**CS­1 LECTURE OUTLINES**

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

SHIFTS RESPONSE

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

COMMON SENSE COMMON STYLE COMMON MOOD CONTEXTUAL COMMUNITY

ETHICS REFORMULATION

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

LECTURE ONE: COMMON SENSE

INTRODUCTION

1. Amoeba story

2. Construct of course, using the model of the economic, political, cultural rev.

3. Poetry: Eisley: THE IMMENSE JOURNEY, "The Snout" pp. 49­51.

THE 20th CENTURY SCIENTIFIC REVOLUTION

|  |  |  |
| --- | --- | --- |
| Category of Shift  Cosmological Structure  Microcosmic Composition  Historical Quality  Functional Image | FROM  dualistic  substantial  static  mechanical causation | TO  united  relational  dynamic  statistical probability |

CONCLUSION

1. Image of Man: Victim to Creator

2. Examples: biology and psychology

3. Demand is to be Image maker.

LECTURE TWO: COMMON STYLE

INTRODUCTION

1. History of the city

2. Course Construct review

3. Poetry: Eisley, "The Slit" pp. 4­5

THE 20th CENTURY URBAN REVOLUTION

|  |  |  |
| --- | --- | --- |
| Category of Shift  Spatial Consciousness  Decisional Rhythm  Human Relationships  Destinal Rootage | FROM  parochial  simple  intimate  mutuality past | TO  cosmopolitan  complex  structural justice  future |

CONCLUSION

1. Suburban perversions

2. Problem and possibility of city

3. Indicative: Marriage with the only world you've got

LECTURE THREE: COMMON MOOD

INTRODUCTION

1. Current symbolic movements point to secular­religious

2. Course construct review

3. Poetry: Eisely, "The Crow" pp. 168­9.

THE 20th CENTURY SECULAR REVOLUTION

|  |  |  |
| --- | --- | --- |
| Category of Shift  Divine Encounter  Depth Response  Spirit Struggle  Human Certitude | FROM  edge  eternal patterns  natural demons  authority | TO  center  temporal models  historical decisions  authenticity |

CONCLUSION

1. History has given the 20th Century the struggle for humanness

2. Symbols are of consciousness

3. Demand is to create authentic symbols

LECTURE FOUR: CONTEXTUAL ETHICS

INTRODUCTION

1. History of social change; rebel vs . revolutionary, new social vehicle needed

2. Course construct review

3. Poetry: Eiseley, "Brain" pp. 125­6.

MODEL BUILDING

I. MORAL METAPHORS

All men have ethical systems

Good evil (deterministic ethics ) collapsed

Right­wrong (authoritarian ethics ) inadequate

Responsibility­irresponsibility (appropriateness) is new 20th Century metaphor

II. TEMPORAL MODELS

No panacea

Spatial reductionism

Temporal successiveness

Demand to build comprehensive temporal models

III. MODEL­BUILDING (spatial )

Geo­social grid

Geo­social analysis

Geo­social problemat

Reduced models immoral

IV. DESTINAL DECISION (temporal )

Goals /strategies /tactics

Time­line

Justing model

Death on model

C0NCLUSION

1. Moral man is a model-builder

2. Every part of model complete

3. Your model or someone else 's

LECTURE FIVE: ­COMMUNITY REFORMULATION

INTRODUCTION

1. Philosophy of revolution: grassroots

2. Course construct review

3. Poetry: Eiseley, "Magician," pp. 203­4

FIFTH CITY

I. HMAN GROUNDING

Geographical base

Concrete practice

Alternative approaches

Inner city role

II. INCLUSIVE MODEL

Criteria for model: inclusive, consistent, relevant, open­ended

All the problems

All the people

Cultural emphasis

III. DYNAMIC ISSUE

Human problem

Symbol as method

Imaginal education

Reformulation teamwork

IV. STRATEGIC PROCEDURES Goals

Structures

Forces

Instruments

CONCLUSION

1. Adapt to suburban and exurban situations

2. Grass­roots work demanded

3. If not this model, create the necessary

**CS­1 WORKSHOP: WORLD PROBLEMAT**

PURPOSE: To give the participants first­hand experience in building models, including

grid, problemat, battleplan and timeline

INTRODUCTION

Since models are the tools that change history, we need to gain practice in what it means to build them.

ASSIGNMENT

1. Build a world problemat by listing five problems of the world(5 min.­individual work)

2. Draw a grid of your local community (10 min.­individual work)

3. Build a problemat of your community by writing five problems each under the categories

of economic, education, style, symbol, and political.(30 mine­work in groups according to

exurban, suburban, or inner city location).

1. 4. Choose one community problem and construct a battleplan involving goal, structures,

forces, and instruments. Put this on a four­year timeline(30 min.)

BATTLEPLAN (TOTAL GROUP)

1. Call on each participant to give one world problem; then ask group for any additional problems to be listed. Push for clarity on how the problems listed are really problems, and for the problem behind the problem. Ask group to label each problem according to the categories of economic, cultural, and political. Ask them to reflect on the emphasis revealed by this. Conclude with brief lecturette on model­building. (20 min.)

2. Ask two people to put grids on board. (While this is being done, ask group what they learned about "ridding, where the blocks were, etc.) Get data on size, population, etc., and allow group to ask questions for clarity of those who put up the grids. Compare the grids by asking the group to point out similarities and differences. Ask group what values they see operating in the construction of the grids. Give brief lecturette on the Kevin Lynch model: boundaries, arteries, districts, landmarks, and nodes. (20 min.)

3. Ask for a volunteer from each group to put up problemat. (Meanwhile, ask group what they learned about working together and what blocks to their assignment.) Push hard for problems to be stated concretely rather than general description of the situation. Compare the three problemats and get clarity on how each relates to the other. (20 min.)

4. Have two volunteers put battleplan on board. Push for specifics. Give brief lecturette on necessity of either building models or leaving it to someone else. Affirm group's struggle, particularly regarding the timeline. (15 min.)

CONCLUSION - Remind them that all people build and live out of models, and that the purpose of this workshop has been to bring self­consciousness to that process, as well as to provide tools for building models which are comprehensive, futuric, and intentional.

CS­1 MEAL CELEBRATIONS

INTRODUCTIONS

INTENTIONALITY

The meal is an activity of intentional community dialogue. Course is the same: 44 hours of 700,000 left to us. The demand is to be intensely intentional.

COMPREHENSIVENESS

The meal is crucial in every culture in rehearsing the basic roles of community. The demand is to be comprehensive in those roles. Let us eat in celebration of the role of world citizens.

FUTURICITY

The meal reminds of of our interdependence, both in food and wisdom. In order to live in the future, we celebrate the wisdom of the past. Let us eat in celebration of the educated man.

SECULARITY

The meal is a symbol of the deeps of life in community. The demand is to rediscover the significance of the secular symbols that point to this in the meal. Let us eat in celebration of man creating new symbology.

REVOLUTIONARY

The meal does not just happened, it is planned with a purpose. To be revolutionary is to decide how to use this time as an occasion to celebrate the demand for all revolutionaries to plan comprehensively.

SACREDNESS

The meal for the church has always been seen as the moment for the secular mundanity of life to be blessed by God. This meal is a symbol for the daring to embrace the brokenness and the spiltness of all life.

**CS­1 CONVERSATIONS**

The purpose of the meal conversation is not to teach some particular thing but to raise questions about life. There is no final answer the group should uncover, but rather the participants' insights are to be pushed for clarity and depth so as to explode their consciousness in a particular area.

INTRODUCTIONS

Purpose: Allow the group to know itself and to sharpen the awareness of their involvement in the revolutions of the 20th century.

Introduction: In order to initiate our study of the revolutions of our time, we want to have a conversation which will enable us to get out our own data.

Questions

1. Give full name, geographical location, and most significant cultural event you last experienced.
2. If you were going to point to something which might be symbolic of the shift in sense or knowledge in our time, what would it be?
3. What movie would you point to as reflecting the shift in common style in our time
4. What recent event would you hold up as indicative of the shift in mood of our time?
5. Where would you point to a shift in your own consciousness?

Conclusion: Note that the radical changes of our age provide the context for our consideration during the weekend.

General Comments: The mood should be lively. The only push is that the participants take themselves and one another seriously.

WORLD CITIZENS

Purpose: To raise the question of cosmopolitan life style as a way of breaking open the parochialism of the participants.

Introduction: When we see how such things as transportation and media technology have shrunk the framework of our relationships, we need to raise the issue of what it would mean to be a citizen of the world.

Questions

1. When I say "citizen" what picture or activity do you see?

2. Who would you point to as a world citizen?

3. Reflecting on this list, what are some of the qualities of a world citizen? (Push' for attitudes, what he would know, do, be and how involved.)

4. What 'would be included in your program to enable any person to become a world citizen?

5. What are the blocks in your self to being a world citizen?

Conclusion: Not how the indicative of a world community becomes the imperative to be citizens of the world.

General Comments: Some gimmick such as, "What would be the three points in your speech to the citizens of a village in China on their being world citizens?" could he used only if they see the village as symbol of their own struggle.

EDUCATED MAN

Purpose: To enable the group to see education is the process of image­building rather than data collecting, and to have it see the inadequacy of present education.

Introduction: Education is an issue which must be dealt with if we are serious about changing our society.

Questions

1. What image comes to mind when you think of an educated man?

2. Who would you point to as an educated man today?

3. What are the qualities of an educated man?

4. What is the problem of education today? What is the problem behind that?

5. If you were given the responsibility of the education of a six­week old baby, what would be Your program or curriculum?

Conclusion: Note the variety of ideas of proposals regarding education and how this points to a demand for rethinking and re­imaging what education is.

General Comments: Stress the value of their own childhood education while emphasizing the general need to invent new methods to responsibly deal with the 20th Century.

POETRY

Purpose: Shift of mood by allowing artists of today to address the group.

Introduction: An authentic art form enables one to experience his own experience of life; and the demand is to listen with an open ear to this poetry.

Procedure

The Poems: Select two from Cummings before moving to their choices in

a) Cummings Cummings. Ask for their selections then from Crane and then

b) Crane Lawrence. Get as many people to read as possible.

c) Lawrence

Allow the group to choose poems to read aloud or in groups. Have them read the same poem in different ways: loudness, tone, in role play.

Ask how this changes the poem.

Occasionally ask them to substitute various words for those in the text. e.g. I walked into \_\_\_\_\_\_ and I said.....

Conclusion: These are the pearls of the men of spirit of our age, and we are called upon to open our lives to dialogue.

General Comments: The ordering of the poems and question is to be according to the basic art form methodology of impressionistic/reflective/interpretive. This can be the most creative and at the same time most revealing conversation of the course, requiring great sensitivity to the mood of the group. As in all teaching you are out to enable them to create a faith story about their lives.

VOCATION

Purpose: To raise the issue of vocation and reveal the group's reluctance to deal with it in depth.

Introduction: The question of life's work for the man of faith in relation to the times in which we live is an issue we must deal with.

Questions

1. What has been the most significant event of the first two­thirds of this century?

2. Standing in the year 2000, what was the most significant event of this century?

3. What is your vocation?

4. How does this meet the needs of our times?

Conclusion: Note the open endedness of this subject and the demand to continue to

wrestle with it.

General Comments: Press the issue of how they understand the particular thrust of

their whole life. Demand that they be concrete in what their vocation is.

IMPERATIVES

Purpose: To allow the group to be self­conscious about the concrete decisions with which each person is faced. Introduction: The investigation and depth reflection of our times places new demands upon us.

Questions:

1. As you return home what are the imperatives you see? (individual issues)

2. What is the issue you must deal with? (Total Imperative)

3. What is the first important thing you must do?

Conclusion: There are many more imperatives before us and the demand upon us is to

organize them.

General Comments: Do not push, but encourage them to share with one another. The

conclusion should leave them on their own hook.

EVALUATION

At the end of this course, after the final conversation but before the story and pitch, time needs to be spent by the participants in evaluating the weekend. This is a time for genuine colleagueship as they help to create the course for the future. The question needs to be raised in a­missional and global context. (e.g., if we were

going to teach this course in Bombay next week, what would you have us do differently?)

|  |
| --- |
| C:\Users\Lawrence Philbrook\Documents\Golden Pathways\Data\Ldrt\IMG00040.GIF |