

The Creator's Choice

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(Revised: 04.03.2015 by Nicola Neumann-Mangoldt)

FORMAT:

Process type: Stage work
Duration: 90-120 minutes

PURPOSE:

Learn to shift into the role of the creator and be the source of the context.
Conversing about something really important without feeding the Gremlin, without assumptions, expectations, projections.

SETUP:

Context setting in big circle.
After that stage work with two people on stage each time.

INTRO / BACKGROUND:

To open up the intersection between what is and what is possible let's take a look at the map of the Creator's Choice. You only get the choice when you are in the position of sourcing. You can either source consciously or unconsciously. It's almost like asking what is your purpose. Purpose becomes visible, your purpose, the purpose of institutions and so on. And where the purpose comes from, the source also becomes visible. It destroys a lot of illusions when you can see the purpose and the source. And it is painful to be disillusioned. However, it is possible to enjoy disillusion. Everything that can burn is not real. It's something ecstatic to let things burn that are not real. Then your playground expands.



Something happens. The shift into a character happens in less than 3 seconds. So you have to be in a constant state of alert. When there is a situation you respond. In less than 3 seconds you respond in one or the other way. As PM you respond as is shown on the right side of the map:

- You deny to make a story, because as soon as you have a story it get's static. You don't know, you have no position, no drive, no cause to react.
- When you don't have stories, you don't have assumptions and you stay in the present (because stories exist in time). A story automatically rigidifies or crystallizes reality and goes into the past. You stand instead in nothing.
- Don't take it personally. Thus you retain your freedom of movement. From this position you can ask the person "To just get to know you better, can you tell me what just happened?"
- If you don't use your Gremlin consciously to NOT make a story, your Gremlin could still be hungry and do a side attack at the end.
- When you are on the right side, then you are creator and are still in relationship with the other person. You can be in relationship without a story, without projections from your Mom or Dad.

When you are on the left side of the map, then

- You create stories (e. g. If he doesn't like me, why should I like him?)
- Then reality rigidifies / crystallizes and turns into resentment.
- As soon as you have resentment structured in your box, it is difficult to get rid of it. You can get rid of it only in public. That's crucial, because that's the death of the part of the box that has resentment. And if you don't destroy it in public, in the presence of the other box, than it doesn't happen. You go to the person, say what the resentment is and that it is an old story. You talk about it and are again in relationship.
- To pretend that you don't have a position means that you fog yourself and are New Age.
- If you are on the left side, relationship is over.

INSTRUCTIONS / PROCEDURE:

Once again, the shift into a character happens in less than 3 seconds. So you have to be in a constant state of alert. You won't go to the drama side if the purpose the character serves, is too painful. It is about feeling the horror of the situation so that you can shift to the creator. While your sensitivity is increasing and you feel the pain, let the bright principles run through you.

This exercise is about conversing about something really important without feeding your Gremlin, without assumptions, expectations, projections. You have more freedom of movement and that's the point of it.

It is not about figuring it out. It is about getting to know the other person better. These are two different things.

- 2 people come on stage.
- The first person (A) coming up is the one who will make the creator's choice after a certain while. Person A first explains what the low drama in their life is about.
- The second person (B) roleplays.

- At the beginning person A plays out the left side of the map, i. e. full low drama. The team encourages them to even exaggerate a bit. Person B rolesplays along. Then after the low drama has been going on for a while, person A shifts to the right side of the map and consciously chooses to create something different. Using the sentence:

“Can I ask you a question? (Yes) In order to get to know you better, can you explain how it is in your world so that it can happen that...” (e. g. you haven’t checked in with me about ...?)

- This is not personal!!! Learn this question by heart. “
- When using this sentence, don’t ask “...can you explain WHY....”, because the “Why” already implies an accusation.
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- Some examples of how the sentence could go:
“In order to get to know you better...”
 - *... can you tell me, how it comes that....*
 - *... can you explain what it is like in your world that makes you say this...*
 - *...can you explain what is happening in your world about....*
 - *...can you tell me what it is like in the world you live in that makes you ask this question?”*
 - *...could you explain how this makes you so angry?*
 - *...can you tell me how is it come to be that you focus on this? There is so much other stuff going on, like global warming, ...*
 - *... can you explain what is going on in your world that it is possible that you forget this?*
 - *I am trying to imagine who I would have to be so that the way I greet my partner in the morning is like that. Can you explain this to me?*
- You have to give up knowing who your partner is. Give up all you conclusions, assumptions, projections, etc. Don’t assume that you know the answer.
- When you realize (as creator) a shift in the other person, you drop it and end the conversation.

DEBRIEF: