

We're going to try to divide methodology into three parts. I talk about intellectual, a social and religious methods. When I'd be talking about social methods, I'd be talking about workshóping, model building; when I'd be talking about intellectual methods I'd be talking about, well we'll be talking about intellectual methods this weekend; when I'd be talking ~~about~~ religious methods ~~is the~~ poverty, the prayer, the kind of ~~w~~ holding the groups together over/against the deeps of <sup>living of</sup> life. All these methods are necessary to be ~~cadre~~, to be effective <sup>social</sup> persons in any contexts. This weekend is intellectual methods and intellectual methods, just like social ~~methe-~~ or religious methods are trying to give form to the way life is. Whether you're working on praying or lecturing, you're trying to articulate the way life goes on. How does life go on in the spirit deeps, then once you see that that's the way life is, you can understand what it means to participate in the discipline of prayer. So also, how does life go on in the learning dimension of life; how does the actual communication from one man to another take place. And when you understand

building a <sup>form</sup> that then you understand how to give form to/a lecture or whatever/you're working

with. We talk about <sup>study on</sup> our first weekend. Then we talked

~~about seminar our second weekend.~~ This weekend we're going to work on a lecture

and then we have a time together coming up on the course. We divided our work in

the intellectual methods into these four very practical arenas. What <sup>does</sup> it mean

to be a student, what <sup>do</sup> it means to teach <sup>to</sup> give/a seminar and what <sup>it</sup> means to give

a lecture and what does it mean mean to pull together a whole course.

Inside <sup>the process</sup> in-the-course of lecture building we start off with the whole process of

building a lecture, getting together just hwa- what it is you've got to say

<sup>organizing it into a</sup> dramatic happening. <sup>the afternoon</sup> We're going to

look at lecture giving, <sup>perhaps it means to</sup> take you're material and present <sup>and tonight</sup> - this lecture is going

to be on Style of the pedagogue, which <sup>will be</sup>, of course will be related to lecture

giving rather intimately, also the style of the pedagogue relates to the'

whole of intellectual methods and it should be <sup>grasp-</sup> grasp in that context.

Now let me read to you a little bit of imaginal material. Imaginal education is

else- always drama and let me give you one of the things that one has to grasp

but drama doesn't necessarily mean being rowdy. Drama has to do with details,

*(5 details)*  
*and*  
 detail, human detail; it has to do with spirit depth in the concretions of people's

lives and there's always ~~held-in~~ <sup>involves you</sup> illustrations as we put it; it always involves a

you in details. Let me ~~xx~~ read you a bit of scripture with that in mind. The

Lord appeared to Abraham, but the oaks of ~~Mae~~ <sup>by</sup> Marma <sup>?</sup> as Abraham was sitting

at the door of his tent in the heat of the day." Don't you see the picture?

The oaks, the heat, at the door of his tent, he looked up and saw three men

standing in front of him. When he saw them he ran from the door of his tent

and ran to meet them and ~~fell~~ <sup>bowed low</sup> to the ground. "Sir" <sup>S</sup> he said, "if I have

deserved your favor do not pass by your humble servant without a visit." Ever

*to visit*  
 since we've done the <sup>conversation</sup> passage on the visit, this passage has had a new ring to it.)

What does it mean to have a visit. It means for three men to walk up to the door

of your tent, in the heat of the day. And if you look up, they're standing

Let me send for some water so that you may wash your feet and rest under the

tree. Let me fetch a little food so that you may refresh yourselves and you can continue on your journey which has brought you my way. And they said

"by all means, as you say" So Abraham hurried into the tent to Sarah and said

Take three *measures* of flour, knead it quickly and make some cake.

Abraham ran out to the cattle, killed a fine tender calf and prepared it and

and gave it to his servant who prepared it. He took *cups* of milk and

the tender calf and served it and waited on them himself under the tree while

they ate. Details, details, details, but you see the picture, don't you?

Don't you see the picture? Abraham, making all these elaborate preparations

for three men who walked up to the door of his tent in the heat of the day.

They asked him where Sarah his wife was. He said, near the fence. The

stranger said about this time next year I'll be sure to come back to you

and Sarah your wife shall have a son. Now Sarah was listening at the

opening of the tent and he was close beside the *opening* tent. Both Abraham and Sarah

had grown very old. and Sarah was past the age of child-bearing. So

Sarah laughed to herself and said, I'm <sup>time</sup> , I'm past the age of child-bearing, I'm out of my prime and my husband is old too. The Lord said to Abraham, why did Sarah laugh? Shall I bear a child when I'm old. Is anything impossible for the Lord. In due season I'm coming back, about this time next year ~~me~~ and Sarah shall have a son. Sarah was frightened and lied about having laughed. But the Lord said yes, you did laugh. That's what it means to meet the Lord. Details, details, details..... ~~f~~ right in the middle of your life. NOW ~~know~~ whoever wrote that not only knew ~~about~~ the Lord, they knew about imaginal education as well. Now, in order to build a lecture you have to begin by getting all your details out and we talked about that this morning as the task of imaginal education. Step #1 is to have a place to write.

*These are the steps to go through*  
 These are the steps to building a lecture. The first ~~step~~ step is to take some blank paper, *and a blank page and new pen*

and draw a 4 x 4. And even before you know what your 4 x 4 means you've got

rough idea. <sup>just</sup> Brainstorm, brainstorm, brainstorm, <sup>out</sup> that illustration. But if

you're <sup>starting with a good lecture</sup> you don't even have

a 4 x 4 x 4 when you start this and that's the second step. To get the raw

grist into a 4 x 4 x 4. Or still a 4 x 4 x 4 ~~xxxxxxxxxxxx~~ raw grist. An

authentic 4 x 4 x 4 is not really composed of grists, ~~it-te-held-it's~~ it's composed

of abstract points. <sup>It's an organization of</sup>

your material into a rational order. First then <sup>step</sup> is to take this 4x4x4

and put ~~my~~ your illustrations on it. I'll call this a ~~xxxxxxxx~~ illustration pallet

<sup>a painter</sup> It's like an artist <sup>pallet</sup> illustration is power. you've got

blue illustraitons ~~xxxx~~ here and you've got <sup>pink</sup> pink illustrations here. and red

over here. And your illustrations are all organized in relation to something

like blue to pink to red and you~~xxxx~~ 4 x 4 x 4 is your organization and

then youre filling up your pallet with illustrations which relate to these

points. That's what you were doing this morning with your one the church

before <sup>if you step back on</sup>

into ~~xxx~~ this lecture ~~xxxxx~~ form. So  
in the 20th century/~~xxx~~ so in one sense you were skipping this middle step, you weren't

~~xxxx~~ really skipping it but it was in principle, <sup>able</sup> skipping ~~it~~ because we were

working with a corporate ~~4x4x4~~ but this step ~~xxxx~~ you skipped, I <sup>that</sup> mean you had

to get out ~~is~~ all of the raw grit that you have on this Christ lecture, then you

~~related~~ <sup>\*</sup> to your ~~4x4x4~~, building yourself, illustration power. <sup>When you</sup> Getting that

done you still don't have a lecture, you simply have a Christ happening related to

a rational~~xxxxxxx~~ consistent organization Now you have to build a lecture and

that's the fourth step. This is where you go ~~g~~ from your pallet illustration

to the classroom drama. <sup>all of these</sup> and a few things have to be thought about besides what

illustrates what as you do it in the classroom. First thing you have to start

thinking about what you're going to emphasize. If you're giving a lecture on the

church and you spend two thirds of your time on the on the sicknesses of the

20th century church. What is the dimension of the Church that needs to

have time spent on it. <sup>?</sup> What is your downbeat. Then you have to think of the

dramatic order. So you've got four illustrations on being offended, that's the

*colite*  
trite word. What's the order that you tell those four illustrations in. What's

the most dramatic order to tell them in and then 3. something like- illustration

selection. - you don't have to tell every illustration you heard in every lecture

*Some people* simply you give on a particular subject, most people of us, for a while at least, every

*Illustration*  
every thing we had on the Christ lecture, that was our Christ lecture, you know and so

we brought everything we had into the room and dumped it on people and as we heard

more lectures and gathered more illustrations we ~~just dumped everything on people~~ &

had a bigger garbage can, so and so our *dumping* got bigger and bigger

and we had an hour and a half Christ lecture which was sort of a hang on string

everything we ever heard that had anything to do with the Christ lecture. Tht

That isn't the way it works. Your illustration *material* organizes your ~~illustration~~

and for each class you ~~need~~ *Re* need to paint a new picture. Take, giving a lecture to a

youth group, maybe you don't tell them too many stories about old people, I don't

know or maybe you tell more. But at any rate you select for that group the illustr-

ations you need and there are some illustrations that with some groups you would never use for good reason and then there are some illustrations that you'd use instead because they were more helpful, helping that group deal with its particular struggle. So each lecture is a fresh painting and all your collection of materials that you have organized in relation to your 4x4 is like paint out of which you paint a fresh painting for ~~a~~ every single time that you give a lecture and as you go into the classroom to give a lecture, you have to decide over again, what you're going to emphasize and what's you're <sup>order</sup> going to be and what illustrations you're going to use. And then the fourth thing is your time -- you want <sup>to talk</sup> about a lecture is that you never know for sure just how much time its going to take to do things and that's got to be thought through for each lecture. Now ~~xxx~~ what do you think through, take ~~it~~ with you into the classroom when you don't take this 4x4x4, you don't take all these 54 pages of illustrations you've got brainstormed out--that's no help to you. You have <sup>with the loss of</sup> record toto take some kind of sequential thing of what you're going to do. If you

can memorize it that's fine.. most of us find some kind of notes helpful  
and even if you have a relatively full manuscript, that's fine if you're not  
just ~~going to~~ going to have to read it or something. You have to have a  
sequential decision on ~~your~~ hands, what you're going to do first, what you  
are going to do second and so forth, that organizes all this into a presentation  
for that day. Now, The drama itself is the big word and that is really  
the key word in the kind of lecture we want to do, mass education is  
drama. Now it is a great deal of science it is a great deal of academic  
clarity that goes into the drama but its the drama itself that I want us to  
look into this afternoon. The first thing you have to do in a drama is to  
get on stage and getting on stage requires about two *talent* the first  
one is getting the roles on stage. The roles are yourself, the second is the  
craft, then you have to get the subject on stage and the subject needs a  
context and secondly, the subject needs to interest the ~~xxxxxx~~ students.  
So you've got two basic things, two things each that give you sort of a four

problem-point problem of getting on stage.. Getting yourself on stage and

getting the class on stage, in the old speakers Club we we used to start by

telling a joke. Telling a joke used to loosen up the situation, it used to

allow people to decide that they were willing to have that man up front

talking to them and so forth and that's a still wisdom, that's some kind

of humor, some kind of humor in the sense of some kind of humanity exchange

between the lecturer and the class that allows a decision to be made by

the class to allow the lecturer to be the lecturer and also the decision

put on by the lecturer ~~to-be-the-lecturer-~~ to be up there as the

lecturer. So getting yourself on stage means those kinds of decisions

being ritualized. And this second is getting your subject on stage. And

*you'll notice*  
we commonly have a little spin of some kind that relates the lecture that's

going to be given to the previous lecture and the one that comes after it--

it relates to the whole course while relating to all the courses in the

curriculum, and that's very important because people get lost in just

where you are and what this is about.. you know, they go off on something

and think this is the Christ lecture ~~or something~~- this afternoon or

something instead of being a lecture on lecturing and so they ~~have~~ ~~to~~ to

be reminded and then they have to see the relationship with what has

<sup>happened</sup>  
~~gone~~ before and what's happening this afternoon. Interest - that doesn't

<sup>that</sup>  
mean money you get paid for doing the lectures-- that means how do you get

the class interested in this lecture. You might put it how do you hook

<sup>well</sup>  
their lives a bit. How do you allow them to say inside themselves

oh yes, I'm glad I came this afternoon, this is a subject that I'm

interested in and I'm glad to see why I'm interested in it , etc. And it's

very  
very important, even though many lectures are/difficult to allow the class

to make a decision about their interest too early and maybe they don't

get interested ~~in it~~ until three quarter of the way through the lecture.

In one sense, you're not really on stage until these four things have

been accomplished. I've seen good lecturers like Joe Matthews try

to get on stage with a particular group of people out somewhere and he didn't

get on stage <sup>with</sup> in his routine way and so he'd just back up and do another routine

If he didn't get on stage with that one he'd postpone his lecture. It's like

I didn't believe that the first time I saw him do it but he had decided that

~~didn't get on stage~~ until he got ~~on stage~~ he wasn't going to start the drama and so finally he did some-

<sup>thing</sup> that connects and you could see that the whole crowd had decided that they were

going to let him talk to them on this subject and <sup>he</sup> he gave his talk.

Now, that's old wisdom and critical. Now your next thing is to

*the rhythm of*

~~your~~ *itself* ~~on your~~ *on your* ~~side~~ *side* ~~of~~ *of* ~~the~~ *the* ~~first~~ *first*, is the rhythm. Now the rhythm has to do with

*(the rhythm has to do with the way you speak correctly because then I'll get them in the sound correctly)*

usually starting off ~~x~~ in the academic kind of a way. You tell them what you're

going to talk about in such a way that they can understand with the top of their

~~x~~ heads, then you move on to grounding it, and grounding it and end up with your

histrionics. If you start off with your histrionics, by histrionics I mean your

jumping up and down kind of grounding, well they don't know what you're doing.

You've got to begin by giving people, I call it, an ~~x~~ idea of it. Sort of put

a cookie <sup>cutter</sup> ~~xxx~~/on their skull. when the cookie <sup>cutter</sup> ~~xxx~~/has an elephant on it and

after you get that cookie cutter well fixed on their forehead, then you give it

a hammer ~~x~~ blow from the left; then you give it a hammer ~~b~~low from the right an

and you're all talking about the same setting, hammer ~~x~~ blows from the left,

*and talking about the same setting*

hammer blows from the right and the ~~xxx~~ thing is ~~x~~ your knock-out punch.

Now sometimes a lecture will go like this. It will be a basic idea and then a

*and you're*

and the last part of the lecture I call an explanation. Sort of explains to you

why they knocked you out over this subject. I think of the Christ lecture which

*Now at the time you give them the idea*  
is really put together this way. The first thing they know you give them the

idea" my wife is the wrath of God." ~~sk~~ and so on and so on ,...You got the idea of

the way the Christ happening is. And the second part of the Christ lecture is

the poetry. Now the word about life, you give them the word about life. Then

*being*  
your knock out blow is when you go through Being offended, having to make a decision

which involves dying. That's the knock out section. After you're through with that

part of the lecture- you're done! I mean if you've done your job, everybody in the

room is laying out on the floor blown to bits. So the fourth part of the lecture

is always you're going to lean down to them on the floor " Oh, by the way, do you

want to ask any questions about how this word got into history. Well where did

back  
a Word like this came from. Well, ~~that's~~ in the first century, there was

a thing called Jesus. And this last ~~part~~ part of the lecture is just an explanation

about a Word like this got into history. Many lectures are like that and many

times when you're giving a sub-point in a lecture, you find yourself in this drama.

but many times you find it goes another way. That is, the idea, pushing them one

way and pushing them another way and then hammer it on. I think of the third row

of the Christ lecture itself, as an illustration of that kind of drama. ~~What it~~

*where*  
is, you can talk about ~~this~~ <sup>being</sup> siezed by the idea of living your life

and then you talk about this involved the fact that you're being offended.

involves your having to make a decision, and then you explain to them that this

means God. - or your freedom of understanding yourself in order to be raised up

in the newness of life. That's the knock out blow. *So if you will* Over in the freedom lecture

you talk about being lucid. Well man is lucid, he is lucid about the world, He knows

*in this world*  
what's going on, he sees the tragedy of this world. He's also lucid about himself

that's your *probe to the left* . ~~xxxxxxx~~ *Just then more* Precisely because

he is lucid about himself, he is on the other people.. he is lucid about other

people. And finally ~~xxx~~ what it means to be lucid is to be lucid about the

*world*  
world. This world is the ~~the~~ Word about life, without which it defies ~~xxx~~ lucidity.

Now that kind of drama is just life or death. And each of the four parts of your

lecture need to have that kind of drama thought through and then inside of each

illustration you may have this kind of drama and the main part of the drama is

*dealing* dealing with the idea, putting that cookie cutter on somebody's head before you

start hammering this corner and that corner up into the deeps of their lives.

Without that they don't know what you're doing. You've got to be sympathetic with

people *rational* ~~xxx~~ understanding of ~~what~~ what you're doing. And then in that

context bringing in that kind of light grounding, the illustrations that allow w

someone to see it with their toenails, their ~~xxxxxxx~~ ~~xxxxx~~ bowels, their emotions

as well as with the top of their head. OK you've got *little* the diagram, *says* there are four

*f. s.* ways, four ways about the ~~xxx~~ same thing, four different ways is THE essential

key to good lecturing.

*good anything*

in terms of giving a

good sermon, in terms of giving a good talk to your children, whatever,

communicating something to somebody is dramatically understood when this is

*then* understood. Now the next point is the selection of illustrations.

We've talked about it at enough that I think that you've got it. *to always*

to select the kinds of details, the kinds of stories that are indeed related

to the idea *the* that you're out to present and also related to deep interior blocks

that people have to understanding what you're saying and try to find illustrations

that stretch over that gap of bringing clarity on the ~~work~~ subject you have in

mind, bringing clarity into the deeps of life. One particular guy that I know

heard a colleague tell a joke. He liked that joke so well that he put it into

his next lecture ~~but~~ but it didn't have anything whatsoever to do with that

lecture and was not helpful at all in that particular lecture. You've got to

select illustrations that do the job for that particular lecture - that's all

obvious. Then choose illustrations that you can use. I guess *and feeling* that we've said

that *Teaching* before, that ~~feeling~~ feeling is part of the game in doing the kind of corporate ~~work~~ work

that we do. Anything that you can steal in the way of corporate

illustrations is yours - the only price you pay is the price of ~~embodying~~ embodying it

in your own life. If you can make it your own, it is your own and nobody can

take it away from you, so to speak. <sup>But</sup> there are certain kinds of illustrations that Joe Mathews uses that I've never been able to make my own, so I don't use them. There are others that you think you can and you can go through all the <sup>add the same way</sup> people you know; sometimes you can steal them and sometimes you can't, its because they are in some way uniquely entangled with that particular person in some way. But you can sometimes steal half of something that was being done or spin off on what was done and create one of your own. That kind of quality feeling is the key to lectures. / No after you've gotten on stage

Now, after you've gotten on stage and built a rhythm on quality

stealing then you've got to get off stage/ And ~~with~~ there are many and that completes the drama

ways to getting off stage - the blackboard just ran out - It's also<sup>s</sup>

not good to have to erase so much. Now the main way you get off stage

then the curtain comes down on the drama

you're open - endedness

and then there is an decision in the

lecture, where you're just underlining the fact that this lecture

who are you going to be in this world

and what you're going to do with your one life.

And you can't answer these questions off the top of your head,

you have to answer them with your very lives

and that's

you're off stage .You're giving them those decisions. Or maybe,

its just the, I call it the values you have -

gone down, disappeared

thetype of questions that have been asked before, that is you just

created the

like you just \_\_\_\_\_ creator of weaving patterns/or something of the world

on their deaps as they ddiscover theirxmwixif own lives axkxay

through your lecture.

jsut disappear

Well anyway there must be pleanty of ways to get off stage.The main

thing is to leave the job of finishing the lecture to the class.

No w some very practical things. One is the board. If you notice

people taking notes in your lecture, you'll notice that they only

take down what you put down on the beard.well maybe a little bit more

as here and there. But its simply true that to use the eye, involves

the ear to make it clear what it is that's appreppiate important

is a great part of doing a good lecture. So what you have on the

board is some kind of an artform that helps people pull things

together. This little diagram here is just a ?preecious artform that

anybody giving a lecture on lecutres.

community

this bulls eye is hit from four different sides. You need to almost

those kinds of pinpoint diagrams that help

people to hold in their visual imagination, what is hitting them on

the ear. Then you sort of listen to <sup>good tapes</sup> ~~lectures~~-sometimes on lectures

where they've done good boardwork and you'll hear them say that

this is related to this because this

You cant figure what the lecture's about but if you looked at the

then it's no problem, in fact, that's one of the

great powers of this/<sup>visual</sup>situation is that you're able to take whole

structures of the the lecture in relation to other whole structures of

the lecture ~~just~~ just by a wave of the hand, ~~xx~~ before summarizing

and moving on and keeping the mind of the group up with you is

greatly increased by having the facility of the blackboard up here.

A couple of principles about blackboards. Do a minimum of erasing

The time you have to spend erasing is wasted time. Now that is in contradiction with another principle which is -Have things in large size. Somebody's stuck over here in the corner

Try not to make the subject too compact.- it needs to be something that helps rather than confuses. I think that those ~~three~~ three principles - a minimum of erasing, size and simplicity are kept in mind , you're blackboard is .Then the ~~heard~~ voice- This is the second crucial dynamic of good lecturing and using you're voice is usually a more complicated matter than simply talking loud, though that is important to ~~talk~~ talk loud But what's really important is not talking loud, what's really important is being heard clearly. I know people who talk loud but they talk so

fast that you can't understanding what they're saying because the words are going by so fa-st that you can't ~~xxxxxxx~~ get them down ~~xxx~~/good. But you can also hear people that talk rather quietly but enunciate well

and the of loudness is one of your or your

gimmicks or gifts you have of making yourself listened to.

And sometimes you want to talk<sup>k</sup> really fast and sometimes you want to slow down aand make a point and use the very capabilities of your voice<sup>c</sup>. And you'r voice has a lot more capabilities of doing things than you've ~~we~~ ever dreamed, at ~~xxxx~~ least that's been my experience, that you can tell your voice to do whatever it is that you want it to do. If you want it to rumble up~~xxxx~~ here under the front table, it will rumble up here under the g front table. If you want it to bounde off the ceiling, it will bounce, it will

bounce.,it will sound like somebody up there is talking down to you- Or if you want to hit Phil over there in the corner just say Phil, like a gun and shoot it in that direction and make your voice and bounce it back. All ~~xxxx~~ sorts of things that are easy to do, just by deciding what it is that you want your voice to do. Now you have to ~~;~~ use the voice you've got. Everybody has different sorts of equipment to work with, if you have sort of a raspy voice, then you make use of that raspy voice. I mean Joe Mathews has sort of a raspy voice, as a matter of fact, some of his lecture in the early days, ~~h~~ people listened to him sort of to help him out, to see that he made it through.

It seemed to be so much of an effort. Or if you have somewhat of a magnolia accent,~~xfxwx~~ growing up in magnolia country, my heavens, that's a great gift= just b-e the magnolia you are, that will help. Or if you have a British accent, my heavens what a gift that is teaching in

the United States of America, I don't know if its a gift or not

any good in England or not but in the United States its just a great

gift and make use of it. Kenendy did well with his Irish

accent, he made himself beloved throughout the world.

and when he went to Ireland, my Lord, they practically build monuments

there Think through what you're particular gifts are and how

they might be used. Now if you really do have a serious problems

in communication because of the quality of your voice, then change

it. We had one young man in our order who had a voice that sounded

somewhat like that of a sixth grade girl.

decided that he could just change it - I don't know how he did it but

he just lowered it two octaves - it sounds a little awkward but he's

able to get his job done. If you've got a mumble, practice

overcoming it. There are many things that can be changed easily

But you can't really do good lecturing unless you're extremely conscious

that is your weapon and you have to use that weapon to

get your job done. And the third practical problem is your body

You lecture not just with your voice and your blackboard but with your

whole body you have to let

your body do what it will do, I think of the of

underplayed gestures is a good kind of a trend but maybe a

certain kinds of gestures is very natural for you to do

They say that Rhenhold

Neibuhr when he talked had a rather long arm and he was always sweeping

the cobwebs off of heaven. That was one of his characteristic gestures

one-of---- that was one of his concerns was

every time he'd do something on transcendence, his arm would go across

there and everybody would know that transcendence had gone across the

room. Whatever you need and find to be helpful. ~~xx~~ Maybe your  
 problem was like a little girl we had on our faculty on ~~next~~ quarter  
 She was really , tremendous girl tremendous  
 aliveness, tremendous vitality, but really this girl was about this  
 tall and she'd come here to the edge of the gable and you could hardly  
 see her at the back of the room over her notes. and she would just  
 stand there talking to the middle of the room and people just went to  
 sleep they forgot that she was even there so we began to use her  
 vitality and she began ~~xx~~ to run to and talking to  
~~xxx~~ people  
 and walking back this way

There was another about my height with about 40 more  
 pounds and all he'd have to do is sort of shrug one shoulder and

he'd get the same impact that this little girl did running across the room - so you've got to be careful, how much emphasis you want to make. As a matter of fact, some huge person that does a lot of walking, just wears the class out.

Welll maybe you have another particular gift. Joe Slicker has a pair of eyes that should be the envy of any lecturer. I mean when he looks at you = you know that you've been looked at. Its sort of like his eyes reach out about 20 inches and grab you by the ears and that's a gift and if that's one of your gifts why treasure it.

Everybody has there own body and just to think through what it means to use that body is just one of the practical forms of lecturing. Then the fourth thing is personal contact.

This is sort of a in a way, it's as though I've been talking about nothing else besides personal contact. but sometimes you want to intensify personal contact, with some kind of

actual gimmickery and I want to emphasise that is a  
sort of dialogue it is a ~~xxxx~~ sort of give and take in which responses  
from the crowd is part of the dynamic of the lecture. I've seen Joe  
Mathews pick somebody out in the middle of one of his lectures as  
an illustration for his lecture. The first time I saw it I just about  
fainted for the kind of daring hie used to do what & he did. He  
was teaching a PLC to all of the Christian Churches in Oklahoma..

(tape chg. sides)

if you'd been in Church all these years, you still had to decide to

Be the Church to do something with their lives. O f course,

and nobody ever forgot that ~~was~~ that

happened. Oh , I remember ~~was~~ Joe Slicker used to have a routine that

he would use in the Chmst Lecture by going up to someone on the front

row or so and talking about

this was a

concern ~~was~~ we were working in the inner cities

and he would say" You're great[ and he's ~~is~~ say" do you believe that?"

The guy would look up, he didn't know what to say of course, and he

say something you're suppose th know , so he say "we're going to cast

those demons out right now" You are the greatest, do you believe that?

Well, nobody would ever forget that part of the Christ lecture was

taht you are the greatest..That

Well that kind of contact ~~xxxxxxxxxxxx~~ goes on whether you use those  
stunfis or not.. At the ~~begining~~ beginning of a lecture, just think of  
youre first RSI course, the way the first lecture begins. Somebody  
probably just stepped out and said something like "Grace and Peace is  
yours. x from God our Father and the Lord Jesus Christ. And all the  
people said Amen.. All the people said Amen. You've got communication  
going when you pull off a little ~~xxxxx~~ stunt like this. But ~~thx~~ even  
when you're not even involved in any kind of stunt, its very possible  
that the same relationship is there, people are listening and you're  
listening to the fact that they are listening and that's going on. So  
That's what I mean by personal contaht. And then x just the whole  
idea that a speech is a role ~~xxxx~~ that you're playing,. Its a  
drama-  
drama and \_\_\_\_\_

In the early days in the launching of the attack on Piety, in ourselves  
and in the Church at large. We made it rather clear that there were  
certain kinds of things that you could say that are helpful, namely  
"What in the Hell is life all abbut?" That is not vulgarity, that is  
good use of the Anglo-Saxon pole of the English language..Even Bullshit  
is helpful now and again. That's not vulgarity. But anytime  
all of the particular ~~word~~ words are stuck into the lecture for the  
sake of being cute or for the sake of call ing some sobt of attention  
to the lecturer or something That's vulgarity and our teaching or the  
teaching that we're out to do is not to be vulgar There are certain  
kinds of honoring and dignity and so on has to be there. And its only

in that sort of context that an occasional use of words  
has the impact that it was designed to have., mainly to allow someone  
to take a relationship to the fact that he is an overwhelming pious  
person, unbelievably trapped in his piosity that he cant even  
relate to the are human beings out there in the world.

you have to take your role seriously, this role you know/<sup>yourself</sup> is something  
you're putting on and if youre putting on the role of pedagogue  
and you give ~~me~~ your lecture and you take your role off and go back and  
do another role, quote"normal human being"unquote. and you know that  
you're not taking the role of the pedagogue off when youre standing on  
the other sider of the blackboard after you've fininshed a lecture.  
Still you have to take seriously that youre here to play this role  
and not violate the / artform so to speak, the art form that you didn't pull  
it has to do with honoring yourown work

Nov. 73

I suppose that every painter that ever lived wanted/<sup>life</sup>to tear up about at some point in his

six of his paintings that he ever made. Burn them

Burn them

there are ~~just~~ just big reasons for that, it ~~is~~ just couldn't do what

you meant to do. and if you use that kind of criteria you ~~tear up~~

everything you did. Well, you ~~get~~ through with your lecture

and you're standing over here and somebody comes up and says, "I was

really impacted by your lecture" and wants to ~~get~~ clarity on this

additional point but his question reveals to you

that you weren't really clear on that

particular point so you don't apologize for your lecture and suddenly

the guy realizes that you've lost the whole point, that have been washed

down the drain by your apologies because you want the sort of approval

or soemthing else that you were in this lecture, doing your job.

After you've given a lecturer, after its over, then give that deed up to

the Lord. It's not yours anymore. it stands out there and you have to

honor it just like the next guy/ If somebody asks a question about it  
you relate to the fact that he is raising a ~~question~~ question that has  
to do with his life and his approval for or disapproval for your role in  
the lecture is not even a relevant issue. Its like you don't care how ~~sh~~  
he relates to your personal lecture in terms of approval you don't even  
care whether he makes a decision to believe that its true or not , that's  
between him and the Lord now. you've rendered it up. That's sort of  
what I had in mind of taking this role seriously. of doing the job that  
needs to be one, of course, realizing that the role, the job, that when  
its over its over and yet honoring the job thats been done after you've  
taken the role off. Then honoring other people too.in the process of  
the lecture ~~itself~~ itself That's a very important . Its'  
a terrible thing to misuse an audience. One of the ways of misusing an  
audience is to say things that you don't really understand yourself.

to try to use something you've not thought g through, you know, the last cute idea you ever heard of, the last bit of enthusiasm that came your way you stick that into your lecture before you've even integrated it into the whole overall fabrick of your thinking, that king= of thing is misusing your audience. When you go to say something to somebody you want it to comexkaxymx x from your heels you want it to be thought through to the bottom of your life, that's the king of speaking that is doing honor. sharing you own self, sharing mx your own sense of truth, giving others a chance to respond to it.

that  
is very close to that and  
And the second thing kmax under this/ is don't say less or more than what it is you have to say. A good abstract point , that are not grounded is in onw sense a misusing of an audience. Its to take their trughs too lightly When you say "everybody has to die his death" and walk out the side of the door, nobody has really had a chance to appropriate the truth and deal with it. Anything that-has-to-de-with

is just dishonoring others. And then your refinement of your appearance We made some little talk in the early days of RSL with respect to what kind of style, what kind of appearance would be appropriate for many kinds of places.- working with Church people, suburban neighborhoods and so on used to mean we'd wear a coat and tie and even working with inner city groups we often found that it was very effective. kind of concern. But I want something more than that, because I realize that our dress styles in the 20th century are a little bit in revolution, you've got to

flam  
artistocratic/bouyancy, bourgeois tactical businessman to crummy  
flambouyancy, that 's the hippy style, crummy flambouyancy on the one  
side  
flambouyancy on the other and bourgeois  
tactical businessmen take offense at both ends.of the spectrum. And  
you have a certain kind of flambouyancy that's coming right into the

buisness world itsääf, isn't it. and we're in a king of revollution

in this area So you have to live inside that cultural context with

some sensitivity and still ki its true that your hair, your clothes,

those kinds of things is impoertant and maybe what would be most

whix helpful is to have some sort of principles x to operate with.

knowing that everyone has to work thése matters through in the

complexity of values he has on his hands Its a pedagogue's story

he has about himself rather than inserting himself into a story

that you like better . Tell God's story about yourself and so if

your pregnant, you're pregnant andx that's God's story about yourself.

If you're unusually tall, then you're unusually tall,; if you're

unusually short, then you are unusually short. and so don't even

begin to be different. I remember one quarter we had Steve Allan and

Brain Standfield in our eeademyfaculty at one time And both are great

illustfations of somebody's that's appropriated their size. Stever

is about 6'7" or 8". I mean he literally reaches up there toward that

\_\_\_\_\_ there when he reaches for the board. He has to do this every time he goes through a door way and so on. But his ability to take a hold of that size and use it, especially as a pedagogue, I think is remarkable. And Brian Standfield was the same way. He used to have to put a chair up here to reach the blackboard or other kinds of routines sometimes he put a bench there and reach the top. But you were clear that when Brian was in charge, he was in charge and I remember a lecture illustration he gave in the summer one. He had a tremendous sense of humor. He said, when I was a little boy I was very small then - now, that kind of just non-chalance, self-consciousness about who you are is going ahead and telling God's story about yourself. That's one of the two rules - if you're unusually plain or unusually fair then go ahead and make spirit out of that. They say Abraham Lincoln was an unusually ugly man. I never really noticed that until somebody pointed that out. But he decided to be dignified and he was. They say that a pimply face, when a is

made radiant , ugly hair shines with a new light when accepted. It takes the creativity of the spirit that is yours,, it takes the gifts of problems and turn them into spirit before your very eyes. That's telling God's story with your looks. One character we have sending out to teach RSI, was a Kansas farm boy. He didn't like to be a Kansas farmboy and so he decided to be the Ivy League sophisticate but the Kansas farmer never did wear off. He never could bring that off ~~and~~ and he finally decided to go ahead and be from Kansas and to affirm the glory of the interior of Kansas, well, he became a fine teacher. There are deeps in this and I don't know how to hold them too wellbut, everybody has their own suffering too, deeper than your personal experience and lecturing means taking into your personhood, both your lecture illustrations and your style, your suffering. And the way you relate to your suffering ~~it~~ communicates your life, If you're a prosperous person and have a lot ~~of~~ of this world's goods gifts of the mind, gifts of the body, emotional health, education - you must suffer the real existence of those gifts. I don't think, sometimes, that that's clearly

seen by ~~many~~ people, that they suffer the gifts and by suffering those real gifts

by pouring no contempt upon them, not humbling before envy and hostility ~~and~~

and at the same time communicating whatever gifts you have are nothing in the

sense that all gifts are heading towards the tomb. All gifts are headed toward the

tomb. If you need to avoid pretentiousness<sup>in</sup> your intellectual capacity you just

go read Kierkegaard<sup>for</sup> one day and that will show you how dumb you are. But the more

you actually do sense yourself to be what you are, ~~be~~ Be what you are, whatever that

might be. So you're always having to avoid temptations of avoiding vain glory on

one side and self belittlement on the other and learn how to tell God's-suffering

story about your suffering. That is your finitude is part of this wrestling

through your appearance. To be what the lord gave you to be, is what humility

before God looks like, that cuts through vain glory, cuts through belittlement and

it cuts through bitterness too. And communicate your obedience to God.

practical things,  
Well so much for refinement, and basis drama steps in lecture building

I'll go ahead now and get off stage. I've often thought that giving a lecturing

on lecturing was a weird sort of assignment, where you had to be conscious of a double take, that you weren't just talking about what a decent lecture was, but you were suppose to be giving one at the same time and knowing that that double image was always there. Now I'm ready for my offstage, make you fully conscious that this is going to take place now and so you can wrestle with me. What would you do in getting off stage on a lecture on lecturing, would you warn them one more time about the crucial issues, of being honest with others. Would you point out that there's a lot more to be said ~~about~~ about lecturing -giving and that obviously this is a mere beginning. or would you call for a personal decision that every person here is ~~is~~ able to be a decent lecturer. Now pick up your gift and go out there and fight - maybe that's the way you should end the lecture or would you - This is going to be hard but would you just sort of vanish. I've never know how, once you've told someone what you're going to do, how you pull it off.....