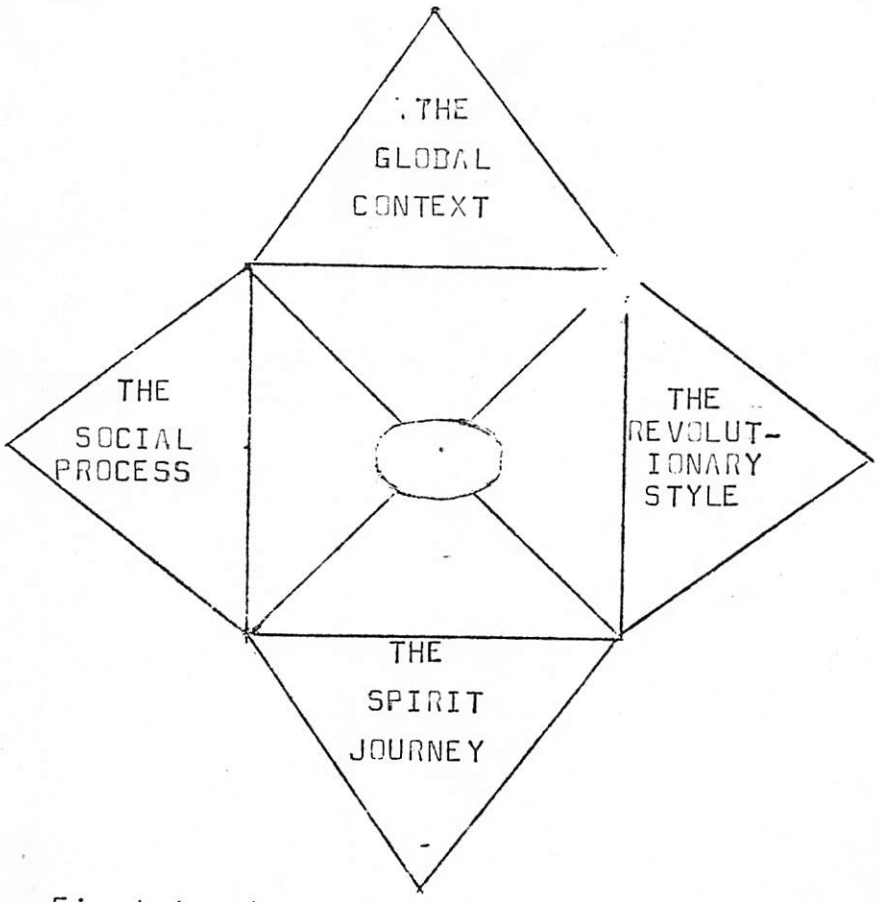
Global Research Centrum
BOMBAY

Week 11
Quarter III
1979-80

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 PROFOUND COLLOQUY (Collegium Series)

DESIGN (Mon/Tue)

STRATEGY (Thu/Fri)

FORMATION (Sat/Sun)

WEEK 1	WEEK 2	WEEK 3	WEEK 4	WEEK 5	WEEK 6
THE LIFE METHOD	THE GLOBAL CHALLENGE	THE HISTORICAL COVENANT	THE SPIRIT WORLD	THE CORPORATE STYLE	THE PROFOUND MISSION
The Cultural Revolution	Nation and World	The Solitary Exercises	The Other World	The Corporate Cares	The Way of Service
Intellectual Methods	Global Sociology	The Individual & The Family	The Spirit Journey	Leadership Prowess	The Human Factor
Contextual Ethics	Dynamics of Awakenment	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

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1979-80

FIRST WEEK : THE LIFE METHOD

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

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THE SECOND WEEK : THE GLOBAL CHALLENGE

DAY	MON	TUE	WED	THU	FRI	SAT	SUN
COLLEGIUM SERIES	NATION AND WORLD				STUDENT COLLEGIUM		
	The Moral Issue	Sphere West	Sphere East	Sphere South	NGP Issues	Journal & News	WEEKLY RITUAL
COURSE TITLE	GLOBAL SOCIOLOGY		CULTURAL ENCOUNTER	DYNAMICS OF AWAKENMENT		IMPACT DAY	WEEKLY REFLECTION
						GWF / CYF	
LECTURE	The Social Process	Gridding Method	TRAVEL	Awakenment Campaign	The New World	Women of Today / The New Youth	Review of the Week
SEMINAR/ WORKSHOP	Sub-Asia Imbalances	Global Gridding	ENCOUNTER	Gram Sabha Talks	Challenges Workshop	Chall-enges / The Future Vision	Journal Writing
LUNCH SOLITARY	JOURNAL WRITING		DIS-CONTINUITY	JOURNAL WRITING		Interlude	DIS-CONTINUITY
LECTURE	Pressure Points	Whistle Points		Transparent Formats	The New Human	Today's World / New Vocat'	
SEMINAR/ WORKSHOP	India Pressure Pts	The Three Campaigns		Gram Sabha Workshops	Proposals Workshop	Prop-osals / The Local Plan	
EVENING EVENT	FAMILY NIGHT	THE ROUND TABLE			Context	FEAST	Reflection
		T/F	PLENARY	T/F	Assignments	CELEBRATION	Weekly Orientation
	C	Integrity	Encounter Reflection	Declaration			
	S	Dunne: Cold Mountain	PRAYER MEETING	Dunne: Spirit Adventure	Preparation	MOVIE	Journal Writing
	S	Accountab-ility	Three Point Plan	The Team			Files

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THE THIRD WEEK : THE HISTORICAL COVENANT

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

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THE FOURTH WEEK : THE SPIRIT WORLD

Week 4
Qtr III
1979-80

DAY	MON	TUE	WED	THU	FRI	SAT	SUN
COLLEGIUM SERIES	THE OTHER WORLD				STUDENT COLLEGIUM	White Ur	
	The Land of Mystery	The River of Consciousness	The Mountain of Care	The Sea of Tranquillity	Sub-Asian Areas	Red Ur	WEEKLY RITUAL
COURSE TITLE	THE SPIRIT JOURNEY		WORK DAY	THE GLOBAL MOVEMENT		UR LAB	WEEKLY REFLECTION
LECTURE	Four Types of Despair	Dark Night Long March	Context	The Spirit Movement	Consensus Method	Brown Ur	Review of the Week
SEMINAR/ WORKSHOP	Kierkegaard: The Sickness Unto Death	Hammarskjold Tired and Lonely	Assignments	Historical Movers	Classical Principles 13-24	Yellow Ur 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			
	C	Care	Workday Reflection	Creativity	The Black Ur		Weekly Orientation
	S	Dunne: The Wheel of Fortune	POVERTY GAME	Dunne: Kissing the Earth			Journal Files
	S	Space Care	Do List	Space Design			

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THE GLOBAL METHODS SCHOOL

Week 6
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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	Practical Vision	Maneuver Method	The Art of Maneuver	Review of the Week
SEMINAR/ WORKSHOP	The House Structures	The Liberal Heresy	Travel Encounter	Vision Plenary	Maneuver Part I	Maneuver Writing	Journal Writing
LUNCH SOLITARY	THE HUNTER - WARRIOR			THE HUNTER - WARRIOR			
LECTURE	Priorship	Xavierism	DIS-CONTINUITY	Underlying Contradiction	The Historical 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 PLENARY REPORTS SONGFEST	REFLECTION WEEKLY ORIENTATION Files
		T/F	PLENARY	T/F			
		Corporateness	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 -- WORK	The Human Journey	The Historical League	Strategizing Relations	
SEMINAR/ WORKSHOP	Telling the ICA story	Village Spirit Analysis		The Wall of Wonder The Definitudes of the Journey	The Wall of Wonder The Destiny of People of The Way	GMS Learnings Journal Writing Solitary Exercises	
LUNCH SOLITARY	THE HUNTER WARRIOR		DIS-CONTINUITY	RONSTROM		Taking Care of Oneself Conversation	
LECTURE	The Nine Programs	Spirit Tactics		Profound Style	Voyage Reflection	Symbol Creation	
SEMINAR/ WORKSHOP	Actuation Learnings	Tactics Workshop		The Wall of Wonder The Style of Exemplary Living	GMS EVALUATION	CELEBRATION CONTEXT 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 C COLLEG.	SPACE CARE	LECTURE	SEMINAR		LUNCH LIBRARY		LECTURE	SEMINAR	DISCON
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 BRKFAST CONVERSATION COLLEGIUM						WEEKLY RITUAL
COURSE A		WORK WORLD	COURSE B		COURSE C	WEEKLY REVIEW 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

1ST TWO WEEKS (M-F)

TEACHER	ROLE	LECT. (25)	SEMIN. (44)
National	Trainers	5	3
Extra-Nat		5	2
National		3	6
Extra-Nat.	1st	3	6
Extra-Nat.	teachers	3	6
Extra-Nat		3	6
National		1	3
Extra-Nat	2nd	1	3
Extra-Nat.	teachers	1	3
National	3rd	-	2
National	teachers	-	2
National		-	2

FACULTY SEMINAR GROUPS

SEMINAR A	SEMINAR B	SEMINAR C
N1 Dean	E-N1 Dean	N1
E-N1	N2	E-N1 Dean
N3	E-N1	N3
E-N2	N3	E-N2

N=National E-N= Extra-National
1=1st Teacher 2=2nd tcher 3=3rd tcher

WEEK II COURSE RATIONALE

WEEK II COURSE RATIONALE

1 Profound Humaness I	2 Impact Lab	3 Pedagogy Tutorials	4 Ur Images	5 Maneuver Lab	6 Re-entry Lab
First Teachers	2nd 3rd Teachers	First Teachers	First Teachers	2nd 3rd Teachers	First 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 THE DAY	JOURNAL WRITING	RONIN READINGS	HUNTER WARRIOR	RONSTROM (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. Suddivide 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. Corporately 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 DHIMY			TABLES GET TURNED	
S	1	2	3	4	5	6	7	8	9	10	11
TITLE	UNDER ARREST	THREE BOYS	THREE KILL-INGS	FIRST SHOCK	RUN AWAY	REAL RONIN	FIRST DISCI-PLINE	BAMBOO ROD	DIGGING TUNNEL	HEAP-ING SCORN	TO HELL WITH IT
P	L3-19	19-25	25-32	32-37	Summary 77-81	81-87	89-93	103-109	133-140	151-155	155-159

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

HUNER WARRIOR

1. Selection I The humter 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

GMS MARIWADA
CULTURAL REVOLUTION

SCIENTIFIC REVOLUTION COLLEGIUM

QTR.III
'79-'80

THE CULTURAL REVOLUTION		SHIFT FROM.....		SHIFT TO.....		IMPLICATIONS	
THE THREE REVOLTUION	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	discontinous 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 civilazation		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.OB :-TO KNOW THATTHERE HAS BEEN A RADICAL CHANGE IN OUR MINDSET.

" RADICAL SHIFT IN MINDSET"

EXIS.AIM: -BEING SELF CONSCIENCE ADBOUT THE CHANGE IN OUR LIFE STYLE.

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

GNS

THE CULTURAL REVOLUTION

COMMON MOOD

JAN 1980

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 : EDGE TO CENTER	ENCOUNTER AT EDGE OF LIFE	SHIFT : ETERNAL TO TEMPORAL	CONFORMITY TO CREATING	SHIFT : SELF-POSSESSION TO SELF DIRECTION	CONTROLLED OR CONTROLLER	SHIFT : 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
	[illegible] REALITY		RIGHT AND WRONG		DECISIONAL DEFAULT OR INTENTIONALITY		LIFE [illegible] 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		ENVIRONMENT FACTORS		LAWS AND TRADITIONS
	DEATH - HELL		PLATONIC REASON		PSYCHOLOGICAL FACTORS		ADEQUATE DEFENCE
EVERYDAY-NESS	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

RAT.OB: -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 boreaucratic democratic collegium democratic	some participate	8 A.M create those who know/don't know	leaders model corporate imput	gimmick surprise	free form
COMMUNITY DEMOCRATIC FUNCTION	all partici -pate in decision. life death need wisdom	all carticipate	1968 3a.m 1968 5 a.m 1970 6 a.m	reportin corporate discussion	context	practical person
COMMON CONTEXT	common memory spirit life global priorities	important decisions	how do 5th city stay in rlots 5th city study revol start with village	vision importents contradictions	issue	lay cards on table
ENVISION-ING FUTURE	dreaming about next steps emerging issue	councils assemblies	1970- tactics- local comm 24 S.P maharashtra 4 div pro	common memory new wisdom	discussion	gather the wisdom

S LIWADA	COURSE: INTELLECTUAL METHODS WEEK ONE (MON/TUE)	QTR.III '79-80

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

GMS
K.I

THE PHILOSOPHY OF IMAGINAL EDUCATION

QTR.III 79-80

REVOLUTIONARY APPROACH TO EDUCATION		PRESUPPOSITIONS OF IMAGINAL EDUCATION		ADEQUATE TWENTIETH CENTURY IMAGES		THE EDUCATIONAL PROCESS	
DYNAMICS 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	1. Intentional Student Participa'n 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 HUMANNESS	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. Futuric Vision 3. Archaic Scope 4. Implementational Plans	INDICATIVE REALITY	1. Is this WLI 2. Questionong 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	CONTENTLESS 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 locatd on the face of this globe.

I am not only located in space, I am located intime, I konw that I hve lived in a number of different places at different times.

I am not located in snace and time, I am located in a field of personsl 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 personl 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 chaged our behavior patterns will be changed likewise.

The meaaing of a messcge is the change which it produces in the image.

When a messag hits an image one of three thinfs 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 things 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 contrdict out imagehowever, we begin to have doubts, and then one day we receive a message which overthrowe our previous image and we revise it completely. The person, for instance, whom we saw as atrused 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 sinle 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 stromg, it may take very strong or oftern repeated messages to penetrate them, and when they are penetrated, the effect is a realignment or reorganization of the whole knowledge structure.

THE CHARTING METHOD
seminar

How to get a quick grasp of the whole paper.

P I Decide to love the paper -look at it,ritualize affection,pronounce the author's name.

E 2 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.

E 3 Number paragraphs in the paper.

E 4 Lay out the chart horizontallyon 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.

E 5 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.

E 6 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. hen complete all paragraphs.

T 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.

E 1 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 begining.

E 3 You still have not read the paper.Where do you need more date?

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

What are the questions you are now raisng 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 par agraphs of the paper are for further explanation into the heart of the paper.

PART THREE:- THE 4 LEVEL PROCESS

The four dynamics the are operating in the proces of charting

The topical:The impressions of the hroad 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, ain points etc) Simple answer to the question:What role does this section play in the paper?"

The propositional:-In your owm words write a brief proposition stating,what is in each paragraph,each section of your structure, and finally,the whole paper.The propositiona 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 follwing is a helnful 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.

TA.111 '7C-'80
CHARTING LECTURE

6.75

WEEK I

TR.III
'70-'80

CHARTING LECTURE

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

3-level holding chart

NAME :

DATE :

प्रचलित	
IRA	
क्रियात्मक	
संज्ञानात्मक	

IAL

(पन्ने के पीछे लिखिये) 1. नया ज्ञान या कल्पनाओं में बदलाव 2) इस पढ़ने की लेखक के द्वारा जो आपके
ISTENTIAL (write on back):-1.The new knowledge or image shifts,2)The personal address this paper
जीवन पर प्रतिक्रिया हुई, तुम्हारी स्वयं ज्ञान को इसकी प्रत्यक्षता देगी कितनी है इस लेख का तुम
ovoked in your life,3)The positive contribution to your self-understanding,4)Your critical appraisal
the paper.
इस प्रकार का मूल्य होगे.

MS. I
EK, I

FOUR LEVEL CHARTING

QTR. III
'79-'80

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-	SYMPHONY					CONC.
	PRELUDE	MOVEMENTS			POSTLUDE	
		I	II	III		
ENTRANCE Walk In	4 level charting	Functional Chart	Propositional	Existential	Reflection	TEACHING IMAGE 
SYMBOLS Book, paper pencil	AIM: to discover 4 levels of charting to be released to create topical	AIM: to understand how to create a functional chart experience aha! in finding clues al to structure	AIM: to think through a paper in depth to say yes to hard intellectual work	AIM: to clarify role of our own responses in charting to decide relationship to paper and author	AIM: to reflect on charting to say yes to the tool of ~~charting~~	PERSONAL WITNESS Chtg. is my friend in day to day tasks
RITUAL These are the times We are the people	1 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.	Reflect on chart. What did you learn about charting?	RITUAL These are the times We are the people
Open'g Words Charting is about getting inside another's context	2 propositional Existential	Create a functional chart together. 1. List clue words (first, finally) 2. ~~What is introduction?~~	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?	What did you learn about thinking? What questions do you ~~still have?~~ What like to work more on? Where might charting be useful?	POSTURE Sitting down
GAMES As think of life in NGP, when could use chtg.?	3 Solitarily do a topical chart naming each section of the paper	3. Where is conc'n? 4. What are main points? Sub points? Put underneath topical chart	Art Form: What did you hear? Which part of the paper would you like to study more?			EXIT Walk Out
TIME 5	15	30	45	10	10	5

THE WORKSHOP METHOD

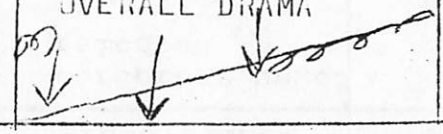
QTR.III '79-'80

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

CMS
WEEK 1

WORKSHOP ORCHESTRATION

QTR. III
'79-'80

RATIONAL OBJECTIVE	EXISTENTIAL AIM	PREVAILING MOOD	OVERALL DRAMA	PARTICIPANT SCREEN
To learn how to create a workshop	To experience authentic struggle with a method, screen & group	Bewilderment to triumph		Slobs Non Participant Skilled

Introduction	SYMPHONY				Conclusion
	Prelude	Movements I	II	III	Postlude
ENTRANCE Seated	Context	Orchestration Sheet	Group Work	Reporting	Reflection
SYMBOLS Paper, pencil eraser, ruler Orch. sheet	R.O. To review workshop method	To learn how to use an orchestration sheet	To design six workshops	To consolidate the orchestration Method	To extract the learnings
	E.A. To grasp the relevance of w/s	To struggle with the decision to use common formats	Struggle w/difference between creating w/s & model	To experience themselves as victorious	Be addressed by their creative power
RITUAL Thunder We're the future gen'n We can change the situation	Context: When do a workshop	Pass out orch. sheet. Explain R.O.=new image, what know. Explain E.A.= happening, experience, decision	Get everyone clear that the task is NOT to design collegiums, shiomdon et But to design a workshop plant that will create these models	Exhibit the 6 workshop plans Reporter walks through the movements	What have you learned about the workshop method?
GAMES What's a memorable workshop?	How 1. Context Key 2. Brainstorm 3. Gestalt 4. Consensus	Explain Movements, Prelude, Postlude, Intro & Conclusion Number off 1-6. Each group will design a work shop:	Assign spaces for 6 groups. Clarify time design. Set everyone to work. Move round groups to clarify the task.	Evaluate the workshops	What have you learned about the orchestration method?
OPENING WORDS The workshop a revolutionary planning method	Principles 1. All relevant data 2. Honour all data 3. Recontext 4. Pull together	1. Prepare a shramdan 2. Prepare BDOvivit 3. Organize week's collegiums 4. Weekly planning 5. Future of NCF 6. Industry - next 2 Yrs	Distribute butcher paper already ruled up as orch. sheets, Assign scribe + reporter. Make sure groups are designing w/s not models	Affirm the work and celebrate with a song	What did you learn about working as a group?
5	10	30	45	20	5

TEACHING IMAGE



PERSONAL WITNESS
Anytime blocked do a w/s

RITUAL
The future is open/we can decide/is that the way it is/ You better believe it.

Body Posture
standing Pointing to 4 steps

EXIT
Collect Materials + walk out

E.M.S
Class I

...STRUCTURE BUILDING

QTR III
'79-'80

THE NEED FOR MODELS		THE DYNAMIC OF MODEL BUILDING		THE STYLE OF THE MODEL BUILDER		THE POWER OF MODEL BUILDING	
HISTORY BENDING	NOT ON SCROLL NON FATALISTIC CREATED HARD MODEL	ALL RELEVANT DATA	CLEAR AIM BRAINSTORM DATA RESEARCH FURTHER EXHAUSTIVE LIST	INTENTIONAL BROODER	ALWAYS THINKING A HEAD. ANTICIPATES ROAD BLOCK ROOTS IN FUTURE LATE NIGHT EARLY MO	SOLITARY CORPORATE	NO SUPPORT I ALONE STICK MODELLIN HISTORY. CHECK WITH COLLEAGUE
LIFE UNDER-STAND-ING	NOT PAWNS NOT VICTIMS THINKING LIFE THROUGH. REVOLUTIONARY IS MODEL BUILDER	CREATIVE STEW	INSPECT DATA SNAKE EYES CHECK FOR RELEV-ANCE. FILL GAPS	INTENTIONAL EXPENDITURE	WEARY BODY BRAIN FRIES WILLS ONE THING JOY OF EXPENDITURE	POWER DEATH	NO SUBSTITUTE LIFE ON 'LINE US WHOLE ENERGY HISTORY BENDS
ORDER CHAOS	COLLAPSED STRUCTURE NO STRUCTURE CREATE ORDER THROUGH INTEN-TIONAL MODELS	ORGANIZE DATA	GESTALT DATA UNDER GESTALT ARRANGE ON CHART BEAUTY & POWER	INTENTIONAL TOOLS	PENS AND NOTE BOOK PENCIL AND ERASER RULER PENCIL SHARPENER	POWER OF INTEGRITY	USE HEAD STICK GUTS BODY WHERE MAIT SHOT AT, HISTORY SHIFT
TYPES OF MODELS	SPACE TIME & EVENTS DESIGN STRUCTURE ASSIGNMENTS	QUALITIES OF GOOD MODEL	INCLUSIVE TRANSRATIONAL INTERNALLY CONSISTENT PRACTICAL	PERPETUAL MODEL BUILDER	MODEL IN POCKET 3 POINT PLAN EVERY SITUATION	POWER OF SYMBOL	LITTLE BLACK BOOK ALWAYS PENCIL IN HAND SHARPENER ERASER CANDLE BOTH ENDS

M.L.S

MALIWADA

THE REVOLUTIONARY DESIGNS

WEEK 11
NOV,79

R.O:To grasp model building a[illegible] 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 image
ENTRANCE seated pencil in hand SYMBOLS pencil paper eraser OPENING WORD a revolutionary is always building models RITUAL the futur is open we can decide GAMES model builder of history	image from leature CONTEXT chance to think throu gh,what it would mean to be a model builder brief conversation on model used in N.G.P.	THE W/S QUESTIONS Write on the black board,context each question. 1.What 3 model will be needed for NGP by december 2.What 3 models does your dist house need? 3.What 5 personal or family model do you need to create 4.List 5 steps needed in building a model ? 5.List 3 things the block people from being a model builder? 6.What 3 shifts in style are needed for you to become a consistent model builder? 7.What 5 concrete symbols would remind you of your decision to be a model builder	SOLITARY BRAINSTO emphacise solitory work time give time to ans all the ques unblock difficulties, hold against time line. push to answer all questions Have students check best ans put 7 columas on board with title	CORPORATE SHARING brainstorm answer on the board. go around the room on 1,5,6 push irrelevant and wtomatic answers decide which peop -le to push on 5+6	What answer surprised you? What realate you? what learn re struggle to deciding to be a model builder what did you learn re group.	personal witness i found that to care is a model builder. to be in charge... BODY POSTURE seated pemcil in hand, RITUAL L.pencil paperrobber swea P.bet your life for what is not yet. EXIT [illegible]

MS
LIWADA

COURSE: CONTEXTUAL ETHICS
WEEK ONE (THUR/FRI)

QTR.III
'79-80

RATIONAL OBJECTIVE	EXISTENTIAL AIM
To know that the world we live in is changing rapidly, that old forms and styles are collapsing.	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
DICATIVE MORALITY	INCCUSIVE MODELS ..s
SEMINAR II	SEMINAR IV
NEHRU'S AUTOBIOGRAPHY) NDHI: THE SALT MARCH	'THE GLOBAL PROPOSALS

MALIWADA — CRISIS IN MORALITY — NOV 79

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 caste community	WORK PATTERND	termine farmers migration city here too what your family does not defime you alone what is worth life caste class sty	WHAT DO I DO WITH MY ONE LIFE	no longer perants will no longer caste class my will my decismon	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 black white good bad right wrong observe do not obey perouds duty disobey	COMMUNITY LIFE	knew how to relate to deffer caste.everyone knew thier place my young father saw couple short trg arm in arm GWF not talking look down stand	HOW DO I RELATE TO OTHER FORGE NEW PAT		WE MAKE DECISI -ONS ALONE IN FULL RESPON SIDILI. -TY	no supports no values me alone
changing world innings	cuts through calls into Que the values shakes the foundation old values old patterns	LASTNIGH ht T BEGAN TO SEE FAMILY PAIN	century old tra dition,arranged marriage divorse-wrong my brother sister in law beat drank no longer,married to one person	WHATIS WIFE HUSBAND 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 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 crawed nome cabbage morat dynasor	ANOTHER WOMAN NOT DONDA BAI 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, inthe 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 stayedthe 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 ste 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?

Qtr III
'79-80

PARTICIPATION	EXISTENTIAL AIM	PREVAILING MOOD	OVERALL DRAMA	PARTICIPANT SCREEN
to get clarity on the contextual shift happening in the village	to experience the 20th century requiring radical changes in everyday living	serious		entrenched scriptics old hands uninvolved strugglers

INTRODUCTION — SYMPHONY — CONCLUSION

ENTRANCE	PRELUDE		MOVEMENTS I	MOVEMENTS II	MOVEMENTS III	POSTLUDE	TEACHING IMAGE
Seated Calmly		OVERALL	P1-2 Universal Culture	P3-4 Rapid Adjustment	P5 Collapse of Tradition	REFLECTION	
SYMBOLS chart on board	R O	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 I have discovered life is change
OPENING WORDS we live in radical times	E A 1	to decide to chart the paper	to sense the need for change	to experience discomfort and fascination w/ demand for change	to experience uncomfortable life style	to decide what is needed	
		DIRECTIONS 1. Number TPs 2. Circle key words 3. Draw line ½ way down 8x11 paper 4. Divide into sections 5. Name sections	Do corporate chart	P3 What is the key to the survival of the village? What is it set against?	What traditions, patterns are being called into question?	What did you learn about the village crisis?	BODY POSTURE Conviction
RITUAL These are the times we are the people	2		P1 What are the historical adjustments going on in the village?	P4 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 method?	RITUAL Future is ours we must decide
GAMES 1 thing I learned/realized did	3	Individual chart Example. Fish / pigfaces	P2 What is happening in technology - reproductive biology + genetics, + communication which is changing village life?	P4. What happens if change comes too fast?	What old designs don't seem to fit anymore?	What did you learn about this group?	EXIT Walk Out
5	25		15	25	35	10	5

lecture 2,2 INDICATIVE ETHICS

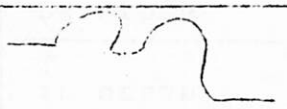
THE 20TH CENTURY REALITY		THE ETHICAL INDICATIVE		THE ETHICAL TRAPS		THE ETHICAL IMPLICATIONS	
THE CULTURAL REVOLUTION	the times	LIVING THE INDICATIVE	evolutionary ethics	RE JSING CHANGE	gradualism	TRANSPARENT ETHICS	my life is mystery
	the no longer		living the nothing		doctrinalisin		my life is consciousness
	the not yet		mutant		re-entrenchment		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	STATIC CONTEXT	ethicaldichotomy	THE TASK OF AWAKENMENT	the awaken to the whole
	dynamic		shifting perspective		fixed principle		break the chains
	relative		predicting future		primary integrity		expose to the new
	created		global context		fatalisim		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 sentinentality		create new
THE SECULAR REVOLUTION	created encounters	BEING THE NEW HUMAN	recreating reality	RIGID BEING	robotism	THE TASK OF FULFILMENT	see the future
	temporal models		problem lessness		conformity		create manave
	rational powers		participation		determinism		for real enem
	authentiaty		my life is humanness		authority		to grasp the greatness

CONTEXTUAL ETHICS - COURSE TWO

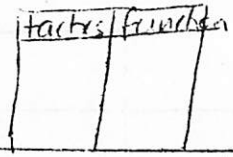
NEHRU - THE SALT MARCH

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 Ghandiji'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.

ATIONAL OBJECTIVE	EXISTENTIAL AIM	PREVAILING MOOD	OVERALL DRAMA	PARTICIPANT SCREEN
to train the method of operating out of the indicative situation	to discover the power of an idea or direction model in releasing corporate action	hawkey excitement		imperative mode people

INTRODUCTION — SYMPHONY — CONCLUSION

ENTRANCE	PRELUDE		MOVEMENTS I	MOVEMENTS II	MOVEMENTS III	POSTLUDE	TEACHING-IMAGE
ring in alt. Put n table		CHART	SITUATION OF THE CAMPAIGN	TACTICS OF THE SALT MARCH	APPLICATION OF THE INDICATIVE METHOD	METHOD REFLECTION	
YMBOLS: Salt on entre table	R O	to get a total picture of the paper	to get out the situation in which the Salt March ormed	to name the tactics and their function in the Salt March	to apply the indicative method to NGP	clarity diff between indicative + imperative	PERSONAL -WITNESS A wide new way of motivating people becomes possible when you discover the indicative
	E A	to experience success at creating a corp. chart	to discern 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 a rapid activation	to intuit the power of indicative plans	
PENING WORDS et us look f a winning ampaign ased on the dicative	1	Review Chartering Method	What was the situation in India before the Salt March?	List on board Gandhi's tactics 	Where have you seen similar methods in which people were moved to act? Where in NGP?	evaluate the plans for effectiveness	BODY POSTURE Standing Up
ITUAL: hese are the times e are the people	2	Individually Chart Paper	What was Gandhi out to do? This campaign why did he use salt?	What was the function of each tactic?	Choose 1 NGP bdgt you're in. If you were going to release effective activation there, what would be your 3 point plan?	which one would work best?	RITUAL: These are the times we are the people
AMES: ok at the aper. Key ords that p out	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 or which imperative?	EXIT: walk out
5		20	25	20	35	10	5

GLOBAL ETHICS
Contextual Screens

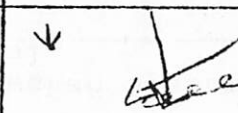
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THE FUNCTION OF SCREENS		GEOGRAPHICAL SCREENS		SOCIAL SCREENS		THE NEED FOR SCREENS	
SHOW UP THE IMMORAL HUMAN	no screens: ostrich	THE GLOBAL GRID	all the earth	UNIVERSAL IDEOLOGY	all the earth	TO AVOID ETHICAL TRAPS	spatial reduction
	old screens: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

CONTEXTUAL ETHICS

GLOBAL PROBLEMAT WORKSHOP

QTR III
'79-'80

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 act of a global context	intense reflective creativity		axe carriers speech makers slow to participate

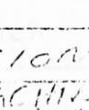
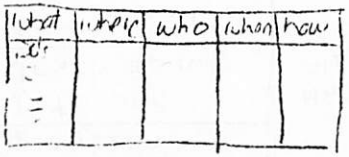
	INTRODUCTION	SYMPHONY MOVEMENTS			CONCLUSION	
ENTRANCE: Deliberate Walk Taking Intent	PRELUDE	I	II	III	POSTLUDE	TEACHING IMAGE: I ----- II ----- III ----- IV ----- V -----
SYMBOLS: Song: New Community Map & Globe	CONTEXT	SPHERE EVENTS AND TRENDS	ISSUES AND REPORTS	CHALLENGES AND REPORTS	IMPLICATIONS	
	R O 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 challenges	to understand these challenges as a claim on the group	PERSONAL WITNESS: Danger as Exercise! It changed my life
	E A to let the group be fascinated by the wts	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: These are the times We are the people	1 In the 20th century, totality is the key to effectivity	Individual Brainstorm of global news events	Put up screen West - East - South Eco - Pol - Cul Divide into 3 groups	Assign the issues to 5 groups	What struck you as on target.	RITUAL: The future is open We can decide
OPENING WORDS: This is an exercise in contextual ethics	2 lay out the task of the work-shop	Corporate brain-storm and clumping by spheres	Brainstorm sphere issues and plot Each group name the 9 key issues	Brainstorm the Challenges posed by the issues & gestalt to 5 using 5 word titles	What are these challenges saying about the world we live in?	BODY POSTURE standing pointing to problemat
GAMES: What head-lines do you remember from past 2 mths news-papers	3 Trust intuitions and Creativity	Corporate reflec-tion on the trends revealed	Corporate report and plotting onto 3x3 screen	Put challenges on butcher paper Report to the whole group	How do these challenges affect and claim you life?	EXIT: Walk out slowly, pondering
5	5	20	40	40	9	1

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

CONFERENCE PLAN — GLOBAL PROPOSALS WORKSHOP — QTR III 179-80

RATIONAL OBJECTIVE	EXISTENTIAL AIM	PREVAILING MOOD	OVER ALL DRAMA	PARTICIPANT SCREEN
To train the inductive method of building proposals for the future	To experience the possibility of building the future	Serious Excitement		Victims complainers Bosses

SYMPHONY

	PRELUDE		MOVEMENTS I	MOVEMENTS II	MOVEMENTS III	POSTLUDE	CONCLUSION: TEACHING IMAGE
ENTRANCE: Walk In		THE GREAT GLOBAL CHALLENGES	THE GLOBAL PROPOSALS BIS	THE WRITING OF THE GLOBAL PROPOSALS	IMPLEMENTING A PROPOSAL	REFLECTION	
SYMBOLS: Chairs	R O	to question challenges into ELWIC	to create the global epic proposals	to write the global proposals	to create the implementations for 1 proposal	to reflect on the method	PERSONAL WITNESS: Never the same once you know you can change a situation
	E A	to recall the aim, workshop	to struggle with taking responsibility for the future of the globe	to dare to put a plan down on writing	to experience the possibility of implementing a proposal	to sense the power to effect change	
RITUAL: These are the times We are the people	1	look at the 25 challenges. Which are the same?	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?	Listen, which proposals surprised you? Easy to do? Hard?	RITUAL: These are the times We are the people
OPENING: WE: This afternoon we become model builders for the world	2	which are economic? political? cultural?	Individually brainstorm ways to react on these challenges 3-5 do's per challenge	In order to ... This involves 1. 2. 3. 4.	Brainstorm 20 do's 	What did you learn about the world in which we live?	BODY POSTURE: Standing up
GAMES: what are some ranking in the world? Sp ELWIS	3	where have you seen these challenges in the village?	Corporately get out all the do's 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?	EXIT: Walk out
5	15		25	30	25	15	5

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 WESTERN CIVILIZATION	optimism mood	VISION OF PASSINGNESS	no peace	IDENTITY QUESTION: WHO AM I?	not intellectual question	HANGING ON TO THE PAST	security in belief/ideal
	war		insecurity		life and death issue		security in disbelief
	depression		uncertainty		face reality		life as usual
	Atomic bomb		utter crealiness		universal question		don't rock the boat
NOTHINGNESS OF BEING	no bottom	EXPERIENCE OF NOTHINGNESS	futility	ACCEPTANCE OF DEATH	inevitable death	FLIGHT BY HIDING	busy-ness
	meaningless-ness		forlorn		death is part of life		happiness: I'M HAPPY!
	absurdity		suffocated		my particular fate		distraction
	power of death		scream for life		this is your life		intellectual
BEGINNING OF NEW AGE	Earth Rise	VISION OF FULLNESS	too much	VOCATION QUESTION: WHAT DO I?	not economic question	WAITING FOR THE FUTURE	tomorrow
	persistant thereness		dizzy anticipation		historical thrust		more data
	radical revolution		ball of creativity		one chance		not clear
	all up for grabs		urgent decision		can't postpone		no urgency
FULLNESS OF BEING	open-endedness	EXPERIENCE OF OVER-WHELMEDNESS	overwhelmed by demand	OFFERING OF DEATH	possess only my death	FLIGHT BY FLOATING	lucidity
	completely		searing heat		which drain?		indecision
	endless possibility		compulsive sleepiness		history beckons		not enough
	crushing demand		lust for death		your destiny		cynicism

November '75

FINAL EVENT

THE SITUATION		THE WORD		THE DYNAMICS		THE STORY	
THE EVENT	Not an idea	ALL CREATION IS GOOD	Only relevant Word	THE SEIZURE	Relevant happening	THE 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 INTRUSION	Not me	I AM RECEIVED	All neuroses	THE OFFENSE	The chasm of spirit. Decision Intellectual	THE SIGNIFICANCE	Yes to life
	Slits illusion		My physical being				The everyMAN Quest
	Pushed to edge		My weakness		Emotional		The no wankus revelation
	Self understanding in ?		Power I am		Volitional		The human ? who says so
THE DEFENSE	Threatened	THE PAST IS APPROVED	Fate	THE DECISION	Word	THE ROYAL STORY	Every bows the knee
	Defend self		Guilt		Self		All time all space
	Death of self seen		Results		The ulitimate		Historical Community
	Attempt to murder		History		End of road of words		The Crowning Life models/demonstratn
THE DECISION	Otherness remains	THE FUTURE IS OPEN	Every situation	THE DEATH	Die to illusion	MY STORY	Everyman has a story
	Option: new illusion		Risk		Yes to actuality		Judges every story
	Face the situation		Impossible possibility		nothing different		Reinterprets his past & futur
	Relevant word		Create history		everything transformed		The story of my life

	LUCID		SENSITIVE		EXPOSED		DISCIPLINED	
WORLD	tragic passingness demanding no other	compre hensive context	total creation listen to all of history suffuring human nity chaotic structure	conc rete action	abondon security rick decision cares to change if does not care	impeva tive in the indica tive	be recieved one be your lucidity be your sensitivity be exposed person
SELF	neuroses bias greatness	parti cular situa tion	give life no longer your own affirm present situation no more life than now	radical ambig uity	no certainty conftict of values decisional problem utter angish	self imposed demand	your vocation freedom give life to history stand in desert iron pillor of freedom
NEIGHBOR	on to him broken ungue posibility gifr of mystery	hidden dimen sion	plung mystery depth human pro blem the past the real question	critic al intell igent	all wisdom you can stuff of situation creative deed moral act	finality rehean sal	intentional subj ,self to missional coneagues profound symbols other means of rehrarsal
WORD	showrdviss is your acct lucidity in lucidity know secret open to an	detach ed post ure	non chalant lover actor conquaror	neces sary conse uences	lives with deed no justification basis for next decision no appeal	gaxe of history	accountable to historyobservable sign dependable being unto death

WEEK I
NOV? 79

PROFOUND HUMANNESS THOSE WHO/ CARE

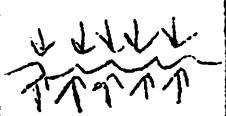
the historical situation		new image of care		the qualitei		the task	
age of revo lution	scientific urban secular ethical	mission	mision consciousness not "have mission" are mission the mission	soli tery	hoapproval total solitude rellowship of solitaries constant decision	care	soiled work not character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

M.
MALLIGAN

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 TWLI	EXPECTANT DREADFILLEDNESS		- mystics - stoics - pietemists

INTRODUCTION		SYMPHONY			CONCLUSION	
ENTRANCE: walk in	PRELUDE	MOVEMENTS I	II	III	POSTLUDE	TEACHING IMAGE 
	CONTEXTUAL FRAME	BEING DRIVES HUMANS	NON BEING STOPS DRIVE	THE HUMAN SITUATION	EXISTENTIAL QUESTION	
SYMBOLS: rock	R O renovate 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 TWLI	to reflect on the struggle	PERSONAL WITNESS: One thing I know - This my life + no other
	E 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 yes possibility	
RITUAL: To be or not to be, that is the question	1. Non being v. All passes away	SOCRATES - Universal human cares. 1. Tomorrow - living 2. Longing for true life 3. Desire Love beautiful 4. Thirst for knowledge 5. Impulse Action	CARES / BEING / N-R: 1 2 3 4 5	 where does person stand?	what name give to this kind of life?	RITUAL: The future is open we must decide
OPENING WORDS: Let's reflect on lecture a moment	2. Being v ALL IS POSSIBLE	Individual E/S. Examples in your life when you were driven by 1-5	1. Can you finally speak tomorrow, what happens? 2. When experience true + beautiful, does it last?	where have you experienced caring deeply and yet life cutting off your care?	what other names do people give to this kind of life?	BODY POSTURE: standing
Games: what stories/ images printed to non-being to being?	3. Every life! ↓ Cut off ↑ Drives	Corporately get out examples. This is experience of Being	3. Do you ever get what you want? all love you want? what do you finally know about love? 4. What finally happens to knowing. 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: walk out
5	10	25	40	25	10	5

S MALIWADA
I

THE TRANSFORMING EVENT
WORKSHOP

QTR.III
'79-80

RATIONAL OBJECTIVE	EXISTENTIAL AIM
To clarify the indicative of acceptance and its inspite of character.	To elicit a yes to the concretions of their lives and relationships.

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

E DE
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?

MVT F
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.

T. II
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.

III
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. Hamds 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.

					CONF III '79-'80
MINIMUM OBJECTIVE	EXISTENTIAL AIM	PREVAILING MOOD	OVERALL DRAMA	PARTICIPANT SCREEN	
To be clear about the context of responsibility and the given-ness of free decision	to experience the dizzying vertigo of decision-making + the facticity of freedom	YOU CAN'T BE SERIOUS! - MY GOD HE IS! + PINCH OF GIDDYNESS			

INTRODUCTION		SYMPHONY			CONCLUSION	
ENTRANCE: Sitting at front waiting	PRELUDE	MOVEMENTS I	II	III	POSTLUDE:	TEACHING IMAGE: Journey Guide
	The Invitation	Corporate Reflection on Lecture 4x4	Dramatic Game: Renal ward in hospital	corp/indiv. reflection → dynamics of responsibility	stepping yoke of freedom	
SYMBOLS: Acctg/Abs.	R Clear → thrust of workshop	corporate clarity on structure of lecture	ind clarity → free-dom of decision + its lonesome burden	clarity → tension, method, stance in free/free decision	see free res. (options of full life	PERSONAL WITNESS: Personal nature of a free decision
	E/A 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 chorus call to freedom	quiet rescue to live scene of free decision	
RITUAL: sing "Respons-bility"	1. what do these words have in common?	Art form lecture (brief) 1) words, images 2) associations 3) who would you like to hear this lecture?	Game Context: 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 on the game 1) Discuss tension in this decision 2) Spell out steps in decision making process 3) Where does I stand?	Now - Someone tell me - what is free responsibility?	RITUAL: sing "Respons-bility"
OPENING WORDS: Freedom is an elusive word....	2 what do you think we would need to do in a workshop dealing with them?	Corporate reconstruction of 4x4 1) Put ⊞ on board 2) BS things recalled - place 3) Fill in gaps	Each make their own decision - write it down + ambiguities you struggled with and method you used to decide	Individual reflection Each write a paragraph on free responsibility and relate it to past/future personal decisions. Note the tension, method, stance → these decisions.	How many free human beings do we have here today? Raise hands	BODY POSTURE: relaxed standing
GAMES: Word Association - very quick! Freedom/decision/decision/responsibility	3. we want to spend a bit of time now thinking together about personal freedom	Discussion + additional grounding 1) Where were you especially aroused? 2) Which parts "came alive" for you? 3) Other material pages/ articles reminder of	Corporate Discussion: 1) What happened to you - 2) Each give answer + elaborate 3) Select some answers + push back Discuss people's responses	GROUP REFLECTION 1. Have a few read their paragraphs 2. Corporate reflection on paragraphs 3. Corp reflection on entire exercise	Has about that - would you believe there are 23 (main semi no.)	EXIT: Leisurely departure - (re)willing to talk
10	5	20	30	25	5	5

You are the chief of therenal department in a major hospital of Bombay. One day your colleagues come to you with a dilemna. 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 dilemna 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.

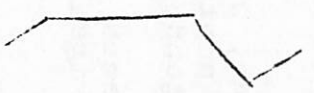
4) A young widow with 4 children whose kidney was severely damaged in the same accident that took her husband's life. Her family is a family of very meager meabs in a drought stricken area of another state.

5) A young child of 5 - she is a child prodigy who speaks five languages and has demonstrated uncanny talents for advanced mathematics.

PH 3

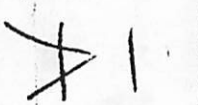
SOCIAL PIONEER WORKSHOP

6th III
4-9-'83

ESSENTIAL QUESTION	UNDERLYING ACTION	PREVAILING MOOD	OVERALL DRAMA	PARTICIPANT SCREENS
To ground the dynamic of being the builder of history	to struggle with the decision to become the pioneer	Intriguing Seriousness		male/female ph1 – ph3 rebels – conservers.

INTRODUCTION

ENTRANCE:
Walk In

SYMBOLS:


RITUAL:
Run into the future/run
Run into the rising sun

OPENING WORDS:
We want to look at the role of the social pioneer

GAMES:
Draw a picture of the social pioneer

5

SYMPHONY

PRELUDE

THE BUILDER

R — reflect on building/sustaining functions
E — experience builder/sustainer roles
A

1. Hold up pictures. What do you notice?
2. Who – builder of new? Who – sustainer of old?
3. What are qualities of builder/sustainer? What are the roles?

10

MOVEMENTS

I — THE COMPREHENSIVE CONTEXT

to put the building task in a comprehensive context

to experience the radical deed the pioneer performs

Read Kozorid zukis
At every moment of crisis an array of men risk their lives in the front ranks as standard bearers of history to fight and take upon themselves the whole responsibility of the battle

Which words remember? Which images stand out? What fills you with fascination? With dread?

What situations are you reminded of? In what kinds of situations today are those standard roles needed? What name would you give them?

20

II — THE PIONEER ROLE

to analyze the social pioneer ide

to say what is history being created by those who decide

Indiv. list individuals + groups who have played pioneering role – Time – all parts of society – COMP. DO CHART

NAME	ISSUE	NEW
(top)		

1. Name People
2. What issue dealing with
3. What new was created

Evaluate Data
1. which were on 1/2 of all society
2. which issues major or contradictory?
3. which new changed history. How.

40

III — THE NECESSARY DEED

to clarify the role of the social pioneer for 20th Cent.

to decide the necessary deeds

If a group was being a pioneer today what issues would be key? What new models/structures are needed?

What kind of group would be needed? If going to demonstrate new community, what would they look like? PEOPLE/FACILITY/STRUCTURES/SYMBOLS

What kind of decision is required of a person who decides to build the new individually write a paragraph on this

20

POSTLUDE

THE RADICAL DECISION

to discuss the decision involved

be intrigued with possibility

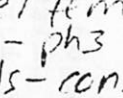
Read Several Paragraphs

What is risky about making this decision?

What is the factor/person involved in being a builder?

10

CONCLUSION

TEACHING IMAGE:


PERSONAL WITNESS
major decision, to create history or let others create it for you.

RITUAL:
Run into the future/run
Run into the rising sun

POSTURE
seated

EXIT:
walk out

5

EX.AIM:-to experience the life and death struggle of the west to find a new role.

DYNAMICS OF 3 SPHERES		GIFT OF THE WEST		THE WESTERN STRUGGLE		VISION FOR THE FUTURE	
THE WEST	ECON.POWER CULTURAL VACOUM POLITICAL STABILITY	THE ECONO MIC GIFT	EVERY CONNTRY IN GLOBE NEEDS NO COUNTRY CAN SUQUIVE WITHOUT WEST GIFT THE GOOD LIFE NO ONE NEEDS ST	THE CULTUR. -AL. CONTR -ADIC TION	GOOD LIFE STORY RESCUER STORY POLICE MAN OF GLOBE. MOTARE RUSSIA	THE POLIT ICAL POSSI BILITY	MEDIATOR ISIAET EGT GIVE UP CONTROLE INSIGHTS STABLE GOVERN. RELEASE GIFTS EAST-SOUTH
THE EAST	CULTURAL RICHES POLITICAL CHAOS ECONOMIC POTEN-TIAL.	ECONO POWER	ORDERING EVERY THING RULING POLITI. MOST NATIONAL CORPORATING. ATOMIC ENERGY	THE END OF COLD WAR	ONLY A WESTERN WAR. NOT GLOBE WAR EAST SOUTH ALLIGN WITH BOTH.USA-USSR	SHAR ING STABLE GOVER NMENT WISDOM	DEMOCRACY EXPERIMENT METHODS CATALYTIVE ROLE NOBODY
THE SOUTH	POLITICAL EXPERI ECONOMIC CULTURAL POTENTIAL	TECHNO LOGY	EFFIERENCY MACHINES TO DO EVERY THING IMPOSSIBLE DEED SPACE TRAVEL MEDICAL BREAK-THROUGH	NO TO ROLE OF RESCER	EUROPE OLD DEEP PITTERN ESS.NO BY EAST -SOUTH TO WEST ERN POWER. USA-TURNING IN GUILT	DEING THE CATA-LYSIS	TEN NEW STORY PAINFUL NO CREADIT MEDIATOR NEW RELATIONSHIP RELEASING GIFTS
TEN-SIONS	WEST COLD WAR NEW SOUTH POWER EAST ALLINGS WITH FOR ADVANCE DIALOGDE 1-3 CHANGES ALL	SCIEN TIFIC ANALY SIS	CLASSIFY EVERY THING NAME PLONTS NAME STARS ANALYZE	NO TO GOOD LIFE	LOOK TO PAST INEROES TROPPED OLD ROLE. SICKNESS TURN NON FULFILLMEN T.SUICIDE RATE RESOURCE CRIS ISOIL.	NEW ROLE V NODODY	DIE TO STATUS DIE TO POWER LEARN FROM EAST-SOUTH OR BECOME EXTINET

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	demanded social discipline	readiness to risk	authentic pluriform experiments
CHALLENGES	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.

EWS

Sphere South

Jan 1980

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 POTENTIA	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:tomorrows promise		regional forms
CULTURAL TIES	religious	ECONOMIC	oil OPEC	NAME	gift; rich unifying mythology	POLITICA THE WAY	stability
	linguistic		industrial strengths		power:strangle-hold on oil		transition mechanisms
	ethnic		other natural resources		future: creative economics key		participation vehicles
	racial		distribution issue		struggle:political fragmentn		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:politic justice & stabil		universal education
	today8s 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 DECADE 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;loc 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 / econ pol	CONTEMPORARY SOCIAL IMBALANCES	sociological not moral	KEY EVENTS	opec oil
	screen to look at events		economic sustain		ecomomic domination		Sadat Israel visit
	discern trends		political order		political ally		earthrise
	one possible screen		cultural meaning		cultural collapse		Indira Gandhi election
CORPORATE RESEARCH	global reading assignments	ECONOMIC DYNAMICS	D / R P	ECONOMIC IMBALAN.	D / R P	ECONOMIC STRUGGLE	global resource distribution
	GRA '71 theory		resources sustain		production dominant		ecological conservation
	GRA '73 primal community		production order		resources ally		fluctuation of gold price
	GRA '74 3 campaigns		distribution meaning		distribution collapse		15-85% gap increasing
CREATION VALUES	applicable global/local	POLITICAL DYNAMICS	W / O J	POLITICAL IMBALAN.	W / O J	POLITICAL ALIGN-MENTS	new governments
	true for every individual		order sustains		order dominant		recognising China
	objective analysis		justice order		justice ally		rise of third world
	strict rationality		welfare meaning		welfare collapse		national realignment
TRIANGLE DESIGN	level 1: econ/pol/cul.	CULTURAL DYNAMICS	S / W S	CULTURAL IMBALAN.	S / W S	CULTURAL STIRRINGS	Islamic world
	level 2:econ res/prod/dist.		wisdom sustain		wisdom dominant		youth movement
	level 3:resour. nat./human/tech		style order		style ally		womens advancement
	level 4:hum res res pop/lab/skills		symbol meaning		symbol collapse		global mythology

QTR.III '79-'80

SITUATION OF SOCIETY		ECON/POL. PRESSURE PTS.		CULTURAL PRESSURE PTS.		EMERGING INDICATIVES	
CONSTANT IMBALANCE	cul. dominant in ancient Gre.	IDENTIFICATION OF PRESSURE POINTS	flashpoints	FORMAL METHODS/ SOCIAL MORALITY	cultural wisdom	RADICAL AWAKENMENT	corporate brainstorm
	pol. dominant ancient Rome		exposed inadequacy		parochial victim		consensus methods
	cul.dominant Middle Ages,Eur.		deep controversy		global futuric methods		profound humanness
	econ. dominant 20th century		release change whole society		practical globality		destinal worth
RE-BALANCING TASK	not idealism,rebellion,cynicism	ANTICIPATED NEEDS	economic distribution	COMMUNITY GROUPINGS BASIC ROLES	cultural style	GLOBAL EFFECTIVENESS	futuric planning
	hard headed social analysis		short term needs		fragmented care		societal know-how
	practical proposals		comprehensive futuric plan		comprehensive sustained eng't		methodological prowess
	sociological hope		no change without global models		grass roots engagement		locally grounded globality
DEPTH CONTRADICTION	15-85% resource gap	DELIB. SYSTEMS/ BUREAUCRATIC SYSTEMS	political justice	INCLUSIVE MYTH	cultural - symbol	PRACTICAL ENGAGEMENT	comprehensive programme
	malnutrition		elite decisions		good life		sustained structures
	unemployment		corporate decision making		global meaning of times		grassroots involvement
	human lethargy		destinal worth		profound humanness		all ages
EMERGING VISION	all earth belongs to all	KNOWLEDGE ACCESS	political welfare	SUMMARY OF NINE	1 Dominance	CATALYTIC FORCES	global network
	all goods of nature		expert-run society		3 allies		collegial interchange
	all decisions of history		societal know-how		5 collapsed		presence of possibility
	all gifts of humanness				9 global keystones		perpetual revolutionaries

MS M.I.W.F.
SOCIAL SOCIOLOGY

WHISTLE POINTS

QTR.III
'79-'80

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

GMS Mahavidya
Global Sociology

Continental Imbalances

NOV 1979

Rational Objective	Existential Aim	Prevailing Mood	Overall Drama	Participant Screen
To ground the image of imbalances	To experience the indicative of care for the social fabric	puzzled seriousness to aha.	↓ ↙ ↙	materialists dominating males fatalists

	PRELUDE	MOVEMENTS I	MOVEMENTS II	MOVEMENTS III	POSTLUDE	
Entrance: staring at imbalance triangle	Context	Individual Brainstorm	Corporate Sharing	Correctives	Reflection	Teaching image: Imbalance
Symbols: Song: My people shall be free.	Review Economic Political Cultural.	1 Write down 3 instances of how the economic dominates the social in a village	1. Brainstorm answers onto the blackboard. village | family | NGP	1 List individual three correctives in each arena village family Movement	What did you learn about imbalances?	Personal witness: a revelation to me
Opening words: Society is an amazing creation	Examples: Tyrant Ally Collapsed	2 Write down three examples of how family decisions are victimized by the economics of the family	2. Select the three answers in each column that are most accurate and on target	2 Star the best answer in each. Brainstorm answers onto the board.	2 What excited you intrigued you 2 How is this screen helpful.	Body posture: standing pointing to the blackboard.
Virtual: India is a wonderful place.	Layout: Workshop Task.	3. Write down three ways in which finances tyrannize over polity and common life in NGP	3 Reflect: What is being blocked by these examples of imbalances?	3 Select the three in each column that are most on target.	3 How could we use this screen further?	Virtual: all the earth belongs...
Games: What does your family quarrel over most						Exit: Standaround and chat
10	10	15	35	25	10	5

M.S
LIWADA

INDIA PRESSURE POINT W/S

WEEK II
NOV,79

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

Cal 3
Global Gridd. 91

Global Gridding

Jan 9 90

Rational Objective	Existential Aim	Prevailing Mood	Overall Drama	Participant Orientation
To learn the gridding method	To be impacted by the globe as their turf to be cared for	excited creative bubbling		individualistic intentionally cultured perfectionists

MOVEMENTS

INTRO	PRELUDE	I Analysis	II Grid	III Reports	POSTLUDE	Coda
Entrance brisk	Context Why use grids Comprehensive Geographic Care	Teams sits in its assigned space Leader leads group in artform Conversation on the map.	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 Team B: USSR Team C: Europe Affirm reports	What struck you What excited you How did you experience this	Testing Images 
Seasons: Maps Rulers Markers	Pathways Nodes Arteries boundaries districts	Teams Consense on the six area cities	Draw in regional lines on the rough draft. Make sure everyone in team is involved.	Team D: Black Africa Team E: Latin Am. Team F: NAME Receive each report	What was the key struggle of your team What did you learn about the world	Gridding Clicked in image of
Opening Words Revolutionary Cares for all the Geography	Outline Procedures. Assign Spaces. Pass out Materials	Draw area lines + rough draft of outline	Draw up finished draft. Print area and regional names Add title Assign a reporter.	Team G: China Team H: Sub Asia Team I: Seapac. Sing song	What learn about method What learn about your group What learn about yourself	Brainstorm Sticking
Ritual These are the times !!!						Ritual These are the mes
Games: What nation would you like to be assigned to?						Exit Circle have walk out
5	25	45	60.	15	10	5

GMS
MALIWADA

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

QTR.III
'79-'80

RATIONAL OBJECTIVE	EXISTENTIAL AIM
To be clear about the profound depths of awakenment, and the way in which the impact courses can be awakenment occasions.	To experience wonder at the possibility of occasioning awakenment.

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	
CONTEXT'L REDUCTION-ISM	spatial parocialism	THE UNWELCOME INTRUSION	comprehensive	NEW IDENTITY	global interdependence	OBJECTIVE METHODS	conversations
	blindness to suffering		futuric		local is global		talks
	bigotries and prejudices		intentional		heritage recovered		workshops
	medieval mindsets		archaic		destiny reclaimed		teams
ILLUSORY IMAGES	messianic future	THE TRANSFORMING INSIGHT	the real as the good	NEW VOCATION	embrace moral issue	TRANS-RATIONAL STRUCTURE	limits possibilities, decis'n
	better elsewhere		the past as the needed		be the one		see, affirm do
	security traps		the future as open		take on the load		confession praise, dedic't'n
	painless life		the offence of the other		embrace c't'y contradictions		the way life is form
INAUTHENTIC STYLES	good life	THE DEPTH OFFENCE	the scandal of particularity	NEW STYLE	fate grasped as destiny	TRANSPARENT STYLE	objectivity
	cynical critic		the judgement of individual'sm		be historical role		nobody
	victim		the offence of the other		be community presence		presence
	ungrounded benevolence		inevitability of decision		intentionalized symbols		enabler
LIMITED ENGAGEMENT	guilt-induced do-goodism	THE DECISIONAL DEATH	die to the old care	NEW TASK	local-global responsibility	SUPPORTIVE AMBIENCE	intentionalized space
	workaholism		decide to live change		immersion in local need		structured time
	single ussues		be local care		new methods for engagement		enabling decor
	lone-ranger crusades		be comprehensive care		grassroots leadership		celebrative interludes

GMS — AWAKEN[illegible] CAMPAIGN — JAN 198[illegible]

THE INTENT OF THE CAMPAIGN		THE PHASING OF AWAKENMENT		THE STRATEGY OF IMPACT		THE DYNAMICS OF THE FORUM	
AWAKEN FOUR BILLION PEOPLE	two million villages	REGIONAL PILOTS & GEOGRAPHIC PROBES	initiation phase	FOUNDATIONAL PILLARS	sociality	THE CHALLENGE	informal gathering
	one million cities		1 per region/ metro		sexuality		global context
	54 areas		public story		phaseality		vision
	last fat lady		orchestration training		rationality		situation
THE RISE OF THE LOCAL	handling local problems	SYSTEMATIC GEOGRAPHIC COVERAGE	demonstration phase	THE GLOBAL REVOLUTION	minorities & third world	THE PROPOSAL	real celebration
	destiny in own hands		one per polis		women's revolution		human context
	local-global issues		marketing package		youth revolution		responsive proposal
	building new structures		fulltime troop engagement		education and multi-nationals		plenary
20THE CENTURY CONSCIOUSNESS	external event	STRATEGIC MASS DEMONSTRATION	demonstration phase	AWAKENMENT FORUMS	Global Community Forum	ORCHESTRATOR'S STYLE	awakening happening
	internal crisis		regional cluster		Global Women's Forum		responsive [illegible]
	life question		integrated impact tools		Community Youth Forum		historic significance
	escapes		mobile campaign post		LENS		leadership discernment
PRIMAL COMMUNITY	community conscious	MASSIVE GEOGRAPHIC & SOCIAL IMPACT	actuation phase	THE ADDRESS	co-existence is possible	ARTFORM METHOD	objective dimension
	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

GATHERING	THE NEW WORLD	CONVERSATION INTERLUDE	THE NEW HUMAN	PLENARY
1.Welcome 2.Introduction 3.Conversation 4.Lay out day	COMMUNITY CHALLENGES WORKSHOP	1.Songs 2.Ritual 3.Meal 4.Conversation	COMMUNITY PROPOSALS WORKSHOP SONG/STORY/SYMBOL WORKSHOP	1.Reports 2.Presentation 3.Reflection on day 4.Send out

IMPACT

GLOBAL WOMENS FORUM

QTR.III
'79-'80

GATHERING

1. Welcome
2. Names
3. Concerns Conv.
4. Lay out day

THE INTEGRITY OF THE NEW WOMAN

1. Sociality/Care
2. Phaseality/Courage
3. Sexuality/Corporate's
4. Trans-rationality/ creativity

CHALLENGES & PROPOSALS WORKSHOP

M. Montage Conversation
2. Pains
3. Underlying problem
4. Practical actions

INTERLUDE

GREAT WOMEN CONVERSATION

(CONTEXT FOR WORKSHOP)

Whenever we have to do something, it requires time

PRIORITIES WORKSHOP

1. Context calendars
2. Colour in calendars
3. Put calendars in front of group
4. Reflection

PLENARY

1. List 3 person gifts
2. Design own symbol
3. Tea
4. Send out

COMMUNITY YOUTH FORUM

GATHERING	THE NEW YOUTH 1. The 4 places 2. Historical Roles 3. Present Challenges 4. Recovery of Youth	LUNCH CONVERSATION: YOUTH SYMBOLS 1. Song + Ritual 2. Meal 3. Brainstorm Data 4. Art form Reflection	THE NEW VOCATION 1. Urgent Times 2. Response of local man. 3. Effective Style 4. Band of Care	PLENARY 1. Reports 2. S/S/S Presentation 3. Reflection 4. Closing + Send Out
1. Intro + welcome 2. Name + fast time 3. News Conversation 4. Lay out day	THE FUTURE VISION 1. Brainstorm 2. Discuss 3. Write 4. Report & Reflection		THE LOCAL PLAN 1. Issues 2. Challenges 3. Proposals 4. Practical Steps Timeline --- Song / Story / Symbol workshop	
30	15 + 90	60	15 + 120	30

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

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	INTENTION-ALIZE 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 PRO-GRAMMING	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 PRO-GRAMMING	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 counsel[illegible]

QTR. III
'79-'80

THE SOLITARY DEEPS		THE DYNAMIC OF CONTEMPLATION		THE FORMAL CATEGORIES		THE LEVELS OF IMPACT	
THE DEEPS	huge palace	AWEFILLED EXPERIENCE	mystery	EXTERNALITY	the world	THE IMPACT	painful awareness
	iceberg		awe		the other		initial delight
	conscious		dread		the not me		explosion
	unconscious		fascination		shock		co me to terms?
THE DOG KENNEL	noble ideals	IMPACTS BEING	shudder	ARCHAISM	the past	THE ENTRAPMENT	offended
	fine abstractions		nausea		history		grabbed
	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 COLLEGIALITY	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	RELATION-SHIP 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

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 INTERMEN-TION	concerned stance	FREEDOM OF RELATION-SHIPS	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

CRISIS OF FAMILY		INTENSE STRUGGLE OF WOMAN		NEW IMAGE		POLITICAL DYNAMIC	
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 interrelatedness	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
	futuric vision		direct confrontation		continuous pres. of con-		care structures for all

GNS MILIEUDA
INDIV/FAMILY

ECONOMIC:MALE

QTR.III
'79-'80

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

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

GMS

The Individual and the Family

THE MISSION

JAN 1980

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		fouryear 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		expended life		risk all

Gmp

Institution of 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 action 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 I	movements II	movements III	Postlude	Teaching Image
walk in decisively	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	What did you discover in the midst of doing this	structures / mission
symbols man/woman	Explain each question Carefully	Share problems by brainstorm onto blackboard	Do the Constitution deal with the problems. Put up Roles model (3 people)	Push back by using the following questions after each reading	What was helpful	Pers. Witness without structures decision slide
ritual The future is open	Give examples so all are clear	Are those all structural problems? Assign in team of 3 to gestalt the problems	While they are doing this, have 3 people describe the decision making process. Push on authenticity	1. What surprised you. 2 what grounds this family in history: 3 What is the responsibility of this family to community	What did you discover about the mission.	Ritual The future is open We can decide
Opening Words a w/s on the political structures of the family	Families work together. Individually then gell both models.	Collect the 3 Constitutions Put up on board Read and push. -what arenas of the family does this order	of the method. What is the problem experienced in decision making	4. What is said about wider responsibility 5 What is the family vocation? 6 Look at all three	Lecturettes No mission: no need for structures	Body Posture Stand up
Games how many marriages single Planning marriage	Give 30 mins Move around and unblock	Most comprehensive most helpful What is important to this family What missions is presupposed.	Reflect on the roles How does the mission demand this role Roles left out? Do you switch roles for sake of mission?	Where are the gaps. Lecturette: No substitute for thinking through lives	Structures for the sake of mission	Exit walk out
Scan 5	35	25	15	30	10	5

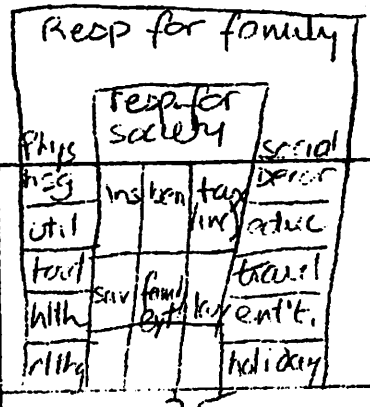
SOCIO-ECONOMIC
INDIV/FAMILY

ECONOMIC WORKSHOP

STR II
1979-'80

RATIONAL OBJECTIVE	EXISTENTIAL AIM	PREVAILING MOOD	OVERALL 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

SYMPHONY

INTRODUCTION			MOVEMENTS			POSTLUDE	CONCLUSION
ENTRANCE	PRELUDE		I	II	III		TEACHING IMAGE
walk in		ECONOMIC ISSUES	FAMILY BUDGET	10 LAKH BUDGET	BUDGET MISSION	ECONOMIC SIGN	FAMILY TASK → MONEY USE
SYMBOLS	R	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 from economic skills for the future	RITUAL:
Budget	E	struggle with way family operates economically	to experience the economic tyranny of the family	to experience and possibility of prioritizing money spending	to discuss how the increase of income reveals mission	decide to create an econ sign in family	Future is open we can decide
RITUAL: Future is open we can decide	1	individually list 5 econ. problems of the family	Collectively list econ problems Name the 3 key: where does yr. family experience econ. tyranny? Family Budget — use total yearly income.	Reflect on 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 WITNESS: Money is stereotyped self hood
OPENING WORDS: We want to look at the economic structures of the family	2	List the jobs each member of the family does		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 mission really needed?	BODY POSTURE: Seated
GAMES: write down the task of your family in history	3	share the jobs why does — do that job?		If you were given an extra 10 lakh rupees — rewrite 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. walk out
5	10		25	40	25	10	5

FORMATION IN CULTURE/FAMILY

CULTURAL WORKSHOP

OCT. '79 - '80

RATIONAL OBJECTIVE	EXISTENTIAL AIM	PREVAILING MOOD	OVERALL DRAMA	PARTICIPANT SCREEN
to create the cultural life for one's family	to experience the need to intentionalize family cultural life	Relaxed Serious		family engaged indiv. dissolves

SYMPHONY

INTRODUCTION	PRELUDE	MOVEMENTS I	MOVEMENTS II	MOVEMENTS III	POSTLUDE	CONCLUSION
ENTRANCE: sitting down	The Assignment	STUDY LIFE	CELEBRATIVE EVENTS	FAMILY SYMBOLS	REFLECTION	TRANSITION IMAGE: cul. life → task mission
SYMBOLS woman man children	R O 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	insights about cul. life	PERSONAL WITNESS: Discontinuous struggles - creativity in midst of family
RITUAL: Future is open we can decide	E A 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	Experience cultivation of cul. life for family	RITUAL: Future is open we can decide
OPENING WORDS: This is the time of the cultural revolution - Right!	1 write as on board. Does families or individuals Explain w/examples	1. Brainstorm list of cultural problems in the family 2. Star the 3 key problems	1. 8 or 10 read out celebrations list 2 Push 3/4 - why these?	1. 3 people share coat of arms + explain 2 what do these coats of arms say	what did you learn about the cultural life of the family	BODY POSTURE: standing up
GAMES: When I say cultural life, what do you think of.	2 1. 5 cultural problems of family today 2 3 major tasks 3. 5 things in family study	3. Put up 3 curriculum on the board 4. Each name family tasks 5. How is curriculum enabling task?	3 what might you do to celebrate these events?	are important for those families 3. Everyone hold up symbols - 1 side them other.	2. why is it important? 3 what happens when don't plan cul. life?	EXIT: walk out.
	3 4. 6 yearly celebrations 5 (coat of) Arms 6. Symbol	6 what is needed for all family members to be effective? 7. Role of study in family life	4. How are celebrations related to the tasks of your family?	4. Art form 3/4 5. what do these say about the tasks of the families?	4. How is it related to what the family is about?	
5	40	25	15	20	10	5

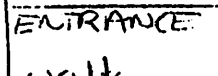
~~CONSULTANCY~~
INDIV / FAMILY

MISSION WORKSHOP

GEN. II
179-180

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 distracted single

INTRODUCTION — SYMPHONY — CONCLUSION

ENTRANCE	PRELUDE		MOVEMENTS I	MOVEMENTS II	MOVEMENTS III	POSTLUDE	TEACHING IMAGE
Walk in		GUIDED REFLECTION	TIME LINE CREATION	REFLECTION ON TIMELINES	FAMILY TASK & TIMELINE	DISCUSSION on WORKSHOP	
SYMBOLS 	R O	Think through task of the family	to create a 50 year family timeline	to reflect on the timelines	clarify relationship of family task and timeline	discern role of a timeline	PERSONAL WITNESS THAT GIVES ME ABILITY to decide NOW for future
	E A	discover what family is really about	to experience awesomeness of deciding one's future	to sense the power of the ttle	to struggle with integrity to one's decision	experience timeliness as important for family	
RITUAL: The future is open we can decide	1	1. place 2 days work on family before you. 2. Future: In light of work done, what are major things you family will be doing to care for the world 3. where will they be next	In light of past work make a family timeline for the next 50 years on butcher paper	1. what stands out? 2. what places? 3 what nations? 4 what activities? Roles?	1 Have families look at timeline 4) be long task - go through timeline.	what do you remember from the workshop?	RITUAL The future is open we can decide
OPENING WORDS (seeing a future title would be helpful way to title the future	2		For each 10 year period say a) where will be b) what role play c) what historical task doing	5. which timelines excite you? 6. which scare you? 7. choose a ttle + tell us the task of that family as indicated by the ttle 8 Is he right?	2 Push & task + ttle (use 1/2 of questions) a) when getting married why? b) what about role of [illegible]? c) what will you be doing? d) what about NEP? e) how deal with moral issue)	what was surprising? scary?	BODY POSTURE sitting down
GAMES where married? when? (past + future)	3	1 year, what image holds life long task 5 words to a sentence on the task	Put family timelines on wall Walk around and look at them			what difference does a family timeline make	EXIT walk out.
5	15		45	20	20	10	5

GRS

THE DYNAMICS OF HISTORY

I The Method of History

JAN 1980

APPROACHES TO HISTORY	OBJECTIVE HISTORY		RATIONAL HISTORY		EXISTENTIAL HISTORY	
MISUNDERSTANDINGS OF HISTORY	facts only	THRUST	EMPIRICAL approach	AIM	picture of whole	ONENESS OF ALL THREE	without objective: a monologue
	history books only		scientific investigation		a gestalt		without rational lost in facts
	great individuals only		what really happened		a poem		without existential mystical ooze
	sterile past data		probability only		includes mythology		no reductionism possible
SELF AND HISTORY	I am in history	SUBJECT	not just past happenings	TOPIC	great sweeps of history	RELATION TO PRESENT	the present issue
	I am history		also current trends		evolutionary story		no present
	I decide history		and future predictions		rises and falls		only past and future
	we create history		man always the subject		continuity and discontinuity		if not, abstract decisions
EVERYONE A HISTORIAN	academic investigation	OBJECTIVE RECORDS	deposits from the past	TRADITION AND COMMUNITY	recollection of events	RELATION TO PAST	move the issue into the past
	but a human mode		observation of observations		which have gained significance		questions tells who to ask
	inventing meaning		wild chain of memory		for a historical group		past is alive to question
	rewriting history		differing points of view		moulded by needs of the group		new perspective new past
SHIFTS IN HISTORICAL UNDERSTANDING	cyclical to linear	LIMITS OF THIS POLE	objectivity a problem	MYTHOLOGICAL FUNCTION	no naked facts	RELATION TO FUTURE	with interpretn of past
	doom to resurgence		choice of data subjective		unites historical reports		build model of future
	intending progress		the method is objective		with symbolic interpretation		consistent with past interpretn
	global future		objective certainty not reqd		and transforms the facts		Act, re-interpret

THE IMMENSE JOURNEY		THE STAGE OF HISTORY		THE SELF AS RELATION SHIP		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
	the ascent of life		life and death		fun, fun		dramatizes transcendent meaning
	painful struggle		moment of decision		clean hands		deepest fears sorrows, joys
	retreats to security		life questions		charismatic joker		glues communities
LEAPS OF CONSCIOUS-NESS	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 signific-ates events
	participate or refuse		the struggle		history's conspiracy		symbolic transformation of facts
	one question		expenditure		great adventure		without myth history a jumble

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 TRANSFERABLE	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:irresponsible genius		forgiveness

THE DYNAMICS OF HISTORY
IV BENDING HISTORY

JAN 1980

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

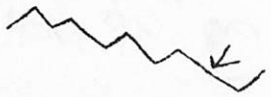
CAE ANALYSIS

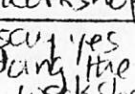
DYNAMIC VISION — IMMERSE JOURNEY STORY — QTR III

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	Intrigue		

INTRODUCTION	SYMPHONY MOVEMENTS				CONCLUSION	
ENTRANCE:	PRELUDE	I	II	III	POSTLUDE	TEACHING IMAGE
rapid entrance	R 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: Dinosaurs	1 Experience lecture data as my data	Ah – These are the key pivot points in 5 billion years	struggle with working in a team + Excitement – creating an event	experience – awe + fabrication of 5 billion years	This story is my story	PERSONAL WITNESS: All of 5 billion years needed to make me who I am today
OPENING WORDS: Was Brian's story true? How do you know?	1 hist from lecture v 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 won in the last 5 billion years?	RITUAL: March into the future march
RITUAL: Sing Create the New Way	2 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 the Sing song the students chose	what are the struggles that we will have won by 30,000 AD?	BODY POSTURE: standing smiling
GAMES:	3 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 earth as history	What implications does the hour for your life's work	EXIT: walk out quirkly
	10	15	60	35	10	

DYNAMICS OF HISTORY — SOLITARY – PAST/PRESENT/FUTURE — QTR III '79 – '80

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 romantics duty bound

INTRODUCTION	SYMPHONY				CONCLUSION
ENTRANCE	PRELUDE	MOVEMENTS I	II	III	POSTLUDE	TEACHING IMAGE
	THE CONTEXT	MYSTERY / PAST	PAST / FUTURE	FUTURE / DEPTH	HISTORY MAKING	
SYMBOLS large book	R O charity context of workshop	to expose the role of mystery in a person's life	to discover the greatness of the past + future	to release the depths of a person's life	How is it possible that the past is in the present + the future is now?	
	E A say yes to doing the workshop	to stand in awe of life. INDIVIDUAL SOLITARY	to say yes to one's past + future	to struggle with becoming a depth human being	experience possibility of creative risk	PERSONAL WITNESS Every human life counts history is changed
RITUAL Future is open Time is Now	1 Immersement of Mystery 	MYSTERY 1. MOST MYSTERIOUS PLACE YOU'VE SEEN OR HEARD OF? 2. STRANGEST PLANT 3. WHAT ANIMAL FILLS YOU WITH DREAD? 4. WHAT ANIMAL FASCINATES YOU	3. WHAT IS YOUR PERSONAL SYMBOL OF THE GREATNESS OF YOUR PAST LIFE? 4. WHAT IMAGE FOR YOU HOLDS THE LAST 5 BILLION YEARS? SHARE RESPONSES	SHARE RESPONSES. WHAT NEW IMAGES DO YOU HAVE OF FUTURE? THE DEPTH 1. WHAT ARE SOME EVENTS WHICH SHOCKED YOU TO YOUR OWN GREATNESS.	HOW TO REFLECT ON THE MAKING OF HISTORY WHAT REALLY IS THE CONTENT OF HISTORY?	RITUAL The future is open The time is now
OPENING WORDS: History is about your life and mine	2 standing in present events happen The past speaks	5 WHAT ARE THE MOST MYSTERIOUS ART FORMS YOU HAVE ENCOUNTERED Share some responses What have you discovered about MYSTERY?	WHAT IS THE GIFT OF THE PAST? THE FUTURE 1. WHAT MOVIE BEST REMINDS YOU OF WONDER OF FUTURE? 2 WHAT OBJECT DO YOU ASSOCIATE WITH THE NEXT 10,000 YEARS?	2. WHAT DAILY EVENT REVEALS TO YOU THE WONDER OF LIFE? 3 WHAT OBJECT REMINDS YOU OF DEATH? 4. WHAT SYMBOLS REMIND YOU OF THE DEPTH OF YOUR LIFE?	How does the past create the future? What is the importance of the present moment	BODY POSTURE. seated
GAME. What is a great historical event? Who are great people today?	3 standing in present events happen, the future speaks	THE PAST 1. WHAT MONUMENT REMINDS YOU OF THE LONG PAST? 2. WHAT BOOK HOLDS FOR YOU THE GREATNESS OF THE PAST	3 WHAT SYMBOL REMINDS YOU OF NEXT 20 YEARS OF YOUR LIFE 4 WHAT NEWS EVENT FOR YOU HOLDS A CLUE ABOUT THE FUTURE	Share responses — what issue when one looks at has her depth	How does history get created?	EXIT: walk out.
5	5	25	30	35	15	5

GMS " STUDY CHART OF THE SHIP AND THE STORM" JAN 1980.

SOCIETY IN CRISIS DEMANDS GENERALS IN ACTION

THE CRISIS&THE DEMAND								RESPONSE DEMANDS RISK						LIFE DEPENDS ON OUR RESPONSE					
DEMAND FOR GENERAL		THE SHIP'S CRISIS					NO TIME	TAKING CHARGE		SHEER RISH				"NO"EASY "YES" HARD			SAYING "NO" TO NECESSARY DEED COWARDICE		
		CONTRADICTION		CREW&OFFICERS REFUSE TO 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

GMS " THE SHIP AND THE STORM" JAN 1980

There had to be one man who said yes,somebody had to agree to captain the ship.She had sprung a bundred leaks,she was loaded to the waterline with crime,ignerance,poverty.The wheel was swinging with the wind.The crew refused to work and were looting the cargo. The efficers were byilding 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 rell 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 dois to sit still and wait.wait to go on living ,wait to be killed That is the cowards part.'NO'is one of your man-made words.Can you imaging a world in which trees say no to the sap?

GMS THE SHIP AND STORM JAN 1980

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.

(Get corporate chartup on the board.)

min 15 CORP.CHART:- 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"

min 15 MOV II
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 III
What is risk?
What is it like to take a rish?
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 needs generals today?

CONCLUSION:- What do you say about saying "NO"?
About saying"YES"?
What is the "yes"history is requiring from you

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'l		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 rationality	PEDAGOGICAL POINTERS	nothing to teach
	structured talk		reveals transparency		second relationship		permission for structural par'n
	workshop		a claim on my .life		what meanings		round room on first answers
	same dynamics		see universal application		revelation 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 trialogue		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

GMS MARIWADA PEDAGOGICAL METHODS

LECTURE METHOD

QTR.III '79-'80

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 tobetaught		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		forgiven:no 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 apparance

PEDAGOGICAL METHOD
Seminar Planning

JAN 1980

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

[illegible] CREATION

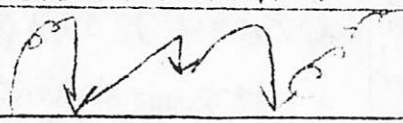
OTR II
'71 – '80

CREATIVE OBJECTIVE	EXISTENTIAL AIM	PREVAILING MOOD	OVER ALL DRAMAT	PARTICIPANT SCREEN
to understand basic structure and applications of the artform conversation	to experience the simplicity & profundity of the artform method & decide to use it.	GRIEF & EXCITEMENT	↘ ↓ ↘	unreflective skeptics common sense reductionists

INTRODUCTION	SYMPHONY				CONCLUSION
ENTRANCE	PRELUDE	MVT. I	MVT. II	MVT. III	POSTLUDE	TEACHING IMAGE
Studying artform in wall	METHOD DEMONSTRATION	REHEARSING THE ARTFORM STRUCTURE	GROUP CONVERSATION BUILDING	STAGING THE CONVERSATION	METHOD REFLECTION	ARTFORM STRUCTURE
SYMBOLS book poetry sculpture pictures	NO DEMONSTRATE THE METHOD	grasp the intent of each step and series to apply it	to clear blocks in the way of group work	to hold and articulate artform conciseness	to elicit the response of learners	PERSONAL VALUES a way to digest the stuff of life
RITUAL This is the day we have	2 A intrigue with method	to be grasped by the revolutionary nature of the artform tool	Give context, purpose and method to create conversation formats	experience depth intrigue of the imaginal power of the conversations	to provide a final push!	RITUAL Who are you?
OPENING WORDS: Man lives by images	1. Context Artform Method as keystone of Imaginal Education	Rehearse the intent of the artform conversation - revolutionary tool - method of self-hood - dialogue - depth-revelation of life	Context the type of conversation reading event film clay painting drama statue trip	Have each group do a 10 minute conversation - 1 for each type Assign 1 from each group to lead it	Dwhat stands out from this workshop where were you excited by this?	BOD/POSTURE
NAMES. most powerful images in your life? How communicated?	2. Read I am I or similar imaginal piece	Rehearse and define the 4 steps O - senses what is there R - feelings, associations I - meaning Decision	assign 4 groups to create a conversation on 4 different artforms	Hold the conversations and keep to the timeline. After each conversation, teacher evaluates - makes	what have we learned about the method? what questions do you have now	EXIT story to answer questions
	3 Conduct artform demo. on I am I - take notes	Plot the questions from the demonstration in 4-column chart. Brainstorm additional ones. what is the intent of each type of question?	clarify the preparation method. 1) BIS questions 2) select ones on target 3) create question flow 4) name conversation Assign space + time	helpful comments 1) order of questions 2) appropriateness of it 3) Flow of conversations 2 mins each	what situation could it be used in? what method have we used to elicit on the method?	
10	15	25	10	45	5	1

[illegible] CLOSE BUILDING METHOD

OIR III
'79 - '80

MAIN OBJECTIVE	EXISTENTIAL AIM	PREVAILING MOOD	OVERALL DRAMA	PARTICIPANT SCREEN
To [illegible] the chaos in our life to [illegible] struggles	to experience the greatness of their lives + the impact of their own creativity	confused dread - to excited clarity		slow illiterate eager learners

INTRO

SYMPHONY

CLOSE

	PRELUDE	MVT. I	MVT. II	MVT III	POSTLUDE	
		LIFE EXPERIENCE GRID	DISCERNING 4 POINTS	FILLING OUT 4x4x4	REFLECTION	TEACHING IMAGE 4x4x4
R O	to clarify aim of the workshop	to understand the intention of the 8x8 gimmick for brainstorming data	to understand how to discern the 4 key points of the lecture	to see the process for creating a 4x4x4	to [illegible] of the depth of the method	
E A	together we will learn a new method	To be imparted 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	PERSONAL WITNESS Kids always push one's creativity
1.	Reflection of the 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?	RITUAL: 1, 2, 3, 4
2.	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 3/3 word titles Pass out 4x4x4 sheets.	Move around and unblock 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?	BODY POSTURE 4 fingers gesture standing
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, Prime the pump when necessary. Push illiterate to use pictures/stick figures	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?	EXIT walkout humming 1, 2, 3, 4
	ENTRANCE walk in humming 1, 2, 3, 4					
	SYMBOLS 8x8 format 4x4x4 panels					
	RITUAL 1, 2, 3, 4					
	FEATURE WORDS To order the chaos is a struggle					
	GAMES. What is a memorable talk you have heard?					
	10	15	35	20	35	10

LESSON PLANNING - SEMINAR

QTR. III
29-30

SOCIAL OBJECTIVE	EXISTENTIAL AIM	PREVAILING MOOD	OVERALL DRAMA	PARTICIPANT STREET
to gain insight on the social method for planning a study	to be seized by the possibility of intentional preparation in collective life	pushed	? ↓ ↓ ↓	overwhelmed ill-at-ease impatience

INTRO — SYMPHONY — FINAL

INTRO	PRELUDE	I	II	III	POSTLUDE	TERMINATE
	CHART	ORCHESTRATION SHEET WRAPAROUND	MOVEMENTS- SYMPHONY	KEY POINTS AND KEY QUESTIONS	REFLECTION	IMAGE
RO	to get on top of the content	to see how we think the teacher does it - oriented to RO/EA	study/plan/make form based on seminar's implications for planning	to understand how everything done is oriented to the RO/EA	to objectify struggle with clarity.	
EA	to give permission to deal with complexity	to be addressed by the possibility of single-minded intensity in preparation	To address the what style of intervented questions + answers	to struggle with decisions about key points + questions	to experience the struggle as a common one	
1	lay out the workshop and its intent	Context points under Introduction on the orchestration sheet. Pass out sheets and have them fill in for study on SM	Context movements and relation to overall drama structure selection of material for movements.	context key points + their relation to RO, EA Context key questions → key points. + RO, EA Give examples.	what was helpful? what new images did you get of preparation?	
2	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 arranging the content Select 1 most on target	Break into 4 groups EP 1: Prelude + Postlude 2: Mvt I 3: Mvt II 4: Mvt III Assign spaces	what confused you? surprised you? pleased you?	
3	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 under-neath the movements and brainstorm R.O + E.A. for content of each movement	Groups come up with a Mvt. 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?	
5	15	25	30	45	10	5

SIMBOLS
pencil
eraser
ruler

QUAL
These are the times we are the people

LISTENING WORDS
Respirit
Reason is always thought through

TIME:
What is on writing today you are responsible in

PERSONAL WITNESS
Good study plan is assistance — bad one no excuse

RITUAL
We are the conductors we know the movements

BODY POSTURE
standing pointing to the movements

EXIT:
Collect symbols + wait for questions

THE LABD OF MYSTERY

JAN,1980
Art III

The present recovery of the other world		The conceptial categories		The affective sense		Objective Pronouncement	
Breaking through	Lost world	The Aweful Encounte Trek 1	Radical Contingency	Impacted by Mystery	Terrifying Numbress	The Upagainst ness	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 necessi ty		Primordial wonde		Total Parolysis		Finally no thing
Historical -cal seope	Dawning consciousness	The Inscapa- ble power Trek 2	Incarnate Living	Enieloped by Mystery	Double Identity	NO Escape	Always in the midst
	Kairote moments		Ubiguitous Otherness		Coustant 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 Transfor mal 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 absoluti- ly mendedible
	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		

GMS

JAN 1980

THE OTHER WORLD
II The River of Consciousness

IE DELINEATING GROUND F THE OTHER WORLD		THE CONCEPTUAL CATEGORIES		THE AFFECTIVE SENSE		SUBJECTIVE DECLARATION	
CURRENT HILOSOPHY	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		horrifying boundlessness		building myself
	new essentialism		perpetual becoming		everlasting emptiness		no hope of completion
NWARD ISCIPLINE	psychological images	THE CREATIVE EXISTENCE	universal fate	FREEDOM OF INVENT-IVENESS	unbelievable aloneness	I AM MY ORIGINAL-ITY	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
TRANSPAR-ENT RSPECTIVE	universal mystery	THE MORAL GROUND	beyond moral ity	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
CONSCIOUS NESS TATES	consciousness within consciousness	THE FINAL ACCOUNTAB-ILITY	original integrity	FREEDOM OF OBLIGATION	inexplicable rootedness	I AM MY ANSWERAB-ILITY	this world is not my home
	mysterious think		worldly detachment		painful relief		all is relative
	awful feel		passionate disinterest		anxious deliver-ance		I just don't care
	indicative resolve		destinal accountability		unconditioned submission		and there's the ultimate court

GMS

THE OTHER WORLD

III The Mountain of Care

JAN 1980

THE POETIC TOPOGRAPHY OF THE OTHER WORLD		THE CONCEPTUAL CATEGORIES		THE AFFECTIVE SENSE		OBJECTIVE PRONOUNCEMENT	
CONTEMPORARY AWARENESS	spirit revolution	THE ORIGINAL GRATITUDE	individual fatefulness	APPRECIATION	breathless amazement	IN LOVE WITH LIFE	a person just shows up
	four awarenesses		definitive predestination		hidden rancour		on this planet
	imaginal powers		temporal solidarity		unbounded rapport		with a lot of others
	social forces		sacramental universe		wondrous harmony		and everything is unexplainable
BASIC DESIGN	abstract skeleton	THE UNIVERSAL CONCERN	primal sympathy	COMPASSION	unabashed caring	BINDING THE WOUNDS OF TIME	one day you just care
	radical translation		universal compassion		wide horizons		for the whole world
	poetic form		sacrificial passion		continual sadness		with all your heart
	depth compass		saving existence		inevitable expenditure		then you get caught in doom
COMPLEX RELATEDNESS	one in many	THE SINGULAR MISSION	global guardianship	RESPONSIBILITY	deep paralysis	EVERYTHING IS MY BROTHER	responsible fo all that is
	inclusive interdependence		ancestral obligation		irrational inertia		and what's no longer
	mystery and self		futuric responsibility		heavy weakness		what's not yet
	concern and peace		invented history		hilarious absurdity		and there's no one to show the way
DEFINITIVE QUALITIES	indicative mood	THE TRANSPARENT POWER	diaphanous intuition	MOTIVITY	intellectual aching	THE STRENGTH OF TEN	suddenly you see through all
	paradoxical tension		interior discipline		incurable loneliness		and develop a strange power
	incarnational principle		impactful profundity		cautious confidence		you speak with authority
	hopeless labyrinth		definitive effectivity		aweful danger		and begin to 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	
	strange effulgence		seminal illumination		irrational convergence		suddenly light both ways
	unexpected blessing	THE RADICAL ILLUMINATION	inclusive comprehension	CERTITUDE AT THE CENTRE	shocking cognizance	LIGHT SHINES IN SHADOWS	you know everything
HUMAN FULFILMENT	fresh awareness		contentless word		image explosion		meaning is everywhere
	life's meaning		personal epiphany		intriguing terror		you've become an avatar
	present vacuum		creative futility		interior silence		there is a strange victory
NEW MYTHOLOGIES	necessary function	THE UNKNOWABLE PEACE	problemless living	PROBLEMLESSNESS AT THE CENTRE	detached trust	SECURITY DWELLS IN IN TRIALS	no worldly cares
	primary sources		transcended hostility		patient regard		no earthly foes
	reconstruction key		exclusive contradiction		sweet struggle		only integrity every day
	morality crisis		vital spirits		throbbing exhilaration		there is a different elan
POST-MODERN MORALITY	social necessity	THE UNSPEAKABLE JOY	spontaneous gratitude	CONTENTMENT AT THE CENTRE	teeming T life	RAPTURE WALKS WITH WOE	showers of blessings
	indicative imperative		blissful seizure		fitful dancing		a strange gladness
	authentic style		final blessedness		enraptured stillness		and everything's worthwhile
	practical bridge		living death		physical detachment		for those who dare to die
AWAKENMENT TOOLS	communicating being	THE ENDLESS LIFE	deathly vitality	EVERLASTINGNESS AT THE CENTRE	objective power	DEATH, WHERE IS THY STING?	there is another life
	elicit deeps		everlasting community		supporting fraternity		with those who passed
	great resurgence		contingent eternality		existing forever		and eternality is everywhere

THE SPIRIT JOURNEY — JAN 1980

The Four Types of Despair

THE DESPAIR OF IMMEDIACY		THE DESPAIR OF INTROVERSION		THE DESPAIR OF ACTIVE DEFIANCE		THE DESPAIR OF PASSIVE DEFIANCE	
(ISTENTIAL NNOCENCE	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 despairingly so		eternal no comfort
	spiritless in sense of security		despair about the eternal				offended at all of existence
NIMAL FLECTION	aesthete or butterfly	DISINHERITED SELF	won't recognize weakness	THE EXPERIMENTAL SELF	rejects given self	THE EXCUSE	no hope
	asleep		can't forget weakness		wants to refashion self		prove self is a mistake
	pleasure/pain principle		hates itself		to be like God		permanent excuse
			will not humble itself		can dissolve at any moment		for not living victoriously
SYCHO-ENSUOUS LFILMENT	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

GMS MALINDA
THE SPIRIT JOURNEY

THE JOURNEY TO THE CENTRE

QTR.III
'79-'80

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 CONSCIOUS-NESS 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 CONSCIOUS-NESS JOURNEY	every man is his centre	THE RESOLUTION GAP	very painful	THE DARKNESS EXPERIENCE	assault of blindness	THE COMMISSION-ING CALL	always the same
	conscious journey		intensified knowing-doing		humiliated weakness		serve suffer-ing world
	explains life		through the veil		resentful suffering		allow take journey
	all been-not all s/c		grasping freedom		time of purging		awaken engage

GMS MALIWADA
THE SPIRIT JOURNEY

THE DARK NIGHT AND THE LONG MARCH

QTR.III
'79-'80

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 th e ineffective's
WEAKNESS	depleted	INEFFECTIVE-NESS	disappointing results	CEASELESS-NESS	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 resent-ment&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 con-scious-finitude		numbed lucidity		surrender to being		doing doing
	eternally weak		end of the jollies		not my own man		being being
	deepest exre-rience poss.		plateau-ed being		but the pre-sence of being itself		standing tall

THE SPIRIT JOURNEY
IV The Return to Service

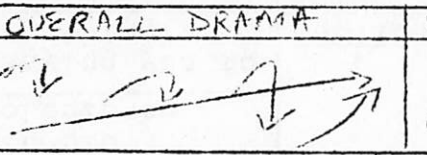
JAN 1980

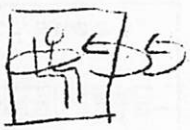
CAUGHT IN DOOM		THE DRIVEN SELF		THE ESCAPES		THE COMPULSION OF AUTHENTICITY	
THE DOOM OF THIS WORLD	3 billion die, never live	THE ASSAULT OF THE PERPETUAL	endless complexity	SUPERFICIAL ENTHUSIASM	artificial excitement	THE PROFOUND OBSESSION	sent: one task
	innocent suffering		deromanticized care		uncommitted 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 COLLEGIALITY	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

IR SMART JOURNEY

THE SICKNESS UNTO DEATH
S. KIERKEGAARD

DIR III
'71 - '80

AIM/OBJECTIVE	EXISTENTIAL AIM	PREVAILING 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 our weakness	Para 4-7 Qualities of introversion	Para 8-10 Two Choices	GRATITUDE RELATIONSHIP	
	R O	to grasp the structure of the paper	to ground 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 hump of clay or soil on plate	E A	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 My struggle with weakness
RITUAL I am always falling down	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 mean to say grateful yes to weakness?	RITUAL I am always falling down
OPENING WORDS 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 one say yes to your weakness? What mean to pick up your weakness and live?	short course on despair as a doorway to profound living	BODY POSTURE seated reflective
GAMES Favourite historical character	3.	Corporate chart Basic images words	are these weaknesses you? why do people conceal them?	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?	shall raise on thrusting your weakness into history to create the future	EXIT depart quickly
5'		20	20	25	35	10	5

DESPAIR IS THE SICKNESS UNTO DEATH
seminar (S.K)

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 stick 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 wills 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 behand 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 its self 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 solitudr 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 without 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 had respect for what it means.

7. Now the one who despairs over his weakness, is, im fact proud. But he will not admit it. How could it be pride to despairs over his weakness, et to give such great, weight to one's weakness so that it makes one despairis in fact pride. It is true that this self is weak, but it is not over its weakness that bought 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.

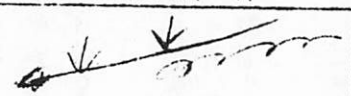
9. What happens to this despair of introversion? Sometimes it breaks through to the outside, demolishes the out word disquise and plunges into life. Perhaps it plunges into great undertakings and becomes a restless spirit which wants to forget its despair.

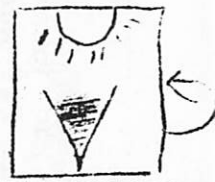
10. Or he will seek forgetfulness in sensuality or in [illegible]. In desperation he wants to return to immediacy, but constantly with consciousness of the self which he does not want to hare.

KEITH MACILWAIN
THE SPIRIT JOURNEY

ALL LIFE IS OPEN
SEMINAR II

QTR. III
179 – 180

EMOTIONAL 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 ↓ victory		professional founders romantics stoics

ENTRANCE		PRELUDE	MOVEMENT I	MOVEMENT II	MOVEMENT III	POSTLUDE	TEACHING IMAGE
seated at table		CHART	FIRST VERSE + CHORUS	SECOND VERSE + CHORUS	THIRD VERSE + CHORUS	SONG	
	E 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	
SYMBOLS BROKEN GLASS	E A	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 die-live style	to celebrate their lives	PERSONAL WITNESS life is always a struggle and will always be there
RITUAL All life is open Embrace the future w/ vision	1.	Pass out song Assign-study chart	Read first verse 1. when have you seen your knowledge crumble? 2. what feelings tend to drown you?	Read 2nd verse. 1. what images stand out? 2. what is it saying (in your own words) 3. when has the real world burst in on you?	Read 3rd verse 1. what are illusions? 2. what was/is your illusions? 3. How do they trap and blind us?	Give directions for the song	RITUAL Die your death for the living – The mystery has redeemed all
SPEAKING WORDS To embrace the possibility in every situation is a struggle	2	Get up chart	3 when have you said "Don't! Push no further!" 4. when have you wanted to stop struggling	4. when has life trampled on your cares? 5. when have you felt pushed further than you want to go?	4. when have you not wanted to be with other people? 5. when have you wanted to give up? 6. How do we try to close off the future?	Sing the Song	BODY POSTURE STANDING TALL
GAMES what word or phrase in the song strikes you?	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 threat tension 7. what does the word say in this situation 8 How say that another way	7. what excuses do you use for not risking the future? 8 what mean to die your death? 9. Right now?	what would you do each day to never forget this word?	EXIT: walk out humming the song
5		20	15	25	25	5	5

THE SPIRIT JOURNEY — JOHN THE KEY TO DOING — GTR III 179–180

RATIONAL OBJECTIVE	EXISTENTIAL AIM	PREVAILING MOOD	OVERALL DRAMA	PARTICIPANT SCREEN
understand that all our r's are manifestations of the decision to embrace death	to decide I am a dead person and I am the keystone	intense sobriety	↓ ↓ ↓	nudes floaters

INTRINSIC		PRELUDE	MOVEMENT I	MOVEMENT II	MOVEMENT III	POSTLUDE	TEACHING IMAGE
standing striking intently		CHART	Para 1–4	Para 5	Para 6, 7	IMPLICATIONS	
	R U	to chart the paper	to see how the 4 C's are keys to doing the task	to grasp that we have only once around the clock	to understand what it means to live as dead men	to see the shift required	
SYMBOLS project document Gamsakha manual	E A	to decide they can chart	to decide to embody these qualities	to be seized by the issue of living one's death	to decide to embrace their death	decide to take means to live as dead man	PERSONAL WITNESS Being a dead man is the key to effectivity
RITUAL we are the vessel free to embrace the self-weave zones compelled all to give	1	Point to structural clues to charting paper	CARE. READ P.1 1) What things do you care about? 2) What kind of care are we talking about here? 3) What mean to care about humanity?	What is a profound resolve? What mean to decide you have 1 life to live? Why is this the key to winning?	Read Para 6 What is the decision required? How do you feel about taking this decision?	What change in you is needed if you are to live your death everyday?	RITUAL We are dead men/ we will win (3 times)
PICTURE-WORDS to decide to win is to decide to be a dead man	2	Give time to do chart	COURAGE/CORPORATENESS READ PARA 2,3 Who are people of courage for you? When has your task required courage? What mean- we are social beings? What is your struggle with corporateness?	How long are you planning to live? So how long will you be a dead man? Have you decided to be a dead man?	Read Para 7 What is moral issue? What mean "stuff yr. life into it"? How did Gandhi do this as a dead man? How are you going to do this?	How would the decision to be a dead man affect your style?	BODY POSTURE standing tall
GAMES some- thing that is with your whole life + for one death	3	Extract corporate chart from group	CREATIVITY Where have you seen creativity? What are occasions for you when creativity is required? What relation between courage + creativity? How stir up creativity? How release your creativity all the time	What pointing to w/ chew up and spit out? Why does this happen to a dead man? How is death a solitary decision?	What difference does being a dead man make? What traps do you fall into if you have not embraced death? Are you a dead man?	Who will your exemplars be to remind you of this decision everyday?	EXIT walk out triumphantly
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 childred, 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 awreness that you and I are first of all social beings and secondly individual beings.

4. The last word is "creativity".Men is his creativity. ...but 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'sbehind 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 noce.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 decid 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

IE 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
ORNADO 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

GM2

THE GLOBAL MOVEMENT
II : The Story of the Global Movement

JAN. 1980

BIRTHING THE MOVEMENT 1952 - 1968		RESEARCHING THE WORLD 1968 - 1976		DEMONSTRATING NEW COMMUNITY: 1976 - 1980		BUILDING THE EARTH	
FIFTH CITY	five presuppositions	GLOBAL ANALYSIS	world grids	THE BAND OF 24	THE consult	CATALYTIC ACTION	saturation events
	community research		continental forays		village movements		training centres
	actuation events		54 areas		15/85%		cluster experiment
	emerging leadership		spirit analysis		two-year completion		social experiments
CULTURAL STUDIES	life durriculum	SOCIAL ANALYSIS	corporate study	AWAKENMENT CAMPAIGN	GCF	PROFOUND HUMANNESS	desymbolized RS-I
	three basic strategies		social process		impact courses		secular academy
	pedagogical method		pressure points		geographical coverage		The Voyage
	image education		whistle points		signal communities		The Way
CORE GROUPS	44 hour courses	SECULAR RELIGIOUS	round table	REPLICATION EXPERIMENTS	HDTI	REVOLUTIONARY ROLES	depth trainer
	pedagogy guilds		new religious mode		9 programs		sociological guides
	metro cadres		solitary office		circuits		journey masters
	summer programs		corporate exercises		repository		awakenment catalysts
EXPERIMENTAL COMMUNITY	corporate discipline	GLOBAL FORMULATION	religious houses	SECULAR MYTHOLOGY	The Other World	PLURIFORM ORDER	public recognition
	depth study		ITI and Academy		the exemplars		universal forms
	symbolic life		guardian events		the Blue		intentional journey
	external mission		primal community expt		Those Who Care		transparentize religion

GNS
(Polity Doc. 82-88)

THE GLOBAL MOVEMENT

JAN 1980

III. Consensus Method

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 stonce
	decision formulation		not agreement		availablewisdom incorporated		key element
	decision symbolization		built by critical intelligence		creative actional direction		thwarts paranoia
	decision implementation		risk in responsible action		moral issue addressd		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 discernmt		screens of universe
	formal structural interact		where/when		resolution discovery		scientific discoverte
	informal exchange		how		creativity release		use of breakthroughs
OPERATING GUIDELINES	contextual frame	STRATEGIC CONSIDERATIONS	appropriate timing	HISTORICAL WAVES	underlying currents	CURRENT RESURGENCE	current waves of history
	comprehensive partic.mission		contextual statement		emerging trends		new propes
	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 need		yearly priorties
	missional resolve		oligarchy implementation		overcoming prejadicas		consens as on intent

GMS

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		futuric 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

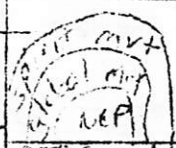
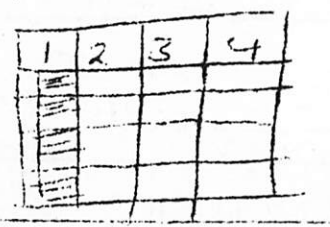
ESTABLISHMENT

GLOBAL ARRANGEMENT

HISTORICAL MOVERS

DATE II
79 - 80

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 bubbling		novice in spirit romantic action world

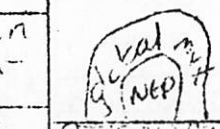
	INTRO	PRELUDE	I	II	III	POSTLUDE	CONC
ENTRANCE	Be seated	INDIVIDUAL BROODING	QUALITIES OF SPIRIT PEOPLE	LIFE OF FOLK SPIRIT PEOPLE	SPIRIT PEOPLE JOURNEY	SPIRIT PEOPLE RELIE	TEAM MIND-IMAGE
R O		to name is spirit people	to create the basic data for 4x4 of spirit people	to build a 4x4 on 1 of style of 1 spirit person	to corporately reflect on the lives of 4 spirit people	to discern the role of sp. in history	
S A	SYMBOLS 	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 awed by the possibility of becoming spirit people	to decide to be spirit people	PERSONAL WITNESS
1		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
2	RITUAL sing 'Man of the Spirit'	list 5 spirit people from rest of Asia	Brainstorm the qualities of these people	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	RITUAL These are the times we are the people
3	OPENING WORDS We're going to use the 4x4 method again	list 5 spirit people from rest of world	Brainstorm key events in 4 individuals lives	Put on board 	What do you think released these people to be spirit people?	what is their fulfilment?	BODY POSTURE Sitting down
	GAMES when I say revolutionary, what think of 1st person, who think of?						EXIT walk out quickly
	5	10	30	35	25	10	5

GLOBAL MOVEMENT

II. CLASSICAL PRINCIPLES 1-12

QTR. III
179-180

RATIONAL-OBJECTIVE	EXISTENTIAL AIM	PREVAILING MOOD	OVERALL DRAMA	PARTICIPANT SCREEN
to learn the basic underlying principles of the global movement	to experience the power of inductive 'rules'	fascinated sobriety		4 year auxiliary navy wives recent HDH grads

	INTRO	PRELUDE		MVT. I	MVT. II	MVT. III	POSTLUDE	CONC
	ENTRANCE Walk In		ASSIGNMENTS	ART FORM	CONTEXTUAL FRAME	CRUCIAL METHODS	REFLECTION	TEACHING IMAGE 
		R O	To study 12 mvt. principles	to cult/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 Polity Document	E A	To intuit principles that guidelines	Ah ! 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 + structural care	To discover need to implement principles	PERSONAL WITNESS Indicative to way life is or irrelevant
	RITUAL These are the times we are the people	1	common wisdom of 25 yrs ? revolutionary body	Art Form the 12 principles 1. which principles stood out for you? 2 which is most surprising	Delve into 3 principles. 1. All time - assigned time 5. Self-support 6 Mission	Rush principles 5 care provided structurally 11 Power - middle of the table 12 Decisions by consensus READ PRINCIPLES ALOUD	As you look at the 12 principles, which ones are being ignored in NEP?	RITUAL These are the times we are the people
	LOOKING WORDS Every mvt. has its basic operating principles	2	Indicative not taught! Way Life Is	3. which is most difficult? 4. which is easiest to understand?	1. In one day, what are things you do what does it mean all time assigned ? assigned to family time, what difference does it make 6 How is this related to having Mission (what happens if person/house has many missions	look at S/ what does structural care look like, where is it going on in school (where) Is it needed in house? In village? look at 11/12 - decision making 11 where is power usually? what look like in house in centre of table? when have you/others picked up pens 12. other ways of making decisions? where seen consensus? what makes it revolutionary?	which ones need to be worked on immediately?	Body Posture Seated
	GAMES what is 1 operating principle of NEP?	3	Individually Read the 12 Principles	5 which is easiest to do? 6 what is hardest to do?	5. what is freedom in being self-supporting? trap in not being		what 3 things would we do to implement them?	EXIT standing
	5	10.		20	25	35	20	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 to 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 facts 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 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 a 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.

GIRLS' BRIGADE
GLOBAL MOVEMENT — 21 CLASSICAL PRINCIPLES 1-24 — 79-'80

RATIONAL OBJECTIVE	EXISTENTIAL AIM	PREVAILING MOOD	OVERALL DRAMA	PARTICIPANT SCRE
to learn the basic underlying principles of the global mvt	to experience the power of 'indicative' rules	fascinated sobriety		2 in auxiliary Nine Years Recent HDH grad

INTRO		PRELUDE	MVT I	MVT II	MVT III	POSTLUDE	CONC
ENTRANCE Walk in		ASSIGNMENTS	DIGGING IN	TOTAL MISSION	EFFECTIVE ACTION	REFLECTION	TEACHING IMAGE GLOBAL MVT (MAP)
	R O	To study 12 movement principles	to act out 12 classic principles	to discuss the comprehensive task of each person	to clarify necessity of acting within models	Evaluate implementation of principles	
SYMBOLS Policy Document	C A	to intuit centrality of guidelines	to experience intrigue over principles	to experience the weight of whole mvt. lifter on shoulders	to discover that victory is always possible in any situation	realize use needs to activate princ	PERSONAL POSITIVE principles only gr if way is
RITUAL These are the times we are the people	1.	Principles are guidelines which care for us	Artform: 1 which one stands out for you 2 which one do you immediately say yes to 3 which ones do you want to ask why?	look at no. 13/15 Read them when have you experienced yourself responsible for whole mission what happens when auxiliary only sees	look at 19/24 what are the understandings that release action? without moving on the basis of a model, what happens what steps you from moving?	In NGP which ones do we especially need to teach people? why?	RITUAL These the we people
OPENING WORDS we're going to look at the other 12 principles	2.	principles keep us on target principles enable corporateness	4 which ones are hard to follow? 5 which ones seem easy to follow	himself as doing a job what mean that 1st response to "yes" That you do everything you're asked to Read no. 15 what is efficiency) what image do	what enables the spirit movement to keep moving where have you seen a village or auxiliary operate out of a model	which ones are already being effectively implemented?	BODY POSI sitti down
GAMES when I say effective other, what do you think of?	3.	Individually read principles 13-24	In what situations would you apply 1 or more of these principles?	you see what does effectiveness look like why is a revolutionary body more concerned about effectiveness	look at 24 when is a decision absolutely necessary what makes this principle hard to follow when have you seen it followed? what is its power?	what are 3 ways we might implement the rest?	EXIT Stand
5		10	20	25	25	20	5

CLASSICAL PRINCIPLE
13 to 24

WEEK IV
NOV,79

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 MORE ONLY ON THE BASIS OF A MODEL.

20.THE DAILT RITUAL IS THE MOST IMPORTANT THING WE DO .

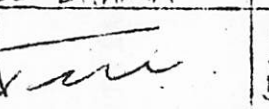
21.WE NEVER MAKE DECISION UNTIL IT IS ABSOLUTELY NECESSARY.

22.EVERY DECISION IS CHECKED WITH ANOTHER COLLEAGUE.

23.WE NEVER SEEK PUBLICITY.

24.THE EXTERNAL SITUATION IS NEVER THE PROBLEM.

LOCAL MOVEMENT — III. THE TEAM — QTR III '79-'80.

NATIONAL OBJECTIVE	EXISTENTIAL AIM	PREVAILING MOOD	OVERALL DRAMA	PARTICIPANT SCREEN
to see teams as highly effective missional units that focuses power	to smash friendship syndrome + push on consciousness of school team	Revelatory seriousness		nice black and employees buddyism

INTRO	PRELUDE		MVT. I	MVT II	MVT III	POSTLUDE	CONC
ENTRANCE walk in front with translator		CORPORATE CHART	P3 PRIORSHIP TASK	P1-2 TEAM POWER	P4-5 TEAM RELATIONSHIPS	TEAM CREATIVITY P6	TEACHING IMAGE 
	RO	to chart the paper	to clarify the task of priorship	to struggle with the power of an effective team	to know what team as a construct means	to discuss keys to action	
SYMBOLS Stones w/ ring around	EA	to experience parts in creating chart	to experience the possibility of being a team prior	to decide that the team is the way to victory	to be addressed by demand to interpersonalize relationships	say yes to having discussion called for	PERSONAL WITNESS Great Experiences of my life
RITUAL let us stand (keeping the rock in mind) let us give ourselves to the task	1.	chart 6 pairs	IN NBP, where have you seen an effective team? what was the role of the prior?	What does the uniting together of minds and energy look like? Draw Pictures.	Read the 2 paragraphs what words addressed you? where get angry? what experience	what are the keys to effective engagement	RITUAL let us stand before world and its need
OPENING WORDS In our time, teams, not heroes are what count	2	Get at corporate chart	How did the prior enable a single thrust? In your teams in GMS, what are keys to daring enablement?	what is hard about being a team? what assures a team of possibility of winning?	come to mind? How does team care for members what does it not do? Why not concerned	How does a team release creative power?	BODY POSTURE sit down
GAMES Great teams in history	3.	consense on titles	effectively What is the role of the team prior?	where have you seen this kind of assurance? in division team, district house, etc?	about friends? what's the trouble w/ niceness as an aim? How may it block team task?	When has your creativity + maturity been released by a team?	EXIT walk out with 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 energgies of its members and thier corporate resolve.

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

Certain pperation 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,andhis contribution has alrea-dy 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 b. 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 andlove for the world that sustains it,not some friend-ship 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 t team operations thet the creative power of corporate action and the vital release of human motivity become most dramatically revealed as the keys to effective engagement.

GMS

UR IMAGES

I : The Black Ur

JAN 1980

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

GMS

UR IMAGES

The White Ur

JAN 1980

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

GMS

UR IMAGES

~~III: The Red Ur~~

JAN 1980

UPAGAINSTNESS : SUN AND HIGH PLAIN		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 ORGANIZAT-ION	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 eternality		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

U R I M A G E S
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 WHIRLWIND: 1000 B.C. - 800 A.D.		creator: Brahman		freewalking benefactor of manknd
	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;micrososm		∴ AWAKE to the fulness of your reality		to be turned into pure spirit
TIMELESSNESS	sense of unearthliness	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: That thou art.		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
	trabscend 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

GNS

UR IMAGES
V. The Yellow Ur

JAN 1980

UPAGAINSTNESS: FLOOD-PLAINS		PREOCCUPATION: THE COMMUNAL		THE QUEST : FORM		THE KEY : STRATEGY	
THE ORIENT	China	SOCIETAL GLUE	conflict prevention	COMPLEMENTARY DUALISM	oneness wholeness	WIN VICTORY	indirection
	Japan		unity maintenance		active / passive		no battle
	Korea		concord maintenance		yin in yang		overcome enemy
	Taiwan		corporate structures		yang in yin		Sun Tzu
THE GEOGRAPHY	flood plain birth	YIN	resistance of IS	RIGHT TENSION	is - other	EMBRACE DEFEAT	The pivot
	Yellow & Yangtze rivers		feminine		interior struggle		yin yang centre
	yearly floods		dark moist		tensional unity		tranquility in failure
	rich farmlands		cold : water		societal form		Lao Tzu
THE CONCERN	unify life	YANG	drive toward life	HONOUR OTHERS	authentic participation	ONE LANGUAGE	one picturescript
	societal unity		masculine		the bow		spatial harmony
	the community		light : dry		face-saving		social unification
	tragedy triumph		hot : fire		right ceremony		Confucius
THE IMAGE	communal	THE FAMILY	unending struggle	SYMBOLIC FORMS	the bow	UNITY OF LIFE	human way
	Yin Yang		ancestral unity		tea ceremony		both victory & defeat good
	complementary dualism		past community participation		sumo wrestler		societal wholeness
	form strategy		major social image		ancestor worship		The Tao

VI : The Tan Ur

IPAGAINSTNESS : DESERT & OASIS		PREOCCUPATION : HISTORY		THE STRUGGLE: THE RIGHT WORD		THE MODE: BROTHERHOOD	
RABIAN LANDS	Arab nations	ALLAH EVERY-WHERE	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 alms tax
	blazing heat		persecution Jews		religious heritage		fasting Rqmadan
	stifling dust		most ancient people		ancestral ties		five daily prayers
	gnawing thirst		songs/dance/ festivals		historical roots		pilgrimage to Mecca: Haj
PHYSICALITY OF MYSTERY	churns up the bowels	THE WILL OF ALLAH	great events	DECISION	decide own image	RELIGIOUS ORDERS	spiritual power
	knots up the entrails		earthquakes storms		speak: it is done		human companionship
	puts head in a vice		wars		word and deed are one		spread Islam
	like a neigh-ing horse		famine		I divorce you: done		sustained Islam 8 centuries
THE IMAGE	history	MAN'S SUBMISSION	will of Allah	RIGHT WORD	covenant	THE MOSQUE	mundane gathering place
	fate - freedom		desert		traditions		centre of shop-ping area
	right word		endurance		Koran		casualness key
	style loyalty		mortality		treaties		gathering of brothers, sisters

CMS MANUSCRIPT

OUR REFLECTION — OUR IMAGES: 6 WAYS OF GRASPING THE MYSTERY — QTR III 79-'80

TITLE	BLACK UR	WHITE UR	RED UR	BROWN UR	YELLOW UR	TAN UR
R.U.	to discover the oneness of forces + powers	to grasp the thinking of the white Ur	to see the power of designing time	to reflect on power of mind	to discern the gift of form	to draw by the human struggle
E.A.	to be fascinated with inner beings the mystery	to be intrigued with attentiveness	to experience intuitive chaos	to struggle with transcendence in everyday life	to say yes to harmony & relationships	to describe one's relationship to fate/freedom
MOOD	fun-intrigue	subtle fascination	calm wildness	intuitional reflection	lively wonderment	depth aha
STEPS	1 Beat out 4 forces in room: human, thing, place, emotion 2 Read NTU ¶ para on laugh & inc laugh into room Then do sadness 3 Read NTU verse on death 4 Art form words, sounds, emotions, what discover abt power, forces in universe?	1. Sing 4x4 song 2 what would white rational human beings office look like? What is going on 3 Pantomime arriving for work in morning and starting day 4 What discover abt white Ur? what is gift? what is struggle?	1 Read paras from fiesta time 2 what images/ sounds/ activities/ emotions/colours let's have a fiesta! what do? Masks 3 Have fiesta 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 experience this in midst of routine events 2 Physical Method a Walk b Eleven c Mammals d. Man ph 2 3 a) 3 people demonstrate physical positions of detachment you feel? 3 what notice? what methods key? 4 Write a parag on key method	1. (5") Art form 2 Get out the yang/yin tensions what does hrm many look like for yellow man 3 Dramatize family, tight yellow Ur way harmony 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 2 write a poem about the struggle of the tan ur 3 Read Poems 4 what learn about the gift of the tan ur- what new insight what life have you discovered - by this
TOOLS	NTU - paragraph on laugh Poem - the dead NTU - resource Ur Chart	4x4 song- Preschool Manual lecture - white Ur Ur Chart	whistles paper mask material balloons water scissors Fiesta/home Paper Ur. Chart-	Brown Ur lecture Ur Chart	Smith paper - resource Ur Chart	Ur Chart.
TIME	6:45 - 7:00 PM	5:45 - 6:30 AM	7:15 - 8 AM	9:15 - 10:00 AM	10:45 - 11:30 AM	12:45 - 1:00 PM



YOU ARE CORDIALLY

INVETED 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.

GNS

NRM: THE CORPORATES

POVERTY

JAN 1980

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 dreqd
	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 super-imposition		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

GMS

NRM:THE CORPORATES

JAN. 1980

Chastity(Singlemindedness)

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

GMS

NRM: THE CORPORATES

Obedience

JAN 1980

PEACE (order)		EQUITY (justice)		CHARITY (transestablishment)		SERVICE (spirit guidance)	
TOTAL YES	not stoicism	RESPONSIBLE DISESTAB-LISHMENT	not idealism	LIVING THE TENSION	bound to the imperative	LOYALTY TO 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 SUBMISSION	totally accountable	SEEING THE NEED	hear the judgement	FEET IN TWO WORLDS	bound to all the past	RESPONS-IBLE FOR AUTHENTIC-ITY	how get all on the journey
	open eyes		see the vision		free to create all the future		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 relativ-ity of structure		obediently free Colossal nobody		passion for authenticity
TOTAL RESPONSIB-ILITY	not passive robot	THE RESPONSIBLE NO	stand over against	ESTABLISH-MENT AND DISESTAB-LISHMENT	responsible for social order	PERPETUAL COBRA STRIKE	identification with doom
	take on whole battle		not rebellion		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-estblishment tension		do the Deed
TOTALLY IN CHARGE	I am in charge	PROPHETIC REPENTANCE	loyal opposition	COMRADES IN ARMS	lucidity on friendship	SERVING THE 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

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LEADERSHIP PROWESS

JAN 1980

I: The Pillars of the Regional House

THE ROLE OF STRUCTURE		SYMBOL STRUCTURES		STUDY STRUCTURES		MISSIONAL STRUCTURES	
STRATEGIC-AL 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 builds 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

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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 t		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 tro[illegible]s		no certainty		in but not [illegible]f		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 struc[illegible]		takes care of [illegible]		waits for [illegible]

GMS

LEADERSHIP PROWESS

III : DISCIPLINE

JAN 1980

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
	awakenment campaigns		responsible budget		3 types		dependable sign
	demonstration campaigns		task-oriented expenditure		rule of the word		corporate power

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LEADERSHIP PROWESS
IV : Xavierism or Global-Local Autonomy

JAN 1980

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 guest	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 & PERVERSIONS	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

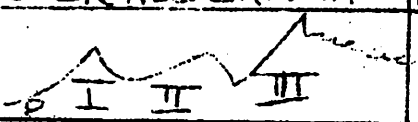
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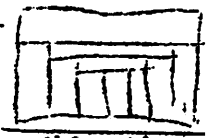
LEADERSHIP PROWESS

I: DESIGNING HOUSE STRUCTURES

QTR III

179-180

RATIONAL OBJECTIVE	EXISTENTIAL AIM	PREVAILING MOOD	OVERALL DRAMA	PARTICIPANT STREAM
To see the power of rationality in intentional designs	To decide they can create the needed house structures	fast-paced, serious		1. victimized 2. Blabbermouth

	INTRO	PRELUDE	MVT I	MVT II	MVT III	POSTLUDE	CONCL
	ENTRANCE standing at board, drawing	Context	Brainstorm Elements	TEAM WORK	Plenary Reports	Reflection	TEACHING IMAGE 
KEY		understand basic principles	to grasp the differentiate between collegium + Round Table	to create 3 designs	to see the need for corporate input into models	to reflect on the activity	
EXPECTATIONS	SYMBOLS 3 dimension design of collegium room	be taken by seriousness of this task	To experience the value of the group's creativity	to grasp that this revolutionary leads nothing to chance	To be excited by the group's corporate power	to be self-conscious of the activity	PERSONAL WITNESS Rationality + objectivity with every time
	RITUAL We are the blue we make the blueprints	1. Context Collegium	Brainstorm topics for 1 weeks' work of collegiums. Select five	Break into 3 teams + assign spaces 1st team arranges 1 week of collegiums + designs format for the first	1 Assign. Reports 1st team reports Affirm them + have group push back	1. what surprised you most about this exercise?	RITUAL March into the future Dance around the --
	OPENING WORDS Structures sustain the mission	2. Context collegium room + decor principles	Brainstorm a list of 20 items for fully decorating + setting up a collegium room	2nd: creates a design for a fully decorated + set up collegium room	2nd team exhibits model + walks through it. What questions do you have on the design?	2. Easiest? 3. Hardest? 4. What did you learn?	BODY POSTURE Stand doodle designs.
	GAMES Most memorable collegium, Round Table	3. Context the 3 formats especially Rand Table	Brainstorm 15 curriculum items for a District House Round Table Conserse on 3 best	3rd Creates lesson plans for college study + sodality - break into 3 units then share	3rd team reports what suggestions would you make? Add? Take out?	5. why are these structures needed? 6 where else could they be used in society?	EXIT stand around + answer questions
	5	10	20	50	20	10	5

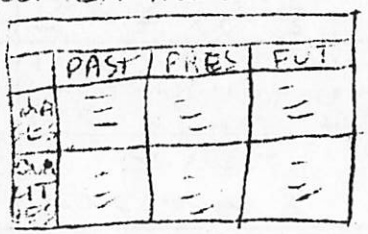
provide 3 formats

LEADERSHIP PROCESS

II; STYLE LAB

QTR. II '79-'80

RATIONAL OBJECTIVE	EXISTENTIAL AIM	PREVAILING MOOD	OVER ALL DRAMA	PARTICIPANT SCREEN
To grasp a method of style shift	to decide to put new form on their missional being	?↓!?!?	→ puzzlement struggle, aha!	ONE intentionally confused

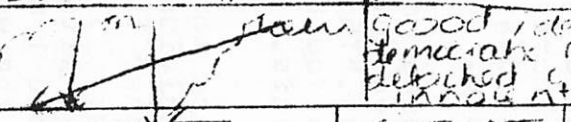
INTRO	PRELUDE	MVT. I	MVT. II	MVT. III	POSTLUDE	CONC.
ENTRANCE. Intriguing entree	INTROD. SPINS	CONVERSATION	STYLE IMAGES	STYLE TACTICS	FIRST 3 STEPS	TECHNICAL IMAGE 
	R to set style O images e spanning	ground style qualities in humorists - that cuteness/charisma	become self conscious of the style they have accepted at cf	to put tactics under the chosen style shift	to see how to begin the shift	
SYMBOLS Exemplar pictures	E to fascinate A with the workshop	to experience themselves called out beyond where they are	to decide to shift their style	To experience into turned into mourning ful destiny	to decide to be the new	PERSONAL WITNESS STYLE + PRESENCE RUN HISTORY
RITUAL New day New woman New man New world	1. Reflect on the lecture	Make a corporate list of people in the Spirit Movement that you look to as models.	Spin on the possibility of creating a de style and how this is related to (a) the mission and (b) your givenness	context: what are the considerations one considers in creating a new style? -get at a list hair, walk, clothes, etc	what are the first 3 steps you would take? -write them down	RITUAL We sign of, new we presence of blue
OPENING WORDS To change is always a struggle	2. Style is the revolutionary tool	• what stylistic qualities character-ize those people? • list on the board • How do you tell they have those qualities.	Context the chart 	Create is tactics to actuate the images + qualities of style you have chosen.	what symbol will you create to hold your decision to be the new?	Body Posture Tall, hands clasped
GAMES Favourite character in movies? Characteristics?	3. Examples of shifts in style -physical manifestations	What self-images do they live at cf as far as you can tell - as reflected in their style - Give examples of self-image	Assign time to work individually on each column Share + reflect.	Get 1 or 2 sets on the board and reflect on- they realism and radicality	Reflect on whole lab Most helpful? hardest? What learn? Signatures	EXIT Presenced Exit
10	5	20	35	35	10	5

	PAST	PRES	FUT
DATES	=	=	=
QUALITIES	=	=	=

GMS MINIWARA
LEADERSHIP PROGRESS

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

QTR. III
'79 - '80

RATIONAL OBJECTIVE	EXISTENTIAL AIM	PREVAILING MOOD	OVERALL DRAMA	PARTICIPANT SURGERY
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 idea people democratic romantics detached observers innocent helpers

	INTRO	PRELUDE		MVT. I	MVT. II	MVT. III	POSTLUDE	CONC
	ENTRANCE Walk in with papers + balloon		Para 1 Chant	Abstraction & bad idea/ Democratic Romanticism	Detached observer/ Innocent Helper	SKIT	Para 6	TEACHING IMAGE 4 faces + Revolutionary
	SYMBOLS Balloon w/ ENEMIES written on it.	RO	to get a picture of the whole	to understand the 1st 2 faces of the enemy	to understand the 2nd 2 faces of the enemy	to dramatize the four demonic stances	to see these stances as "enemy"	PERSONAL WITNESS seen how easily creativity is destroyed
		EA	to experience intrigue	to recognize with honor the characteristics in Themselves	to be addressed by the way they participate in this heresy	to experience the skit as reading	to decide to be a revolutionary	
	RITUAL Run into the future run -	1	Read Para 1 What is this paper about?	Read para 2 what phrases do you remember what images flash through your mind? How make you feel?	Read Para 4 What is a detached observer? what criticisms have you heard of NGP Who are some detached observers you've run into?	Situation is team assigned to create a community sign board Assign 5 actors. 1. Good Idea Man	Read Para 6 Why are these stances the enemy?	RITUAL Mask. Dance.
	CREATIVE WORKS A revolutionary is always on guard against real enemies	2	Give time to chant the paper	what mean by abstraction of good idea when encountered this what are examples of good ideas why destructive to the task?	when have you played this role why is such criticism so destructive why is it inauthentic? Read Para 5.	2 Demo Romantic 3 Detached observer 4 Innocent Helper 5 Revolutionary	What do they assume about life?	Sept/Post Rit stand near balloon
	GAMES Who are the characters in this paper? what phrases stand out for you?	3	Corporate Chant on board	Read para 3 what picture do you get what is romantic Heroism why is this romanticism when have you fallen into this trap? what are the catch phrases of this enemy?	meant by altruism? what images do you associate with this How would this person act at a Brainstorming/idea/consulting house meeting What say how do this person	2 minutes to prepare 2 minutes to do skit Artform the skit	How can we avoid them? Deal with them?	EXIT Burst the balloon Rapid EXIT
	5	20		30	30	20	10	

G.M.S
MALIWADA

LIBERAL HERESY

WEEK V
4.12.79

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 defear 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 2sd place the enemy uses the democratic principle at the expense of individual initiative. Here the liberal prefers to poll opinions nather than take the awful step of actually deciding about something. "Since ther is nothing to bedone we can at least make the situation less onpleasant by agreeing about somethign." Because 1 man 1 vote is very dearto him, he condemns whole seetions of the world to stanvation or chaos becäouse they seem to contradict his favorite truth about life.

Criticsm 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 pananas too ofter 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 guord. Just when you were beginning to think that he suffered from some chronic inertia, heswings into action, He jumps up from the table saxing, 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!

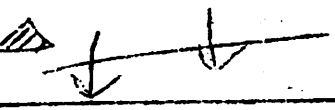
The liberal heresy ofter looks like hero is but in fact it is a retreat from life's slings and arrows, for underneath is the assumption that real life the war it is is bad. The opposite approach to life releases humam creativity. The general say: know the enemy and know yourself, in a hundred battles.

GMS MALCOLM X

LEADERSHIP PROWESS

III. SOLITARY SALTILLO WORKSHOP

GTR III '79–80

NATIONAL OBJECTIVE	EXISTENTIAL AIM	PREVAILING MOOD	OVER ALL DRAMA	PARTICIPANT-ERGS
to ground total self-town responsibility	to be shocked by the radical thot & global revolutionary	quiet sobriety		compulsive sociality fear of responsibility inauthentic

	INTRO	PRELUDE		MVT. I	MVT. II	MVT III	POSTLUDE	CONC
	ENTRANCE Seated, Waiting		CONTENT	CONTEXT THE QUESTIONS	SOLITARY BRAINSTORM	CORPORATE BRAIN STORM	Reflection	TERRITORIAL IMAGE 
R O			grasp solitariness of revolution	to understand the w/s questions	see through the indispensiveness of the revolutionary task	grasp the multiplicity yet unity of the task	grasp the principle of replicability	
E A	SYMBOLS Iron Man		experience intrigue 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 Lonely Task
	RITUAL 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 Q. on board + explain 1 by 1 1. the 10 specific tasks 2. 5 ways to cover the geography 3 5 ways to recruit forces	Give time to answer the assigned questions	1 Go round room Brainstorm the answers into 9 columns on the board	1. what struck you 2. surprised 3 what learn about local/global principle?	RITUAL I am the one
	OPENING WORDS To be a revolutionary is no simple task	2.	Experiencing task. solitary corporate task - body - responsible for world in local	4. 5 ways to train forces 5 3 interchange methods 6. 3 ways to deal with self-support	Unblock problems Hold against t/L Prepare black-board - 9 columns with titles.	2 Reflect briefly on data in each column after each question	4 what learn about being a rel. revly 5 About group 6 About yourself?	BOD'Y POSTURE Reflective chin in hands
	GAMES Marooned on a desert island - first thing you would do	3	Saltillo: your assignment do NOT in a new nation alone	7. 3 sustaining structures daily 8 5 ways to take care of yourself 9 The 3 first steps	Ask participants to check least answers short course training your creativity + courage to participate	3 Check columns for comprehensiveness would this ensure daring total task obvious gaps? what about?	Who is ready to be assigned to Saltillo?	EXIT Rapid exit pointing to image
	10	5		20	25	40	15	5

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Social Method
PRACTICAL VISION

Jan 1980

SOCIAL METHOD		SIMPLE PROCESS		PRACTICAL VISION		GROUP PROCESS	
Unhelpful SOCIAL APPROACHES	trickle down	TWIN PROCESSES	See wood and trees	ALWAYS THERE	Latent	GROUP WISDOM	individual experience
	goal oriented		see whole		not articulated		particular perspective
	bureaucratic		do what see		in disquise		best wisdom
	benevclence		do whole		how get it out in open		total group
TWENTIETH CENTURY APPROACH	Comprehensive objectivity Rationality	SEE	true situation	WHAT IT IS	what like to see	BRAINSTORM	everyones wisdom
	process method		entire future possibilities		new possibility		into one product
	indirection, intuition		present negation of possibilities		fresh alternatives		no right/wrong answer
			stretegems to deal with		specific needs		questions of clarity only
KEY SOCIAL METHOD	workshopping	LIFE METHOD	look well	ELEMENTS OF WILDNESS	wild hopes and dreams	PARTICIpatION 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 answere
INDICATIVE BATTLE PLANNING	vision	SIMPLE COMPLEX	a simple process	CRUCIAL	people perish without it	THE PROCUDT	pull together chart
	Contradiction		to handle life's complexity		reveals contradiction		transrational design
	proposals tactics		anyone can do		continually recreated		holds data imaginally
	timelined implementaries		stumble at first		claims historical destiny		launching pad for next process

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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 SIGNTFICANCE	focal point of soc.paralysis	SOCIOLOGICAL DEMONS	structures
	expand by geometric progre'n		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 contra'n		forms
SIGNAL ACTION	not bring new eventually	WHAT IS A CONTRADICTION	real locus in current society	NOT SYMPTOMS	alchoholism	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-tru coord'daction		psychologism unlikable quals.		underlying irritants		gapping
	to impact a communtiy		moralism		deterrents		aha gestalt
	then train others to win		shallowness		blocks		objective sociological statem's

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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	TRANSRATIONALITY	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 tos		a nobody going for broke
TRANSRATIONALIST	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.routin 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

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SOCIAL METHOD
III Maneuver Method

JAN 1980

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SOCIAL METHOD
Historical winners

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, brown, white	ONE GREAT LIFE	winning self story	THE IMMEDIATE TASK	awakenment
	no mistakes no failures		not young, old		winning context		demonstration
	win or lose		not man, 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	ONE GREAT DEATH	day after day	THE LONGTERM TASK	two million villages
	I'm the greatest		to profound living		the only secret		four billion people
	no excuses		you find real enemies		real fulfilment		54 areas
	I'm the one		to humanness and change		stick into history		NSV
NO PROBLEMS	one essential task	DEATH URGE	in yourself	IN CHARGE	I am the keystone	RADICAL INTEGRITY	we do what we say
	no personal problems		overwhelming possibility		wherever I am		willing one thing
	strange peace		want to go to bed		I know what to do		being one thing
	problemlessness		predict failure		courage to be		forming one body
NO DELAYS	now is the time	DARKNIGHT & LONGMARCH	humiliation weakness	KEEP CONSCIENCE	no friends	RADICAL RISK	push village
	deathground daily		resentment suffering		you and the Mystery		push colleagues
	life is as long as your manoeuver		dislocation ineffectiveness		own man		push task
	no one else		weariness unfulfilment		corporate accountability		push ourselves

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SOCIAL METHODS

PRACTICAL VISION WORKSHOP

QTR III
'79 - '80

MINIMAL OBJECTIVE	ESSENTIAL AIM	PREVAILING MOOD	OVER ALL DRAMA	PARTICIPANT SCREEN
to extract the latent pastoral vision for NGP	to explode the group's sense of what is possible	excited creativity	↓ ↓ ↓	shy and talkative passive

INTRO	PRELUDE	MVT I	MVT II	MVT III	POSTLUDE	CODA
ENTRANCE Walk in with far away look	INTRO REMARKS	CONTEXT + INDIVIDUAL LISTING	CORPORATE BRAINSTORM	INITIAL GESTALT	REFLECTION	TEACHING IMAGE vision
	R: to identify the role of this tools O: to encourage each person to dig up towards own hey items of vision	What elements of group's yearning vision of NGP	to gestalt the columns into 2 word holding titles	to reflect on the vision data—		
SYMBOLS Song "Local Man"	E: to give permission to participate A:	to give time to release everyone's latent VISION of NGP	to blow out the image of what is possible	to be excited by a regional inclusive vision for their work	sig of impact of tools	PERSONAL WITNESS Relation between see + do
RITUAL Run into the future run—rising sun	1. lay out the time design + task of the 3-day lab	the content for this tools is the villages of Maharashtra + the total movement are call Naik from Pravas: what is our vision for NGP?	Have 11 columns drawn on board, symbols on top. Take 1 answer from each round place in appropriate column. Encourage notes + appointsorike	Read down the columns, beginning with 1 w/ most data what area of NGP are these items about	What vision element do you remember most? Where surprised?	RITUAL Sing New Earth Arise
OPENING-WORDS Without vision the people perish.	2 Illuminate the function of vision + its role in battle-planning	what needs to happen in NGP? 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 another answer from each row Add to the columns Ask for new data from anyone	Get a 2 word holding title on the top of each column eg: VILLAGE SYMBOLS AUXILIARY TRAINING	ing which item most shifted your own vision? what are the main themes of vision?	Body Posture Standing
GAMES How will Maharashtra be different in 1990?	3 Short course on trusting intuitions, everyone having wisdom, taking notes	Everyone to get down 5 elements of vision - Brief - adjective - adjective noun eg District Economic Unit — Star your best answer	Keep pushing till a full sampling of vision has got out. Any underdeveloped 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 minds eye? which item are you most passionate about.	EXIT will pull this together for us into a rational chat by the afternoon
10	10	15	45	20	10	10

PRELUDE	1	2	3
A/F on the day 1. What did you see today? 2.What were the visions people were saying? 3.What was new to you. 4. What did you learn today?	1.Context on w/s 2.Individual b/s on blocks 3.Corporate b/s on blocks 4. Gestalt blocks 5.Give holding titles	1.Context on underlying contradiction. -What it is -What it is not -Give illustrations 2.Divide into groups. 3.Look at the gestalt blocks for underlying contradictions. -What do you think is behind this -Why do you think this is this way? -Why Why Why 4.Write 3 word title on bucther paper.	PLENARY 1.Songs 2.Stake contradiction report. 3.Pin Up on board. 4.A/F -What caught your attention -When were you surprised? -What was new to you? -What proposals would you suggest? - What are some of the first steps you would take to overcome these contradictions?

G.M.S
MALIWADA

HUMAN FACTOR
lecture1

WEEK I
NOM 79

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

B.T.S
MALIWADA

THE 9 PRO GRAM LECT. II

NOV, 1979
WEEK I

CHARACTERISTICS OF HUMAN DEVELOPMENT		THE ECONOMIC PROGRAMS		THE SOCIAL PROGRAMS		THE CULTURAL PROGRAMS	
COMPREHE -NSIVE	all problems	CO-OPER -ATIVE AGRICUTU RE	EXPANDULTIVATION	PREVEN TIVE HEALTH	intermediate sanitation	LIVING ENVIRO NMENT	domentic housing
	all people		intensified production		total nutretion		pulslic faculiti es
	all aspects		water delivery		vitality maintenance		village design
	all at once		equpment		health education		essential seince
HUMAN	depth human problems	APPROP- RATE LIGHT INDUST- RY	cottoge production	LOCAL FUNCTI- ONAL EDUCAT- ION	early learning	CORPOR- ATE PATTER NS	village consen sus
	changed lives		agro business		formal schooling		total engagement
	unchained moti- vity		processing plants		youth training		community common
	primalized community		ancillary industry		dult education		leadership devel
INTEGR- ATED	the total villa- ge	INITIAL LOCAL COMMER- CIAL SERVICES	common marketing	WELFARE	family development	IDENTITY SYSTEMS	self story
	inter related programs		local merchandesing		woman's advancement		symbol system
	shotgun approach		savings loans		youth task force		corporate ritual
	ripple tactics		basic transportation		elder engagement		village celebrat
CATALYTI -C	not benevotence	CATALY- TIC FUNCTION	ag releasing land productiverty	CATALYT IV FUNCTI -ON	H. releases vitality	CATALYT IC FUNCTI- ON	sacred space
	not do it your- self		industry releasing human creativity		E. enables engagement		cp futuric decision
	release freedom		comm releasing economic power		L. W daits wen-being		human meaning
	trigger creati- vity		foundational sustainment		allows participati- on		symbolisirg greatness

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SPIRIT ANALYSIS LECTURE

WEEK 1
NOV 79

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

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SPIRIT TACTIES

WEEK I
NOV ,1979

RAT.ODJ:-TO see relationship between spirit tactics and programmatic action.

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

TACTICS NOT PROGRAMS		DEPTH CONTRDICTIONS		SYMBOL IS KEY		PRESENCE AND DEMONSTRA -TION.	
program direct action	9 programs work shop external contro	interior crisis	a disease destroy person stops village	5th city victim image	song symbol ritual myth	declaration	releases Contradiction honor all peopl rehearses story Affirms life
the programs occasion for tactics	meeting formats art forms celebration events	clues to crisis	mood Effectiviteity style factal exp - ression	space	order decor intentconality corporate design	strategic action	catalytic priority timing new patterns
on target tactics	focused on spirit contradi perbrooding planning catalytic	contra diction	victim cynicism frazzled inter ior frantic action	time	rhythm discontinuity forced march solitary corporate	physical presence	use of eyes dress poisture right place right time
the tools	wisdom style symbols methods	spirit surgery	delicate aperration life on line 3rd ear orchestration	symbolic life	daily rituals songs short courses	take care of your self	avoid getting disease daily ritual blue,yes today

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Maliwada

VILLAGE LEARNINGS WORKSHOP ONE
NGP STORY

WEEK ONE Nov'79

R.O. To create the story of Nava Gra Pra as	E.A. To exp rience the wonder of the last yea s in Nava Gram Prayas.

INTRO	Mvt 1 Gathering the data	Mvtii Creating the Story	Mvtiii Delughting in the story	CONCL.
Welcome ne new people Song 5 yaer chart on board.	1. Individual brainstorm 5 key events of NGP 75/79 2. Corporate brainstorm around the room. 3. Fill in empty periods	1. Titles on chart 2. In groups write the story of sections 3. Choose one person to read.	1. Read story dramatica Give title to each section. 2. Reflect What heard? What enjoyed? 3. Title whole story What struggles? What victories? What title?	Song to celebrate These are the times We are the people?

MALIWADA — VILLAGE SPIRIT ANALYSIS W/S — WEEK I — NOV, 1979

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

know/ clear/image

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

prevailing mood
relaxed edlegiality
lovely enthusiasm

participant scree
spirit screen
spirit weany

INTRO		prelude	MOV I	MOV II	MOV III	POSTLUDE		conclusio
entrance (top line) sit reaxe dhy. walk inw/s students	TITLE	context	INDIVI D/S	CORPORATE D/S	picture of spirit climate	reflection		tchg image
	R.O	to know what the w/s is about	to clarify by eg the ground ing of the r categores	to starte them selves what ground how villa are responding	to clear image of the spirit nalaise of the villages	to know how to use this method	R.O.	
Symbol map of N.G.P	Ex. Aim	to know eve ry students participate in it	to experience fascination W/s new too	to experience themselve as unburdered	to experience own before the reality of the villages	to become self cerscion of the depth happening of the W/s	EXITA	personsl witness universal applicabil ty of fonu va awe be foe wisdom of this group.
opening words standing knowing how much event are know about spirit of the village	STEPS 1	reflection on lecture	illustrat format, group- start at one of you own	D/s 12-15 pieces of data ask spealic areas not everyone	immpressior estic reflection		1 STEPS	ritual march in t the future march.
	2	lay out the task of work shop	pull out 3/4 team clarification	extract respon ding exixstertional question	reflective surprises any one on target	whta did we do	2 PS	
ritual run run	3	put up the chart pass out format	individual D/S of exi+ int crisis	name corres ponding escapes	what are the 5 key stru ggles of man in villa	affter work shop sing song	3	exit stand chart
games introduction name villa (10 mi)		TIME 10	20	40	30	8		1½ min

ROUND TABLE
WEEK I TUES.

JAN. 1980

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

...ERSATION

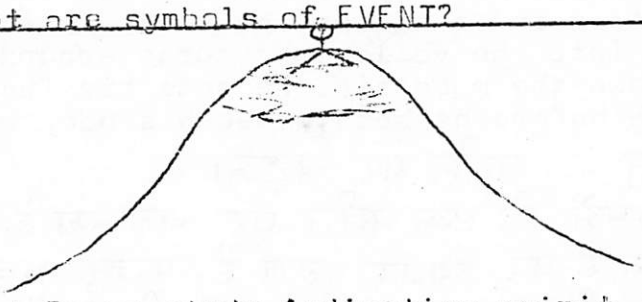
Poetry: I don't know who or what put the question. But at some moment I did answer yes, and that has made all the difference.

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?

...MOING

...OU... ...EN



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?

...ILY
...TUAL
...ITY

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.

डन - 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 ठीक नीचे दरी पर मानव जीवन की चिंता और फिकर है. प्रेम और युद्ध की सारी मुसिबतें यहीं पर है. पर्वत पर चढ़के और उसके शिखर पर पहुँचने से मनुष्य यह आशा करता है कि वह इन सारी विपत्तीओं से छुटकारा पा जायेगा. दुसरी तरफ, ऐसा समझें कि ईश्वर पर्वत से नीचे उतर रहा है, उसकी इच्छा है कि वह उन सारी बातों पर छलांग 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 विपरित दिशाओं में जाते हुये एक दुसरे के पास से गुज़रते है. जब मनुष्य पर्वत के शिखर पर पहुँचेगा तो उसे वहाँ कुछ भी दिखाई नही देगा. ईश्वर वहाँ पर नहीं है. अब हम ऐसा समझे 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 गुज़रता है, या ईश्वर के नीचे आने का मार्ग ढूंढ 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 ऊपर चढ़ना उसकी भारी भूल थी और जो वह प्राप्त करना चाहता है वह तो पर्वत के नीचे उस दरी 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 wantsadvice 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 medit. 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

GMS | ROUND TABLE WEEK I THURS. | JAN. L980

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?.

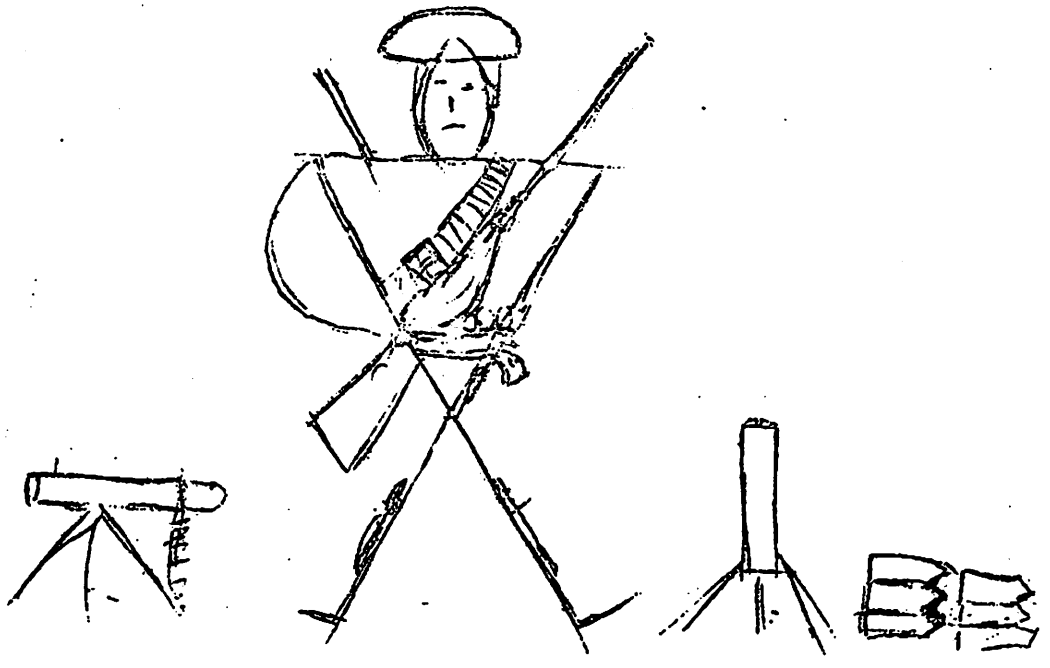
Stockpiling Weapons Study

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

1. What words struct 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 difference after he has experiencd 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.

डन - हथियार इकट्ठा करना

मनुष्य की महत्वाकांक्षा ऐसी शक्तिशाली बने, 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 नहीं करे. वह किसी भी प्रकार के और किसी के भी साथ झगड़े में पड़ना नहीं चाहता है वह डरता है. क्योंकि उसमें उसे धोखा दिखाई देता है अपने जीवन को खो देने का, या अपनी कीर्ति को या कोई भी ऐसी चीज़ को जो उसको प्रीय है, और कभी वह इन्हीं चीज़ों के लिये लड़ने को या इनसे जुआ खेलने पर विवश हो जाता है. प्रेम के भय से वह पर्वत पर इसलिये चढ़ता है ताकि वह एकान्तवास खोज सके. युद्ध के डर से वह चढ़ता है एक लाभदायक केन्द्र, एक आश्रयस्थान, एक मजबूती को खोजने के लिये यह कहाई शांतीपूर्ण नहीं है, यह मनुष्य को खींचकर ले जाती है हथियार इकट्ठा करने के लिये, उसको पहले से भी अधिक शक्तिशाली बनाने के लिये और पहले से भी ज्यादा सुरक्षित बनाने के लिये. जो वह अनिवार्यरूप से अनुभव करता है, यह सत्य है, यह है एक पूरे रूप से एकातीहीन विजय जिसमें वह अपने शत्रु को इतना डरा देना चाहता है कि या तो उसे शरण लेनी पड़े या भाग जाये या फिर कभी नजदीक नहीं आये, उसको भय है वास्तविक रूप से आगे आकर हमला किये जाने का, वास्तविक रूप से संघर्ष लड़ने का, वास्तविक रूप से पराजय के धोखे का, हालांकि, वह युद्ध के हथियारों को इकट्ठा करने की ओर में जकड़ सकता है, यह उसे शक्ति के ओर में डाल सकते हैं और उसे धोखा - वहीं पर पहुँचा सकते हैं जहाँ के लिये वह डरता है यह ठीक भूल भुलैया है, यह इसे पर्वत से नीचे नहीं उतरने देगा, यह उसे ऊपर से गिरने के लिये मजबूर करेगा.

GMS | ROUND TABLE WEEK II TUES | JAN. 1980

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

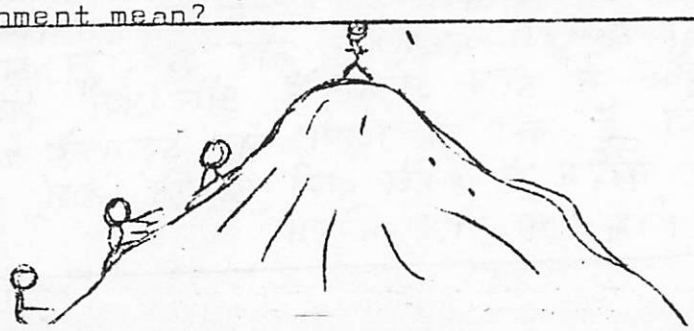
Context: Art form picture on board. Last week we climbed the mountain. Tonight we are on topoof the mountain looking around.

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 ACCOUNTABILITY 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?



GMS
ALIWADA

DUNNE - COLD MOUNTAIN

WK 1

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."

हान - ठँडा पर्वत

ज़ेन परंपरा में हान-शान नामक एक पागल कवि था जिसके नाम का अर्थ था, 'ठँडा पर्वत.' उसके चित्र को ऐसा दिखाया गया है कि चिथड़ों को पहनकर वह एक झाड़ू पर झुका हुआ है. वे लोग जो उसे पूरा सरफिरा समझते थे उनको लिये उसने अपनी कविता में सुझाव दिया था, "टेढ़े पर्वत पर कोशिश करके चढ़कर दिखाओ." शायद हम भी अपने पर्वत के बारे में कुछ ऐसा ही समझें. यह कहना सभी लोगों के लिये कहना बड़ा सरल लगता है कि अन्त में मनुष्य को जो करना पड़ता है वह यह है कि पीछे पलटना और पर्वत से नीचे उतरकर हरी घाटी पर वापस पहुँच जाना. परन्तु सीधी, वही लोग जिन्होंने पर्वत पर चढ़ कर देखा है, और शिखर पर पहुँचे हैं, वही समझेंगे कि यह क्या आधार है. हर एक को समझना पड़ेगा कि उस पर्वत-शिखर पर से सत्य क्या. वस्तुयें किस प्रकार की दिखेंगी, जानने का ज्ञान कैसा होगा है और युद्ध की मुसीबतों से पार पाकर दिमाग की कैसी दिव्य प्रकार की होगी. इसके पहले वह जानबूझे कि वह क्या कर रहा है, या नहीं तो जानबूझकर पर्वत के नीचे घरों पर प्रवेश 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 चढ़कर 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 Humaness. 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?

ROUND TABLE
WEEK II THURS.

JAN. 1980

DECLARATION
CONVERSATION

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

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

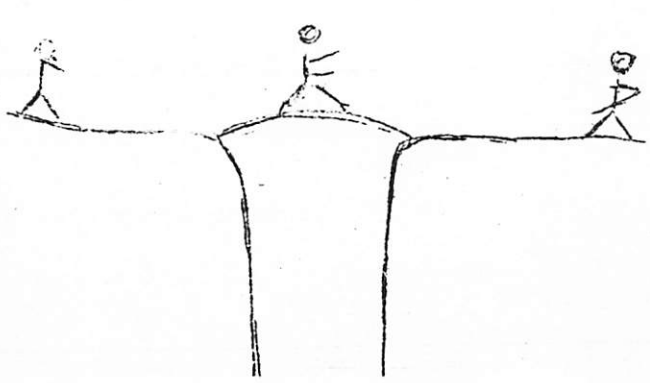
Context: Art form picture on board. Tonight we are are going to discover the 20th centure spirit adventure of passing over.

Read the passage in English and other languages. Studen 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?



DUNNE PASSING OVER

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, itseems, is the spiritual adventure of our time. It is a mehtod 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 ofpassing over is is based on the process of eliciting images from one'sfeone's feelings, attaing insight into the images, and turning ig insight into a guide of life. What one does in passing over is try to enter sympatheticcally into the feeling s 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.

उन - पार करना

हमारे समय का धार्मिक व्यक्ति, ऐसा लगता है, गांधी जैसे होता है, जैसा 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, कैसा लगता है, हमारे समय का आत्मिक साहस है, यह एक ऐसी पद्धति है जिसमें दूसरों के आत्मचरित्र के दृष्टिकोण से संसार में जाना और नये रूप को देखना ठीक उसी प्रकार से जैसे दूसरा देखता है और फिर लौट कर आना और अपने स्वयं के दृष्टिकोण को संपन्न करना और अपने स्वयं के जीवन में समझदारी लाना. पार करने का कलाकौशल्य एक का दूसरे की भावना से बाहर निकल कर आने की प्रक्रिया के आधार पर है, कल्पनाओं से ज्ञान प्राप्त करना, और फिर उस ज्ञान को एक मार्गदर्शिका के रूप में जीवन में उपयोग करना. पार करने में जो एक व्यक्ति करता है तह यह है कि वह कोशिश करता है सहानुभूति से दूसरों की भावनाओं में प्रवेश करता है, उन कल्पनाओं को ग्रहण करता है जो उसकी भावनाओं में मुद्रा पाती है, उन कल्पनाओं से ज्ञान प्राप्त करता है, और फिर लौट कर आता है इस ज्ञान से दूर होकर अपने स्वयं के जीवन में समझदारी लाता है जो उसके भविष्य का मार्गदर्शक बन सके.

GMS

ROUND TABLE
WEEK III TUES.

JAN. 1980

MYSTERY CONVERSATION

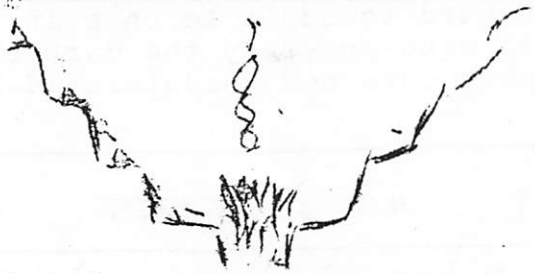
Context: Experience of fear and fascination as we stand before limits of our life or before death itself and with final uncertainty of life- the uncontrollableness. It is NOT ethereal.

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 whhnever 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?

GMS
MALIWADA

DUNNE - DESCENT INTO HELL

TUES
WK.3

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.

जानशा
माळीवाडा

डन - नर्क में उतरना

वर्ष ६८
अंक ५ म

एक का संबध दुसरे से जुड़ने के बाद उसमें सूक्ष्मता खोजना ठीक नर्क में उतरने जैसा है, जानबूझकर.

अगर एक व्यक्ति इसप्रकार से जानबूझकर नर्क में उतरता है तो, जो पहली बात जो उसके सामने आती है जैसा लगता है एक की भावना दूसरों के बारे में सिद्धित है. यह स्वीकार करना बड़ा कठिन है, खासकर जब यह बात किसी के सबसे महत्वपूर्ण संबध के बारे में हो जैसा कि माता-पिता के साथ, बच्चों के साथ, दोस्तों के साथ. वे चक्र जिसके अंतर्गत जीवन घूमता है, इस दृष्टि से देखा जाए तो, वे नर्क के चक्र हैं. सबसे कम नजदीकी के बाहर वाले चक्र हैं और सबसे नजदीक वाले भीतर के चक्र होते हैं. जब कभी एक व्यक्ति, एक को प्रेम करता है, जैसा लगता है, वह किसी समय उससे घृणा भी कर सकता है. क्योंकि जब अेक व्यक्ति दूसरे के जीवन में भरपूर आनंद पाता है तो यह भी संभव है कि वह उसके लिये अपार कष्ट के का कारण भी बन सकता है और जैसा अक्सर वह करता है और तब यह एक ही समय में आशा और निराशा का विषय बन जाता है, भरोसे का और भय का, विश्वास का और अविश्वास का, प्रेम और संताप का. यह अेक के लिये स्वीकार करना बड़ा कठिन है: एक के प्रेम की वास्तविकता उसे इस बात को मानने पर मजबूर करती है कि संबध का दुसरा भाग अंधकार भी है और यह अपेक्षा करके बैठा रहता है कि उसको प्रेम, दूसरे व्यक्ति से, बड़ा पवित्र और अत्याचारक रूप से मिलेगा.

GMS | ROUND TABLE WEEK III WEDNS | JAN. 1960

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 lotso 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 3feelings or moods related to topic. 3. Write dow 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

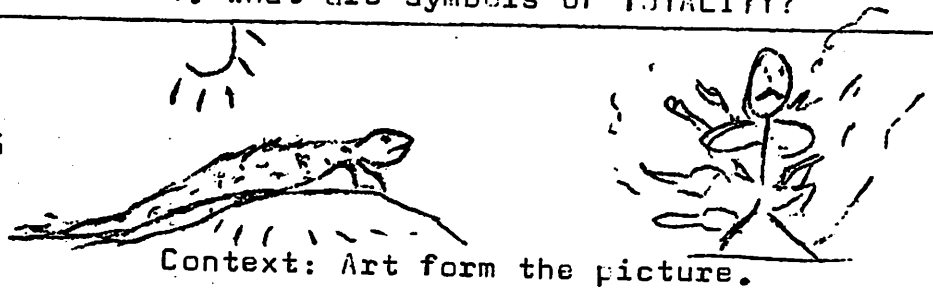
Context: This is comprehensive thinking, including all that is even the parts you don't know or like, seeing that it is good. It is NOT that I have to have all the data before I move.

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 dorporate group to be on time?
5. What would it take for all of us to decide to be on time at Daily Ritual?

GMS
MALIWADA

DUNNE - EVERYTHING IS BURNING

THURS
WK.3

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 od 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 amd 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.

गो प शे
झालीवाडा

डुन - हर वस्तु जल रही है

टॉलस्टाय के बारे में एक कहानी कहा जाता है कि एक दिन वे जंगल में से चल रहे थे और जब वे एक खुले स्थान पर आये तो देखा कि 1 सरडा पत्थर पर बैठा है, धूप सेंकते हुये. टॉलस्टाय ने उस सरडे के साथ बात करना शुरू किया. "तुम्हारा दिल धड़क रहा है" उन्होंने कहा "सूर्य चमक रहा है, तुम खुश दिखते हो." थोड़ा 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 इस प्रसिद्ध उपदेश में 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 शरीर और आत्मा का झगड़ा नहीं. मनुष्य सुखभोग कर सकता है अपने शरीर को तृप्त (आशा) मिटाने के लिये: वह वैराग्य के मार्ग पर जा सकता है अपने आत्मा की आशा पूर्ण करने के लिये. बुद्ध के इस उपदेश में सुरक्षा बात यह है कि आशा को संतोष करने का प्रयत्न ही काफी नहीं है: यह बल्कि उस आग में घी का काम करता है. यह आशा जिसको कल ही मिटाया गया था आज फिर उत्पन्न हो गई है और कल से आज वह और अधिक और उग्रता हुई हो गई है. और इसके अनुसार मनुष्य कभी भी उस स्थान पर नहीं पहुंचेगा जहां वह तृप्त हो जाये, जहां पर सिर्फ दिल का धड़कना और सूर्य का चमकना ही उसके लिये पर्याप्त होगा.

GMS | ROUND TABLE WEEK IV TUES | JAN. 1980

CARE CONVERSATION

Context: This is allwing 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.

डन - 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 अपने को समर्थ बनाना जिससे एक व्यक्ति अपने खराब भाग्य को एक तरफ धकेल कर आगे बढ़ जाता है परन्तु पार करने के बाद वह कम कठोर हो जाता है दुसरो 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 जहां भाग्य का चक्र उसे नीचे की तरफ खींच कर ले जाता है, परन्तु उसका सारा जीवन पूरे रूप में भाग्य के चक्र से बंधा हुआ है और उसके उतार-चढ़ाव का कारण है.

उसके पास दुसरे प्रश्न का भी भिन्न उत्तर होगा, "यातना का मूल क्या है?" पार करने पहले वह शायद उस मुक्त यातना के मूल को चक्र के मोड़ों से पहचानने का प्रयत्न करता होगा. चक्र पर स्वयं रह के वह सामुहिक रूप से उसके फरक से परिचित रहेगा, कभी कभी स्वयं को नीचे और दुसरों को ऊपर देखेगा, कभी वह स्वयं को ऊपर और दुसरों को नीचे देखेगा, और इसलिये वह प्रकृतिरूप में हर चीज का आरोप उस चक्र के मोड़ से लगायेगा. परन्तु दुसरे जीवनों पर से पार करने के बाद, वह एकसीलरह से, इस बात से जागृत रहेगा और पहचान करेगा यातना के मूल से जो, भले दुःख भी हो, मनुष्य को उस चक्र से बांधती है. उसके स्वयं का अनुभव उस उड़ते हुये चक्र से जो उसका व्यक्तिगत यातना है एक करुणापूर्ण उत्तर का कारण बनेगा.

GMS | ROUND TABLE WEEK IV WEDNS. | JAN. 1980

REFLECTION CONVERSATION

1. What do you remember from today? What stood out?
2. What scence do you remember?
3. Whzt 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. WhaWhat 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 nedessities 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 paps third sheet in. READ some and Burn all.

Mvt. II: Write down a role that you are most qualitied 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.

डुन - धरती को चुंबन लेना

जब एक व्यक्ति वह देखता है जो रहस्य ने आरंभ में देखा था, और जब वह देखता है कि वह चीज़ अच्छी है, कि वह बहुत ही अच्छी है, तो वह भी आरंभ के स्थान में जाकर खड़ा हो जाता है. किसी चीज़ का अच्छा दिखने का अनुभव ठीक धरती को चुंबन लेने का अनुभव है जिसे डॉस्टोवस्की ने अपने कर्माज़ोव बन्धु में वर्णन किया है: अलोयशा रात को भाग कर जेकलता है और धरती पर गिरता है और फिर उसे चुंबन लेता है, खिलखता है और झुकता है उसे हमेशा के लिये प्रेम करने को." कुछ ऐसा हुआ जैसे किसी विचार ने उसके मष्तिस्क के आधिपत्य पर कब्ज़ा कर लिया हो." डॉस्टोवस्की कहता है," और उसका सारा जीवन भर हमेशा हमेशा के लिये: वह एक कमज़ोर लड़के की तरह धरती पर गिरा था, परन्तु जब वह उठा तो एक दृढ़निश्चयी योद्धा की तरह उठा, और उसे यह मालुम था और यकायक उसके दिल परमानन्द के क्षण में उसने यह महसूस किया." और उस क्षण में, हम यह कह सकते हैं, उसने शाश्वतता के साथ एक कायदापूर्ण संबंध बाँधा, और इसी प्रकार से हर व्यक्ति करता है जब वह धरती को चुंबन लेता है, जब वह देखता है कि वह अच्छा है, कि वह बहुत ही अच्छा है, एक विचार उसके मष्तिस्क के आधिपत्य पर कब्ज़ा करती है; यह उसका धरती की अच्छाई के बारे में घूर्णाक्षर है, सृष्टि की अच्छाई के संबंध में. वह धरती पर साष्टांग होता है उसे प्रेम करने को, और अपना सारा जीवन इसी आंतरिक सत्य द्वारा जीता है. वह धरती पर एक कमज़ोर की तरह गिरता है, परन्तु उठता है एक दृढ़निश्चयी की तरह, उस निर्णय और समझौते की शक्ति के साथ. उसका सारा जीवन भिन्न रौशनी के सामने आ जाता है: सारा समय उसका इसी रोशनी के सामने आ जाता है.

CONSCIOUSNESS CONVERSATION

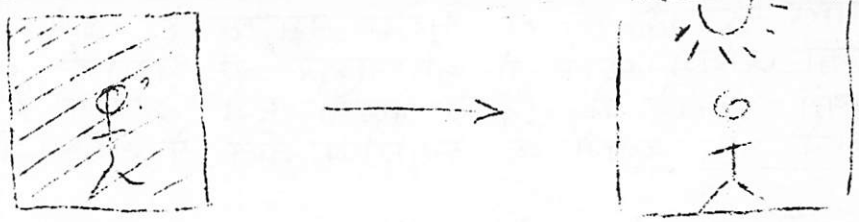
Context: This is grasping oneself at the centre of the universe with a significant coherent series of relationships- a worldview. It is NOT removal from the stuff of life.

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 Englishaand 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?

G.MS
MALIWADA

DUNNE -LIGHT AND DARKNESS

THURS, 7?
WEEK V

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 in complete. He sees himself kindling a light in the darkness, attaining insight and sharing insight with other, but he sees well enough in the dark to realize that there is a large realm of darkness which lies out side 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 tronsformed. before it was to attain insight and to shar 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

जी प शा
मालीवाडा

डन - उजाला और अंधेरा

गुरु ६९
सप्ताह ५

उजाला एक पुरस्कार है, परन्तु इसी 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 अधुरा रह गया है. वह उस समय अपने आपको अंधेरे में दिया जलाते हुये देखता है, स्वंय के आंतरीय ज्ञान के लिये और दूसरों के आंतरीय ज्ञान से सहभागी होने के लिये, परन्तु वह अच्छी तरह से अंधेरे में देख सकता है यह अनुभव करने के लिये कि उसके जीवन के उजाले के राज्य के ठीक बाजु 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, तो मनुष्य के जीवन को मूल्यवान बनाता 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 आंतरीय ज्ञान से सहभागी हो. उजाले से सहभागी होना याने आंतरीय ज्ञान से सहभागी होना है. अंधेरे से सहभागी होना याने उस साहस को सहभागी करना है जो अंधेरे के साथ रात्री के यात्रा में जाती है,

GMS

ROUND TABLE
WEEK V WEDNES.

JAN. 1980

ARTFORM
CONVERSATION

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

W. What objectsddid 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 too 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 allwo 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?

SODALITY
Soda

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

What is a tactic t hat would Beal with one of these issues?
What is atactic you could use tomorrow?
What does it mean to be a TACTICIAN?

GMS | ROUND TABLE WEEK V THURS. | JAN. 1980

CORPORATENESS CONVERSATION

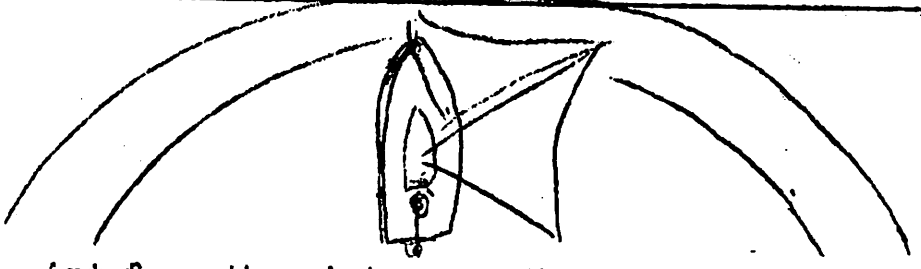
Context: This is to say yes to one's relationships by acting out the freedom of oblightion: no man is an island; being called to account. It is NOT togetherness or 1 man, 1 vote.

Poetry: The truth is that we never live or die as self-contained units. Why then, do you critize 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?

DUNNE - THE VOYAGE OF DISCOVERY

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 lofe. 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 journeywith 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.

GMS | ROUND TABLE | JAN. 1960

WEEK VI TUES

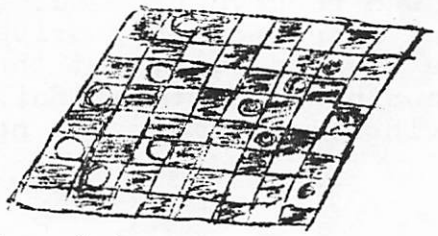
EFFULGENCE CONVERSATION

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 practics 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 नक्शा

अध्ययन

"समय, हेराक्लीटस ने कहा था, वह एक बच्चा खेल रहा है, बोर्ड पर चिप्पे हिलाना," कोई व्यक्ति अपने जीवन में समय के विरुद्ध खेल सकता है, कोई दौड़ में मृत्यु के साथ भाग सकता है, जीवन के कुछ कार्य प्राप्त करने हुये, पर अन्त में समय और वृद्ध लोग श्रम और मृत्यु द्वारा जीत जाते हैं। एक आदमी समय के विरुद्ध काम करने के लिये रुक जाता है तब उसे बहुत ज्यादा समय का ध्यान करना पड़ता है। यह देखता है की उसके जीवन समय का सारांश है वह अनुभव करता है की इसे करने को उसके पास है, वह हवाओं के, खेल का खेल खेलने वाला बच्चा बन जाता है, समय के सारांश के वजह से उसका जीवन संपूर्ण मानव जाति के कथा का नया काम बन जाता है, जो सवाल बाकी रहता है वह होता है की वह अपने जीवन के साथ क्या करेगा - उसे निर्णय लेना होता है की क्या वह समय के साथ जीवन से कदमों के साथ चले या उसके साथ घसीटा जाये.

PRESENCE
CONVERWATION

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
...TY

1. What images do you remember frome 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.