

Week 1/6

Remember, this isn't about the truth, it's about how a Dojo POV on sex might be. And what that might mean for you.

Reasons for a focused class on sex.

1. High dive
2. Potency (high-stakes game)
3. Many high-risk possibilities for BOS
4. Relational dynamics brought into sharp focus (potentially)
5. Normalizing
6. Increasing vocab, skill-sets
7. Fun

Homework from sign-up:

“What is sex?”

“What is purpose of sex?”

What could Dojo's POV of sex look like?

1. Relational Dance

As with all relational dances:

- a. Power Differential (both sides).
 - b. Reinforcing of BOS meaning-makings (+ and -).
 - c. Reinforcing of BOS character definitions (+ and -).
 - d. Creation of experiences, here and over there (+ and -).
2. Is there anything that makes sex different than any other relational dance?
 3. What might the difference be between a White Belt's POV on sex and a Black Belt's POV on sex?

What would a Dojo POV on, “What to use sex for?” be about? (3SD-scaled with tails)

1. Known dances vs. exercises to expand:
 - a. vocab
 - b. skill-sets
 - c. meaning-makings
 - d. experiences
2. Using sex to explore different dynamics (power, specialness, etc.)

Dyads:

1. This the PC sex I engage with.
 - a. This is what it means about how my Primal Character defines/values sex.
 - b. This is how my Primal Character defines its role in sex.
 - c. This is how my Primal Character defines its role in the power dynamics of sex.
 - d. This is how my Primal Character defines its role regarding giving receiving “specialness”.
 - e. On the successful completion of a sex dance, this is the meaning that my Primal Character has about myself and the other.
 - f. On the unsuccessful completion of a sex dance, this is the meaning that my Primal Character has about myself and the other.
2. This the un-PC sex I could engage with.
 - a. This is what it means about how my Primal Character defines/values un-sex.
 - b. This is how my Primal Character defines its role in un-PC sex.
 - c. This is how my Primal Character defines its role in the power dynamics of un-PC sex.

- d. This is how my Primal Character defines its role regarding giving receiving “specialness” in un-PC sex.
 - e. On the successful completion of an un-PC sex dance, this is the meaning that my Primal Character has about myself and the other.
 - f. On the unsuccessful completion of an un-PC sex dance, this is the meaning that my Primal Character has about myself and the other.
3. What benefit might I gain from, what is to my Primal Character, un-PC sexual dances.
- a. Be specific, which un-PC sexual dance will reap what kind of benefits?

Homework:

1. White Belt (What is, PC and non-PC, for your Primal Character)
- a. What is sex?
 - How wide is the definition of sex, time-wise?
 - When does the sex start?
 - When does it end?
 - b. What does your Primal Character use sex for?
 - c. What is not-sex? (other people may define that as sex but not my Primal Character)
 - d. What are pluses and minuses your Primal Character has about:
 - I. Talking about PC sex.
 - II. Who/what to have PC sex with.
 - III. Ways to get to PC sex.
 - IV. Physical manifestations of PC sex.
 - V. Non-physical manifestations of/around PC sex.
 - VI. How does PC sex set the parameters for the relationship.
 - VII. What is the difference between what you fantasize about and what you actually do, PC sexually? How do you account for that?
 - e. What are pluses and minuses your Primal Character has about:
 - I. Talking about un-PC sex.
 - II. Who/what to have un-PC sex with.
 - III. Ways to get to un-PC sex.
 - IV. Physical manifestations of un-PC sex.
 - V. Non-physical manifestations of/around un-PC sex.
 - VI. How does un-PC sex set the parameters for the relationship.
 - VII. What is the difference between what you fantasize about and what you actually do, un-PC sexually? How do you account for that?
2. Having sex
- a. Have, what is for your Primal Character, a normal PC sexual dance. It will be a lot easier, I think, if you do this as masturbation.
 - I. Slow it way down.
 - II. See if you can find:
 - power dynamics
 - specialness
 - giving-in/taking charge
 - change in the flow of the story that leads to change of energetics.
 - III. Afterwards, see if you can find the meaning-makings that make those things “real” for you Primal Character.

“Only a really attractive person could make them want to do that.”

“People who want that are bad and should be punished.”

“Good and proper people don’t want that. They need to be forced/coerced into it.”

The stories are what make it real for you Primal Character.

a. Have, what is for your Primal Character, a normal un-PC sexual dance. It will be a lot easier, I think, if you do this as masturbation.

Don’t go a long ways down the un-PC side.

The point is to find something that is most def un-PC for your Primal Character and yet you can still get sexually aroused.

You may have to engage some meaning-makings/stories that your Primal Character isn’t comfortable with.

I. Slow it way down.

II. See if you can find:

power dynamics

specialness

giving-in/taking charge

change in the flow of the story that leads to change of energetics.

III. Afterwards, examine the meaning-makings that made it arousing for your Primal Character.

How might the flavors of these stories have a value-positive effect in your non-sexual life?

Week 2

Debrief/Sharing

What did you learn about your PC/un-PC stuff about sex?

In Dojo, exploring sex is about:

1. Expanding the BOS (it's not just a White Belt thing)
 - a. What is/could-be a sex act?
 - I. White Belt (PC/un-PC)
 - II. Yellow Belt (Given what is, what could be?)
 - III. Red Belt (Multi-cultural)
 - b. Power dynamics.
 - I. White Belt (PC/un-PC)
 - II. Yellow Belt (Given what is, what could be?)
 - III. Red Belt (Multi-cultural)
 - c. Pleasure/could-be pleasure.
 - I. White Belt (PC/un-PC)
 - II. Yellow Belt (Given what is, what could be?)
 - III. Red Belt (Multi-cultural)
 - d. Specialness/Casualness
 - I. White Belt (PC/un-PC)
 - II. Yellow Belt (Given what is, what could be?)
 - III. Red Belt (Multi-cultural)
 - e. Levels of Embodiment
 - I. White Belt (PC/un-PC)
 - II. Yellow Belt (Given what is, what could be?)
 - III. Red Belt (Multi-cultural)
 - f. What are the stories/values about the dance, parts or whole?
 - I. White Belt (PC/un-PC)
 - II. Yellow Belt (Given what is, what could be?)
 - III. Red Belt (Multi-cultural)

In Dojo, analyzing sex is about:

1. Sex is a flavor of relational dance.
2. Sex is not an inherently better/worse or important/less-important relational dance than any other relational dance.
3. No sexual vehicle or experience has any causal link to any value/action.
 - a. Present value system
 - I. What do the actions mean about self/other.
 - II. What do the experiences mean about self/other.
 - b. Experimental value system
 - I. What do the actions mean about self/other.
 - II. What do the experiences mean about self/other.

Dyads

1. What is a sex act to my Primal Character?
What is a sex act that is a sex act to others that is not to my Primal Character?
2. What power dynamics is my Primal Character ok with?
What power dynamics does my Primal Character say no to?
3. What kind of pleasure does my Primal Character find acceptable?
What kind of pleasure that other people have does my Primal Character say no to?
4. What beliefs does my Primal Character have around the "necessary specialness" that needs to be before sex happens?

What beliefs does my Primal Character have around “casualness” that need to be before sex happens?

5. What beliefs does my Primal Character have around the range of embodiment in sex?
6. What causal links does my Primal Character have about sex?
About me.

About the other.

What causal links does my Primal Character have about any particular aspects of sex?

10 Parts to a Relational Dance:

Getting noticed
Flirting/Inviting
Getting to the launching pad
Cruising at a state/stage
Crescendo
Apex
Descento
Glide path
Arrival at disembarking station.
Departure.

Homework:

Reflecting on what happened today

1. Taking the POV that how my Primal Character creates meanings, values, and actions around sex is also how my Primal Character creates meanings, values, and actions around the non-sex part of my life, what can I see?
How is my sex life reflected in my non-sex life?
2. What do I want to change in my sex life?
3. Given answering #2, what would change in my non-sex life?

Sex Exercises:

1. Do the two (PC, un-PC) masturbation exercises from last week.
Slow it way down
See if you can find the 10 parts to a Relational Dance.
2. Go into a “regular” relational dance and see if you can note the 10 Parts.
See how they fit into your understanding of the 10 Parts of your masturbatory exercise.

Do some kind of group activity and see if you can find the 10 parts.

Week 3

Debrief/Sharing

How did the 10 Steps work for you?

Experiments with Porn

Porn is the stuff that we partake of that takes us away from where we are now to a place where we experience things that are more important to us (in this moment) than what is currently happening. While there are many kinds of porn, for the purposes of this class, porn is sexual porn.

How do I feel about me using porn?

How do I feel about others using porn?

How do I feel talking about the porn I watch?

How do I feel with others talking about the porn they watch?

Porn as a solo activity vs. a non-solo activity?

Two tails of porn:

“Get me out of here.”

“It would be better to be there instead of here.”

What makes for good porn?

Attractiveness

Story

Character roles

Expectations/Surprises

Things done/not-done

What makes porn different from “non-porn drama”?

What are the signifiers of porn?

What is signified by these signifiers?

Dyads

This is my definition of porn.

When/why do I use it?

Solo

Group

The first porn I ever experienced.

How did it come about?

Describe it.

How did you react to it?

How did it change me?

My most common porn

What are the reasons for doing it?

Describe it.

Describe the juicy parts.

Describe the boring parts.

My most uncommon porn (not that ones that you NEVER do)

What are the reasons for doing it?

Describe it.

Describe the juicy parts.

Describe the boring parts.

The kinds of porn that I know exist but I won't watch.

What are the reason why I wouldn't watch it.

What would have to change so that I would watch it.

Homework:

Watch PC porn (try for 3 different scenes/types)

Make these notes:

What is the type(s) that my Primal Character likes?

What are the specific components of these type(s)?

What is the specific dramatic parts of these type(s)?

What makes for a porn-specific value-positive for your Primal Character?

If self-orgasming is PC for watching porn, what does it mean for your Primal Character?

Watch un-PC porn (try for three different scenes/types)

Make these notes:

What is the type(s) that my Primal Character doesn't like?

What are the specific components of the type(s)?

What is the specific dramatic parts of the type(s)?

What makes for a porn-specific value-negative for you Primal Character?

If orgasming while watching un-PC porn is un-PC, can you anyway?

What does it mean for your Primal Character if you can orgasm with un-PC porn of these types?

Extra credit:

1. Watch either type with someone.

This exercise is about ONLY watching the porn with someone.

Be very clear with them about that.

If you want to do something after watching the porn, that's up to you.

I would encourage you to give it five minutes after ending the watching and doing whatever else you want to do.

a. Who do you pick to watch what with?

b. How do you ask them?

c. How do you explain it?

d. Do you simply watch it all the way through or do you stop for dialogue?

e. What do you do if one of you gets triggered?

f. How do you know if one of you is triggered?

g. Do you use the green/yellow/red/avocado system?

h. What do you do afterwards?

i. And perhaps most importantly, what are you contingency plans if it goes south?

Extra-extra credit:

Watching each type with someone.

Extra-extra-extra credit:

Watching both types with a single person.

Week 4

Debrief/Sharing

Experiments with Talk

Dyads - **Answer the questions before telling the story.**

1. A - Tell a PC sexual story about someone else.
 - a. What is your intention in telling this story?
 - b. What do you want to have happen with yourself?
 - c. What do you want to have happen with your listener?
 - d. What is the story about?
 - e. What are the points of dynamic tension in the story?
 - f. What are the power dynamics and do they change, if at all.
 - g. What is the sex act?
 - h. What is the pleasure/pain about?
 - i. Tell the story.

2. B - Tell a PC sexual story about someone else.
 - a. What is your intention in telling this story?
 - b. What do you want to have happen with yourself?
 - c. What do you want to have happen with your listener?
 - d. What is the story about?
 - e. What are the points of dynamic tension in the story?
 - f. What are the power dynamics and do they change, if at all.
 - g. What is the sex act?
 - h. What is the pleasure/pain about?
 - i. Tell the story.

Large group check-in.

Back to dyads.

1. A - Tell a PC sexual story about you.
 - a. What is your intention in telling this story?
 - b. What do you want to have happen with yourself?
 - c. What do you want to have happen with your listener?
 - d. What is the story about?
 - e. What are the points of dynamic tension in the story?
 - f. What are the power dynamics and do they change, if at all.
 - g. What is the sex act?
 - h. What is the pleasure/pain about?
 - i. Tell the story.

2. B - Tell a PC sexual story about you.
 - a. What is your intention in telling this story?
 - b. What do you want to have happen with yourself?
 - c. What do you want to have happen with your listener?
 - d. What is the story about?
 - e. What are the points of dynamic tension in the story?
 - f. What are the power dynamics and do they change, if at all.
 - g. What is the sex act?
 - h. What is the pleasure/pain about?
 - i. Tell the story.

Large group check-in.

Back to dyads.

1. A - Tell a un-PC sexual story about yourself.
 - a. What is your intention in telling this story?
 - b. What do you want to have happen with yourself?
 - c. What do you want to have happen with your listener?
 - d. What is the story about?
 - e. What are the points of dynamic tension in the story?
 - f. What are the power dynamics and do they change, if at all.
 - g. What is the sex act?
 - h. What is the pleasure/pain about?
 - i. Tell the story.

2. B - Tell a un-PC sexual story about yourself?
 - a. What is your intention in telling this story?
 - b. What do you want to have happen with yourself?
 - c. What do you want to have happen with your listener?
 - d. What is the story about?
 - e. What are the points of dynamic tension in the story?
 - f. What are the power dynamics and do they change, if at all.
 - g. What is the sex act?
 - h. What is the pleasure/pain about?
 - i. Tell the story.

Large group check-in.

Homework: **ACTING CLASS (ACTING AS IF YOU ARE ANOTHER CHARACTER)**

Option 1:

1. Join Fetlife or a similar site using an alias.
2. Type up your PC stories as if they actually happened to you.
3. Answer these questions BEFORE posting.
 - a. What is your intention in telling this story?
 - b. What do you want to have happen with yourself?
 - c. What do you want to have happen with your listener?
 - d. What is the story about?
 - e. What are the points of dynamic tension in the story?
 - f. What are the power dynamics and do they change, if at all.
 - g. What is the sex act?
 - h. What is the pleasure/pain about?
4. Post the stories.
5. Respond to any comments, staying in character.
6. Three days later, type up your un-PC story as if it actually happened to you.
7. Answer these questions BEFORE posting.
 - a. What is your intention in telling this story?
 - b. What do you want to have happen with yourself?
 - c. What do you want to have happen with your listener?
 - d. What is the story about?
 - e. What are the points of dynamic tension in the story?
 - f. What are the power dynamics and do they change, if at all.
 - g. What is the sex act?
 - h. What is the pleasure/pain about?
8. Post your un-PC story.
9. Respond to any comments, staying in character.
10. The point of this part of the exercise is to be that character who had the PC experience and then who has had this un-PC experience.
Take notes as to how that is.

Option 2:

1. Type out all of your stories.
2. Find a person with whom you feel ok reading them to.
You have two choices to tell the other person:
This happened to me.
This is an acting experiment.
3. Before telling the stories, answer these questions about **ALL** of the stories.
 - a. What is your intention in telling this story?
 - b. What do you want to have happen with yourself?
 - c. What do you want to have happen with your listener?
 - d. What is the story about?
 - e. What are the points of dynamic tension in the story?
 - f. What are the power dynamics and do they change, if at all.
 - g. What is the sex act?
 - h. What is the pleasure/pain about?
3. Start with one of the PC stories.
4. Read one of the PC stories.
4. Dialogue about it.
 - a. There will be a combination of where you want to do with the dialogue and where they are taking it. Work with it.
5. Choose another story and repeat.
6. Make sure to have a closing dialogue after you have read the stories you are going to read.

After the first story, you may choose to revamp what you wanted to do.
There will always be an element of improve on in your relational dances.

Week 5

Debrief and Sharing

What happened with the homework?

If you didn't do it, what did you BOS convince you of?

Experiments with Self/Others

The experimental hypothesis is that in changing up how you sex, you are attempting to change how the existing relationship is. Change it from something that you believe it is to something that you want it to be.

Dyads

1. This is how I'm going to change-up sexing **myself**.
 - a. This is what it meant before the change up.
 - i. About my Primal Character.
 - ii. About the sex-thing.
 - iii. About what happens, what is felt.
 - b. This is what it will mean after the change-up.
 - i. About my Primal Character.
 - ii. About the changed sex-thing.
 - iii. About what happened, what was felt.
 - c. How will this change have an impact in my non-sex life?
2. This is how I'm going to change-up sexing with **another**.
 - a. How is the sex-thing (before the change-up) as meaning-making in your relationship with this person?
 - b. What do you believe will change in your relationship with this person because of the change-up?
 - c. How could it go wrong?
3. This is how I would change it up sexing you.
 - a. This is how I meaning-make our relationship before the change up.
 - b. This is how I would want the change up to influence our relationship.
4. This is how I would change you sexing me up.
 - a. This is how I meaning-make our relationship before the change up.
 - b. This is how I would want the change up to influence our relationship.

Homework

Change up your sexual dances.

It can be with your self, partners old, partners new, with imaginary lovers, with non-human partners.

It can be IRL, it can be over Zoom, it can be text, it can be email, it can be phone.

It can be deep, it can be shallow.

And anywhere in-between.

You are attempting to:

1. Be clear about what it is that you want to change up.
2. Be clear about what the meaning-making before the change up.
3. Be clear about what meaning-making(s) and experience(s) you are wanting.
4. How are you going to ask for this?
5. How are you going to frame this?
6. What are your contingency plans?

7. How does the exercise begin?
8. How does the exercise end?
9. What are your safety policies?

In short, use “How to Craft an Exercise” from the website.

Week 6

Debrief and Sharing

Go over the last 5 weeks.

What is the impact?

What is the learning?

What, if any, changes in meaning-making and/or philosophies?

What does this mean going forward?

I highly recommend that you take notes on this bit.

Especially when other people are talking about it.

The chances are very high that they are talking about blind spots in you.

Potentially, another kind of six-week class.

Breaking down the sex act from first to last contact.

Getting noticed

Flirting/Inviting

Getting to the launching pad

Cruising at a state/stage

Crescendo

Apex

Descento

Glide path

Arrival at disembarking station.

Departure.

Potentially, do this same format but with pairs.

The point of doing it in pairs is that for the in-between class time, the homework, the practices.

Potentially, what would you like to see in another 6-week class?

There is, "Consolidation here and working on nuances."

And there is, "Taking it to the next level."