

THE SEASONS WORKBOOKS

RECONNECT

Three white arcs of varying sizes are positioned on the right side of the cover, partially overlapping the title and subtitle area.

SEASON OF DISTANCE

A six-week workbook for two people who like each other and have stopped being curious.

SHELLY & JASON YOST

NEW RHYTHM MARRIAGE

WHATSEASON.COM

THE SEASONS WORKBOOKS · BOOK THREE

RECONNECT

SEASON OF DISTANCE

A six-week workbook for the season of Distance, and the rhythm that answers it.

SHELLY & JASON YOST

NEW RHYTHM MARRIAGE

RECONNECT

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Every line above is a link. So is every week and day in the bookmark panel of your reader.

NOTHING HAPPENED. THAT IS THE HARD PART.

The assessment put your marriage in the season of Distance. That is the most common result it gives, and it is the one that most often feels like a private failure. It is not.

Distance rarely arrives. It accumulates.

There was no week it happened. There was no fight that started it. There was a stretch of years in which the two of you got very good at running a household and slowly stopped being curious about each other.

You are still polite. Still functional. Still handling the week.

You are also, if you are honest, a little lonely inside a house with someone you love.

Two people who like each other, running a good operation, further apart than they used to be.

That is the season. The rhythm that answers it is Reconnect: return to curiosity and presence.

What this book will not do. It will not give you a personality type. It will not tell you who is at fault. It will not ask you to relive your worst fight, and it will not ask you to produce a result by week six.

What it will do. Slow you down enough to see the pattern the two of you are inside, and give you a repeatable way out of it that fits in fifteen minutes a day.

FIFTEEN MINUTES BEATS AN EVENING.

This book is built in short days rather than long sessions, and the reason is not gentleness. It is that distance is a frequency problem.

You did not lose closeness in one long conversation. You lost it in a few hundred small moments that went by unanswered. It comes back the same way.

WHAT DOES NOT WORK

One long talk on a Sunday night, once a month, that both of you brace for and one of you dreads.

A big gesture. A trip. A resolution made on a good week.

WHAT DOES

Fifteen minutes a day, five days, in a slot you already have. Then twenty minutes together.

One small thing you keep doing after the feeling fades.

Each day has a page to read and a page to write on. Neither is long. The sixth night is the only part that requires both of you, and it is twenty minutes.

What a day actually costs. One page to read, which is four or five minutes. One page to write on, which is ten. If a day is taking you longer than twenty minutes, you are doing more than the book asked, and doing more is the most common way people stop by week three.

Short answers count. Five ruled lines does not mean you owe five lines. One true sentence beats a paragraph written to fill the space.

TYPE INTO IT, OR PRINT IT

Every white writing space in this file is a real form field. Open it in any reader and type. Or print it at 100 percent with no scaling and use a pen. It is the same file either way, and your two copies never have to match.

TWO COPIES. WRITTEN PRIVATELY. READ BY NOBODY.

You each need your own. You write in yours, they write in theirs, and neither of you reads the other one.

Privacy is not secrecy here. It is the only thing that makes an honest answer possible.

Five days, then a night. Days one through five are yours alone, about fifteen minutes each. The sixth is CONNECT Night, twenty minutes together.

Two of the five are flex days. Days three and four are marked in the outer column. If the week gets away from you, those are the two to move or double up. Do not drop day five, because day five is what you bring to the conversation.

If you are doing this alone, every private page works for one person, and every CONNECT page carries a box marked *Doing this on your own? Here's the version that works.* That box is a real alternate, not a consolation prize.

What a book cannot do alone is make your partner participate. Ask them plainly, once. Then let the answer be the answer, and work your own half.

IF YOU MISS A WEEK

Pick up where you left off. Do not restart, and do not double up to catch up. A week you skipped is information about your week, not a verdict on your marriage.

SET THE STANDING TIME NOW

CONNECT Night is the only part that needs both of you. Pick the day and defend it.

Our CONNECT Night is _____

We start at _____ and finish by _____

THE SAME SIX MOVES, SIX TIMES.

The sameness is deliberate. A rhythm you can predict is a rhythm you can keep, and keeping it is most of what this book is for.



Day 1 Notice. The week's idea, in plain language. What is actually happening.

Day 2 Understand. Why it happens. Usually the day that explains something you have been arguing about for years.

Day 3 Own. Your half of it. The most writing space in the week is here.

Day 4 Practice. One timed exercise, five to eight minutes. A timer, not an estimate.

Day 5 Prepare. Turn the week toward the conversation. You leave this day holding one thing to bring.

CONNECT Night. Twenty minutes. One question, and the same six questions appear in all four seasonal books, so two partners reading different books still land on the same question the same night.

Each day runs across two pages. The left page is what to read. The right page is where you write. The outer column tells you which week and day you are in and roughly how long it will take.

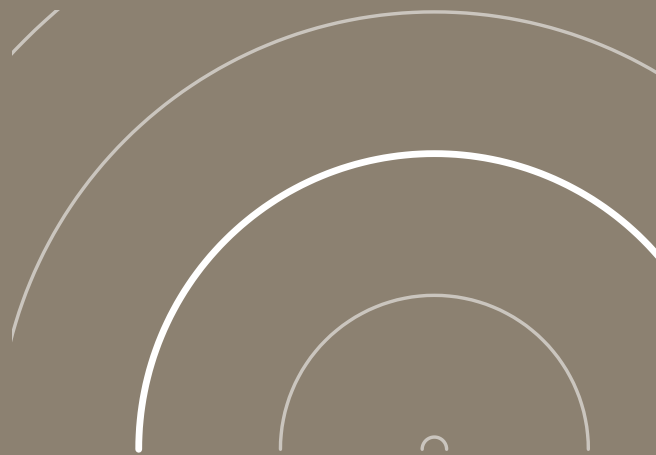
The days are numbered rather than dated on purpose. Day one does not have to be Monday, and CONNECT Night does not have to be Friday. It only has to be the same night every week.

WEEK

ONE

NOTICING THE DRIFT

This week you are only going to look. No changes, no promises. An accurate picture of what the two of you actually talk about now.



THIS WEEK

DAY 1 THE TALKING TIME IS FIXED

DAY 2 WHAT DRIFT LOOKS LIKE

DAY 3 A DRIFT STORY, NOT A FAILURE STORY

DAY 4 THE CONVERSATION INVENTORY

DAY 5 WHAT IT IS LIKE TO BE YOU

CONNECT NIGHT

THIS WEEK

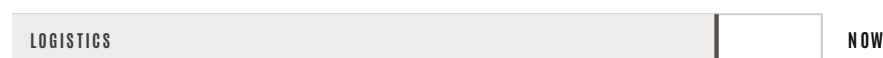
NOBODY DECIDES TO DRIFT.

There was no meeting. Neither of you announced that you were done being curious. You got busy, and busy made the choices for you.

The mechanism is almost boringly simple, and it is worth seeing before you write anything about your own marriage.

Logistics always wins, because logistics has a deadline.

THE SAME FORTY MINUTES



NOTHING WAS REMOVED. SOMETHING ELSE EXPANDED.

If nobody handles dinner, there is no dinner. If nobody asks how you have been feeling about your job, nothing happens today. Nothing happens tomorrow either. Nothing visibly happens for years.

PAGE NOTE FOR THIS WEEK

This week asks for accuracy, not improvement. Do not fix anything for seven days. Couples who start changing things on day one usually end up defending the change instead of seeing the pattern.

RECONNECT
SEASON OF DISTANCE

WEEK 1

THE WEEK AHEAD

FIVE SHORT DAYS, THEN ONE CONVERSATION.

Day 1. The talking time is fixed. Two kinds of talk compete for the same forty minutes, and one of them always wins.

Day 2. What drift looks like. Six signs. You will recognise some and not others, and the ones you do not recognise are the useful ones.

Day 3. A drift story, not a failure story. Why the story you tell about this determines whether the conversation goes anywhere.

Day 4. The conversation inventory. Eight minutes with a timer. An honest count of the last two days.

Day 5. What it is like to be you. The day that turns the week toward the conversation.

CONNECT Night. Twenty minutes. The first of the six questions.

WHAT THIS WEEK IS NOT

It is not an inventory of what your partner has failed to do. If your notes this week are mostly about them, you are writing the wrong book.

It is not a decision about anything. Nothing you write this week commits you to a conversation, a change, or a conclusion.

BEFORE YOU START

When this week, and where, will you sit down for fifteen minutes?

THE TALKING TIME IS FIXED

Every couple has a limited amount of talking time. Call it whatever your real number is. Forty minutes on a weeknight. Ten on a bad one.

Inside that time, two kinds of talk compete.

Logistics is the talk that runs the life. The schedule, the money, the kid, the car, the appointment, the text from your mother, who is doing pickup, what is for dinner, did you call them back.

Curiosity is the talk that runs the relationship. What you thought about today, what you are worried about, what you are looking forward to, what has been sitting on you, who you are becoming.

Logistics always wins. Not because you value it more. Because it has a deadline.

That is the whole mechanism. The urgent crowds out the important, one ordinary evening at a time, and there is never a night where you can point at the loss.

And it is not a fight, which is the confusing part. Fighting couples know something is wrong. Drifting couples have no evidence of a problem.

WHY ONE OF THEM ALWAYS WINS



A DEADLINE IS NOT IMPORTANCE. IT IS JUST A DEADLINE.

WHY LOGISTICS WINS WITHOUT ANYBODY CHOOSING IT

SCRIPTURE FOR TODAY

We must pay the most careful attention, therefore, to what we have heard, so that we do not drift away.

HEBREWS 2:1

Drift is described here as something that happens while you are paying attention to something else. Not rebellion. Inattention.

REFLECT

1. The last five conversations you had with your partner that ran longer than two minutes. What was each one about?

2. How many of those five were about running the life you share?

_____ out of five.

3. What was the last conversation you had that was not about logistics and had no practical purpose at all?

PRACTICE

Today only, count. Not out loud and not at your partner. Just notice how many of your exchanges today have a task inside them.

FOR CONNECT

One line to carry. What is the shape of your talking right now?

RECONNECT
SEASON OF DISTANCE

WEEK 1
DAY 1

15 MINUTES