

High Drama Exercise

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(Revised: 16. June 2009 by Clinton Callahan)

FORMAT:

Whole group process in two parts
Duration: 60 minutes, or so

Note: requires that hats be pre-labelled. This process can get loud.

PURPOSE:

To consciously feel the painful Gremlin eating process in low drama, and to consciously feel being the space for Bright Principles being at work during high drama of the Possibility Manager.

SETUP:

INTRO / BACKGROUND

INSTRUCTIONS / PROCEDURE:

PART 1:

Map of Low Drama, chairs aside.

Pass out hats each with either Persecutor, Rescuer, Victim or Gremlin written on them.

Group Low Drama Process with real situation, such as

- Business project or department
- Personal families
- World situation, with politicians, businesses, government

PART 2:

Map of High Drama

Pass out a new set of hats each with the title Warrior, Magician, Communicator or Possibility Manager written on them (a Possibility Manager is conscious Gremlin in action).

Group High Drama Process, enacting the same real life situation as was played out in the Group Low Drama part of the exercise.

Note A: Whereas we are so familiar with collateral low drama skills that they go without saying (lying, cheating, knowing, stealing, complaining, blaming, superiority, deception, betrayal, etc.), the collateral high drama skills need to be specified and practiced. These include but are not limited to: Possibility Listening, Possibility Speaking, Possibility Toolbelt Skills, As-Ising, completing communications, hitting bottom, being authentic about your inauthenticity, being I don't know, spinning, spaceholding, navigating space, shooting golden thread-balls of archetypal love, being unhookable, pulling the rug out, black hole, bubble, grounding cord, dangerous questions, pirating space, experiential reality, going nonlinear, agreeing, story telling, taking responsibility, making commitments, keeping promises, landing distinctions in a space, and imagination stories.

Note B: Part Two will not happen by itself. It is far more normal for us to play out low drama as in Part One. The high drama in Part Two needs to be done slowly, very explicitly, step by step, with precise practical demonstrations, coaching and distinctions being made ongoingly.

DEBRIEF:

Story Telling during the *Small Talk Café*.