

# *The Audacious Great Singing School Adventure*

A DISCUSSION GUIDE



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# *The Audacious Great Singing School Adventure*

## DISCUSSION GUIDE

Below you will find different series of questions to help you explore the themes in the book. I hope you will find this a Musical adventure, whether you are doing this alone or in a group.

Most of the series emphasize the insights the book may hold for our understanding of the basic beliefs of the Christian faith. I also have included one version that emphasizes spirituality. The sessions are designed to last approximately one hour in length. How long any one session will last in practice, of course, will vary greatly depending upon the group. If you feel the session may be going too long, or if you are running out of time, I've marked with an asterisk those questions that in my opinion may be most easily omitted.

You will find the discussion questions organized below in the following ways:

A single session covering the entire book (p. 3)

A four-session series on the entire book (p. 4)

A four-session Advent series followed by a four session Lenten series (p. 8 and 12)

A four-session series emphasizing spirituality (p. 18)

The questions are organized in sections. Each section contains three parts. The first, Getting Started, is intended to provide a context for the questions to come by asking you to consider experiences in your everyday life that will help you to relate to the subject matter of the section. It also warms the group up to discussing together. The second section, Exploration, invites you to dig into the concepts in the book. Reflection, the third section, encourages consideration of the implications for your life of what you have discussed. If we keep our discussions on a theoretical or intellectual level, we will fail to allow Music into our lives. We all need transformation. I experienced transformation in writing the book. I hope you may by reading and discussing it.

Some questions have others indented below them. The indented questions are intended to help the discussion of the question along by breaking the question down into parts that may be easier to consider. So, if discussion on the larger question bogs down, try the indented ones as a way of answering the larger question.

Approach these questions with an open mind and heart. Don't be concerned if someone (including the author) doesn't give what you think is the right answer. After all, what is "right" may be far beyond our comprehension. We are like beggars looking for food. Whatever scraps we find we appreciate greatly. And,

when we meet other beggars, we realize we all are seeking food and try to help one another find it. So, look for whatever scraps of ideas and experiences that help you grasp at least in some way that great mystery of a loving presence that beckons to us in a myriad of ways. It helps me to remember is that we see God “through a glass darkly” because we are finite creatures we are trying to understand and come to know someone infinitely greater than we are. Accordingly, we need to approach this project with great humility.

Be open to new ideas, even if you find them challenging. Remember that we strive to be Musicians, so listen carefully to one another and to the guidance of the Spirit. Respect and honor one another and what they have to say. If you feel that something somebody says is outrageous and totally wrong, rather than correct them smile and nod your head, be grateful for them and for their willingness to share, . . . and say nothing. That’s part of learning to be a Musician. Be relentlessly positive and humble towards one another as together you search for food that lasts.

Out of courtesy and love for your fellow discussants remember to stay on the topic. The questions may lead you to all sorts of other topics that would be great to discuss. Save them for another time. If you digress, you deprive the other members of the group the opportunity to explore the central points of the book. If you are facilitating the discussion and someone digresses, gently remind them that that what they are saying is interesting, but that the group needs to return to the topic being discussed. Encourage everyone to honor one another and their viewpoints, and to give each other the opportunity to participate by being brief and to the point when they share.

Finally, the story of the Adventure draws on a very old orthodox tradition of theology and biblical interpretation dating back to the early days of Christianity. The Franciscans, in particular, espouse this understanding of the scriptures and of the activity of God in the world. So, although some of the ideas that arise in the book may challenge you, they are rooted in a very orthodox understanding of Christianity. I for one, along with many others, believe they are extremely relevant to the times in which we live.

With that said, enjoy making Music!

# *A Single Session on the Whole Book*

## **Getting Started**

Have you ever had an experience of something like *The Music*? What was it and how did it happen? How did you feel?

## **Exploration**

What do you think *The Music* is?

How would you describe the relationships between the members of the Home Trio? What about their relationships with their creatures?

What did Contigo mean by learning to Sing? What changes do you think Contigo was hoping to achieve in people? In all of creation? Why?

Why was the Adventure audacious and what impact did it have?

- What role did Singer's becoming stuff play in bringing about these changes?
- What was the effect on the created order of Contigo's dying and coming back to life? Why?
- Why did Drummer get involved in creation after Contigo returned Home? Why wasn't Contigo's coming back to life the end of the story?
- How was this whole Adventure consistent with the very nature of the Trio? Why was it an audacious undertaking?

## **Reflection**

Did reading *The Fable* affect you in some way? Has it given you any new insights or ways of seeing the world you live in? Do you feel changed or called to consider some sort of change or action?

# *A Four Session Series on the Book*

## SESSION ONE THE HOME TRIO AND ITS JAM

### Getting Started

Think of something you are particularly proud of your having created or helped happen.

How do or did you feel toward it? Why? How would you describe your relationship with it? Fatherly? Motherly? Detached? Delighted?

In some way would you say that what you created took on a life of its own? Did it turn out the way you expected or were you surprised at various points in the process? If the latter, how did you feel about that?

### Exploration

What do you think best describes The Trio? What would you say is its most fundamental characteristic (besides its having three members)? Can you think of a word that best describes their attitude towards one another? Explain.

What is “the Music”? How does it differ from “music”? What does the Music do to its hearers? Have you ever had an experience like that?

Why did the Trio decide to call other players into existence? Was this consistent with Home’s character?

How would you describe the Trio’s relationship with what the Trio made? Is it more like a monologue or a conversation? More authoritarian or give-and-take? How does that relationship reflect the Trio’s Musicianship? Was what came forth always what they expected or were they surprised sometimes? If the latter, how did they react?

### Reflection

How would you describe your relationship with the rest of creation? If we were Musicians, how would we relate to nonhuman creation? Why would this be an important aspect of our spiritual life? Would this affect our relationships with other people, particularly those radically different from ourselves?

## SESSION TWO

### AN AUDACIOUS MOVE

#### Getting Started

Why do you think so many people say that they feel closer to God in nature than in a church?

Have you had any experience of God speaking to you in nature? What was your experience and how did it make you feel?

Why did you think it was God speaking and not something else?

#### Exploration

What significance is there that Singer became “stuff,” became created matter and energy? Why is this a very important distinction as opposed to just saying that Singer became human? Is there a biblical reason for making this distinction?

How was Home’s decision for Singer to become “stuff” in keeping with the Trio’s character? Do you think it would have decided for Singer to become stuff even if there had been no sour notes in the jam?

Were humans the only beings the Trio was concerned about? Why did Home decide to have Singer become human as opposed to some other creature?

#### Reflection

What do you make of this quote from St. John Damascene (675-749):

“I do not worship matter. I worship the Creator of matter who became matter for my sake, who willed to take His abode in matter, who worked out my salvation through matter. Never will I cease honoring the matter which wrought my salvation! I honor it, but not as God.... Because of this I salute all remaining matter with reverence, because God has filled it with his grace and power. Through it my salvation has come to me.”

Do you find this challenging? Why or why not? What does this say about our large amounts of trash? About dumping waste into rivers and oceans? About our attitudes toward people of other races, ethnicities, genders, or political persuasions?

\*What is the relationship between play and trust, particularly trust in God?

Is faith or belief a matter of *ideas* or of a *relationship* with God?

How are trust, confidence in someone, and belief in someone related?

What does the Bible mean that one must have faith?

## SESSION THREE

### STICKING WITH IT

#### Getting Started

Why do you think some people seem open to the possibility of embracing new ideas or ways of doing things instead of getting upset by them?

#### Exploration

Contigo talked about Music growing larger and larger. What did he mean by that?

Why did Contigo say that children were perhaps the best musicians of all?

How do you explain the hostile reaction some people had to Contigo? How is this related to “Listening and Seeing”?

What was the ultimate reason, do you think, Contigo was killed? What was the root cause of his death?

What does Contigo’s willingness to keep teaching despite the threats demonstrate?

#### Reflection (*Choose one of the following*)

How do you react when you encounter someone with beliefs or behaviors radically different from your own? As a Builder? A hostile Listener? A Musician? Explain.

What does it take to learn to be a Musician in a challenging world?

What role do people play in helping us to do so?

What role can nonhuman creation play?

What do you think you need to do in your life as it is now to become more Musical?



## SESSION FOUR

### THE ADVENTURE: STAGE TWO

#### Getting Started

Have you ever noticed that you can tell who the creator of a piece of art, music, furniture or building is by looking at what they have made? How does the way we interact with others, human and nonhuman, reflect who we are, what we value?

#### Exploration

How was it that Contigo was able to come back to life after his death?

When he appeared to his students in the room, he said that he was a "sequel." What did he mean?

What ultimately brought about the changes in the world after Contigo's death?

Did Contigo have to die? Is death part of being a creature?

Did Contigo have to die a violent death to bring about the changes or was Singer's willingness to become part of creation (despite that possibility) ultimately what brought about the change?

Why did Drummer enter creation after Singer's return? What role did she play in bringing about the changes?

Why couldn't Dave and Otufe dump the chorn pulp into the creek?

What was it they perceived?

Why would have Otufe dumped the pulp at first when Dave wouldn't? What made him change?

Was it just that they saw something new, or did their seeing something new also change them?

Did Drummer have a role in their changed behavior? How so?

#### Reflection (*Choose one*)

What most struck you about this story? What was the most surprising? Challenging? Interesting?

What do you think God may be saying to you now that you've read and discussed the book? What immediate, first step, can you take as a response?

# *A Four Session Advent Series*

## SESSION ONE THE TRIO

### Getting Started

Do you think the title is an apt one for the book? Why or why not?

### Exploration

What do you think best describes The Trio? What would you say is its most fundamental characteristic (besides having three members)?

Is Home three or one? Why or why not?

Can you think of a word that best describes their attitude towards one another? Explain.

Why do you think the name of the trio was The Home Trio? What is it about a home that might yield a clue in this regard?

What are the three members of the Home Trio like? How do their personalities differ? What does each contribute to the Trio? How do they relate to one another?

Sometimes we say that something that happened or something someone said “really touched me.” What do we mean by that? How is that an experience of Music?

### Reflection (*Choose one of the following*)

How can we be Musicians when we aren't playing or listening to music? What does it mean to be a Musician?

What do you think it would take to be a Musician? How would things be different for us if we were? Would we feel differently? Act differently?

## SESSION TWO

### THE JAM EXPANDS

#### Getting Started (*Choose one of the following*)

Think of something you are particularly proud of your having done, created, or helped happen.

How do or did you feel toward it? Why? How would you describe your relationship with it? Fatherly? Motherly? Detached? Distant?

In some way would you say that what you created took on a life of its own? Did it turn out the way you expected or were you surprised at various points in the process?

How would you describe the creative process? Might it be fair to say that the creative process is a conversation between the creator and the material the creator is using – that each influences the other? For instance, have you ever heard a sculptor, for example, say that they just brought out of the stone what already was in there?

#### Exploration

Why did the Trio decide to call other players into existence?

How did the Home Trio react to what they created? Was what came forth always what they expected or were they surprised sometimes? If the latter, did this bother them?

As the perfect creator, how does the Trio's creativity reflect our human experience of creating things? How might it differ?

How would you describe the Trio's relationship with what Home made? Is it more like a monologue or a conversation? Authoritarian or give-and-take? How does that relationship reflect the Trio's Musicianship?

\*Did they *need* to create other musicians or just *want* to do so? Why might this matter?

#### Reflection

How would you describe your relationship with the rest of creation? If we were Musicians, how would we relate to nonhuman creation? Why would this be an important aspect of our spiritual life? How would this affect our relationships with other people, particularly those radically different from ourselves?

## SESSION THREE

### SOUR NOTES AND THE GREAT SINGING SCHOOL ADVENTURE

#### Getting Started

How much freedom to make mistakes do mature, loving parents allow their children? If they want their children to mature, do loving parents allow their children to learn from their mistakes or do they demand strict adherence to rules? If the former, is it risky to do so? If the latter, is that also risky? How so in either case?

#### Exploration

Why did the Trio consider becoming stuff? What concerned Home? What motivated it?

What significance is there that Singer became “stuff,” became created matter and energy? Why is this a very important distinction as opposed to just saying that Singer became human?

Were humans the only beings the Trio was concerned about? Why did Home decide to have Singer become human as opposed to some other creature?

How was Home’s decision for Singer to become “stuff” in keeping with the Trio’s character? Do you think it would have decided for Singer to become stuff even if there had been no sour notes in the jam?

#### Reflection *(Choose one of the following)*

How would you describe your relationships with trees? With rocks? Given that Contigo became “stuff,” how would a Musician relate to them? Why?

What do you make of this quote from St. John Damascene (675-749):

“I do not worship matter. I worship the Creator of matter who became matter for my sake, who willed to take His abode in matter, who worked out my salvation through matter. Never will I cease honoring the matter which wrought my salvation! I honor it, but not as God.... Because of this I salute all remaining matter with reverence, because God has filled it with his grace and power. Through it my salvation has come to me.”

Do you find this challenging? Why or why not? What does this say about our large amounts of trash? About dumping waste into rivers and oceans? About our attitudes toward people of other races, ethnicities, genders, or political persuasions?

## SESSION FOUR

### CONTIGO

#### Getting Started

Why do you think so many people say that they feel closer to God in nature than in a church?

Have you had any experience of God speaking to you in nature? What was your experience and how did it make you feel?

Why did you think it was God and not something else?

#### Exploration

Why did Contigo decide to become a music teacher? How is this related to Shakespeare's telling us "to thine own self be true?"

What was Contigo's relationship like:

with his students?

with people who were uninterested or rejected him?

Contigo talked about small, big, and biggest music. What did he mean by that?

Why did Contigo say that children were perhaps the best musicians of all?

How are play, faith in someone, and trust related?

#### Reflection *(Choose one of the following)*

What does Contigo's life, death and return tell us about the nature of Music and its impact on the world?

How is the Trio's intervention "audacious"? What are its implications for the way we live our lives? For how we relate to other people? For how we relate to the rest of creation?

#### Series Conclusion *(Choose one of the following)*

What most struck you about this story? What was the most surprising? Challenging? Interesting?

What do you think God may be saying to you at this moment as a result of our discussion and reading the book? What immediate, first step, can you take as a response?

# *A Four Session Lenten Series*

[NOTE: This first session constitutes a review of the first part of the book for those who took the Advent series. Most people benefit from a refresher after time has elapsed. For those who did not take the Advent series Session One provides a summary of the first part of the book's salient points.]

## SESSION ONE THE TRIO AND THE GREAT ADVENTURE

### Getting Started (*Choose one of the following*)

How would you describe the creative process? Might it be fair to say that the creative process is a conversation between the creator and the material the creator is using – that each influences the other? For instance, have you ever heard a sculptor, for example, say that they just brought out of the stone what already was in there?

Have you ever had an experience when for one seemingly timeless moment the world “opened up” or you felt one with everyone around you? Describe it.

### Exploration

What do you think best describes The Trio? What would you say is its most fundamental characteristic (besides having three members)?

Is Home three or one? Why or why not?

Can you think of a word that best describes their attitude towards one another? Explain.

What is “the Music”? How does it differ from “music”? What does the Music do to its hearers?

What significance is there that Singer became “stuff,” became created matter and energy? Why is this a very important distinction as opposed to just saying that Singer became human? Is there a biblical reason for making this distinction?

Were humans the only beings the Trio was concerned about? Why did Home decide to have Singer become human as opposed to some other creature?

\*How was Home's decision for Singer to become “stuff” in keeping with the Trio's character? Do you think it would have decided for Singer to become stuff even if there had been no sour notes in the jam?

**Reflection** (*Choose one of the following*)

What do you make of this quote from St. John Damascene (675-749):

“I do not worship matter. I worship the Creator of matter who became matter for my sake, who willed to take His abode in matter, who worked out my salvation through matter. Never will I cease honoring the matter which wrought my salvation! I honor it, but not as God.... Because of this I salute all remaining matter with reverence, because God has filled it with his grace and power. Through it my salvation has come to me.”

Do you find this challenging? Why or why not? What does this say about our large amounts of trash? About dumping waste into rivers and oceans? About our attitudes toward people of other races, ethnicities, genders, or political persuasions?

As the perfect creator, how does the Trio's creativity mirror your own, or others', experience of creating things? How might it differ?

## SESSION TWO

### DISCORD

#### Getting Started

Have you ever encountered someone who “knew what they knew,” who wouldn’t consider changing their mind on almost anything? Why do you think they were unwilling to consider anything different?

#### Exploration

How do you explain the hostile reaction some people had to Contigo?

Why did some Listeners, particularly the Academy, respond negatively whereas others responded positively?

Was it a matter of some knowing how to truly Listen and others not?

What does it mean to truly Listen?

What about the Builders? What explains their negativity? Might some of them actually have been attracted to Contigo? Why or why not?

Why did Contigo refuse to head to the mountains or to stop teaching entirely? Was it easy for him to make this decision?

What was the ultimate reason, do you think, Contigo was killed? What was the root cause of his death?

#### Reflection (*Choose one of the following*)

What does it take to learn to be a Musician in a challenging world?

What role do people play in helping us to do so?

What role can nonhuman creation play?

What do you think you need to do in your life as it is now to become more Musical?

If the Trio is “perfect relating to one another” what does growth in the spiritual life entail?

Does the Trio limit who it relates to wholeheartedly?

What does this imply for how we relate to people as we grow spiritually?

What does this imply for how we relate to all things, including rocks and air?



## SESSION THREE

### THE END OF ENDINGS

#### Getting Started

Have you ever experienced a difficult or painful change that ended up bringing you a different, but perhaps even more meaningful, life?

#### Exploration

Was Home surprised by the opposition Contigo experienced and by his ultimate death? What does this tell us about the Trio's attitude toward its creation?

How were the "rules of the game" changed when the infinite joined the finite and the eternal joined the mortal? How was creation changed by the Singer's becoming part of creation?

In a sense, does it come as a big surprise that Contigo came back to life?

Came back to life the same, and yet different?

What ultimately brought about the changes in the world after Contigo's death?

Did Contigo have to die? Is death part of being a creature?

Did Contigo have to die a violent death to bring about the changes or was Singer's willingness to become part of creation despite that possibility ultimately what brought about the change?

What does Contigo's willingness to keep teaching despite the threats demonstrate?

Why did Drummer enter creation after Singer's return?

\*Could we say that Singer's becoming part of the created world was part of the Trio's ongoing work of creation?

#### Reflection (*Choose one of the following*)

Is it legitimate to say that we are more likely to witness positive change in the world if we grow spiritually, ie., more Musical? Why or why not?

Does it matter whether or not our changed perceptions, and ideas about people and nonhuman creation, result in concrete change? Is it sufficient that we change inside, or do we have to change the way we interact with all of creation?

## SESSION FOUR

### MUSIC MAKING

#### Getting Started

Have you ever noticed that you can tell who the creator of a piece of art, music, furniture or building is by looking at what they have made? Can you get some sense of the character or personality of the artist by looking at their work? Give an example.

#### Exploration

What impact did Drummer's entry into creation have? How would describe the nature of these changes; *i.e.*, what characteristics do they have in common?

Did any of the effects of Drummer's phase of the Adventure seem surprising?

If so, give some examples.

Is it surprising that surprising things might start happening once Drummer got involved?

How is it that we might claim that all of creation is being swept into the Home Trio, so that eventually the Jam no longer experiences sour notes?

Why couldn't Dave and Otufe dump the chorn pulp into the creek?

What was it they perceived?

Why would have Otufe dumped the pulp at first when Dave wouldn't? What made him change?

Was it just that they saw something new, or did their seeing something new also change them?

#### Reflection (*Choose one*)

How does the "work of our hands" reflect our relationships with God, people, and all of creation, human and nonhuman?

Imagine that you live in a society that is totally dependent upon geese – for clothing, food, energy. You eat goose eggs and goose meat, use goose fat for lighting and fuel, and fashion goose feathers into clothing. You also hear the geese Singing. What principles or guidelines would you use to guide the way you relate to the geese?

**Series Conclusion** (*Choose one*)

What most struck you about this story? What was the most surprising? Challenging? Interesting?

What do you think God may be saying to you at this moment as a result of our discussion and reading the book? What immediate, first step, can you take as a response?

# *A Four Session Spirituality Series*

## SESSION ONE MAKING MUSIC

### Getting Started

What do you think the spiritual life is about? What does it mean to be “spiritual”?

Have you ever felt transported to some “new place” when you’ve heard some particularly moving music [if not, think of some other activity that may have led you to such an experience]? Is it different if you’re listening by yourself or with others?

### Exploration

What do you think best describes The Trio? What would you say is its most fundamental characteristic (besides having three members)?

Is Home three or one? Why or why not?

Can you think of a word that best describes their attitude towards one another? Explain.

What is “the Music”? How does it differ from “music”? What does the Music do to its hearers?

Why could you say Home was “perfect relating?”

What does this mean?

Would you say that Home is a noun or an action (a verb)? A thing or an action?

What spiritual significance is there in Singer becoming “stuff,” becoming created matter and energy? Why is this a very important distinction as opposed to just saying that Singer became human? Is there a biblical reason for making this distinction?

### Reflection (*Choose one*)

What do you make of this quote from St. John Damascene (675-749):

“I do not worship matter. I worship the Creator of matter who became matter for my sake, who willed to take His abode in matter, who worked out my salvation through matter. Never will I cease honoring the matter which wrought my salvation! I honor it,

but not as God.... Because of this I salute all remaining matter with reverence, because God has filled it with his grace and power. Through it my salvation has come to me.”

Do you find this challenging? Why or why not? What does this imply about our tendency to make goods that we then throw away? About our dumping waste into rivers and lakes? About our attitudes toward people of other races, ethnicities, genders, or political persuasions?

If the Trio is “perfect relating,” what does growth in the spiritual life entail?

Does the Trio limit who it relates to wholeheartedly?

What does this imply for how we relate to people who are different from us in any way (e.g., ethnically, racially, politically, gender) as we grow spiritually?

What does this imply for how we relate to all things, including rocks and air?

## SESSION TWO

### LEARNING TO SING

#### Getting Started (*Choose one*)

Have you had any moments when you had an experience when you felt God was speaking to you?

What was it? How did it affect you? How did you feel during that experience?

Why did you think it was God and not the effect of “a bit of undigested beef” as Dickens had Scrooge say in *A Christmas Carol*?

Why do you think so many people say that they feel closer to God in nature than in a church?

Have you had any experience of God speaking to you in nature? What was your experience and how did it make you feel?

Why did you think it was God and not something else?

#### Exploration

How did Big Bass and Drummer communicate with Contigo?

Did he always hear them clearly?

What ways was it likely he heard them?

Is it possible he heard them through nonhuman creation?

How did Contigo decide to become a music teacher? How is this related to Shakespeare’s telling us, “to thine own self be true?”

What was Contigo’s relationship like:

with his students?

with people who were uninterested or rejected him?

Contigo talked about small, big, and biggest music. What did he mean by that?

#### Reflection (*Choose one or two of the following*)

What does one have to do to grow Musically?

Does it take work to do so? How so?

Is it something one can do totally on one's own or do others need to be involved? Why or why not?

What roles do emotion and intuition play in the process?

As a person grows Musically, how do they change? How would it affect those around them?

What sort of vision for the world does Contigo's sense of spirituality entail? Explain.

## SESSION THREE

### LETTING GO

#### Getting Started (*Choose one*)

Have you ever experienced a difficult or painful change that ended up bringing you a different, but perhaps even more meaningful, life?

When do you feel the freest of worry? the most totally at ease with yourself and others? What were you doing then and how did it affect you?

#### Exploration

Why do you think some people seem open to the possibility of embracing new ideas or ways of doing things instead of getting upset by them?

Why did Contigo say that children were perhaps the best musicians of all? Why does learning to play matter?

Why is it important that we be open to surprise, to new and novel things?

#### Reflection

How does someone become a Musician? What is involved?

What sorts of effort do we have to make, what “technique” do we have to develop, in order to truly listen to what lies within us and what is speaking to us through others?

How might we be able to say that our work of learning to have “eyes that see and ears that hear” is one of getting ourselves out of the way? Of removing the roadblocks and impediments that keep us from hearing “the still, small voice”?

What might these impediments be?

For us to learn to hear the Music in the rest of creation what do we need to do? What sort of efforts do we have to make, work to do?

Given that we are made of “stuff,” is this something we can do on our own, or do we need help from someone who isn’t made of stuff to accomplish this?

\*How is the Trio’s intervention “audacious”? What are its implications for the way we live our lives? For how we relate to other people? For how we relate to the rest of creation?



## SESSION FOUR

### HOW THEN SHALL WE LIVE?

#### Getting Started

Have you ever noticed that you can tell who the creator of a piece of art, music, furniture or building is by looking at what they have made? Can you get some sense of the character or personality of the artist by looking at their work? Give an example.

#### Exploration

Why did Drummer enter creation after Singer's return? Where did she go?

Did any of the effects of Drummer's phase of the Adventure seem surprising?

If so, give some examples.

Is it surprising that surprising things might start happening once Drummer got involved?

Why couldn't Dave and Otufe dump the chorn pulp into the creek?

What was it they perceived?

Why would have Otufe dumped the pulp at first when Dave wouldn't? What made him change?

Did their change in behavior result from seeing something differently, or did their seeing something differently change them and therefore altered their behavior? What do you think?

Did the Drummer have a role in their changed behavior? How so?

#### Reflection (*Choose two of the following*)

Are new and novel things necessarily the work of Drummer? Why or why not? If not, how can we discern what is, and is not, Drummer's doing?

Does it matter whether or not our changed perceptions, and ideas about people and nonhuman creation, result in concrete change? Is it sufficient that we change inside, or do we have to change the way we interact with all of creation? Why or why not?

How does the "work of our hands" (e.g, our food, consumer goods, transportation, trash) reflect our relationships with the Home Trio, people, and all creatures, human and nonhuman?

## Series Conclusion

What do you think God may be saying to you at this moment as a result of our discussion and reading the book? What immediate first step can you take as a response?