

Democracy Education
Series

Leadership Poetry Workshop

Ethical Leadership for Personal and Social Responsibility

Teacher's Edition

Roy D. Wilson EdD



A Democracy Education
Publication

PERSONAL TRANSFORMATION THROUGH
SOCIAL PARTICIPATION

Leadership Poetry Workshop[®]

Teacher's Edition



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- Welcome
- Discover Yourself
- Build Up Your Cultural Power
- Be Great Through Service
- Vision Maker
- Power of Nonviolence
- Creating Power in Your School



.....

“Make a career of humanity.
Commit yourself to the noble struggle for civil rights.
You will make a greater person of yourself, a greater
nation of your country, and a finer world to live in.

Dr. Martin Luther King, Jr.

.....

“Much of the satisfying work
she of life begins as an experiment;
no experiment is ever quite a failure.”

Alice Walker

.....

“Where there is hope
she there is life, where there is life there is possibility
and where there is possibility change can occur.”

Jesse L. Jackson, Sr.

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For more information contact the Institute for Community Leadership www.icleadership.org or 253 872 3612.

Explanation for Teachers

PERSONAL TRANSFORMATION THROUGH
SOCIAL PARTICIPATION

Stand up...
Speak up!®



.....
"Show youth

or how they are connected to others.
Their survival and happiness is
connected to ours."

Dr. Martin Luther King, Jr.



Power is the ability
to achieve purpose.

The Institute
for Community
Leadership (ICL)
developed the
enclosed
Leadership
Poetry
Workbook as

A tool for individuals and groups to empower themselves to engage in and become agents of change in their surroundings.

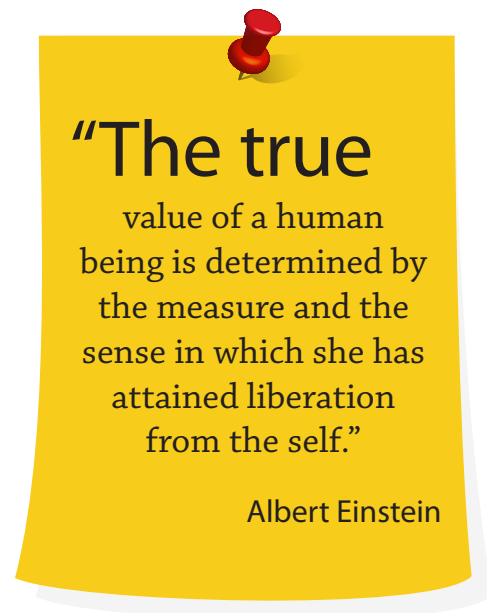
■ THE WORKSHOP GENERATES PERSONAL EMPOWERMENT THROUGH THE DEVELOPMENT OF VOICE, CONFIDENCE AND THROUGH THE ABILITY TO GENERATE TRUST WITH OTHERS.

The Leadership-Poetry Workshop enjoys great success in many states in the United States as well as in Central America and Canada. ICL is currently developing a curriculum based on the Leadership-Poetry Workshop that focuses primarily on both the 6th and the 9th grades, but will be applicable to 4 through 12 and beyond. The workbook and the workshop both follow a specific, dynamic method and some of their success stems from the combination of their content and their methodology. We will say more about this is just a moment. ■

Our Methodology

First, permit us to note that Democracy Education meets many state learning requirements for reading, oratory skills, writing and listening.

You will note that each poem is followed with a conceptual and technical assignment. The conceptual assignments, in most cases, stem from one or more of the philosophical or ethical areas of nonviolence. Almost all of the poems were selected because the poet was or is a community leader as well as a writer, and, of course, the body of poetry in the workbook represents diverse races, nationalities, cultures and genders.

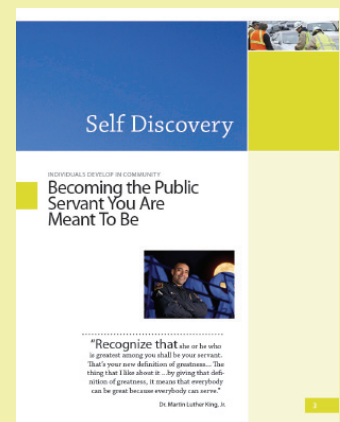


- Welcome
- Discover Yourself
- Build up your Cultural Power
- Gratitude
- Be Great Through Service
- Vision Maker

.....

“Every step towards the goal of justice requires sacrifice, suffering and struggle; the tireless exertions and passionate concern of dedicated individuals.”

Dr. Martin Luther King, Jr.



The basis of cultural power is the voice. Human beings are so constructed that when one has her voice, she has her thoughts, and she has her feelings. When we control our own voice we control our own actions. The key to integrating into one's own reality and participating in the destiny of humanity is the development of the voice.

METHODOLOGY CONTINUED...

Welcome, “Light a Spark”.

PLEASE NOTE THE TABS TO THE RIGHT.

We utilize the workbook for daily courses that go for an entire semester, and we use it for workshops that meet only once a week. The workbook is constructed with the easiest assignments at the beginning of each chapter and the most difficult assignments at the end of each chapter. The segments or chapters relate to our teaching methodology.

We do not present the poems or the chapters in chronological order. Read the assignments and connect the assignments to your students.

We mentioned above the ICL method of presenting this workshop. While the content of the poems, the assignments and the other material in the workbook prove powerful, ICL facilitates this particular workshop in a fast pace, dynamic manner that generates involvement, trust and a lessening of self-centeredness that permits individual growth and a new “redistricting” of community.

1 The ICL methodology begins with Welcome. This aspect of our pedagogy comes from our mentors (Theodore Brameld, Cesar Chavez, George Counts, Marian Wright Edelman, Paulo Freire, Martin L. King Jr., Harold Rugg).

We set up the room in a circle, so everyone is facing each other.

We begin each workshop with a formal welcoming that we call, “Light a Spark.” This is a must do since it is both the minimum qualification for community-ship and, we can not learn nor exchange feelings or ideas without the relationship there on which to do so.



Read poems outloud.

WE REALIZE MOST TEACHERS WILL NOT USE THIS WORKBOOK IN CONJUNCTION WITH THE ICL WORKSHOP METHODOLOGY. WE BRIEFLY STATE OUR METHOD HERE TO PROVIDE YOU WITH INSIGHT INTO WHY THE WORKBOOK IS STRUCTURED THE WAY IT IS AND HOW IT MIGHT BE PRESENTED.

2 From “Light a Spark” we rapidly have the group read out loud several poems from different chapters and we end on what we call the assignment poem. We divide a poem up into 3 to 5 lines so that a large number of students have the responsibility of reading.

Then we go to the assignment poem (the poem for which you will have students to the assignment on it back). We read the assignment poem at least twice, but often times as many as four times. For ICL, repetition is good.

Lines That You Like.

3 We immediately move to “Lines that you like.” The rule here is to re-read a line that you like and to do so with drama and power. We point out that the poet gave these lines to humanity and no one owns them, and that we might all like the same line which would be great! We reinforce the point of this part is to develop the personal and group power-voice, to speak for those who cannot speak for themselves.

Try handing out lines to students in the room, and once they are handed out, have students start reading them. Over the course of a few poems, the students usually become more confident, get louder, and experiment with reading their lines with drama and poeticness.

.....
“Before taking steps the wise person knows the object and end of the journey.”

W. E. B. Du Bois



It is the voice and the symbols utilized in speaking which humans use to think, analyze, dream, feel and act.

It is through one's voice that a person can see himself, feel himself, and see, feel and speak for others.

OUR HABITAT IS DEFINED BY VOICES, OURS AND OTHERS.

Sounds Like, Feels Like.

4 We then turn the page and read about the poet, the conceptual assignment and before we go on we have a community discussion.

The group is asked, "What does today's conceptual assignment SOUND LIKE AND FEEL LIKE TO YOU?"

The rule here is that the community is looking for a feeling, not a thought. At the beginning of a group we may point out the error we have made as teachers in relying too much on "the idea" and not enough on "the feeling." We point out that they can re-read part or the entire paragraph.

We point out that feelings are never wrong so they can't be wrong. Some times students will mess with the group and say shallow things such as, "This sounds lame" or "Sounds cool" and we affirm those responses. It isn't long before the entire group anticipates this part of the workshop and goes deeply into their feelings.

NOTE: We never ask nor get into what a poem is about. We always discuss assignments. We suggest you stay away from dissecting poems, lines, images, metaphors, etc. unless you are teaching a fairly homogenous group and the group's purpose is grammar and poetic style. If you are teaching English and you desire that each student write great lines, we suggest you first have them write following a couple of these assignments and then you could use their own lines to point out lessons in grammar and style.



Target Practice.

5 After discussing the conceptual assignment we read the technical assignment. We immediately go to the next step which is Target Practice, a free writing exercise designed to warm up the fingers, hand, arm and back.

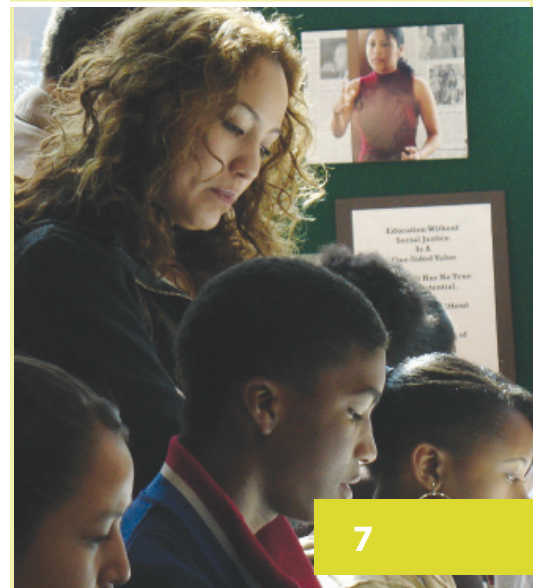
The rule in Target Practice is that community members can write anything, from repetitive letters to their life story, but they cannot stop and they must write between the lines.

One of the points we make is that writing is a physical act and that using the pencil (pen or keyboard) is physical just like using the basketball, shovel, nine millimeter or any other tool. No one in the WNBA driving past the half-court line with the basketball is thinking, "How do I dribble this thing?" She's thinking, "How do I get my team to score!" It should be the same with a pencil or any writing tool.

Now, what we communicate with a pencil is a matter of character. It is a matter of how much compassion and concern we have for the person(s), place(s) and/or time(s) involved. If one has little compassion and concern then one has little to say (either with a pencil or through any other method). If one has a good deal of compassion and concern then one generally has a good deal to say, feel and offer.

Writing is a physical act. Using a pencil is just like using a basketball, shovel, or any other tool.

You don't have to think about it. Just write.



One's voice is her primary connection to others and to the community.

When you write, there is no "right answer". Just write from your heart, and you will always be "right".

IN WRITING, THERE IS NO "RIGHT ANSWER".

Writing.

5 After Target Practice we immediately enter a writing segment. The primary difference between Target Practice and the Writing Session is that during Target Practice our coach (facilitator) is talking, keeping it moving as fast as possible similar to a coach heading up a session of "running lines" in the gym during basketball practice. The Writing Session is quiet and community members know they are writing something that they will be sharing with the group.

Coaching.

6 After the Writing Session we begin the Coaching Session. Generally, the Coaching Session utilizes 1/3 to 1/2 of the workshop time. For ICL the primary goal is the development of community and personal empowerment. For Dr. King, Cesar Chavez and Gandhi, coaching is the primary instrument for developing the main components of nonviolence, which include: the development of self-control; the discipline of constantly renewing the mind; and the discipline to seek and see truth even in your opponent's position.



Evaluation and speaking.

7 Each workshop ends with calendars and speaking assignments since ICL workshops are designed to develop individual and group advocates for justice and members of the group go to many different kinds of meetings to make their own presentations and speeches. ICL workshop members speak at public meetings, rallies, conferences, marches, forums, corporate events, school assemblies and other events. ■

ICL is invited into school districts usually to assist the districts in their efforts to lesson the academic gap based on race or class. Often, we are invited into districts to help generate community between parents, students and staff. In some districts we are present because administrators are actively seeking a social justice curriculum and activity for students. In the State of Washington we are in many school districts that know of our work and have made the connection between “leadership” and “academics”, beyond what happens to test scores. In these schools, and in our own workshops, we experience the joy of having the time and extended relationships with students and their families so that we can assist them not only in changing their conduct and developing their character and consciousness, but also in working on and developing their poems.

.....
“We can all
get more
together

than we can apart.
And this is the way
we gain power.
Power is the ability to
achieve purpose,
power is the ability to
affect change, and
we need power.”

Dr. Martin Luther King, Jr.





“If freedom has got to come, it must be obtained by our own internal strength, by our closing our ranks, by unity between all sections of the community.”

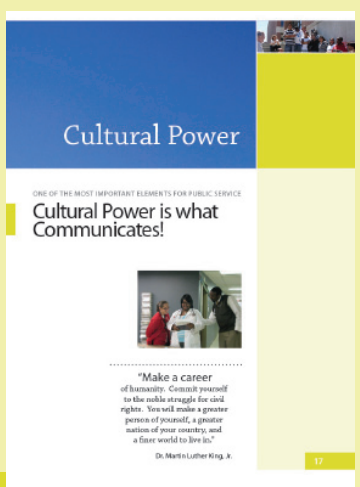
Mahatma Gandhi

.....
“Recognize that she or he who is greatest among you shall be your servant. That’s your new definition of greatness... The thing that I like about it ...by giving that definition of greatness, it means that everybody can be great because everybody can serve.”

Dr. Martin Luther King, Jr.

Leadership-Poetry Workshops do not produce poems. They produce lines. Members of the workshops have to take those lines and work with them, live with them, pull them apart, put them together, speak them, sing them, put them through other workshops and, in short, birth them into poems. If you are a teacher with the privilege of accompanying students through the poem birthing process, we honor you. If this workbook brings you any assistance at all, we’re pleased.

We’d be happy if you’d keep in touch with us.
Thanks, for a stronger democracy,
Institute for Community Leadership



.....
“Make a career of humanity. Commit yourself to the noble struggle for civil rights. You will make a greater person of yourself, a greater nation of your country, and a finer world to live in.”

Dr. Martin Luther King, Jr.

“Welcome”

TAB



Welcome!

It is an Honor to Meet **You!**

You have been invited here, and we have been invited here, to create POWER. Your personal power. Your group power.

We create power by sharing. Building Community. Building unity in the community.

Community means you and others.

During this workshop we learn about other struggles to make ourselves and our communities better, stronger.

We shout poems. Write. Shout out what we write.

We celebrate. You, others in the workshop, all of us together.

We coach each other. A coach guides, directs and inspires others. You learn how to learn from others when they coach you.

We speak for our families. Work for justice. Together we are better!

Get ready.

A train's a-comin'..... You don't need no ticket. Just get on board.



LIGHT A SPARK

TURNING ON YOUR POWER

BY JOINING OTHERS

Four Parts of "Light A Spark":

Welcome. Say things to make others feel welcome.

Gratitude. Thank others for being here. For having you here.

Inspire. Say things to let others know you believe in them.

Model/Exhibit Leadership. Stand, speak, act according to your own culture's way of modeling leadership.

Leadership Poetry Workshop



You are a Coach

You are being coached by others

A Coach directs

A Coach guides

A Coach inspires

THREE UNIVERSAL LEADERSHIP CRITERIA

Coach one another using these three Universal Leadership Criteria:

- **PRESENTATION**
- **CONTENT**
- **FOLLOWING YOUR ASSIGNMENT**

Leadership Poetry Workshop



Coaching

One another
To be who we are meant to be

A Coach

guides
directs
supports
counsels
inspires
motivates
corrects
excites
incites

A difference between Coaching and Teaching

Coaching focuses on relationships.
Teaching focuses on material.

Coaching focuses on changing conduct.
Teaching focuses on material.

Coaching focuses on overall benefit to the student.
Teaching focuses on the absorption and feedback of material.

COACHABILITY

Ability to develop trust.

Desire for self change.

Desire for improvement.

Affirms being part of the whole, part of the team.

EVERY SUCCESSFULL PERSON HAS MANY COACHES!



The Three Main Tributaries of I.C.L'S Leadership Nonviolence Workshops

PEDAGOGY

The Art of Teaching

COGNITIVE PSYCHOLOGY

The study of the thinking process.

The study of knowing.

The study of awareness, perception, reasoning and judgment.

NONVIOLENCE

A declaration of war against evil and injustice.

A method for creating community, harmony and peace.



Triplets Of Injustice

RACISM

Thoughts, feelings and acts
that hold one race superior and other races inferior

MATERIALISM

Consumerism
Poverty
Spectatorism

MILITARISM

National Values
National Budget
Prisons instead of temples of Education
Schools Becoming Systems of Incarceration

“Discover Yourself”

TAB



Discover Yourself

Power begins when we discover who we are.

What are my values? What are my principles? What do I think? What do I feel?

In this workshop you discover yourself.
You find deep answers to these questions:

Who am I?

Why am I here?

What is my purpose?

We discover ourselves in community, when we are of, for and with others.

Each one of us is more than one self. We are simultaneously a unique self and a self that is of other selves. Our unique self is that part of us that no one else is like. It includes our finger prints, scent, DNA, etc.

We are also a self that is of other selves. Everyone is some one's daughter or son. Some one's relative. Everyone belongs to specific communities.

Dr. King coaches us to keep our unique self and our self that is of other selves BALANCED.

Too many of us spend too much time, money and energy on our unique self.

Discover ways to spend time, money and energy on your self that is of other selves.

Leadership Poetry Workshop



“The true value of a human being is determined by the measure and the sense in which he has attained to liberation from the self.”

Albert Einstein

“We can only find ourselves by losing ourselves. This is in my opinion the deepest saying of the gospels. . . . Utter renouncement is the shortest and surest road to the establishment of one’s personality, or more exactly to the accomplishment of what one was born to do.”

George Sarton

“Everybody can be great. Because anybody can serve. You don’t have to make your subject and your verb agree to serve. You don’t have to know about Plato and Aristotle to serve. You don’t have to know Einstein’s theory of relativity to serve. You don’t have to know the second theory of thermodynamics in physics to serve. You only need a heart full of grace. A soul generated by love.”

Dr. Martin L. King, Jr.

“An individual has not started living until he can rise above the narrow confines of his individualistic concerns to the broader concerns of all humanity.”

Dr. King

“Every man must decide whether he will walk in the light of creative altruism or the darkness of destructive selfishness. This is the judgment. Life’s most persistent and urgent question is, “What are you doing for others?”

Dr. King

SONG AT MIDNIGHT

LUCILLE CLIFTON

*... do not
send me out
among strangers
---Sonia Sanchez*

brothers,
this big woman
carries much sweetness
in the folds of her flesh.
her hair
is white with wonderful.
she is
rounder than the moon
and far more faithful.
brothers,
who will hold her,
who will find her beautiful
if you do not?

won't you celebrate with me
what I have shaped into
a kind of life? I had no model.
born in Babylon
both nonwhite and woman
what did I see to be except myself?
I made it up
here on this bridge between
starshine and clay,
my one hand holding tight
my other hand; come celebrate
with me that everyday
something has tried to kill me
and has failed.

“Song at Midnight” by Lucille Clifton
From THE BOOK OF LIGHT by Lucille Clifton
Copyright (c) 1993 by Lucille Clifton
Copper Canyon Press

Leadership-Poetry Workshop®

POEM "SONG AT MIDNIGHT"

ABOUT THE POET

Lucille Clifton, an African-American poet, writer and professor, writes poems about real life experiences. She lives and works in a large, extended family and serves the community.

THE CONCEPTUAL ASSIGNMENT

"Song at Midnight" offers faith. Confidence. Belief in oneself. Write a poem that denies being a victim. Let it be known that you know you have enemies (obstacles, adversaries) and that there are some forces working against you. Yet, write lines that show the strength to be yourself, to grow and be a leader among your people.

THE TECHNICAL ASSIGNMENT

1. Your poem must be written like a **message or speech** to some one or some community. Begin it with one of the following— brothers, sisters, people, or family.
2. Your second line must be "this_____woman (or man).
3. You must have the following lines in your work:

"I accept myself....."
and
"who will _____ if you do not?"

TO JULIA DE BURGOS

JULIA DE BURGOS

The people are saying that I am your enemy,
That in poetry I give you to the world.

They lie, Julia de Burgos. They lie, Julia de Burgos.
The voice that rises in my verse is not your voice: it is my voice;
For you are the clothing and I am the essence;
Between us lies the deepest abyss.

You are the bloodless doll of social lies
And I the virile spark of human truth;

You are the honey of courtly hypocrisy; not I—
I bare my heart in all my poems.

You, like your world, are selfish; not I—
I gamble everything to be what I am.

You are only the serious lady. Señora. Doña Julia.
Not I. I am life. I am strength. I am woman.

You belong to your husband, your master. Not I—
I belong to nobody or to all, for to all, to all
I give myself in pure feelings and thoughts.

You curl your hair and paint your face. Not I—
I am curled by the wind, painted by the sun.

You are the lady of the house, resigned, submissive,
Tied to the bigotry of men. Not I—
I am Rocinante, bolting free, wildly
Snuffling the horizons of the justice of God.

Leadership-Poetry Workshop®

POEM

"TO JULIA DE BURGOS"

ABOUT THE POET

Julia de Burgos was born and raised in a rural area of Puerto Rico. Much of her life and work was devoted to community empowerment. She lived in New York as an adult and passed away in the late 1950s. She was also a great teacher and a newspaper journalist.

THE CONCEPTUAL ASSIGNMENT

Each of us carries out an internal discussion and debate. We argue with our self. One side wants to serve more, the other side wants to be more selfish. One side wants to be part of the community, the other side wants to be more alone. One side wants more money, the other side wants more love. One side wants to play games, the other side wants to work.

Write some lines to both sides of yourself. Make lines which show the argument you have within yourself. Debate both sides of yourself.

THE TECHNICAL ASSIGNMENT

1. Title your poem "**To your name**" Use your name.
2. Write at least six stanzas where both sides of the debate are made.
3. Use the line, "They say I'm your enemy that in my poetry I am attacking you."

SILENCE
BELLA AHKMADULINA

Who was it that took away my voice?
The black wound he left in my throat
Can't even cry.

March is at work under the snow
And the birds of my throat are dead,
Their gardens turning into dictionaries.

I beg my lips to sing.
I beg the lips of the snowfall,
Of the cliff and the bush to sing.

Between my lips, the round shape
Of the air in my mouth.
Because I can say nothing.

I'll try anything
For the trees in the snow.
I breathe. I swing my arms. I lie.

From this sudden silence,
Like death, that loved
The names of all words,
You raise me now in song.

Leadership-Poetry Workshop®

POEM "SILENCE"

ABOUT THE POET

Bella Ahkmadulina is a Russian poet who grew up in poverty and wrote much of her poetry about the struggles of being poor and finding hope.

THE CONCEPTUAL ASSIGNMENT

Bella's poem begins with a real question about life. Then, the lines in the poem show her fears and doubts about the question. Her poem ends with expressions of power and hope, showing confidence and answers instead of questions.

Start your poem with a question that is real to you and which you really don't know the answer to. End the poem with confidence and hope that shows answers instead of questions.

THE TECHNICAL ASSIGNMENT

1. Begin your poem with a question.
2. Somewhere in your poem there must appear two lines that begin:
 "I beg"
 "I beg"
One must have 6 beats, and the other must have 8 beats. See poem for example.

ANGER

CESAR VALLEJO

Anger which breaks a man into children,
Which breaks the child into two equal birds,
And after that the bird into a pair of little eggs:
The poor man's anger
Has one oil against two vinegars.

Anger which breaks a tree into leaves
And the leaf into unequal buds
And the bud into telescopic grooves;
The poor man's anger
Has two rivers against many seas.

Anger which breaks good into doubts
And doubt into three similar arcs
And then the arc into unexpected tombs;
The poor man's anger
has one steel against two daggers.

Anger which breaks the soul into bodies
And the body into dissimilar organs
And the organ into octave thoughts;
The poor man's anger
Has one central fire against two craters.

translated by Thomas Merton

Leadership-Poetry Workshop®

POEM "ANGER"

ABOUT THE POET

Cesar Vallejo was born and grew up in the early part of the 20th century in the nation of Peru. He was a dedicated and effective community organizer and spokesperson for the people of his country, and for poor people everywhere. He lived and worked in France and Spain.

THE CONCEPTUAL ASSIGNMENT

Vallejo writes about anger as a physical force, a force which has a lot of power. The poem shows the division and destruction that the power of anger creates. Vallejo also shows deep compassion and a sense of sympathy for the human condition and the struggles of living with anger. He writes specifically about the poor man's anger.

Write a poem that shows anger as a physical force. Show this force in real life. Write with honesty and compassion.

THE TECHNICAL ASSIGNMENT

1. Use the phrase, "Anger which....." at least four times in your poem.
2. Use images of the natural elements.
3. Include in your poem a person or a group of people (such as "the poor man's anger") in your poem.



Integrate Into Something Larger Than The Self

What is integrate?

The American Heritage Dictionary says integrate is:

Make into a whole by bringing all parts together.

To unify.

To create a harmonious whole.

Being an active part of something larger than the self changes your conduct.

You change your perceptions.

You change your feelings.

You change your actions.

You develop humility.

You develop trust.

You develop team work.

You develop harmony, a balance of thought, feeling and action.

Integration calls for the putting together all of our parts for a higher good, our higher selves for the greater good.

Downside?

There is a downside. When we are part of something without integrating we become alienated and divisive. When we are part of school, church, work or family without integrating into those bodies, our personality becomes disintegrated and we aid the forces of disunity and division.



Nelson Mandela's

Inaugural Speech 1994

Our deepest fear is not that we are inadequate, Our deepest fear is that we are powerful beyond measure. It is our light, not our darkness, that most frightens us.

We ask ourselves, Who am I to be brilliant, gorgeous, talented and fabulous? Actually who are you not to be? You are a child of God.

Your playing small doesn't serve the world. There's nothing enlightened about shrinking so that other people won't feel insecure around you. We were born to make manifest the glory of God that is within us. It's not just in some of us; it's in everyone.

As we let our own light shine, we unconsciously give other people permission to do the same. As we are liberated from our own fear, our presence automatically liberates others.

“Build Up Your
Cultural Power”

TAB



Build Up Your Cultural Power

"Cultural" is what communicates.

In every group cultural power belongs to "those who speak for the group."

Build up your power to speak for your family, community and people.

Dr. King teaches us that "each of us lives in two realms, the internal and the external." The internal realm is that realm of culture expressed in customs, language, morals, literature, dance, art, poetry, philosophy, religion and rituals.

The external realm is that "complex of devices, techniques, mechanisms and instrumentality's by means of which we live." It is the houses, machines, clothes, jobs and things we have to live by.

Pay attention to the cultural aspect of a thing, place or event.

Hear, see, smell, touch, feel details of specific things, places and events.

A whole is defined by its parts. In naming details you name the parts to a whole. Seeing details in your culture and in the culture of others empowers you to participate in the continuation of culture.



HOW TO LEAD YOUR LIFE

What is the most beautiful day?	TODAY
What is the easiest thing to do?	TO BE WRONG
What is the greatest obstacle?	FEAR
What is the biggest mistake?	GIVING UP
What is the root of all evil?	SELFISHNESS
What is the best therapy?	WORK
What is the worst defeat?	DISCOURAGEMENT
Who are the best teachers?	CHILDREN
What is the primary necessity?	COMMUNICATION
What brings the most happiness?	BEING USEFUL TO OTHERS
What is the greatest mystery?	DEATH
What is the worst fault?	A BAD DISPOSITION
What is the most dangerous person?	A LIAR
What is the most vile feeling?	SPITE
What is the best gift?	FORGIVENESS
What is most essential?	A HOME
What is the fastest route?	A STRAIGHT PATH
What is the most pleasant feeling?	INNER PEACE
What is the most effective protection?	A SMILE
What is the best remedy?	OPTIMISM
What is the greatest satisfaction?	TO FINISH AN OBLIGATION
What is the most powerful force on earth?	FAITH
Who are the most necessary persons?	PARENTS
What is the most beautiful thing of all?	LOVE

AT NAVAJO MONUMENT VALLEY TRIBAL SCHOOL

SHERMAN ALEXIE

from the photograph
by Skeet McAuly

the football field rises
to meet the mesa. Indian boys
gallop across the grass, against

the beginning of their body.
on those Saturday afternoons,
unbroken horses gather to watch

their sons growing larger
in the small parts of the world.
Everyone is the quarterback.

There is no thin man in a big hat
writing down all the names
in two columns: winners and losers.

This is the eternal football game,
Indians versus Indians. All the Skins
in the wooden bleachers fancydancing,

stomping red dust straight down
into nothing. Before the game is over,
the eighth-grade girls' track team

comes running, circling the field,
their thin and brown legs echoing
wild horses, wild horses, wild horses.

"At Navajo Monument Valley Tribal School" by Sherman Alexie
From THE BUSINESS OF FANCYDANCING
Copyright (c) 1992 by Sherman Alexie Hang Loose Press

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POEM

"AT NAVAJO MONUMENT VALLEY TRIBAL SCHOOL"

ABOUT THE POET

Sherman Alexie from the Spokane Indian Nation in Washington State speaks for his community through his novels, stories, poetry and one-person comedy acts. Mr. Alexie devotes time and Love being with young people in his effort to assist them in being the women and men they are meant to be.

THE CONCEPTUAL ASSIGNMENT

Often we see or are part of an activity that makes us think about who we are and where we come from. We ask ourselves questions like, "What is my culture?" and "Why do we do this?" The poem by Sherman Alexie tells of a football game at a tribal school. It shows a picture of the game itself, and it also shows a picture of what it means to be Native American. Write a poem that describes an activity -- something you do or someone else does -- that also shows a cultural picture of who you are and where you come from.

THE TECHNICAL ASSIGNMENT

1. Write in three-line stanzas (paragraphs).
2. Your poem must have one line using the same beats as the line— "wild horses, wild horses, wild horses."

TO BE OF USE

MARGE PIERCY

The people I love the best
jump into work head first
without dallying in the shallows
and swim off with sure strokes almost out of sight.
They seem to become natives of that element,
the black sleek heads of seals
bouncing like half-submerged balls.

I love people who harness themselves, an ox to a heavy cart,
who pull like water buffalo, with massive patience,
who strain in the mud and the muck to move things forward,
who do what has to be done, again and again.

I want to be with people who submerge
in the task, who go into the fields to harvest
and work in a row and pass the bags along,
who are not parlor generals and field deserters
but move in a common rhythm
when the food must come in or the fire be put out.

The work of the world is common as mud.
Botched, it smears the hands, crumbles to dust.
But the thing worth doing well done
has a shape that satisfies, clean and evident.
Greek amphoras for wine or oil,
Hopi vases that held corn, are put in museums
but you know they were made to be used.
The pitcher cries for water to carry
and a person for work that is real.

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POEM "TO BE OF USE"

ABOUT THE POET

Marge Piercy, a successful poet and novelist, has contributed greatly to the civil rights, peace, and women's movements. She teaches writing workshops, and lives in Wellfleet, Massachusetts.

THE CONCEPTUAL ASSIGNMENT

Work is not always the same thing as a job. Work is what we do when we use our minds and bodies to make, change or move something. Write about the **positive value of work**. Speak about doing something good. Talk about your own participation in family work and community work. Work keeps your culture alive. It is by your work that your people will be healed and progress.

THE TECHNICAL ASSIGNMENT

1. You must have at least **three examples of types of work** in your poem.
2. Use the following phrases at different places in your poem

"My culture wrestles....."

"My turn takes"

"I love people who"

"The work of the world is"

RAIN

JOY HARJO

Bobby flew out from his body
on Nine Mile Hill.
You could say it was a Navaho semi
careening down the earth
or his wife, pregnant and drunk
who caused his lick of death.

But what captured him was a light in the river
folding open and open
blood, heart and stones
shimmering like the Milky Way.

And then it rained.
What went down sucked the current,
took hold.

Now southern California falls into the ocean.
Now Phoenix struggles under water.

Something has been let loose in rain;
it is teaching us to love.

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POEM "RAIN"

ABOUT THE POET

Joy Harjo, a Native American poet, musician and screenplay writer from the Creek Nation in Oklahoma, devotes time and Love to communities working to better their conditions throughout the Americas. She teaches poetry in many parts of the United States and lives in New Mexico.

THE CONCEPTUAL ASSIGNMENT

Dr. Martin Luther King, Jr.'s procedure for facing a grief, problem or disappointment has two steps. First, you must accept, for yourself, that "this is my grief and I must bear it." We must try hard to own the grief, accepting it and making it our own. Second, ask ourselves, "How can I turn this grief into as asset?" This questioning takes focus and follow through. Ask others to offer their answers for you to consider.

Take a specific grief that you've experienced (or someone close to you experienced) and put it into your poem. Accept this grief. Make it real in the poem. Then put into lines the process of turning this grief into an asset. Show how this grief can teach, heal or transform you and others in life.

THE TECHNICAL ASSIGNMENT

1. Show a specific example of grief (disappointment, set back).
2. Use the following phrases in your poem:
"You could say it was"
"Something has been let loose"
"it is teaching us"

APACHE LOVE

SIMON J. ORTIZ

It is how you feel
about the land.

If I ever come back,
it will be through here.

It is how you feel
about the children.

It would be good to ride a horse
through these mountains.

It is how you feel
about the women.

It would be good to stop and rest
by a stone as big as the spirits.

It is how you feel
about all things.

It would be good to go back
and touch the Mountain's people.

Hozhoni,
in beauty.

Salt River Canyon,
"It's about fifteen miles," Sam said.

Hozhoni,
all things.

Salt River Canyon,
we threw stones into the canyon.

Hozhoni,
for all time.

Salt River Canyon,
the mountains, the canyons
all around us.

Hozhoni,
through all journeys.

Apache old woman, gray hair,
you in beauty.

"Those are our White Mountains,"
Judy said.

Apache woman, black hair,
you in beauty.

"Don't let these old women do all
the work for you,"
old man said.

Apache young girl, strong limbs,
you in beauty.

"It makes me feel good, all you
young people,"
old woman said.

Apache younger girl, growing,
you in beauty.

"It is our own Apache way," Mrs.
Early said.

It is you,
It is you,
It is you,
It is you.

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POEM "APACHE LOVE"

ABOUT THE POET

Simon J. Ortiz, a Native American born and raised at the Acoma Pueblo in New Mexico, is a wonderful poet and storyteller. He also writes essays and films. Much of his life has been devoted to the continued strengthening of the people's culture and creativity.

THE CONCEPTUAL ASSIGNMENT

Ortiz's poem is in the form of an answer. It seems to be an explanation. It is written as if someone asked him, "What does love look like? What does it sound like? What people are represented by love? What land is represented by love? What cultures are represented by love?"

Write a poem that tells someone else, as if explaining, about love.

THE TECHNICAL ASSIGNMENT

1. Your title must be "Love....."
2. Use the two-line format as in Ortiz's poem for the first 10 lines.
3. Start your poem with four different lines that begin with: "It is how you _____ it."



Three Steps To Higher Consciousness

What is Consciousness?

The American Heritage Dictionary says consciousness is:

To be awake

To be alert

Having an awareness of one's own environment and one's own existence

Intentionally conceived or done

Mindful

Capable of thought, will or perception

A sense of one's personal or collective identity

Attitudes, beliefs, and sensitivities held by or considered characteristic of an individual or a group

You Can Teach Consciousness!

We all seek a higher consciousness!

Leadership Poetry Workshop



Conduct

One of the first steps to higher consciousness.

What is conduct?

The American Heritage Dictionary says conduct is:

The way a person acts

The way one acts from the standpoint of morality and ethics

Behavior

Character

An essential step on the path to higher consciousness.

What is character?

The American Heritage Dictionary says character is:

The combination of qualities that distinguishes one person
(or group) from another

Disposition

A distinguishing feature or attribute

Moral or ethical strength

Higher consciousness develops once one changes her conduct and amplifies or develops her character. The road to permanent and lasting change begins with our ability to change our conduct.

“Gratitude”

TAB

Gratitude Exercise

OUR FAVORITE ATTITUDE SHOULD BE GRATITUDE!

Once or twice a semester we carry out the following exercise.



.....

The one who forgets the language of gratitude can never be on speaking terms with happiness.

Gratitude requires one to acknowledge the role played by millions of known and unknown people around the world who grow, make, manufacture and package everything she uses in order to live her lifestyle.

Gratitude provides curiosity. It directs one toward the study and understanding of history and society.



Gratitude Exercise.

ONCE OR TWICE A SEMESTER WE CARRY OUT THE FOLLOWING EXERCISE.



Ask students to quickly pair up. Have them read the label in each other's shirt (jacket, sweater), and tell the person wearing the shirt the country in which the shirt was made.

We do this in less than 30 seconds usually.

Then we have each person stand and thank the workers of that nation for making their article of clothing. For example, "I thank the workers of Hong Kong for making my shirt."

We do this exercise after reading the Dr. King quote two pages in, that talks about being beholden to over half the world. His quote comes from 1967 (Where do we go from here: Chaos or Community?).

For geography assignments we have added homework asking students to catalog their clothes in the closet at home by counties and continents, and to map those countries.

The issue of sweatshops and who makes the clothes might also become a writing assignment.



Gratitude:

For Those Who've Gone Before,

For Those Who Help Us Live

Power comes from saying **Thank you**.

Tell all relatives who've passed away, **Thank you**.

Knowing how to be thankful helps us learn how to learn. It helps us learn our history and the history of others.

Personal power comes from your ability to learn your past.

Social responsibility comes from your ability to learn your past.

Power comes from saying **Thank you** for what is done for us by others living in the world today. What we eat, wear, use for shelter and transportation, what we use for study, work and play---all these things come from the sweat, toil and effort of millions of individuals from other cultures and places around the world.

Saying **Thank you** to the ones who make our clothes and other things creates power.

Leadership Poetry Workshop



Gratitude is not only the greatest of virtues,
but the parent of all the others.

The one who forgets the language of gratitude
can never be on speaking terms with happiness.

Our favorite attitude should be gratitude.

If you have nothing to be thankful for,
make up your mind
that there is something wrong with you.

"We are everlasting debtors to known and unknown men and women. When we arise in the morning, we go into the bathroom where we reach for a sponge which is provided for us by a Pacific islander. We reach for soap that is created for us by a European. Then at the table we drink coffee which is provided for us by a South American, or tea by a Chinese or cocoa by a West African. Before we leave for our jobs we are already beholden to more than half of the world."

Dr. Martin Luther King, Jr.

EVERY ROAD

LUIS J. RODRIGUEZ

Every road should come to this end:
A place called home.
When you don't have one
the expanse of sky is your roof,
the vast fields of green your living room.
Every city, your city.
When you speak, you speak for your country.
In the wrinkled faces and the sun-scarred eyes
mother earth calls us to fury.
Every child without a home
is everyone's child.
The daily murders go unanswered;
To die of cold in Southern California.
To starve in New York City,
the restaurant capital of the world.
To have no coat in the Broadway of coats.
The crimes pile up as high as the mountains
of grain that are warehoused and stored away
from those who need it.
A mother's child is taken for neglect
because she can't pay rent
and eat at the same time.
Children born of a labor of love are condemned
for the lack of labor.
Mothers crawl through city veins
like blood on the grapevine.
Every road should come to this end.
A place called home.

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POEM "EVERY ROAD"

ABOUT THE POET

Luis Rodriquez, born in Texas, grew up in East Los Angeles. He is a poet, novelist and former gang member. He lives in Los Angeles where he organizes in the community, produces poetry workshops and empowerment education with young people in community centers, schools and prisons.

THE CONCEPTUAL ASSIGNMENT

We are responsible for one another. We are connected and interdependent. The person with no home is our homelessness. The violence in our neighborhood is our violence. We ought to work to solve problems. We are bound together, as Dr. King says, and together we can create a better society — a place called home.

Write a poem that shows our responsibility for other people and other things. Write about the concern and care you have for your sisters and brothers, neighbors, elders, the poor, the hungry. You might also write about the concern and care you have for the animals, plants and trees, rivers and oceans.

THE TECHNICAL ASSIGNMENT

1. Use the following phrases someplace in your poem:
"When you speak"
"Your face belongs"
"When you don't have"
2. Put at least one of the following words in your poem:
mothers, children, fathers, sisters, brothers.

OUR GRANDMOTHERS

MAYA ANGELOU

She lay, skin down on the moist dirt,
the canebrake rustling
with the whispers of leaves, and
loud longing of hounds and
the ransack of hunters crackling the near branches.

She muttered, lifting her head a nod toward freedom.
I shall not, I shall not be moved.

She gathered her babies,
their tears slick as oil on black faces,
their young eyes canvassing mornings of madness.
Momma, is Master going to sell you
from us tomorrow?

Yes.
Unless you keep walking more
and talking less.
Yes.
Unless the keeper of our lives
releases me from all commandments.
Yes.
And your lives,
never mine to live,
will be executed upon the killing floor of innocents.
Unless you match my heart and words,
saying with me,

I shall not be moved.

No angel stretched protecting wings
above the heads of her children,
fluttering and urging the winds of reason
into the contusion of their lives.
They sprouted like young weeds,
but she could not shield their growth
from the grinding blades of ignorance, nor
shape them into symbolic topiaries.
She sent them away,
underground, overland, in coaches and
shoeless.
When you learn, teach.
When you get, give.
As for me,

I shall not be moved.

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POEM "OUR GRANDMOTHERS"

ABOUT THE POET

Dr. Maya Angelou is an African American writer, teacher, counselor, community activist and poet. She has published many books and is well known for her dignity and her work to make the world a better place.

THE CONCEPTUAL ASSIGNMENT

Put yourself in the shoes of someone who has come before you. You can use your imagination. You don't have to have known the person personally. Choose a person from your own family tree, or choose a person who is part of some other family.

Do not write about a famous person that most everyone knows. Use your imagination!

THE TECHNICAL ASSIGNMENT

1. Make at least two stanza that are in your own voice. It will be your voice talking about the historical person. That means the your voice will use either "he" or "she" or the title of the person when referring to the historical person. Make at least two stanzas that are in the voice of the historical person. That means when the person you are writing about speaks the voice will be in the "I" form.
2. Create a short line that **shows strength or determination**, like Dr. Angelou's line "I shall not..." Repeat your line three times.
3. Use the following lines someplace in your poem:
"When you learn,"
"When you get,"
"Unless you, keep"

THE FREAKS AT SPURGIN ROAD FIELD

RICHARD HUGO

The dim boy claps because the others clap.
The polite word, handicapped, is muttered in the stands.
Isn't it wrong, the way the mind moves back.

One whole day I sit, contrite, dirt, L.A.
Union Station, 46, sweating through last night.
The dim boy claps because the others clap.

Score, 5 to 3. Pitcher fading badly in the heat.
Isn't it wrong to be or not be spastic?
Isn't it wrong, the way the mind moves back.

I'm laughing at a neighbor girl beaten to scream
by a savage father and I'm ashamed to look.
The dim boy claps because the others clap.

The score is always close, the rally always short.
I've left more wreckage than a quake.
Isn't it wrong, the way the mind moves back.

The afflicted never cheer in unison.
Isn't it wrong, the way the mind moves back
to stammering pastures where the picnic should have worked.
The dim boy claps because the others clap.

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POEM

"THE FREAKS AT SPURGIN ROAD FIELD"

ABOUT THE POET

Richard Hugo, born and raised in Seattle, spent much of his life working factory jobs and writing poetry. He was a bomber in the U.S. Army in World War 11. He has published many books of poetry and a novel, and his work is known for his sympathy for others and for his continued effort to honor the role of personality and character.

THE CONCEPTUAL ASSIGNMENT

Richard Hugo's poem deals with a real human condition - being handicapped - in an honest, direct and compassionate way. He is not afraid of it, nor afraid of how he feels about what he sees. Write a poem about a condition in human society. Be honest about how you see it and how you feel about it. Write with compassion and understanding. Be humble. Write about your own weaknesses.

THE TECHNICAL ASSIGNMENT

1. You must write at least six stanzas of three lines each.
2. Create a line with the same music (beats) as Hugo's line: *"The dim boy claps because the others clap. "*

LIKE YOU
ROQUE DALTON

Like you I
love love, life, the sweet smell
of things, the sky-blue
landscapes of January days.

And my blood boils up
and I laugh through eyes
that have known the buds of tears.

I believe the world is beautiful
and that poetry, like bread, is for everyone.

And that my veins don't end in me
but in the unanimous blood
of those who struggle for life,
love, little things,
landscape and bread,
the poetry of everyone.

translated by Jack Hirschman

"Like You" by Roque Dalton
From POMY IJIG BREAD
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Curbstone Press

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POEM "LIKE YOU"

ABOUT THE POET

Roque Dalton, from El Salvador, wrote more than a dozen books. His poems and stories were meant for regular people and the community. He was a community and political organizer, dedicating his life to the freedom and future of his people.

THE CONCEPTUAL ASSIGNMENT

For sure love forms part of the big things in life. And love is also part of the very small things in life. A good leader knows how the small things in life connect with the larger, human family. In this poem Roque Dalton says to the average person (perhaps the person living next door) "I like love and I like sweet smells and I am a part of the bigger picture called history and humanity." In saying this to the neighbor, Mr. Dalton is also telling the neighbor that she or he is also part of the struggle, part of society, part of the solution to our problems, part of humanity.

Write a poem which tells an average person (a neighbor, teacher, clerk, factory worker, cashier, driver, etc) that you are like them, and tell them things that make them a part of the small details of life and, at the same time, shows that they are part of the bigger picture of struggle, justice, love and humanity.

THE TECHNICAL ASSIGNMENT

1. Use the following lines in your poem:
"I believe the world is"
"My blood does not begin with me
But"
"and that _____ is for everyone."

“Be Great
Through Service”

TAB



Be Great Through Service

Dr. King teaches, "Everybody can be great because anybody can serve."

You don't need to be twenty-one.

You don't need to drive.

You don't need good grades.

You don't need a home.

Everybody Be Great!

Everybody Serve!

SERVICE..... To Be of Use.

SERVICE..... Doing for the self that is of other selves.

SERVICE..... Helping Build Up Other People's Power.

SERVICE..... Standing Up
Speaking Up
Showing Up for the common good.



Making Strong Public Presentations

Use Your Eyes

Take time to look into the eyes of individuals in the audience.

Use Your Hands

Give hand signals to the audience.

Be Sincere

Use a Strong and Clear Voice

Speak Slowly and Use Silences Between Words

Use Your Line Breaks

Pause at your line breaks.

Show Gratitude

Talk to the audience before and/or after you read your poems. Tell them thanks. Thank others who helped make your poetry reading possible.

Don't Give Attention to Trip Ups and Mistakes

If you stumble, don't make voice or body language which shows your own discomfort with your mistake. Keep stepping.

Smile

Every one appreciates a smile.

Support Your Team Mates

FREEDOM'S PLOW

LANGSTON HUGHES

When a man starts out with nothing,
When a man starts out with his hands
Empty, but clean,
When a man starts out to build a world,
He starts first with himself
And the faith that is in his heart—
The strength there,
The will there to build.

First in the heart is the dream.
Then the mind starts seeking the way.
His eyes look out on the world,
On the great wooded world,
On the rich soil of the world,
On the rivers of the world.

The eyes see there materials for building,
See the difficulties, too, and the obstacles.
The hand seeks other hands to help,
A community of hands to help—
Thus the dream becomes not one man's dream alone,
But a community dream.
Not my dream alone, but *our* dream.
Not my world alone,
But *your world and my world*,
Belonging to all the hands who build.

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POEM "FREEDOM'S PLOW"

ABOUT THE POET

Langston Hughes, an African-American writer, is one of the best poets of North America. He devoted his work and writing to telling the truth, serving the poor and humble people, and building unity and Peace. He passed away in 1967.

THE CONCEPTUAL ASSIGNMENT

Faith is necessary for us to progress. We must have faith as individuals and as a community. Faith and hope help build dreams. Langston Hughes begins this poem with a man (a person) and with nothing. The person starts with himself or herself. Then faith is added. Next, the mind starts to work. The world begins to change. Then other people put their faith and dreams together and build community.

Write a poem about freedom. Use your own experience. Start with the person who has only faith and a dream. Include hard work in your poem, and write some lines about building relationships and community.

THE TECHNICAL ASSIGNMENT

1. In the title mention the word, "Freedom."
2. Begin your poem with the line:
"When a man (woman, person, father, mother, sister, brother) starts out with nothing....."
3. Use the line, "First in the heart is the....."

THE SQUATTER ON COMPANY LAND

R I C H A R D H U G O

We had to get him off, the dirty elf-
wild hair and always screaming at his wife
and due to own our land in two more years-
a mud flat point along the river
where we planned our hammer shop.
Him, his thousand rabbits, the lone goat
tied to his bed, his menial wife: all out.

To him, a rainbow trail of oil might mean
a tug upstream, a boom, a chance a log
would break away and float to his lasso.
He'd destroy the owner's mark and bargain
harshly with the mill. He'd weep and yell
when salmon runs went by, rolling
to remind him we would never cheat the sea.

When did life begin? Began with running
from a hatchet some wild woman held,
her hair a gray cry in alfalfa
where he dug and cringed? Began in rain
that cut the light into religious shafts?
Or just began the way all hurt begins-
hit and dropped, the next man always righteous
and the last one climbing with a standard tongue?

In his quick way, swearing at us pressed
against the fence, he gathered rags and wood
and heaped them in the truck and told his wife
"Get in," and rode away, a solid glare
that told us we were dying in his eye.

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POEM

"THE SQUATTER ON COMPANY LAND"

ABOUT THE POET

Richard Hugo, born and raised in Seattle, spent most of his life working factory jobs. He worked for the Boeing Airplane Company, and was a bomber in World War II. He also taught creative writing at various universities. He is known for his sympathy for others and for his strong perceptions of individual life.

THE CONCEPTUAL ASSIGNMENT

Each of us sees in our normal life people who are worse off than we are, people who seem less fortunate. Hugo writes about the squatter in a way that shows sympathy for the squatter's situation.

It is important to feel sympathy for others. It is important to try and feel what they feel like and to see how they see the world. Conceptualize someone or some family less fortunate than you. Someone in school who has no home, no family no friends. Or a street person, a homeless person. Someone who has less than you. Write a poem that shows the forces in society pushing against the person you are writing about. Show compassion and sympathy for the person.

THE TECHNICAL ASSIGNMENT

1. Write a four stanza poem. See Hugo's. In the first stanza paint the picture of the less fortunate person and how society is pushing him/her.

In the second stanza paint the feelings and point-of-view of the less fortunate person.

In the third stanza paint a picture of where life began, where did the less fortunate person come from, why are they like they are?

In the fourth stanza return to the clash between society and the less fortunate person.

2. Begin the third stanza with: "When did life begin? Began with....."
Use the following lines in your third stanza:

".....Began in....."

"Or just began the way all.....begins....."

Look at Hugo's third stanza to see how these lines fit together.

“Vision Maker,
Vision Keeper”

TAB



Vision Maker Vision Keeper

Vision Maker

A vision is a photograph in your mind
of how the world ought to be.

Make vision by making statements.

Vision is your purpose in life.

Vision Keeper

Live your vision every day.

Don't wait for someday

Leaders stay on vision by making decisions every day to do
(or not to do) little things throughout a normal day.

Write Your Vision

Speak Your Vision

Live Your Vision



Five Steps For Shining Your Light During Dark Times

We live in a difficult period. While the world has become smaller and smaller due to technological advances, the gap between the few very rich and the billions living in extreme poverty has grown wider. In our own nation the civil, human and economic rights we gained in previous times are being attacked and, in many cases, revoked. For far too many it is a time of being left out, lost, lonely and little. It is important that hopeful people keep hope alive. Focus on your light. Focus on the tasks of transmitting light.

Celebrate

Give thanks and express joy for the victories of light. Both personal victories and larger, community wide or societal wide victories. Congratulate others for giving hope and light.

Create

Write, create discussion circles, tell stories, recite poetry, sing songs, develop folk dances, play music, produce skits and theater. Turn the television off. If people in your home or your group won't turn off the television, develop space where you can create with those in the group willing to create.

Communicate

Get your word(s) out. Give speeches to the group (family, neighbors, co-workers). Speak publicly. Write letters. E-mail and fax notes. Write to the editors. Publish your own views letter. Join with others to constantly get views and values out among others. Be authentic. Use your voice, your ideas, your values.

Construct Community

Construct team building and community building relationships among coworkers, neighbors, family and with individuals and groups across town, across the state, in other states and other nations.

Vote and get all with you to vote. Voting is one of the basic community construction projects we have created. We must use it and improve on it. If you can not vote for any reason, join "get-out-the-vote" campaigns or specific electoral campaigns. Your work and energy will help take the place of your inability to vote.

Commit to the Components of Nonviolence

Nonviolence is a way-of-life for individuals and groups seeking to change themselves and others. There are four components of nonviolence:

Nonviolence makes a vow to truth.

Nonviolence commits to the constant renewal of the mind.

Nonviolence is dedicated to the development of self control.

Nonviolence carries out nonviolence principles daily.

A RITUAL TO READ TO EACH OTHER

WILLIAM STAFFORD

If you don't know the kind of person I am
and I don't know the kind of person you are
a pattern that others made may prevail in the world
and following the wrong god home we may miss our star.

For there is many a small betrayal in the mind,
a shrug that lets the fragile sequence break
sending with shouts the horrible errors of childhood
storming out to play through the broken dike.

And as elephants parade holding each elephant's tail
but if one wanders the circus won't find the park,
I call it cruel and maybe the root of all cruelty
to know what occurs but not recognize the fact.

And so I appeal to a voice, to something shadowy,
a remote important region in all who talk:
though we could fool each other, we should consider—
lest the parade of our mutual life gets lost in the dark.

For it is important that awake people be awake,
Or a breaking line may discourage them back to sleep;
the signals we give— yes or no, maybe—
should be clear: the darkness around us is deep.

Leadership-Poetry Workshop®

POEM

"A RITUAL TO READ TO EACH OTHER"

ABOUT THE POET

William Stafford, born and raised in Kansas, opposed war and violence, and organized his life as a statement for peace and justice. He taught at Lewis & Clark College in Portland, Oregon, and authored more than fifty books. He passed away in 1993.

THE CONCEPTUAL ASSIGNMENT

William Stafford's poem deals with staying awake, communicating, being involved and building community. Dr. King Wrote:

"One of the great liabilities of history is that all too many people fail to remain awake through great periods of social change. Every society has its protectors of the status quo and its fraternities of the indifferent who are notorious for sleeping through revolutions. Today, our very survival depends on our ability to stay awake, to adjust to new ideas, to remain vigilant and to face the challenge of change. Together we must learn to live as sisters and brothers or together we will be forced to perish as fools." Dr. Martin L. King, Jr.

Write lines about the changes you believe we should stay awake for, or be involved in. You do not have to tell a story. Change your topic every third or fourth line.

THE TECHNICAL ASSIGNMENT

1. Write about one or more of the five senses (sight, hearing, taste, touch, smell) in making your lines.
2. Complete the following lines and use in your work:
"If you don't know _____
and I don't know....."
3. Use the line, "For it is important that"

FOR THOSE DEAD OUR DEAD

ERNESTO CARDENAL

When you get the nomination, the prize, the promotion,
think of the ones who died.
When you are at the reception, delegation, commission,
think of the ones who died.
When you have won the election and the crowd
congratulates you,
think of the ones who died.
When they clap as you go up on the platform
with the leaders
think of the ones who died.
When they come to meet you at a great city airport,
think of the ones who died.
When it's your turn to take the microphone,
be on television,
think of the ones who died.
When you are the one giving out certificates,
passes, permits,
think of the ones who died.
When the little old lady comes to you with her problem,
her bit of garden,
think of the ones who died.

See them stripped, dragged,
pouring blood, hooded, smashed,
kept underwater in troughs,
electric shocked, eyes gouged out,
throats cut, riddled with bullets,
flung to the roadside
in holes they dug, common graves,
or simply lying on bare earth
as future wildflower food:

You represent them.
They delegated you,
the ones who died.

Leadership-Poetry Workshop®

POEM

"FOR THOSE DEAD OUR DEAD"

ABOUT THE POET

Ernesto Cardenal, a priest, poet, painter, sculptor, theologian and organizer, has dedicated his life to the development of community and well-being. He is Nicaraguan and has served as the Minister of Culture for the Republic of Nicaragua. Ernesto Cardenal is one of the founders of a reflective community in Solentiname, Nicaragua.

THE CONCEPTUAL ASSIGNMENT

In this poem Cardenal acknowledges the efforts and work of people who died struggling for freedom. His poem says that those of us living must see ourselves as representing those who died.

Write a poem that honors women, children and men who lived before you. Make lines that show gratitude for what they did while they were alive.

THE TECHNICAL ASSIGNMENT

1. Address your lines to a third person, a "you."
2. Use the following lines at least once:
 "When you get"
 "When you have"
 "When you are"
 "When it's your turn"

Don't use these lines one after the other. Write other lines between them.

3. Make sure at least six of your lines refer to different people who have come before you. (See Cardenal's poem).

MASSES

CESAR VALLEJO

When the battle was over,
and the fighter was dead, a man came toward him
and said to him: "Do not die; I love you so!"
But the corpse, it was sad! went on dying.

And two came near, and told him again and again:
"Do not leave us! Courage! Return to life!"
But the corpse, it was sad! went on dying.

Twenty arrived, a hundred, a thousand, five hundred
thousand,
shouting: "So much love, and it can do nothing against
death!"
But the corpse, it was sad! went on dying.

Millions of persons stood around him,
all speaking the same thing: "Stay here, brother!"
But the corpse, it was sad! went on dying.

Then all the men on earth
stood around him; the corpse looked at them sadly,
deeply moved;
he sat up slowly,
put his arms around the first man; started to walk...

November 10, 1937

Translated by Robert Bly

Leadership-Poetry Workshop®

POEM "MASSES"

ABOUT THE POET

Cesar Vallejo, born and raised in the Andean Mountains of Peru, became one of the most important writers in the Americas. His poems rely on music (beats, tones, accents, rhythms), sincerity and love. Cesar Vallejo worked tirelessly for peace and progress among nations. He devoted his life to the struggle for equality and democracy for all. He passed away in 1938.

THE CONCEPTUAL ASSIGNMENT

Love, as Dr. King tells us, is the most powerful force in the universe. Love can be measured many ways, by different actions, by size, by length of time, by quality, by acceptance, by the ability to change, and by the effort to build community.

Cesar Vallejo's poem paints a picture of a people fighting, hurting and dying. When all the people of the world get together it generates enough Love to bring the corpse back to life.

Write a poem that points out difficult situations (for example, pain, hurt, violence, racism, divorce, hate, abuse, sexism, unemployment, etc.) and have the victims of the difficult situation change their condition by coming together. Be creative. Don't tell a story. Write lines that paint a word picture.

THE TECHNICAL ASSIGNMENT

1. Use the line, "Then all the people on earth....."
2. Use the line, "But the _____ was sad, and kept on _____."
3. Put at least three of the following words in your lines:
sing hug pull brave
courage slam love silly
electric proud serene winner
intelligent beloved adorable blood
dark giving hand voice



Five Variables of Leadership

Clear Vision

Smart Goal Setting

Integrity

Accessibility

Precise Measurement



Clear Vision

A vision is one's photograph in the mind of how the world ought to be. Vision is necessary. We all operate with vision. Great leadership makes certain that vision is clear, concise and concrete.

Vision is communicated in a vision statement. A vision statement should be from one to three sentences.

Vision

excites,
incites,
defines a cause,
galvanizes,
pulls people together.

Great vision statements make clear what we are doing IS doing something for humanity. Great vision statements relate to altruism.

Vision drives conduct and behavior.

Make your vision specific, action oriented, and make your vision statement using words of action and power.



Smart Goal Setting

Goals move vision from words to action steps.

Goals should not be too low, nor too high.

Goals give challenge.

Goals give a sense of accomplishment.

Goals give meaning to what otherwise might be meaningless tasks.

Goals reduce stress.

Goals should not be vague, they should be SMART.

**Specific
Measurable
Attainable
Relevant
Time framed**

Goal commitment comes about by understanding the consequences (outcomes) of the desired and undesired behavior.



Integrity

Another word for integrity is honesty.

It is the condition of being whole, unimpaired, sound, undivided and complete. It is the ability to match our words and actions to our values and principles consistently.

Good leaders pay particular attention to the little things they say or do. Body language and informal conversation can send messages that are contrary to our intended message.

Integrity means using a common measuring stick when evaluating yourself and others, and when evaluating people with whom you hold different levels of fondness or appreciation.



Accessibility

Good leaders are accessible, open and ready to listen and assist.

The number one reason people leave jobs is the perception of lack of attention.

The number one criticism students have of teachers is that “they don’t care.”

Feeling ignored is sometimes worse than feeling hated.

To the extent that one is ignored, apathy comes in.

Good leaders focus on small things. Listen. Let students know their views, feelings and acts count. Assist students in identifying core values and core competency.

Encourage dissent. Help people feel they are integral to the team for saying no or dissenting.

Socrates:

Truth lies within questioning.

Help cooperative and dissenting students bring discovery.

What can we do to assist the person in discovering his or her answer?

Rotate nay sayers so that their input is counted on, and yet they do not become dependent on being negative.



Measurement

Measurement tells us what we truly believe is important.

That which gets measured gets done.

Too often good leaders use antiquated measurements.

Know your measuring systems. Which ones are dysfunctional?

Which one's actually measure your steps toward fulfilling your goals and reaching your vision?

“Power of Nonviolence”

TAB



“The Power of Nonviolence” and “Creating Power in Your School” Tabs

“The Power of Nonviolence”
and “Creating Power in Your
School” tabs are not formal
chapters of ICL’s curriculum.

We utilize these two chapters
in our workshops and have
left them in the workbook.



The promise of democracy brings a necessary responsibility to all.

Nonviolence instructs, we cannot become the persons we are meant to be without others becoming who they are meant to be.

Power of Nonviolence

NONVIOLENCE IS A PHILOSOPHY AND A WAY OF LIFE DEDICATED TO CHANGE AND A STRONGER DEMOCRACY.

This section studies the basic principles and components of Dr. King's Nonviolence. It includes, Dr. King's words about Nonviolence and power, two views on the nature of power, a basic assumption about Nonviolence, the four components and six principles of nonviolent change, and more!

Creating Power in Your School

This section helps develop students' leadership in the school. Leadership calls on us to be suited up every day. Being other-interested and response-able are social skills and character traits which require constant exercise and practice. Most individuals who aspire to be a leader fail, not because they lack leadership talent, but because they are afraid to apply their leadership in diverse social settings.

It is fairly easy to talk like a leader when you are alone or in a small group of like minded individuals. To talk and act as a leader in the class rooms, hallways, locker rooms and cafeteria of your school demands inspiration, motivation and perspiration. Being a leader does not require a hero or heroine. It requires a normal person who is willing to confront her or his own fears and practice, practice, practice leadership actions and development.



Leadership Poetry Workshop



**Nonviolence is a philosophy and a way of life
dedicated to change.**

Nonviolence is a declaration of war
against evil and injustice.

Dr. Martin L. King, Jr.

There will never be an army of perfectly nonviolent people. It will be formed of those who will honestly endeavor to observe nonviolence.

Mahatma Gandhi

The power at the disposal of a nonviolent person is always greater than he would have if he were violent. Mahatma Gandhi

Nonviolence deals with the nature of power, and how to develop power. Usually, the purpose of nonviolence is making somebody do something, not do something, or stop doing something. The aim of nonviolence is to influence behavior.

Dr. King's Words About Nonviolence & Power

"The plantation and the ghetto were created by those who had **power** both to confine those who **had no power** and to perpetuate their voicelessness and their **powerlessness**.

"The problem of transforming the ghetto is, therefore, a **problem of power**...a confrontation between the **forces of power** demanding change and the **forces of power** dedicated to preserving the status quo."

"**Power**, properly understood, is **the ability to achieve purpose**. It is the **strength** required to bring about social, political or economic changes...**Power** is not only desirable but necessary in order to implement the demands of love and justice."

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Two Different Views on the Nature of Power

The philosophy of violence and the philosophy of nonviolence hold two different views of the nature of power.

Violence claims that power is durable and long lasting.

Nonviolence holds that power is fragile because it depends on many individuals and groups for reinforcement.

Violence sees the people as dependent upon the good will, the decisions and the support of their government (or bosses or leaders).

Nonviolence sees the government (or bosses or leaders) dependent upon the people's good will, decisions and support.

Nonviolence holds that the exercise of power depends on the consent of the ruled. By withdrawing that consent, the ruled can control and even destroy the power of their opponent.

Nonviolence is a technique used to control, combat and destroy the opponent's power by nonviolent means of wielding power.

Nonviolence: A Basic Assumption

Nonviolence believes that each person is born neither essentially good nor essentially bad, but with the capacity to do (and thus be) both good and bad. Each person has the responsibility to choose between the two. Nonviolence puts the emphasis on the individual's choice and sees life as an opportunity to make millions of choices, which we make annually, monthly, weekly, daily, hourly, minute by minute and practically every second.

Nonviolence calls us to choose our thoughts, feelings and actions. We can choose sympathy, compassion and giving, or we can choose selfishness, greed and taking. The choice belongs to each of us.

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Four Components of Nonviolence

1. Nonviolence makes a vow to truth.
2. Nonviolence commits to the constant renewal of the mind.
3. Nonviolence is dedicated to the development of self control.
4. Nonviolence develops and enriches a daily practice of the six principles of nonviolence.

Dr. King's Six Principles of Nonviolent Change

1. **Nonviolence is a way of life for courageous individuals.** It is a proactive declaration of war against evil & injustice. Courage is the inner resolution to go forward in spite of obstacles and frightening situations.
2. **Nonviolence does not seek to defeat or humiliate the opponent, but to win his friendship & understanding.** The end of nonviolence is redemption and reconciliation. The aftermath of nonviolence is the creation of the beloved community, while the aftermath of violence is tragic bitterness.
3. **Nonviolence directs its attack against the forces of evil rather than against persons who happen to be doing the evil.** It is the evil that the nonviolent resister seeks to defeat, not the person victimized by evil.
4. **Nonviolence resistance is a willingness to accept suffering without retaliation.** Nonviolence holds that suffering can educate and transform. "Things of fundamental importance to people are not secured by reason alone, but have to be purchased with their suffering." Mahatma Gandhi.
5. **Nonviolence avoids not only external physical violence but also internal violence of spirit.** The nonviolent resister not only refuses to shoot his opponent but he also refuses to hate him. At the center of nonviolence stands the principle of agape love.
6. **Nonviolence is based on the conviction that the universe is on the side of justice.** Consequently, the nonviolence practitioner has deep faith in the future.

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Dr. King's Six Steps for Nonviolent Change

1. **Information gathering.** In order to understand and articulate the issue or injustice facing the community, you must first research, investigate and gather all vital information that will increase your understanding of the problem.
2. **Education.** It is essential to inform others about your issue.
3. **Personal commitment.** Eliminate hidden motives and prepare yourself to accept suffering, if necessary, in your work for justice.
4. **Negotiation.** With grace, humor and intelligence, confront the other party with a list of injustices and a plan for addressing and resolving these injustices.
5. **Direct action.** Used to morally force the opponent to work with you in resolving the injustices. Direct action imposes a "creative tension" into the conflict.
6. **Reconciliation.** Nonviolence does not seek to defeat the opponent, but to seek her/his friendship and understanding. It is directed against evil systems, forces, policies and acts, not against persons.

The six steps for Nonviolent Change from the Martin L. King, Jr. Center for Nonviolent Social Change, Inc.

"The oceans of history are made turbulent by the ever rising tides of hate. History is cluttered with the wreckage of nations and individuals that pursued that self defeating path of hate. Love is the key to the solution of the problems of the world."

Dr. Martin L. King, Jr.



Nonviolence: A Declaration of War Against Evil and Injustice

Violence and Nonviolence Share Many Virtues and Beliefs

Both Share the Belief That
Conflict is Natural & Inevitable

And Both Believe They Are
The Best Solution to Disputes, Injustices and Conflict

Shared Virtues of the Violent Fighter & the Nonviolence Practitioner

Enterprise Showing a willingness to undertake new projects, risk taking.

Courage The inner resolution to go forward in spite of obstacles and frightening situations.

Strenuous Action
Obtaining satisfaction from hard, difficult work.

Endurance The ability to preserve mind, spirit & body for the long haul.

Sincerity The militarist's vision of truth may be partial and cloudy, but he nevertheless lives, suffers and dies for the truth as he sees it. The nonviolence practitioner is motivated by deep, sincere feelings.



More Shared Virtues of the Violent Fighter and Nonviolence Practitioner

Devotion Both violent warriors and nonviolent soldiers establish devotion.

Sense of Unity with One's Own Kind

Militarists share a deep sense of unity with their own kind. Nonviolence practitioners share a sense of unity even with their opponents and enemies.

Order Both hold that order is a means to a positive end.

Training The militarists have had centuries of elaborate training. Nonviolence adherents also advocate for superb training.

Discipline Both respect and create discipline within the individual and group.

Energy All the deep emotions, especially fear & anger and love and hope, are generators of tremendous energy. To be a channel of immense energy gives one a thrill and a satisfaction that can never be forgotten. Fear, anger and hatred are doubtless evil, but the energy that they arouse is, by itself, good; for as William Blake said, energy is divine.

Importance of Information

Correct and current information is sought after by both organized violence and organized nonviolence.



More Shared Virtues of the Violent Fighter and Nonviolence Practitioner

Will to Conquer

While the militarist's will to conquer seems obvious, the nonviolence practitioner must also have such a will. Indeed, she must have an indomitable will to victory in order to endure the suffering put upon her. Moreover, she has a stronger incentive to win than has the ordinary soldier in war, for by this new way the final result is sure and settled permanently, and with a great release of happiness for all concerned.

Strategy & Tactics

Both the organized militarist and nonviolence practitioner study and act based on understanding strategy and tactics. While victory is perceived differently by the two, both use such well known strategies as: surprise; never do what the enemy wishes you to do; using the defensive as the decisive form of action; concentrating her force at the decisive point; utilizing the superiority of the moral factor to purely material resource.

Economy of forces

Both ways of solving disputes rely on this strategy.

Mobility

The ability to move about, to change venue, to step back or step forward.



The Fundamental Essence of Nonviolence Is An Antidote To Violence

The Opposite of Violence is Peace with Justice

While nonviolence shares certain virtues and strategies with violence, the fundamental essence of nonviolence opposes war, violence and the use of force.

Nonviolence seeks redemption and reconciliation. It seeks justice. Peace.

Nonviolence seeks change by willingly accepting suffering and sacrifice. Violence seeks change by willingly perpetrating acts of suffering and sacrifice on others.

“Creating Power In Your School”

TAB

Leadership Poetry Workshop



BACK TO SCHOOL SUCCESS: 10 STEPS FOR AN EMPOWERED EDUCATION

- 1. SIT IN THE FIRST TWO ROWS OF ALL YOUR CLASSROOMS.** You want to listen, learn and participate and you want to be heard from, learned from and called on. Not "shrinking" from your power, means sitting in the front of the class.
- 2. ASK FOR EXPECTATIONS OF EXCELLENCE FROM ALL YOUR TEACHERS.** Shake the hand of every teacher you have. Look them in the eye, introduce yourself, tell them you want to excel in their class and ask that they expect excellence from you.
- 3. MEET THE PRINCIPAL WITHIN THE FIRST TWO WEEKS OF SCHOOL.** Establish a relationship where she or he knows you are a leader and are willing to be of service.
- 4. SEEK OUT AND ACCEPT CRITICISM** with a thank you and openness to change.
- 5. CALL US WITHIN THE FIRST TWO WEEKS OF SCHOOL.** Get in touch with us about how to accomplish these requests.
- 6. PRACTICE NONVIOLENCE/EXCELLENCE AS A WAY OF LIFE FOR COURAGEOUS PEOPLE.** Practice confronting your fears; turning disappointments into assets; looking for the good in others; learning how to love your enemies; know and practice the six steps for nonviolent action.
- 7. BUILD COMMUNITY/KEEP THE CIRCLE AT SCHOOL.** Smile, build friends and allies across race, class, age and gender lines; get to know the staff, teachers, administrators; let them know you are a leader and nonviolence practitioner. Build a circle of people around you who want to excel and who want you to excel.
- 8. DEVELOP THE LEVERS OF PERSONAL AND GROUP POWER AT YOUR SCHOOL.** Know who has the political, economic and cultural-spiritual power at your school and why, how, and when. Know your own power and how it relates to the group. Develop the levers of your power and the power of others. Remember: You are somebody, always, and you represent many more people than just yourself.
- 9. GET INVOLVED, STAY INVOLVED.** Coach a Leadership-Poetry and/or Nonviolence Workshop at your school, church or community center. Participate in community, political, cultural activities, run for office, give speeches, produce poetry readings and other cultural events.
- 10. PRACTICE THE SIX STEPS FOR PERMANENT CHANGE.** Know what you want to change about yourself, then implement the six steps to make that change. Know what you want to change about your school and community, then implement the six steps to make that change. Study, write, pray, meditate, self-talk, act, to excel in school and everything you do.



TRANSFORMATION IN ACTION

How to make changes that last.

Persons desiring change must use more than sincerity and conscientiousness. History has shown that these good attributes may degenerate into brutal and disastrous events. We must be pushed in our efforts to do good by more than emotion. Anger has its place in human life, but anger combined with sincere ignorance and conscientious stupidity can make one the victimizer, and it can destroy, from the inside, groups and efforts of social change.

For thousands of years women and men of good will have battled the status quo by battling for enlightenment. Knowing what's wrong in your community isn't enough. Being disgusted about what is wrong likewise fails to transform the individual or change the community. Our effort to change must cease supporting closed mindedness and we must remind ourselves that we have a moral responsibility to be intelligent. At times good people in the community have talked as though ignorance were a virtue and intelligence a crime.

This is not to say you have to be a university graduate or a well trained scholar in order to transform and to be a leader in changing the community. Individuals from all backgrounds have inspired intelligence and foresight. This request for intelligence is a request for open mindedness, sound judgment, and love for truth.

Too many good people trying to change themselves and transform society devote too much energy talking about their opponents. To better develop our capacity to transform we must devote more energy to enlightenment (ours and others) and to our own capacity. We must devote more energy to the development of the team of good people who are making changes.

"So we have a mandate both to conquer sin and also to conquer ignorance. We, are presently having a rendezvous with chaos, not merely because of human badness, but also because of human stupidity..... One day we will learn that the heart can never be totally right if the head is totally wrong. It is a call for people to rise above the stagnation of closed mindedness and be open minded and engaged in an assiduous pursuit for truth."



NONVIOLENCE STUDIES THE LEVERS OF POWER

Dr. King defines power as "the ability to achieve purpose."

TWO FORMS OF POWER

There are two forms of power. Personal power and group power.

PERSONAL POWER is the ability of the person to achieve purpose. Personal power expresses itself in interpersonal interactions.

GROUP POWER is the ability of a group to achieve purpose. There are many distinct groups in society which have different levels of power. Group power expresses itself in inter-group relations and interactions.

While there are many group distinctions, the most important groups include: race, class or economic interest, nationality, age, gender, religious beliefs, ideological/political beliefs, and geographic location.

Life is the struggle between groups to achieve purpose. Some groups need and demand change. Other groups struggle to preserve the status quo.

Power takes either one or the other form. Power is expressed personally, through individuals, and through groups. Of course, within groups the internal struggle is defined by the interactions and struggles between specific persons and subgroups.

THREE KINDS OF POWER

There are three kinds of power. Power exists in one of three areas. There is economic power, political power and cultural/spiritual power.

ECONOMIC POWER means, "Who has the capital, the bucks."

POLITICAL POWER means, "Who makes governmental decisions or group decisions."

CULTURAL/SPIRITUAL POWER means, "Who is communicating for the group."



SIX ACTIVITIES FOR PERMANENT CHANGE

STUDY

Read, listen, learn, ask, seek knowledge about life in general and about your specific struggle. The more you study the more knowledge you acquire. Knowledge is the key to power and power is the key to change.

WRITE

Make statements in writing. Test your values and principles. Write to yourself and others. Write letters. Write essays, poems. The act of writing develops your ability to know what you really feel and think. Writing also helps you develop your ability to communicate.

MEDITATE

Spend time alone deeply dissecting and analyzing thoughts, emotions and spirits. This develops your ability to think quickly and effectively.

SELF TALK

Talk to yourself. Use words that are proactive, positive and affirmative. You can talk to yourself in writing by keeping a journal, but it is good to also talk out loud to yourself. Make statements that affirm your skills, knowledge and choices.

PRAY

Keep an ongoing dialog with a larger power.

ACT

Act daily on self development. Take positive action each day for personal transformation, and participate daily in social change.

Leadership Poetry Workshop



Community versus Society

The German sociologist Ferdinand Tonnies published Community & Society: Gemeinschaft and Gesellschaft in 1887. Since then, nonviolence practitioners, social scientists, theologians and organizers continue to work to construct unity in our social life.

Human wills stand in manifold relations to one another.

Every relationship is a mutual action. One party is active, or gives. The other party is passive, or receives.

These actions are of such a nature that they tend either toward preservation or destruction of the other will or life. That is, they are either positive or negative.

Community and society form the two kinds of positive, preservation kinds of relationships.

Association between people (relationships) are thought of as either:
real and organic life (community);
or as imaginary and mechanical structure (society).

Individuals and groups have a choice. Make our association one of organic life and community, or one of mechanical structures. Dr. King calls us to promote and construct the Beloved community.

Community reinforces compassion, interdependence, unity and care.

Society reinforces the self, expediency, separateness and indifference.

Community leads toward peace with justice.

Society leads toward violence.



The Dichotomy of Community and Society

Community

Old and continuous
Lasting form of living together
Unity of human wills
United in spite of
 separating factors
Acquaintanceship
Sympathy
Confidence in others
Interdependence
Mutual interests & advantage

Implied equality & cooperative
Primary group relations dominate
 secondary relations
Rely on norms, purposes, values,
 professional socialization,
 persuasion, collegiality,
 natural interdependence

Society

Relatively new
Transitory and superficial
Disunity of human wills
Essentially separated in
 spite of all uniting factors
Strangeness
Antipathy
Mistrust
Independent & free from
Conflicting interests,
 contracts
Unequal & competitive
Secondary group relations
 dominate primary relations
Rely on hierarchy, roles,
 rules, force and punishment

What Happens When An Individual Loses Community?

When one loses community she has two options: 1. To create substitutes for this loss; and 2. To live without community with negative psychological, economical and political consequences.

Unfortunately, the substitutes that most people create for community are often dysfunctional or distorted.



The Values of Community Develop Healing, Trusting Relationships

The Values of Society Develop Artificial, Distorting Relationships

Values Associated with Belonging
from Brendtro, Brokenleg & Van Bockern

Belonging

Normal (community)

Attached
Loving
Friendly
Intimate
Gregarious
Cooperative
Trusting

Distorted (society)

Gang loyalty
Craves affection
Craves acceptance
Promiscuous
Clinging
Cult vulnerable
Overly dependent

Absent

Unattached
Guarded
Rejected
Lonely
Aloof
Isolated
Distrustful

How to bring the values of community into our schools, institutions, work places, government offices and structures?

Nonviolence seeks ways to construct community.

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WAYS TO LEAD YOUR LIFE

What is the most beautiful day?	TODAY
What is the easiest thing to do?	TO BE WRONG
What is the greatest obstacle?	FEAR
What is the biggest mistake?	GIVING UP
What is the root of all evil?	SELFISHNESS
What is the best therapy?	WORK
What is the worst defeat?	DISCOURAGEMENT
Who are the best teachers?	CHILDREN
What is the primary necessity?	COMMUNICATION
What brings the most happiness?	BEING USEFUL TO OTHERS
What is the greatest mystery?	DEATH
What is the worst fault?	A BAD DISPOSITION
What is the most dangerous person?	A LIAR
What is the most vile feeling?	SPITE
What is the best gift?	FORGIVENESS
What is most essential?	A HOME
What is the fastest route?	A STRAIGHT PATH
What is the most pleasant feeling?	INNER PEACE
What is the most effective protection?	A SMILE
What is the best remedy?	OPTIMISM
What is the greatest satisfaction?	TO FINISH AN OBLIGATION
What is the most powerful force on earth?	FAITH
Who are the most necessary persons?	PARENTS
What is the most beautiful thing of all?	LOVE

To Find Out More Please Contact Us

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