the mission |                                   | sign of care<br>for all           |

| CHILD MALAISE                   |                               | NEW IMAGES        |                               | FAMILY CULTURAL LIFE |                                       | SYMBOLIC LIFE          |                                |
|---------------------------------|-------------------------------|-------------------|-------------------------------|----------------------|---------------------------------------|------------------------|--------------------------------|
| SOCIAL<br>IMBALANCE             | three poles:<br>cultural      | GLOBAL<br>CITIZEN | world<br>traveller            | FAMILY<br>PURPOSE    | images of the<br>world                | RITUAL<br>LIFE         | rehearsal of<br>life understdg |
|                                 | wisdom<br>tyrant              |                   | total<br>education            |                      | interior rel-<br>ationship to<br>life |                        | marks life<br>journey          |
|                                 | style<br>ally                 |                   | global<br>dress               |                      | corporate<br>individual               |                        | corporate<br>rituals           |
|                                 | symbol<br>collapsed.          |                   | futuric<br>symbols            |                      | one historical<br>entity              |                        | individual<br>signification    |
|                                 | 19th Cent.<br>education       | PHASE<br>I        | one of four<br>lifetimes      | WISDOM<br>RECREATION | imaginal<br>education                 | FAMILY<br>SYMBOLS      | grasps heritage<br>and thrust  |
|                                 | past-oriented                 |                   | experimentation<br>in the new |                      | comprehensive<br>curriculum           |                        | holds vision<br>of future      |
|                                 | parents role<br>abdication    |                   | questioner of<br>the old      |                      | essential<br>equipment                |                        | objects and<br>paintings       |
|                                 | ahistorical<br>youth          |                   | life of event-<br>fulness     |                      | artform<br>method                     |                        | family<br>stories              |
| STYLE<br>CONFUSION              | the good<br>life              | SYMBOL<br>MAKER   | futuric<br>roots              | STYLE<br>RE-IMAGING  | personal<br>dress                     | CELEBRATIVE<br>LIFE    | re-enacts<br>depth of life     |
|                                 | permissive<br>liberalism      |                   | secular<br>religious          |                      | space<br>arrangements                 |                        | honors mystery<br>of life      |
|                                 | the hippy                     |                   | global<br>home                |                      | time<br>design                        |                        | primary poven<br>antal symbol  |
|                                 | the rebel                     |                   | local man                     |                      | phasal<br>roles                       |                        | secondary<br>symbols           |
| SYMBOLIC<br>MEANINGLESS<br>NESS | FAMILY for sex,<br>children   | FUTURE<br>BUILDER | new models                    | STYLE<br>RECOVERY    | time<br>significance                  | CULTURAL<br>CHALLENGES | future-oriented<br>education   |
|                                 | collapse of<br>family mission |                   | emerging<br>patterns          |                      | heritage<br>celebration               |                        | global<br>style                |
|                                 | single family                 |                   | tradition<br>releases         |                      | covenant<br>rehearsal                 |                        | depth<br>symbols               |
|                                 | 'experimental<br>marriages'   |                   | community<br>forger           |                      | thrust<br>reminder                    |                        | cultural<br>revolution         |

The Individual and the Family  
THE MISSION

GMS

| THE PROFOUND FUNCTION OF THE FAMILY |                                   | THE COVENANTAL BASIS |                         | THE MISSIONAL IMAGE |                         | THE FAMILY TASK     |                          |
|-------------------------------------|-----------------------------------|----------------------|-------------------------|---------------------|-------------------------|---------------------|--------------------------|
| MICROCOSM OF SOCIETY                | social imbalances                 | COVENANT AS DECISION | life decision           | SEXUAL UNION        | two destinies           | PURPOSE DECISION    | write preamble           |
|                                     | economic dominance                |                      | not contract            |                     | secondary symbols       |                     | design constitution      |
|                                     | political ally                    |                      | known/unknown           |                     | the kiss                |                     | create lifeline          |
|                                     | cultural collapse                 |                      | particular mate         |                     | the touch and the smile |                     | four year battleplan     |
| BUILDING BLOCK                      | frontier of our time              | COVENANTAL COMMUNITY | permission giver        | LIFE DECISION       | death parting           | INTERNAL STRUCTURES | space and time design    |
|                                     | holds all traditions              |                      | personal integrity      |                     | loved situation         |                     | build budget             |
|                                     | through every age                 |                      | possible accountability |                     | one task                |                     | consensus structures     |
|                                     | that without which                |                      | final community         |                     | missional divorce       |                     | decide assignments       |
| COMMUNITY SIGN                      | effective family units            | HUMAN COVENANT       | frees partners          | LIFELONG CREATION   | individual journeys     | SYMBOLIC LIFE       | family study life        |
|                                     | new roles for members             |                      | historical promise      |                     | family thrust           |                     | symbol cfeation          |
|                                     | internal care structure           |                      | civil licence           |                     | incomplete mission      |                     | family story             |
|                                     | creating new traditions           |                      | whole society           |                     | continual building      |                     | ritual life              |
| ON BEHALF OF                        | demonstrating profound human ness | ACT OF SELFHOOD      | possible yes            | MISSIONAL SYMBOLS   | collegial whisperings   | TAKE LEAP           | stand where family is    |
|                                     | primal community embryo           |                      | possible no             |                     | missional love          |                     | take the next step       |
|                                     | global demonstration              |                      | loved unlovable         |                     | universal context       |                     | decide one claim on life |
|                                     | radical deed                      |                      | new creation            |                     | expanded life           |                     | risk all                 |



# Initiating and the family POLITICAL WORKSHOP

Jan. 1980

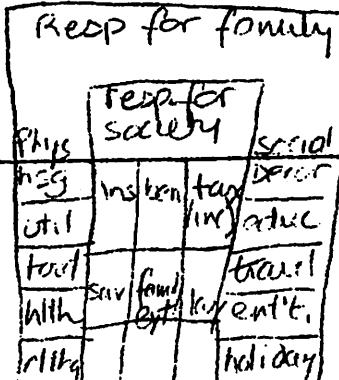
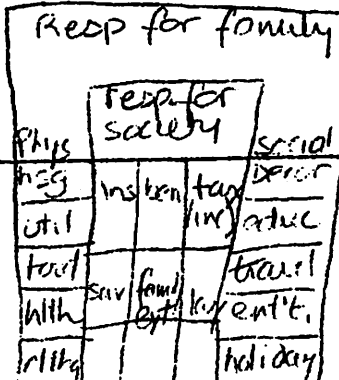
## WORKSHOP

## QUESTIONS

| 1. What are the five structural problems of the family today? | 2. What are five items you would include in a family Constitution? | 3. Describe the roles of each member of your family                                                                 | 4. Describe the actual decision making process of your family                                                     | 5. Write a preamble to your family Constitution                                                                          |
|---------------------------------------------------------------|--------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------|
| Intro                                                         | RO To think thru ordering family for the sake of mission           | Symphony                                                                                                            | EA To experience excitement over the possibility of intentionalizing family                                       |                                                                                                                          |
| Entrance                                                      | Prelude                                                            | movements                                                                                                           |                                                                                                                   |                                                                                                                          |
| walk in decisively                                            |                                                                    | I                                                                                                                   | II                                                                                                                | III                                                                                                                      |
| symbols                                                       | Write questions on the board                                       | Three families put preamble on butcher paper. 3 others put points of constitution up                                | Call for the problems Gestalt                                                                                     | Three families read Preambles                                                                                            |
| man/woman                                                     | Explain each                                                       | Share problems by brainstorming onto blackboard                                                                     | As the constitution deal with the problems                                                                        | Push back by using the following questions after each reading                                                            |
| ritual                                                        | Question carefully                                                 | Are these all structural problems?                                                                                  | Put up Roles model (3 people)                                                                                     | What did you discover in the midst of doing this?                                                                        |
| The future is open                                            | Give examples so all are clear                                     | Assign team of 3 to Gestalt the problems                                                                            | What are they doing this, have 3 people describe the decision making process. Push on authenticity of the method. | What was helpful                                                                                                         |
| Opening Words                                                 | Families work together - individually then get both models         | Collect the 3 Constitutions. Put up on board. Read and push. - what avenues of the family does this order?          | What is the problem experienced in decision making                                                                | 1. What surprised you. 2. What grounds this family in history. 3. What is the responsibility of this family to carry on? |
| a w/c on the political structures of the family               |                                                                    |                                                                                                                     | What is said about wider responsibility                                                                           | What slides you discover about the mission.                                                                              |
| Games                                                         | Give 30 mins                                                       | Most comprehensive most helpful what is important to this family what mission is presupposed.                       | 5. What is the family vocation?                                                                                   | Lecturettes No mission: no need for structures.                                                                          |
| how many married single                                       | Move round and unblock                                             | Reflect on the roles How does the mission demand this role Roles left out? Do you switch roles for sake of mission? | 6. Look at all three                                                                                              | structures for the sake of mission                                                                                       |
| Planning                                                      |                                                                    |                                                                                                                     | Where are the gaps. Lecturette: No substitute for thinking through lives                                          | Exit walk out                                                                                                            |
| Score 5                                                       | 35                                                                 | 25                                                                                                                  | 15                                                                                                                | 30                                                                                                                       |
|                                                               |                                                                    |                                                                                                                     |                                                                                                                   | 10                                                                                                                       |
|                                                               |                                                                    |                                                                                                                     |                                                                                                                   | 5                                                                                                                        |

Teaching Images  
Structures  
MissionPers. Witness  
without structures  
decision  
slideRitual  
The future  
is open  
We can decideBody Posture  
Stand up



| INDIV/FAMILY                                           |                    | ECONOMIC WORKSHOP                                     |                                                                                                                                              |                                                                                                           | DATE III<br>17-9-'80                                                                |                                                                                |                                                      |
|--------------------------------------------------------|--------------------|-------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|--------------------------------------------------------------------------------|------------------------------------------------------|
| RATIONAL OBJECTIVE                                     |                    | EXISTENTIAL AIM                                       |                                                                                                                                              | PREVAILING MOOD                                                                                           | OVER ALL DRAMA                                                                      | PARTICIPANTS SCREEN                                                            |                                                      |
| To clarify the relationship of money and mission       |                    | To evaluate money priorities in light of family task. |                                                                                                                                              | Serious fun                                                                                               |  | landless educated landowners                                                   |                                                      |
| INTRODUCTION                                           |                    | SYMPHONY                                              |                                                                                                                                              |                                                                                                           |                                                                                     | CONCLUSION                                                                     |                                                      |
| ENTRANCE<br>Walk In                                    | PRELUDE            | MOVEMENTS                                             |                                                                                                                                              |                                                                                                           | POSTLUDE                                                                            | TEACHING<br>IMPACT<br>FAMILY<br>TASK<br>→<br>MONEY<br>USE                      |                                                      |
|                                                        | ECONOMIC<br>ISSUES | I<br>FAMILY<br>BUDGET                                 | II<br>10 LAKH<br>BUDGET                                                                                                                      | III<br>BUDGET<br>MISSION                                                                                  | ECONOMIC<br>SIGN                                                                    |                                                                                |                                                      |
| SYMBOLS<br>Budget                                      | R<br>O<br>E<br>A   | to clarify econ. issues of the family.                | to objectify the way the family spends money                                                                                                 | to plan a budget based on a 10 lakh income                                                                | to discuss the relationship of money and task                                       | to think thru economic shifts for the future                                   | RITUAL:<br>Future is open<br>We can decide           |
|                                                        |                    | to struggle with way family operates economically.    | to experience the economic tyranny of the family                                                                                             | to experience a new possibility in prioritizing money spending                                            | to discuss how the misuse of income reveals mission                                 | to decide to create an econ sign in family                                     |                                                      |
| RITUAL<br>Future is open - we can decide               | 1                  | Individually list 5 econ. problems of the family      | Cooperatively list econ. problems. Name the 3 key - where does yr. family experience econ. tyranny? Family Budget - use total yearly income. | Reflection budgets Number categories 1-15, 1 is highest Put five (1-15) budgets on 1 format on the board. | Number categories 1-15, 1 highest.                                                  | what did you discover about the use of money in a family?                      | PERSONAL<br>WITNESS!<br>Money is stored up self hood |
|                                                        | 2                  | List the jobs each member of the family does          | income.<br>                                               | what differences, what's important, unimportant? Implied mission?                                         | where dramatic shifts in priority, what values were being held?                     | what shift would symbolize for you the decision to missionally reorder family? | BODY POSTURE<br>Seated                               |
| GAMES<br>write down the task of your family in history | 3                  | share the jobs why does that job?                     |                                                           | If you were given an extra 10 lakh rupees - rework budget - put next to other figures                     | what do these shifts and values say about the mission of your family?               | what would be the first step in creating that sign?                            | ENT.<br>Walk, Out                                    |
|                                                        | 5                  | 10                                                    | 25                                                                                                                                           | 40                                                                                                        | 25                                                                                  | 10                                                                             | 55                                                   |

| RATIONAL OBJECTIVE                                                    |                  | EXISTENTIAL AIM                                                                           | PREVAILING MOOD                                                                                        | OVERALL DRAMA                                                                       | PARTICIPANT SCREEN                                                                     |                                                                       |
|-----------------------------------------------------------------------|------------------|-------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------|-----------------------------------------------------------------------|
| to create the cultural life for one's family                          |                  | to experience the need to internalize family cultural life                                | Relaxed<br>Serious                                                                                     |  | family engaged indiv. decisions                                                        |                                                                       |
| INTRODUCTION                                                          |                  |                                                                                           | SYMPHONY                                                                                               |                                                                                     |                                                                                        | CONCLUSION                                                            |
| ENTRANCE:<br>Sitting down                                             | PRELUDE          | MOVEMENTS                                                                                 |                                                                                                        |                                                                                     | POSTLUDE                                                                               | TRANSITION<br>IMAGE                                                   |
|                                                                       | The Assignment   | I<br>STUDY LIFE                                                                           | II<br>CELEBRATIVE EVENTS                                                                               | III<br>FAMILY SYMBOLS                                                               | REFLECTION                                                                             | TRANSITION<br>IMAGE<br>Cul. life<br>task<br>mission                   |
| SYMBOLS<br>woman<br>man<br>children                                   | R<br>O<br>E<br>A | to think through the cultural life                                                        | to evaluate a curriculum for the family                                                                | to discuss a celebrational life for the family                                      | to name the major symbols for the family                                               | to name the major symbols for the family                              |
|                                                                       | E<br>A           | to say yes to intentional cultural life                                                   | to discover that a family can train itself for its task                                                | to experience the role of the discontinuous in the midst of the task                | to draw to reveal the task of your family in a visible symbol                          | to experience the role of the discontinuous in the midst of the task  |
| RITUAL<br>Future is open<br>we can decide                             | 1                | Write as on board. Does families or individuals explain w/ examples                       | 1. Brainstorm list of cultural problems in the family<br>2. Sort the 3 key problems                    | 1. 8 or 10 read art celebrations list<br>2. Push 3/4 - why those?                   | 1. 3 people show coat of arms + explain<br>2. What do these coats of arms say          | 1. What did you learn about the cultural life of the family           |
|                                                                       | 2                | 1. 5 cultural problems of family today<br>2. 3 major tasks<br>3. 5 things in family study | 3. Put up 3 curriculum on the board<br>4. Each name family tasks<br>5. How is curriculum enabling task | 3. What might you do to celebrate these events?                                     | 3. Are important for those families<br>3. Everyone held up symbols - 1 side then other | 2. Why is it important?<br>3. What happens when don't plan cul. life? |
| OPENING WORDS<br>This is the time of the cultural revolution - Right! | 3                | 4. 6 yearly celebrations<br>5. (coat of) Arms<br>6. Symbol                                | 4. How are celebrations related to the tasks of your family?                                           | 4. Art form 3/4<br>5. What do these say about the families?                         | 4. How is it related to what the family is about?                                      | 4. How is it related to what the family is about?                     |
| EXIT<br>When I say cultural life, what do you think of.               | 5                | 40                                                                                        | 25                                                                                                     | 15                                                                                  | 20                                                                                     | 10                                                                    |
|                                                                       |                  |                                                                                           |                                                                                                        |                                                                                     |                                                                                        | 5                                                                     |

| RATIONAL OBJECTIVE                                                       |                                                                                             | EXISTENTIAL AIM                                                                                        | PREVAILING MOOD                                                                             | OVERALL DRAMA                                                                                            | PARTICIPANT SCREEN                           |                                                                      |
|--------------------------------------------------------------------------|---------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------|----------------------------------------------|----------------------------------------------------------------------|
| to build a thought through family timeline                               |                                                                                             | to discover the power of deciding your future                                                          | serious reflection                                                                          |                                                                                                          | families engaged directly single             |                                                                      |
| INTRODUCTION                                                             |                                                                                             |                                                                                                        | SYMPHONY                                                                                    |                                                                                                          | CONCLUSION                                   |                                                                      |
| ENTRANCE                                                                 | PRELUDE                                                                                     | MOVEMENTS                                                                                              |                                                                                             |                                                                                                          | POSTLUDE                                     | TEACHING IMAGE 2                                                     |
| Walk in                                                                  | GUIDED REFLECTION                                                                           | I<br>TIME LINE CREATION                                                                                | II<br>REFLECTION ON TIMELINES                                                               | III<br>FAMILY TASK & TIMELINE                                                                            | DISCUSSION ON WORKSHOP                       | TASK                                                                 |
| SYMBOLS<br>                                                              | R<br>think through task of the family                                                       | to create a 50 year family timeline                                                                    | to reflect on the timelines                                                                 | clarity of relationship of family task and timeline                                                      | discover role of a timeline                  | MISSION                                                              |
|                                                                          | E<br>discover what your family is really about                                              | to experience awareness of deciding one's future                                                       | to sense the power of the tle                                                               | to struggle with integrity of one's decision                                                             | experience timeline as way for family        | TIMELINE                                                             |
| RITUAL:<br>The future is open we can decide                              | 1. Place 2 days work on family before you.<br>2. Future: In light of work done, what are... | In light of past work make a family timeline for the next 50 years on butcher paper.                   | 1. What stands out?<br>2. What places?<br>3. What nations?<br>4. What activities?<br>Roles? | 1. Have families at a time read life long task & go through timeline.                                    | what do you remember from the workshop?      | PERSONAL WITNESS<br>The group made a decision to decide their future |
| OPENING WORDS<br>Working a future tle is a helpful way to see the future | major things you & family will be doing to care for the world<br>3. where will they be next | For each 10 year period say:<br>a) where will be<br>b) what role play<br>c) what historical task doing | 5. which timelines excite you?<br>6. which scare you?<br>7. choose a tle + tell us the task | 2. Push & task + tle (use 1/2 of questions)<br>a) when getting married why?<br>b) what about ideal wife? | what was surprising? scary?                  | RITUAL<br>The future is open we can decide                           |
| EXERCISES<br>Where married when? (past + future)                         | 4. what image holds life long task<br>5. write a sentence on the task                       | Put family timelines on wall, walk around and look at them                                             | of that family as indicated by the tle<br>8. Is he right?                                   | c) what will you be doing?<br>d) what about NEP?<br>e) how deal with moral issue?                        | what difference does a family timeline make? | EXIT<br>walk out.                                                    |
| 5                                                                        | 15                                                                                          | 45                                                                                                     | 20                                                                                          | 20                                                                                                       | 10                                           | 5                                                                    |

THE DYNAMICS OF HISTORY  
I The Method of History

JAN 1980

| APPROACHES TO HISTORY                        |                             | OBJECTIVE HISTORY      |                                    | RATIONAL HISTORY              |                                     | EXISTENTIAL HISTORY       |                                         |
|----------------------------------------------|-----------------------------|------------------------|------------------------------------|-------------------------------|-------------------------------------|---------------------------|-----------------------------------------|
| MISUNDER-<br>STANDINGS<br>OF HISTORY         | facts<br>only               | THRUST                 | EMPIRICAL<br>approach              | AIM                           | picture of<br>whole                 | ONENESS OF<br>ALL THREE   | without object<br>ive:                  |
|                                              | history books<br>only       |                        | scientific<br>investigation        |                               | a gestalt                           |                           | a monologue                             |
|                                              | great individ-<br>uals only |                        | what really<br>happened            |                               | a poem                              |                           | without ration                          |
|                                              | sterile past<br>data        |                        | probability<br>only                |                               | includes<br>mythology               |                           | lost in facts                           |
| SELF AND<br>HISTORY                          | I am in<br>history          | SUBJECT                | not just past<br>happenings        | TOPIC                         | great sweeps<br>of history          | RELATION<br>TO<br>PRESENT | the present<br>issue                    |
|                                              | I am<br>history             |                        | also current<br>trends             |                               | evolutionary<br>story               |                           | no present                              |
|                                              | I decide<br>history         |                        | and future<br>pred&#229;tions      |                               | rises and<br>falls                  |                           | only past and<br>future                 |
|                                              | we create<br>history        |                        | man always the<br>subject          |                               | continuity and<br>discontinuity     |                           | if not, abstract<br>decisions           |
| EVERYONE A<br>HISTORIAN                      | academic<br>investigation   | OBJECTIVE<br>RECORDS   | deposits from<br>the past          | TRADITION<br>AND<br>COMMUNITY | recollection of<br>events           | RELATION<br>TO<br>PAST    | move the issue<br>into the past         |
|                                              | but a human<br>mode         |                        | observation of<br>observations     |                               | which have gain-<br>ed significance |                           | questions tells<br>who to ask           |
|                                              | inventing<br>meaning        |                        | wild chain of<br>memory            |                               | for a historic-<br>al group         |                           | past is alive<br>to question            |
|                                              | rewriting<br>history        |                        | differing<br>points of view        |                               | moulded by needs<br>of the group    |                           | new perspective<br>new past             |
| SHIFTS IN<br>HISTORICAL<br>UNDERSTAND<br>ING | cyclical to<br>linear       | LIMITS OF<br>THIS POLE | objectivity a<br>problem           | MYTHOLOG-<br>ICAL<br>FUNCTION | no naked facts                      | RELATION<br>TO<br>FUTURE  | with interpret&#229;<br>of past         |
|                                              | doom to<br>resurgence       |                        | choice of data<br>subjective       |                               | unites histor-<br>ical reports      |                           | build model of<br>future                |
|                                              | intending pro-<br>gress     |                        | the method is<br>objective         |                               | with symbolic<br>interpretation     |                           | consistent with<br>past interpret&#229; |
|                                              | global<br>future            |                        | objective cert-<br>ainty not reqd. |                               | and transforms<br>the facts         |                           | Act, re-interp-<br>ret                  |



# 11 The Content of History

JAN 1980

| THE IMMENSE JOURNEY    |                       | THE STAGE OF HISTORY |                        | THE SELF AS RELATIONSHIP |                      | THE MYTH METHOD             |                                                                     |
|------------------------|-----------------------|----------------------|------------------------|--------------------------|----------------------|-----------------------------|---------------------------------------------------------------------|
| FIVE BILLION YEARS     | no life: life         | THE TIMES            | trends and crisis      | THE ROMANTIC STANCE      | close eyes to pain   | THE NEED FOR MYTH           | participate in universal framework, dramatizes transcendent meaning |
|                        | the ascent of life    |                      | life and death         |                          | fun, fun             |                             | deepest fears sorrows, joys                                         |
|                        | painful struggle      |                      | moment of decision     |                          | clean hands          |                             | glues communities                                                   |
|                        | retreats to security  |                      | life questions         |                          | charismatic joker    |                             |                                                                     |
| LEAPS OF CONSCIOUSNESS | challenge of mystery  | MYSTERY AT WORK      | not haphazard          | THE STOIC STANCE         | endurance is all     | HAPPENING                   | mundane                                                             |
|                        | transfiguring event   |                      | pushing humans         |                          | life out to get me   |                             | random or significant                                               |
|                        | the snout             |                      | uses nations           |                          | it won't get me      |                             | shift in consciousness                                              |
|                        | dinosaur and claim    |                      | to execute designs     |                          | I'll stand and stand |                             | happening to event                                                  |
| DECISION AND RISK      | howling chaos         | AWAKENMENT TACTICS   | the sleeping           | THE CYNICAL STANCE       | makes no difference  | FUNCTION OF MYTH            | awakens awe & gratitude                                             |
|                        | creating boldly       |                      | not in history         |                          | can't win anyway     |                             | image of the universe                                               |
|                        | out of nothing        |                      | shocking events        |                          | people don't care    |                             | images of the journey                                               |
|                        | or hanging back       |                      | crisis and opportunity |                          | it's his fault       |                             | reveals the other world                                             |
| THE ETERNAL DRAMA      | relation to mystery   | ENGAGEMENT TACTICS   | chaotic structures     | THE YES STANCE           | life nurtures you    | MYTH AND A HISTORICAL GROUP | caters to need of group                                             |
|                        | profound humanness    |                      | contradictions         |                          | life is trustworthy  |                             | group significant events                                            |
|                        | participate or refuse |                      | the struggle           |                          | history's conspiracy |                             | symbolic transformation of facts                                    |
|                        | one question          |                      | expenditure            |                          | great adventure      |                             | without myth history a jumble                                       |

THE DYNAMICS OF HISTORY  
III Decision: the Key to History

JAN 1980

| THE SITUATION OF AMBIGUITY |                             | THE INDICATIVE OF DECISION |                                 | THE METHOD OF DECISION-MAKING |                            | THE POWER OF DECISION |                                 |
|----------------------------|-----------------------------|----------------------------|---------------------------------|-------------------------------|----------------------------|-----------------------|---------------------------------|
| REALITY & POSSIBILITY      | the human predicament       | FORCED TO DO               | to sustain life                 | SCIENTIFIC METHOD             | observe                    | TRAPS                 | determinism                     |
|                            | the bondage of the real     |                            | driven to do                    |                               | judge & weigh              |                       | fatalism                        |
|                            | rebellion against the real  |                            | decision not imposed            |                               | decide                     |                       | victimism                       |
|                            | passing over to possibility |                            | every one decides               |                               | act                        |                       | immediacy, spontaneity          |
| FATE & DESTINY             | the givens of life          | DECISION NOT TRANSFER-ABLE | the nausea of freedom           | ANALYTICAL                    | examine motives            |                       | vision of the future            |
|                            | insoluble enigma            |                            | no substitute                   |                               | prospects                  |                       | role of detachment              |
|                            | transformation              |                            | another may direct              |                               | values                     |                       | intend , not just try           |
|                            | to meaningful destiny       |                            | but it is I who allow that      |                               | purpose                    |                       | model: put self on death ground |
| OBEDIENCE AND FREEDOM      | the all                     | POSES BEING PROBLEM        | future determined               | EXISTENTIAL                   | no authority               |                       | predict the future              |
|                            | the no thing                |                            | anticipates entire future       |                               | all alone                  |                       | life on the line                |
|                            | being the tension           |                            | deciding my being               |                               | risk in raw ambiguity      |                       | impossible becomes possible     |
|                            | in responsibility           |                            | and the being of man in general |                               | face the music             |                       | when decide:it's already done   |
| INDIVIDUAL AND SOCIETY     | self in society             | LIFE IS PURE PROBLEM       | I in the environment            | THE TIGHTROPE                 | totally obligated          |                       | need for bottom lines           |
|                            | society in self             |                            | the need to respond             |                               | totally free               |                       | time lines                      |
|                            | the generalized other       |                            | pure problem                    |                               | trap: man of duty          |                       | accountability                  |
|                            | participate or withdraw     |                            | maps creation                   |                               | trap:irrespons-ible genius |                       | forgiveness                     |

THE DYNAMICS OF HISTORY  
IV BENDING HISTORY

JAN 1980

| THE CRIMSON LINE                            |                                                | TRAVELLING THE DISTANCE                             |                                 | PERPETUAL REVOLUTION<br>ARY         |                            | TRANSESTABLISHMENT STANCE             |                                    |
|---------------------------------------------|------------------------------------------------|-----------------------------------------------------|---------------------------------|-------------------------------------|----------------------------|---------------------------------------|------------------------------------|
| HISTORY<br>IS<br>CREATED                    | mystery in<br>control                          | EXAMPLES<br>OF NOT<br>TRAVELLING<br>THE<br>DISTANCE | abstract<br>intellectual        | THE<br>REVOLUTION-<br>ARY TASK      | bending<br>the trend       | THE ESTA-<br>BLISHMENT<br>STANCE      | holds off<br>the chaos             |
|                                             | man in charge                                  |                                                     | dilettante                      |                                     | bridging<br>the gap        |                                       | maintains esta-<br>blished order   |
|                                             | nothing<br>predetermined                       |                                                     | liberal                         |                                     | -creating<br>new images    |                                       | reserves<br>the past               |
|                                             | everything up<br>for grabs                     |                                                     | social<br>worker                |                                     | building<br>new structures |                                       | perversion;<br>blocks future       |
| THE<br>BLOOD-STAIN<br>ED-PATH OF<br>HISTORY | servants of<br>history                         | TRANSFORMED<br>SELFHOOD<br>KEY                      | history<br>created              | GRANDEUR<br>OF HISTOR-<br>ICAL TASK | history long               | THE DISES-<br>TABLISHMENT<br>STANCE   | demands change                     |
|                                             | lay down<br>their lives                        |                                                     | only by trans-<br>formed selves |                                     | world wide                 |                                       | no to unjust<br>structures         |
|                                             | to create<br>the future<br>with their<br>death |                                                     | self must be<br>broken          |                                     | no end                     |                                       | proclaiming<br>time to change      |
|                                             |                                                |                                                     | to become<br>authentic self     |                                     | demands all<br>you are     |                                       | perver:rebellion<br>without models |
| THE MODEL<br>OF HISTORY                     | stand in the<br>breach                         | THE COST                                            | unending<br>struggle            | MANY<br>CALLED, FEW<br>CHOSEN       | many called                | THE TRANSES-<br>TABLISHMENT<br>STANCE | authentic<br>establishment         |
|                                             | create new<br>image                            |                                                     | constant<br>suffering           |                                     | many give up               |                                       | authentic dis-<br>establishment    |
|                                             | build model                                    |                                                     | dying daily                     |                                     | only a few                 |                                       | stands in<br>tension               |
|                                             | broadcast to<br>masses                         |                                                     | strange<br>fulfilment           |                                     | all it takes               |                                       | transparent<br>nobody              |
| SELF IN THE<br>BREACH                       | the trend<br>bends                             | THE LESS<br>TRAVELLED<br>ROAD                       | no easy road                    | LIFE LONG<br>VICATION               | Atlas                      | THE<br>CHALLENGE                      | unique times                       |
|                                             | history<br>shifts                              |                                                     | always going<br>through it      |                                     | Sisyphus                   |                                       | unrepeatable<br>self               |
|                                             | build new<br>model                             |                                                     | never going<br>under            |                                     | or:Nice man                |                                       | care for all                       |
|                                             | no other way<br>but death                      |                                                     | creates iron                    |                                     | without a load             |                                       | or dinosaur                        |



| NATIONAL OBJECTIVE                               | EXISTENTIAL AIM                                                   | PREVAILING MOOD | OVERALL DRAMA                                                                       | PARTICIPANT SCREEN |
|--------------------------------------------------|-------------------------------------------------------------------|-----------------|-------------------------------------------------------------------------------------|--------------------|
| to create a story about the history of the earth | to experience the earth's billions of years history as my history | Intigue         |  |                    |

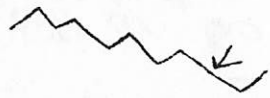
INTRODUCTION

SYMPHONY

CONCLUSION

| ENTRANCE:                                                       | PRELUDE                                         | MOVEMENTS                                              |                                                                |                                                          | POSTLUDE                                                 | TEACHING IMAGE                                                              |
|-----------------------------------------------------------------|-------------------------------------------------|--------------------------------------------------------|----------------------------------------------------------------|----------------------------------------------------------|----------------------------------------------------------|-----------------------------------------------------------------------------|
|                                                                 |                                                 | I                                                      | II                                                             | III                                                      |                                                          |                                                                             |
| rapid entrance                                                  | Get lecture wisdom on chart                     | Brainstorm additional data + title sections of chart   | Create story of each section of chart                          | Present 5 billion year story                             | Reflect on story                                         | Myth Builder                                                                |
| SYMBOLS<br>Dinosaurs                                            | Experience lecture data as my data              | Ah - There are the key pivot points in 5 billion years | struggle with world in a team + excitement - creating an event | experience - awe + fabrication of 5 billion years        | This story is my story                                   | PERSONAL WITNESS<br>All of 5 billion years needed to make me who I am today |
|                                                                 | hist from lecture<br>major changes              | hist key events corporately                            | Divide into groups - 1 group per section of the chart          | Present story to group in drama form                     | What struggles were in the last 5 billion years?         | RITUAL:<br>March into the future march                                      |
| OPENING WORDS -<br>Was Billings story true?<br>How do you know? | Create basic chart - 5 billion - 1980           | Choose the major pivot points (or use from lecture)    | Choose the 5 key events. Write a story about the section       | Celebrate the total story. Sing song the students choose | What are the struggles that we will have with 30,000 AD? | BEYOND POSTURE:<br>standing smiling                                         |
| Ritual:<br>Sing<br>Create the New Way                           | hist key events in earth's history individually | Create a chart putting in appropriate data and titles  | Create a drama of this part of history                         | Reflect on the experience of living a history            | What implications does this have for your life's work?   | EXIT:<br>walk out quickly                                                   |
| GAMES:                                                          |                                                 |                                                        |                                                                |                                                          |                                                          |                                                                             |
|                                                                 | 10                                              | 15                                                     | 60                                                             | 35                                                       | 10                                                       |                                                                             |



| RATIONAL OBJECTIVE                              | EXISTENTIAL AIM                              | PREVAILING MOOD     | OVERALL DRAMA                                                                       | PARTICIPANT SCREEN                   |
|-------------------------------------------------|----------------------------------------------|---------------------|-------------------------------------------------------------------------------------|--------------------------------------|
| to relate one's life to the creation of history | to say yes to intentionally creating history | nonchalant sobriety |  | fatalists<br>romantics<br>duty bound |

## INTRODUCTION

## ENTRANCE

| WALK<br>in                                                                                  | PRELUDE                                                                                                              |                                                                                                                                                            | MOVEMENTS                                                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                        |                                                                                                      | POSTLUDE                                                                     | TEACHING<br>IMAGE |
|---------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------|-------------------|
|                                                                                             | THE<br>CONTEXT                                                                                                       | I<br>MYSTERY / PAST                                                                                                                                        | II<br>PAST / FUTURE                                                                                                                                                                                                                                                                                                     | III<br>FUTURE / DEPTH                                                                                                                                                                                                                                  | HISTORY<br>MAKING                                                                                    |                                                                              |                   |
| SYMBOLS<br>large<br>book                                                                    | R clarity<br>context of<br>workshop<br>E say yes to<br>doing the<br>workshop<br>A                                    | to expose the role<br>of mystery in a<br>person's life<br>to stand in our life<br>INDIVIDUAL SOLITARY                                                      | to characterize the<br>greatness of the<br>past + future<br>to say yes to one's<br>past + future                                                                                                                                                                                                                        | to relocate the<br>depths of a person's<br>life<br>to struggle with<br>becoming a depth-<br>humane being                                                                                                                                               | to relate one's life to the<br>past + future<br>experience possibility<br>of creating history        | PERSONAL<br>WITNESS<br>Every human<br>life creates<br>history is<br>changed! |                   |
| RITUAL<br>Future is<br>open<br>Time is<br>Now                                               | 1 Impingement<br>of<br>Mystery<br> | 1. MOST MYSTERIOUS PLACE<br>YOU'VE SEEN OR HEARD OF?<br>2. STRANGEST PLANT<br>3. WHAT ANIMAL FILLS YOU<br>WITH DREAD?<br>4. WHAT ANIMAL FASCINATES<br>YOU? | 3. WHAT IS YOUR PERSONAL<br>SYMBOL OF THE GREAT-<br>NESS OF YOUR PAST LIFE?<br>4. WHAT IMAGE FOR YOU<br>HOLDS THE LAST 5<br>BILLION YEARS?<br>SHARE RESPONSES                                                                                                                                                           | SHARE RESPONSES. WHAT<br>NEW IMAGES DO YOU<br>HAVE NOW OF FUTURE?<br>THE DEPTH<br>1. WHAT ARE SOME EVENTS<br>WHICH SHOWED YOUR<br>OWN GREATNESS?                                                                                                       | lets collect<br>on the making<br>of history<br>what really<br>is the content<br>of history?          | RITUAL<br>The future is<br>open<br>The time is<br>now                        |                   |
| OPENING<br>WORDS:<br>History is<br>about your<br>life and<br>mine                           | 2 standing<br>in present<br>events<br>happen<br>The past<br>speaks                                                   | 5. WHAT ARE THE MOST<br>MYSTERIOUS ART FORMS<br>YOU HAVE ENCOUNTERED?<br>SHARE SOME RESPONSES<br>What have you dis-<br>covered about<br>mystery?           | WHAT IS THE EFT OF<br>THE PAST?<br>THE FUTURE<br>1. WHAT MOVIE BEST<br>REMINDS YOU OF WON-<br>DER OF FUTURE?<br>2. WHAT OBJECT DO YOU<br>ASSOCIATE WITH THE<br>NEXT 10,000 YEARS?<br>3. WHAT SYMBOL REMINDS<br>YOU OF NEXT 20 YEARS<br>OF YOUR LIFE?<br>4. WHAT NEWS EVENT FOR<br>YOU HOLDS A CLUE<br>ABOUT THE FUTURE? | 2. WHAT DAILY EVENT<br>REVEALS TO YOU THE<br>WONDER OF LIFE?<br>3. WHAT OBJECT REMINDS<br>YOU OF DEATH?<br>4. WHAT SYMBOLS<br>REMINDS YOU OF THE<br>DEPTH OF YOUR<br>LIFE?<br>SHARE RESPONSES -<br>what issue when<br>one's looks at his/<br>her depth | How does the<br>past create<br>the future?<br>What is the<br>importance<br>of the present<br>moment? | 2001 POSTURE<br>seated                                                       |                   |
| CARTE.<br>What is a<br>great historical<br>event? Who<br>are great<br>people of<br>history? | 3 standing<br>in present<br>events<br>happen,<br>the future<br>speaks                                                | THE PAST<br>1. WHAT MONUMENT<br>REMINDS YOU OF THE LONG<br>PAST?<br>2. WHAT BOOK HOLDS<br>FOR YOU THE GREAT-<br>NESS OF THE PAST                           |                                                                                                                                                                                                                                                                                                                         |                                                                                                                                                                                                                                                        | How does<br>history<br>get created?                                                                  | EXIT:<br>Walk<br>out..                                                       |                   |
| 5                                                                                           | 5                                                                                                                    | 25                                                                                                                                                         | 30                                                                                                                                                                                                                                                                                                                      | 35                                                                                                                                                                                                                                                     | 15                                                                                                   | 5                                                                            |                   |

## SOCIETY IN CRISIS DEMANDS GENERALS IN ACTION

| THE CRISIS&THE DEMAND        |                       |   |   |                                       |   |   |   |            | RESPONSE DEMANDS RISK |            |    |    |    |    |    |    | LIFE DEPENDS ON OUR RESPO<br>NSE |                                               |    |    |    |    |    |  |
|------------------------------|-----------------------|---|---|---------------------------------------|---|---|---|------------|-----------------------|------------|----|----|----|----|----|----|----------------------------------|-----------------------------------------------|----|----|----|----|----|--|
| DEMAND<br>FOR<br>GENERA<br>L | THE SHIP'S CRISI<br>S |   |   |                                       |   |   |   | NO<br>TIME | TAKING<br>CHARGE      | SHEER RISH |    |    |    |    |    |    | "NO"EASY<br>"YES"<br>HARD        | SAYING "NO" TO<br>NECESSARY DEED<br>COWARDICE |    |    |    |    |    |  |
|                              | CONTR<br>ADICT<br>ION |   |   | CREW&OFFI<br>CERS<br>REFUSE TO<br>ACE |   |   |   |            |                       |            |    |    |    |    |    |    |                                  |                                               |    |    |    |    |    |  |
| 1                            | 2                     | 3 | 4 | 5                                     | 6 | 7 | 8 | 9          | 10                    | 11         | 12 | 13 | 14 | 15 | 16 | 17 | 18                               | 19                                            | 20 | 21 | 22 | 23 | 24 |  |

There had to be one man who said yes, somebody had to agree to captain the ship. She had sprung a hundred leaks, she was loaded to the waterline with crime, ignorance, poverty. The wheel was swinging with the wind. The crew refused to work and were looting the cargo. The officers were building raft, ready to slip overboard and desert the ship. The mast was splitting, the wind was howling, the sails were beginning to rip. Every man jack on board was about to drown and only because the only thing they thought of was their own cheap little day to day traffic. Was that a time do you think, for playing with words like yes and no, was that a time for a man to be weighing the pros and cons, wondering if he wasn't going to pay too dearly later on, if he wasn't going to lose his life, or his family, or his ship in the face of a mountain of water. You shout an order, and if one man refuses to obey, you shout straight into the mob. Into the mob, I say! the beast as nameless as the wave that crashes down upon your deck, as nameless as the whipping wind. The thing that drops when you shook may be someone who has poured you a drink the night before, but it has no name. And you, braced at the wheel you have no name either. Nothing has a name-except the ship and the storm.

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

CONTEXT;-CONVERSATION: What images do you remember from the lecture?  
What phrases?  
What surprised you?

(pass out study)

min  
25

CHARTING:-

Number the sentences  
Draw a line on another fresh sheet of paper 1/3  
of the way down the page (turned sideways)  
take 20 minutes to chart the passage.

min  
15

CORP.CHART:-

(Get corporate chartup on the board.)  
What words do you recall?  
What did you see while you charted?  
Where were you startled by something this  
character said?  
Where did you find yourself saying "that's right"  
What was the situation on board the ship?  
What was it that had to be done ?  
What is the ship a symbol of ?  
What is the storm a symbol of ?  
Why did people say "No" in this situation?  
Why was it necessary for one man to say "yes"

min 15 MOV II

min 15 MOV III

What is risk?  
What is it like to take a risk?  
What does it mean to take charge?  
Where have you taken a risk?  
Why do people say "NO" to being in charge?  
What is painful about being in charge? Being a  
general?  
Why does the world need generals today?  
What do you say about saying "NO"?  
About saying "YES"?  
What is the "yes" history is requiring from you

CONCLUSION:-



## CONVERSATION METHOD

QTR.III  
'79-'80

| LIFE METHOD       |                         | THE DYNAMIC         |                             | THE LEVELS   |                              | THE USE                |                                  |
|-------------------|-------------------------|---------------------|-----------------------------|--------------|------------------------------|------------------------|----------------------------------|
| STRUCTURE OF LIFE | objective               | CONVERSATION TRAPS  | evaluate w/out objectifying | OBJECTIVE    | physical impact              | ART FORMS              | song, dance                      |
|                   | reflective              |                     | aesthetic treatment only    |              | the senses                   |                        | prose, poetry pictures           |
|                   | interpretive            |                     | rational level only         |              | decides on what is there     |                        | drama instruments                |
|                   | decisional              |                     | intellectual not existent   |              | common mosaic                |                        | architecture sculptures          |
| LIFE SITUATION    | life intrudes           | FUNCTION OF ARTFORM | holistic treatment          | REFLECTIVE   | impact on being              | A REVOLUTIONARY METHOD | selfhood method                  |
|                   | offence                 |                     | group pushes individual     |              | first relationship           |                        | take stuff of life               |
|                   | forces reflection       |                     | complementary tensions      |              | feelings                     |                        | digest                           |
|                   | new decision            |                     | total experience            |              | memory association           |                        | recruit to new stance            |
| THREE TOOLS       | artform conversation    | RESULTS             | dread and fascination       | INTERPRETIVE | impact on <u>rationality</u> | PEDAGOGICAL POINTERS   | nothing to teach                 |
|                   | structured talk         |                     | reveals transparency        |              | second relationship          |                        | permission for structural part'n |
|                   | workshop                |                     | a claim on my .life         |              | what meanings                |                        | round room on first answers      |
|                   | same dynamics           |                     | see universal application   |              | revolution can burst through |                        | affirm answers push some         |
| STYLE             | trifold dynamic         | COMMON STORY        | takes the mundane           | DECISIONAL   | impact on volition           | PREPARATION METHOD     | brainstorm 50 questions          |
|                   | revolutionary triologue |                     | transforms it               |              | third relationship           |                        | order into 4 types               |
|                   | non-mechanical          |                     | to memorable experience     |              | articulate stance            |                        | select the best                  |
|                   | fast flow               |                     | appropriated by whole group |              | implications for life        |                        | do conversation on self first    |

| ORGANIZE DATA      |                              | SELECT ILLUSTRATIONS           |                            | DECIDE DRAMA           |                              | PLAY THE ROLE    |                        |
|--------------------|------------------------------|--------------------------------|----------------------------|------------------------|------------------------------|------------------|------------------------|
| RECALL DATA        | own experiences              | TYPES OF ILLUSTRATION          | personal experience        | ON STAGE               | get role on stage            | CHALK BOARD      | holds objectivity      |
|                    | all you know                 |                                | history                    |                        | give permission to be taught |                  | a medium to hold whole |
|                    | illustrations                |                                | artforms                   |                        | get topic on stage           |                  | relational tool        |
|                    | existential knowing          |                                | corporate classical        |                        | get class hooked             |                  | plan ahead             |
| BRAINSTORM DATA    | examples                     | AUTHENTICITY IN ILLUSTRATIONS  | pull through one's life    | THE PROBES             | comprehensive picture        | USE BODY         | pedagogical gestures   |
|                    | insights                     |                                | steal illustrations        |                        | probe                        |                  | appropriate movements  |
|                    | movies stories               |                                | decide appropriateness     |                        | knock out blow               |                  | use gifts              |
|                    | boxes gimmick                |                                | make your own              |                        | implications                 |                  | total effect           |
| PUT FORM ON DATA   | 4x4x4 ordering               | SPINNING OUT ILLUSTRATIONS     | brainstorm details         | FLEXIBLE ORCHESTRATION | four ways                    | PEDAGOGICAL ROLE | refinement             |
|                    | consistent form              |                                | trim for impact            |                        | one thing                    |                  | never let off the hook |
|                    | rational chart               |                                | decide on crux             |                        | time plan                    |                  | honour role            |
|                    | picture of drama             |                                | can do one whole point     |                        | relative emphasis            |                  | forgiveness approval   |
| RATIONAL SENTENCES | must make sense to you       | STRATEGIC USE OF ILLUSTRATIONS | select needed ones         | OFF STAGE              | intentional ending           | HONOUR CLASS     | pick on one            |
|                    | before begin to ground       |                                | commit murder on favourite |                        | thought through              |                  | look at all            |
|                    | sentence on each point       |                                | gear to spirit malaise     |                        | leave decision in lap        |                  | thought through        |
|                    | sentence relating sub-points |                                | paint palette              |                        | personal witness             |                  | dress appearance       |

| A LIFE DRAMA      |                                | PRELIMINARY INTENSIFICATION |                            | CLASSROOM SYMPHONY   |                       | STRATEGY AND TACTICS |                             |
|-------------------|--------------------------------|-----------------------------|----------------------------|----------------------|-----------------------|----------------------|-----------------------------|
| WHAT SEMINAR IS   | conversations involve          | RATIONAL OBJECTIVE          | overall point              | THREE MOVEMENTS      | the central happening | KEY POINTS           | for teaching not for author |
|                   | lectures context               |                             | rational pattern           |                      | the build up          |                      | relation to rat. objective  |
|                   | seminars elicit depth dialogue |                             | pedagogue's guideline      |                      | the follow-through    |                      | rel. to existential aim     |
|                   | students' own thinking         |                             | guided discovery           |                      | three runs: one theme |                      | the issue of time           |
| LIFE IS DIALOGUE  | understanding other men        | EXISTENTIAL AIM             | life change                | PRELUDE AND POSTLUDE | broad picture         | KEY QUESTIONS        | objective                   |
|                   | objective subject              |                             | identity, vocation & style |                      | involve in subject    |                      | reflective                  |
|                   | questions and answers          |                             | pedagogue occasions        |                      | finish paper          |                      | interpretive                |
|                   | corporate effort               |                             | mystery achieves           |                      | concluding treat      |                      | depth vision                |
| EDUCATIONAL DRAMA | dramatic happening             | OVERALL DRAMA               | prevailing mood            | INTRODUCTION         | symbols and entrance  | VISUAL IMAGES        | diagrams                    |
|                   | shakespearean play             |                             | general flow               |                      | opening words         |                      | point lists                 |
|                   | modern play                    |                             | emphasis                   |                      | beginning ritual      |                      | relational arrows           |
|                   | your play                      |                             | inter-relatedness          |                      | initiating games      |                      | use of chart                |
| PREPARATION STEPS | master the paper               | PARTICIPANT BROODING        | brooding screen            | CONCLUSION           | teaching image        | LECTURETTE           | pump primers                |
|                   | lesson plan                    |                             | common issues              |                      | personal witness      |                      | transitions                 |
|                   | grounding in self and class    |                             | this class                 |                      | closing ritual        |                      | conclusions                 |
|                   | decision to teach              |                             | every time                 |                      | posture and exit      |                      | intensifiers                |



# ARTFORM CONVERSATION CREATION

GTR II  
471-180

| RATE UP-OBJECTIVE                                                           | EXISTENTIAL AIM                                                                      | PREVAILING MOOD     | OVER ALL DYNAMIT | PARTICIPANT SCREEN                                        |
|-----------------------------------------------------------------------------|--------------------------------------------------------------------------------------|---------------------|------------------|-----------------------------------------------------------|
| to understand basic structure and apply actions of the artform conversation | to experience the simplicity & profundity of the artform method and decide to use it | GRATEFUL EXCITEMENT |                  | unreflective shallowness<br>common sense<br>reductionists |

| INTRODUCTION                                                  |                                                          | SYNOPSIS                                                                                                                                      |                                                                                                                                                             |                                                                                                                 |                                                                                          | CONCLUSION                                               |
|---------------------------------------------------------------|----------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------|----------------------------------------------------------|
| ENTRANCE                                                      | PRELUDE                                                  | MUT. I                                                                                                                                        | MUT. II                                                                                                                                                     | MUT. III                                                                                                        | POSTLUDE                                                                                 | TEACHING IMAGE                                           |
| Studying artform on wall                                      | METHOD DEMONSTRATION                                     | REHEARSING THE ARTFORM STRUCTURE                                                                                                              | GROUP CONVERSATION BUILDING                                                                                                                                 | STAGING THE CONVERSATION                                                                                        | METHOD REFLECTION                                                                        | ARTFORM STRUCTURE                                        |
| SYMBOLS<br>book<br>poetry<br>sculpture<br>pictures            | 1 DEMONSTRATE THE METHOD                                 | grasp the intent of each step and decide to apply it                                                                                          | to clear blocks in the way of group work                                                                                                                    | to mark and indicate 4 artform roles - themes                                                                   | to clear the residue of learning                                                         | PERSONAL LITERATURE<br>a way to digest the stuff of life |
|                                                               | 2 INTRIGUE with method                                   | to be grasped by the simplifying nature of the artform tool                                                                                   | give context, permission and method to create conversation formats                                                                                          | experience depth in-trigue at the imaginal power of the romantics                                               | to provide a final pull                                                                  |                                                          |
| RITUAL<br>This is the day we have                             | Context Artform Method as keystone of Imaginal Education | Rehearse the intent of the artform conversation<br>- revelatory horizon<br>- method of selfhood<br>- dialogue<br>- depth & liberation of life | Context the type of conversation<br>reading event<br>film clay<br>painting drama<br>statue trip                                                             | Have each group do a 10 minute conversation - 1 for each type Assign 1 from each group to lead it               | What stands out from this workshop<br>where were you excited by this?                    | RITUAL<br>Who are you?                                   |
| OPENING WORDS:<br>Man lives by images                         | 1 Read I am I or similar imaginal piece                  | Rehearse and define the 4 steps<br>O - senses what is there<br>R - feelings, associations<br>I - meaning<br>Decision                          | assign 4 groups to create an artform conversation on 4 different artforms                                                                                   | Hold the conversations and keep to the timeline.<br>After each conversation, teacher evaluates - makes          | What have we learned about the method?<br>What question do you now have?                 | BODY POSTURE                                             |
| AMIES<br>Most powerful images in your life? How communicated? | 2 Conduct artform demo. on I am I - take notes           | Plot the questions from the demonstration in 4-column chart Brainstorm additional ones<br>What is the intent of each type of question?        | clarify the preparation method.<br>1) BIS questions<br>2) Select ones on target<br>3) create question flow<br>4) assume conversation<br>Assign space + time | helpful comments<br>1) order of questions<br>2) appropriateness of "<br>3) Flow of conversations<br>2 mins each | What situation could it be used in?<br>What method have we used to report on the method? | EXIT<br>stay to answer questions                         |
| 10                                                            | 15                                                       | 25                                                                                                                                            | 10                                                                                                                                                          | 45                                                                                                              | 5                                                                                        | 1                                                        |



| BUILDING METHOD                                     |  |                                                                                 |                                                                                                                                                    |                                                                                                                                                     |                                                                                                                        |                                                                           |
|-----------------------------------------------------|--|---------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------|
| OVERALL OBJECTIVE                                   |  | EXISTENTIAL AIM                                                                 | PREVAILING MOOD                                                                                                                                    | OVERALL DRAMA                                                                                                                                       | PARTICIPANT SCREEN                                                                                                     |                                                                           |
| to experience the struggles of their own creativity |  | to experience the struggles of their own creativity                             | confused dread - to excited chaos!                                                                                                                 |                                                                                                                                                     | slow illiterate eager learners                                                                                         |                                                                           |
| INTRO                                               |  |                                                                                 |                                                                                                                                                    |                                                                                                                                                     |                                                                                                                        |                                                                           |
| SYMPHONY                                            |  |                                                                                 |                                                                                                                                                    |                                                                                                                                                     |                                                                                                                        |                                                                           |
| ENTRANCE                                            |  | PRELUDE                                                                         | MVT. I                                                                                                                                             | MVT. II                                                                                                                                             | MVT. III                                                                                                               | POSTLUDE                                                                  |
| work in humming 1,2,3,4                             |  |                                                                                 | LIFE EXPERIENCE 8x8                                                                                                                                | DISCOVERING 4 POINTS                                                                                                                                | FILLING OUT 4x4x4                                                                                                      | REFLECTION                                                                |
| SYMBOLES 8x8 format 4x4x4 panels                    |  | R to clarify aim of the workshop                                                | to understand the function of the 8x8 hummer for brainstorming ideas                                                                               | to understand how to discern the 4 key points of the lecture                                                                                        | to see the process for creating a 4x4x4                                                                                | to look at the depth of the method                                        |
| RITUAL 1,2,3,4                                      |  | E to give a new method                                                          | to be impacted by the mystery depth + greatness of their lives                                                                                     | to experience the great drama of their lives                                                                                                        | to experience victory                                                                                                  | to decide to use it in the future                                         |
| AFLOURISHING                                        |  | 1. Reflection on lecture - images - phrases - surprises - learnings             | We are now going to do an individual brainstorm of all the events, insights, dreams and turning points in our life. This is for your eyes alone... | Now inspect the data look through it + write down the 4 main points of the lecture, "My Life Story"                                                 | Now you have a 4x4 Take the points at the 16 level and ask what are the 4 points under each                            | What was hardest? What was easiest?                                       |
| TO ORDER THE CHAOS is a struggle                    |  | lay out this workshop Aim: build a 4x4x4 on my life story                       | Instruct students on how to draw an 8x8 on their paper. Illustrate how to begin to fill it with the stuff + experience of their lives              | Check the points for inclusiveness write the points in consistent 2/3 word titles Pass out 4x4x4 sheets.                                            | Move round and unlock where appropriate point out how to arrange in order of limits, possibilities, decision, task.    | What happened to you as you did this? what did you learn about your life? |
| GAMES. What is a memorable talk you have heard?     |  | 3 Get juices flowing by making initial list of episodes insights turning points | Give the class time to fill it in. Push students to fill in the 64 boxes. Aime the pump when necessary. Push illiterate to use pictures/sketches   | Show how to write the 4 points at the top of the chart. Now look through the chart + decide what the 4 points are under each of the four illustrate | You now have a 4x4x4 of your life lets hear some sets of titles. Pick several people to read them off. Affirm the work | What did you learn about yourself about the method how apply the method?  |
| 10                                                  |  | 15                                                                              | 35                                                                                                                                                 | 20                                                                                                                                                  | 35                                                                                                                     | 10                                                                        |
|                                                     |  |                                                                                 |                                                                                                                                                    |                                                                                                                                                     |                                                                                                                        | EXIT walk out humming 1,2,3,4                                             |

| GENERAL USEFULNESS                                  | EXISTENTIAL AIM                                                           | PREVAILING MOOD | OVERALL DYNAMICS | PARTICIPANT SCREEN                     |
|-----------------------------------------------------|---------------------------------------------------------------------------|-----------------|------------------|----------------------------------------|
| can be used as a general method for running a study | to be seized by the possibility of intentional preparation in all of life | pushed          | 3 ↓ ↓ ↓          | overwhelmed<br>illiterate<br>impetuous |

| SIMPLICITY                                      |                                              |                                                                                                                              |                                                                                                                |                                                                                                           |                                                                                    |                                                                                     |
|-------------------------------------------------|----------------------------------------------|------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
| INTRO                                           | PRELUDE                                      | I                                                                                                                            | II                                                                                                             | III                                                                                                       | POSTLUDE                                                                           | CONCL                                                                               |
| ENTRANCE                                        | CHART                                        | ORCHESTRATION SHEET WRAP AROUND                                                                                              | MOVEMENTS-SYMPHONY                                                                                             | KEY POINTS AND KEY QUESTIONS                                                                              | REFLECTION                                                                         | ENDING IMAGE                                                                        |
| Sawing out on board                             | to cut on top of the content                 | to see how the other the teacher does is oriented → 12 min                                                                   | clarify dramatic function of a situation + its implications for planning                                       | to understand how everything done is oriented to the RO/EA                                                | to objectify straight with clarity                                                 |  |
| SYMBOLS                                         | E to give permission to deal with complexity | to be addressed by the possibility of single-minded intention in preparation                                                 | To address the habit of unoriented questions + answers                                                         | to struggle with decisions about key points + questions                                                   | to experience the struggle as a common one                                         | PERSONAL STRUGGLE                                                                   |
| pencil<br>ruler                                 | way out the workshop and its intent          | Context points under Intro + here, on the orchestration sheet. Pass out sheet and have them fill in for study on SAT         | Context movements and relation to overall drama short course selection of material for movements               | Context key points + their relation to RO, EA Context key questions to key points. + RO, EA Give examples | what was helpful? what new images did you get of preparation?                      | Good study plan is difficult - bad one NO EXERCISE                                  |
| TRIAL                                           | Pass out Gandhi Salt March context charting  | Context the preliminary intensification points above top of the format, especially R.O and E.A.                              | Get out several sets of patterns for organizing the content Select 1 most on target                            | Break into 4 groups<br>Ep 1: Prelude + Postlude<br>2: Mut I<br>3: Mut II<br>4: Mut III<br>Assign spaces   | what confused you? surprised you? pleased you?                                     | RITUAL we are the conductors we know the movements                                  |
| TEACHING WORDS                                  | Assign class to make a chart of the paper    | Allow time for students to wrestle with these share selectively their notes on above Make helpful comments clarifying intent | Have students put this pattern underneath the movements and brainstorm R.O + E.A. for content of each movement | Groups come up with a Mut. design and key points and questions Reports, affirmation + push back           | what did you learn about the method? could you do it now? what other applications? | BODY POSURE standing pointing to the movements                                      |
| TIME                                            | 5                                            | 15                                                                                                                           | 25                                                                                                             | 30                                                                                                        | 45                                                                                 | 10                                                                                  |
| not is on writing today you are participated in |                                              |                                                                                                                              |                                                                                                                |                                                                                                           |                                                                                    | 5                                                                                   |



# THE LABD OF MYSTERY

JAN, 1980  
Art III

| The present recovery of the other world |                         | The conceptual categories   |                        | The affective sense   |                       | Objective Pronouncement |                             |
|-----------------------------------------|-------------------------|-----------------------------|------------------------|-----------------------|-----------------------|-------------------------|-----------------------------|
| Breaking through                        | Lost world              | The Aweful Encounte Trek:1  | Radical Contingency    | Impacted by Mystery   | Terrifying Numbress   | The Upagaintness        | Death awaits every man      |
|                                         | Now recovered           |                             | Absurd Existence       |                       | Benign Madness        |                         | All is Absurd               |
|                                         | Two world               |                             | ultimate reality       |                       | Intense Shock         |                         | It's all cloud of awe       |
|                                         | Human necessity         |                             | Primordial wonde       |                       | Total Parolysis       |                         | Finally no thing            |
| Historical scope                        | Dawning consciousness   | The Inscapable power Trek 2 | Incarnate Living       | Enieloped by Mystery  | Double Identity       | NO Escape               | Always in the midst         |
|                                         | Kairote moments         |                             | Ubiquitous otherness   |                       | Constant Pursuit      |                         | Every moment                |
|                                         | Present times           |                             | Final Limits           |                       | Chronic Weakness      |                         | Noescape                    |
|                                         | Community renewal       |                             | Total Expoeure         |                       | Deep guilt            |                         | All out in the open         |
| Dramatic Desenp-tion                    | sometime else           | The Transformal Trek 3      | Vibrant Power          | Recreat ed by Mystery | Eerie Strength        | All Things New          | Strange power               |
|                                         | everyday thing          |                             | Transformed Existence  |                       | Joyful Anxiety        |                         | Every thing different       |
|                                         | Fire glow               |                             | Secon Birth            |                       | Trustful Expectation  |                         | I am something else         |
|                                         | Bleeding meaning        |                             | Dynamic Selfhood       |                       | Forever Surprised     |                         | Life is endless Celebration |
| Rational Delinra-tion                   | Conscious Consciousness | The Infinite Passion Trek 4 | Essential doubt        | Seduced by Mystery    | Irrational Self doubt | The Final Allegla na    | It's absolutely mededible   |
|                                         | Transporent expenence   |                             | Cryptic Disclosure     |                       | Secret Resentment     |                         | Eteonally Remote            |
|                                         | Qntological living      |                             | Franscendent Immanence |                       | Insatiable Yearining  |                         | Love has won the day        |
|                                         | Beyond reason           |                             | Singular Allegiance    |                       | Burning Desire        |                         |                             |

JAN 1980

THE OTHER WORLD  
II The River of Consciousness

| THE DELINEATING GROUND OF THE OTHER WORLD |                                    | THE CONCEPTUAL CATEGORIES |                         | THE AFFECTIVE SENSE      |                           | SUBJECTIVE DECLARATION |                                |
|-------------------------------------------|------------------------------------|---------------------------|-------------------------|--------------------------|---------------------------|------------------------|--------------------------------|
| CURRENT PHILOSOPHY                        | two story world                    | THE AUTHENTIC RELATION    | ultimate awareness      | FREEDOM OF AWARENESS     | frozen lucidity           | I AM MY CONSCIOUSNESS  | I'm at the centre              |
|                                           | metaphysical failure               |                           | eternal relation        |                          | incredible precariousness |                        | standing on nothing            |
|                                           | existential thought                |                           | self transcendence      |                          | horrificing boundlessness |                        | building myself                |
|                                           | new essentialism                   |                           | perpetual becoming      |                          | everlasting emptiness     |                        | no hope of completion          |
| INWARD DISCIPLINE                         | psychological images               | THE CREATIVE EXISTENCE    | universal fate          | FREEDOM OF INVENTIVENESS | unbelievable aloneness    | I AM MY ORIGINALITY    | the way I showed up            |
|                                           | mythological meaning               |                           | relational situation    |                          | exclusive wakefulness     |                        | there's no excuse              |
|                                           | special literature                 |                           | contextual worldview    |                          | dreadful suffocation      |                        | I'm the architect              |
|                                           | current theology                   |                           | archetypal humanness    |                          | reckless impertinence     |                        | and come do as I do            |
| TRANSPARENT PERSPECTIVE                   | universal mystery                  | THE MORAL GROUND          | beyond morality         | FREEDOM OF DECISION      | sudden reeling            | I AM MY CONSCIENCE     | I determine good and evil      |
|                                           | profound humanness                 |                           | intentional conscience  |                          | exquisite ambiguity       |                        | keep my own conscience         |
|                                           | authentic fulfilment               |                           | cosmic sanctions        |                          | indefinable significance  |                        | I am simply a delight          |
|                                           | all religions                      |                           | primal vocation         |                          | absurd election           |                        | and I'm here on business       |
| CONSCIOUSNESS STATES                      | consciousness within consciousness | THE FINAL ACCOUNTABILITY  | original integrity      | FREEDOM OF OBLIGATION    | inexplicable rootedness   | I AM MY ANSWERABILITY  | this world is not my home      |
|                                           | mysterious think                   |                           | worldly detachment      |                          | painful relief            |                        | all is relative                |
|                                           | awful feel                         |                           | passionate disinterest  |                          | anxious deliverance       |                        | I just don't care              |
|                                           | indicative resolve                 |                           | destinal accountability |                          | unconditioned submission  |                        | and there's the ultimate court |



THE OTHER WORLD  
III The Mountain of Care

JAN 1980

| THE POETIC TOPOGRAPHY<br>OF THE OTHER WORLD |                              | THE CONCEPTUAL<br>CATEGORIES |                              | THE AFFECTIVE SENSE |                           | OBJECTIVE PRONOUNCEMENT          |                                          |
|---------------------------------------------|------------------------------|------------------------------|------------------------------|---------------------|---------------------------|----------------------------------|------------------------------------------|
| CONTEMPORARY<br>AWARENESS                   | spirit<br>revolution         | THE<br>ORIGINAL<br>GRATITUDE | individual<br>fatefulness    | APPRECIATION        | breathless<br>amazement   | IN LOVE<br>WITH LIFE             | a person just<br>shows up                |
|                                             | four<br>awarenesses          |                              | definitive<br>predestination |                     | hidden<br>rancour         |                                  | on this planet                           |
|                                             | imaginal<br>powers           |                              | temporal<br>solidarity       |                     | unbounded<br>rapport      |                                  | with a lot<br>of others                  |
|                                             | social<br>forces             |                              | sacramental<br>universe      |                     | wondrous<br>harmony       |                                  | and everything<br>is unexplain-<br>able  |
| BASIC<br>DESIGN                             | abstract<br>skeleton         | THE<br>UNIVERSAL<br>CONCERN  | primal<br>sympathy           | COMPASSION          | unabashed<br>caring       | BINDING<br>THE WOUNDS<br>OF TIME | one day you<br>just care                 |
|                                             | radical<br>translation       |                              | universal<br>compassion      |                     | wide<br>horizons          |                                  | for the whole<br>world                   |
|                                             | poetic<br>form               |                              | sacrificial<br>passion       |                     | continual<br>sadness      |                                  | with all your<br>heart                   |
|                                             | depth<br>compass             |                              | saving<br>existence          |                     | inevitable<br>expenditure |                                  | then you get<br>caught in doom           |
| COMPLEX<br>RELATEDNESSES                    | one in<br>many               | THE<br>SINGULAR<br>MISSION   | global<br>guardianship       | RESPONSIBILITY      | deep<br>paralysis         | EVERYTHING<br>IS MY<br>BROTHER   | responsible fo<br>all that is            |
|                                             | inclusive<br>interdependence |                              | ancestral<br>obligation      |                     | irrational<br>inertia     |                                  | and what's no<br>longer                  |
|                                             | 55 mystery and<br>self       |                              | futuristic<br>responsibility |                     | heavy<br>weakness         |                                  | what's not<br>yet                        |
|                                             | concern and<br>peace         |                              | invented<br>history          |                     | hilarious<br>absurdity    |                                  | and there's no<br>one to show the<br>way |
| DEFINITIVE<br>QUALITIES                     | indicative<br>mood           | THE<br>TRANSPARENT<br>POWER  | diaphanous<br>intuition      | MOTIVITY            | intellectual<br>aching    | THE<br>STRENGTH<br>OF TEN        | suddenly you<br>see through all          |
|                                             | paradoxical<br>tension       |                              | interior<br>discipline       |                     | incurable<br>loneliness   |                                  | and develop a<br>strange power           |
|                                             | incarnational<br>principle   |                              | Impactful<br>profundity      |                     | cautious<br>confidence    |                                  | you speak with<br>authority              |
|                                             | hopeless<br>labyrinth        |                              | definitive<br>effectivity    |                     | aweful<br>danger          |                                  | and begin to<br>move mountains           |

THE OTHER WORLD

IV The Sea of Tranquillity

JAN 1980

| THE BASIC SIGNIFICANCE OF THE OTHER WORLD |                          | THE CONCEPTUAL CATEGORIES      |                            | THE AFFECTIVE SENSE                     |                           | OBJECTIVE PRONOUNCEMENT             |                                 |
|-------------------------------------------|--------------------------|--------------------------------|----------------------------|-----------------------------------------|---------------------------|-------------------------------------|---------------------------------|
| HUMAN<br>FULFILMENT                       | strange<br>effulgence    | THE<br>RADICAL<br>ILLUMINATION | seminal<br>illumination    | CERTITUDE<br>AT THE<br>CENTRE           | irrational<br>convergence | LIGHT<br>SHINES IN<br>SHADOWS       | suddenly light<br>both ways     |
|                                           | unexpected<br>blessing   |                                | inclusive<br>comprehension |                                         | shocking<br>cognizance    |                                     | you know<br>everything          |
|                                           | fresh<br>awareness       |                                | contentless<br>word        |                                         | image<br>explosion        |                                     | meaning is<br>everywhere        |
|                                           | life's<br>meaning        |                                | personal<br>epiphany       |                                         | intriguing<br>terror      |                                     | you've become<br>an avatar      |
| NEW<br>MYTHOLOGIES                        | present<br>vacuum        | THE<br>UNKNOWNABLE<br>PEACE    | creative<br>futility       | PROBLEMLESS<br>NESS<br>AT THE<br>CENTRE | interior<br>silence       | SECURITY<br>DWELLS IN<br>IN TRIALS  | there is a<br>strange victory   |
|                                           | necessary<br>function    |                                | problemless<br>living      |                                         | detached<br>trust         |                                     | no worldly<br>cares             |
|                                           | primary<br>sources       |                                | transcended<br>hostility   |                                         | patient<br>regard         |                                     | no earthly<br>foes              |
|                                           | reconstruction<br>key    |                                | exclusive<br>contradiction |                                         | sweet<br>struggle         |                                     | only integrity<br>every day     |
| POST-<br>MODERN<br>REALITY                | morality crisis          | THE<br>UNSPEAKABLE<br>JOY      | vital<br>spirits           | CONTENTMENT<br>AT THE<br>CENTRE         | throbbing<br>exhilaration | RAPTURE<br>WALKS WITH<br>WOE        | there is a diff-<br>erent clan  |
|                                           | social<br>necessity      |                                | spontaneous<br>gratitude   |                                         | teeming<br>life           |                                     | showers of<br>blessings         |
|                                           | indicative<br>imperative |                                | blissful<br>seizure        |                                         | fitful<br>dancing         |                                     | Ha strange<br>gladness          |
|                                           | authentic<br>style       |                                | final<br>blessedness       |                                         | enraptured<br>stillness   |                                     | and everything's<br>worthwhile  |
| WAKENMENT<br>TOOLS                        | practical<br>bridge      | THE<br>ENDLESS<br>LIFE         | living<br>death            | EVERLAST-<br>INGNESS AT<br>THE CENTRE   | physical<br>detachment    | DEATH,<br>WHERE IS<br>THY<br>STING? | for those who<br>dare to die    |
|                                           | communicating<br>being   |                                | deathly<br>vitality        |                                         | objective<br>power        |                                     | there is<br>another life        |
|                                           | elicit<br>deeps          |                                | everlasting<br>community   |                                         | supporting<br>fraternity  |                                     | with those who<br>passed        |
|                                           | great<br>resurgence      |                                | contingent<br>eternality   |                                         | existing<br>forever       |                                     | and eternality is<br>everywhere |

THE SPIRIT JOURNEY  
The Four Types of Despair

JAN 1980

| THE DESPAIR OF IMMEDIACY |                                           | THE DESPAIR OF INTRUSION |                                  | THE DESPAIR OF ACTIVE DEFIANCE |                            | THE DESPAIR OF PASSIVE DEFIANCE |                              |
|--------------------------|-------------------------------------------|--------------------------|----------------------------------|--------------------------------|----------------------------|---------------------------------|------------------------------|
| EXISTENTIAL INNOCENCE    | DESPAIR improperly called                 | DESPAIR OVER WEAKNESS    | conscious of its weakness        | DESPAIRING SELF-DETERMINATION  | one step further           | DESPAIR ABOUT THE ETERNAL       | stumbles upon hardships      |
|                          | unaware of being in despair               |                          | taking the earthly to heart      |                                | determined to be itself    |                                 | passively suffering self     |
|                          | in despair all the same                   |                          | is weakness                      |                                | but despairing-ly so       |                                 | eternal no comfort           |
|                          | spiritless in sense of security           |                          | despair about the eternal        |                                |                            |                                 | offended at all of existence |
| ANIMAL FLECTION          | aesthete                                  | DISINHHERIED SELF        | won't recognize weakness         | THE EXPERIMENTAL SELF          | rejects given self         | THE EXCUSE                      | no hope                      |
|                          | or butterfly                              |                          | can't forget weakness            |                                | wants to re-fashion self   |                                 | prove self is a mistake      |
|                          | asleep                                    |                          | hates itself                     |                                | to be like God             |                                 | permanent excuse             |
|                          | pleasure/pain principle                   |                          | will not humble itself           |                                | can dissolve at any moment |                                 | for not living victoriously  |
| PSYCHO-ENSUOUS FILMENT   | impervious to truth                       | DEEPER SPIRIT            | need for solitude                | DECLARATION OF WAR             | state of war with universe | THE SIT-DOWN STRIKE             | prove life made a mistake    |
|                          | delusion of happiness                     |                          | measure of spirit                |                                | will destroy everything    |                                 | permanent pout               |
|                          | feels well                                |                          | like breathing like sleeping     |                                | if life not on his terms   |                                 | refusal to change            |
|                          | when sickness is most dangerous           |                          | but deep reserve on its weakness |                                | Moby Dick                  |                                 | refusal to see through       |
| SPIRIT VACUUM            | no conception of spirit                   | THE PLUNGE               | demolish outward disguise        | CAPTAIN OF HIS SOUL            | a king without a country   | REFUSES ALL HELP                | take self along              |
|                          | puppy dog                                 |                          | break through to outside         |                                | being own lord             |                                 | with its excuse              |
|                          | or high-minded, but lives in a dog kennel |                          | restless spirit                  |                                | is a sign of despair       |                                 | defy his torment             |
|                          | commonest form                            |                          | wants to forget                  |                                | life beats up on him       |                                 | very close to faith          |



| THE JOURNEY MAP           |                                | THE FIRST THREE GAPS |                           | THE ABANDONMENT GAP     |                            | THE CENTRE EXPERIENCE   |                         |
|---------------------------|--------------------------------|----------------------|---------------------------|-------------------------|----------------------------|-------------------------|-------------------------|
| THE PHYSICAL ANALOGY      | universe as energy             | THE SELF'S SURFACE   | most people               | THE RACKING RACE        | bottom blows out           | THE STRANGE GLOW        | pitch black darkness    |
|                           | energy gaps                    |                      | rigid attachments         |                         | contingency intensified    |                         | at centre of the centre |
|                           | concentrations & disbursements |                      | diverse loyalties         |                         | racks your being           |                         | the glow                |
|                           | orbits                         |                      | no idea of humanness      |                         | dark night of the soul     |                         | the man                 |
| THE CONSCIOUSNESS LEVELS  | rock                           | THE INITIATION GAP   | moment of discontinuity   | THE DESERT EXPERIENCE   | aweful pain                | THE GLORIOUS LEVITATION | strength not yours      |
|                           | life                           |                      | the first awakening       |                         | meaning snatched away      |                         | poured into you         |
|                           | conscious life                 |                      | time of wrenching         |                         | at moment of great fulness |                         | rise up                 |
|                           | energy vibrations              |                      | inward realm              |                         | searing aridity            |                         | sheer spirit            |
| THE UNIVERSE WITHIN       | P.O.M.P.                       | THE MATURATION GAP   | another wrenching         | THE APOSTASY EXPERIENCE | dread seizure              | THE WILLING PAUSE       | stay forever            |
|                           | contemplation & chastity       |                      | grow up spiritually       |                         | knowing, doing to ashes    |                         | bathed in awe           |
|                           | knowing & doing                |                      | be spirit human           |                         | self-doubt                 |                         | silence                 |
|                           | being                          |                      | mystery and style         |                         | naked nothing              |                         | stillness               |
| THE CONSCIOUSNESS JOURNEY | every man is his centre        | THE RESOLUTION GAP   | very painful              | THE DARKNESS EXPERIENCE | assault of blindness       | THE COMMISSIONING CALL  | always the same         |
|                           | conscious journey              |                      | intensified knowing-doing |                         | humiliated weakness        |                         | serve suffering world   |
|                           | explains life                  |                      | through the veil          |                         | resentful suffering        |                         | allow take journey      |
|                           | all been-not all s/c           |                      | grasping freedom          |                         | time of purging            |                         | awaken engage           |



| THE DARK NIGHT |                              | THE LONG MARCH  |                         | DYNAMICS OF HOPE |                                  | TAKING CARE OF ONESELF |                          |
|----------------|------------------------------|-----------------|-------------------------|------------------|----------------------------------|------------------------|--------------------------|
| HUMILIATION    | accentuated contingency      | DISLOCATION     | rootlessness            | GHOSTLINESS      | intensification of dark night    | BECOMING               | standing at attention    |
|                | half-true self images        |                 | no home                 |                  | all is sheer mystery             |                        | experience experience    |
|                | shallow pre-judiced views    |                 | not myself              |                  | never again clear re ideas       |                        | become the weakness      |
|                | darkness illuminate          |                 | no focus                |                  | consumes your being              |                        | become the ineffective's |
| WEAKNESS       | depleted                     | INEFFECTIVENESS | disappointing results   | CEASELESSNESS    | intensifica'n of long march      | BEING'S SON            | sired by being           |
|                | meaningless particle o'dust  |                 | obscured criteria       |                  | on a treadmill                   |                        | eat DN & LM              |
|                | left behind                  |                 | not making a dint       |                  | going nowhere                    |                        | being takes care of you  |
|                | empty                        |                 | deflated generosity     |                  | just as much suffering           |                        | being depends on you     |
| RESENTMENT     | objectless anger             | WEARINESS       | endless care            | NOTHINGNESS      | inten'd resentment&expendi're    | DISCIPLINE             | an indicative            |
|                | resent finiteness            |                 | no end in sight         |                  | relationships there              |                        | taking care of yourself  |
|                | resent relations             |                 | burned-outness          |                  | but you are not there            |                        | surrender to             |
|                | resent the whole set up      |                 | predictable expenditure |                  | mystery's doormat                |                        | being's care for being   |
| SUFFERING      | never go away                | UNFULFILMENT    | no satisfaction         | PRESENTNESS      | taken over by being              | CARE FOR BEING         | knowing knowing          |
|                | radically conscious-finitude |                 | numbed lucidity         |                  | surrender to being               |                        | doing doing              |
|                | eternally weak               |                 | end of the jollies      |                  | not my own man                   |                        | being being              |
|                | deepest experience poss.     |                 | plateau-ed being        |                  | but the presence of being itself |                        | standing tall            |

THE SPIRIT JOURNEY  
IV The Return to Service

JAN 1980

| CAUGHT IN DOOM               |                           | THE DRIVEN SELF              |                         | THE ESCAPES              |                           | THE COMPULSION OF AUTHENTICITY |                           |
|------------------------------|---------------------------|------------------------------|-------------------------|--------------------------|---------------------------|--------------------------------|---------------------------|
| THE DOOM OF THIS WORLD       | 3 billion die, never live | THE ASSAULT OF THE PERPETUAL | endless complexity      | SUPERFICIAL ENTHUSIASM   | artificial excitement     | THE PROFOUND OBSESSION         | sent: one task            |
|                              | innocent suffering        |                              | deromanticized care     |                          | uncommitted wonder        |                                | by care possessed         |
|                              | the wretched of the earth |                              | unyielding repetition   |                          | sporadic energy           |                                | save spirit               |
|                              | the faceless masses       |                              | predictable expenditure |                          | floating charismatic      |                                | focussed expenditure      |
| THE WASTE OF HUMAN LIFE      | life in vain              | THE SCANDAL OF PARTICULARITY | blood-drenched ditch    | AVOIDING REFLECTION      | going through the motions | RELENTLESS COMMITMENT          | forever on stage          |
|                              | the walking dead          |                              | mundane minutiae        |                          | frantic action            |                                | going for broke           |
|                              | premature death           |                              | absurd engagement       |                          | craving entertainment     |                                | the second mile           |
|                              | sanctified inertia        |                              | always undone           |                          | spiritual blackmail       |                                | burning seriousness       |
| CREATIVITY IN CHAINS         | destinal cutoff           | CARE'S OVERKILL              | on the edge of tears    | TENSIONLESS COLLEGIALLY  | avoiding complexity       | ALIEN MOTIVITY                 | I just don't care: I care |
|                              | structural paralysis      |                              | situational incredulity |                          | avoiding conflict         |                                | rational unreasonableness |
|                              | global isolation          |                              | feigned callousness     |                          | taking the easy way out   |                                | eerie prescience          |
|                              | unelicited humanness      |                              | physical depletion      |                          | friends, not colleagues   |                                | unexplainable power       |
| THE ENDLESS DRAIN OF HISTORY | summons me                | THE LIVING HYPHEN            | surprising hatred       | SPIRITUAL RESPECTABILITY | zombie obedience          | TACTICAL RUTHLESSNESS          | endless vigilance         |
|                              | to pour out life          |                              | concealed anger         |                          | saying yes to anything    |                                | living maneuver           |
|                              | for the sake of new life  |                              | unexpected fascination  |                          | clean hands-never push    |                                | decisional passion        |
|                              | no longer my own          |                              | revealed gratitude      |                          | climbing on bandwagon     |                                | loving the contradiction  |

THE SILENT JOURNEY

# THE SILENT JOURNEY S. KIERKEGAARD

AIR III  
7-1-80

| AIR NAME - OBJECTIVE                           |                                       | EXISTENTIAL AIM                              | PRETAILING MOOD                                                                             | OVERALL DRAMA                                                                                                             | PARTICIPANT SCREEN                                                        |                                               |
|------------------------------------------------|---------------------------------------|----------------------------------------------|---------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------|-----------------------------------------------|
| to know what it looks like to be introverted   |                                       | to say yes to my weakness                    | Sobriety ↔ fun                                                                              |                                                                                                                           | immediate introverted defiant                                             |                                               |
| ENTRANCE                                       | PRELUDE                               | MOVEMENT I                                   | MOVEMENT II                                                                                 | MOVEMENT III                                                                                                              | POSTLUDE                                                                  | TEACHING IMAGE                                |
| seated studying                                | CORPORATE CHART                       | Para 1-3 Introversion: despair over weakness | Para 4-7 Qualities of Introversion                                                          | Para 8-10 Two choices                                                                                                     | GRATITUDE RELATIONSHIP                                                    |                                               |
|                                                | R to grasp the structure of the paper | to grasp weakness and image of locked door   | to clarify qualities and the fact that these are pride                                      | to see that weakness can be said yes to                                                                                   | to see the possibility in weakness                                        |                                               |
| SYMBOLS<br>hump of clay on plate               | E to be intrigued w/ the topic        | to confess to weakness                       | to say yes to their participation in introversion                                           | to say yes to their weakness                                                                                              | to embrace weakness w/ gratitude                                          | PERSONAL WITNESS<br>My struggle with weakness |
|                                                | 1. Put up chart without titles        | Get out a long list of weaknesses            | What are the qualities of introversion? How do we keep distance from the topic of the self? | What is the possibility for the self? What image would have to be broken?                                                 | What means to say grateful yes to weakness?                               | RITUAL<br>I am always failing down            |
| RITUAL<br>I am always falling down             |                                       |                                              |                                                                                             |                                                                                                                           |                                                                           |                                               |
| OPENING WORDS<br>Human beings are very strange | 2. study time                         | Image of locked door                         | Why does the introverted one need solitude? What does he do?                                | Look at the weakness list again. How do you live the 'yes to your weakness' what means to pick up your weakness and live? | Short course on despair as a doorway to profound living                   | BODY POSTURE<br>seated reflective             |
|                                                |                                       |                                              |                                                                                             |                                                                                                                           |                                                                           |                                               |
| GAMES<br>Favorite historical character         | 3. Corporate chart                    | are these weaknesses you?                    | What does this style of being proud look like? why does he put on pride?                    | What are your great undertakings? Make a list of sensual escapes. What trying to forget?                                  | Short course on thrusting your weakness into history to create the future | EXIT<br>depart quickly                        |
|                                                | Basic images words                    | why do people conceal them?                  |                                                                                             |                                                                                                                           |                                                                           |                                               |
| 5                                              | 20                                    | 20                                           | 25                                                                                          | 35                                                                                                                        | 10                                                                        | 5                                             |



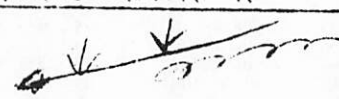
1. The second kind of despair is despair over one's weakness. The despairer understands that it is weakness to despair. But then, instead of humbling it self before reality for its weakness, he is more deeply stuck in despair and despairs and over his very weakness.
2. Despair of this kind is despair at not willing to be one self the self, in its despair, cannot forget this weakness, it hates it self and will not humble it self in order to gain it self. It tries to forget it self and its own despair, but, it cannot forget, because the self is too much a self.
3. It is as if this self sits behind a carefully locked door and watches it self. It employs itself in filling up time with not willing to be itself, and yet is enough of a self to love itself. This is what is called introversion.
4. Every self which is even a little bit reflective knows what it is to repress the self. The despairer is introverted enough to keep everyone at a distance from the topic of the self. He fears that any conversation on the topic of selfhood lead him too far.
5. He often feels a need of solitude which for him is a vital necessity, sometimes like breathing, at other times like sleeping. The fact that he needs solitude more than others is also a sign that he has a deeper nature. Generally, the need of solitude is a sign that there is spirit in a man after all. And solitude is a measuring stick for what spirit there is.
6. There are many ridiculous people who are to such a degree with out feeling for the need of solitude, that they are like lovebirds! They promptly die if for an instant they have to be alone. But in ancient times people were aware of the need of solitude and respect for what it means.
7. Now the one who despairs over his weakness, is, in fact, proud. But he will not admit it. How could it be pride to despair over his weakness, to give such great weight to one's weakness so that it makes one despair? It is in fact pride. It is true that this self is weak, but it is not over its weakness that brought to despair.
8. The self must be broken in order to become a self. Consciousness of the weakness of the self is a step on the way to the breaking up of the old self. For this the self can turn to gratitude rather than to despair. But the despairing self is too much in love with itself to hear this.
9. What happens to this despair of introversion? Sometimes it breaks through to the outside, demolishes the outward disguise and plunges into life. Perhaps it plunges into great undertakings and becomes a restless spirit which wants to forget its despair.
10. Or he will seek forgetfulness in sensuality or in idleness. In desperation he wants to return to immediacy, but constantly with consciousness of the self which he does not want to have.



# THE FIRST JOURNEY

## ALL LIFE IS OPEN SEMINAR II

QTR. III  
179-180

| RATIONAL OBJECTIVE                                          |  | EXISTENTIAL AIM                        | PREVAILING MOOD                                                                                          | OVERALL DRAMA                                                                                                                               | PARTICIPANT SCREEN                                                                                                                              |                                                       |
|-------------------------------------------------------------|--|----------------------------------------|----------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------|
| to see there is always possibility in the midst of weakness |  | to appropriate the word of possibility | uneasiness<br>↓<br>victory                                                                               |                                                          | professional business<br>romantics<br>stories                                                                                                   |                                                       |
| ENTRANCE                                                    |  | PRELUDE                                | MOVEMENT I                                                                                               | MOVEMENT II                                                                                                                                 | MOVEMENT III                                                                                                                                    | POSTLUDE                                              |
| seated at table                                             |  | CHART                                  | FIRST VERSE<br>+<br>CHORUS                                                                               | SECOND VERSE<br>+<br>CHORUS                                                                                                                 | THIRD VERSE<br>+<br>CHORUS                                                                                                                      | SONG                                                  |
| O                                                           |  | to find rational titles                | to ground life as being apparently too much to handle                                                    | to see the struggle and tension in life                                                                                                     | to grasp the word of possibility                                                                                                                | to see the dynamics of the song                       |
| E                                                           |  | to be grasped by key images            | to see themselves as adequate to deal with their lives                                                   | to say yes to the struggle                                                                                                                  | to decide to live the dip-life style                                                                                                            | to celebrate their lives                              |
| A                                                           |  | Pass out song                          | Read first verse<br>1. when have you seen your knowledge crumble?<br>2. what feelings tend to drown you? | Read 2nd verse<br>1. what images stand out?<br>2. what is it saying (in your own words)<br>3. when has the real world burst in on you?      | Read 3rd verse<br>1. what are illusions?<br>2. what was lot of your illusions?<br>3. How do they trap and blind us?                             | Give directions for the song                          |
| 1                                                           |  | Assign-study chart                     |                                                                                                          |                                                                                                                                             |                                                                                                                                                 |                                                       |
| 2                                                           |  | Get up chart                           | 3 when have you said "Don't push no further!"<br>4. when have you wanted to stop struggling              | 4. when has life trampled on your cares?<br>5. when have you felt pushed further than you want to go?                                       | 4. when have you not wanted to be with other people?<br>5. when have you wanted to give up?<br>6. How close do you try to close off the future? | Sing the song                                         |
| 3                                                           |  | What strikes you about this song?      | What is the word that strikes in this situation? when has that word struck you?                          | 6 when have you wanted to flee because of the chaos + tension<br>7. what does the word say in this situation<br>8. How say that another way | 7. what excuses do you use for not risking the future?<br>8. what mean to die your death?<br>9. Right now?                                      | What would you do each day to never forget this word? |
| 5                                                           |  | 20                                     | 15                                                                                                       | 25                                                                                                                                          | 25                                                                                                                                              | 5                                                     |



PERSONAL WITNESS  
Life is always a struggle and will always be there.

RITUAL  
Die your death for the living - The mystery has revealed all

BODY POSTURE  
STANDING TALL

EXIT:  
Walk out humming the song

# THE SPIRIT JOURNEY

## SUM THE KEY TO DOING

GTR III  
179-180

| RATIONAL CORRECTIVE                                                                                    |                                                           | EXISTENTIAL AIM                                                                                                                                                                                                   | PREVAILING MOOD                                                                                                                                                                                                                              | OVERALL DRAMA                                                                                                                                                 | PARTICIPANT SCREEN                                                                                                                            |                                                                                         |
|--------------------------------------------------------------------------------------------------------|-----------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|
| to understand that the<br>our ris are manifest-<br>ations of the decision<br>to embrace death          |                                                           | to decide I am a<br>dead person and I<br>am the keystone                                                                                                                                                          | intense<br>sobriety                                                                                                                                                                                                                          |                                                                                                                                                               | huddis<br>floaters                                                                                                                            |                                                                                         |
| ENTRANCE                                                                                               | PRELUDE                                                   | MOVEMENT I                                                                                                                                                                                                        | MOVEMENT II                                                                                                                                                                                                                                  | MOVEMENT III                                                                                                                                                  | POSTLUDE                                                                                                                                      | TEACHING<br>IMAGE                                                                       |
| standing<br>staring<br>intently                                                                        | CHART                                                     | Para 1-4                                                                                                                                                                                                          | Para 5                                                                                                                                                                                                                                       | Para 6, 7                                                                                                                                                     | IMPLICATIONS                                                                                                                                  |                                                                                         |
|                                                                                                        | R to chart<br>the paper                                   | to see how the<br>4 cl's are keys to<br>doing the task                                                                                                                                                            | to grasp that we<br>have only once<br>around the clock                                                                                                                                                                                       | to understand what<br>it means to live as<br>dead men                                                                                                         | to see the<br>shift<br>required                                                                                                               |                                                                                         |
| SYMBOLS<br>Project<br>Xourment<br>Sam Salha<br>manual                                                  | E to decide<br>they can<br>chart                          | to decide to<br>embody those<br>qualities                                                                                                                                                                         | to be seized by the<br>issue of dying one's<br>death                                                                                                                                                                                         | to decide to<br>embrace their<br>death                                                                                                                        | decide to take<br>means to live<br>as dead men                                                                                                | PERSONAL<br>WITNESS<br>Being a<br>dead man<br>is the key<br>to<br>effectivity           |
|                                                                                                        | 1 Point to<br>structural<br>clues to<br>charting<br>paper | CARE, READ P.1<br>1) what things do you<br>care about?<br>2) what kind of care<br>are we talking<br>about here?<br>3) what mean to<br>care about<br>humanity?                                                     | What is a profound<br>resolve?<br>what mean to de-<br>cide you have 1 life<br>to live?<br>why is this the key<br>to winning?                                                                                                                 | Read Para 6<br>what is the deci-<br>sion required?<br>How do you feel about<br>taking this decision?                                                          | what<br>change in<br>you is<br>needed if<br>you are to<br>live your<br>death<br>everyday?                                                     | RITUAL<br>We are<br>dead men/<br>we will win<br>(3 times)                               |
| RITUAL<br>up a the<br>messet free to<br>mbrace the<br>solid-weave<br>bones<br>compelled<br>all to give | 2 Give time<br>to do<br>chart                             | COURAGE / CORPORATENESS<br>READ PARA 2,3<br>who are people of<br>courage for you? when<br>has your task required<br>courage? what mean-<br>ing are social beings?<br>what is your struggle<br>with corporateness? | How long are you<br>planning to live?<br>So how long will<br>you be a dead man?<br>Have you decided<br>to be a dead man?                                                                                                                     | Read Para 7<br>what is moral issue?<br>what mean "stuff yr.<br>life into it"?<br>How did Gandhi do this<br>as a dead man?<br>How are you going to<br>do this? | How would<br>the decision<br>to be a<br>dead man<br>affect your<br>style?                                                                     | BODY POSTURE<br>standing<br>tall                                                        |
| PENDING-<br>WORDS<br>to decide<br>to win is to<br>laude to be<br>a dead man                            |                                                           | 3 Extract<br>corporate<br>chart<br>from<br>group                                                                                                                                                                  | CREATIVITY<br>where have you seen<br>creativity? what are<br>reasons for you when<br>creativity is required?<br>what relation between<br>courage + creativity?<br>How shake up creativity?<br>How release your crea-<br>tivity, all the time | What pointing to w/<br>chew up and spit<br>out?<br>Why does this happen<br>to a dead man?<br>How is death a<br>solitary decision?                             | What difference<br>does being a dead<br>man make?<br>What traps do you<br>fall into if you<br>have not embraced death?<br>Are you a dead man? | who will<br>your exem-<br>plars be<br>to remind<br>you of this<br>decision<br>everyday? |
| 10                                                                                                     | 20                                                        | 25                                                                                                                                                                                                                | 20                                                                                                                                                                                                                                           | 25                                                                                                                                                            | 15                                                                                                                                            | 5                                                                                       |



1. What's the key to this doing? It is going to take certain qualities in order to do these campaigns. One quality is just caring, caring about the whole world, not about your children, not about your spouse, not about your nation, not about your culture. But caring about humanity.
2. The second word is "courage". Fundamentally, what I mean by courage is integrity. You decide who you are spend your whole life being that and nothing else, no matter what the external circumstances are.
3. The next word is "corporateness". I don't mean some superficial getting together to make the task easier. I mean the awareness that you and I are first of all social beings and secondly individual beings.
4. The last word is "creativity". Man is his creativity. Without guts enough to allow that creativity, wherever you store it, to be released there is no doing.
5. Down underneath these qualities are decisions. This is the profound resolve that's behind the concept of winning. If you do not decide all over again you have only one life to live, you are not going to win. How long do you young ones go on really thinking that you are not going to die? Now you know better. You only go around the clock once. The question you have to face now, and you have to face it in a absolute solitude, is what in the world are you going to do with that one life that goes around the clock once, not twice.
6. The second decision you have to make. In the arena of winning you have to decide all over again about your death. You have to decide whether you are a dead man. If you have decided you are a dead man, Maliwada can't throw you. If you have not decided it will chew you up and spit you out.
7. You have to decide that you are a dead man. You have to decide whether your death is embraced. You have to decide that you have one life and that it is stuffed into the moral issue and that you are anointed by the powers that be, I'm just dealing with the hard headed realities of being of service to the poorest of the poor in this world.

# THE GLOBAL MOVEMENT

## I : The Spirit Movement

JAN 1980

| THE WIND OF THE SPIRIT |                     | THE ELECTION TO SPIRIT |                           | THE QUALITIES OF THE SPIRIT MOVEMENT |                                | A SPIRIT MOVEMENT        |                        |
|------------------------|---------------------|------------------------|---------------------------|--------------------------------------|--------------------------------|--------------------------|------------------------|
| THE COMING OF SPIRIT   | invisible           | THE STRUGGLE           | who says so?              | WORLD-WIDE                           | every culture                  | NOT                      | an organization        |
|                        | leaves shake        |                        | I don't feel spiritual    |                                      | every race & ur                |                          | self-improvement       |
|                        | trees bend          |                        | I don't want to be spirit |                                      | undivided by                   |                          | social workers         |
|                        | neighing horse      |                        | nevertheless              |                                      | race, class, national interest |                          | togetherness           |
| TORNADO STILL CENTRE   | hear the cry        | WHY ME?                | universal reaction        | HISTORY-LONG                         | every age                      | A BODY OF THOSE MOVED    | a happening            |
|                        | charred embers      |                        | randomly called out       |                                      | the strange ones               |                          | see the vision         |
|                        | mystery's person    |                        | marked man                |                                      | lay down life                  |                          | create sign            |
|                        | the silence         |                        | profound self-doubt       |                                      | on behalf of all               |                          | formulate              |
| CHOOSES WHOM IT WILL   | who will I send     | STRANGE CHOICES        | flesh & blood             | UNIQUE TASK                          | announce new world             | MOVE OTHERS TO BE SPIRIT | shakers                |
|                        | send me             |                        | neurotic                  |                                      | forge the new                  |                          | movers                 |
|                        | God tell all        |                        | unpredictable             |                                      | invite others                  |                          | awakeners              |
|                        | be the light        |                        | social failures           |                                      | beat the drum of victory       |                          | contradiction-oriented |
| THE INVISIBLE COLLEGE  | weird people        | WEIRD COLLEAGUES       | watch the signs           | THE MARKS                            | a mover                        | OUR TASK                 | gather                 |
|                        | one thing in common |                        | wonder and dread          |                                      | intensely alive                |                          | the awakened           |
|                        | same language       |                        | the human factor          |                                      | a solitary: can't run him      |                          | train them             |
|                        | same concern        |                        | beyond expectations       |                                      | fanatic: unreasonable          |                          | send them out          |



THE GLOBAL MOVEMENT  
II: The Story of the Global Movement

JAN. 1980

| BIRTHING THE MOVEMENT<br>1952 - 1968 |                           | RESEARCHING THE<br>WORLD 1968 - 1976 |                             | DEMONSTRATING NEW COMM-<br>UNITY: 1976 - 1980 |                          | BUILDING THE EARTH       |                            |
|--------------------------------------|---------------------------|--------------------------------------|-----------------------------|-----------------------------------------------|--------------------------|--------------------------|----------------------------|
| FIFTH<br>CITY                        | five<br>presuppositions   | GLOBAL<br>ANALYSIS                   | world<br>grids              | THE BAND<br>OF 24                             | THE<br>consult           | CATALYTIC<br>ACTION      | saturation<br>events       |
|                                      | community<br>research     |                                      | continental<br>forays       |                                               | village<br>movements     |                          | training<br>centres        |
|                                      | actuation<br>events       |                                      | 54 areas                    |                                               | 15/85%                   |                          | cluster<br>experiment      |
|                                      | emerging leader-<br>ship  |                                      | spirit<br>analysis          |                                               | two-year<br>completion   |                          | social<br>experiments      |
| CULTURAL<br>STUDIES                  | life<br>durriculum        | SOCIAL<br>ANALYSIS                   | corporate<br>study          | AWAKENMENT<br>CAMPAIGN                        | GCF                      | PROFOUND<br>HUMANNESS    | desymbolized<br>RS-I       |
|                                      | three basic<br>strategies |                                      | social<br>process           |                                               | impact<br>courses        |                          | secular<br>academy         |
|                                      | pedagogical<br>method     |                                      | pressure<br>points          |                                               | geographical<br>coverage |                          | The Voyage                 |
|                                      | image<br>education        |                                      | whistle<br>points           |                                               | signal<br>communities    |                          | The Way                    |
| CORE<br>GROUPS                       | 44 hour<br>courses        | SECULAR<br>RELIGIOUS                 | round<br>table              | REPLICATION<br>EXPERIMENTS                    | HDTI                     | REVOLUTION-<br>ARY ROLES | depth<br>trainer           |
|                                      | pedagogy<br>guilds        |                                      | new religious<br>mode       |                                               | 9 programs               |                          | sociological<br>guides     |
|                                      | metro<br>cadres           |                                      | solitary<br>office          |                                               | circuits                 |                          | journey<br>masters         |
|                                      | summer<br>programs        |                                      | corporate<br>exercises      |                                               | repository               |                          | awakenment<br>catalysts    |
| EXPERIMENT-<br>AL<br>COMMUNITY       | corporate<br>discipline   | GLOBAL<br>FORMULATION                | religious<br>houses         | SECULAR<br>MYTHOLOGY                          | The Other<br>World       | PLURIFORM<br>ORDER       | public<br>recognition      |
|                                      | depth<br>study            |                                      | ITI and<br>Academy          |                                               | the<br>exemplars         |                          | universal<br>forms         |
|                                      | symbolic<br>life          |                                      | guardian<br>events          |                                               | the Blue                 |                          | intentional<br>journey     |
|                                      | external<br>mission       |                                      | primal comm-<br>unity exp't |                                               | Those Who<br>Care        |                          | transparentize<br>religion |

(Polity Doc. 82-88)

| BASIC METHOD           |                                 | DECISION-MAKING PATH     |                                | EFFECTIVE DECISIONS     |                               | CORPORATE CONTEXT      |                         |
|------------------------|---------------------------------|--------------------------|--------------------------------|-------------------------|-------------------------------|------------------------|-------------------------|
| FOUNDATIONAL PREMISE   | DISCERNED will                  | PROOF OF CONSENSUS       | decision implementation        | PRIMARY CONCERN         | not process purity            | ALL IS GOOD            | basic stance            |
|                        | decision formulation            |                          | not agreement                  |                         | available wisdom incorporated |                        | key element             |
|                        | decision symbolization          |                          | built by critical intelligence |                         | creative actional direction   |                        | thwarts paranoia        |
|                        | decision implementation         |                          | risk in responsible action     |                         | moral issue addressed         |                        | opens up options        |
| INCLUSIVE DELIBERATION | wiring together consciousness   | SIX KINDS OF DECISIONS   | what / why                     | TRANS-RATIONAL THINKING | victory present               | CONTEMPORARY WORLDVIEW | open to latest data     |
|                        | viable alternative to hierarchy |                          | who                            |                         | element discernment           |                        | screens of universe     |
|                        | formal structural interaction   |                          | where/when                     |                         | resolution discovery          |                        | scientific discoveries  |
|                        | informal exchange               |                          | how                            |                         | creativity release            |                        | use of breakthroughs    |
| OPERATING GUIDELINES   | contextual frame                | STRATEGIC CONSIDERATIONS | appropriate timing             | HISTORICAL WAVES        | underlying currents           | CURRENT RESURGENCE     | current ways of history |
|                        | comprehensive partic. mission   |                          | contextual statement           |                         | emerging trends               |                        | new proposes            |
|                        | long-range - immed. model       |                          | current mission contradiction  |                         | social form                   |                        | trends analysis         |
|                        | corp.-individ. priorities       |                          | effective entry point          |                         | waves determinate             |                        | local man's care        |
| CONSENSUS STATEMENT    | statement of will               | IDEAL MODEL              | collegium introduction         | KEY METHODS             | seeing through                | GRAND STRATEGY         | broad direction         |
|                        | declaration of nec. direction   |                          | oligarchy in corporate         |                         | objectifying reality          |                        | operating screen        |
|                        | not a compromise                |                          | consensus ritualization        |                         | analyzing trend               |                        | yearly priorities       |
|                        | missional resolve               |                          | oligarchy implementation       |                         | overcoming prejudices         |                        | consensus as on intent  |

# THE GLOBAL MOVEMENT

## IV. Missional Units and Polity Forms

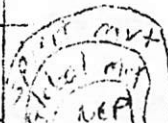
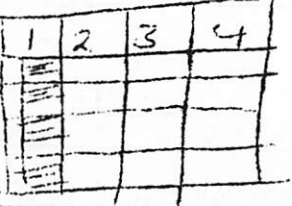
JAN 1980

| THE LOCAL ASHRAM     |                       | DEMOCRATIC FORMS |                          | SYMBOLIC STRUCTURES     |                         | OLIGARCHIC UNITS         |                          |
|----------------------|-----------------------|------------------|--------------------------|-------------------------|-------------------------|--------------------------|--------------------------|
| LIVING DEMONSTRATION | common structures     | LOCAL CONSENSUS  | grassroots input         | CONSENSUS SYMBOLIZATION | consensus discernment   | CONSENSUS IMPLEMENTATION | defined geographic units |
|                      | study life            |                  | dynamical tension        |                         | consensus announcement  |                          | strategic service units  |
|                      | spirit practices      |                  | power in interaction     |                         | consensus ritualization |                          | external mission         |
|                      | wayside inn           |                  | global replicability     |                         | consensus confirmation  |                          | internal operations      |
| LOCAL AUTONOMY       | planning structures   | COLLEGIUMS       | common context           | HOUSE PRIORS            | troika dynamic          | THE HOUSES               | area houses              |
|                      | self support          |                  | regular deliberation     |                         | first among equals      |                          | regional houses          |
|                      | assignment rationale  |                  | edge brooding            |                         | global commonality      |                          | area planning            |
|                      | task accountability   |                  | futuristic vision        |                         | total responsibility    |                          | area co-ordination       |
| GLOBAL COMMONALITY   | corporate practices   | PSU              | issue-oriented           | GLOBAL PRIORS           | area priors             | THE COMMISSIONS          | legal concerns           |
|                      | common priorities     |                  | thinking through methods |                         | centrum priors          |                          | financial policy         |
|                      | regular interchange   |                  | short duration           |                         | annual council          |                          | assignment issues        |
|                      | global perspective    |                  | model creation           |                         | yearly memorials        |                          | internal life            |
| TOTAL RESPONSIBILITY | total geography       | COUNCILS         | multi-unit meetings      | GLOBAL PANCHAYAT        | symbolic head           | THE CENTRUM BANDS        | development              |
|                      | comprehensive mission |                  | trend discernment        |                         | maintain comprehensive  |                          | research                 |
|                      | movement nurture      |                  | guardian expertise       |                         | defend the deeps        |                          | operations               |
|                      | demonstration signs   |                  | consensus gathering      |                         | guard the election      |                          | management               |



610341 ADUENBNT

## HISTORICAL MOVERS

| RATIONAL OBJECTIVE                                                               |                                                                           | EXISTENTIAL AIM                                      | PREVAILING MOOD                                                                                      | OVERALL DRAMA                                                                       | PARTICIPANT SCREEN                                   |                                                                                     |
|----------------------------------------------------------------------------------|---------------------------------------------------------------------------|------------------------------------------------------|------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|------------------------------------------------------|-------------------------------------------------------------------------------------|
| to discover spirit people in history                                             |                                                                           | to experience history being created by spirit people | Sober<br>bubbling                                                                                    |  | advice in spirit<br>romantic<br>action weekly        |                                                                                     |
| INTRO                                                                            | PRELUDE                                                                   | I                                                    | II                                                                                                   | III                                                                                 | POSTLUDE                                             | CONC                                                                                |
| ENTRANCE                                                                         | INDIVIDUAL BROODING                                                       | QUALITIES OF SPIRIT PEOPLE                           | LIFE OF FOUR SPIRIT PEOPLE                                                                           | SPIRIT PEOPLE JOURNEY                                                               | SPIRIT PEOPLE ROLE                                   | TESTIMONIAL IMAGE                                                                   |
| Be seated                                                                        | R<br>O<br>to name is spirit people                                        | to create the basic data for 4x4 of spirit people    | to build a 4x4 on life style of 1 spirit person                                                      | to incorporate 1 effect on the lives of 4 spirit people                             | to discover the role of sp. in history               |  |
| SYMBOLS                                                                          | E<br>A<br>to struggle w/ identifying spirit                               | to be addressed by the qualities of spirit people    | to experience the life struggle of 1 spirit person                                                   | to be guided by the possibility of becoming spirit people                           | to decide to be spirit people                        | PERSONAL WITNESS                                                                    |
|  | Individual work: list 5 spirit people from the Sub-continent              | Corporately get out 1 list choose 4 people           | Divide into 4 groups                                                                                 | Each group walks through 4x4 with total group                                       | What for you are the key qualities of spirit people? | A dead person is hard for history to dismiss                                        |
| RITUAL                                                                           |                                                                           |                                                      |                                                                                                      |                                                                                     |                                                      | RITUAL                                                                              |
| sing 'Man of the Spirit'                                                         |                                                                           |                                                      |                                                                                                      |                                                                                     |                                                      | These are the things we are the people                                              |
| OPENING WORDS                                                                    | 1<br>we're going to use the 4x4 method again.                             | list 5 spirit people from rest of Asia               | Each group does 4x4 on 1 of 4 people                                                                 | What new insights do you have about the lives of those 4 people?                    | What is their role in history?                       | RED/POSTURE                                                                         |
| GAMES                                                                            | 2<br>when I say revolutionary, what think of spirit person, what think of | Brainstorm key events in 4 individuals' lives        | Put on board<br> | What do you think released these people to be spirit people?                        | What is their fulfilment?                            | EXIT                                                                                |
| 5                                                                                | 10                                                                        | 30                                                   | 35                                                                                                   | 25                                                                                  | 10                                                   | 5                                                                                   |



# II. CLASSICAL PRINCIPLES 1-12

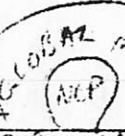
QTR. III

179-180

| GLOBAL MOVEMENT                                                |                                                     | EXISTENTIAL AIMS                                                                                     | PREVAILING MOODS                                                                                                                     | OVERALL DRAMA                                                                                                                                    | PARTICIPANT SCREEN                                                     |                                          |
|----------------------------------------------------------------|-----------------------------------------------------|------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------|------------------------------------------|
| to know the basic underlying principles of the global movement |                                                     | to experience the power of inductive 'rules'                                                         | fascinated<br>sobriety                                                                                                               |                                                                                                                                                  | a year away<br>new wives<br>recent HDI grads                           |                                          |
| INTRO                                                          | PRELUDE                                             | MVT. I                                                                                               | MVT. II                                                                                                                              | MVT. III                                                                                                                                         | POSTLUDE                                                               | CONC                                     |
| ENTRANCE                                                       | ASSIGNMENTS                                         | ART FORM                                                                                             | CONTEXTUAL FRAME                                                                                                                     | CRUCIAL METHODS                                                                                                                                  | REFLECTION                                                             | TEACHING IMAGE                           |
| Walk In                                                        | R to study 12 mvt principles                        | to cut/form 12 classic principles                                                                    | to claim the context in which the mvt. operates                                                                                      | to ground the methods of care + decision making                                                                                                  | to reflect on implementation                                           |                                          |
| Symbols                                                        | E to inherit circularity of guidelines              | At a! That's why we do what we do                                                                    | to experience the power of self-sufficiency + obedience to mission                                                                   | to decide to use methods of consensus + structured care                                                                                          | to discover what to implement principles                               | PERSONAL WITNESS                         |
| Polity Document                                                | 1. common wisdom of 25 yrs of revolution - any body | Art Form the 12 principles<br>1. which principles stand out for you?<br>2. which is most surprising? | Delve into 3 principles.<br>1. All time - assigned time<br>5. Self support<br>6. 1 Mission                                           | 8. Ash principles<br>8. Care provided structurally<br>11. Power - middle of the table<br>12. Decisions by consensus<br>REAP PRINCIPLES AGAIN     | As you look at the 12 principles, which ones are being ignored in NBP? | Indicative to way life is or is relevant |
| RITUAL                                                         | These are the times we are the people               | Indicative not 'ought'!                                                                              | 1. In one day, what are things you do? what does it mean all time assigned to assigned to family time, what difference does it make? | look at 8/ what does structural care look like where is it going on in school? where? is it needed in home? in village?                          | which ones need to be worked on immediately?                           | RITUAL                                   |
| OPERATING WORDS                                                | Every mvt. has its basic operating principles       | Way Life is                                                                                          | 6. How is this related to having mission? what happens if person/house has many missions?                                            | look at 11/12 - decision making<br>11. where is power usually? what look like to have in centre of table? when have you/other's picked up power? |                                                                        | These are the times we are the people    |
| GAMES                                                          | What is 1 operating principle of NBP?               | Individually Read the 12 Principles                                                                  | 5. what is freedom in being self-supporting? or in not being?                                                                        | 12. other ways of making decisions? where seen consensus? what makes it revolutionary?                                                           | what 3 things would we do to implement them?                           | Seated                                   |
|                                                                |                                                     |                                                                                                      |                                                                                                                                      |                                                                                                                                                  |                                                                        | EXIT                                     |
|                                                                |                                                     |                                                                                                      |                                                                                                                                      |                                                                                                                                                  |                                                                        | standing                                 |
| 5                                                              | 10                                                  | 20                                                                                                   | 25                                                                                                                                   | 35                                                                                                                                               | 40                                                                     | 5                                        |

1. ALL TIME IS ASSIGNED TIME: -This principle grounds the revolution's understanding that time is the context within which life is significantly expended or heedlessly wasted, and everyone has but one brief life to expend.
2. THE REVOLUTION LIVES AMONG THE POOR: -It is a response to the claim to minister to obvious innocent suffering, recognizing that innocent suffering is experienced by both rich and poor.
3. THE REVOLUTION MEMBER LIVES OUT OF TWO SUITCASES: -This operating principle guards the mobility of the global revolution, it dramatizes the fact that "home" is where one is assigned (even though it be a tent) to perform the missional task.
4. THE REVOLUTION MEMBER LIVES ON AN EQUITABLE BASED MONTHLY STIPEND: This operating principle however, is grounded in the revolution's decision to care for the practical necessities of life requisite to full engagement in the missional task.
5. EVERY OPERATION IS SELF-SUPPORTING: It emerged out of the practical and spirit necessities revealed in going global and supports the pole of local autonomy in tension with global commonality.
6. THE REVOLUTIONARY HAS ONE MISSION NOT MANY: -Internally it enable common focus within the widely divergent task assignments of the revolution, and gives expenditure in menial tasks and so sophisticated work equal significance.
7. THE REVOLUTIONARY LIVES OUT OF TOTAL LOCAL AUTONOMY AND TOTAL GLOBAL RESPONSIBILITY: -Encourages grassroots decisions at the same time it relates them responsible action on behalf of all mankind.
8. CARE IS PROVIDED STRUCTURALLY: -It offer a viable basis for massive care on every level of society because it relies on the power of a replicable model as opposed to the unique charisma generated in a one-to-one encounter.
9. THE REVOLUTION NEVER ASKS ANYONE TO JOIN, LEAVE OR STAY: -This principle rests on the understanding that the working out of one's election is a solitary matter between the individual and the mystery and that the form of one's participation in the league is an issue of personal decision.
10. ALL MEETINGS ARE OPEN: It is based on the value of maximal corporate input in the deliberation which leads to decision. It is the structural means by which everyone's input can be honored.
11. THE POWER IS IN THE CENTER OF THE TABLE: -This operating principle calls for the raw decision of each individual to risk offering his unique insight for the sake of building a more human world for all people.
12. DECISIONS ARE MADE BY CONSENSUS: -It reveals the revolution's grasp of participatory democracy as a method which forges the common will of the people to act together, not a process of discerning the individual wills which comprise a majority vote.



| RATIONAL OR SECTIVE                                        | EXISTENTIAL AKA                                              | PREDOMINANT MOOD                                                                                                                     | OVERALL DYNAMICS                                                                                                                                                    | PARTICIPANT SCORE                                                                                                                                    |                                                               |                                                                                     |
|------------------------------------------------------------|--------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------|-------------------------------------------------------------------------------------|
| to learn the basic underlying principles of the global mov | to experience the power of 'indicative' rules                | fascinated solemnity                                                                                                                 |                                                                                  | 2 in auxiliary new voices Recent HON spec                                                                                                            |                                                               |                                                                                     |
| INTRO                                                      | PRELUDE                                                      | MOT. I                                                                                                                               | MOT. II                                                                                                                                                             | MOT. III                                                                                                                                             | POSTLUDE                                                      | CONC.                                                                               |
| ENTRANCE                                                   | ASSIGNMENTS                                                  | DIGGING IN                                                                                                                           | TOTAL MISSION                                                                                                                                                       | EFFECTIVE ACTION                                                                                                                                     | REFLECTION                                                    | TEACHING IMAGE                                                                      |
| Walk in                                                    | R to study 12 movement principles                            | to art form 12 classic principles                                                                                                    | to discuss the comprehensive task of each person                                                                                                                    | to clarify necessity of acting within a model                                                                                                        | evaluate implementation of principles                         |  |
| SYMBOLS                                                    | E to intuit creativity of guidelines                         | to experience intricate over principles                                                                                              | to experience the weight of whole responsibility on shoulders                                                                                                       | to discover that victory is always possible in any situation                                                                                         | realize use of principles to achieve purpose                  | PERSONAL ATTITUDE                                                                   |
| Policy Document                                            | 1. Principles are guidelines which care for us               | Artform:<br>1. which one stands out for you?<br>2. which one do you immediately say yes to?<br>3. which ones do you want to ask why? | look at no 13/15<br>Read them<br>when have you experienced yourself responsible for whole mission?<br>what happens when auxiliary only sees himself as doing a job? | look at 19/24<br>what are the understandings that allow action without moving on the basis of a model, what happens?<br>what stops you from moving?  | In WGP which ones do we especially need to teach people? why? | PRINCIPLE ONLY GRADUATE IS                                                          |
| RITUAL                                                     | principles keep us on target. principles enable cohesiveness | 4. which ones are hard to follow?<br>5. which ones seem easy to follow?                                                              | what mean that 1st response to "YES" that you do everything you're asked to do?<br>Read no. 15<br>what is efficiency?<br>what image do                              | what enables the spirit movement to keep moving?<br>where have you seen a village or auxiliary operate out of a model?                               | which ones are already being effectively implemented?         | RITUAL These at the time WE are people                                              |
| OPENING AREAS                                              | we're going to look at the other 12 principles               |                                                                                                                                      |                                                                                                                                                                     |                                                                                                                                                      |                                                               | BODY POSTURE sitting down                                                           |
| GAMES                                                      | Individually read principles 13-24                           | In what situations would you apply for more of these principles?                                                                     | you see? what does effectiveness look like?<br>why is a revolutionary body more concerned about effectiveness?                                                      | look at 24<br>when is a decision absolutely necessary?<br>what makes this principle hard to follow when have you seen it fail and what is its power? | what are 3 ways we might implement the rest?                  | EXIT Stand                                                                          |
| 5                                                          | 10                                                           | 20                                                                                                                                   | 25                                                                                                                                                                  | 35                                                                                                                                                   | 20                                                            | 5                                                                                   |

13. EVERYONE IS RESPONSIBLE FOR THE WHOLE MISSION.
14. EQUITY? NOT EQUALITY, IS THE BASIS OF ALL OPERATION.
15. EFFECTIVENESS, NOT EFFICIENCY, IS THE MARK OF WORK.
16. THE FIRST RESPONSE IS ALWAYS "YES".
17. INDIRECT ACTION IS PREFERRED TO DIRECT ATTACK.
18. KNOWLEDGE ACCESS IS EACH PERSON'S INDIVIDUAL RESPONSIBILITY.
19. WE MOVE ONLY ON THE BASIS OF A MODEL.
20. THE DAILY RITUAL IS THE MOST IMPORTANT THING WE DO .
21. WE NEVER MAKE DECISION UNTIL IT IS ABSOLUTELY NECESSARY.
22. EVERY DECISION IS CHECKED WITH ANOTHER COLLEAGUE.
23. WE NEVER SEEK PUBLICITY.
24. THE EXTERNAL SITUATION IS NEVER THE PROBLEM.



| NATIONAL OBJECTIVE                                                                                   |                                             | EXISTENTIAL AIM                                                                                                     |  | PREVAILING MOOD                                                                                   |  | OVERALL DRAMA                                                                                       |  | PARTICIPANT SCREEN                                                          |                                                             |
|------------------------------------------------------------------------------------------------------|---------------------------------------------|---------------------------------------------------------------------------------------------------------------------|--|---------------------------------------------------------------------------------------------------|--|-----------------------------------------------------------------------------------------------------|--|-----------------------------------------------------------------------------|-------------------------------------------------------------|
| to see team as highly effective mission structure that focuses power                                 |                                             | to smother friendship syndrome + push on consciousness of school team                                               |  | Revelatory<br>seriousness                                                                         |  |                                                                                                     |  | nice black man<br>employees<br>buddhism                                     |                                                             |
| INTRO                                                                                                | PRELUDE                                     | MUT. I                                                                                                              |  | MUT. II                                                                                           |  | MUT. III                                                                                            |  | POSTLUDE                                                                    | CONC.                                                       |
| ENTRANCE<br>walk in<br>front with<br>translator                                                      | CORPORATE<br>CHART                          | P3 PRIORSHIP<br>TASK                                                                                                |  | P1-2<br>TEAM POWER                                                                                |  | P4-5 TEAM<br>RELATIONSHIPS                                                                          |  | TEAM<br>CREATIVITY<br>P6                                                    | TEACHING<br>IMAGE                                           |
|                                                                                                      | R<br>to chart the<br>paper                  | to clarify the task<br>of purship                                                                                   |  | to struggle with<br>the power of an<br>effective team                                             |  | to know what team<br>as a raw struc-<br>ture means                                                  |  | to discuss<br>keys to<br>action                                             |                                                             |
| SYMBOLS<br>Stones w/<br>ring<br>around                                                               | E<br>to exper-<br>ience in<br>meeting chart | to experience the<br>possibility of being<br>a team prior                                                           |  | to decide that the<br>team is the way<br>to victory                                               |  | to be addressed<br>by demand to in-<br>ternationalize relationships                                 |  | say yes to<br>having a<br>highly skilled<br>team                            | PERSONAL<br>WITNESS<br>Great Ex-<br>periences<br>of my life |
| RITUAL<br>let us stand<br>before the<br>world and<br>need<br>let us give<br>ourselves<br>to the task | 1.<br>chart<br>6<br>pages                   | IN NBP, where<br>have you seen<br>on effective<br>team?<br>what was the role<br>of the prior?                       |  | What does the<br>winning together<br>of minds and<br>energy look like?<br>Draw pictures.          |  | Read the 2 para-<br>graphs<br>what words<br>addressed you?<br>where got angry?<br>what experience   |  | what are<br>the keys<br>to<br>effective<br>engagement?                      | RITUAL<br>let us stand<br>before world<br>and its<br>need   |
| OPENING<br>WORDS<br>In our time,<br>teams, not<br>heroes are<br>what count                           | 2.<br>Get out<br>corporate<br>chart         | How did the<br>prior enable a<br>single thrust<br>in your teams in<br>GMS, what are<br>keys to doing<br>enablement? |  | what is hard<br>about being a<br>team?<br>what assures a<br>team of possibility<br>of winning?    |  | came to mind?<br>How does team<br>care for members,<br>what does it<br>not do?<br>why not concerned |  | How does<br>a team<br>release<br>creative<br>power?                         | BODY POSTURE<br>sit down                                    |
| GAMES<br>Great teams<br>in<br>history                                                                | 3.<br>consense<br>on<br>titles              | effectively<br>what is the<br>role of the<br>team prior?                                                            |  | where have you<br>seen this kind<br>of assurance? in<br>division team,<br>district house,<br>etc? |  | about friends?<br>what's the trouble<br>w/ingness as an<br>aim?<br>How may it block<br>team task?   |  | When has<br>your creativity<br>& maturity<br>been<br>released<br>by a team? | EXIT<br>walk out<br>with<br>translator                      |
| 5                                                                                                    | 20                                          | 15                                                                                                                  |  | 20                                                                                                |  | 40                                                                                                  |  | 15                                                                          | 5                                                           |

The team is ~~that~~ without which effective missional activity is impossible. It is a wiring together of minds and energies to generate a creative thrust towards a clarified target.

The team is the assurance of the possibility of winning. Its resources are the minds and energies of its members and thier corporate resolve.

It is priored by a person so assigned: who, along with unit ~~when~~ designated, bears responsibility for enabling the team as a missional entity to function in its assigned tasks as a single effective thrust.

Certain operation principles are critical to the "team". First, friendship among members is highly irrelevant. Closs corporate work quickly discloses the perversions of each member. Soon it is evident that the contribution of each member is inseparable from his perversion, and his contribution has already proven valuable. To protect its mission, is the business of the team. The team makes objective and structural efforts to ensure that nothing gets in the way of its effectiveness.

Secondly, the team has no concern for the moods or the psyches of its members and even less for thier personal relationships. Rather it constantly demands of its members to be concerned about its effective engagement in addressing the moral issue and its corporate relationship to final reality. The team may ne referred to as a care structure, but it is care for the mystery and love for the world that sustains it, not some friendship by assignment and not even some niceness by agreement.

More broadly conceived, the team operates as an overlay on every type of engagement unit. It is perhaps on the level of team operations that the creative power of corporate action and the vital release of human motivity become most dramatically revealed as the keys to effective engagement.

| THE SIX URS          |                                   | PREOCCUPATION : VITALITY<br>MUNTU |                                  | STRUGGLE : POWERS                   |                                       | MODE : RHYTHM          |                            |
|----------------------|-----------------------------------|-----------------------------------|----------------------------------|-------------------------------------|---------------------------------------|------------------------|----------------------------|
| THE UR<br>IS NOT     | not colour or<br>race             | BLACK<br>UR<br>CHART              | vitality<br>jungle               | PRIMAL<br>POWER<br>NTU              | Being<br>itself                       | QUEST:<br>BALANCE      | nature's<br>vitality       |
|                      | not sub-culture<br>or culture     |                                   | natural :<br>human               |                                     | Being and beings<br>coalesce          |                        | my<br>vitality             |
|                      | not historical<br>or geographical |                                   | magic<br>dance                   |                                     | expresses being<br>of forces          |                        | participate with<br>nature |
|                      | not<br>anthropology               |                                   | tribal forms                     |                                     | all forces are<br>NTU                 |                        | the key is<br>rhythm       |
| PROFOUND<br>FUNCTION | a response to<br>Mystery          | JUNGLE<br>TERRAIN                 | alive nature                     | HUMAN<br>POWER                      | MUNTU                                 | THE<br>BEAT            | the drums                  |
|                      | primordial<br>images              |                                   | local spirits                    |                                     | living and<br>dead                    |                        | primitive<br>dance         |
|                      | way of human-<br>ness             |                                   | the ancestors                    |                                     | activates animals<br>plants, minerals |                        | the music                  |
|                      | modes of thought<br>and action    |                                   | creative power                   |                                     | endowed with<br>intelligence          |                        | the elders                 |
| UR<br>ORIGIN         | life ooze                         | POWERS OF<br>LIFE                 | dread of the<br>pounce           | NATURAL<br>POWER                    | HANTU: space and<br>time power        | THE<br>MAGIC           | healing<br>masks           |
|                      | many urs lost                     |                                   | fascination of<br>the beat       |                                     | KUNTU : modes                         |                        | cults                      |
|                      | six identified<br>today           |                                   | Win: more alive<br>than spirits  |                                     | KINTU : things                        |                        | communal<br>relations      |
|                      | each has distinct<br>gifts        |                                   | Losel less alive<br>than spirits |                                     | power to destroy<br>Muntu in men      |                        | the witch<br>doctor        |
| MASTER<br>IMAGE      | preoccupation                     | 'FEELING<br>WISDOM                | emotional<br>aliveness           | TRANS-<br>PARENCY<br>OF<br>STRUGGLE | mask: beat<br>space                   | THE<br>TRIBAL<br>STORY | folk tales                 |
|                      | the struggle                      |                                   | bodily<br>alertness              |                                     | capture universe<br>tone              |                        | songs                      |
|                      | the mode                          |                                   | sensory<br>response              |                                     | release Kuntu                         |                        | proverbs                   |
|                      | social<br>pattern                 |                                   | life beat                        |                                     | conquer<br>Kintu                      |                        | the shaman                 |



| UPAGAINSTNESS: DRY LAND<br>CRUEL SEA |                                   | PREOCCUPATION:<br>RATIONALITY |                       | THE KEY:<br>THE WORD  |                              | THE SOCIAL MODE       |                            |
|--------------------------------------|-----------------------------------|-------------------------------|-----------------------|-----------------------|------------------------------|-----------------------|----------------------------|
| THE<br>WEST                          | Europe                            | ORDERLY<br>PATTERNS           | make<br>snese         | PROFOUND<br>FUNCTION  | calls things<br>to be        | DO THE<br>IMPOSSIBLE  | problem<br>challenge       |
|                                      | N. America                        |                               | understand<br>mystery |                       | creative<br>power            |                       | traverse the<br>unknown    |
|                                      | USSR                              |                               | solve<br>problem      |                       | nothing without<br>word      |                       | order the<br>mystery       |
|                                      | Australia                         |                               | $E = mc^2$            |                       | orders life                  |                       | spaceship<br>man           |
| THE<br>TERRAIN                       | The dry cold                      | BEING                         | order<br>chaos        | THE<br>NAME           | classifying<br>mystery       | SOCIAL<br>INVENTION   | urban<br>experiment        |
|                                      | the hugh waves                    |                               | ward off<br>despair   |                       | understanding<br>the unknown |                       | computer                   |
|                                      | Atlantic<br>North Sea             |                               | build a<br>model      |                       | ordering<br>creation         |                       | transportation             |
|                                      | Siberia                           |                               | 4X4                   |                       | the world<br>as friend       |                       | communication              |
| THE<br>THINKING                      | think : I am                      | NON-<br>BEING                 | chaos                 | SCIENTIFIC<br>METHOD  | observe                      | ORGANIZING<br>SYSTEMS | grids                      |
|                                      | power of reason                   |                               | no solution           |                       | judge and<br>weigh : up      |                       | democracy                  |
|                                      | power of mind                     |                               | unknown<br>death      |                       | decide                       |                       | checks and<br>balances     |
|                                      | power of order                    |                               | black<br>hole         |                       | act                          |                       | assembly line              |
| THE<br>IMAGE                         | rationality                       | THE<br>MEANING                | I see meaning         | CONSTANT<br>QUESTIONS | why                          | THE<br>FUTURE         | intermediate<br>technology |
|                                      | struggle: non-<br>being and being |                               | I can be              |                       | how                          |                       | global<br>student          |
|                                      | meaning ↓                         |                               | I see no meaning      |                       | what                         |                       | catalytic<br>presence      |
|                                      | order ↙ ↘ Word                    |                               | I cannot be           |                       | when/ where                  |                       | earth<br>builder           |



UPAGAINSTNESS : SUN AND

PREOCCUPATION : TIME

QUEST : PARTICIPATION

KEY : DESIGN

|               |                         |                        |                         |                     |                         |                     |                         |
|---------------|-------------------------|------------------------|-------------------------|---------------------|-------------------------|---------------------|-------------------------|
| LATIN AMERICA | Mexico                  | BASIC CONCERN          | temporality             | DISORDER EXPERIMENT | ritual death of order   | SPACE DESIGN        | 4 crocodiles            |
|               | Yucatan Maya            |                        | 2 time levels           |                     | rebirth of order        |                     | ladders                 |
|               | S. America Inca         |                        | Being : time substance  |                     | rebirth of society      |                     | 4 directions            |
|               | Caribbena               |                        | participation           |                     | rebirth of self         |                     | pyramid cities          |
| THE TERRAIN   | volcano                 | SUCCESSIVE TEMPORALITY | one thing after another | THE FIESTA          | wildness                | MYTH DESIGN         | Quetzalcoatl            |
|               | sun worshippers         |                        | day after day           |                     | put on mask             |                     | bringer of civilization |
|               | ominous storm           |                        | routine                 |                     | throw off roles         |                     | bird-God                |
|               | high winds              |                        | continuity              |                     | spend all money         |                     | rise from ashes         |
| THE STORY     | life hardwork           | WILD ETERNALITY        | extremes of existence   | THE BULLFIGHT       | death fascination       | SOCIAL ORGANIZATION | villages in stakes      |
|               | life celebration        |                        | explosive joy           |                     | drama of life and death |                     | priest role             |
|               | The Phoenix             |                        | explosive sorrow        |                     | artful design           |                     | social morality         |
|               | Life-Death              |                        | new life                |                     | overt sexuality         |                     | the pyramids            |
| THE IMAGE     | Time                    | CELEBRATION YEAR       | annual fiestas          | SOLAR CALENDAR      | name each day           |                     | sun rise                |
|               | successive wild eternal |                        | Aztec Fire Day          |                     | 13 year rotation        |                     | sacrifice               |
|               | eternal permanence      |                        | Mayun Katun (20 yr)     |                     | Aztec calendar          |                     | illness spiritual       |
|               | participation design    |                        | day/siesta              |                     | 52 year match           |                     | confession              |

UR IMAGES  
IV: The Brown Ur

JAN 1980

| PREOCCUPATION |                                    | STRUGGLE                        |                                        | MODE                             |                                               | THE JOURNEYED SOCIETY |                                   |
|---------------|------------------------------------|---------------------------------|----------------------------------------|----------------------------------|-----------------------------------------------|-----------------------|-----------------------------------|
| SPIRIT        | the ethereal                       | HISTORY OF SPIRIT MOVEMENTS     | ANCIENT INITIATION: 3000 - 1000 B.C.   | TRIFOLD DYNAMIC                  | three fold ultimacy symbols                   | THE SACRED COW        | GIVES milk pulls carts            |
|               | consciousness                      |                                 | CLASSICAL WHIRL WIND: 1000 B.C.        |                                  | creator: Brahman                              |                       | freewalking benefactor of mankind |
|               | spirit journey                     |                                 | DYNAMICAL CREATIVITY 800 - 2000        |                                  | destroyer: Shiva                              |                       | The Cow of Plenty. big utter      |
|               | for the whole society              |                                 | Invasions; Aryan Muslim, British       |                                  | preserver: Vishnu                             |                       | symbol of benevolence of being    |
| SPACE         | land of spirit metaphors           | FINITE & INFINITE CONSCIOUSNESS | finite consciousness                   | INTENSIFICATION OF CONSCIOUSNESS | total mystery of non-Self                     | THE PEASANT GIRL      | bright sari adornments            |
|               | dry deserts of mystery             |                                 | total infinite consciousness           |                                  | not less than the tot. myst. of self          |                       | dot of mystery on forehead        |
|               | river : consc. soaring mtns        |                                 | Brahman: formless all: macrocosm       |                                  | and vice versa                                |                       | mystery of spirit potential       |
|               | sea of tranquillity                |                                 | Atman: Cosmic Man; microcosm           |                                  | ∴ <u>AWAKE</u> to the fulness of your reality |                       | to be turned into pure spirit     |
| TIMELESSNESS  | sense of un-earthliness            | ATMAN & BRAHMAN                 | maya: untransparentized phenomena      | SPIRIT JOURNEY                   | how can whole society                         | CASTE                 | class hierarchy                   |
|               | sense of timelessness              |                                 | moksha: release from tyranny of matter |                                  | be on a spirit journey                        |                       | disciplined life                  |
|               | obsession with the all             |                                 | subject-object identification          |                                  | thousands of rel. methods                     |                       | intellectual; warrior-ruler       |
|               | and oneness of all things          |                                 | Tat tuam asi: <u>That thou art.</u>    |                                  | many finite states & paths                    |                       | artisan and peasant               |
| TRANSCENDENCE | shake off fetters of space/time    | THE JOURNEY                     | very simple goal                       | RELIGIOUS METHOD                 | three main forms                              | SPIRIT CULTURE        | poetry of epic timelessness       |
|               | transcend knowledge of good & evil |                                 | be my true reality                     |                                  | jnana: experienced apprehension               |                       | gurus: nerves of consciousness    |
|               | reach final enlightenment          |                                 | incredible discipline                  |                                  | bhakti: devotional exercises                  |                       | timeless permanent roles          |
|               | selflessness & the Great Self      |                                 | catholic approach : many ways.         |                                  | karma: social responsibility                  |                       | music, dance of states of being   |

UPAGAINSTNESS: FLOOD-  
PLAINSPREOCCUPATION: THE  
COMMUNAL

## THE QUEST : FORM

## THE KEY : STRATEGY

THE  
ORIENT

China

Japan

Korea

Taiwan

SOCIETAL  
GLUEconflict  
preventionunity  
maintenanceconcord  
maintenancecorporate  
structuresCOMPLEMENT-  
ARY  
DUALISMoneness  
wholenessactive /  
passiveyin in  
yangyang in  
yinWIN  
VICTORY

indirection

no battle

overcome  
enemy

Sun Tzu

THE  
GEOGRAPHYflood plain  
birthYellow &  
Yangtze riversyearly  
floodsrich  
farmlands

## YIN

resistance of  
IS

feminine

dark  
moistcold :  
waterRIGHT  
TENSION

is - other

interior  
struggletensional  
unitysocietal  
formEMBRACE  
DEFEAT

The pivot

yin yang  
centretranquility  
in failure

Lao Tzu

THE  
CONCERNunify  
lifesocietal  
unity

the community

tragedy  
triumph

## YANG

drive toward  
life

masculine

light : dry

hot : fire

HONOUR  
OTHERSauthentic  
participation

the bow

face-saving

right  
ceremonyONE  
LANGUAGEone  
picturescriptspatial  
harmonysocial  
unification

Confucius

THE  
IMAGE

communal

Yin Yang

complementary  
dualism

form strategy

THE  
FAMILYunending  
struggleancestral  
unitypast community  
participationmajor social  
imageSYMBOLIC  
FORMS

the bow

tea  
ceremonysumo  
wrestlerancestor  
worshipUNITY  
OF  
LIFE

human way

both victory  
& defeat goodsocietal  
wholeness

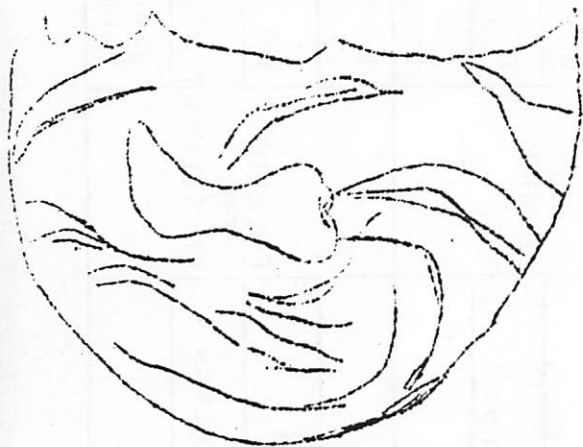
The Tao



| PAGAINSTNESS : DESERT & OASIS |                       | PREOCCUPATION : HISTORY |                       | THE STRUGGLE : THE RIGHT WORD |                       | THE MODE : BROTHERHOOD |                                |
|-------------------------------|-----------------------|-------------------------|-----------------------|-------------------------------|-----------------------|------------------------|--------------------------------|
| ARABIAN LANDS                 | Arab nations          | ALLAH EVERYWHERE        | great events          | FATE                          | the desert            | THE STYLE              | the horseman                   |
|                               | North Africa          |                         | great decisions       |                               | history stacked       |                        | the veil                       |
|                               | Pakistan              |                         | good - power          |                               | win: God's will       |                        | hospitality of the tent        |
|                               | Indonesia             |                         | no good but Allah     |                               | lose: God's will      |                        | flowing robes                  |
| THE DESERT                    | burning sun           | LONG MEMORY             | living memory         | FREEDOM                       | free agent            | ISLAMIC PILLARS        | affirm faith                   |
|                               | blazing heat          |                         | persecution Jews      |                               | religious heritage    |                        | alms tax                       |
|                               | stifling dust         |                         | most ancient people   |                               | ancestral ties        |                        | fasting Rqmadan                |
|                               | gnawing thirst        |                         | songs/dance/festivals |                               | historical roots      |                        | five daily prayers             |
| PHYSICALITY OF MYSTERY        | churns up the bowels  | THE WILL OF ALLAH       | great events          | DECISION                      | decide own image      | RELIGIOUS ORDERS       | pilgrimage to Mecca: Haj       |
|                               | knots up the entrails |                         | earthquakes storms    |                               | speaks: it is done    |                        | spiritual power                |
|                               | puts head in a vice   |                         | wars                  |                               | word and deed are one |                        | human companionship            |
|                               | like a neighing horse |                         | famine                |                               | I divorce you: done   |                        | spread Islam                   |
| THE IMAGE                     | history               | MAN'S SUBMISSION        | will of Allah         | RIGHT WORD                    | covenant              | THE MOSQUE             | sustained Islam 8 centuries    |
|                               | fate - freedom        |                         | desert                |                               | traditions            |                        | mundane gathering place        |
|                               | right word            |                         | endurance             |                               | Koran                 |                        | centre of shopping area        |
|                               | style loyalty         |                         | mortality             |                               | treaties              |                        | casualness key                 |
|                               |                       |                         |                       |                               |                       |                        | gathering of brothers, sisters |



| TALE                  | BLACK UR                                                                                                                                                                                                                                        | WHITE UR                                                                                                                                                                                                                        | RED UR                                                                                                                                                                                                                                    | BROWN UR                                                                                                                                                                                                                                                                                     | YELLOW UR                                                                                                                                                                                                    | TAN UR                                                                                                                                                                                                                                                |
|-----------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| R.U.                  | to discover the givenness of forces + powers                                                                                                                                                                                                    | to grasp the thinking of the white ur                                                                                                                                                                                           | to see the power of designing time                                                                                                                                                                                                        | to reflect on power of method                                                                                                                                                                                                                                                                | to discern the gift of form                                                                                                                                                                                  | to clarify the human struggle                                                                                                                                                                                                                         |
| E.A.                  | to be fascinated with living before the mystery                                                                                                                                                                                                 | to be intrigued with attractive-ness                                                                                                                                                                                            | to experience interior and chaos                                                                                                                                                                                                          | to struggle with transcendence in everyday life                                                                                                                                                                                                                                              | to say yes to harmony of relationships                                                                                                                                                                       | to decide ones relationship to fate/freedom                                                                                                                                                                                                           |
| MOOD                  | fun-intrigue                                                                                                                                                                                                                                    | subtle fascination                                                                                                                                                                                                              | calm wildness                                                                                                                                                                                                                             | intentional reflection                                                                                                                                                                                                                                                                       | lively excitement                                                                                                                                                                                            | depth ache                                                                                                                                                                                                                                            |
| S<br>T<br>E<br>P<br>S | 1 Beat out 4 forces in room: human, thing, place, emotion<br>2 Read NTU para on laugh bring laugh into room Then do sadness<br>3 Read NTU verse on death<br>4 Art form words, sounds, emotions, what discovered about power forces in universe? | 1 Sing 4x4 song<br>2 What would white laborer human brings office look like? What is going on<br>3 Pantomime arriving for work in morning and starting day<br>4 What discovered about white ur? what is gift? what is struggle? | 1 Read para 5 from foster time<br>2 What images/sounds/activities/emotions/colors let's have a fiesta! What do masks<br>3 Have fiesta<br>4 Art form what is gift? How is fiesta time unlike other time? what can the Red Ur teach others? | 1 Images of transcendence How do people exist in midst of routine events<br>2 Physical Method<br>a Youth<br>b Elderly<br>c. example 2/3<br>d. Main ph 2/3<br>a) 3 people demonstrate physical positions of death<br>b) what not each<br>c) what methods key<br>4 write a parag on key method | 1. (S) Art form<br>2 Get out the yangyin tensions what does har- many look like for yellow man<br>3 Dramatize family fight yellow ur way harmony<br>4 Art form- what saw? what is the gift of the yellow ur? | 1. What is struggle of tan ur when in desert what is fate? what is freedom<br>2 write a poem about the struggle of the tan ur<br>3 Read Poems<br>4 what learn about the gift of the tan ur? what new insight about life have you discovered - 6 lines |
| T<br>O<br>O<br>L<br>S | NTU - paragraph on laugh<br>Poem - the dead<br>NTU - resource<br>Ur Chart                                                                                                                                                                       | 4x4 song - Prosechestmanus<br>lecture - white ur<br>Ur Chart                                                                                                                                                                    | whistles<br>paper<br>mask material<br>balloons<br>water<br>scissors<br>Fiesta/hm Paper<br>Ur Chart                                                                                                                                        | Brown Ur<br>lecture<br>Ur Chart                                                                                                                                                                                                                                                              | Smith paper - resource<br>Ur Chart                                                                                                                                                                           | Ur Chart                                                                                                                                                                                                                                              |
| TIME                  | 8:15 - 1:00 PM                                                                                                                                                                                                                                  | 8:45 - 6:30 AM                                                                                                                                                                                                                  | 7:15 - 8:11 PM                                                                                                                                                                                                                            | 9:15 - 10:00 AM                                                                                                                                                                                                                                                                              | 10:45 - 11:30 AM                                                                                                                                                                                             | 12:45 - 1:00 PM                                                                                                                                                                                                                                       |



YOU ARE CORDIALLY

INVITED TO

"A NEW EARTH ALIVE  
NIGHTCLUB"

WHERE YOU WILL ENCOUNTER  
THE WORLD OF WONDER.

7.30-GATHERING

8.00- THE FEAST

9.00-ENTERTAINMENT

10.00-THE CLOSING.

W. COOP

## POVERTY

| MISSIONAL BASIS         |                                 | ONTOLOGICAL BASIS      |                             | FORMAL CATEGORIES |                    | IMPLICATIONS           |                            |
|-------------------------|---------------------------------|------------------------|-----------------------------|-------------------|--------------------|------------------------|----------------------------|
| DETACHMENT              | allows stuffing one's energy    | INTENTIONAL DETACHMENT | hole at the centre          | GOODS             | possessions        | NO SECURITY            | living before no thing     |
|                         | and total being                 |                        | dread, insecurity           |                   | family             |                        | embracing dread            |
|                         | into any given spot             |                        | death of the gods           |                   | tools              |                        | risking all                |
|                         | without being hung up           |                        | creating freedom            |                   | two suitcases      |                        | dying daily                |
| A HUMAN STATE           | state of being                  | MANIFEST CONTINGENCY   | remembering frailty         | WORK              | task               | ANY ASSIGNMENT         | devoted                    |
|                         | every human being               |                        | remembering death           |                   | role               |                        | unattached                 |
|                         | knows about                     |                        | living before death         |                   | anybody            |                        | moment's notice            |
|                         | life is detachment              |                        | divine humility             |                   | no status          |                        | go anywhere                |
| VOWS                    | deals with the stumbling blocks | RADICAL BENEVOLENCE    | comprehensive concern       | RELATIONS         | time               | NO REWARDS             | no status                  |
|                         | to bring off the mission        |                        | impartial                   |                   | space              |                        | no merit                   |
|                         | not a superimposition           |                        | lays down life              |                   | personal relations |                        | no acclaim                 |
|                         | not ascetism                    |                        | loose: keeps society fluid  |                   | friends            |                        | let others take the credit |
| NECESSITY OF DETACHMENT | ground of lucidity              | SACRAMENTAL PORTENT    | travelling the distance     | OFFERING          | merit              | FREEDOM FOR ENGAGEMENT | in but not of              |
|                         | ground of authenticity          |                        | creating the sign           |                   | insights           |                        | no obedience               |
|                         | ground of effectiveness         |                        | drive to the ghetto/village |                   | spirit gifts       |                        | without poverty            |
|                         | ground of mission               |                        | call to humanness           |                   | nobody             |                        | give up all find all       |



## Chastity (Singlemindedness)

| RAW HUMANNESS             |                           | NO CONTENT                  |                                    | FINAL CONTENT            |                               | GUARDING THE ONE THING |                          |
|---------------------------|---------------------------|-----------------------------|------------------------------------|--------------------------|-------------------------------|------------------------|--------------------------|
| THE WAY<br>LIFE IS        | the reality<br>of life    | RELATION<br>TO<br>POVERTY   | in but not<br>of                   | AMIDST<br>MANY<br>THINGS | anxieties                     | INTERIOR<br>IMAGES     | self<br>programming      |
|                           | the way life<br>is given  |                             | all prepositions<br>& conjunctions |                          | frazzledness                  |                        | chosen<br>images         |
|                           | really<br>living          |                             | no content                         |                          | desire for<br>accomplishment  |                        | for total<br>mission     |
|                           | spirit<br>reality         |                             | a<br>relationship                  |                          | desire for<br>credit          |                        | one integrating<br>image |
| WILLING<br>ONE THING      | loving the<br>Mystery     | RELATION<br>TO<br>OBEDIENCE | radical<br>engagement              | THE<br>ONE<br>THING      | torn in<br>two                | INCLUSIVE<br>SYMBOLS   | signalizing<br>election  |
|                           | and suffering<br>humanity |                             | all<br>covenants                   |                          | unless                        |                        | longrange<br>power       |
|                           | with whole<br>heart       |                             | laying down<br>life                |                          | in all the<br>complexity      |                        | self-conscious<br>choice |
|                           | and<br>whole strength     |                             | in the<br>particular               |                          | we will one<br>thing          |                        | communal<br>symbols      |
| PURITY OF<br>HEART        | cuts through<br>the crap  | THE<br>TENSIONAL<br>GAP     | the<br>gap                         | WILLING<br>THE<br>GOOD   | all things                    | RADICAL<br>STYLE       | wild<br>geese            |
|                           | flight of the<br>demons   |                             | tensional<br>spark                 |                          | no thing                      |                        | self<br>determined       |
|                           | death ground              |                             | invisible                          |                          | loving the<br>destroyer       |                        | constancy of<br>will     |
|                           | clean feel                |                             | get a<br>whiff                     |                          | comprehensive<br>fut/intentnl |                        | radical<br>demonstration |
| LOVING<br>THE<br>TOTALITY | final<br>allegiance       | KEY<br>TO<br>PRESENCE       | real<br>presence                   | INVENTING<br>HUMANNESS   | acting the<br>chaste act      | TRANSPAREN<br>DEVOTION | bodily<br>thrust         |
|                           | to the<br>all             |                             | corporateness<br>to the limit      |                          | recreates<br>humanness        |                        | celibacy<br>sign         |
|                           | without<br>hangups        |                             | spirit<br>fellowship               |                          | grief over<br>inauthenticity  |                        | marriage<br>sign         |
|                           | total<br>commitment       |                             | creates<br>history                 |                          | radical<br>authenticity       |                        | one arm                  |

## Obedience

| PEACE<br>(order)             |                               | EQUITY<br>(justice)                  |                                   | CHARITY<br>(trans-establishment)                |                                                           | SERVICE<br>(spirit guidance)              |                                                           |
|------------------------------|-------------------------------|--------------------------------------|-----------------------------------|-------------------------------------------------|-----------------------------------------------------------|-------------------------------------------|-----------------------------------------------------------|
| TOTAL<br>YES                 | not stoicism                  | RESPONSIBLE<br>DISESTAB-<br>LISHMENT | not idealism                      | LIVING<br>THE<br>TENSION                        | bound to the imperative                                   | LOYALTY<br>TO<br>BEING                    | covenant with the abyss                                   |
|                              | yes to all covenants          |                                      | yes to human rights               |                                                 | bound to the indicative                                   |                                           | covenant with the Way                                     |
|                              | proper passivity              |                                      | equity not equality               |                                                 | bound to living the tension                               |                                           | covenant with spirit journey                              |
|                              | yes to orderly structure      |                                      | humanness prior to structure      |                                                 | passionately in but not of                                |                                           | final covenant the Other World                            |
| TOTAL<br>SUBMISSION          | totally accountable open eyes | SEEING<br>THE NEED                   | hear the judgement see the vision | FEET IN<br>TWO<br>WORLDS                        | bound to all the past<br>freedom to create all the future | RESPONS-<br>IBLE FOR<br>AUTHENTIC-<br>ITY | how get all on the journey<br>loyalty to the Human Factor |
|                              | joyous heart                  |                                      | yes to necessary deed             |                                                 | vocated to care for all                                   |                                           | more than social justice                                  |
|                              | last jot and tittle           |                                      | yes to relativity of structure    |                                                 | obediently free Colossal nobody                           |                                           | passion for authenticity                                  |
|                              |                               |                                      |                                   |                                                 |                                                           |                                           |                                                           |
| TOTAL<br>RESPONSIB-<br>ILITY | not passive robot             | THE<br>RESPONSIBLE<br>NO             | stand over against not rebellion  | ESTABLISH-<br>MENT AND<br>DISESTAB-<br>LISHMENT | responsible for social order                              | PERPETUAL<br>COBRA<br>STRIKE              | identification with doom                                  |
|                              | take on whole battle          |                                      |                                   |                                                 | responsible for social justice                            |                                           | see the illusions and chains                              |
|                              | I and I alone                 |                                      | prophetic stance                  |                                                 | responsible to Mystery                                    |                                           | say the Word                                              |
|                              | every covenant                |                                      | accountable to Mystery            |                                                 | living the trans-establishment tension                    |                                           | do the Deed                                               |
| TOTALLY<br>IN CHARGE         | I am in charge                | PROPHETIC<br>REPENTANCE              | loyal opposition                  | COMRADES<br>IN ARMS                             | lucidity on friendship                                    | SERVING<br>THE<br>WAY                     | marching with all of history                              |
|                              | I am the covenant             |                                      | to dead structure                 |                                                 | perpetual revolutionary                                   |                                           | knowing profound humanness                                |
|                              | defend to last gasp           |                                      | unjust laws                       |                                                 | foxhole colleagues                                        |                                           | doing profound humanness                                  |
|                              | universal prior               |                                      | on behalf of all                  |                                                 | beyond psychologism                                       |                                           | being profound humanness                                  |

## I: The Pillars of the Regional House

| THE ROLE OF STRUCTURE |                                     | SYMBOL STRUCTURES  |                                 | STUDY STRUCTURES      |                          | MISSIONAL STRUCTURES           |                                   |
|-----------------------|-------------------------------------|--------------------|---------------------------------|-----------------------|--------------------------|--------------------------------|-----------------------------------|
| STRATEGICAL FORM      | missional function                  | DAILY RITUAL       | rehearsal of life               | COMMON MEMORY         | core curriculum          | GATHERED AND SCATTERED DYNAMIC | trap of activism                  |
|                       | orders individuals                  |                    | humility, gratitude, compassion |                       | illuminating transcripts |                                | trap of turned-in-ness            |
|                       | obedience and freedom               |                    | three acts                      |                       | operating principles     |                                | the gathered community            |
|                       | seriousness & nonchalance           |                    | on behalf of                    |                       | order polity             |                                | the sent-out community            |
| ALWAYS IMPERFECT      | never fair                          | WEEKLY CELEBRATION | main event of the week          | DAILY COLLEGIUM       | common mind              | LIVELY REPORTING               | objective: bridge blown up or not |
|                       | relatively effective                |                    | all present                     |                       | renewed vision           |                                | reflective dimension              |
|                       | constant improvement                |                    | celebrate life events           |                       | five-point method        |                                | on-the-road research              |
|                       | patience and responsibility         |                    | celebrate mission: reports      |                       | key to consensus         |                                | gathered residue                  |
| ALWAYS NECESSARY      | give form to life dynamics          | WEEKLY ROUND TABLE | college                         | REGULAR CONVERSATIONS | journal and news         | TACTICAL PLANNING              | specific maneuvers                |
|                       | dead structure                      |                    | study                           |                       | reflective discussions   |                                | implementary timeline             |
|                       | locus for creativity                |                    | sodality                        |                       | in tune with the times   |                                | strategic assignments             |
|                       | the pain of metamorphosis           |                    | fellowhood of the deeps         |                       | feet on the table        |                                | missional decor                   |
| SOCIAL EXPERIMENT     | individual and structure in tension | CORPORATE SINGING  | windows into the depth          | PSU                   | specific issues          | THE CIRCUIT                    | global postage stamp              |
|                       | individual built structure          |                    | mingling of life and poetry     |                       | all relevant data        |                                | local catalysis                   |
|                       | structure enables individual        |                    | rehearse common memory          |                       | push for solution        |                                | contradictional orientation       |
|                       | both live before Mystery            |                    | calls body to attention         |                       | movementalizing event    |                                | build movement                    |



LEADERSHIP PROWESS  
II: Priorship

JAN 1980

| THE TASK OF THE PRIOR         |                               | THE STRUGGLE WITH PRIORSHIP |                      | THE MARKS OF A PRIOR     |                        | ACTION OF THE PRIOR |                           |
|-------------------------------|-------------------------------|-----------------------------|----------------------|--------------------------|------------------------|---------------------|---------------------------|
| GUARDIAN OF THE COMPREHENSIVE | the whole task                | TO STAND ON OWN FEET        | own man              | OBJECTIVE PRESENCE       | there                  | CATALYST            | does nothing              |
|                               | all local applications        |                             | makes own decision   |                          | desert, hot sun stands |                     | decides nothing           |
|                               | all values                    |                             | keeps own conscience |                          | wins with his presence |                     | injects tactics           |
|                               | this world/ the other world   |                             | the corporate        |                          | blue: symbol           |                     | "we did it ourselves"     |
| DEFENDER OF THE DEEPS         | deals with a world of despair | TO STAND OVER AGAINST       | sniffs out the enemy | AVOIDS TRAPS             | not charismatic        | EXEMPLARY ACTIVITY  | unfrazzled                |
|                               | stands over against           |                             | says the hard word   |                          | not mean               |                     | contradiction-oriented    |
|                               | demands authenticity          |                             | holds the tension    |                          | not liberal            |                     | selective tactical action |
|                               | sign of the deeps             |                             | no popularity        |                          | not boss               |                     | sign of possible          |
| MOVES IT                      | contradiction-oriented        | TO STAND OVER NOTHING       | insecurity           | OBJECTIVE ACCOUNTABILITY | able to say no         | CONSTANT VIGILANCE  | observes all              |
|                               | injects motivity              |                             | gaping abyss         |                          | pushes: serious        |                     | hears everything          |
|                               | winning models                |                             | risks                |                          | quietly effective      |                     | gestalts & broods         |
|                               | engages troops                |                             | no certainty         |                          | in but not of          |                     | uses intuition            |
| MOULDS THE CONSENSUS          | no coercive powers            | TO CARE FOR ALL             | total responsibility | KEEPS AT IT              | no other way           | CONSTANT PRAYER     | depth problem             |
|                               | attuned to consensus          |                             | bears burdens        |                          | day after day          |                     | thinks/dreams tactics     |
|                               | is able to read the consensus |                             | uses methods         |                          | on target              |                     | latenight models          |
|                               | gives creative form           |                             | maintains structure  |                          | takes care of          |                     | waits for                 |

## III : DISCIPLINE

| I: EQUIP FOR THE TASK |                         | II: MAINTAIN EFFECTIVE EXPENDITURE |                             | III SUSTAIN INTERIOR COMMITMENT |                             | IV: NURTURE THE INTERIOR POWER |                           |
|-----------------------|-------------------------|------------------------------------|-----------------------------|---------------------------------|-----------------------------|--------------------------------|---------------------------|
| MATERIALS             | pencil and paper        | ENABLEMENT                         | administration              | COVENANT                        | universal                   | SYMBOLIC                       | keep awe present          |
|                       | books                   |                                    | co-ordination               |                                 | absolute                    |                                | repeat self-understanding |
|                       | banners                 |                                    | equity not equality         |                                 | relative                    |                                | celebrate common being    |
|                       | tables and chairs       |                                    | rational assignments        |                                 | one mission                 |                                | heal battered warriors    |
| IMAGES                | culture                 | PHYSICAL NEEDS                     | task-oriented               | RULE                            | mission-oriented            | COUNSELLING                    | sensitive to the need     |
|                       | transparency            |                                    | whatever it takes           |                                 | bug model                   |                                | non-directive Word alone  |
|                       | short courses           |                                    | to get the job done         |                                 | poverty, chastity obedience |                                | refuse to talk            |
|                       | myths                   |                                    | druthers trap               |                                 | tasktime                    |                                | always a team             |
| METHODS               | intellectual            | UNBLOCK FREEDOM                    | destroy reductionisms       | DYNAMICS                        | freedom and obedience       | CONVERSATION                   | reveal awe                |
|                       | religious               |                                    | release the yes             |                                 | pharisee and libertine      |                                | illuminate struggle       |
|                       | social                  |                                    | free up time                |                                 | nonchalant & serious        |                                | nurture journey           |
|                       | common                  |                                    | plunge troops into task     |                                 | masculine and feminine      |                                | objective care            |
| MODELS                | grids                   | MISSIONAL FUNDS                    | belong to the comprehensive | ACCOUNTABILITY                  | objective guilt             | PRESENCE                       | life style demonstration  |
|                       | documents               |                                    | order priorities            |                                 | for sake of absolution      |                                | historical iron           |
|                       | awakening campaigns     |                                    | responsible budget          |                                 | 3 types                     |                                | dependable sign           |
|                       | demonstration campaigns |                                    | task-oriented expenditure   |                                 | rule of the word            |                                | corporate power           |

| THE REPRESENTATIONAL PRESENCE |                               | THE MACRO-MICRO STRATEGIST |                           | PRACTICALIZED GLOBALITY       |                                  | RADICAL SOLITARY-CORPORATE DISCIPLINE |                           |
|-------------------------------|-------------------------------|----------------------------|---------------------------|-------------------------------|----------------------------------|---------------------------------------|---------------------------|
| RESPONSIBLE FOR THE WHOLE     | stands alone                  | PLANET ON POSTAGE STAMP    | responsible for the whole | GRIDDING THE GLOBE TO MY TURF | one world to 419,904 locals      | KEEPING ONE'S CONSCIENCE              | beyond the moral          |
|                               | accountable for every person  |                            | history-long task         |                               | geo-soc.analysis to my community |                                       | the indicative ethic      |
|                               | I'm in charge                 |                            | world-wide task           |                               | global problemat to my community |                                       | contextual ethic          |
|                               | forget the local              |                            | right here where I am     |                               | global deed locally              |                                       | radical integrity         |
| IDENTIFICATION WITH THE TURF  | being the quest               | CREATIVE CORPORATENESS     | phone out of order        | AREAL OPERATIONS              | doing the whole geography        | RETRAINING INTUITIVE CONSCIOUSNESS    | feeling globally          |
|                               | first-rate citizen            |                            | local autonomy            |                               | common tactical systems          |                                       | brooding globally         |
|                               | structural obedience          |                            | global commonality        |                               | work with whole geography        |                                       | resolving globally        |
|                               | whole life given here         |                            | long-range plans          |                               | all programs all the time        |                                       | perceiving globally       |
| TRAPS & PERVERSION            | becoming the local(in & of)   | GLOBAL REPLICABILITY       | on behalf of all          | MOVEMENT FORMATION            | awakening the local              | FOUNDATIONAL STYLE                    | 'dressing for dinner'     |
|                               | ugly nationalism              |                            | not cookie-cutter         |                               | formulating the troops           |                                       | bleeding the meaning      |
|                               | romantic globality            |                            | global methods principle  |                               | sustaining the vision            |                                       | no body                   |
|                               | 'short-term' assignment story |                            | will it work in Timbuktu? |                               | engaging in global task          |                                       | any body                  |
| THE CATALYTIC STYLE           | objective presence            | GLOBAL DISCONTINUITY       | context explosion         | SYMBOL GUARDIAN               | imaginary phone call             | TAKING CARE OF ONESELF                | global meditative council |
|                               | discloses unseen possibility  |                            | signs of hope             |                               | I am the Movement                |                                       | standing at attention     |
|                               | gets creativity flowing       |                            | world society             |                               | The Movement is me               |                                       | comprehensive screen      |
|                               | tactics to release local      |                            | profound chastity         |                               | profound ashram function         |                                       | self programming          |



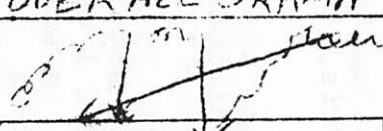
| RATIONAL OBJECTIVE                                       | EXISTENTIAL AIM                                                           | PREVAILING MOOD                                                                                            | OVER ALL DRAMA                                                                                             | PARTICIPANT SCREEN                                                                             |                                                                                     |                                                                                                       |
|----------------------------------------------------------|---------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------|
| To see the power of rationality in international designs | To decide they can create the needed house structures                     | Fast-paced, Serious                                                                                        |                         | 1. Vicinized<br>2. Blobbermath                                                                 |                                                                                     |                                                                                                       |
| INTRO                                                    | PRELUDE                                                                   | MVT. I                                                                                                     | MVT. II                                                                                                    | MVT. III                                                                                       | POSTLUDE                                                                            | CONCL.                                                                                                |
| ENTRANCE<br>standing at board, drawing                   | Context                                                                   | Brainstorm Elements                                                                                        | TEAM WORK                                                                                                  | Planning Reports                                                                               | Reflection                                                                          | TEACHING IMMGE<br> |
| Symbols<br>3dimension design of collegium room           | 1. understand basic principles<br>2. be taken by seriousness of this task | to grasp the difference between collegium + Round Table<br>to experience the role of the groups creativity | to create 3 designs<br>to grasp that this revolutionary leaves nothing to chance                           | to see the need for corporate input into models<br>To be excited by the groups corporate power | to reflect on the wts event<br>to be self-conscious of the wts event                | PERSONAL WITNESS<br>Rationality + objectivity with every time                                         |
| RITUAL<br>we are the blue<br>we make the blue-prints     | Context<br>1. Collegium                                                   | Brainstorm topics for 1 weeks' worth of collegiums.<br>Select five                                         | Break into 3 teams + assign spaces<br>1st team oranges 1 week of collegiums + designs format for the first | Assign Reports<br>1st Team reports<br>Affirm them + have group push back                       | 1. What surprised you most about this exercise?                                     | RITUAL<br>March into the future<br>Dance all the -                                                    |
| OPENING WORDS<br>structures sustain the mission          | Context<br>2. Collegium room + decor principles                           | Brainstorm a list of 20 items for fully decorating + setting up a collegium room                           | and: creates a design for a fully decorated + set up collegium room                                        | and team exhibits model + walks through it. what questions do you have on the design?          | 2. Easiest?<br>3. Hardest?<br>4. What did you learn?                                | BODY POSTURE<br>Sit and create designs.                                                               |
| GAMES<br>Most memorable collegium Round Table            | Context<br>3. Collegium Round Table                                       | Brainstorm 15 curriculum items for a District House Round Table Consense on 3 best                         | 3rd Creates lesson plans for college study + sociality - break into 3 units - then share                   | 3rd team reports what suggestions would you make? Add? Take out?                               | 5. why are these structures needed?<br>6. where else could they be used in society? | EXIT<br>stand around + answer questions                                                               |
| 5                                                        | 10                                                                        | 20                                                                                                         | 50                                                                                                         | 20                                                                                             | 10                                                                                  | 5                                                                                                     |
| provide 3 formats                                        |                                                                           |                                                                                                            |                                                                                                            |                                                                                                |                                                                                     |                                                                                                       |

GTR. II  
'79-'80

# OMS MATHWADA LEADERSHIP PROWESS

## III. The 'Liberal Heresy' Seminar (Abb. form of paper)

GTR. III  
74-'80

| RATIONAL OBJECTIVE                                                                            |                                                        | EXISTENTIAL AIM                                                                                                                                                                             | PREVAILING MOOD                                                                                                                                                                       | OVERALL DRAMA                                                                                                  | PARTICIPANT SCREEN                                                                |                                                                         |
|-----------------------------------------------------------------------------------------------|--------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|-------------------------------------------------------------------------|
| to see the ways in which the enemy tries to block creative action                             |                                                        | to decide to move on these as the enemy                                                                                                                                                     | Sobriety - Fun                                                                                                                                                                        |                             | GOOD / bad people<br>democratic romantics<br>detached critics<br>innocent critics |                                                                         |
| INTRO                                                                                         | PRELUDE                                                | MUT. I                                                                                                                                                                                      | MUT. II                                                                                                                                                                               | MUT. III                                                                                                       | POSTLUDE                                                                          | CONV                                                                    |
| ENTRANCE<br>Walk in<br>with papers<br>+ balloon                                               | Para 1<br>Chant                                        | Abstraction of Good<br>Idea / Democratic<br>Romanticism                                                                                                                                     | Detached<br>Observer / Innocent<br>Helper                                                                                                                                             | SKIT                                                                                                           | Para 6                                                                            | TEACHING<br>IMAGE<br>4 faces<br>+<br>Revolution                         |
| SYMBOLS<br>Balloon<br>w/ ENEMIES<br>written<br>on it                                          | R<br>to get a<br>picture of<br>whole                   | to understand the<br>1st 2 faces of the<br>enemy                                                                                                                                            | to understand the<br>2nd 2 faces of the<br>enemy                                                                                                                                      | to dramatize the<br>four democratic<br>stances                                                                 | to see those<br>stances as<br>"enemy"                                             | PERSONAL<br>WITNESS<br>seen how<br>easily<br>creativity<br>is destroyed |
| RITUAL<br>Run into<br>the future<br>run -                                                     | E<br>to experience<br>intrigue                         | to recognize with<br>honor the political<br>tensions in themselves                                                                                                                          | to be addressed<br>by the way they<br>put a paper in this<br>heresy                                                                                                                   | to experience<br>the skit as<br>happening                                                                      | to do do to<br>be a revolu-<br>tionary                                            | RITUAL<br>Witness<br>Maid<br>Dance                                      |
| OPENING<br>WORKS<br>A revolutionary<br>is always<br>on guard<br>against real<br>enemies       | 1<br>Read<br>Para 1<br>What is<br>this paper<br>about? | Read para 2<br>What phrases do<br>you remember?<br>What images flash<br>through your mind?<br>How make you feel?                                                                            | Read Para 4<br>What is a detached<br>observer? what<br>criticisms have you<br>heard of NGP<br>who are some de-<br>tached observers<br>you've run into?                                | Situation is<br>team assigned<br>to write a<br>community sign<br>board<br>Assign 5 actors.<br>1. Good Idea Man | Read Para<br>6<br>Why are<br>these<br>stances<br>the enemy?                       | What do<br>they<br>assume<br>about life?                                |
| GAMES<br>Who are the<br>characters in<br>this paper?<br>What phrases<br>stand out<br>for you? | 2<br>Give time<br>to chant<br>the<br>paper             | What mean by ab-<br>straction of good idea?<br>when encountered<br>this what are examples?<br>good ideas?<br>Why destructive<br>to the task?                                                | when have you<br>played this role?<br>Why is such criti-<br>cism so destructive?<br>Why is it inau-<br>thentic?<br>Read Para 5.                                                       | 2 Democrat Romantic<br>3 Detached observer<br>4 Innocent Helper<br>5 Revolutionary                             | 2 minutes to<br>prepare<br>2 minutes to do<br>skit<br>Artform the<br>skit         | How can<br>we avoid<br>them?<br>Deal with<br>them?                      |
|                                                                                               | 3<br>Corporate<br>Chant on<br>board                    | Read para 3<br>What picture do you<br>get? what is roman-<br>ticism? why is this<br>romanticism? when<br>have you fallen into<br>this trap? what are<br>the catch phrases<br>of this enemy? | Mean by optimism?<br>what images do you<br>associate with this?<br>How would this per-<br>son act as a blind<br>idiot? a consultant?<br>whose meaning?<br>What say to each<br>person? |                                                                                                                |                                                                                   | EXIT<br>Burst the<br>balloon<br>Rapid<br>EXIT                           |
|                                                                                               | 20                                                     | 30                                                                                                                                                                                          | 30                                                                                                                                                                                    | 20                                                                                                             | 10                                                                                |                                                                         |



Anyone who has been caught up in the great drive for revolution will know that there are forces which work against him. There is something that tries to defeat new life, that is out to destroy anything that speaks of hope or vitality of a human future.

Abstraction of good idea:- The enemy in the 1st place uses good ideas and admirable thinking at the expense of effective action. The liberal might say "All people should love one another." The idea is a very good idea. But it has the power to destroy. You know this because it can send you into depression and paralysis.

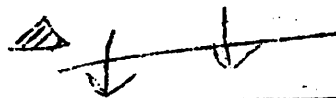
Romanticism of the democratic principle:- In the 2nd place the enemy uses the democratic principle at the expense of individual initiative. Here the liberal prefers to poll opinions rather than take the awful step of actually deciding about something. "Since there is nothing to be done we can at least make the situation less unpleasant by agreeing about something." Because 1 man 1 vote is very dear to him, he condemns whole sections of the world to starvation or chaos because they seem to contradict his favorite truth about life.

Criticism of the detached observer:- In the 3rd place the enemy uses fault finding to justify his own immobility. He finds fault with every plan of action. He may viciously attack you at any time for serving bananas too often or for getting up too early or for the decor on your walls. He is very dangerous.

Activism of innocent helper :- In the 4th place the enemy catches you off guard. Just when you were beginning to think that he suffered from some chronic inertia, he swings into action. He jumps up from the table sacking, you can just spend another year figuring out how to win the whole war if you like, but while you are sitting here I'm going out there to do something. He does not actually want to win. He just wants to be busy, busy enough to be innocent. He perpetuates the despair which says "I knew it was just another do-good project!"

The liberal heresy often looks like heroism but in fact it is a retreat from life's slings and arrows, for underneath is the assumption that real life the war it is is bad. The opposite approach to life releases human creativity. The general says, know the enemy and know yourself, in a hundred battles.

## LEADERSHIP PROCESS

| LEADERSHIP PROCESS                                                |                                                                                         | NATIONAL OBJECTIVE                                                                                                             | EXISTENTIAL AIM                                                                                       | PREVAILING MOOD                                                                                     | OVER ALL DYNAMICS                                                                   | PARTICIPANT EXPERIENCE                                                                            |       |
|-------------------------------------------------------------------|-----------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------|-------|
|                                                                   |                                                                                         | to ground total solitary responsibility                                                                                        | to be shocked by the radicality of being a global revolutionary                                       | quiet sobriety                                                                                      |  | compulsive sociality<br>from responsibility<br>inauthentic                                        |       |
| INTRO                                                             | PRELUDE                                                                                 | MVT. I                                                                                                                         |                                                                                                       | MVT. II                                                                                             | MVT. III                                                                            | POSTLUDE                                                                                          | CONC. |
| ENTRANCE<br>Seated,<br>Waiting                                    | CONTENT<br>R 0<br>to grasp solitary mass of responsibility                              | CONTEXT THE QUESTIONS<br>to understand the w/s questions                                                                       | SOLITARY BRAINSTORM<br>see through the inclusiveness of the revolutionary task                        | CORPORATE BRAINSTORM<br>grasp the multiplicity yet unity of the task                                | Reflection<br>unpack the principle of replicability                                 | TEAM IMAGE<br> |       |
| SYMBOLS<br>Iron Man                                               | E A<br>experience the intricacy of w/s                                                  | to be addressed by the sense of solitary responsibility                                                                        | to struggle with creating a solitary model                                                            | to decide they are solitary revolutionaries                                                         | experience they are adequate                                                        | PERSONAL WITNESS<br>Lonely Task                                                                   |       |
| RITUAL<br>I am the one set free to embrace the world I am the one | 1. context w/s on embodying the local/global principle                                  | write on board + explain 1 by 1<br>1. the 10 specific tasks<br>2. 5 ways to cover the geography<br>3. 5 ways to recruit forces | Give time to answer the assigned questions                                                            | 1. to round room Brainstorm the answers into 9 columns on the board                                 | 1. what struck you<br>2. surprised<br>3. what learn about local/global principle?   | RITUAL<br>I am the one                                                                            |       |
| OPENING WORDS<br>To be a revolutionary is no simple task          | 2. Experiencing task, solitary corporate task - lonely - responsible for world in local | 4. 5 ways to train forces<br>5. 3 interchange methods<br>6. 3 ways to deal with self-support                                   | Unblock problems<br>Hold against TL<br>Prepare black-board - 9 columns with titles.                   | 2. Reflect briefly on data in each column after each question.                                      | 4. What learn about being a sol. rev?<br>5. About group<br>6. About yourself?       | BODY POSTURE<br>Reflective chin in hands                                                          |       |
| GAMES<br>Marooned on a desert island - first thing you would do   | 3. Saltllo: your assignment do NLP in a new nation alone                                | 7. 3 sustaining structures clearly<br>8. 5 ways to take care of yourself<br>9. The 3 first steps                               | Ask participants to check best answers short course trusting your creativity + courage to participate | 3. Check columns for comprehensiveness would this ensure doing total task obvious gaps? what about? | who is ready to be assigned to Saltllo?                                             | EXIT<br>Rapid exit pointing to image                                                              |       |
| 10                                                                | 5                                                                                       | 20                                                                                                                             | 25                                                                                                    | 40                                                                                                  | 15                                                                                  | 5                                                                                                 |       |

Social Method  
PRACTICAL VISION

Jan 1980

| SOCIAL METHOD                     |                          | SIMPLE PROCESS    |                                   | PRACTICAL VISION           |                           | GROUP PROCESS             |                                |
|-----------------------------------|--------------------------|-------------------|-----------------------------------|----------------------------|---------------------------|---------------------------|--------------------------------|
| Unhelpful<br>SOCIAL<br>APPROACHES | trickle down             | TWIN<br>PROCESSES | See wood and trees                | ALWAYS<br>THERE            | Latent                    | GROUP<br>WISDOM           | individual experience          |
|                                   | goal oriented            |                   | see whole                         |                            | not articulated           |                           | particular perspective         |
|                                   | bureaucratic             |                   | do what see                       |                            | in disguise               |                           | best wisdom                    |
|                                   | benevolence              |                   | do whole                          |                            | how get it out in open    |                           | total group                    |
| TWENTIETH<br>CENTURY<br>APPROACH  | Comprehensive            | SEE               | true situation                    | WHAT<br>IT<br>IS           | what like to see          | BRAINSTORM                | everyones wisdom               |
|                                   | objectivity              |                   | entire future possibilities       |                            | new possibility           |                           | into one product               |
|                                   | Rationality              |                   | present negation of possibilities |                            | fresh alternatives        |                           | no right/wrong answer          |
|                                   | process method           |                   | strategems to deal with           |                            | specific needs            |                           | questions of clarity only      |
| KEY<br>SOCIAL<br>METHOD           | workshopping             | LIFE<br>METHOD    | look well                         | ELEMENTS<br>OF<br>WILDNESS | wild hopes and dreams     | PARTICIPATION<br>GIMMICKS | individual listing             |
|                                   | swirling data            |                   | before you leap                   |                            | wild imagination          |                           | starring best answer           |
|                                   | intuitive reasoning      |                   | risk the leap                     |                            | felt needs                |                           | round room                     |
|                                   | context maintenance      |                   | by bold informed action           |                            | see for grandchildren     |                           | short phrase answers           |
| INDICATIVE<br>BATTLE<br>PLANNING  | vision                   | SIMPLE<br>COMPLEX | a simple process                  | CRUCIAL                    | people perish without it  | THE<br>PRODUCT            | pull together chart            |
|                                   | Contradiction            |                   | to handle life's complexity       |                            | reveals contradiction     |                           | transrational design           |
|                                   | proposals tactics        |                   | anyone can do                     |                            | continually recreated     |                           | holds data imaginably          |
|                                   | timelined implementaries |                   | stumble at first                  |                            | claims historical destiny |                           | launching pad for next process |



SOCIAL METHOD  
II Underlying Contradictions

JAN. 1980

| REVOLUTIONARY ACTION |                                 | CONTRADICTION DISCERNMENT          |                               | ELUSIVENESS OF CONTRADICTIONS |                                       | REVOLUTIONARY MEANING OF CONTRADICTIONS |                                   |
|----------------------|---------------------------------|------------------------------------|-------------------------------|-------------------------------|---------------------------------------|-----------------------------------------|-----------------------------------|
| NOT PATCHWORK        | whole society                   | THREE DIMENSIONS OF SEEING         | indicative analysis           | WHAT A CONTRADICTION IS NOT   | not images                            | FOCUS OF SOCIAL PARALYSIS               | coagulation of factors            |
|                      | not single issues               |                                    | vision creation               |                               | but what sustains the image           |                                         | transparently revealing           |
|                      | has to lead somewhere           |                                    | contradiction discernment     |                               | not spirit problems                   |                                         | the focal point                   |
|                      | focussed action                 |                                    | seeing society whole          |                               | but structures perpetuating'em        |                                         | of social paralysis               |
| CATALYTIC            | not individual heroes           | WHAT IS A BLOCK                    | trends toward vision          | LOCAL SIGNIFICANCE            | focal point of soc. paralysis         | SOCIOLOGICAL DEMONS                     | structures                        |
|                      | expand by geometric progression |                                    | the log jams                  |                               | permeates whole community             |                                         | policies                          |
|                      | get others off their cans       |                                    | the trend weaknesses          |                               | local, not government                 |                                         | patterns                          |
|                      | not doing things for people     |                                    | the master blocks             |                               | manifestation of global contradiction |                                         | forms                             |
| SIGNAL ACTION        | not bring new eventually        | WHAT IS A CONTRADICTION            | real locus in current society | NOT SYMPTOMS                  | alcoholism                            | UNPOPULAR TRUTH                         | the unmentioned item              |
|                      | but be a sign now               |                                    | a lever for whole society     |                               | drugs                                 |                                         | in every conversation             |
|                      | that the new has come           |                                    | a timely social truth         |                               | victim image, tradition               |                                         | what everyone shies away from     |
|                      | way=end-means                   |                                    | negative, but door to future  |                               | but depth human problem               |                                         | no reformulation unless deal with |
| FOCUSSES WINNING     | not gathering data              | TRAPS IN IDENTIFYING CONTRADICTION | abstraction                   | COMPLEX PHENOMENON            | a vortex of                           | METHOD OF DISCERNMENT                   | analysis                          |
|                      | but thought-tr coordination     |                                    | psychologism                  |                               | underlying irritants                  |                                         | gapping                           |
|                      | to impact a community           |                                    | moralism                      |                               | deterrents                            |                                         | aha gestalt                       |
|                      | then train others to win        |                                    | shallowness                   |                               | blocks                                |                                         | objective sociological statement  |

SOCIAL METHOD  
III Maneuver Method

JAN 1980

| QUALITIES OF GENERALSHIP   |                                 | COMPONENTS OF A MANEUVER |                            | ESSENTIALS OF MANEUVERING |                                       | FOUNDATION OF A MANEUVER: THE VOID |                                   |
|----------------------------|---------------------------------|--------------------------|----------------------------|---------------------------|---------------------------------------|------------------------------------|-----------------------------------|
| ONE WHO CARES              | not a skill                     | DESIGNING OF TIME        | not opportunistic          | BASED ON REALITY          | real situation                        | SELF-IMPOSED DEATH GROUND          | real battles                      |
|                            | immersed                        |                          | rapid, not routine         |                           | no 'if only'                          |                                    | short-term                        |
|                            | in moral issue                  |                          | sudden, not sequential     |                           | continual homework                    |                                    | no protracted engagement          |
|                            | 15/85 gap                       |                          | not progressive            |                           | charting situations                   |                                    | one brief life                    |
| REVOLUTIONARY              | contradiction-oriented          | WEAPONRY                 | social methods             | OBSESSION WITH ACTUATION  | no problems: you alone responsible    | TRANS-RATIONALITY                  | break task down to details        |
|                            | blocking humanness              |                          | Profound Humanness         |                           | kill wishdreams & fut. contradictions |                                    | my victory - mystery wins         |
|                            | corporate: does not go it alone |                          | public prowess: style      |                           | flesh out the contradiction           |                                    | whole battle single point         |
|                            | corporate borrowing             |                          | life of integrity          |                           | how to                                |                                    | a nobody going for broke          |
| TRANS-RATIONALIST          | inclusive vision                | KNOWING THE ENEMY        | win, not kill              | DETACHED FANATICISM       | define victory: move backwards        | TOTAL RESPONSIBILITY               | resolve to win not try            |
|                            | pushes data to bleed meaning    |                          | gain allies to engage      |                           | bracket problems and concerns         |                                    | do particular in context          |
|                            | stretches designs               |                          | enemy: external & internal |                           | locate position of advantage          |                                    | motivating                        |
|                            | the way life is                 |                          | we are all enemy           |                           | look thru data for winning            |                                    | winning v. routine intuitive leap |
| SELF-GENERATING DISCIPLINE | claim victory                   | KNOWING THE SELF         | terrain                    | WINNING RESOLVE           | rapidly gestalt                       | A HUMAN METHOD                     | Tao: mystery always wins          |
|                            | before battle                   |                          | communication lines        |                           | written prose                         |                                    | indicative                        |
|                            | stand in winners circle         |                          | enemy's death ground       |                           | details list from the prose           |                                    | profound humanness                |
|                            | can't write for anyone else     |                          | spirit resolve of troops   |                           | forces organization charts            |                                    | only place worth living           |



SOCIAL METHOD  
III Maneuver Method

JAN 1980

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|                            | stand in winners circle         |                          | enemy's death ground       |                           | details list from the prose            |                                    | profound humanness                |
|                            | can't write for anyone else     |                          | spirit resolve of troops   |                           | forces organization charts             |                                    | only place worth living           |



JAN 1980

| THE STANCE OF THE HISTORICAL WINNER |                                  | THE EXPERIENCE OF THE HISTORICAL WINNER |                                           | THE DEMAND ON THE HISTORICAL WINNER |                          | OUR TASK AS HISTORICAL WINNERS |                      |
|-------------------------------------|----------------------------------|-----------------------------------------|-------------------------------------------|-------------------------------------|--------------------------|--------------------------------|----------------------|
| NO MISTAKES                         | life is good as it is            | A HUMAN BEING                           | not black<br>brown, white                 | ONE GREAT LIFE                      | winning self story       | THE IMMEDIATE TASK             | awakenment           |
|                                     | no mistakes<br>no failures       |                                         | not young,<br>old                         |                                     | winning context          |                                | demonstration        |
|                                     | win or lose                      |                                         | not man,<br>woman                         |                                     | winning style            |                                | formation            |
|                                     | trust the mystery                |                                         | just a human being                        |                                     | unique and unrepeatable  |                                | fulfilment           |
| NO EXCUSES                          | no justification                 | REAL ENEMIES                            | when you are dedicated to profound living | ONE GREAT DEATH                     | day after day            | THE LONGTERM TASK              | two million villages |
|                                     | I'm the greatest                 |                                         | you find real enemies                     |                                     | the only secret          |                                | four billion people  |
|                                     | no excuses                       |                                         | to humanness and change                   |                                     | real fulfilment          |                                | 54 areas             |
|                                     | I'm the one                      |                                         | in yourself                               |                                     | stick into history       |                                | NSV                  |
| NO PROBLEMS                         | one essential task               | DEATH URGE                              | overwhelming possibility                  | IN CHARGE                           | I am the keystone        | RADICAL INTEGRITY              | we do what we say    |
|                                     | no personal problems             |                                         | want to go to bed                         |                                     | wherever I am            |                                | willing one thing    |
|                                     | strange peace                    |                                         | predict failure                           |                                     | I know what to do        |                                | being one thing      |
|                                     | problemlessness                  |                                         | humiliation weakness                      |                                     | courage to be            |                                | forming one body     |
| NO DELAYS                           | now is the time                  | DARKNIGHT & LONGMARCH                   | resentment suffering                      | KEEP CONSCIENCE                     | no friends               | RADICAL RISK                   | push village         |
|                                     | deathground daily                |                                         | dislocation ineffectiveness               |                                     | you and the Mystery      |                                | push colleagues      |
|                                     | life is as long as your maneuver |                                         | weariness unfulfilment                    |                                     | own man                  |                                | push task            |
|                                     | no one else                      |                                         |                                           |                                     | corporate accountability |                                | push ourselves       |

# GMS MALHARADA SOCIAL METHODS

## PRACTICAL VISION WORKSHOP

QTR III  
79-80

| RITUAL OBJECTIVE                                    |                                                                                          | EXISTENTIAL AIM                                                                                                                                                                                | PREVAILING MOOD                                                                                                                                                                       | OVER ALL DRAMA                                                                                                                                               | PARTICIPANT SCREEN                                                                 |                                                                                |
|-----------------------------------------------------|------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|--------------------------------------------------------------------------------|
| to extract the latent practical vision for NLP      |                                                                                          | to explode the group's sense of what is possible                                                                                                                                               | excited creativity                                                                                                                                                                    |                                                                                                                                                              | shy and talkative passive                                                          |                                                                                |
| INTRO                                               | PRELUDE                                                                                  | MUT. I                                                                                                                                                                                         | MUT. II                                                                                                                                                                               | MUT. III                                                                                                                                                     | POSTLUDE                                                                           | CONC.                                                                          |
| ENTRANCE<br>Walk in with far away look              | 1 INTRO REMARKS<br>to clarify the role of this wls                                       | CONTEXT + INDIVIDUAL LISTING<br>to encourage each member to drop down how they see vision                                                                                                      | CORPORATE BRAINSTORM<br>extract elements of groups operating vision of NLP                                                                                                            | INITIAL GESTALT<br>to gestalt the columns into 2 word holding titles                                                                                         | REFLECTION<br>to reflect on the vision state                                       | TEACHING IMAGE<br>                                                             |
| SYMBOLS<br>Song "Local Man"                         | 2 to give per mission to participants<br>lay out the time design + task of the 3-day lab | to give time to release everyone's latent vision of NLP<br>the context of this wls is the villages of Maharashtra + the total movement we call New Gram Panchayat: what is our vision for NLP? | to blow out the image of what is possible<br>Have 11 columns drawn on board, symbols on top. Take 1 answer from each row place in appropriate column. Encourage notes + appointments. | to be excited by a new inclusive vision for their work<br>Read down the columns, beginning with 1 word most data<br>What areas of NLP are these items about? | to see impact of wls<br>What vision element do you remember most? Where surprised? | PERSONAL WITNESS<br>Relation between see + do                                  |
| RITUAL<br>Run into the future running can           | 3 illuminate the function of vision + its role in battle-planning                        | what needs to happen in NLP? what would you like to see? your wildest dream? what's possible? what are the felt needs? what are fresh approaches?                                              | Go round again + take rather answer from each row. Add to the columns. Ask for new data from a nypre                                                                                  | Get a 2 word holding title on the top of each column eg: VILLAGE SYMBOLS AUXILIARY TRAINING                                                                  | what item most shifted up your vision? what are the main thrusts of your vision?   | RITUAL<br>Song New Earth Alive                                                 |
| OPENING WORDS<br>Without vision the people perish.  | 4 short course on trusting intuitions, everyone having wisdom, taking notes              | Everyone to get down 5 elements of vision - Brief - adjective - adjective noun eg Distinct Economic Unit - Star your best answer                                                               | Keep pushing till a full sampling of vision has got out. Any unclear data/gaps/ new item still not up?                                                                                | Change data from 1 column to another where necessary. Get Gestalt titles on all columns. Celebrate w/ song                                                   | what can you see in your mind's eye? which item are you most passionate about?     | Body Posture<br>Standing                                                       |
| GAMES<br>How will Maharashtra be different in 1990? |                                                                                          |                                                                                                                                                                                                |                                                                                                                                                                                       |                                                                                                                                                              |                                                                                    | EXIT<br>will pull this together for us into a rational chart but the afternoon |
| 10                                                  | 10                                                                                       | 15                                                                                                                                                                                             | 45                                                                                                                                                                                    | 20                                                                                                                                                           | 10                                                                                 | 10                                                                             |

| PREFACE                                                                                                                                                                                                                         | 1                                                                                                                                                                                                       | 2                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | 3                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>A/F on the day</p> <ol style="list-style-type: none"> <li>1. What did you see today?</li> <li>2. What were the visions people were saying?</li> <li>3. What was new to you?</li> <li>4. What did you learn today?</li> </ol> | <ol style="list-style-type: none"> <li>1. Context on w/s</li> <li>2. Individual b/s on blocks</li> <li>3. Corporate b/s on blocks</li> <li>4. Gestalt blocks</li> <li>5. Give holding titles</li> </ol> | <ol style="list-style-type: none"> <li>1. Context on underlying contradiction.               <ul style="list-style-type: none"> <li>-What it is</li> <li>-What it is not</li> <li>-Give illustrations</li> </ul> </li> <li>2. Divide into groups.</li> <li>3. Look at the gestalt blocks for underlying contradictions.               <ul style="list-style-type: none"> <li>-What do you think is behind this</li> <li>-Why do you think this is this way?</li> <li>-Why Why Why</li> </ul> </li> <li>4. Write 3 word title on butcher paper.</li> </ol> | <p>PLENARY</p> <ol style="list-style-type: none"> <li>1. Songs</li> <li>2. Stake contradiction report.</li> <li>3. Pin Up on board.</li> <li>4. A/F               <ul style="list-style-type: none"> <li>-What caught your attention</li> <li>-When were you surprised?</li> <li>-What was new to you?</li> <li>-What proposals would you suggest?</li> </ul> </li> <li>- What are some of the first steps you would take to overcome these contradictions?</li> </ol> |



| CRISIS IN<br>DEVELOPMENT                 | THE HUMAN<br>FACTOR                | THE HUMAN FACTOR<br>AND N. G. P                                    | KEY TO FUT<br>STAKES*GUILD                                                   |
|------------------------------------------|------------------------------------|--------------------------------------------------------------------|------------------------------------------------------------------------------|
| global<br>crisis                         | development<br>approaches          | N.G.P. as demonst<br>ration of faith in<br>local people            | thrust all<br>people<br>participate<br>in dealing<br>with all<br>the problem |
| common ea<br>-rth common<br>destiny      | revolutionary<br>human development | the principles of<br>human development                             | stake as<br>engagement<br>vehicle                                            |
| resurgence<br>of local<br>man            | the human<br>factor                | the social<br>problems                                             | guild as<br>vehicle for<br>development<br>of energy<br>forces                |
| pivot of<br>future<br>local<br>community | the local<br>blocks                | C.D.A as the<br>corner store<br>(revolutionary<br>local structure) | stake/<br>guild as<br>key to self<br>reliance                                |

MALIWADA

| CHARACTERISTICS OF HUMAN DEVELOPMENT |                        | THE ECONOMIC PROGRAMS             |                                     | THE SOCIAL PROGRAMS        |                         | THE CULTURAL PROGRAMS |                        |
|--------------------------------------|------------------------|-----------------------------------|-------------------------------------|----------------------------|-------------------------|-----------------------|------------------------|
| COMPREHENSIVE                        | all problems           | CO-OPERATIVE<br>AGRICULTURE       | EXPAND CULTIVATION                  | PREVENTIVE<br>HEALTH       | intermediate sanitation | LIVING ENVIRONMENT    | domestic housing       |
|                                      | all people             |                                   | intensified production              |                            | total nutrition         |                       | public facilities      |
|                                      | all aspects            |                                   | water delivery equipment            |                            | vitality maintenance    |                       | village design         |
|                                      | all at once            |                                   |                                     |                            | health education        |                       | essential science      |
| HUMAN                                | depth human problems   | APPROPRIATE<br>LIGHT INDUSTRY     | cottage production                  | LOCAL FUNCTIONAL EDUCATION | early learning          | CORPORATE PATTERNS    | village consensus      |
|                                      | changed lives          |                                   | agro business                       |                            | formal schooling        |                       | total engagement       |
|                                      | unchained motivity     |                                   | processing plants                   |                            | youth training          |                       | community common       |
|                                      | primalized community   |                                   | ancillary industry                  |                            | adult education         |                       | leadership development |
| INTEGRATED                           | the total village      | INITIAL LOCAL COMMERCIAL SERVICES | common marketing                    | WELFARE                    | family development      | IDENTITY SYSTEMS      | self story             |
|                                      | inter related programs |                                   | local merchandising                 |                            | woman's advancement     |                       | symbol system          |
|                                      | shotgun approach       |                                   | savings loans                       |                            | youth task force        |                       | corporate ritual       |
|                                      | ripple tactics         |                                   | basic transportation                |                            | elder engagement        |                       | village celebration    |
| CATALYTIC                            | not benevolence        | CATALYTIC FUNCTION                | ag releasing land productivity      | CATALYTIC FUNCTION         | H. releases vitality    | CATALYTIC FUNCTION    | sacred space           |
|                                      | not do it yourself     |                                   | industry releasing human creativity |                            | E. enables engagement   |                       | future decision        |
|                                      | release freedom        |                                   | comm releasing economic power       |                            | L.W. dailies well-being |                       | human meaning          |
|                                      | trigger creativity     |                                   | foundational sustenance             |                            | allows participation    |                       | symbolising greatness  |

| THE SPIRIT DIMENTION        |                                                                                                                  | OBJECT AND BUJECT  |                                                                                                                | S.K. FORMULA               |                                                                                                     | OUR TASK                            |                                                                                                                       |
|-----------------------------|------------------------------------------------------------------------------------------------------------------|--------------------|----------------------------------------------------------------------------------------------------------------|----------------------------|-----------------------------------------------------------------------------------------------------|-------------------------------------|-----------------------------------------------------------------------------------------------------------------------|
| THE GIVENNES OF LIFE        | life is given<br>we recrueit notonour terms<br>life is srug-<br>-gle.                                            | BDJECT AND SUBJECT | life is <u>objective</u><br>I am subje<br>ctive<br>Life is <u>event</u><br>I respond                           | external<br>situation.     | big picture<br><u>the unexpe-<br/>cted</u><br>the over-<br>powering<br>the tragic                   | two<br>worlds<br>respon<br>sibility | <u>programmatic<br/>miracles</u><br><u>visible phys<br/>ical transfor<br/>mation</u><br>but also<br>spirit care       |
| THE STRUGGLE OF LIMING      | either too<br>little<br>life is<br><u>absurd</u><br>or too much<br>life is over<br>whelmuis                      | THE SELF           | mind images<br><u>emotions</u><br><u>feelings</u><br>will decision<br>body &<br>soirit one                     | internal<br>crisis         | mental<br><u>formoil</u><br>emotional<br><u>shift</u><br>physical<br><u>upset</u><br>decisional roi | spirit<br>lucidity                  | know what<br><u>unknow</u><br>see greatness<br><u>yes and no</u><br>see escapes                                       |
| THE WAY OF SPIRIT OR ECASPE | life is para<br>doxical<br>where is<br>the path<br>the way of<br>spirit<br>the way of<br>the slob                | SELF CONSCIOUSNESS | person or<br>oig<br><u>consciousness</u><br>C.of conscio-<br>usness<br>C.of C of c                             | exsten<br>tion<br>question | real not<br><u>abstract</u><br>who am i?<br>what do i?<br>how be i                                  | spirit<br>sensiti<br>vity           | spirit<br><u>antennar</u><br>3rd ear. eye<br><u>spirit mood</u><br><u>undertying</u><br><u>spirit</u><br><u>issue</u> |
| CARE FOR THE SPIRIT         | caring for<br><u>spirit</u><br><u>adual struggl</u><br><u>on/off target</u><br>needs for<br>careful<br>analysis. | THE TIMES          | impactful<br><u>events</u><br><u>internal</u><br><u>crisis</u><br>life quest-<br>ion<br>accest face,<br>escape | the<br>escapes             | hight fromg<br><u>ste</u><br><u>hiding</u><br><u>floating</u><br>all of us                          | the<br>human<br>factor              | programs depth<br><u>chanoed lines</u><br><u>on target</u><br><u>man events</u><br>key to future                      |



EXIST.AIM:-being awefilled with the possibility  
of being a spirit tactiction.

| TACTICS NOT PROGRAMS                       |                                    | DEPTH CONTRADICTIONS      |                                        | SYMBOL IS KEY               |                                       | PRESENCE AND DEMONSTRATION.        |                                                     |
|--------------------------------------------|------------------------------------|---------------------------|----------------------------------------|-----------------------------|---------------------------------------|------------------------------------|-----------------------------------------------------|
| program<br><br>direct<br>action            | 9 programs                         | interior                  | a disease                              | 5th city<br>victim<br>image | song                                  | d e c l a<br>r a t i o n           | releases<br>Contradiction                           |
|                                            | work shop                          | crisis                    | destroy person<br>stops village        |                             | symbol<br>ritual<br>myth              |                                    | honor all people<br>rehearses story<br>Affirms life |
|                                            | external control                   |                           |                                        |                             |                                       |                                    |                                                     |
| the programs<br>occasion<br>for<br>tactics | meeting formats                    | clues<br><br>to<br>crisis | mood                                   | space                       | order                                 | strategic<br><br>action            | catalytic                                           |
|                                            | art forms                          |                           | Effectiveness<br>style                 |                             | decor                                 |                                    | priority                                            |
|                                            | celebration<br>events              |                           | factual expression                     |                             | intentionality<br>corporate<br>design |                                    | timing<br><br>new<br>patterns                       |
| on<br>target<br>tactics                    | focused on<br>spirit contradiction | contradiction             | victim                                 | time                        | rhythm                                | physical<br>presence               | use of eyes                                         |
|                                            | perbrooding                        |                           | cynicism                               |                             | discontinuity                         |                                    | dress                                               |
|                                            | planning                           |                           | frazzled interior                      |                             | forced march                          |                                    | posture                                             |
|                                            | catalytic                          |                           | frantic action                         |                             | solitary<br>corporate                 |                                    | right place<br>right time                           |
| the<br>tools                               | wisdom                             | spirit<br><br>surgery     | delicate<br>aperration<br>life on line | symbolic<br><br>life        | daily<br>rituals                      | take<br>care<br>of<br>your<br>self | avoid getting                                       |
|                                            | style                              |                           | 3rd ear                                |                             | songs                                 |                                    | disease                                             |
|                                            | symbols                            |                           | orchestration                          |                             | short courses                         |                                    | daily ritual                                        |
|                                            | methods                            |                           |                                        |                             |                                       |                                    | blue,yes today                                      |

R.O.  
To create the story of Nava Gra Prayas

E.A. To experience the wonder of the last  
years in Nava Gram Prayas.

| INTRO                                                               | Mvt 1<br>Gathering the data                                                                                                                                                              | Mvt II<br>Creating the Story                                                                                                                                  | Mvt III<br>Delighting in the story                                                                                                                                                                                                                   | CONCL.                                                                        |
|---------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------|
| <p>Welcome new people</p> <p>Song</p> <p>5 year chart on board.</p> | <ol style="list-style-type: none"> <li>1. Individual brainstorm 5 key events of NGP 75/79</li> <li>2. Corporate brainstorm around the room.</li> <li>3. Fill in empty periods</li> </ol> | <ol style="list-style-type: none"> <li>1. Titles on chart</li> <li>2. In groups write the story of sections</li> <li>3. Choose one person to read.</li> </ol> | <ol style="list-style-type: none"> <li>1. Read story dramatically Give title to each section.</li> <li>2. Reflect<br/>What heard?<br/>What enjoyed?</li> <li>3. Title whole story<br/>What struggles?<br/>What victories?<br/>What title?</li> </ol> | <p>Song to celebrate</p> <p>These are the times</p> <p>We are the people?</p> |

R.O:--to know the spirit  
climate of N.G.P villages

know/ clear/image

E.A; --to experience the power  
of a spirit scene in our own  
lives.

prevailing mood

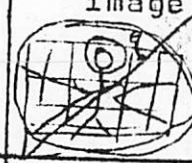
relaxed edlegiality

lovely enthusiasm

participant screen

spirit screen

spirit weany

| INTRO                                                                                                      |                            | prelude                                   | MOV I                                                        | MOV II                                                              | MOV III                                                       | POSTLUDE                             |                            | conclusion                                                                                                   |
|------------------------------------------------------------------------------------------------------------|----------------------------|-------------------------------------------|--------------------------------------------------------------|---------------------------------------------------------------------|---------------------------------------------------------------|--------------------------------------|----------------------------|--------------------------------------------------------------------------------------------------------------|
| entrance<br>(too line)<br>sit reaxe<br>dhy.<br>walk inw/s<br>students                                      | R.O.                       | context                                   | INDIVI D/S                                                   | CORPORATE D/S                                                       | picture of<br>spirit climate                                  | reflection                           | R.O.                       | tchg<br>image<br>         |
| Symbol<br>map of<br>N.G.P                                                                                  | EX. Am                     | to know<br>what the w/s<br>is about       | to clarify by<br>eg the ground<br>ing of the r<br>categories | to starte them<br>selves what<br>ground how villa<br>are responding | to clear image<br>of the spirit<br>nalaise of<br>the villages | to know how<br>to use this<br>method | EX. Am                     | personsl<br>witness<br>universal<br>applicabil<br>ty of fonu<br>va awe be<br>foe wisdom<br>of this<br>group. |
| opening<br>words<br>standing<br>knowing<br>how much<br>event are<br>know about<br>spirit of<br>the village | 1<br>S<br>T<br>E<br>P<br>S | reflection<br>on lecture                  | illustrat<br>format, group-<br>start at one<br>of you own    | D/s 12-15 pieces<br>of data ask<br>spealic areas<br>not everyone    | impressior<br>estic<br>reflection                             |                                      | 1<br>S<br>T<br>E<br>P<br>S | ritual<br>march in t<br>the future<br>march.                                                                 |
| ritual<br>run run                                                                                          | 2                          | lay out<br>the task of<br>work shop       | pull out<br>3/4 team<br>clarification                        | extract respon<br>ding<br>exixstertional<br>question                | reflective<br>surprises<br>any one on<br>target               | whata did<br>we do                   | 2<br>P<br>S                | exit<br>stand<br>chart                                                                                       |
| games<br>introduction<br>name villa<br>(10 mi)                                                             | 3                          | put up the<br>chart<br>pass out<br>format | individual<br>D/S of exit<br>int crisis                      | name corres<br>ponding<br>escapes                                   | what are the<br>5 key stru<br>ggles of<br>man in villa        | affter work<br>shop<br>sing<br>song  | 3                          |                                                                                                              |
|                                                                                                            |                            | TIME 10                                   | 20                                                           | 40                                                                  | 30                                                            | 8                                    |                            | 1 1/2 min                                                                                                    |



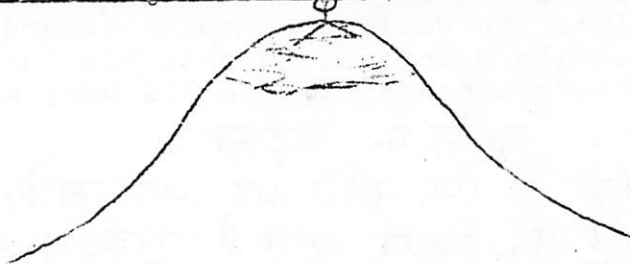
Context: This is a stirring -a happening, an intrusion in which the world stands still  
It is NOT MAGIC.

CONVERSATION

Poetry: I don't know who or what put the question.  
But at some moment I did answer yes, and that has made all the difference.

Illustration: Give a personal example of event happening to you or someone else.

1. What experiences have you or others had which were profound EVENT experiences?
2. What is the "yes" the poet is talking about? What resolve goes with the EVENT experience?
3. What difference does EVENT make in society?
4. What are symbols of EVENT?



Context Dunne study-indicative spirit journey in images  
Art form picture on board.

Read the English passage. Have a student read the other language.

1. What words do you remember? What images did you see? What are some mountains you have climbed?
2. Read the first 4 sentences of passage.
3. What are some of the troubles of war? of love? When do people climb this mountain? What are they trying to get away from? When have you experienced something like this? Why did you want to escape?
4. How is a person different after he's tried to climb the mountain?

DAILY  
RITUAL  
UNITY

1. Let's look together at the Daily Ritual.  
What words catch your attention? What phrases?
2. Why do we do a daily ritual every day?  
How does it care for us? How does it care for the corporate body?
3. Let's practice the second part of the ritual.  
Do it several times until it really sounds great.
4. See you at Daily Ritual in the morning.

Man, let us say, is climbing a mountain. At the top of the mountain, he thinks, is God. Down in the valley are the cares and concerns of human life, all the troubles of love and war. By climbing the mountain and reaching the top man hopes to escape from all these miseries. God, on the other hand, is coming down the mountain, let us say, his desire being to plunge himself into the very things that man wishes to escape. Man's desire is to be God, God's is to be man. God and man pass one another going in opposite directions. When man reaches the top of the mountain he is going to find nothing. God is not there. Let us suppose that man does reach the top and does make this discovery. Or suppose that he passes God on the way, or finds God's tracks leading downwards, or hears a rumour that God is descending the mountain. One way or another man learns that climbing was a mistake and that what he seeks is to be found only by going down into the valley. He turns around, therefore, and starts going down the mountain. He sets his face toward love and war, where before he had turned his back upon them.

### इन - पर्वत पर चढ़ना

मनुष्य, हम ऐसा समझें, कि एक पर्वत पर चढ़ रहा है। वह सोचता है कि पर्वत के शिखर पर ईश्वर रहता है। परन्तु सच यह है कि पर्वत के शीर्ष नीचे घाटी पर मनुष्य जीवन की चिंता और फिकर है। प्रेम और युद्ध की सारी मुसिबतें यहीं पर हैं। पर्वत पर चढ़के और उसके शिखर पर पहुँचने से मनुष्य यह आशा करता है कि वह इन सारी विपत्तियों से छुटकारा पा जायेगा। दूसरी तरफ, ऐसा समझें कि ईश्वर पर्वत से नीचे उतर रहा है, उसकी इच्छा है कि वह उन सारी बातों पर ध्यान लगाये जिससे मनुष्य छुटकारा पाने की आशा रखता है। मनुष्य की इच्छा है कि ईश्वर बन जाये, ईश्वर की इच्छा है मनुष्य बनने की। ईश्वर और मनुष्य विपरीत दिशाओं में जाते हुये एक दूसरे के पास से गुजरते हैं। जब मनुष्य पर्वत के शिखर पर पहुँचेगा तो उसे वहाँ कुछ भी दिखाई नहीं देगा। ईश्वर वहाँ पर नहीं है। अब हम ऐसा समझें कि मनुष्य उस शिखर पर पहुँच ही जाता है और वहाँ पर यह बात आविष्कार करता है, या वह मार्ग में ईश्वर के पास से गुजरता है, या ईश्वर के नीचे आने का मार्ग देख लेता है, या वह यह अफवाह सुनता है कि ईश्वर पर्वत से नीचे की ओर उतर रहा है, किसी न किसी तरीके से मनुष्य यह जान जाता है कि उपर चढ़ना उसकी भारी भूल थी और जो वह प्राप्त करना चाहता है वह तो पर्वत के नीचे उस घाटी में ही है। तब वह वापस मुड़ता है और पर्वत से नीचे उतरने लगता है। वह अपना चेहरा फिरसे प्रेम और युद्ध की तरफ करता है, जहाँ से उसने मुँह मोड़ लिया था, जिनको उसने कभी अपनी पीठ दिखाई थी।

REFLECTION  
ON THE DAY  
CONVERSATION

Context: Reflection is one of the marks of a spirit person one who is self-conscious is always intent on gathering up the impressions of, reflections on, and learnings of each day to take with him to sustain him on his future journey. So let us reflect together on this day.

1. What was a key event of the day for you?
2. What do you remember most from today?
3. What was the highest point of the day?
4. What was the lowest point?
5. What word is still ringing in your ears?
6. What did you learn about life today?
7. Put a title on this day.

MEDITATION  
GAME  
STUDY

Pre-brooding: Gather 75 5by8" sheets of paper, 75 pins(optional), and 10 magic markers. Decide on student to play the major role.

Context: People talk to me-people from the past, people I've only met in books. They particularly talk to me when I have a decision to make. They never decide for me but they help me think through the issue.

Preparation: 1. Individually write down 3 people who are dead who you respect a great deal. Include some people we would all know. 2. Choose 1 of those people- one you are well acquainted with and that most of us have heard about. 3. Write name in large clear letters on 5by8" sheet. Pin on or hold up.

## The Game

Mvt. I. H. Have 1 person come to the front of the room and convene the meditative council. 2. Go around the table and have each person introduce himself with his 'Saint' name and 1 phrase in character with 'Saint'

Mvt II: The convenor removes his name tag and writes down 3 ethical or vocational issues he wants advice on- real issues but not embarrassing. The faculty member chooses the most appropriate issue.

Mvt III: The convenor has everyone stand up and he rearranges them in order of importance with the most valuable next to the head of table.

Mvt III Convenor states his problem. He chooses 2 or 3 or favorite 'Saints' to talk on issue. Then he opens it up to whole group. (Faculty person needs to remind people to play their roles) Play for 15-20 minutes. Faculty stop it at appropriate time.

Reflection: What have you learned about council? What new friends have you made tonight? Which of them would you add to your council?

Conclusion: Every one has a meditative council. Intentionality regarding role of each med. friend is needed as is composition and the way we listen to them.

## SODALITY

What one thing do you need to do tonight to prepare for tomorrow? Dish clear, breakfast set assignments. Who is ready to send us out? Send out



**ACTION**  
Conversation

Context: This is making a difference, doing something with your life, tactical thinking. Gandhi marching to the sea or fasting. It is NOT busyness.  
 Poetry: Plunge into the deed without fear with the gladness of April in your heart.  
 Story: Tell one about a deed that was action for you.

1. Who are some people of ACTION? What are their profound deeds?
2. How is a person affected by profound ACTION? What resolve goes with this experience?
3. What difference does profound ACTION make in society?
4. What are symbols of Profound ACTION?

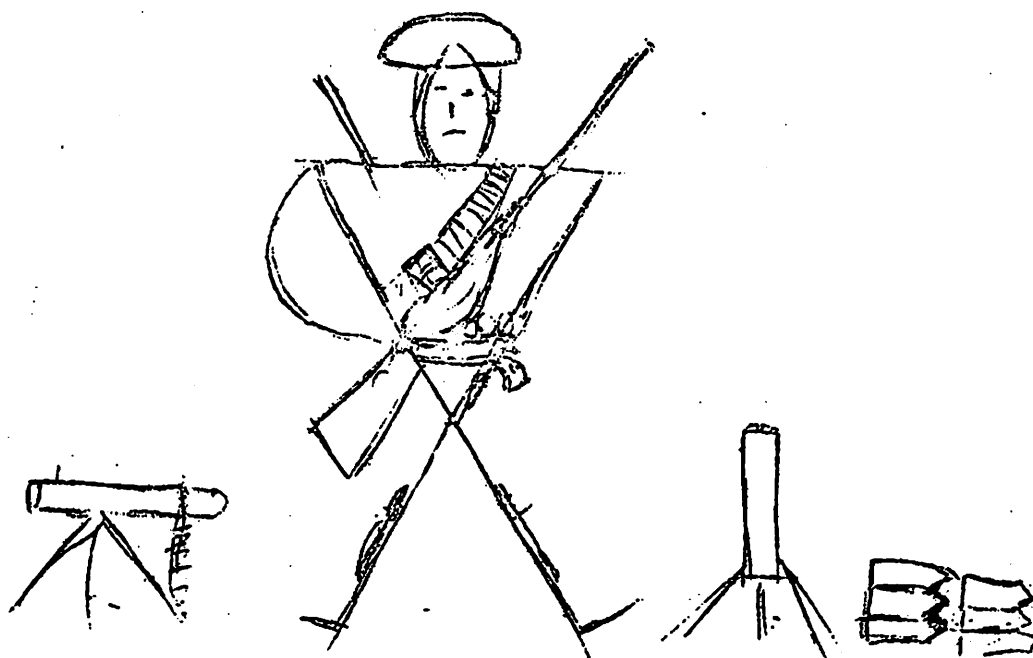
**Stockpiling**  
Weapons  
Study

Context: Art form picture on blackboard.  
 Read the passage in English and other languages.

1. What words struck you? What images? What experiences?
2. Read the 1st three sentences.
3. What is the person fearing?
4. Where have you experienced such fear?  
Where have you seen people experiencing such fear?
5. What do you do when you experience fear?
6. How is a person different after he has experienced this fear? What does he know about life?

**Witness**  
Sodality

1. What witnesses you remember? Why were they powerful?
2. Rehearse the points of a witness: one thing, about own life, about way life is, what group needs to hear.
3. Individually write witnesses.
4. Share 2 or 4 of witnesses.



The ambition to which the fear of war drives man is that of power. He desires to have such power as to be unassailable, such strength that no one would dare attack him. He fears being involved in any kind of conflict with others, being in danger of losing his life or his reputation or whatever else he holds dear, being compelled to fight for these things and to gamble with them. Climbing the mountain in fear of love, a man is searching for solitude. Climbing it in fear of war, he is searching for a vantage point, a retreat, a fastness. The fear of war is as ambivalent as the fear of love. It is not at all peaceful. It drives a man to stockpile weapons, to make himself ever more powerful and ever less assailable. What he would want most of all, it is true, is a perfectly bloodless victory in which he would so terrify his enemy as to make him surrender or flee or never even approach. The dread of actually being attacked, of actually risking defeat, though, can fascinate him with the weapons of war. It can fascinate him with power and lead him into the very thing he fears. It is like the vertigo we find in the fear of love. It will not lead him to climb down; it will lead him to fall down the mountain.

### इस - दाय्येदार इकट्ठा करता

अनुष्ठान की महत्वाकांक्षी शक्तिशाली बजे, उसमें युद्ध का डर पैदा कर देती है। वह ऐसी शक्ति की अपेक्षा इसलिये करता है ताकि वह सुरक्षित रहे ऐसी ताकत कि उसपर हमला करने की कोई हिम्मत नही करे, वह किसी भी प्रकार के और किसी के भी साथ अगड़े में पड़ना नहीं चाहता है वह डरता है। क्योंकि कि उसमें उसे होकर दिखाई देता है अपने जीवन को खो दे के वा या अपनी कीर्ति को या कोई भी ऐसी चीज को जो उसको जीय है और कभी वह इन्ही चीजों के लिये लड़ने को या इनसे जुड़ा खेतों पर विराज हो जाता है। प्रेम के भय से वह पर्वत पर इसलिये चढ़ता है ताकि वह होकरान्तवास खोज सके, युद्ध के डर से वह चढ़ता है एक लाभदायक केन्द्र, एक आश्रयस्थान, एक भजवती को खोजने के लिये यह कतई शांतिपूर्ण नहीं है, यह अनुष्ठान को खींचकर ले शक्तिशाली बनाने के लिये और पहले से भी ज्यादा सुरक्षित बनाने के लिये जो वह अधिकतर रूप से मँगाता है, यह मान्य है यह है एक पूरे रूप से स्वतन्त्र विजय जिसमें वह अपने शत्रु को इनका हरा देना चाहता है कि या तो उसे शरण लेनी पड़े या भाग जाये या फिर कभी गजदीक नही आये, उसको भय है वास्तविक रूप से अपने वास्तविक रूप से पराजय के होके वा, हालांकि, वह युद्ध के दाय्यारों को इकट्ठा करने को जोड़ में फँस सकता है, यह उसे पहुँचा सकते हैं जहाँ के लिये वह डरता है यह एक भूल भुलैया गिरने के लिये गलतफहम करेगा, यह उसे ऊपर से

INTEGRITY  
CONVERSATION

Context: This is commitment of your whole self to a destinal resolve out of which your whole life is ordered: Sadat going to Jerusalem.  
It is NOT doing my own thing.

Poetry: If it is necessary to die in order to live like a man, what harm in dying?

Story: Tell about a person of integrity.

1. Who are some people of INTEGRITY? What have they done? What qualities do they possess which point to INTEGRITY?
2. How is a person affected by INTEGRITY? What resolve goes with INTEGRITY?
3. What difference does INTEGRITY make in society?
4. What are the symbols of INTEGRITY?

COLD  
MOUNTAIN  
STUDY

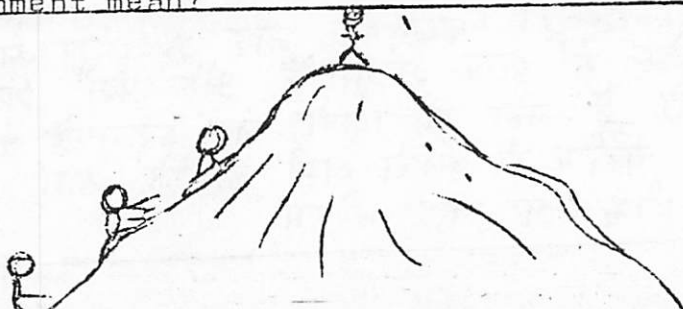
Context: Art form picture on board. Last week we climbed the mountain. Tonight we are on top of the mountain looking around.

Read the passage in English and other languages.

1. What words and images struck you?  
What is the top of the mountain like?  
Why is the poet a bit crazy?
2. Read the last two sentences of paragraph.
3. What does a person know when he's been to the top of the mountain?  
What's this peace of mind?  
When have you had this kind of experience?
4. How is a person different after this experience?

TEAM  
ACCOUNTA-  
BILITY  
SODALITY

1. What are different kinds of accountability?
2. What is the purpose of accountability?
3. Rehearse symbolic accountability as round tables and teams.
4. Rehearse actual accountability by round tables and teams.
5. What does present mean? What does absent mean?  
What does on assignment mean? What does special assignment mean?





In Zen tradition there was a mad poet called Han-Shan, "Cold Mountain". He is pictured dressed in rags and leaning on a broom. To those who thought he was crazy his advice in one of his poems was "Try and make it to Cold Mountain." Perhaps we should say the same about our mountain. It is all very well for us to say that ultimately the thing for man to do is turn around and go down the mountain into the valley. Only one who has climbed the mountain and seen what there is on top can understand what this is all about. One would have to know what things look like from the mountain top, what the knowing of knowing is like, what peace of mind there is in being somehow beyond the troubles of war, before one would know what one was doing, deliberately going down the mountain and entering the valley. Maybe the only thing that can be said to a man before he has finished climbing is "Try and make it to Cold Mountain."

### डुन - ठंडा पर्वत

जैन परंपरा में हाज-शान नामक एक पावन कवि था जिसके नाम का अर्थ था, 'ठंडा पर्वत'। उसके विषय को जैसा दिखाया गया है कि चिन्मयी को पहनकर वह एक झाड़ू पर झुका हुआ है। वे लोग जो उसे एक संतान समझते थे उनके लिये उसने अपनी कविता में सुझाव दिया है, "ठंडे पर्वत पर कोशिश करके चादकर दिखाओ।" शायद हम भी अपने पर्वत के बारे में कुछ ऐसा ही समझें। यह हम सभी लोगों के लिये कहा गया अर्थात् लगता है कि अन्त में मनुष्य को जो करना पड़ता है वह यह है कि पीछे पलटना और पर्वत से नीचे उतरकर दूरी पर वापस पहुँच जाना। परन्तु सिर्फ वही लोग जिन्होंने पर्वत पर चढ़ कर देखा है, और शिखर पर पहुँचे हैं, वही समझेंगे कि यह सब आखिर क्या है। हर एक को समझना पड़ेगा कि उस पर्वत-शिखर पर से सब परचुरों किस प्रकार की दिखेंगी, जानने का ज्ञान कैसा होगा है और युद्ध की भाँसिलों से पार पाकर दिमाग की दशा कैसी होगी होगी, इसके पक्षे वह जान जाये कि वह क्या कर रहा है, वह नहीं तो जानबूझकर पर्वत के नीचे दरी पर पवेश करेगा। हो सकता है एक ही बात कहा जा सके उस मनुष्य को जिसने अभी उतरना समाप्त नहीं किया है, "ठंडे पर्वत पर कोशिश करके चादकर दिखाओ।"

REFLECTION  
CONVERSATION

Context: Every day is full of events, some big, some small that mould us as human beings. Corporate reflection helps us become self-conscious of these events and digest them into our beings and come to terms with them.

1. What scenes or happenings do you remember from today?
2. What images are still on your mental screen? When would you have liked to have a camera?
3. Where did you have to look twice at something today?
4. When were you most alive?
5. What was the high point? Low point?
6. What did life say to you today?
7. What did you say to life?

PRAYER  
MEETING  
STUDY

Context: Prayer is concern for all that is. Prayer is as secular as eating a meal. Everybody prays—shopping lists, menus. Prayer is an exercise of freedom. Prayer is commitment to creating the future.

I. Tonight we are going to have a prayer meeting. Use the following grid (put on board) to make a list of five concerns.

| A           | B       | C C                   |
|-------------|---------|-----------------------|
| global      | city    | Global Movement       |
| continental | village | Nava Gram Prayas      |
| state       | family  | Global Methods School |

Star your key concern.

Get a list of concerns up on the blackboard—push for concretion—brainstorm into 3 columns.  
Get up 30-40

II: Divide room into 3 parts: A, B, C

A Write a prayer on ONE of the topics in Column A

B. Write a prayer on ONE of topics in Column B

C. Write a prayer on ONE of topics in Column C

Suggest that they start the prayer: "Oh Mystery of Life. Suggest they finish the prayer: In the name of Profound Humanness. So be it.

III: Give 3 minutes to write the prayer.

Invite several to read their prayers aloud.  
After each prayer, all answer: So be it.

Reflection: What do you remember?

What struck you? What surprised you?

What name would you put on this exercise?

When in society could this be used?

## SOCIALITY

Those who Care know what is going on in the globe and one who cares or one who prays always has a three point plan up his sleeve to deal with the situation.

1. What places in the globe are in great crisis this year?
2. What is the issue?
3. What is your 3 point plan to deal with that issue?

DECLARATION

Context: This is taking a stand, declaring what one is willing to die / live for: initiation the

CONVERSATION

Poetry: Asked if I have courage to go on to the end, I answer "yes" with ut a second thought.

Story: Tell a story of someone making a declaration.

1. What are some declarations you have heard? Who said them and in what kind of situation?
2. What is the effect of a DECLARATION? What resolves go with a DECLARATION?
3. What difference does DECLARATION make in society?
4. What are symbols of DECLARATION.

SPIRIT

ADVENTURE

STUDY

Context: Art form picture on board. Tonight we are are going to discover the 20th centure spirit adventure of passing over.

Read the passage in English and other languages. Student can read one of them.

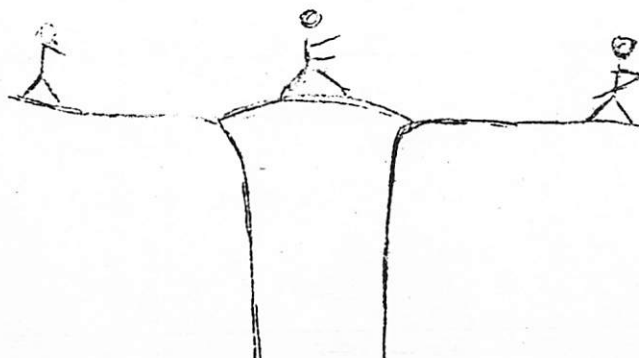
1. What words and pictures flashed into your mind?
2. What does the author say about passing over? Where in your own life have you experienced passing over?
3. How is a person different after passing over?
4. What does he know about care of other human beings?

TEAM

CARE

SODALITY

1. What are the different kinds of care structures?
2. What is the purpose of team care?
3. What are some of the tings we do to care for our teams?
4. What would you do tomorrow to care for your team?





The holy man of our time, it seems, is a figure like Ghandhi, a man who passes over by sympathetic understanding from his own religion and comes back again with new insight to his own. Passing over and coming back, it seems, is the spiritual adventure of our time. It is a method of entering sympathetically into another person's autobiographical standpoint, seeing the whole world anew as that person sees it and then coming back enriched to one's own standpoint and to a new understanding of one's own life. The technique of passing over is based on the process of eliciting images from one's own feelings, attaining insight into the images, and turning that insight into a guide of life. What one does in passing over is try to enter sympathetically into the feelings of other person, become receptive to the images which give expression to his feelings, attain insight into those images, and then come back enriched by this insight to an understanding of one's own life which can guide one into the future.

### डुन - पार करना

हमारे समय का धार्मिक व्यक्ति, ऐसा लगता है, गांधी जैसे लोग हैं। ऐसा व्यक्ति जो सहानुभूति से और समझदारी से अपने धर्म से पार होकर दूसरों में जाता है और नये ज्ञान के साथ वापस आता है, पार करना और लौट कर आना, ऐसा लगता है, हमारे समय का आत्मीय साहस है, यह एक ऐसी पद्धति है जिसमें दूसरों के आत्मचरित्र के प्रतिष्ठान से, संसार में जाता और नये रूप को देखता है, उसी प्रकार जो जैसे दूसरा देखता है और फिर लौट कर आता और अपने स्वयं के दृष्टिकोण को संपन्न करता और अपने स्वयं के जीवन में समझदारी लाता। पार करने का कलाकौशल एक का दूसरे की भावना से बाहर निकल कर आने की प्रक्रिया के आधार पर है, कल्पनाओं में जान प्राप्त करना, और फिर उस ज्ञान को एक मार्गदर्शक के रूप में जीवन में उपयोग करना। पार करने में जो एक व्यावृद्ध करता है वह यह है कि वह कोशिश करता है सहानुभूति से दूसरों की भावनाओं में प्रवेश करता है, उन कल्पनाओं को ग्रहण करता है जो उनकी भावनाओं में सुझाव देती हैं, उन कल्पनाओं में शक्ति धारण करता है, और फिर लौट कर आता है इस ज्ञान से धनी लौट कर अपने स्वयं के जीवन में समझदारी लाता है जो उसके भविष्य का मार्गदर्शक बन सके।

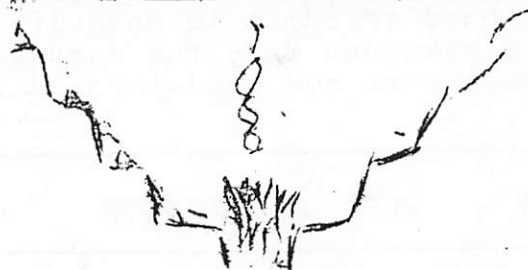
MYSTERY  
CONVERSATION

Context: Experience of fear and fascination as we stand before limits of our life or before death itself and with final uncertainty of life- the uncontrollableness. It is NOT ethereal.

Poetry: The sight of reality in its naked form, so it would seem to us, would be too dazzling and piercing to be born.

Story: Give an example of someone being overagainst MYSTERY.

1. What are some images or illustrations you have of people facing MYSTERY?
2. How are people affected by MYSTERY happening to them? What resolve goes with the experience of MYSTERY?
3. What difference does MYSTERY make in society?
4. What are symbols of MYSTERY?

DESCENT  
INTO  
HELL  
STUDY

Context: Art form picture on board. Dunne uses the image of Descent into Hell. Lets see what he means.

Read the passage in English and other languages.

1. What words or phrases do you remember? What people did you see? What emotions are mentioned? What scenes from movies are you reminded of?
2. Read whenever one loves a person..... to the end
3. What is the author saying? When have you experienced this? J.P. Sartre said: Hell is other people. When have you experienced other people as hell? When have you experienced someone you love as hell?
4. What is important about this kind of experience for a human being?

TIME  
DESIGN  
SODALITY

1. What are different kinds of time designs?
2. What is the purpose of a time design? (It is necessary for any group serious about a life long task. It declares all time and life as valuable, It gives rhythm to year and beats of discontinuity, continuity.)
3. As GMS what do we do in the morning? What is our daily schedule? What do at lunch time? What about the evenings? When is discontinuity-each week and each day. How long is a lecture, workshop, round Table.
4. How does a time design enable us to get the task done?

To search for insight into one's relations with others is more like a deliberate descent into hell.

If one undertakes this deliberate descent into hell, the first thing one comes upon, it seems, is the fact that one's feelings towards other persons are mixed. This is a hard thing to admit, especially when it comes to one's most important relationships such as those to one's parents, one's children, one's friends. The circles in which a life moves, from this point of view, are circles of hell, the least intimate being the outer circles and the most intimate being inner circles of that hell. Whenever one loves a person, it seems, one is also likely to hate that person; for whenever a person can cause great joy in one's life he can also cause great pain and usually does, and so he becomes simultaneously the object of hope and of disappointment, of confidence and of fear, of trust and of mistrust, of affection and of resentment. This is hard to admit to oneself: the reality of one's love tends to make one deny the dark side of the relationship and to expect pure and unadulterated love from the other person.

जोषशा

मार्च/आइ

उने - नर्क में उतरना

गव्हे - 60

अंगुल 50

एक का संबंध दूसरे से २ जुड़ने के बाद उसमें सूक्ष्मता खोजना ही नर्क में उतरने जैसा है, जानबूझकर,  
अगर एक व्यक्ति इस प्रकार से जानबूझकर नर्क में उतरता है तो, जो पहली बात जो उसके सामने आती है, वैसा लगता है, एक की भावना दूसरों के बारे में मिश्रित है, यह स्वीकार करना बड़ा कठिन है, खासकर जब यह बात किसी के सबसे महत्वपूर्ण संबंध के बारे में हो जैसा कि माता-पिता के साथ, बच्चों के साथ, दासों के साथ, वे चक्र जिसके अंतर्गत जीवन घूमता है, इस दृष्टि से देखा जाय तो वे नर्क के चक्र हैं, सबसे कम नजदीकी के बाहर वाले चक्र हैं, और सबसे नजदीकी वाले भीतर के चक्र होते हैं, जब कभी एक व्यक्ति एक को प्रेम करता है, वैसा लगता है, वह किसी समय उससे घृणा भी कर सकता है, क्योंकि जब एक व्यक्ति दूसरे के जीवन में भरपूर आनंद लाता है तो यह भी संभव है कि वह उसके विरोध में आकर खड़े हो सका करता है और वैसा जवाब दे सकता है और वैसा करता है, और तब वह एक ही समय में आशा और निराशा को विषय बन जाता है, भरोसे का और भय का, विश्वास का और अविश्वास का, प्रेम और संताप का, यह सब के लिये स्वीकार करना बड़ा कठिन है; एक के प्रेम की वास्तविकता उसे इस बात को मास्तिहार कराती है कि संबंध का दूसरा भाग अंधकार भी है और यह अपेक्षा करता है कि उसको प्रेम, दूसरे व्यक्ति से, बड़ा पवित्र और अन्यायपूर्ण रूप से मिलेगा,



EXPERIENCING  
EXPERIENCE  
CONVERSATION

Context: A spirit person is one who experiences his experience. He takes the stuff of his everyday life experience and takes it into himself, like food, and finds that it sustains him, if like food, he carefully digests it by reflection. Let's see if we can digest our experience of this day, as a way of taking care of our corporate being.

1. What did you see today? Hear? Smell?
2. What surprised you? What came as unexpected?
3. What was a significant encounter you had today?
4. What made you uneasy today?
5. What insight came to you today? What did you learn about the world today? What did you learn about yourself?

MONTAGE  
CREATION  
STUDY

Preparation: Gather materials: backing paper, razor blades, glue, magazines. Create a bundle of materials for each team. Find music to play. Set up room with separate tables for each team. Find or make 1 or 2 sample montages.

Context: Contemplation is raw encounter with Mystery. We have lots of images in our heads which allow us to to stand before Mystery. Tonight we want to make a montage by using pictures from magazines. This is what a montage looks like.

Assignment: Assign each unit a topic. They write down their title as it is read.

|           |          |           |              |
|-----------|----------|-----------|--------------|
| mountains | valleys  | combat    | helplessness |
| deserts   | heights  | beauty    | ancient      |
| death     | birth    | endurance | power        |
| suffering | risk     | fire      | laughter     |
| tension   | surprise | dance     | victory      |

Brainstorm: 1. Write 3 events you associate with topic.  
2. Name 3 feelings or moods related to topic.  
3. Write down a smell, a taste, a texture, a sight, a sound you would connect with topic.

Directions: 1. You are going to build a montage about only 1 thing-your topic. 2. A montage is all visual-no words. It has no blank space. It focuses vision by simple patterns. It is either black and white, or all in colors. It has no overlap on edges. 3. From magazines select and cut out pictures that you associate with your brainstorm images.

Creation: 1. Hand out materials. Instruct on time: 15 min. to find pictures, 10 to arrange pictures, 5 to glue and trim. 2. Turn on music. Keep people on schedule.

Sharing: Each team hold up montage. Do quick art form. What catches attention? What surprises you? Reflect on what happened in process of creation.

## SODALITY

Every human being cares- has concerns. List 3 of your concerns. Hear 4 or 5 sets. What's one thing you intend to do about ONE of concerns?

TOTALITY  
CONVERSATION

Context: This is comprehensive thinking, including all that is even the parts you don't know or like, seeing that it is good. It is NOT that I have to have all the data before I move.

Poetry: To realize one's unity with the entire universe is to know the truth.

Illustration: Give an example of someone who experienced TOTALITY in his thinking and action.

1. Who are people of totality for you? What are the qualities of a person of TOTALITY? What kinds of action do they do?
2. What effects does the experience of TOTALITY have on a person? What resolves go with the experience of TOTALITY?
3. What difference does the experience of TOTALITY make on society?
4. What are symbols of TOTALITY?

ALL IS  
BURNING  
STUDY

Context: Art form the picture.

Read the passage in English and other languages.

1. What words stand out? What pictures did you see? How does the passage make you feel?
2. Read the part about the lizard.
3. Why is a Lizard happy and a man not? Why is everyone burning? What are some desires of human beings? Why do we desire all these things?
4. When have you seen clearly that desire can not be satisfied finally? When was it enough that your heart was beating and the sun shining?

ON  
TIME  
SODALITY

1. Coming on time is part of a revolutionary discipline. It is also a symbol of the importance of very event.
2. Why is coming on time a struggle? What does it take to decide to come on time?
3. Who do you know who is always on time?
4. Why is it important for a corporate group to be on time?
5. What would it take for all of us to decide to be on time at Daily Ritual?

The story is told of Tolstoy that he was walking in a forest one day when he came into a clearing and saw a lizard sitting upon a stone, sunning himself. Tolstoy began speaking to the lizard. "Your heart is beating," he said, "the sun is shining, you're happy." After a pause, he added, "I'm not."

Why is it not enough for a man that the sun is shining and his heart is beating? "Everything is burning," Gotama said in his famous fire sermon. A man's flesh is burning, his spirit is burning, burning with desire. It is not merely a matter of the flesh and the spirit being in conflict. A man can go the way of luxury, trying to satisfy the desires of the flesh; he can go the way of asceticism, trying to satisfy the desires of the spirit. The point of Buddha's parable of fire is that it does no good to try and satisfy desire; this simply feeds the fire with more fuel. The desire that was satisfied yesterday arises again today and is stronger and more insistent for having been satisfied yesterday. Man, according to this, will never reach the point where he is content, where it will be enough for him that his heart is beating and the sun is shining.

जा पड़ा  
झालीवाड़ा

उन - हर वस्तु जल रही है

टॉलस्टाय के बारे में एक कहानी कहा जाता है कि एक दिन जंगल में से चल रहे थे और जब वे एक खुले स्थान पर आये तो देखा कि सरड़ा पत्थर पर बैठा है, धूप सेकते हुये, टॉलस्टाय ने उस सरड़े के साथ बात करना शुरू किया, "तुम्हारा दिल धड़क रहा है" "हाँ" सूर्य चमक रहा है, तुम खुश दिखते हो" मोटा रुकने के बाद वो फिर बोले, "मैं खुश नहीं"

मनुष्य को खुश करने के लिये सूर्य का चमकना और दिल का धड़कना ही क्यों पर्याप्त नहीं है? गौतम बुद्ध ने अपने धर्मोपदेश देते समय कहा था "हर वस्तु जल रही है" मनुष्य का शरीर जल रहा है उसकी आत्मा जल रही है, आशाओं से जल रहा है वह यह सिर्फ बाहरी और आत्मा का जगड़ा नहीं, मनुष्य सुखभोग कर सकता है, अपने शरीर को भ्रव (आशा) मिटाने के लिये; वह वैराग्य के भाव पर जा सकता है अपने आत्मा की आशा पूरी करने के लिये, बुद्ध के अन्तर्द्वेष में मुख्य बात यह है कि आशा को संतोष करने का प्रयत्न ही काल्पी नहीं है; यह वास्तविक उस आग में ही का काम करता है, वह आशा जिसको कल ही मिटाया गया था आज फिर उत्पन्न हो गई और कल से आज वह और अधिक और बढ़ा हुआ हो गई है, और इसके अनुसार मनुष्य कभी भी उस स्थान पर नहीं पहुँचता जहाँ वह वृष्ट हो जाये, जहाँ पर सिर्फ दिल का धड़कना और सूर्य का चमकना ही उसके लिये पर्याप्त होगा.



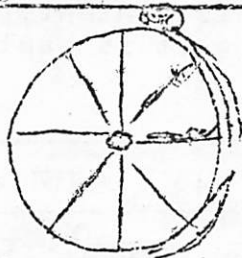
CARE  
CONVERSATION

Context: This is allowing the cry of suffering to flood into your being and capture your attention and to put your life at the disposal of humanity. It is NOT feeling sorry for something or someone.

Poetry: The saint always commits his whole self and is therefore never concerned with losses and gain, so he is not conscious of making a sacrifice.

Illustration: Give an example of someone acting out profound CARE.

1. What are some experiences you've had of profound CARE?
2. How is a person different after this kind of experience? What resolves go with the experience of CARE?
3. What difference does CARE make on society?
4. What are symbols of CARE?

WHEEL OF  
FORTUNE  
STUDY

Context: Art form the pictures.

Read the passage in English and other languages.

1. What words do you remember? What images flashed through your mind? Where is man in relationship to the wheel?
2. This passage has to do with man's experience of the wheel before passing over and after passing over. Rehearse the experience of passing over.
3. Before man passes over, what does he think suffering is? After passing over, what does he think suffering is? What is it like to be bound by the wheel of fortune? What is it like to break the bondage to the wheel through compassion?
4. How is life different after the bondage of the wheel is broken?

SPACE  
CARE  
SODALITY

1. When I say space care what images come to mind?
2. What is the purpose of space care?
3. What difference does it make if space care is done or not done?
4. How does clean ordered space care for people?

What is suffering? Before passing over a man would probably say that suffering is misfortune; he might add that maturity means being able to take one's bad luck in one's stride. After passing over he would be less harsh with others and with himself. It might appear to him after passing over that suffering is not merely the unfortunate moments of a life, not merely the moments when the wheel of fortune has carried a man's lot downwards, but the whole of his life insofar as it is bound to the wheel of fortune and is subject to its ups and downs.

He would have a different answer for the second question too, "What is the origin of suffering?" Before passing over he would probably have traced the origin of suffering to the turning of the wheel. Being on the wheel himself he would be mainly aware of the contrasts, sometimes seeing himself down and other persons up, sometimes seeing himself up and others down, and so he would naturally tend to ascribe everything to the fact that the wheel turns. After passing over to other lives, however, he would become more aware of the common lot and would tend to trace the origin of suffering to whatever it is that binds men to the wheel. His personal experience of emerging from the hell of private suffering by means of compassion serves as a clue.

### उन - भाग्य का चक्र

यातना क्या है ? पार करने के पहले एक व्यक्ति शायद यह कह सकता है कि यातना एक बदनसीबी है; या वह यह कह सकता है कि परिपक्वता होने का अर्थ है कि आपने को समर्थ बनाना जिससे एक व्यक्ति अपने स्वभाव भाग्य को एक तरफ धकेल कर आगे बढ़ जाता है परन्तु पार करने के बाद वह कम कहेंगे हो जाता है दूसरों के साथ और स्वयं के साथ. पार करने के बाद उसे शायद लगे कि यातना सिर्फ जीवन की बदनसीब घड़ियाँ नहीं हैं, सिर्फ वह घड़ियाँ नहीं जब भाग्य का चक्र उसे नीचे की तरफ खींच कर ले जाता है परन्तु उसका बारा जीवन प्रेरण में भाग्य के चक्र से बंधा हुआ है और उसके उतार-चढ़ाव का कारण है.

उसके पास दूसरे प्रश्न का भी भिन्न उत्तर होगा, "यातना का मूल क्या है ?" पार करने पहले वह शायद उस मूल यातना के मूल को चक्र के मोड़ों से पहचानने का प्रयत्न करता होगा. चक्र पर स्वयं रह के वह सामूहिक रूप से उसके फरक से परिचित रहेगा, कभी कभी स्वयं को नीचे और दूसरों को ऊपर देखेगा, कभी वह स्वयं को ऊपर और दूसरों को नीचे देखेगा, और इसलिये वह प्रकृतिशास्त्र में हर चीज का आरोप उस चक्र के मोड़ से लगायेगा. परन्तु दूसरे जीवनों पर से पार करने के बाद वह किसी तरह से, उस बात से जाशत रहेगा और पहचान करेगा यातना के मूल से जो, कोई दुःख भी हो, मनुष्य को उस चक्र से बांधती है. उसके स्वयं का अनुभव उस उठते हुए गति से जो उसका व्यक्तिगत यातना है एक करुणापूर्ण उत्तर का कारण बनेगा.

REFLECTION  
CONVERSATION

1. What do you remember from today? What stood out?
2. What scene do you remember?
3. What made you laugh? When did you want to cry?
4. What was hardest? What was easiest? What was uphill?  
What was downhill?
5. What was the climax of the day?
6. What did you learn about being a corporate body?
7. What would you name this day?

POVERTY  
GAME  
STUDY

Preparation: Gather 7 pieces of paper per student, 1 shallow can, matches, and a stand on which to put can.

Context: Poverty is about the struggle with detachment. Detachment is the way life is. The mission requires it. We are going to have fun with a game. Each person here has been given a 2 year Mission Impossible assignment. You will have to leave many friends, perhaps family behind, as well as goods.

Mvt. I: Take 2 sheets of paper. On 1 sheet write down a list of absolute minimum necessities you must take with you. On the 2nd sheet, write down what you must leave behind. Pass in the 2nd sheet of what you will leave behind. READ some of lists and burn them in can as they come in. Journey is getting rough. You must get rid of three items on your absolute essential list. Write down those three items on a sheet of paper and pass third sheet in. READ some and Burn all.

Mvt. II: Write down a role that you are most qualified to play and that would be missionally useful. Pass out sheet to person on your right. In rows, act out role of the other- all at once.

Mvt. III: Write down role most difficult for you to play KEEP sheet. Act out your own role by rows.

Mvt IV: Difficulties have arisen again. The mission needs you to become a new person. Dinosaurs are not needed. On 1 sheet, write down 3 undesirable traits you will have to give up. Keep passing to the right until I say stop. Have a bunch of people read out sheet in their hands.

REFLECTION: We are now back home. What surprised you, shocked you? What dismayed you? What happened to you? What did you learn? What symbols might you create to remind you of experience?

## SODALITY

Context: Everyone is always making a little list on paper or in his head of things that have to be done.

1. What's on your list of Do's - ask several.
2. Which one of these is the top priority?
3. What tells you that is top priority?
4. Which one can you bracket till later?
5. How do you know what things can be bracketed?



CREATIVITY  
CONVERSATION

Context: This is acknowledging that the future is open, seeing that to be human is to be free; seeing oneself as the architect like the Marshallese creating a nation.

It is NOT having a talent.

Poetry: Let us create for earth a brain and a heart. Let us give a human meaning to the superhuman struggle.

Illustration: Give an example of an event of CREATIVITY

1. What are some happenings of CREATIVITY which you remember?
2. What effects does the event of CREATIVITY have on a person? What resolves go with the event of creativity?
3. What difference does CREATIVITY make on society?
4. What are symbols of CREATIVITY?

KISSING  
THE  
EARTH  
STUDY

Art form the picture.

Read passage in English and other languages.

1. What words stood out? What images did you see? Read the sentence that most surprised you.
2. Why did the man kiss the earth? What was his insight? When have you experienced the earth as good? When have you forgotten this?
3. What difference does it make to say yes to all of life as good?

CELEBRATION  
SODALITY

1. What is a celebration you remember? What one thing made it unforgettable?
2. What are some ways you participate in celebrations? What makes you laugh at celebrations? What makes you feel that you are being respected in a celebration? What things change the mood?
3. What skill do you have (drama, music, singing etc) Write it down and pass it in.
4. Saturday we will have a celebration. It will be different from other celebrations. All of us will participate in this celebration.

When a man sees what mystery saw in the beginning, when he sees that it is good, that it is very good, then he too stands at the beginning. The experience of seeing that it is good is like the experience of kissing the earth which Dostoevsky describes in The Brothers Karamazov: Alyosha runs out into the night and falls upon the earth and kisses it, weeping and vowing to love it forever. "It was as though some idea had seized the sovereignty of his mind," Dostoevsky says, "and it was for all his life and for ever and ever: he had fallen on the earth a weak boy, but he rose up a resolute fighter, and he knew and felt it suddenly at the very moment of his ecstasy." In that moment, we could say, he enacted a relationship to eternity, and so does everyman when he kisses the earth, when he sees that it is good, that it is very good. An idea seizes the sovereignty of his mind; it is an insight into the goodness of the earth, into the goodness of creation. He vows to love the earth forever, to live all his life by this insight. He falls upon the earth weak but he rises from it resolute, in the power of this understanding and this decision. His whole life lies before him in a different light: all time lies before him in this light.

### डुल - धरती को चुंबन लेना

जब एक व्यक्ति देखता है जो रहस्य ने आरंभ में देखा था, और जब वह देखता है कि वह चीज अच्छी है, कि वह बहुत ही अच्छी है, तो वह भी आरंभ के स्थान में जाकर खड़ा हो जाता है। किसी चीज को अच्छा दिखने का अनुभव ठीक धरती को चुंबन लेने का अनुभव है जिसे डॉस्टोवस्की ने अपने कर्मजोव वन्धु में वर्णन किया है: अलोयशा रात को भाग कर निकलता है और धरती पर गिरता है और फिर उसे चुंबन लेता है, लिखता है और झुकता है उसे हमेशा के लिये प्रेम करने को। "कुछ ऐसा हुआ जैसे किसी विचार ने उसके मापिसक के आधिपत्य पर कब्जा कर लिया हो," डॉस्टोवस्की कहता है, "और उसका सारा जीवन भर हमेशा हमेशा के लिये: वह एक कमजोर लड़के की तरह धरती पर गिरा था, परन्तु जब वह उठा तो एक दृढ़निश्चयी योद्धा की तरह उठा, और उसे यह आलुभ था और यकायक उसके शीतल परमानन्द के क्षण में उसने यह महसूस किया।" और उस क्षण में, हम यह कह सकते हैं, उसने श्रद्धा के साथ एक कायदापूर्ण संबंध जोड़ा, और इसी प्रकार से हर व्यक्ति करता है जब वह धरती को चुंबन लेता है, जब वह देखता है कि वह अच्छी है, कि वह बहुत ही अच्छी है, एक विचार उसके मापिसक के आधिपत्य पर कब्जा करती है; यह उसका धरती की अच्छाई के बारे में पूर्णज्ञान है, स्थायि की अच्छाई के संबंध में, वह धरती पर साक्षात् होता है उसे हमेशा के लिये प्रेम करने को, और अपना सारा जीवन इसी आंतरिक शान द्वारा जीता है, वह धरती पर एक कमजोर की तरह गिरता है, परन्तु उठता है एक दृढ़निश्चयी की तरह, उस निर्णय और समझौते की शक्ति के साथ, उसका सारा जीवन भिन्न सैरानी के सामने आ जाता है: सारा समय उसका इसी सैरानी के सामने आ जाता है।

CONSCIOUSNESS  
CONVERSATION

Context: This is grasping oneself at the centre of the universe with a significant coherent series of relationships- a worldview.  
It is NOT removal from the stuff of life.

Poetry: We die on the day when our lives cease to be illumined by the steady radiance, renewed daily by wonder, the source of which is beyond all reason.

Illustration: Give an example of an experience of CONSCIOUSNESS.

1. When for you was a time of CONSCIOUSNESS?
2. How were you affected by that event? What resolve did you make?
3. What difference does CONSCIOUSNESS make on society?
4. What are symbols of CONSCIOUSNESS?

LIGHT AND  
DARKNESS  
STUDY

Art form the picture.

Read passage in English and other languages.

1. What phrases stood out? What images did you see? What offended you?
2. What is light? What is darkness? What insight have you received? What is one of your experiences of being in the dark? What does it mean to "receive the darkness as a gift"? What happens to you if you think darkness is a mistake? Will darkness ever go away?
3. How is a person different if he says "YES" to the darkness?

CORPORATE  
DECOR  
SODALITY

1. We want to talk about the decor in our Houses. What decor pieces need to be present in the ashrams? If you could have only 1 piece of decor for your Houses which one would be most important? What about a centerpiece?
2. What would it take to get good decor in all the Houses? What difficulties might we run into? How would we overcome these difficulties?
3. What would you want the decor to say to people who walked in the room?



The light is a gift, but so is the darkness. When a man regards the light alone as good, he feels his life to be very incomplete. He sees himself kindling a light in the darkness, attaining insight and sharing insight with others, but he sees well enough in the dark to realize that there is a large realm of darkness which lies outside the realm of light in his life. To see the darkness too as good, to receive it as a gift, to say "yes" to both gift, the light and the darkness, enriches the life and gives a man a sense of completeness. His life project is transformed. Before it was to attain insight and to share insight with others. To share the light is to share insight. To share the darkness is to share the adventure which goes with the darkness and the journey into the night.

जापेशा

आलीवाडा

डन - उजाला और अंधेरा

गुरु 68

सप्ताह ५

उजाला एक पुरस्कार है, परन्तु उसी प्रकार से अंधेरा भी एक पुरस्कार है, जब एक व्यक्ति उजाले को ही अच्छा समझता है, उसे जैसी भावना होती है जैसे उसका जीवन कहीं तो भी अंधेरा रह गया है, वह उस समय अपने आपको अंधेरे में दिखा जलाते हुये देखता है, स्वयं के आंतरिक ज्ञान के लिये और दूसरों के आंतरिक ज्ञान से सहभागी होने के लिये,

परन्तु वह अच्छी तरह से अंधेरे में देख सकता है यह अनुभव करने के लिये उसे उसके जीवन के उजाले के राज्य के ठीक बाजू में अंधेरे का भी राज्य फैला हुआ है, अंधेरे को देखना भी अच्छा है, उसे एक पुरस्कार के रूप में स्वीकार करना, दोनों पुरस्कारों को "हाँ" कहना, उजाले को और अंधेरे को, जो अनुभव के जीवन को सूर्यता बनता है और उसे एक संपूर्णता का आभास देता है, उसका जीवन उद्देश्य परिपूर्ण हो जाती है इसके पहले वह चाहता था कि अपने आंतरिक ज्ञान को और दूसरों के आंतरिक ज्ञान से सहभागी हो, उजाले से सहभागी होना या अंधेरे से सहभागी होना है, अंधेरे से सहभागी होना या उस साहस को सहभागी करना है जो अंधेरे के साथ रात्री के यात्रा में जाती है,

ARTFORM  
CONVERSATION

Context: The Artform conversation is a revolutionary method of reflecting on our experience.

1. What objects did you see today?
2. What stood out?
3. What do you remember most?
4. What surprised you? delighted you?
5. What got said to you by life today?
6. What did you get said about life?
7. Where did you run into your destiny today?

CHASTITY  
WORKSHOP  
STUDY

Context: Chastity is loyalty to the other world in the midst of this world. It is a stance of being in but not of the world. It is manifest in midst of tension of detachment--obedience.

1. What images remind you of who you are as a spirit person?
2. What artform reminds you of your commitment to totality?
3. What piece of decor reminds you of your globality?

Individually answer questions 1-3. Share some.

Individually answer questions 4-6.

4. What ritual tells you that you have decided to be an imaginal educator?
  5. What 3 symbols remind you of your ties with other revolutionaries?
  6. What symbol tells you that you are married to the Mystery?
- Share answers.
- Individually answer questions 7-10.
7. What poetic phrases rehearse for you the style you have decided to be?
  8. What do you do everyday to rehearse the fact that you are a revolutionary?
  9. What 3 things can you do everyday to allow you to be a spirit presence in every situation?
  10. What images from John Dunne, Kazantzakis and the Ronin will you use to remind you of the spirit journey you are on?

Share answers.

Reflect: What happened to us as we did this exercise?  
What surprised you? offended you? made you uneasy?  
What did you learn about chastity?  
What different image do you have of chastity now?

What issues did you encounter today in the life of NGP or GMS?

What is a tactic that would deal with one of these issues?

What is a tactic you could use tomorrow?

What does it mean to be a TACTICIAN?

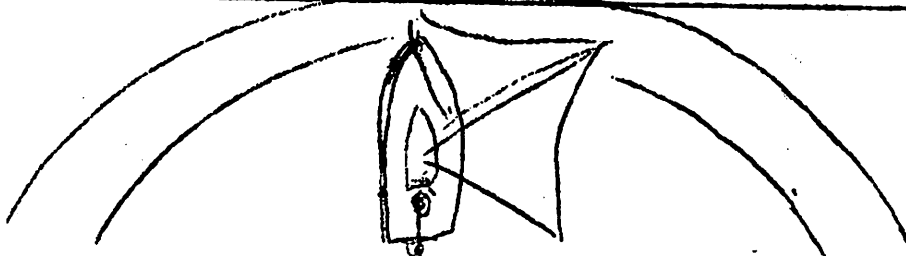
CORPORATENESS  
CONVERSATION

Context: This is to say yes to one's relationships by acting out the freedom of obliteration: no man is an island; being called to account. It is NOT togetherness or 1 man, 1 vote.

Poetry: The truth is that we never live or die as self-contained units. Why then, do you criticize your brother's actions, why do you try to make him look small.

Illustration: Give a historical example of CORPORATENESS

1. What are some events for you which were events of CORPORATENESS?
2. What happens to people when they've experienced CORPORATENESS? What decisions do they make?
3. What difference does CORPORATENESS make on society?
4. What are symbols of CORPORATENESS?

VOYAGE  
OF  
DISCOVERY  
STUDY

Art form the picture on the board.

Read the passages in English and other languages.

1. What words and phrases caught your attention? What are the qualities of a person on the Voyage of Discovery?
2. When have you been on a voyage? Dunne says that when you are on this voyage, there is a giving and receiving. What does a person give? What does a person receive?
3. How are you different after this kind of Voyage of Discovery?

PERSONAL  
DECOR  
SODALITY

1. Context: I have \_\_\_\_\_ which I wear or carry with me wherever I go. It reminds me of what I've decided to be.
2. What are decor items or symbols that you carry with you?
3. How do these decor pieces care for you?
4. As you think about the future, what decor items or symbols do you need to carry with you in your bag or briefcase?



The journey with mystery is not merely something to tell myself; it is something to do, something to undertake, something to carry through. It is not merely a belief; it is an adventure; it is a whole life. Clearly, though, if it is to differ from playing with an imaginary playmate, the life must be more than a voyage of imagination; it must be a voyage of discovery. The crucial events in it must be discoveries rather than inventions. To fall back on the journey with mystery, accordingly, would mean not merely telling myself that my life is such a journey, but doing the things that are necessary to make my life a voyage of discovery.

This would take me back again to the life of giving and receiving. Among the things necessary to make my life a voyage of discovery is to let myself be influenced by others. This leads to a changing of my horizons and is a receiving. Another thing is to give articulate expression to my experience, to turn the truth of my life into poetry. This is a communication of the truth of my life to others and is giving. Thus there is a receiving and a giving that comes before insight or discovery and makes it possible. When discovery does take place, then there is a new and higher giving, the sharing of insight with others, and a new and higher receiving, my receiving of the others who receive from me. It is the failure of this higher giving and receiving that drives a man back upon the underlying life of discovery, but the life of discovery brings him back again, in spite of failure, to this higher giving and receiving since it is the natural outflow of discovery.

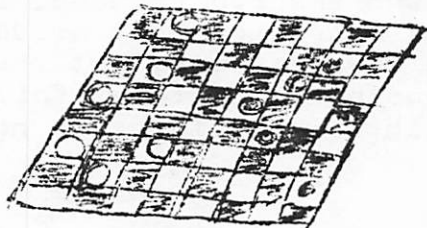
EFFULGENCE  
CONVERSATION

Context: This is all of life saying a big YES to every dimension of your life, a deep sense of peace, gratitude for life; nothing can defeat you. It is NOT happiness as the world sees it.

Poetry: There is at the back of human lives an abyss of light more blinding and more unfathomable than any abyss of darkness which human misery can discover.

Illustration: Give an example of the experience of EFFULGENCE.

1. When I say EFFULGENCE? what images or events come to mind? What people?
2. How is a person different after he has experienced EFFULGENCE? What resolves does he make?
3. What difference does EFFULGENCE make on society?
4. What are symbols of corporateness?

MAP OF  
TIME  
STUDY

Art form the picture on the board.

Read the passage in English and other languages.

1. What words do you remember? What images did you see? What is the game he is talking about? What happens in a game of draughts?
2. What does it look like to work against time? What happens to a person when he sees himself as a recapitulation of time? Why is this? What is his story? How does he relate to time?
3. How is a person different after he has experienced time in this way?

ROUND  
TABLE  
FUNCTION  
SODALITY

1. What is the function of the round table?
2. When would you have it in the House?
3. What would you do for conversation/study/sodality?
4. What practices would have to be done in order to do round table?

MAP OF TIME  
STUDY

"Time, Heraclitus said, "is a child playing, moving pieces on a board." One can play against time in one's life, one can race against death, trying to accomplish some life work, but eventually time will triumph, and one will be conquered by age and death. A human being comes to have plenty of time when he ceases to work against time. When he sees his life as a recapitulation of time, he sees that he has enough time. He becomes the child that time is, playing at draughts. As a recapitulation of time his life becomes a re-enactment of the entire story of mankind. The question remains as to what he will do with this life. He decides if he will walk through this time of life upright or if he will be dragged through it.

समय का अध्ययन  
अध्ययन

"समय, हेराक्लीटस ने कहा था, वह एक बच्चा खेल रहा है, बोर्ड पर चिसे हिलाता," कोई व्यक्ति अपने जीवन में समय को खिलवाव खेल सकता है, कोई समय को मृत्यु के साथ खिलवाव सकता है। जीवन के कुछ कार्य प्रतीत करते हैं कि समय विरोधी और कुछ कार्य समय और मृत्यु द्वारा जीते जाते हैं। वह समय के विरुद्ध कार्य करने के विरोध रखता है। उसे बहुत जल्द समय का अध्ययन करना पड़ता है। वह देखता है कि जीवन समय का अध्ययन है वह अध्ययन है कि उसे काफी समझ है, वह हवाओं के समय का खेल खेलने वाला बच्चा बन जाता है, समय के आशंका के वजह से उसका जीवन संतुष्ट मानव मानव, क्याका नया कानून बन जाता है, जो सवाल बाकी रहता है वह होता है कि वह अपने जीवन के साथ क्या करता - उसे निर्णय लेना होता है कि क्या वह समय के साथ जीवन में कसौती के साथ चले जा उसके साथ धरती पर चले।



PRESENCE  
CONVERVATION

Context: This is ~~the~~ letting life reveal itself through me; allowing the suffering and joy of being to show itself.

It is NOT being somebody or winning acclaim.

Poetry: You are not the oil  
You are not the air- merely  
the point of combustion  
the flashpoint where the  
light is born.

Illustration: Give example of someone who is PRESENCE for you.

1. Who are some people in history who had PRESENCE? What stories or experiences talk about this kind of PRESENCE?
2. What effect does PRESENCE have on someone? What resolve goes with the experience of PRESENCE?
3. What difference does PRESENCE make in society?
4. What are symbols of PRESENCE?

DUNNE  
REFLECTION  
JOURN

1. What images do you remember from Dunne? (mountains, weapons, hell, burning, wheel, kissing earth, light and darkness, adventure.)
2. What elements were apart of the spirit journey we were taken on?
3. What did you discover about the pain which is part of the spirit journey?
4. What did you discover about fulfillment? What is the secret to a full life?
5. Write 3 or 4 sentences on your experience of the spirit journey.

SKITT  
SODALITY

By units create skits of events in Round Table.  
Share them corporately.  
Celebrate them with a favorite song.