

the Guru Guide

constructed for spirit care

Summer '71

Acclaim the Lord, all men on earth,
worship the Lord in gladness;
enter his presence with songs of exultation.
Know that the Lord is God;
he has made us and we are his own,
his people, the flock which he shepherds.
Enter his gates with thanksgiving
and his courts with praise.
Give thanks to him, and bless his name;
for the Lord is good, and his love is everlasting,
his constancy endures to all generations.

Psalm 100

SUMMER '71
RESEARCH ASSEMBLY

DESIGN AND MOTIF
OF THE SPIRITUAL LIFE

SODALITY MEETING M-T-W-T	INTERIOR TREK M-T-W-T	COLLEGE MEETING M-T-W-T
I OPENING RITUALS Office of Lauds Accountability Meal Rites	THE SPIRIT LECTURE	I OPENING RITUALS Office of Vespers Accountability Meal Rites
II THE SOCIAL DIALOGUE Little Big Man Permeation Spirit Movement	THE MONKS BOWL Detachment	II THE SPIRIT CONVERSATIONS Meditation Contemplation Prayer
III THE PSALM READING Contexting Reading Discussing	THE EXERCISE OF CONTEMPLATION	III THE RELIGIOUS MODE Lecturettes Exercises Reflection
IV THE DAYS MISSION Order of Day Assignments Announcements	THE EXERCISE OF PRAYER	IV THE COMMON LIFE Corporate Care Celebrations Accountabilities
V CLOSING RITUALS Office of Prime Send Out Benediction	THE OBEDIENCES Engagement	V CLOSING RITUALS Office of Compline Send Out Benediction
	THE BROODING TIME	

The intent of the summer is to make the spiritual life relatively invisible, to make it incarnate in the NSV workshops where the summer emphasis is focused. In week one, the corporate spiritual life in the sodality at the beginning of the day, and in the college at the close flows into both the morning and afternoon workshops and meets, so to speak, at the center of the day in the solitary office. In week two, the scripture reading and conversation permeate the workshops and plenaries. The climax of the common spiritual life is in the corps House Church meeting on Sunday. All of this, for both weeks, is placed in the setting of telling spiritual time by saying the hour offices eight times a day throughout the total period of the assembly.

INDEX PAGE - GURU GUIDE

Design and Motif of the Spirit Life

Index Page

1. NSV Four-week Construct
2. LBM Conversations (Weeks I & II)
3. Psalms
4. Psalms
5. Psalms
6. Psalms
7. Spirit Conversations
8. Spirit Conversations
9. Spirit Conversation Work sheet
10. NRM Construct
11. NRM Meditation Muse
12. NRM Poverty Muse
13. NRM Transparent Knowing Muse
14. NRM Transparent Knowing Muse
15. NRM Prayer Muse
16. NRM Obedience Muse
17. NRM Transparent Doing Muse
18. NRM Transparent Doing Muse
19. NRM Contemplation Muse
20. NRM Chastity Muse
21. NRM Transparent Being Muse
22. NRM Solitaries Muse
23. NRM Corporates Muse
24. Songs Context
25. Hour Office Guide
26. Hour Office Guide
27. Hour Office Guide
28. Hour Office Guide
29. Scripture Conversation Construct

SUMMER '71 RESEARCH ASSEMBLY		NSV SOCIAL MUSINGS			
Week Themes	Day	MONDAY	TUESDAY	WEDNESDAY	THURSDAY
FIRST WEEK					
LBM as ART FORM		The Art Form: "Little Big Man"	Review Conversation and Chart of Tableaus	White Creatures and the Spoof	Human Beings and the Spoof
SECOND WEEK					
LBM as SOCIAL CRITIQUE		LBM Posture and Fundamental Dynamic	LBM Posture and Abstract Categories	LBM Dynamic and the Tension	LBM Dynamic and the Beyond
THIRD WEEK					
PERMEATION		Permeation and NSV	Permeation and Religious House Regional Dynamic	Permeation Courses: Imaginal Education	Permeation Courses: Dynamic Sociology
FOURTH WEEK					
MOVEMENT		Local Church Experiment Churches in Black Community (Recruitment)	New Women's Forum New Insights New Breakthroughs	Businessmen's Course Basic Dynamic	Youth Course

SUMMER '71 RESEARCH ASSEMBLY

"LITTLE BIG MAN" CONVERSATIONS

Day Week	MONDAY	TUESDAY	WEDNESDAY	THURSDAY
F I R S T W E E K	The Art Form: "Little Big Man"	<ol style="list-style-type: none"> 1. Get out chart of movie: tableaux, gaps, prologue, epilogue, river as symbol 2. What scenes interested you, sucked you in, excited you? 3. What was going on in the scene you mentioned? 4. What characters appealed to you? offended you? 5. If this is a statement on our times, what is the movie spoofing in our society? 	<ol style="list-style-type: none"> 1. Who were the white creature characters? 2. What signs would you hang around their necks? 3. Who in our time do white creatures represent-- who is he talking about? 4. Where were you caught up in the spoof and why? 	<ol style="list-style-type: none"> 1. Who were the Indian characters you recall? What were they doing in the different tableaux? 2. What were the habit patterns of Old Lodge-skins (Push) 3. Who is the Indian culture in our day? 4. If this is a statement on our times, what is he spoofing? 5. In 2 words what is film saying about white creatures and human beings? <div style="display: flex; justify-content: space-around; border-top: 1px solid black; width: 100%;"> HB WC </div>
S E C O N D W E E K	<ol style="list-style-type: none"> 1. What were characteristics of LBM? What was he like? 2. What do you remember him doing? 3. What were some of Jack Crabb's narrative lines? 4. What was his final response to white creatures? human beings? 5. What was the fundamental dynamic in Jack's life? 	<p>CONTEXT: LBM is not a personality</p> <ol style="list-style-type: none"> 1. What other characters does he remind you of in literature? history? Bible? 2. Why those characters? 3. Finish this sentence: "The abstract category Jack Crabb points to _____." 4. Jack Crabb got jarred loose but never sucked in. In abstraction, what did he get jarred loose from? 5. What was this movie all about? 	<p>CONTEXT: Let's talk about abstraction:</p> <div style="display: flex; align-items: center;"> <div style="border: 1px solid black; padding: 2px; margin-right: 5px;">LBM</div> <div style="margin-right: 5px;">Put up image & pull two descriptive categories from conversations</div> </div> <p>e.g. suicidal/genocidal</p> <p>GURU LECTURETTE: You must figure out your own anthropology in order to deal with LBM in high abstraction.</p> <ol style="list-style-type: none"> 1. What in highest abstraction were alternatives to deciding about Jack Crabb? 2. What are anthropological categories that allow you to place Jack in a tension? 3. Why is it crucial we try to get clear on this? 	<p>CONTEXT: Jack is not a person but needs to be seen as a dynamic.</p> <p>GURU: This is a play about a little man who in the complex tri-fold of life has experienced only one role--he's lucid.</p> <p>1. What in our time do you sense the abstraction LBM is pointing to? (Push)</p> <p>GURU: There is only one man of spirit--he is being. Assuming there is no man of spirit in this film--</p> <ol style="list-style-type: none"> 2. What is the director pointing to? 3. Who can articulate the imperative? 4. Who in our time is the embodiment of that dynamic? Is there any?

PSALMS SPINNING - FIRST WEEK

Summer '71
6/28/71

Day Category	MONDAY	TUESDAY	WEDNESDAY	THURSDAY
Operating Image	To acquaint the college with the coliseum and the stage setting. Psalms: Exhortation	To continue building the image of the coliseum. Psalms: Praise	To begin to deepen image of center. Psalms: Dependence	To deepen awareness of awe. Psalms: Dependence
Opening	1. Historical uniqueness. 2. Begin at center. 3. Theatre setting. 4. Speaker. 20 minutes	1. Theatre setting. 2. Speaker and staging. 3. Lay out staging of second Psalm. 15 minutes	1. Theatre setting. 2. Secular and Religious poetry. 3. Lay out staging of second Psalm. 4. Call attention to need to listen. 10 minutes	1. Theatre Setting. 2. Presence of mystery 3. Lay out staging. 10 minutes
Psalms 5 minutes	129 132	145 144	13 39	69
Follow Up	Questions on: 1. Psalmist's images. 2. Personal images. 5 minutes	Questions on: 1. Psalmist's images. 2. Personal images. Short Courses: 1. All faces your faces. 2. Psalmist in center- How got there? 10 minutes	Questions on: 1. Psalmist's images. 2. Personal images. Short Course: 1. On dependence 15 minutes	1. Let them sit in awe a minute. Questions on: 1. Psalmist's images. 2. Personal images. 3. What was theme of this Psalm? Short Course: Mystery Objective/Universal
Note on Method	1. Long, detailed introduction 2. After reading, do short follow up. 3. Keep the follow up moving rapidly.	1. Long introduction. 2. Short questioning time. 3. Build off this to do short courses.	1. Short introduction. 2. Longer questioning time. 3. Short time on short courses.	1. Short introduction 2. Longer question time. 3. Short course to introduce the concept of objectivity of mystery.

PSALMS SPINNING - SECOND WEEK

Summer '71
6/28/71

Day Category	MONDAY	TUESDAY	WEDNESDAY	THURSDAY
Operating Image	To develop beginning awareness of internal realm Psalms: Praise	Shove awareness of internal states Psalms: Dependence	Create awareness of relationship of external/ internal Psalms: Imprecatory	Shoving deeper into awareness of internal realm Psalms: Exhortation
Opening 10 minutes	1. Coliseum image 2. Presence of raw reality-mystery 3. Lay out staging	1. Coliseum image 2. Description of Psalmist 3. Lay out staging	1. Coliseum image 2. Happening in the happening 3. Lay out staging	1. Coliseum image 2. Awe - fear fascination 3. Lay out staging
Psalms 5 minutes	105	77	35	107
Follow Up 15 minutes	1. Psalmist's images? 2. Personal images? 3. What is he saying about God? 4. What was the theme of this Psalm?	1. What did you see? hear? 2. What was the Psalmist's basic image? 3. What changes in mood were there? What was going on?	1. What images were on your cyclorama? 2. What images of the Psalmist caused these? 3. What was going on the night before?	1. What were the Psalmist's basic images? 2. What was his mood? 3. What was going on here?
Note on Method	1. Work on questions 3 & 4 relative to raw reality	1. Work especially on questions 2 & 3. Move in the direction of happening in happening.	1. Work on question 3, using short course and shoving to get clarity on first happening and event that throws into center.	1. Work to get articulated the tension experienced at the center. 2. Shove beyond moral

PSALMS SPINNING - THIRD WEEK

Summer '71
6/28/71

Day Category	MONDAY	TUESDAY	WEDNESDAY	THURSDAY
Operating Image	Particular aspects of the center. Psalm: Dependence	Particular aspects of the center. Psalm: Imprecatory	Particular aspects at the center. Psalm: Praise	Particular aspects of the center. Psalm: Exhortation
Opening 10 minutes	1. The Lord as refuge. 2. Staging.	1. Center-experience of enemies. 2. Staging.	1. Out of suffering. 2. Staging	1. State of being as tension. 2. Staging
Psalms 5 minutes	11	59	148	49
Follow Up 15 minutes	1. What were your images? 2. What were the Psalmist's images? 3. What was the Psalmist's theme?	1. What was going on here? 2. What images were clues? 3. What was the mood of the Psalmist?	1. What were your images? 2. What were the Psalmist's images? 3. What happened the night before? 4. Where is this your experience?	1. What was going on here? 2. Who were audiences you saw? 3. What was or how would you talk a- bout state of being of Psalmist? 4. When happen to you?
Note on Method	Shove the last ques- tion in terms of the Lord is the refuge that is no refuge and that is refuge.	Shove here in terms of objectivity of Cen- ter. This is every- man's experience of Center necessary to avoid subjective fee- ling response.	Shove the last ques- tion to begin to grasp the experience of be- ing the Psalmist.	Shove on 3 & 4 to continue to break open and to grasp selves as Psalmists.

PSALMS SPINNING - FOURTH WEEK

Summer '71
6/28/71

Category \ Day	MONDAY	TUESDAY	WEDNESDAY	THURSDAY
Operating Image	To create awareness of the Psalmist (you) before the mystery Psalm: Exhortation	The state of being of the Psalmist (you) at the center. Psalm: Dependence	Becoming the Psalmist Psalm: Imprecatory	Becoming the Psalmist Psalm: Praise
Opening 10 minutes	1. Psalm as your story 2. Set Staging	1. Experience of contingency at the center. 2. Set Staging	1. Psalms as your story. 2. Set Staging	1. State at the Center 2. Set Staging
Psalms 5 minutes	37	18	83	97
Follow Up 15 minutes	1. What were the images that occurred to you? 2. What were the Psalmist's images? 3. What was the event the night before? 4. Where have you experienced this?	1. What did you see? hear? 2. What was going on here? 3. When has this happened to you? 4. What was the Psalmist's state?	1. What did you see? 2. What was the Psalmist up against? 3. What was the tension in this Psalm? 4. Take the tension and tell it in a story.	1. What is his basic image? 2. What new universe was he creating? 3. What is the state of being here? 4. Recreate this state in your own story.
Note on Method	1. Let group sit in "awe" for a moment. 2. Work on questions 3 & 4 in terms of them being Psalmists.	1. Shove quickly to questions 3 & 4 to work more on state of being.	1. Shove to questions 3 & 4 to get them grounded in Psalm as "my" story.	1. Shove to questions 3 & 4 to get at his state of being.

SPIRIT CONVERSATIONS					First Week and Second Week	
Day	Monday		Tuesday		Wednesday	
Type	MEDITATION		CONTEMPLATION		PRAYER	
First Week	Sub- ject		Holy Places		Labor	
	Con- text	M O V I E	The spirit issue of the conversation is the way that people associate occasions of awe with particular places. The recreating of these places illuminates how such places are symbolic of the final mystery.		Hard physical labor dramatizes the expenditure of my life and raises the issue of whether my life thrust is authentic or not.	
	Ex- ample		Standing before the Lincoln Memorial produces awe in you. You become clear that every "holy place" mediates a sense of finality relative to what that place is symbolic of. Rom. Cath. European Cathedral Statue of Liberty		Washing clothes raises question: Why is this what I want to do with my life?	
Second Week	Sub- ject	Music	Natural Events		Conflict	
	Con- text	The spirit issue is located in the way music interprets life happenings and holds the significance in a story and melody. Recalling the voices which take the form of music can provide an occasion for deepened awareness of the life journey and the life postures that are available.	Dramatic natural events, such as storms, earthquakes, volcanic eruptions, etc., expose our contingency before the forces of the universe and confront us with our not being in charge.		Every man participates in conflicts. Prayer has to do with building a context for deciding which conflicts I will engage in.	
	Ex- ample	Great pieces of music are powerful friends--Rites of Spring, War of 1812, Wm. Tell Overture, Tabacco Road, Sound of Silence, Mighty Fortress.	Witnessing a tornado pick up the roof of a house and hurl it down 300 yards away. Paralyzed by the wonder of the event and too scared to move to a storm shelter.		Stupid battles I've fought over an ice cream cone, family arguments, political views, significant battles. How do you decide??	

SPIRIT CONVERSATIONS					Sec Third and Fourth Week	
Day		Monday	Tuesday	Wednesday		
Type		Meditation	Contemplation	Prayer		
	Sub- ject	Oppressed People	Cities	Moral Code		
First Week	Con- text	The spirit issue to be addressed, is that articulated by Sartre in pointing to the dynamic between oppressor and oppressed. Oppressed people intrude upon our consciousness to remind us that we are both oppressors and the oppressed, and in that sense that these roles shape our lives	The encounter with a city reveals the great creative power of man in society and occasions the contemplation of how man's settlement come into being are are maintained in being.	The struggle with <u>moral code</u> is the struggle to decide the human style in a situation.		
	Ex- ample	Black slaves in the south, Hebrews in Egypt, immigrant workers, pre-union factory workers.	New York - flying over skyline Athens - historical monuments Tokyo - style of architecture	abortion, contraception, drugs.		
Second Week	Sub- ject	Leaders	Slaughter	Social Anger		
	Con- text	Throughout one's life, from the earliest memories onward there are those giants who lead and the others follow. The spirit issue to see the impact all powerful leaders have upon our social postures, not only in the past but esp. in the present	To witness the deliberate unleashing of raw force in the slaughter of human of animal life is both repulsive and compelling.	Situations that produce social anger can occasion struggling with being itself. When an angry man becomes a man angry with God, then an authentic response is possible.		
		The vision and possibility that JFK's life-style pointed to I experienced as an internal demand to become more inclusive and concerned about mankind.	Nearly throwing up at cutting off the head of a chicken and yet strangely fascinated at seeing the headless chicken "strangle" to its death.	poverty, riots, Patton praying for gasoline, divorce, youth rebellion, welfare system		

SPIRIT CONVERSATION WORK SHEET

OBJ			SUBJ			TRANSPARENCY		
INSIGHT			QUESTIONS			PEARL		

The New Religious Mode Muses

Summer '71 Construct

Day	Monday	Tuesday	Wednesday
The Muse Methods	<p>A Reflective Exercise</p> <hr/> <p>For grounding the formal categories of the Journeys</p>	<p>A Gridded Solitary</p> <hr/> <p>for re-experien- cing the 4 x 4 charts of the Solitaries</p>	<p>A Corporate Game</p> <hr/> <p>for grounding the human dynamics of the Corporates</p>
	Week I	Meditation	Poverty
	Week II	Prayer	Obedience
	Week III	Contemplation	Chastity
	Week IV	Solitaries	Corporates

MEDITATION MUSE

(A Corporate-Solitary on Classifying Friends on the 4x4 Chart)

5 min Introduction context: Review interior voices and meditative friends. Push value of being conscious about the conscious and unconscious power of this very particular sociality that is never absent from your immediate life.

Then have each person:

1. List the great movies that have transformed your perception. 5 recent and 5 not-so-recent
2. What films, seen long ago, are still so vivid you can see reruns in your minds eye. List 5-6, and then try to say why.

10 min Make corporately 3 long lists of: (1) recent, (2) not-so-recent and (3) long-ago movies.

3. Have each person check the ones they have seen and try to organize them in some way. Discuss briefly the categories they come up with.

10 min 4. Have each person make a list of the most significant 5 scenes out of all the Great Movies they have seen. Then lines. Then characters.

5 min Give brief Lecturettes that illuminate the the formal categories.

5. Have each person mark their scenes, lines, characters with one of the letters: M, P, S, C signifying the formal categories under which these meditative materials function most.

10 min Give brief Lecturettes that illuminate the phenomenological categories.

6. Have each person classify all the above on a 4x4 chart by formal and phenomenological meanings.

10 min Discussion of the whole experience:

7. What are qualities of a movie that make it stick with you
8. What are characteristics of your movie saints
9. How would you describe what you have learned about the role of movies in your life
10. What have you learned about the reality and structure of meditation in human existence

Concluding remarks: On meditation as an infinite universe of wonder that is determining every human life.

POVERTY MUSE

(A Corporate Game for Grounding the Category in the Dynamics of Corporate Living.)

2
min

Before giving any context other than a few stories about family and colleagues

1. Have each person write down on three separate bits of paper the 3 human relationships most crucial to you. (Crucial means anything you want it to mean or three different things)

5
min

Lecturette the four corner categories of the poverty chart and point out that poverty is spirit. Tell the Abraham and Isaac story.

2. Have each one burn his three pieces of paper.

3
min

Then ask the following one at a time each person writing down his answers on a sheet of paper.

3. Describe your sense of Loss
4. Describe your sense of Relief
5. Describe your sense of Guilt

5
min

Then ask each to write the names down again on three bits of paper to symbolize receiving them back. And ask the following one at a time each person writing down his answers on a sheet of paper.

6. Describe your sense of Joy
7. Describe your sense of Hostility
8. Describe your sense of Guilt

15
min

Burn the 3 bits of papers again and write down one name.

9. Divide up into 9 groups of 3 and write a short play - a contemporary take-off on Abraham and Isaac.

10
min

Perform one play and then discuss the whole experience.

10. What did the play reveal about the meaning of poverty
11. How did the play give expression to your whole experience of the evening
12. What was your most helpful discovery about the dynamics of detachment in human existence

10
min

Concluding remarks: Review the whole evening very carefully clarifying how detachment functions in relation to Loss and Joy, Relief and Hostility, and to Guilt over all four. Poverty is not a virtue about which guilt is appropriate. Poverty is the way Life is and lack of detachment from your guilt is just as much lack of Poverty as is bondage is the other way.

Summer '71
6/29/71

KNOWING MUSE
(A Guided Reflection for Grounding
the Formal Categories)

2 min		Introduction Context: Lecturette the relationship of the 4 formal categories as one experience of knowing the deeps of life: the Mystery causes the awareness in yourself which leads to an awareness about the world both of which are illuminated by the possibility to live them and then knowledge of the Mystery bursts through. Then take each formal category in turn and spin it loose with the key image listed.
8 min	Self: "Sin's Horror"	Context: Man is. Sin is man's refusing to is his isness. The Horror is the event of awareness of this distinctive-ness. Have each write down on paper: 1. Where have you become aware of the horror that the whole existence of man is in fact refusal of his existence? 2. How was that experience horrifying? 3. What concrete <u>sin</u> of your race has become apparent to you? 4. How has this awareness been a horror? Discussion: Have each one relate one discovery.
8 min	World "Stark given- ness"	Context: Stark Givenness is sheer fact, not interpretation. Have each one write down on paper: 1. 5 things about the world you know for sure. 2. Where have you been surprised by raw impossibility as just shockingly there. (2 or 3) 3. Where have you been surprised by raw possibility as just shockingly there? (2 or 3) 4. Where has the world's raw thereness exploded for you in some way? Discussion: Ask for a few answers to each question.
8 min	Word "Terri- fying Accept- ance"	Context: Life has a redical "yes" sitting at its center. That fact is terrifying. Discuss each: 1. If Acceptance means not changing your external circum- stances but permission to creatively deal with them, why is that terrifying? 2. If Acceptance means not changing your interior state, but affirming its humanness and greatness, why is that terrifying?

3. If Acceptance is a Fact, a given which can in no way be achieved, why is that terrifying?

4. When did you lately grasp your utter dependence on such terrifying acceptance?

14 min

Mystery Context: The Lord of History ALWAYS comes to a man in the first instance as Enemy.

"Ever-lasting Enemy" Write down the following:

1. When lately have you wanted "to get back into the garden"?

2. When have you said to the final mystery, "You Son of a Bitch!"?

3. When have you discovered God hating your visionary dreaming?

4. When have you discovered yourself angry about the fact that one day history will go on without you?

Discussion: Share answers to each question.

10 min

How has your state of being changed since we began this conversation?

Where has the nature of transparent knowing become more clear to you?

PRAYER MUSE

(A Corporate-Solitary on Writing Prayers on the 4 x 4 Chart)

3
min

Introduction context: Relate prayer to the Solitaries. Talk about prayer as the act before the act, as sheer freedom and creativity.

3
min

Read aloud a classical prayer by one of the fathers.

1. Art Form It: What struck you? What did you notice about the prayer? What did this prayer disclose to you about its author? Which type of prayer was it? (re: formal categories)

10
min

2. Rehearse classical structure: the address, situation, concern, intent, salutation. Have each make an individual list of 25 ways to address God. (share a few) Have each make a list of 25 ways to address Christ. (share)

5
min

3. Classical structure--brainstorm function of each section and the existential motif.

5
min

Review chart--using formal categories as points of engagement. Elicit metaphors and images from group relative to what is going on, existentially, in each formal category.

2
min

4. Have each person list one significant concern or issue in each formal category.

15

5. Write four prayers--using the four formal categories and classical structure.

5
min

6. Corporate reflection on experience: Where did you struggle? Where did you experience the most difficulty? What did you have to do (interior process) in order to write a prayer of confession? (ibid. gratitude, petition, intercession. We're after them reflecting more here on the existential dynamics of each category.) What is the fundamental human tension, struggle in each category? What decisions were necessary?

2
min

Concluding remarks: Man is a prayerful animal. Prayer is the voice of the deepest struggles and decisions. Prayer is healing--as it is the decision to relate to the depth struggles to engage ones life. Self-conscious prayer life is the decision to live before and continually recreate consciousness itself.

Summer*71
6/29/71

OBEDIENCE MUST
(A Corporate Game for Grounding the Category
in the Dynamics of Corporate Living)

5 minutes	<p>Introduction Context: Set obedience in the context of the whole NRM. Divide the group into 2 groups. Each group is assigned to create a short skit enacting a meeting of a High School English department. After some discussion, the chairman calls for a consensus on a proposal on whether the Department should use essay-type tests rather than objective-type tests (memorizing facts) as a criterion for giving grades. Some members push their own individual ideas and even though valid, if they were accepted, it would be at the expense of the commonness of the Department.</p>
5 min.	<p>Each group prepares its 3 minute skit.</p>
10 min.	<p>Each group performs while other watches.</p>
5 min.	<p>Each group returns to plan how it might affect the other group's skit, with the intent on enabling the corporateness of the group.</p>
15 min.	<p>The groups then re-create the original dramas, with both groups participating.</p>
5 min.	<p>Reflective discussion on the skit.</p> <ol style="list-style-type: none">1. What was each group out to do to the other?2. Where did you see the activity of obedience beint dramatized?3. What have you learned about obedience? about corporateness?
2 min.	<p>Concluding Statement: There is no situation which does not require your obedience. The question is--out of which context do you act out that obedience?</p>

	<p style="text-align: center;">TRANSPARENT DOING MUSE</p> <p style="text-align: center;">(A reflective exercise for grounding the formal categories)</p>	
2 min	<p>Introduction context: Set Transparent Doing in NRM context. To ground the formal categories we will use the second and third phenomenological categories for the sake of clarity.</p>	
12 min	<p>UNIQUE CALLING PERSON</p>	<p>1. WRITE INDIVIDUALLY</p> <p>Who have you known who grasped himself unlimitedly committed in a unique calling?</p> <p>How did his style express his unique calling?</p> <p>How did he share his consciousness of being uniquely called?</p> <p>SHARE 5 OR 6.</p> <p>The depth of the suffering servant is not in exterior suffering (like physical inconveniences, neurotic colleagues, etc.) but in the interior suffering of bearing the agonizing tension and ambiguity of always having to redecide your election.</p> <p>2. Where have you experienced the interior suffering that is necessarily a part of your participation in being uniquely called?</p> <p>WRITE DOWN. THEN HAVE SEVERAL TALK.</p>
12 min	<p>RADICAL ENGAGEMENT HISTORY</p>	<p>If every situation, turned into spirit, determines history then this moment and every moment is a crisis for all history.</p> <p>3. WRITE DOWN.</p> <p>Whether or not the miracle came off, when were you aware of being in a situation where a miracle was needed?</p> <p>4. List 3 miracles you remember, whether you witnessed them or whether you helped in their creation.</p> <p>SHARE SEVERAL AND THEN ASK:</p> <p>5. What was the meaning and significance of these moments?</p> <p>The man of Transparent Doing knows that the Mystery is the only Miracle Worker.</p>
12 min	<p>LEAGUE</p>	<p>The People of God is the hard rock which is the point on which the wheel of history turn. To be the People of God is like having an immense stone set down on your head. It turns so long and you don't crumble under the pressure.</p> <p>6. WRITE DOWN.</p> <p>Who would you point to as a person on which history turned?</p> <p>What was their transparent activity?</p> <p>7. How have you experienced being a participant in the pivoting of history?</p> <p>SHARE AGAIN AND DISCUSS ACCOMPANYING AFFECTIONS.</p>

6 min	CHRIST	<p style="text-align: center;">TRANSPARENT DOING MUSE (CONT.)</p> <p>The Church knows that history is finally meaningless except in the mind of God. But where history lacks meaning, the Church leaps on the stage and gives meaning to the super human drama</p> <p>OPEN DISCUSSION.</p> <p>8. Where have you seen a demand for someone to bleed the meaning out of an apparent meaningless situation?</p> <p>9. Where have you seen the Obedient Son jump on the stage?</p>
6 min		<p>CONCLUSION: What did you learn about this chart? What did you learn about Transparent Doing as a dynamic of humanness?</p>

CONTEMPLATION MUSE

(A Corporate-Solitary on encountering the Mystery on the 4 x 4 Chart)

Each formal category requires an illustrative story to prime the pump of the formal categories. The questions are to be answered individually by each person on paper.

2
min

Introduction context: Relate the dynamic of contemplation to meditation and prayer.

11
min

OTHER: Relate an experience where the encounter with wild animals triggered the experience of the mystery of the other.

1. What animals strike fear in you?
2. What animals fascinate you?
3. How have these enabled you to grasp yourself differently?

11
min

PAST: Relate an experience when "ruins" threw you over against the mystery of the archaic.

1. What for you are monuments to the wonder of the past?
2. How has the fatefulness of the above become a part of you?
3. How has that experience affected or informed your life?

11
min

FUTURE: Relate an experience where a new image of man filled you with awe of the future.

1. Where have you been impacted by new images of man?
2. What are some of the possibilities of man yet to be explored?
3. What revolutionary changes are coming to be which painfully must be said "yes" to?

11
min

SELF: Relate an experience where you surprised yourself.

1. Recall an occasion where you surprised yourself with your own mystery, depth, and/or greatness.
2. How did you grasp the above as a revelation of one's unrepeatableness?
3. How have you grasped the imperative of what you are to come to be?

3
min

Concluding remarks: Contemplation is the rehearsal of the everyday encounter with the mystery of life itself. Sing the contemplation song.

CHASTITY MUSE

(A Corporate game for grounding the category of Chastity)

5
min

Introduction context: Talk about chastity as the tension between poverty and obedience. Only "see" poverty and obedience. Relate the story about the East European pastor imprisoned by communists and being submitted to brainwashing (Addington).

3
min

Everyone list 10 symbols that are enemies of your being a man of spirit.

Everyone list 10 symbols that have been your friends in the battle to be a man of the spirit.

5
min

1. Compare these two lists.
2. What historical forces are manifest in the first list?
3. What individuals, through their life styles, have kept the symbols on the second list alive for you?
4. Where is the struggle to be chaste occurring as disclosed by your lists?

30
min

Break into three groups and assign each group to write a song on chastity using the content of the earlier conversation as stew out of which to create the song. Report by singing the songs.

5
min

What have these songs revealed to you about Chastity?

2
min

Concluding remarks: Chastity is the intentional holding of oneself before the decision to be the will of God.

Summer '71
Research Assembly

NRM MUSE - CHASTITY
Contextual Illustration

July 21, 1971
Wednesday

Many years ago, shortly after the Soviet take over of Eastern Europe, large numbers of clergy were detained and subjected to intensive political indoctrination. While being interviewed recently on a T.V. "talk" program, an Eastern European pastor related the following account of his experiences with brainwashing at the hands of the Communists.

During the early weeks of their internment, all of his group were awakened every morning at five a.m. and then ushered into a very large cell. They would remain, seated, in that cell until late at night with only minimal breaks. All day long loud speakers would blare out very loudly: "Communism is good, the Church is dead." This one phrase would be repeated over and over, day after day. This particular clergyman noted that the chairs they were seated on had seats of woven straw. He pulled two straws from his chair and arranged them in the shape of a cross-placing them on the seat of the chair, between his legs where they were not visible to the guards. He fastened his eyes upon the cross he thus constructed and every time the loud speakers blared he repeated, under his breath, "Jesus Christ died, too, and rose again--so shall we."

That was an exercise in chastity.

TRANSPARENT BEING MUSE

(A reflective exercise for grounding the formal categories)

3 mins.	<p>Introduction Context: Lecturette the structure of the chart emphasizing the four corner boxes:</p> <table border="0" style="width: 100%;"> <tr> <td style="width: 50%;">Bottomless Center</td> <td style="width: 50%;">Being Myself</td> </tr> <tr> <td>Absorbed Nothingness (Nothing but Creativity)</td> <td>Saving the Mystery (Nothing but Creativity)</td> </tr> </table>	Bottomless Center	Being Myself	Absorbed Nothingness (Nothing but Creativity)	Saving the Mystery (Nothing but Creativity)
Bottomless Center	Being Myself				
Absorbed Nothingness (Nothing but Creativity)	Saving the Mystery (Nothing but Creativity)				

9 mins.	<p>Solitary Workshop</p> <ol style="list-style-type: none"> 1. Recall the places in the Luke passages that caught fire for you. Describe how they did, if you can. 2. Recall all the Psalms that created awe (deep dread and fascination) in you. Describe that state of being, if you can. 3. Recall all the experiences of the summer that were events of spinning quality, in which life was in some way vividly full of an immediate awareness of dread and fascination.
------------	---

11 mins.	<p>Luke</p> <ol style="list-style-type: none"> 4. Have each person make a list of all the Luke passages the group as a whole can name. 5. Have each pick 3 out of the list that are recoverable as vivid experiences and attempt to locate them on the Being chart. 6. Ask two or three people to discuss why they located <u>what</u> <u>where</u>. Push for clarity on the state of being they are working with and the state of being they see in that box.
-------------	---

11 mins.	<p>The Psalms</p> <ol style="list-style-type: none"> 7. 8. Repeat 4, 5 & 6 for the Psalms 9.
-------------	---

11 mins.	<p>Summer</p> <ol style="list-style-type: none"> 10. Repeat 5 & 6 for experiences of the summer 11. 12. Discuss what learned about chart, self, the journey.
-------------	---

Concluding remarks: On the everydayness of transparency in Human Life.

SOLITARIES MUSE

(A Corporate Solitary for Re-experiencing the 4 X 4 Charts)

5
min

Introduction context: Review relationship of meditation, contemplation and prayer to the rest of the charts.

Workshop--everyone write out their responses.

10
min

Meditation

1. List 3 voices that have sustained you over the abyss.
2. List 3 voices that have placed demands on your interior being.
3. List 3 people in whose spiritual footsteps you are following.
4. List 3 people who are your comrades in the history-long and world-wide task.
5. Place these names on the chart.

10
min

Prayer

1. What 3 ways have you participated in the brokenness of life?
2. What 3 things are hard for you to give thanks for.
3. In what situations do you need the Word to sustain you.
4. What 3 particular predictions for history do you have on the other side of Summer 71.
5. Place these concerns on the chart.

10
min

Contemplation

1. When ever has an intimate friend or colleague become uncontrollably not what you had expected?
2. When have you ever experienced yourself receiving a gift from the past?
3. When have you ever been frightened when you looked into the future?
4. When have you ever been overwhelmed with your own mystery, your own depth, your own greatness.
5. Which piece of poetry in the chart best holds the mood of that moment?

15
min

Conclusion (Reflection on Solitary Office)

1. How does this help you understand the exercises of the solitary office?
2. What is the value of the daily exercise of these disciplines?
3. How is it clear to you that these exercises are simply an intensification of everyday life experiences.

Short Course: The intensification of the consciousness of these solitary life experiences is the intensification of the consciousness of consciousness which is humanness itself.

CORPORATES MUSE

(A Corporate game for Grounding the Dynamics of Corporate Living)

5
min

Introduction context: Review relationship of corporates to the rest of the charts.

5
min

Conversation--short and light. Part of context.

1. As you have struggled in the past to be the Movement what involvements and/or relationships have you given up?
2. Pick one of these that you have the least desire to re-engage yourself in. Now, what would be the strategic objective or tactical value which might require you to re-involve in that?
3. How would your style of participation be different?

Role Playing (2 acts with 2 scenes each; 1 group per scene; 4 groups).

5
min

Laying out the role play

10
min

Preparing the four scenes

10
min

Performing the four scenes (5 min per scene)

Scenes 1 and 2

Scenes 3 and 4

The Coffee Co. Executive

The Housewife

Scene 1: The executive is portrayed as one who is not a Spirit Man. Scene 2: The executive is portrayed as one who is self-consciously struggling to be a Spirit Man.

Scene 3: The Housewife is portrayed similar to the man in Scene 1.

Scene 4: The Housewife is portrayed similar to the man in Scene 2.

Each scene has four office colleagues come to him with different issues:

Each scene has four different encounters:

- 1) his secretary who comes to him with a personal problem;
- 2) the plant foreman who tells the executive the plant employees will go on strike if they don't get a raise;
- 3) the president of the company who wants to step down and let the executive take over;
- 4) the head accountant who tells the exec. that the pres. used company funds on expensive personal items.

- 1) her next-door neighbor who wants to get a divorce;
- 2) Her pastor who is griping about the Sunday School superintendent and asks her to take over;
- 3) the P.T.A. president asking her to be next year's president;
- 4) her husband who wants to get a divorce.

5
min

Concluding conversation:

1. Where on the corporates charts did you see the executive and the housewife struggling?
2. What symbols would you recommend to hold these 2 people before their decision to be Men of Faith?

SONG INTRODUCTION SHORT COURSES

REVOLUTIONARY USE OF MUSIC

- I. Accompaniment
 - A. Body Movement
 - B. Instruments
- II. Shift from Marches to Being
 - A. Charismatic Selection problem
 - B. Order of singing songs.

THE BACKGROUND OF THE SONG

- I. Stories on origins
 - A. Author
 - B. Global Responses
- II. How words and tunes got together
 - A. Appropriate heritage
 - B. Explode context in soc. rel.

SKILL AND REVOLUTIONARY USE

- I. Timing and Pitch
 - A. Following Leader
 - B. No right
- II. Emphasize words
 - A. Solos and small groups
 - B. Selecting skilled mus. to dem.

DRAMATIC REHEARSAL OF S/U

- I. Rehearse the Word
 - A. Rehearse your stance t/life
 - B. Create moods
- II. How decided song could be recov.
 - A. Theological depth trans.
 - B. Maintain tension betw sec/rel

THE SONG A HUMAN DYNAMIC

- I. Maintan. tension betw/ sec/rel.
 - A. Recovering the meaning
 - B. Puts a face on the Mystery
- II. Creates exrernal & internal sym.
 - A. Rehearses Life Stance
 - B. Sustains and nurtures Being

THE SONG CONFRONTING WITH T-U-L-I

- I. Confronting Lucidity before reality
 - A. Style changes
 - B. Sustain Power
- II. Exposes our creaturliness
 - A. Total human partic. in soc.
 - B. Relates to stance tow/ life.

THE SONG DISCLOSES THE AWE

- I. Contemplative
 - A. Lucidity rel. to T-U-L-I
 - B. Self Story
- II. Journey to the Center
 - A. Lucid Self
 - B. Embrace self & T-U-L-I

THE SONG RELEASING ON FOR THE TASK

- I. Sustain and Nurture
 - A. Creates corporateness
 - B. Songs demand decision
- II. Ritualize Beginning & End
 - A. Explore Context
 - B. Vision of Future

CONTEXTUAL STATEMENTS ^{for}
the CANONICAL HOURS

July 5 DAY I				July 6 DAY II			
LAUDS	SPIRITUAL THEME	NONE	POINT IN DAY	LAUDS	MOOD	NONE	TASK
	appreciation of the divine creatn. ecstatic		3-6 p.m.		decisional jubilation		undergirding
	praise		end of the day		in last hours of the nite		ourselves for the end of
			and its work		decisional awakening		life
PRIME	MOOD	VESPERS	TASK	PRIME	HISTORICAL DEVELOPMENT	VESPERS	QUARTER OF DAY
	decisional		expressing our thanks		added by monas- teries		qtr. 1
	obedience		for the day's		as a kind of of second		Hours of the Church
	consecrated service		saving graces		morning prayer		the Presence
TERCE	HISTORICAL DEVELOPMENT	COMPLINE	QTR. OF DAY	TERCE	HOLY MYSTERY	COMPLINE	DIVINE IMPERATIVE
	a little hour		qtr. I		Pentecost		to examine the day's
	developed to correspond		hours of the Church		the descent of of the spirit		events and
	to night watch hour		the presence		image: the fire		project the future
SEXT	HOLY MYSTERY	MATINS	DIVINE IMPERATIVE	SEXT	POINT IN DAY	MATINS	SPIRITUAL THEME
	crucifixion		self-consciously to affirm		12-3 p.m.		preparation for the rising
	the cross of Christ		the day's meaning		heat of the day		and the new day
	image: the cross		in the Word		in the midst of work		that is upon us

SUMMER '71

Research Assembly

CONTEXTUAL STATEMENTS

for
the

CANONICAL HOURS

Page 2

July 7 DAY III				July 9 DAY V			
LAUDS	HISTORICAL DEVELOPMENT	NONE	QUARTER OF DAY	LAUDS	HOLY MYSTERY	NONE	DIVINE IMPERATIVE
	developed from vigil service		qtr. IV		Resurrection		to appropriate the last things
	before feast day mass		Hours of the Cross		Raising of Christ		will preserve to the end?
	one of the first "hours"		last hours of day 2		image: the tomb		eschatological perseverance
PRIME	HOLY MYSTERY	VESPERS	DIVINE IMPERATIVE	PRIME	POINT IN DAY	VESPERS	SPIRITUAL THEME
	reflection on the		to acknowledge and		beginning of day		appropriation
	Great Commission		stand self-consciously		6 - 9 a.m.		of the given day
	image: the martyrs		before the day's gifts		early day hours		as a gift
TERCE	POINT IN DAY	COMPLINE	SPIRITUAL THEME	TERCE	TASK	COMPLINE	MOOD
	beginning of day		examination of the conscience		strengthening ourselves		penitence
	9-12 a.m.		abject		for the struggle that is the		decisional
	into the day's work		contrition		day before us		self-conscious
SEXT	TASK	MATINS	MOOD	SEXT \\	QTR. OF DAY	MATINS	HISTORICAL DEVELOPMENT
	Opening ourselves		decisional		qtr. IV		developed as a night watch
	to grace for		anticipation		Hours of the Cross		out of the vigil service
	victory over evil		of the future		lead us not into temptation		held before feast days

July 10 IV				July 12 VIII			
LAUDS	DIVINE IMPERATIVE	NONE	HOLY MYSTERY	LAUDS	POINT IN DAY	NONE	SPIRITUAL THEME
	to embrace		reflection on the last		end of the night		consideration of eschaton
	the new creation		judgment		awakening		steadfast
	that is dawning		image: the throne		last hours of the night		perseverance
PRIME	SPIRITUAL THEME	VESPERS	POINT IN DAY	PRIME	TASK	VESPERS	MOOD
	the dedication of		beginning of the night		self-consciously preparing selves for the day		decisional
	the day's (life's) labors		6 - 9 p.m.		labor		gratitude
	consecrated serv.		evening hours				gratefulness
TERCE	MOOD	COMPLINE	TASK	TERCE	QTR. OF DAY	COMPLINE	HISTORICAL DEVELOPMENT
	decisional		facing the day		qtr. III		developed out of bedtime devotion
	self-conscious		that was as prep.		Hours of the Spt.		a kind of 2nd
	dependence		for the night		Holy Spirit		evening prayer
SEXT	HISTORICAL DEVELOPMENT	MATINS	QTR. OF DAY	SEXT	DIVINE IMPERATIVE	MATINS	HOLY MYSTERY
	developed as one of the daytime		qtr. II		to embody		Reflection on
	hours to corresp.		Hours of the X		sacrificial life		2nd coming
	to the nocturns		the Resurrection		be the Christ		image: the virgin

DAY IX July 13				DAY X July 14			
LAUDS	TASK	NONE	MOOD	LAUDS	QTR. OF DAY	NONE	HISTORICAL DEVELOPMENT
	awakening ourselves		decisional		Qtr. III		one of the daytime
	to the wonder		self-conscious		Hours of the cross		Hours developed to
	of the new day		somberness		Resurrection		correspond to nightwatches
PRIME	Qtr OF DAY	VESPERS	HISTORICAL DEVELOPMENT	PRIME	DIVINE IMPERATIVE	VESPERS	HOLY MYSTERY
	Qtr. III		Developed as an		to accept the		Eucharist
	Hours of the Spirit		evening		holy		the Presence in the Church
	the Holy Spirit		prayer		calling		the Supper
TERCE	DIVINE IMPERATIVE	COMPLINE	HOLY MYSTERY	TERCE	SPIRITUAL THEME	COMPLINE	POINT IN DAY
	to receive		Reflection on Christ's		invocation of the		9-12 p.m.
	the Holy Spirit		Gethsemane		Holy Spirit		beginning
	in the midst of day		Image: the Garden		unceasing dependence		the nite's rest
SEXT	SPIRITUAL THEM	MATINS	POINT IN DAY	SEXT	MOOD	MATINS	TASK
	SUBmission to divine grace		12-3 a.m.		decisional		self-consciously
	humble		in the midst		passion		arranging our day
	supplication		of recreation		overagainst the Devil		according to God's economy

SCRIPTURE CONVERSATIONS

LUKE

I

II

III

IV

FRI Morn	Ferris Wheel Stop in mid-air CHAPTER 3	Awe is objective Cloud CHAP 8:26-9:9	The step down Unexpected flow CHAP 12:35-end of CHAP 13	Tripped up Embarrassing fall CHAP 20:9-21:4
FRI Noon	Airplane Down draft CHAPTER 4	Awe as delicate Feeling CHAP 9:10-9:36	Convulsive laugh Before thought CHAPTER 14	Fall into vat of Molten metal CHAP 21:5-end of CHAP 21
FRI Nite	Small boat Swell on ocean CHAPTER 5	Awe as draft Around ankles CHAP 9:37-end of CHAP 9	Swimming walrus Dreadful surprise CHAP 15 and 16	Quicksand Panic bog CHAP 22:1-22:37
SAT Morn	Los Angeles Earth tremor CHAPTER 6:1-38	Awe as heavy Weight CHAPTER 10	Deep grin Sudden exultance CHAPTER 17	Skiing and Clothes line wire CHAP 22:39-23:12
SAT Noon	Little Sir Echo Journey echo CHAP 6:39-7:35	Awe and St. Elmo's Fire CHAP 11:1-11:28	Blown sideways Enigmatic Push CHAPTER 18	Drifting off Sudden inattention CHAP 23:13-23:49
SAT Nite	Road Runner and Coyote Fall off ledge CHAP 7:36-8:25	Awe as wet sand Or bubbling spring In dry desert CHAP 11:29-12:34	Whirlpool Sucked into deeps CHAP 19:1-20:8	Dream of falling Radical emptiness CHAP 23:50-end of book