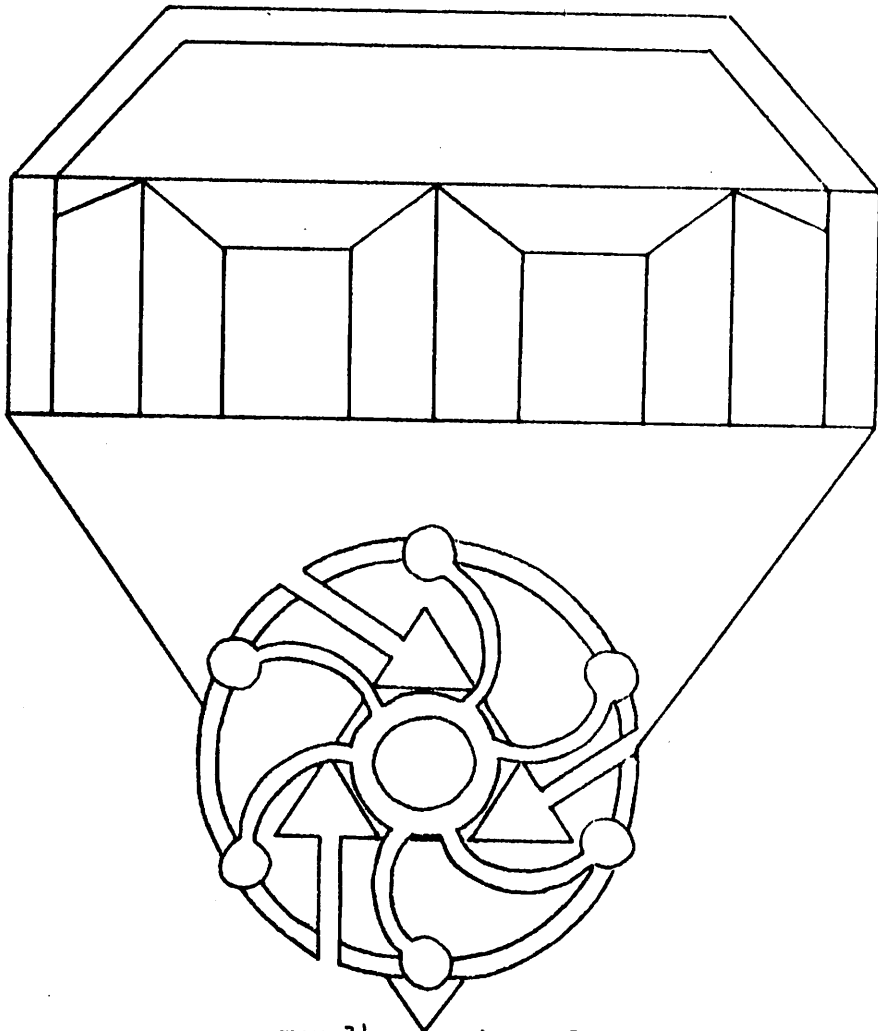


B O N T O A

HUMAN DEVELOPMENT TRAINING INSTITUTE



may 14 - june 1

1980

BONTUA

MAY 1980

NOTES FOR THE 6 NATION CLUSTER DEMONSTRATION
" WE ARE ON THE EDGE FOR ALL MANKIND ... "

CLUSTER MARANU

WHAT ARE
UNIQUE
OPPORTUNITIES
AND UNIQUE
CHALLENGES
FOR THE
CLUSTER
EXPERIMENT
IN SUL SEL
INDONESIA?

WHAT ARE
KEY MODELS
SYMBOLS
DESIGNS
SYSTEMS
AND
STRUCTURES
WE ARE
USING ?

WHAT ARE
UNIQUE
BREAKTHRU'S
AND
UNIQUE
LEARNINGS
OF THIS
CLUSTER
EXPERIMENT
?

WHAT ARE
BURNING
QUESTIONS
?

WHAT ARE
STRONG
RECOMMENDATIONS
TO THE
GLOBE ?

HDTI

FACULTY

FACULTY ORGANIZATION CHART

ICA

BONTOA, MAY 1980

HDTI: BONTOA FACULTY

CURRICULUM TEAMS					
NIROBI			BOMBAY		
THE	MAJ	MUL	TIM	KATH	CHA
EUN	UDIN	MUS	ROX	A.P	E.LAI
LATA	FAT	SUH	S.S	ARI	AMIR
		RMT			

CARE TEAMS					
BLDG	SERV	OFFIC	PART	FUND	CLUST
MUL	FAT	MUS	E.LAI	KATH	SUH
LATA	MAN	UDN	ARIFN		AMIR
		CHA	RMT		ANTH.
TH	EUN	ROX	TIM	ROX	SHERW

SCHOOL ASSEMBLY

THE THREE ROUNDTABLES		
SATUAN A	SATUAN B	SATUAN C
REGU 1 Arifin	REGU 5 Udin	REGU 9 Mansur
Englai Eunice	Fatimah	Chairul Roxanna
Mulyadi Tim	Mustapa The	Suhem Sherwood
Kathy	Amir Bintang Anthony Paul	Lata Paul Rochmat

THE SIX TASK FORCES					
Kelompok PUTIH	Kelompok MERAH	Kelompok HITAM	Kelompok SAWOMATANG	Kelompok KUNING	Kelompok COKLAT
6 Fatimah 10 Chairul Roxanna	5 Suhem 11 Sherwood Udin	1 Mustapa 7 The Arifin	3 Mulyadi 9 Tim Mansur	2 Englai 12 Eunice Lata Rochmat	4 Amir B 8 Anthony Kathy R.
great hall	seminar room	front yard	backyard	decor and bath	office & Production

Latihan Pembangunan Masyarakat adalah bagian dari kwapulan 24 Proyek Percontohan Sosial diseluruh dunia dalam pembangunan kembali pedesaan. Latihan ini akan berjalan selama 3 minggu membekali penduduk dengan latihan latihan praktis kearah memampukan mereka melaksanakan cita cita pembangunan masyarakatnya.

Latihan diadakan ditengah tengah masyarakat kampung dimana berbagai program sedang berlangsung sehingga memungkinkan dilakukannya latihan dalam berbagai bidang secara serentak. Karena peserta secara langsung mengalami dan bertukar pengalaman ditengah tengah lapangan kelengkapan proyek yang ada, maka mereka dapat menggali kemungkinan kemungkinan yang dapat segera diterapkan didalam kampung mereka masing masing sekaligus dengan cara bagaimana melaksanakannya secara bersama sama dengan kampung kampung peserta lainnya. Bentuk latihan ini dikembangkan desebuah proyek percontohan di India dan kemudian telah pula dicobakan secara berhasil di Venezuela, Australia, Korea Selatan, Amerika Serikat, Mesir, Kenya, Filipina Indonesia (Sumatera Utara) dan Nigeria. Kampung kampung yang ingin mempercepat pembangunan masyarakatnya sendiri ditunggang mengirimkan 1 grup yang terdiri dari beberapa orang penduduknya ikut serta dalam latihan ini sehingga kemudian dapat membentuk kelompok kerja yang terlatih yang akan memperkuat sumber daya kepemimpinan di kampung mereka.

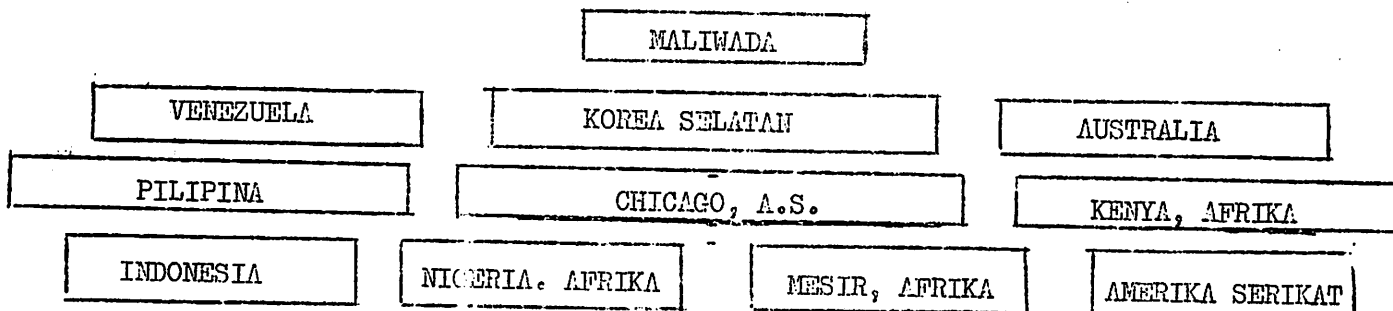
Bidang pelajaran latihan ini mencakup 3 kelompok dasar: Ekonomi & Sosial -- 3. Sektor Kemasyarakatan. Kemungkinan ini diberikan dengan menggunakan cara ceramah, kunjungan lapangan, diskusi, percontohan lokal, penceramah tamu dan praktik kerja sehingga dapat menimbulkan daya pandangan baru yang kreatif.

Latihan 3 minggu percontohan ini diberikan dalam ceramah pagi mengenai kehidupan dunia yang modern. Diskusi dan drama secara serentak mengarahkan kelompok dan penghayatan kehidupan sosial membantu didalam memahami apa yang dipelajari. Dua kali kunjungan penghayatan akan meliputi kegiatan belajar yaitu: Satu untuk menghayati Warisan Budaya dan lainnya ceramah dan satunya lagi secara menghayati kehidupan perkotaan.

Peserta peserta latihan pembangunan masyarakat Bontol yang pertama ini terutama berasal dari kampung kampung dalam lingkungan Desa Marenda, Kec. Maros Baru. Dan diharapkan juga akan datang peserta dari kampung kampung lain.

Staf pengajar terdiri dari team International terlatih dari the Institute of Cultural Affairs (ICA) beranggotakan beberapa dari proyek proyek percontohan di kampung kampung yang ada. The Institute of Cultural Affairs (ICA) adalah sebuah organisasi internasional yang berkedudukan di New York dengan anggota dan berbagai keanggotaan. Organisasi ini didirikan untuk menaruh dan percontohan dengan pusat perhatian pada pembangunan masyarakat di seluruh dunia. Tujuannya adalah melatih dan membantu masyarakat untuk memanfaatkan sumber sumber yang ada padanya baik di kampung sendiri maupun dalam hubungan dengan sektor sektor pemerintah baik swasta maupun lembaga internasional lainnya.

P E M B U K A A N					L A M A T A N					P E R K O T A A N					P E L A N T I K A N
	M O D U L E I PERBANGUNAN FAKTOR EKONOMI economic development				B U D A Y A	M O D U L E II PENGEMBANGAN FAKTOR SOSIAL social development					M O D U L E III PERBANGUNAN FAKTOR MANUSIA human development				
	BIDANG KEGIATAN programmatic arenas			L A B		BIDANG KEGIATAN programmatic arenas			L A B		BIDANG KEGIATAN programmatic arenas			L A B	
	PER- TANJAN BERSAMA	IN- DUSTRI MEMADAI	KE- GIATAN PERDA- MULAN		CITRA-DIRI KE- PEMIMPINAN	KE- SEHATAN PEN- CEGAH	PENDI- DIKAN FUNGSI- ONEL	KESEJAH- TERAAN MAS- YARAKAT			KEMANU- STAAAN DASAR	LINGKU- NGAN HIDUP	POLA KERJA- SAMA		KEDIR- IAN MASYA- RAKAT
opening	co-op agricul	approp indust	comm'cl service	imaginal leadership	heritage excursion	prevent care	funct. educ'tn	comm'ty welfare	profound humanness	urban excurs.	living envir.	corp't patterns	identi- system	corp't life	send-out commiss'g



S I D A N G P E S E R T A

school assembly

T I C A S A T U A N three roundtables		
S A T U A N A task force	S A T U A N B task force	S A T U A N C task force
REGU 1 team	5	9
2	6	10
3	7	11
4	8	12

E N A M K E L O M P O K six task forces					
P U T I H	M E R A H	H I T A M	S A W O M A T I A N G	K U N I N G	C O K L A T
REGU 6 10	5 11	1 7	3 9	2 12	4 8
balai sidang great hall	ruang kerja seminar room	halaman depan front yard	halaman belakang back yard	hiasan dan kamar mandi decor & baths	kantor office

HDE
NCA

T A T A W A K T U K E G I A T A N M I N I G G U A N

PETUNJUK PESERTA
BONTOA MEI 1980

weekly time design

ENIN monday	SELASA tuesday	RABU wednesday	KAMIS thursday	JUM'AT friday	SABTU saturday	HINGGU sunday
5:15 BANGUN wake-up						
6:00 UPACARA -- SARAPAN -- PENGERTAMUAN UMUM daily rit. 1- breakfast & colloquium						
7:30 PELLEPERAWAN BERSAMA common care						
8:00 MODULE KEGIATAN programmatic module						
PENGANTAR & LOKAKARYA lecture & workshop		PENGANTAR & LOKAKARYA lecture & workshop	CEPERAMAT panel	L A B PENGHAYATAN I session I	L A B PENGHAYATAN IV session IV	LAHAYAN PENGHAYATAN
12:00 MAKAN SIAN lunch		LATIHAN METODE method training		12:00 MAKAN TERCAKAP lunch	SEMBAYAN prayer	ACARA RECAP
1:00 ISIRAWAN personal care						
2:00 LOKAKARYA workshop	WISATA KERJA technical visit		PENGARA BERSAMA common care	L A B PENGHAYATAN III session III	GOLONGAN ROHANI prayer	ACARA RECAP
5:30 ISIRAWAN personal care basic						
7:00 MAKAN MALAM dinner		PENGHAYATAN MINGGU the collegial roundtable		L A B PENGHAYATAN III session III	ACARA CELEBRATION	ACARA RECAP
9:30 ISIRAWAN recreation						

7:00 SARAPAN & PENJAJAN
breakfast & review

PENGELIHARAAN

ACARA
RECAP

ACARA
RECAP

PENYAYAN
MINGGUAN

ACARA
RECAP

5:15	SELAMAT PAGI -- good morning
6:00	UPACARA -- SARAPAN -- PERCAKAPAN -- CERAMAH PAGI -- daily ritual -- breakfast -- conversation -- collegium
7:30	PERSIAPAN SIANG -- corporate care
8:00	PERSIAPAN PRIBADI -- personal care
8:15	KEGIATAN BELAJAR PAGI -- morning session
12:00	MAKAN SIANG & LATIHAN METODA KEPEMIMPINAN -- lunch & leadership methods training
1:00	PERSIAPAN PRIBADI -- personal care
2:00	KEGIATAN SIANG -- afternoon session
5:30	PERSIAPAN PRIBADI -- personal care
7:00	KEAKRIFAN MALAM -- roundtable fellowship
9:00	SELAMAT MALAM -- goodnight

HDTIS

ICA

T A P A C A R A M A K A N P A G I

PETUNJUK PESERTA

Breakfast meal format

BONTOA MEI 1980

UPACARA HARIAN daily ritual	PEMIMPIN	MARI KITA BERTIRI DAN MELAKUKAN UPACARA HARIAN (LIHAT HALAMAN.....)
SARAPAN 1. LAGU	PEMIMPIN	MARI BUKA HALAMAN.....BUKU NYANYIAN. MARI KITA NYANYIKAN.....
2. LAPORAN	PEMIMPIN	PEMIMPIN KELOMPOK DAN REGU HARAP BERTIRI. MARILAH KITA MELAPORKAN KEHADIRAN LATIHAN KADER PEMBANGUNAN DESA PADA PAGI INI MELALUI LAPORAN KELOMPOK DAN REGU.
	KETUA KELOMPOK	KELOMPOK A KELOMPOK A MENEMERIMA TANGGUNG JAWAB MEMPERHATIKAN ANGGOTANYA DAN AKAN MELAPORKAN MELALUI REGU.
	KETUA REGU	REGU 1 MELAPORKANSAKITMENDAPAT TUGAS KHUSUSTIDAK HADIR DAN PERLU DI TENGOK YANG LAINNYA HADIR
	KETUA KELOMPOK	REGU 2 (d. t)
PENERIMAAN (account'ry)	PEMIMPIN	(mengucapkan kata yang menunjuk pada kenyataan bahwa hari yang baru bisa kita jalani sepenuhnya kalau kita mau)
SEROYAN ritual	PEMIMPIN SEMUA PEMIMPIN SEMUA	MARI BERLARI MELASUKI MASA DEPAN BERLARI MENYONGSONG TERBITNYA MATAHARI BERIKTANLAH KITA KUAT MEMBANGUN DUNIA BERIKTANLAH HENDAKNYA
	PEMIMPIN	(selamat datang pada tamu atau peserta baru kalau ada) MARILAH KITA MAKAN KALI INI SAMBIL MENGINGAT..... SILAKAN MAKAN.
PERCAKAPAN CERMAH PENGUMUMAN	PEMBICARA	(percakapan tentang berita-berita dunia) PENGUMUMAN UMUM (kolegium) PAGI (pengumuman untuk hari ini)
PENUTUP	PEMIMPIN PEMIMPIN SEMUA	MARILAH KITA MENYUKI HARI INI SEBAGAI/DENGAN INI SAATNYA KITA ORANGNYA } 3x

BANGUN

P: BERLARILAH MEMASUKI MASA DEPAN WAKE UP
 J: BERLARI MENYONGSONG TERBITNYA MATAHARI L: RUN INTO THE FUTURE RUN
 C: RUN INTO THE RISING SUN

SARAPAN

P: SAMBUTLAH DATANGNYA MASA DEPAN BREAKFAST
 J: SAMBUTLAH TERBITNYA MATAHARI L: RUN INTO THE FUTURE TUN
 P: KITA KUAT MEMBANGUN DUNIA C: RUN INTO THE RISING SUN
 J: DEMIKIAN HEEDAKNYA L: MEN WHO RUN CREATE THE WORLD
 C: BE IT SO

MEMULAI KERJA

(Ulangi bersama)

TUGAS YANG KITA HADAPI SETARANG SESSIONS
 (Repeat after me)
 JIKA KITA TIDAK INGIN DITELAN MASA, THE TASK BEFORE US NOW
 ADALAH MELEPASKAN DIRI DARI PRASANGKA LAMA IF WE WOULD NOT PERISH
 DAN MEMBANGUN DUNIA IS TO SHAKE OFF OUR ANCIENT PREJUDICES
 AND TO BUILD THE EARTH

MEKAN SIANG

P: KITA BEBAS UNTUK MEMBANGUN DUNIA LUNCH
 J: MARI MELAYANI SEPENUH DIRI L: WE ARE FREE TO BUILD THE EARTH
 C: LET US GIVE OURSELVES TO THE TASK

MEKAN MALAM

P: DESA DESA DIDUNIA SEDANG MEMBANGUN DIRI BREAKFAST
 J: DI INDONESIA ADALAH BUKTINYA L: VILLAGES AROUND THE WORLD ARE ON
 THE MOVE
 C: INDONESIA IS THE SIGN

MEMUTUP

P: INI SAATNYA }
 J: KITA ORANGNYA } 3x
 SEND OUT
 L: THESE ARE THE TIMES }
 C: WE ARE THE PEOPLE } 3x

(SEMUA BERDIRI)

PEMIMPIN: MARI KITA BERDIRI DALAM HIDUP SEBAGAI ORANG YANG PRIHATIM AKAN KEADAAN DUNIA

SEMUA: DEMIKIANLAH HENDAKNYA

P: HIDUP SERING BERBEDA DENGAN HARAPAN KITA

S: KITA SERING TIDAK MAU MENERIMA KEMUNGKINAN YANG DIBAWAKANNYA

P: NAMUN DEMIKIAN KITA DIBERI KEBEBASAN UNTUK MENJALANI KEHIDUPAN ITU.

S: DEMIKIANLAH ADANYA.

(SEMUA DUDUK)

B A C A A N P A G I

(SEMUA BERDIRI)

P: HARI INI MILIK KITA

S: KITA BERTERIMA KASIH AKAN HIDUP YANG KITA PEROLEH INI

P: INILAH TEKAD KITA

S: DEMIKIANLAH ADANYA.

P: BIARLAH KECEMBIRAAN MENJADI LAGU AKHIR KITA

KIRI: KECEMBIRAAN YANG MEMBUAT DUNIA MELUAP DENGAN KERTANGAN

KANAN: KECEMBIRAAN YANG MEMBUAT KEHIDUPAN DAN MAUT YANG TAK TERPISAHKAN
ITU BANGKIT MENARI.

KIRI: KECEMBIRAAN YANG MENGLANYUTKAN SEMANGAT, MEMBUAT KEHIDUPAN
PENUH TAWA.

KANAN: KECEMBIRAAN YANG MELEMPARKAN SEGALANYA MENJADI GUMPALAN DEBU.

(SEMUA DUDUK)

P E N G A L A M A N H I D U P H A R I I N I

(SEMUA BERDIRI)

P: MARI BERTIRI MENYADARI DUNIA DENGAN SEGALA KEKURANGANNYA

S: MARI KITA SATUKAN DIRI DENGAN TUGAS KITA

P: YAITU MEMBANGUN DUNIA

S: DEMIKIANLAH ADANYA

P: JANGAN KITA MOHON DIHINDAKKAN DARI KESUSAHAN

S: KITA MOHON KEBERANIAN UNTUK MENGHADAPINYA

P: JANGAN KITA MOHON DIKURANGI DERITA KITA

S: KITA MOHON KETABAHAN MENCATASINYA

P: JANGAN KITA MENUNGGU TEMAN UNTUK MENGHADAPI PERJUANGAN HIDUP

S: BIARLAH KITA PERCAYA AKAN KEMAMPUAN DIRI

P: JANGAN KITA GEMETAR MENUNGGU PERTOLONGAN DARI KEADAAN

S: BIARLAH KITA SABAR MENGUSAHAKAN PEMEBBASAN DIRI KITA

P: MARILAH KITA LAKSANAKAN TEKAD KITA MENJALANI HIDUP BAGI SELURUH DUNIA

S: DEMIKIANLAH HENDAKNYA

- SENIN** : Ketempat dimana pikiran tanpa ketakutan dan kepala bisa ditegakkan,
Dimana pengetahuan bebas
Dimana dunia belum dikeping-keping oleh tembok pemisah diri
Dimana kata diucapkan dari lubuk kebenaran
Dimana usaha tak kenal lelah merentang menjangkau kesempurnaan
Dimana kejernihan akal belum terbenam dalam padang tandus kebiasaan mati
Dimana pikiran diarahkan pada pandangan yang makin meluas dan perbuatan nyata
Ke surga kebebasan itulah, ya Tuhan, antarkan negara kami ini.
- SELASA** : Tiap pribadi memiliki cinta-diri masing-masing, oleh karenanya naluri kasarnya membawa orang pada pertentangan dengan sesamanya dalam mengejar kepentingan diri. Tetapi, manusia juga memiliki naluri yang lebih tinggi yaitu berupa rasa simpat dan tolong-menolong dengan sesamanya. Mereka yang kehilangan daya moral yang lebih tinggi ini sehingga tidak dapat bergabung bersatu dengan orang lain, akan musna atau hidup dalam tingkat derajat lebih rendah. Hanya mereka yang masih memiliki semangat bekerja-bersama yang berhasil bertahan dan memajukan peradaban. Demikianlah sejak permulaan sejarah, manusia selalu dihadapkan pada pilihan antara berkelahi satu sama lain atau bekerja sama; antara kepentingan diri-sendiri atau kepentingan semua.
- R A B U** : Peganglah teguh koyakinamu; Jari kaki, hari baru akan meretak
Benih janji telah tertanam; dan ia akan tumbuh;
Tidur, seakan sebuah tunas, yang akan membuka hati bagi cahaya
Dan kesonyaman akan monumukan suara;
Saatnya telah dekat dimana bebantuan akan jadi sumbangsihmu
Dan penderitaanmu akan menerangi langkahmu.
- KAMIS** : Tanamkan hati tabah bagi masyarakat supaya mereka dapat membangun bagi diri mereka sendiri. Ajarkan nilai kerja-bersama agar mereka dapat mempersatukan daya-tenaga mereka. Jangan harapkan koharunan nama ataupun pujian dan kerjambu itu. Akan kauperlukan kesabaran, kasih sayang dan keteguhan menahan diri, tetapi hendaklah kau teguh bertahan dalam tekad bulatmu : tkead bahwa akan kau jadikan tugas hidupmu untuk ikut menanggung derita mereka yang paling sengsara dan selalui rasa ikut menentis. in menemukan obat yang akan menghapus akar kesengsaraan itu.
- JUM'AT** : Apabila aku terduduk di pinggir jalan, lotih dan terengah-engah
Apabila aku berentangkan tempat tidurnu mendah bersama debu tanah,
Biarlah selalu aku merasa bahwa masih ada yang perjalanan yang harus kutempuh
Biarlah selalu kubawa kepedihan itu ke dalam impian dan dalam taktik langunku.
- SABTU** : Siaplah untuk menghidai maju, hatiku
Dan biarkanlah mereka yang masih harus berlambat-lambat,
Sebab namamu telah dipanggil dalam cerahnya langit pagi.
Jangan menanti lagi.

(STAND)

Leader: Let us stand before life as those who care for the world.

Community: Be it so.

L: Life is never the way we want it.

C: We refuse to accept its promise.

L: Nevertheless we are free to live.

C: Be it so.

(SIT)

READING FOR THE DAY

(STAND)

L: This is the day we have on our hands.

C: We give thanks for the life we have.

L: This is our decision.

C: Be it so.

L: Let all the joy mingle in my last song.

Left: The joy that makes the earth flow over in riotous excess.

Right: The joy that sets the twin brothers, life and death dancing.

Left: The joy that sweeps in the tempest, waking all life with laughter.

Right: The joy that throws everything it has upon the dust.

(SIT)

ADDRESS FOR THE DAY

(STAND)

L: We stand before the world and its need.

C: Let us give ourselves to the task.

L: It is to build the Earth

C: Be it so.

L: Let me not pray to be sheltered from dangers

C: But to be fearless in facing them.

L: Let me not beg for the stilling of my pain

C: But for the heart to conquer it.

L: Let me not look for allies in life's battlefield

C: But to my own strength.

L: Let me not crave in anxious fear to be saved

C: But hope for the patience to win my freedom.

L: Let us go forth to enact our care for the world.

C: Be it so.

4571

Identifikasi System Lab

10/5/56

I PENGAKHIAN	II PERAKAN ALAT	III PENGELompokAN	IV PELAKSANAAN	V SIMPULAN & KESIMPULAN
-----------------	--------------------	----------------------	-------------------	-------------------------------

BERAPA MADRASAH
KURANGNYA INI

PERTANYAAN APA
YANG PERLU KITA
JAWAB

DAFTAR PERALATAN
LALU DI
TULISKAN

1	
2	
3	
4	0
5	
6	
7	X
8	
9	
10	Δ
11	
12	
13	
14	□
15	
16	
17	
18	
19	
20	
21	
22	
23	

BERI TANDA ATAS
SARAN² XG SAMA SIFAT
NYA = 0 X 0

TULISKAN JUDUL
Masing2 kelompok

	Siapa	bagaimana
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		
11		
12		
13		
14		
15		
16		
17		
18		
19		
20		
21		
22		
23		

MUFAKAT

1. SEMUA SARAN SUDAH
DI DAFTAR ?
2. ADA YG TERLUPA ?
3. ADA YG PERLU DITOLAK
BALH.
4. APAKAH INI SUDAH
LIUFAKAT

objektif
 Relatif
 Interpretive
 Keputusan

KESIMPULAN
 Apa yg akan kita
 Katakan pd AKHIN
 NYA

Bontea HDTT

BAGAN PERSIAPAN RENUNGAN.

MAY 1980

WITNESS PREPARATION CHART

opening statement
PENDAHULUAN



objektif

What was the experience?
APA PENGALAMAN



reflektif

What was my internal response?
TANGGAPAN DALAM DIRI SAYA TENTANG PENGALAMAN TSB



interpretif

What did I learn about life?
PELAJARAN TENTANG HIDUP DARI PENGALAMAN ITU



keputusan

What is my decision?
KEPUTUSAN YANG SAYA AMBIL TENTANG PENGALAMAN ITU

closing statement
PENUTUP.

XXXXXXXXXX		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
HOST/ WITNESS								
COLLEGIUM							GUNS:	
TRANSLATOR								
M O R N I N G	HOST							WEEK REVIEW
	LECTURE							
	W/S							
	PLENARY							
	TRANSLATOR							
LUNCH		THE SIX TASK FORCES			HOST: CONV:	MOSQUE		
A F T E R N O O N	HOST					WORKDAY GUNS:		
	W/S							
	PLENARY							
	TRANSLATOR							
E V E N I N G	HOST					HOST: CONV:	CELEBRATION HOSTS:	REFLECTION HOST: WITNESS: EXT: INT: GOR: AC'TY: ABS:
	CONVER.							
	STUDY							
	TUTORIAL							

HDTI

BONTOA

3-WEEK DESIGN

1980

TH	F	S	S	M	T	W	TH	F	S	S	M	T	W	TH	F	S	
15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	
HDTI INTRO	JOURNEY OF HDTIS	H E	Review	UR INTRO	BLACK WHITE	RED Yellow	BROWN TAN	UR Review	U	REVIEW	CREATN OF HIST	TWC	3 DAY	3 CAMP	NEXT STEPS	VISITATION	
IDSYS	S LAB	R	FAC BRIEF	ECON. MOD.	ECON. MOD.		PH LAB	LAB	R	FAC BRIEF	SOCIAL MOD.		C. LIFE	LAB	VISITATION		
EXPEC-TATAS	MY VILL IN NEWS	T	DISCONTINUITTY	INTRO LECT	ECON PRINC.	PANEL	MYSTERY	TRANQUILITY	B	DISCONTINUITTY	INTRO LECT	SOCIAL PRINC	ACTIVITY	VOLATION	CATHARTIC STYLE	VISITATION	
EVOL OF HUM FACTOR	IDSYS HOW & WHY	A		FIELD TRIPS	CONTR W/S	MOS					VISION W/S	CONTR W/S		LIFE LINE	YISIT PREP		
APR FROM MEAS	Key STING PROP. & CELL	T		LUNCH TRNG	LUNCH TRNG		LUNCH TRNG.	TAGORE			MOS						
EDUCATR	MOS	R		PLENARY	TECH VISIT	PROP. W/S	CONSE/ OVSNS	WIP			WIP	WIP		WIP	WIP		WIP
LIFE PROCESS	WORKDAY ROAD	S	VISION W/S	PLENARY	ROUND TABLE	CARE	CELEB	REFLECTION	CELEB	ROUND TABLE	DECL. SONG + STORY	DECL. SONG + STORY	DECL. SONG + STORY	DECL. SONG + STORY	DECL. SONG + STORY	DECL. SONG + STORY	DECL. SONG + STORY
W/S METHOD	WIP	S	REFLECTION	1000 KILLER	PRINCE + MAGICIAN	KING ARTHUR	CELEB UR	REFLECTION	CELEB MEAL	THE SHIP + THE STORM	THE WAY CHOSE YOU	(HAND)	STYLE + ROLES	STYLE + ROLES	STYLE + ROLES	STYLE + ROLES	STYLE + ROLES
MY VILLAGE	CELEB.	S	CELEB. MEAL	1000 KILLER	PRINCE + MAGICIAN	KING ARTHUR	CELEB UR	REFLECTION	CELEB MEAL	THE SHIP + THE STORM	THE WAY CHOSE YOU	(HAND)	STYLE + ROLES	STYLE + ROLES	STYLE + ROLES	STYLE + ROLES	STYLE + ROLES
IDSYS	VILL. SKITS	S	REFLECTION	1000 KILLER	PRINCE + MAGICIAN	KING ARTHUR	CELEB UR	REFLECTION	CELEB MEAL	THE SHIP + THE STORM	THE WAY CHOSE YOU	(HAND)	STYLE + ROLES	STYLE + ROLES	STYLE + ROLES	STYLE + ROLES	STYLE + ROLES
VISION CONTRA.	VILL. SKITS	S	REFLECTION	1000 KILLER	PRINCE + MAGICIAN	KING ARTHUR	CELEB UR	REFLECTION	CELEB MEAL	THE SHIP + THE STORM	THE WAY CHOSE YOU	(HAND)	STYLE + ROLES	STYLE + ROLES	STYLE + ROLES	STYLE + ROLES	STYLE + ROLES


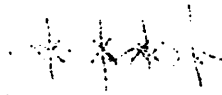

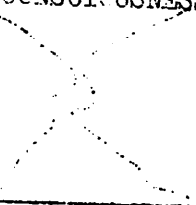
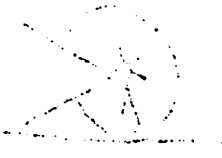
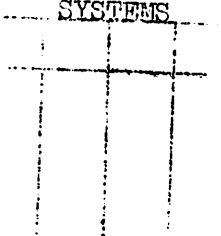




HDTI





ICA

THE HUMANESSLABS OVERVIEW

WEEK ~~IX~~ I, II, III

Bontoe may 1980

IMAGE SYSTEMS			PROFOUND HUMANESS			CORPORATE PATTERNS		
EXPECTATIONS	THE HISTORY OF LEARNING	ART FORM METHOD	DARK ABYSS	THE LAND OF MYSTERY 	ENIGMATIC POWER 	JOURNEY AND THE ENEMY DEPARTURE	THE MEANING OF VOCATION	INDIVIDUAL LIFELINE
COMMUNICATORS who? why? style?	THE LIFE PROCESS 	WORKSHOP METHOD	FREE YOURSELF	THE RIVER OF CONSCIOUSNESS 	 TC SS	TAGORE SUCCESS	THE CORPORATE PATTERNS the human systems	CARE ROLE
MY VILLAGE notice emotional response message	IDENTITY SYSTEMS 	VISION CONTRA	THE CRY	THE MOUNTAIN OF CARE 		TAGORE LEADERSHIP	THE HUMAN RENEWAL the human factor	6 MONTH CARE TIMELINE
MY VILLAGE in the news	IDENTITY SYSTEMS why how	SONG STORY SYMBOL CELEB	STANDARD BEARERS	THE SEA OF TRANQUILITY 		UNDEFEATEDNESS	THE CATALYTIC STYLE	visit and stake meetings

		<p>1. What have you noticed since you arrived?</p>
<p>EXPECTATION</p> <p>-welcome</p> <p>- Before we start, the first lecture let us talk together as a group</p>		<p>2. What is it that surprised you?</p> <p>What decor is interesting to you?</p>
		<p>3. What do you expect in this training?</p>
		<p>4. What will you do after you come back to your village</p>

HDTI
ICA

IDENTITY SYSTEMS LAB
I THE EVOLUTION IN LEARNING
AN INTRODUCTION TO THE SCHOOL, IMAGINAL METHODS, AND IDENTITY SYSTEMS

R.O. To show the different emphases in history re: what was the edge in the human factor in every age

E.A. To create excitement re: this kind of school and this method. To create anticipation of this school and to remove illusions about the curriculum

ANCIENT

MODERN

I PROFOUND MEANING

II FUNCTIONAL SKILL

III FACTUAL KNOWLEDGE

IV IMAGINAL WISDOM

the meaning of life

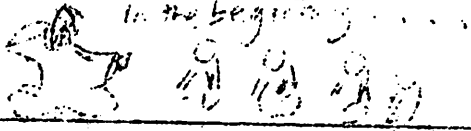
technical revolution

TELLING THE STORIES

TRAINING IN TECHNIQUE

IMPARTING KNOWN FACTS

CONTEXTUAL SYSTEMS



The religious books
The ancient mythology
Community mythology

Master craftsmanship
Functional optitude
Subsistence skills
Feminine skill in the household

knowledge base

structural reference guide
screens to decide about message bombardment

Debate
evangelistic success

Quality results
functional success

memory examination
Academic success

Attitudes

BEGINNING

"HEART"

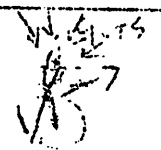
DOING

"HANDS"

KNOWING

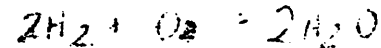
"BRAIN"

DECIDING



Religious + Philosophy
- Plato

Cooking
Farming
Match making



This school is not 1, 11, 111
it is all of them

HDTI

ICA

IDENTITY SYSTEMS LAB

ART FORM METHOD - LIFE PROCESS DYNAMIC

BONFOA MAY 1980

R.O. TO UNDERSTAND THE 4 LEVELS OF REFLECTIVE THINKING

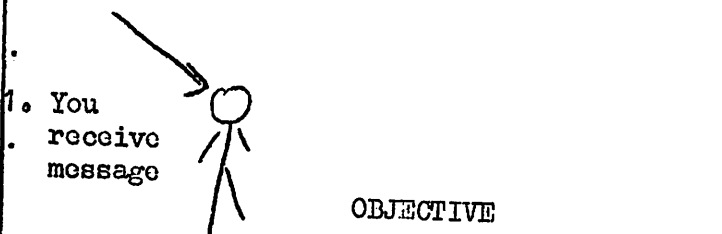
E.A. TO EXPERIENCE AND DECIDE TO DO INTENTIONAL REFLECTION

CONTEXT	MOVEMENT I	MOVEMENT II	MOVEMENT III	REFLECTION
<p>THE METHOD USED FOR THE INTENTIONAL STRUCTURING OF A PERSON'S RESPONSE TO THE MESSAGE HE RECEIVES IS CALLED THE ARTFORM METHOD</p> <p>NEW CONSCIOUSNESS COMES FROM LIFE PROCESSES WHICH IS EXTERNAL EXPERIENCE AND INTERNAL RESPONSE</p> <p>ARTFORM METHOD IS IMPORTANT BECAUSE IT ENABLES ONE TO REFLECT ON HIS JOURNEY OF CONSCIOUSNESS AND ENABLES OTHERS AND THE WHOLE COMMUNITY TO REFLECT AND ORGANISE THEIR OWN LIFE</p>	<p>EXPLAIN THE 4 LEVELS OF THE ART FORM METHOD</p> <ol style="list-style-type: none"> 1. OBJECTIVE DYNAMIC: (actual reality) to see the data; what is present in the objective situation 2. REFLECTIVE DYNAMIC (patterns of response) become aware of one's response to the given situation 3. INTERPRETIVE DYNAMIC (significance of response) to consider the meaning and purpose of the situation. 4. DECISIONAL DYNAMIC (creative response) A decision about how one is going to relate to the situation and to himself in that situation. 	<p>DEMONSTRATION OF AN ART FORM CONVERSATION (use a picture and do artform conversation)</p> <p>REFLECTION ON CONVERSATION</p> <ol style="list-style-type: none"> 1. What were the objective questions? 2. What were the reflective questions? 3. What were the interpretive questions? 4. What were the decisional questions? 5. Which question was easy to answer? 6. Which was the hardest? 7. How did this conversation talk about our life? 	<p>EACH PARTICIPANT CREATE ART FORM CONVER. PROCEDURES/QUESTIONS</p> <p>e.g.</p> <ol style="list-style-type: none"> 1. Reflection of the day 2. Art form conv. on a quotation 3. News conversation 	<ol style="list-style-type: none"> 1. What do you remember from this morning's workshop 2. Where were you excited? 3. What was a new learning? 4. How does this method help in our task in development of a cadre? 5. How would you call this morning?

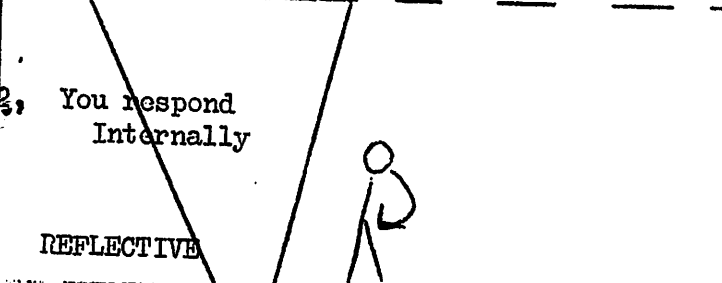
THE ARTFORM CONVERSATION METHOD IS A SERIES OF QUESTIONS WHICH ALLOW A GROUP TO REFLECT ON A SHARED EXPERIENCE. THIS MIGHT BE A PICTURE, A FILM, AN EVENT, OR A BOOK. REFLECTING ON AN EXPERIENCE MAKES IT DEEPER AND RICHER, ALLOWS US TO LEARN FROM IT AND MAKE NEW CORPORATE DECISIONS.

THE FOUR LEVELS

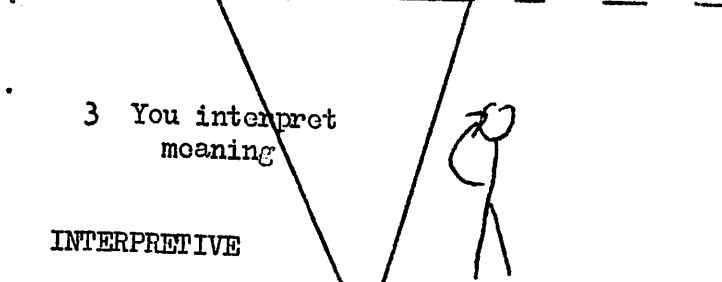
SAMPLE QUESTIONS



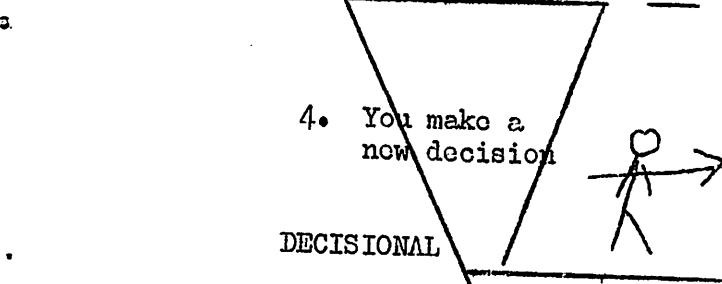
1. what did you notice?
2. What di you see?
3. What did you year?
4. What happed?



1. What mood did you notice?
2. What mood did you feel?
3. What did you like best?
4. What was most interesting?



1. What does it mean?
2. What can we learn?
3. Why is it important?
4. How does it make you think differently?



1. What must we do now?
2. What now decision must we make?
3. How should our action change?
4. What name do you give this experience?

When you plan to lead a conversation you must choose at least one question from each level, or make ip questions like these for each level.

METODE PERCAKAPAN BENTUK SENI

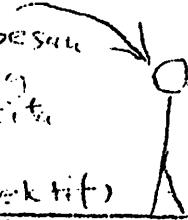



HDTT

Minggu 1

I Percakapan Metode bentuk seni adalah komunikasi bebas. Rupa pertanyaan yg akan memungkinkan kita utk membuka diri. Refleksi dalam pengalaman. Mengkaji saja berupa gambaran Pikem, kejadian atau buku. Pengalaman Refleksi atas suatu pe pengalaman menuliskan pengalaman itu diperkaya dan mendalam, memungkinkan kita mengaitkan pengalaman atasnya dan me tuliskan suatu keputusan bersama

4 TARA F

CONTOH 'PERTANYAAN'

<p>I</p> <p>Bila pesan datang pd kita</p>  <p>(obyektif)</p>	<ol style="list-style-type: none"> 1. Apa yang menimbulkan perhatiannya 2. Apa yg kamu lihat 3. Apa yg kamu dengar 4. Apa yg Terjadi
<p>II</p> <p>kita संबkut dalam buku (reflektif)</p> 	<ol style="list-style-type: none"> 5. Semangat apa yg kamu rasakan 6. Semangat apa yg kamu dapat perhatikan 7. Mana yg paling kamu Semang 8. Mana yg menarik perhatian
<p>III</p> <p>Kita simpulkan apa artinya</p> <p>(interpretative)</p> 	<ol style="list-style-type: none"> 9. Apa artinya semua itu 10. Apa yg dapat kita pelajari 11. Kenapa itu penting 12. Bagaimana hal itu merubah pendapatmu.
<p>IV</p> <p>Kita membuat suatu keputusan</p> <p>(decisional)</p> 	<ol style="list-style-type: none"> 13. Apa yg perlu kita kerjakan 14. Keputusan apa yg perlu kita adakan 15. Bagaimana kita merencanakan aksi kita 16. Nama apa yg akan kamu berikan peristiwa
<p>Kamu kamu akan memimpin percakapan, kamu harus pilih paling tidak satu pertanyaan tiap tier, kart.</p>	

Bntoa

Mari 1980

BENTUK SENI - DINAMIKA METODE HIDUP

1977

Week 1

UJUAN RACIONAL:

UNTUK MENGETI 4 TAHAP DARI PEMIKIRAN REFLEKSI

TUJUAN HAKEKAT:

MENGALAMI JALANNYA REFLEKSI

PMBUKAAN	LANGKAH I	LANGKAH II	LANGKAH III	REFLEKSI
<p>KESADARAN BARI MUNCUL DARI PROSES HIDUP, YG BERUPA LATISARI, PENALAMAN DAN JAWABAN BENTUK SENI ADALAH PENTING SBB SENI ORANG PERLU MENGETAHUI BAGAIMANA MEREFLAKSI KAMI HIDUP MELIKKA LTK MEMONCKIKAMI MASYARAKAT. MEREFLAKSIAN HIDUP MEREFLAKSI</p>	<p>JELAS KAM TE 4 METODE BENTUK SENI</p> <p>I. DINAMIKA OBJEKSI (KENYATAAN TERBUTU) - MELIHAT DATA, APA YG HASIR DLM SITUASI OBJEKSI</p> <p>II. DINAMIKA REFLEKSI (BAGAN JAWABAN) - MENJADI SADAK BAWABAN KITA ATAS SITUASI</p> <p>III. DINAMIKA PENAFSIRAN (PENTINGNYA SUATU BAHAN). - MEMPERTIABANGKAN APA AKTIVITAS + USUL KITA ATAS SUATU SITUASI DLM JAWABAN KITA ATAS SITUASI</p> <p>IV. DINAMIKA KEPUTUSAN (JAWABAN KREATIF) - KEPUTUSAN TTE BA GAIMANA SEORANG. MENGHUBUNGERAN DIRINYA DGN SITUASI SERTA DIRINYA SENDIRI</p>	<p>DEMONSTRASI PERCAKAPAN BENTUK SENI</p> <p>REFLEKSI ATAS DEMONSTRASI TSBE 1. MANA PERT. OBJEKSI? 2. MANA PERT. REFLEKSI 3. MANA PERT. PENAFSIRAN 4. PERT. MANA YG CAMPUR 5. PERT. MANA YG SUSUN 6. PERT. MANA BANYAK DIJAWAB / KURANG.</p>	<p>MENLIPTAKAN PERCAKAPAN BENTUK SENI BAGI 3 TIM & TULIS CONTOH DARI PERCAKAPAN BENTUK SENI</p> <p>① REFLEKSI ATAS HARI INI ② PERCAKAPAN KUTIPAN 2. ③ PERCAKAPAN ATAS BERITA.</p>	



TO UNDERSTAND THAT IMAGES DETERMINE BEHAVIOUR



TO DECIDE TO SEND MESSAGE

IMAGE IS KEY TO
BEHAVIOUR

MESSAGES CHANGE
IMAGES
you are receiving messages

WAYS OF COMMUNICATING
MESSAGES

YOU ARE THE MESSAGE

CHAOS NEED
MAP OR
IMAGE TO
DEAL WITH
CHAOS

SPACE -educates & effects
you.



GRID DECOR

remind people of who they
are

MESSAGE IS SOMETIMES
IGNORED



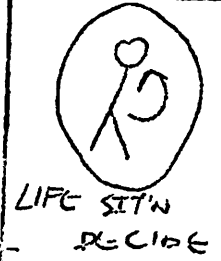
therefore no change

REPETITION
T.V commercial
food is good right
; ; ; ; ; ; ;



DECIDE WHAT MESSAGES TO
SEND

know what images
people live out of



TIME educates and effects
you



ritual start end

rhythm regularity

ADD NEW DATA TO REINFORCE
FORCE OLD IMAGE



OH YES! BENAR!

POWERFUL PICTURE
OF NEW IMAGE

iron man

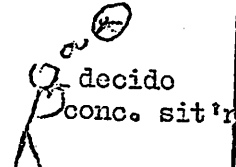


NOT IF BUT WHAT IMAGE

WE LIVE IN
LIFE WE FIND
OURSELVES
IN MANY SIT-
UATION WE
CAN DECIDE

self self picture

sultan
good farmer
blossom



decido
conc. sit'n

RESIST
(create defense)



DEMO ACTION



MESSAGE OF POSSIBILITY
YES! literacy class
who are you

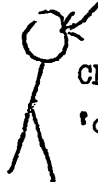
WE CAN ENABLE
OTHERS TO
DECIDE POSS-
IBILITY TO
MAKE NEW
DECISIONS
CREATIVITY
LIVE OWN LIFE
IN ANY GIVEN
SITUATION

others org, makass
org bugis



liv in family/comm(ty
passport

messages break-
thru
CHANGE IN IMAGES
'change is a decision'



the journey of conscious
ness.

LIFE PROCESS



BEING MESSAGE IS WHAT
THIS SCHOOL IS ALL ABOUT

R.O. To understand the steps of workshop methods and to plan village workdays.

E.A. To experience planning with people with different ideas.

Introduction:

Workshopping is a method for rapidly getting the group's wisdom.

MOVEMENTS

I

Lay out the 5 steps of the workshop method:

1. Context (introduction): Sets the limits of a workshop arena and gives reason for doing the workshop.
2. Brainstorm: allows everybody to contribute and honours everyone's wisdom.
3. Gestalt: gets rid of irrelevant, foolish, or false data and drives through the "aha" insight or solution.
4. Consensus: puts the gestalt into a useable format representing the consensus of the group.
5. Reflection (conclusion): pushes the group's self-consciousness about the content, the event, and the method and the group, relative to the workshop just completed.

II

Demonstrate method:

School workdays - 3 teams

1. Context: Today we shall decide and plan the workdays that we need to do in the school.
2. Brainstorm:
 1. Everyone list on paper 5 activities or places that need work in the village. Star your best one.
 2. List 2-3 materials or equipment we will need to do each activity.
 3. Go around the table and list on the blackboard all the data from every participant.
3. Gestalt:
 1. Using signs such as , etc., group the same or alike activities, materials, etc.
 2. Name the tasks needed to be done.
4. Consensus:
 1. Create a simple timeline of the afternoon workday.
 2. Name guns.
5. Reflection:

III

Plenary:

Let each team report on the workday suggestions they have planned.

- Which workday sounds exciting?
- Which is most practical to do?
- Which will involve more people?
- Which will have more impact on the village?
- Which one can be done in any kampung in the desa?
- Which two do we need to do first? Prioritize workday activities.
- What are the next steps?

Conclusion:

Reflection:

1. What do you remember from this workshop?
2. Where were you interested most?
3. What was a new learning for you?
4. What other ways can we use this method in the villages?

- 5.(cont)
1. What activity do you remember?
 2. Which one is exciting?
 3. Which part is easiest to do? Most difficult?
 4. What do we need to do to make this gotong royong a great happening for the village?
 5. How will this gotong royong change Bontoa? or, What change will this gotong royong accomplish in Bontoa?

SCHOOL WORKDAYS WORKSHOP

May 1980

Workshop 2

Context:

In this school we have talked about deciding to enable others by being the message. One way of being message is doing something concrete. In Bontoa Friday afternoons are designated for village workdays. This afternoon, we will plan and decide what workdays we can do together.

Brainstorm:

1. Everyone list on paper 5 activities or places that need work in the village. Star your best one.
2. List 2-3 materials or equipment we will need to do each activity.
3. Go around the table and list on the blackboard all the data from every participant.

I

Gestalt:

1. Using signs such as _____, etc., group the same or alike activities, materials, etc.
2. Name the tasks needed to be done.

II

Consensus:

1. Create a simple timeline of the afternoon workday.
2. Name goals.

III

Reflection:

1. What activity do you remember?
2. Which one is exciting?
3. Which part is easiest to do? Most difficult?
4. What do we need to do to make this gotong royong a great happening for the village?
5. How will this gotong royong change Bontoa? or, What change will this gotong royong accomplish in Bontoa?

Bintora

Mai 1980

BENTUK SENI - DINAMIKA METODE HIDUP

FD77

Week 1

TUJUAN RASIONAL:

LINTIK MENGETI 4 TAHAP DARI
PENIKIRAN REFLEKSI

TUJUAN HAKEKAT:

MENGALAMI JALANNYA REFLEKSI

PEMBUKAAN

LANGKAH I

LANGKAH II

LANGKAH III

REFLEKSI

KESADARAN
BARU MUNCUL
DARI PROSES HI
DUP, YG BERUPA
LATISARI, PE
NCAALAMAN
DAN JAWABAN

BENTUK SENI
ADALAH PENTING
SBB SENI
ORANG PERLU
MENGETAHUI
BAGAIMANA
MEREFLKSI
KAMI HIDUP
MELAKA LTK
MEMONCRINKAN
MASYARAKAT
MEREFLKSIKAN
HIDUP MEREKA

JELAS KAM TE 4 METODE
BENTUK SENI

I. DINAMIKA OBJEKSI
(KENYATAAN TERBUKTI)
- MENCAT DATA, APA YG HAWIR
DLM SITUASI OBJEKSI

II. DINAMIKA REFLEKSI
(BAGAN JAWABAN)
- MENJADI SADAK
SAJABAN KITA ATAS
SITUASI

III. DINAMIKA PENAFSIRAN
(PENTINGNYA SUATU
BAGAN)
- MEMPERTIABANGKAN APA
AKTIVNYA + USUL KITA
ATAS SUATU SITUASI
DAN JAWABAN KITA
ATAS SITUASI

IV. DINAMIKA KEPUTUSAN
(JAWABAN KREATIF)
- KEPUTUSAN TTE BA
GAIMANA SEORANG
MENGHUBUNGAN DIRI
NYA DEN. SITUASI SERTA
DIRINYA SENDIRI

DEMONSTRASI PERCAKAP
AN BENTUK SENI

REFLEKSI ATAS DEMONSTRASI
RASI TSBC

1. MANA PERT. OBJEKSI?
2. MANA PERT. REFLEKSI?
3. MANA PERT. PENAFSIRAN?
4. PERT. MANA YG CANYAK?
5. PERT. MANA YG SUSUN?
6. PERT. MANA BANYAK
DIJAWAB / KURANG.

MENCIPTAKAN PERCAKAP
AN BENTUK SENI
BAGI 3 TIM & TULIS
CENJON DARI PERCAKAP
AN BENTUK SENI

- 1) REFLEKSI ATAS HARI
INI
- 2) PERCAKAPAN KUTIP
AN 2.
- 3) PERCAKAPAN ATAS
BERITA.

HDTI

DINNER TIME CONVERSATION

WEEK I

ICA

IDENTITY SYSTEMS LAB

BONFOA MAY 1980

MY VILLAGE IN THE NEWS.

every day we hear news and reports



1. Has your village ever 'hit the headlines?'
2. Why?



3. What effect did the publicity have on the village?



4. What would be the best news story that could come from your village?



5. How could we make this news?

HDTI

ICA

INTRODUCTION

LECTURE III IDENTITY SYSTEMS LAB

BONTOA

MAY 1980

What do you want them to understand?
Apa yang kamu inginkan mereka mengerti?





EVERY VILLAGE HAS AN IDENTITY WHICH BECOMES POWERFUL WHEN SELF-CONSCIOUSLY PRACTICED.

What do you want them to decide?
Apa yg kamu inginkan mereka putuskan?



TO CREATE A DESA IDENTITY AS A SIGN OF POSSIBILITY FOR COMMUNITIES EVERYWHERE.

<p>INTRODUCTION Recovering local identity systems</p>	<p>I COMMUNITY SELF STORY</p> 	<p>II SYMBOL SYSTEM IMAGES</p> 	<p>III CORPORATE RITUALS For cadre and cluster</p>	<p>IV VILLAGE/DESA CELEBRATIONS</p>	<p>CLOSING</p>
<p>HERITAGE empowerment pride vitality</p>	<p>rehearse past village story historical role</p>	<p>unifying symbols emblems flag dress</p>	<p>SONGS memory identity motivation re; task</p>	<p>CULTURAL EVENTS trad. festivals rice harvest</p>	<p>talked about receiving messages and deciding how we are going to act.</p>
<p>ENVISIONED future dreams</p>	<p>structure for dreams global demand community vision</p>	<p>imaginal designs vill. desa grid cm'ty organization chart global grids</p>	<p>RITES meals meetings sendouts global identity</p>	<p>NATIONAL HOLIDAYS independence</p>	<p>these are ways communities can be message</p>
<p>LOCAL SIGNIFICANCE uniqueness</p>	<p>community uniqueness vocational awareness representational role</p>	<p>signs; entry, stakes etc presence residences</p>	<p>SLOGANS local pride national mottos</p>	<p>PASSAGE RITES births, deaths marriages childhood-adulthood</p>	<p>so let us turn now to our work- shop</p>
<p>GLOBAL RELATEDNESS</p>	<p>cluster story 'campaign' awareness</p>	<p>corp. decor murals drama</p>	<p>CEREMONIAL REHEARSALS catalyse official events honor relig. trad. national drama</p>	<p>ACHIEVEMENT FESTIVITIES weekly events qtr's completion stake/guild victories</p>	

Story--Symbols--Rituals--Celebrations

May 1980

Workshop 3

Context: Tonight we want to do a brief workshop on the future vision and the contradictions in creating the identity systems of Desa Marannu. We will need a scribe to write down everything for our report.

Conversation: -What does Marannu mean?
 -Where did it's name come from?
 -What is it especially known for?

Future vision brainstorm:

What do we need to see in the future?

List in four (4) categories):

I

Story

Symbols

Rituals

Celebrat'ns

Contradictions:

What has kept us from having these?

List blocks.

II

Now, looking at this list, what would you say is the underlying contradiction?

Write out.

Brainstorm possible ways to show Marannu as a unique desa.

Story

Symbols

Rituals

Celebrat'ns

III

Reflection: How would we know we are Marannu?

Bentuk

Mai 1980

WORKSHOP 3

HDTT

LAB/ WEEK 1

PIKIRAN KILAT. HARAPAN: MASA DEPAN	CERITA	LAMBAANG	SEMBOYAN	PESTA 2
DAFTAR KAN KATEGORI				
<u>HAMBATAN:</u> APA YANG MENYALAHKAN UNTUK MEN-CAPAI IDAMAN ITU ? DAFTAR KAN HAMBATAN ? TSB.				
SEKARANG LIHAT PADA DAFTAR TSB. APA YANG AKAN KAMU KATAKAN TENTANG KONTRADIKSI YANG MEN-DASAR ? TULISKAN !				
DAFTAR KAN (BRAINSTORM) HAL ? YANG MENJUNGKIN-KAN UNTUK MENUNJUKKAN BAHWA MARIANU SEBAGAI DESA YANG UNIK.	CERITA	LAMBAANG	SEMBOYAN ?	PESTA ?

HDTI

ICA

PERCAKAPAN PAGI
CONVERSATION IV

FRIDAY WEEK I

BONTOA MAY 1980

CONTEXT:

Setiap hari kita sering menerima kabar/berita yang baru baik melalui surat kabar atau pemberitaan lain nya.

everyday we receive news and messages thru newspaper or any other media

OBJECTIVE

WHAT KAMPUNGS HAVE YOU READ/HEARD MADE NEWS?

Why did they make news, do you think?

Have you kampung been in the news?

why?

REFLECTIVE

What impact did those publications make to the kampung?

INTERPRETIVE

Which of those news (stories) are the best?

DECISION

How did you distribute news?

HDTI

ICA

IDENTITY SYSTEMS LAB
PRINCIPLES OF HUMAN DEV.

BONTOA MAY 1980

R.O. GIVE UNDERSTANDING OF
PRINCIPLES OF HUMAN DEVELOPMENT

E.A. EXPERIENCE THE PAIN OF THE
DECISION TO BE IRON MAN CADRE

TIGER GOAT STORY

1. What is my identity
2. Many messages how do I decide
3. How does the village decide
4. Shown in symbols .. songs, rituals, celebrations

the five
human
principles

1. Profound Humanness mythology
2. Grass Roots creativity .. involvement engagement
3. Involving all Sectors .. public private volunteers
4. Global Historical Context
5. Extension is Key - 2 million villages

How would you affect the identity systems in this group so that
it could impact the identity systems in villages to point the future

SYMBOL WORKSHOP
PROCEDURE AND WORKSHEET I

BONITA MAY 1980

- PROCEDURE:
1. The symbol should express our DECISION in this unique situation.
 2. Each person list 3 ideas in each B/S column and contribute the best to the corporate charts
 3. Select the most important things we need to express
 4. Draw individual designs that honour the B/S
 5. Reflect on all the designs
 6. Choose components that seem to be the consensus
 7. Everyone try to design a symbol that holds all the wisdom and decision of the group
 8. Compare and reflect on the designs
 9. Name the consensus
 10. Draw up the symbol on a large sheet and on a stencil

BRINGS TO LIGHT OUR OWN
GROUPS VALUES AND TO
EXPRESS

BRINGSTORM: WHAT COMPONENTS
SHOULD BE INCLUDED IN
THE DESIGN

INDIVIDUAL PERSON DESIGN

INDIVIDUAL DESIGN TO DESIGN
THAT IS THE COMPANY

HDTI
ICA

SONG WORKSHOP
PROCEDURES AND WORKSHEET 2

identity systems lab
session IV

BONTON MAY 1980

- PROCEDURES:
1. Brainstorm ideas for the tune
 2. Select the most suitable tune. Practice it
 3. Plot the "Shape" of tune with dashes
 4. Assign 4 groups to write the verses.
 5. Rehearse

WHAT ARE SOME WELL KNOWN TUNES

WHAT IS THE "SHAPE" OF THE TUNE

VERSE DRAFT

HDTI

ICA

IDENTITY SYSTEMS LAB

SONG WORKSHOP

PROCEDURES AND SESSION IV WORKSHEET

WEEK I

BONTOA MAY 1980

- PROCEDURES:
1. BRAINSTORM IDEAS FOR THE SONG IN EACH OF THESE COLUMNS
 2. UNDERLINE THE MOST IMPORTANT IDEAS
 3. TURN TO THE WORKSHEET TWO TO SELECT TUNE

WHAT IS OUR SITUATION

WHAT HAVE WE DECIDED TO DO

WHAT DIFFICULTIES AND HARDSHIPS
DO WE ANTICIPATE IN THE FUTURE

WHAT IS THE DECLARATION
OF OUR RESOLVE

HDTI

REFLECTION OF THE WEEK

SUNDAY / Week 1

ICA

BONTOA, MAY 1980

Introd.'n

Responsibility to the Globe
Send report to the Globe on the NVM (Bubun, Kelapa Dua, Governor etc)
Lay out procedures quickly.

Events

Brainstorm

Events

Brainstorm events thru week.
Chart 7 days (Sunday thru Saturday)

Push and get Key events.

Categories

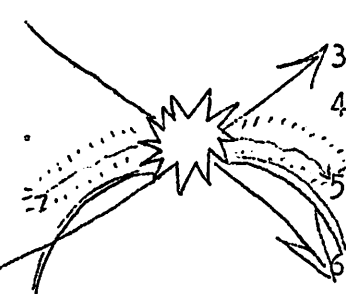
Cross gestalt similar/related events
Title for each category
Anything to add ?
Impact

Naming
the Week

Most important learnings
Title for this week's report
Assign to write report in English and Indonesian
Paragraph on each category for "Suara Bontoa - HDTI"

LAND OF MYSTERY

1. We come from a dark abyss, we end in a dark abyss, and we call the luminous interval life.
2. As soon as we are born the return begins, at once the setting forth and the coming back; we die in every moment.
3. Because of this many have cried out: The goal of life is death!
4. But as soon as we are born we begin the struggle to create, to compose, to turn matter into life; we are born in every moment.
5. Because of this many have cried out: The goal of ephemeral life is immortality!
6. In the temporary living organism these two streams collide:
 - a) The ascent toward composition, toward life, toward immortality;
 - b) The descent toward decomposition, toward matter, toward death.
7. Both streams well up from the depths of primordial essence. But both opposite forces are holy.
8. It is our duty, therefore, to grasp that vision which can embrace and harmonize these two enormous, timeless, and indestructible forces, and with this vision to adjust our thinking and our action.



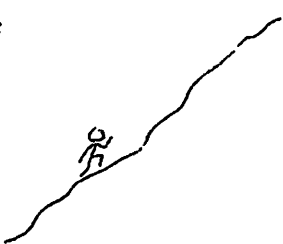
RIVER OF CONSCIOUSNESS

1. Free yourself from the simple complacency of the mind that thinks to put all things in order and hopes to subdue phenomena. Free yourself from the terror of the heart that seeks and hopes to find the essence of things.
2. Conquer the last, the greatest temptation of all: Hope. This is the third duty.
3. We fight because we like fighting, we sing even though there is no ear to hear us. We work even though there is no master to pay us out wages when night falls. We do not work for others, we are the masters. This vineyard of earth is ours, our own flesh and blood.
4. Say farewell to all things at every moment. Fix your eyes slowly, passionately, on all things and say: "Never again!"
5. Look about you: All these bodies that you see shall rot. There is no salvation.
6. Look at them well: They live, work, love, hope. Look again: nothing exists.
7. If you can, Spirit, rise up over the roaring waves and take in all the sea with an encircling glance. Hold the mind fast, don't let it be shaken. Then plunge suddenly into the waves once more and continue the struggle.
8. Our body is a ship that sails on deep blue waters. What is our goal? To be shipwrecked.
9. Without hope, but with bravery, it is your duty to set your prow calmly toward the abyss. And to say: "Nothing exists!"



MOUNTAIN OF CARE


1. But suddenly a convulsive cry tears through me: "Help me!" Who calls?
2. Gather your strength and listen; the whole heart of man is a single outcry. Lean against your breast to hear it; someone is struggling within you.
3. It turns full face toward me and calls me clearly, with my own name, with the name of my father and my race.
4. This is the moment of greatest crisis. This is the signal for the March to begin. If you do not hear this Cry tearing at your entrails, do not set out.

- 
5. Someone within me is in danger, he raises his hands and shouts: "Save me!" Someone within me climbs, stumbles, and shouts: "Help me!"
 6. Which of the two eternal roads shall I choose? Suddenly I know that my whole life hangs on this decision- the life of the entire Universe.
 7. Of the two, I choose the ascending path. Why? For no intelligible reason, without any certainty; I know how ineffectual the mind and all the small certainties of man can be in this moment of crisis.
 8. I choose the ascending path because my heart drives me toward it. "Upward! Upward! Upward!" my heart shouts, and I follow it trustingly.

MOUNTAIN OF CARE

1. The Cry within me is a call to arms. It shouts: "I, the Cry, am not hope and a home. I am your General!"
2. "You are not my slave, nor a plaything in my hands. You are not my friend, you are not my child. You are my comrade-in-arms!"
3. Hold courageously the passes which I entrusted to you; do not betray them. You are in duty bound, and you may act heroically by remaining at your own battle station.
4. "Love danger. What is most difficult? That is what I want! Which road should you take? The most craggy ascent! It is the one I also take: follow me!"
5. "Learn to obey. Only he who obeys a rhythm superior to his own is free."
6. Learn to command. Only he who can give commands may represent me here on earth.
7. "Love responsibility. Say: 'It is my duty, and mine alone, to save the earth. If it is not saved, then I alone am to blame.'"
8. "Love each man according to his contribution in the struggle. Do not seek friends; seek comrades-in-arms."
9. "Be always restless, unsatisfied, unconfirming. Whenever a habit becomes convenient, smash it! The greatest sin of all is satisfaction."
10. "Where are we going? Shall we ever win? What is the purpose of all this fighting? Be silent! Soldiers never question!"

SEA OF TRANQUILITY

- 
1. At every moment of crisis an array of men risk their lives in the front ranks as standard-bearers of God to fight and take upon themselves the whole responsibility of the battle.
 2. We are living in a critical, violent moment of history; an entire world is crashing down, another has not yet been born. Our epoch is not a moment of equilibrium in which refinement, reconciliation, peace, and love might be fruitful virtues.
 3. "Prepare yourselves! War! It's War!"

"SUCCESS IS NOT VICTORY. VICTORY IS THE DECISION TO BE UNDEFEATED."

The old chief flings out the sacred warcry. The storm roars, the waves crash, but the warriors would hear the warcry and they would know.

HEY YE YE YE HEY YE YE YE HEY YE YE YE

The enemy laughs. The enemy always laughs. But this time he points across the sea. A huge wave fills the skyline as it rolls towards the two wrestlers. The old chief and the enemy. This is death.

The enemy watches the old chief. The enemy grins. This is death, the wave is a heaving mountain of water. The enemy watches the wave. "It's all over old man" he grasps the old chief's arm. It is finished. The old chief is suddenly tired.

Memories overwhelm him: The battle's. The endless wrestling. This opponent had let nothing come easily. They had fought for every step of the journey. A worthy opponent. Every step had demanded fresh strategy and furious struggle. Life had been constant challenge. Life had been intensity. The intensity of war. The old chief is tired.

The enemy consoles the chief. "You know I have to win in the end, this has been a great fight. This is an honourable defeat." "Defeat, defeat, it was all over now. Good at last to fight no more. Good at last to rest.

The towering wave dwarfs the two opponents as they grasp each other like wrestlers after the match is over. Defeat after all this. The old chief sees victory gleaming like greed in his opponents eyes. He has never seen that gleam before. But then he was never acknowledged defeat before either.

DEFEAT. Suddenly his grasp on the enemy's arm tightens like a vice. "Just a minute old friend." He speaks quietly but fiercely. "It's not finished yet" like a cat he springs and catches the enemy by the throat. "I'M STILL HERE OLD FRIEND"! He is tired but laughing now. He wraps his legs round his opponents neck. "There is no victory if there is no defeat. I will NOT give up. No no now. I am NOT finished. HEY! HEY! Old friend, I am undefeated. Where is your victory Hey? Where is your victory?"

The wave of death curls and falls, with his last breath, the old chief hurls the warcry into the teeth of the breaking wave.

HEY YE YE YE HEY YE YE YE HEY YE YE YE

The storm roars, the water crashes. But the warriors would hear the war cry and they would know.

PH
ICA

DISCOVERING THE LAND
OF MYSTERY

PH LAB WEEK II
BONTOA MAY 1980

R.C. INTRODUCE THE PEREYRY AND SYMBOLS
OF THE OTHER WORLD.
WALK THRU THE LAND OF MYSTERY

E.A. PULL THE GROUPS INTO THE
WONDER AND AGONY OF LIVING
IN THIS WORLD.

DISCOVERING
THE LAND
OF MYSTERY

SHOWING UP IS MYSTERY
BIRTH - WHY ME? THEN..

READING KAZANTZAKIS

THE WORLD IS MYSTERY - AFRICA ANANGING
MAP EVERY MONTH

THE MUNDANE IS MYSTERY (WATCHING
DUCKS EAT)

PEOPLE IS MYSTERY - THE WOMAN I MARRIED
IS NOT SWEET ALL THE TIME

RESPONDING
TO THE
EXPERIENCE

FEAR

FASCINATION

EXCUSE

EMBRACE

Story of Bontoa death and
funeral. watching the
body being placed in grave
wanting to watch yet
afraid to fall in myself.
profound human event

EXPERIENCING
THE
INTENSITY
OF THE
MYSTERY

DRIVE

LIMITS

DEPTH

care for the
morrow

food shelter

death

no amount of prep
will guarantee you
will have tomorrow

longing for the
time and the
beautiful

acurate alarm
clock
take photos

one clock stolen
now clock will not
ring.
foto wet

we keep longing
but, it will not
stay.

longing for love

just the right
person

yes but not the
same evryday.
sometimes mean

Married a human
being. not my
idea about hor.

thirsting for
knowledge

read books
study english

never quite good
enough

bottomless pool
of wisdom

impulse to
action & work

break rocks
do something
significant

noone seemed to
notive

will my effort
make a difference

impulse to duty

good notes
5.00 am meetings

never complete
or not always
wanting to be on
time

How do I keep going
on, always guilty

TAKING A RELATIONSHIP TO THE EXPERIENCE AND
THE MYSTERY

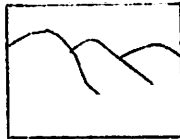
WHAT IT WAS I WHO PUT YOU IN THIS
SITUATION

IS IT REALITY?

NAME IT! THERE BY DECIDE YOUR
RELATIONSHIP

CONSIDER THE VAST DIFFERENCE
BETWEEN SAYING THIS LIFE
IS MISERABLE, AND
I AM LIVING IN THE LAND OF
MYSTERY

DECIDING
ONES
RELATIONSHIP
TO THE
MYSTERY



CONTEST: sing the vision

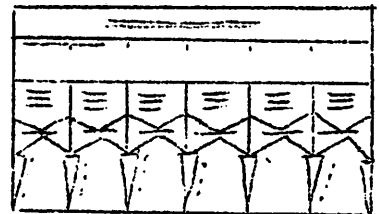
1. What do you remember from the lecture?
2. We should always check what everyone says against our own experience?
3. Let us create our own picture of OUR life experience.

INDIVIDUAL
WORK

1. Using the worksheet, fill in the arrows from the bottom.

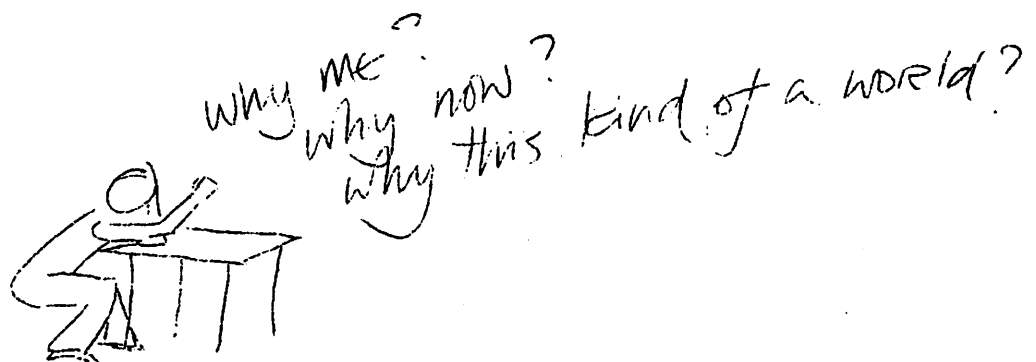
examples of.

1. CARE FOR MORROW
2. LONGING FOR TRUE AND BEAUTIFUL
3. LONGING FOR LOVE
4. THIRST FOR KNOWLEDGE
5. IMPULSE TO ACTION
6. IMPULSE TO DUTY



GROUP REF.

1. OK, lets share some of this. First of all lets look at the first arrow. What do we do to prepare for the future? Get ONE IDEA FROM EACH PERSON AND WRITE ONTO THE BOARD.
2. Reflect on how much preparation procurement and providing we do. Can we control the future?
3. Someone give an example of how they prepared everything but still could not control the future.
4. Draw in the arrow to show how the preparations are dashed.
5. Any other examples of the experience.
6. What does it feel like when this happens.
7. Go through the other arrows quickly ground the experience of the denial of fulfillment.
8. Reflect on the ***** 1) what do you notice.
9. What does it feel like to experience life like this?
10. Is this a true picture of life?
11. Pick one example from the board and say "If I had made you desire this and then denied you what name would you call me?"
12. Whatever name we call this experience shows our attitude towards life itself.

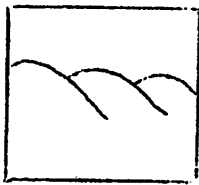


INDIVIDUAL
WORK

13. Now working as individuals write a poem about this life on your worksheets.
14. Read out your poems, if you are willing.

CONCLUSION

- Reflect on the whole session
1. Words?
 2. Moods-- your own and the groups
 3. What have you learned about life?



THE LAND OF MYSTERY SEMINAR
PARTICIPANT WORKSHEET

POETRY OF THE WAY LIFE IS.
KENYATAN HIDUP

LIST 7 WAYS THAT YOU ARE PREPARING FOR THE FUTURE.

7 CARA ANDA MEMERSIAPKAN DIRI TERHADAPAN MASA DEPAN

LIST 5 TIMES THAT YOU WOULD CALL TRUE AND BEAUTIFUL MOMENTS IN YOUR LIFE PAST OR FUTURE

5 MASA DEPAN ANDA MEREKA HATI INI INDAH

LIST 5 GOOD REASONS WHY YOU WANT TO BE IN LOVE

5 ALASAN MENGAPA ANDA INGIN INTA

LIST 3 SUBJECTS WHICH YOU WOULD LIKE TO KNOW ALL ABOUT BEFORE YOU DIE

3 HAL YANG ANDA TAHU BERTAMBAH SEBELUM ANDA MENINGGAL

WHAT IS 1 GREAT THING YOU WOULD LIKE TO ACCOMPLISH BEFORE YOU DIE

1 HAL PENTING YANG INGIN ANDA SELESAIKAN SEBELUM ANDA ANWARAL

WHAT 5 IMPORTANT DUTIES IN YOUR LIFE.

5 TUGAS HIDUP PALING PENTING

PERHATIAN AKAN MASA DEPAN
CARE FOR THE MORROW

KERINDUAN AKAN KEBAHAGIAAN DAN KEINDAHAN
LONGING FOR THE TRUE AND BEAUTIFUL

KERINDUAN AKAN KASIH SAYANG
LONGING FOR LOVE

KEBAHASAN AKAN PENGETAHUAN
THIRST FOR KNOWLEDGE

TERSEKSIKUTU DAN MELAKUKAN SESUATU YANG BESAR
IMPULSE TO GREAT ACTION

BERHATI-HATI MELAKUKAN TUGAS
IMPULSE TO DUTY

- 1
- 2
- 3
- 4
- 5
- 6
- 7

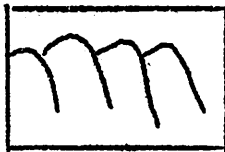
- 1
- 2
- 3
- 4
- 5

- 1
- 2
- 3
- 4
- 5

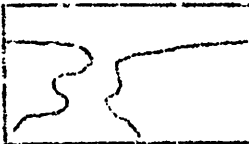
- 1
- 2
- 3

- 1
- 2
- 3
- 4
- 5

- 1
- 2
- 3
- 4
- 5



this morning we walkod
thru the land of
mystery this afternoon we
will look at the.....



River of consciousness and
trace the common
Human experience.

BIRTH OF
CONSCIOUSNESS

Firstly, we will follow the course the
river takes -- from the sea thru the town, thru
valleys -- to mountain-nothing but crack in rock

Consciousness - experience of the apoman and
the lightning WADUH!

Ape man runs away and told friend

Told the whole clan about the lightning
experience: -corporate 'Waduh' consciousness



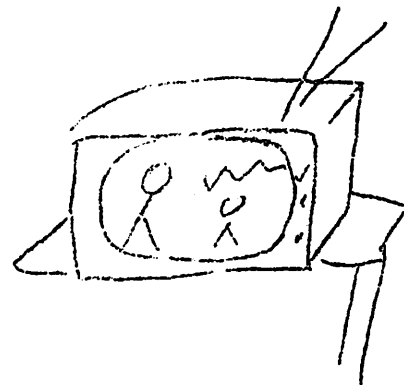
20th CENTURY
FLOOD

20th century = technology new inventions

Can witness the world wide events.

The whole world watches you

Global consciousness-- Global consensus



THE INDIVIDUAL
DECISION

Birth-did not participate in that decision but
we are here and alive -- call to make own
decisions.

Sally, the long necked girl. Experience
being hit by lightning

Experience having no one to tell your troubles
to.

Naming the experience and making new decision



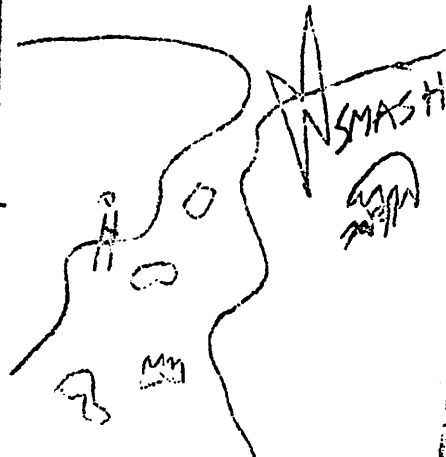
THE RIVER
OF
CONSCIOUSNESS

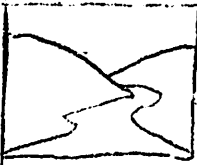
All civilizations started from river valleys.
The birthplace of new consciousness.

River -- where both filth and beauty flows

SMASH! But all life is open.

Facing ultimate court.
I am final accountability!





CONTEXT

1. What do you remember from the lecture?
2. What was most interesting to you?
3. Let us reflect upon our own life again.
4. All of us have an image of the kind of human being we are. Lets paint a picture of ourselves.

INDIVIDUAL WORK

1. Using the workchart ^{no 1} "Paint" a picture that shows your image of the kind of person you are.... *using examples from the chart or your own words.*
2. Circle the appropriate description of yourself as other people say you are.
3. Circle the appropriate description of yourself as you see yourself.
4. Write down 3 moments when you were filled with disgust, shame and failure. *on chart no 2*

CORPORATE WARM UP

5. Call on each person to name the most important part of their character. (Build a corporate chart of the images of the group)
6. Art form: What did you notice? What did not surprise you? What did surprise you?

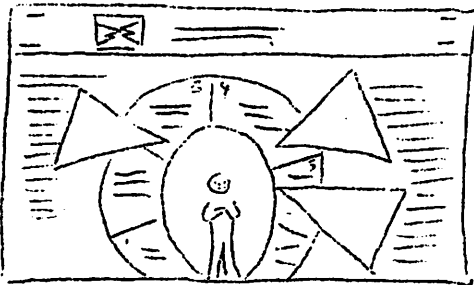
SELECTIVE DRILLING

- Take the wedge's of despair and stick them into your image chart*
7. Now lets look at moments of despair in our lives. List some on the board.
 8. Choose one and reflect on it.
 9. How did that inform you about yourself? What change happened? How did your self image change? What was your response to the messages? Was there a new decision? How did you defend your old image?
 10. How do you talk about the real you?

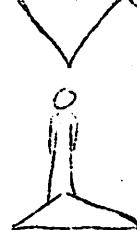
PLUMB TO THE DEPTH

11. When you look at yourself, what is it that you find hardest to accept about yourself?
What would you most like to change about your character?
What would you most like to change about your situation?
12. What does life say about these things?
-- you are accepted. life accepts you! Do I accept you?
Do you accept yourself? yes or no, still life accepts you.
How do I know? you are still here.
Life says that you are no good; cut off *↓↓↓*
But also says you are accepted, valuable *↑↑↑↑*
Do not decide anything- do not have to do anything, only accept the fact that you are accepted by life. Nothing changes yet all is transformed.
13. Name each one in the group and say "you are good!" *mate* as you are.

WORK CHART 1 (+ wedges of despair



you're no good!



yet you're accepted just like that!

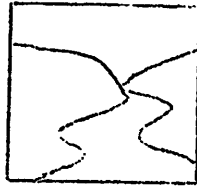
INDIVIDUAL WORK

1. Write a poem about this life on your worksheets
2. Read a few, if you are willing.

CONCLUSION

Reflect on the hole session

1. What words
2. Mood shifts - your own and the groups



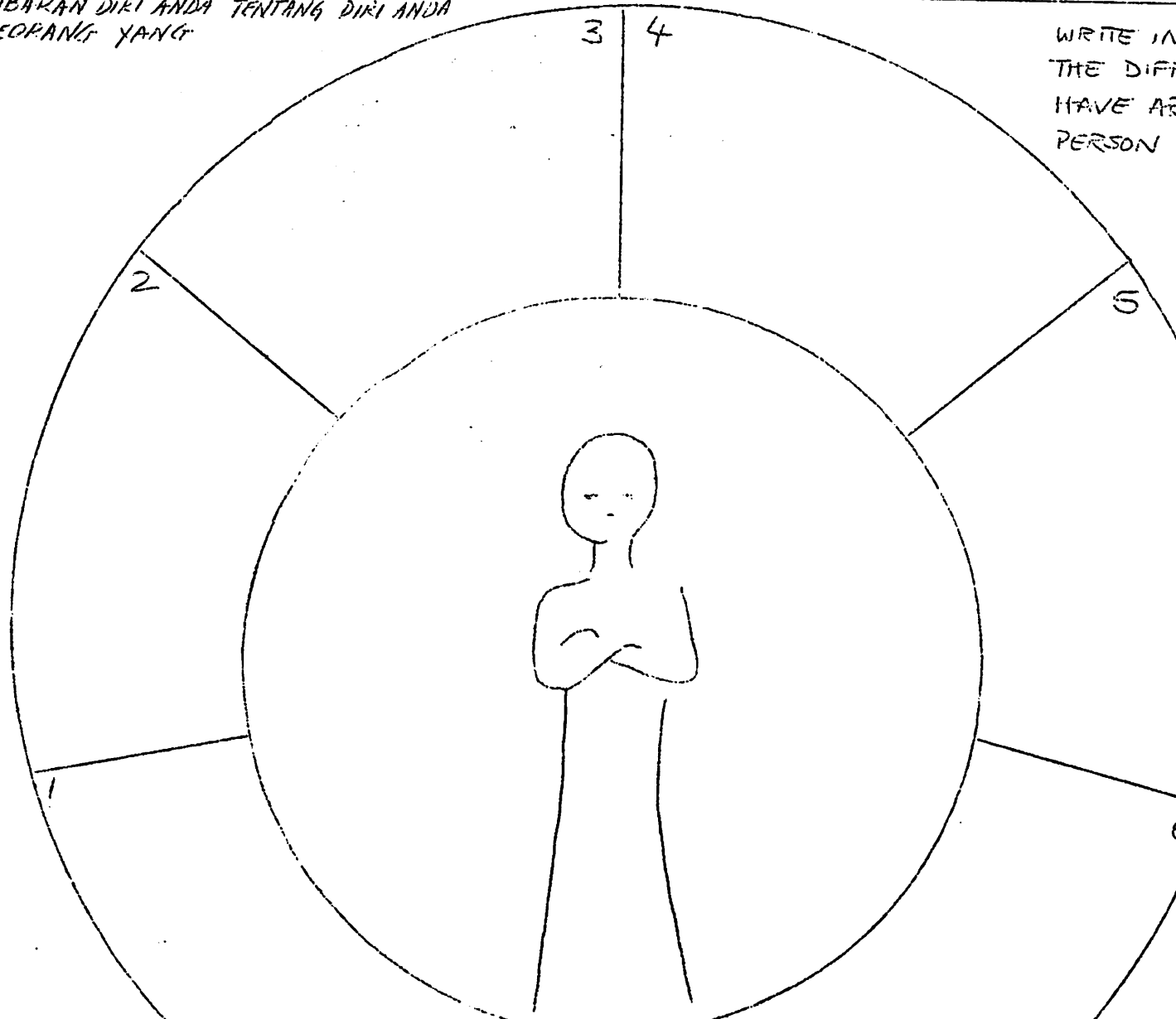
SESSION II
RIVER OF CONSCIOUSNESS SEMINAR
PARTICIPANTS WORKSHEET:

BONTOL MAY 1980

ICA.

TULISKAN BEBERAPA GAMBARAN DIRI ANDA TENTANG DIRI ANDA SENDIRI. APAKAH ANA SEORANG YANG

- penuh kasih sayang
- penuh perhatian
- suka menolong
- efektif
- mudah perasa
- lemah
- tak peduli
- tak ramah
- cerdas
- kurang gesit
- jujur
- Suka kerja keras
- lemah lembut
- keras
- pemurah
- suka bersahabat
- tak suka bergaul
- berhasil
- malang karena banyak kekurangan
- penuh daya
- mantap.

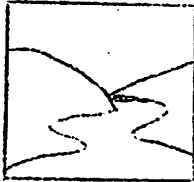


WRITE IN THE DIFFERENT SPACES
THE DIFFERENT IDEAS YOU
HAVE ABOUT THE KIND OF
PERSON YOU ARE

for example:
are you a specialy

- loving
- caring
- helpful
- effective
- sensitive
- powerful
- weak
- unkind
- unthinking
- intelligent
- dull
- sincere
- honest
- hardworking
- mean
- generous
- friendly
- unsociable
- successful or
- unlucky
- person with
- special difficulties

HDTT



SESSION II

RIVER OF CONSCIOUSNESS SEMINAR
Participant Worksheet (2)

DEFOUND HUM. LAB
THURSDAY / WEEK 2

ICA

Boston May 1980

WHEN HAVE YOU BEEN DISGUSTED WITH YOURSELF because of your indifference and weakness, hostility and lack of direction.

BILAKAH ANDA MERASA KESAL AKAN DIRI SENDIRI KARENA KEKURANGSADARAN, RASA PERMUSUHAN DAN RASA TAK TENTU ARAH.

WHEN HAVE YOU FELT MOST DEEPLY LONELY because you have violated another life

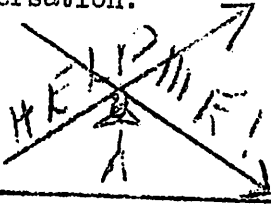
KAPANKAH ANDA MERASA AMAT TERPISAH DARI ORANG LAIN KARENA ANDA TELAH MENYAKITI INSAN HIDUP LAIN

WHEN HAVE YOU BEEN IN DESPAIR because of your own failure and meaninglessness of your life.

KAPAN ANDA MERASA BENAR-BENAR PUTUSASA KARENA KEGAGALAN DAN SENDIRI DAN PERASAAN KEHILANGAN ARTI ARTI HIDUP.

Conversation:

Kaz: THE CRY

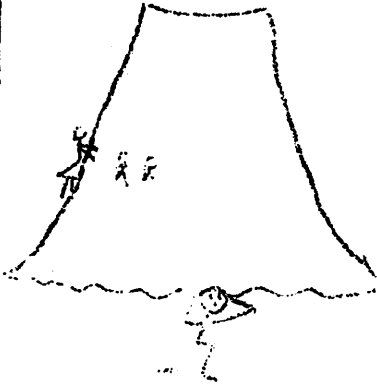


Lecture:

THE DISCOVERY OF THE MOUNTAIN OF CARE

Introducing the arena

1. The Mountain: Ronin; 633 squadron; volcano.
2. The Dump: situation; event; response; decision.
3. The Freedom: obedience is not optional; choose what you obey; limited obedience; limited freedom; total obedience; total freedom.
4. The Implications: relationship to it; if I had done this to you?; is this reality? name it!



Seminar:

THE DISCOVERY OF THE FREEDOM IN OBEDIENCE

Discover the freedom

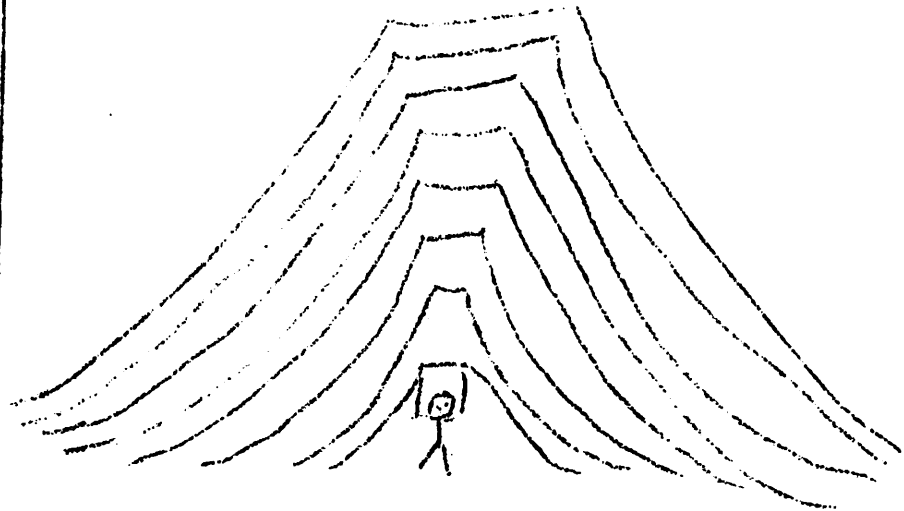
Opening: the vision

Individual: list concerns, obligations, duties, responsibility.

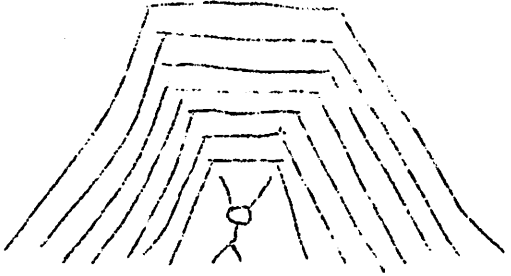
Group: reflection on the freedom of obedience

Individual: what is my response? poetry?

Closing: Read poetry.



The over expanding care.....

I	II	III
<p>MASTER CONTEXT: WE ALL ARE GIVEN RESPONSIBILITIES</p>	<p>TURNING CONTEXT: OBEDIENCE IN FREEDOM</p>	<p>NORMING CONTEXT: FREEDOM IN OBEDIENCE.</p>
<p>1. List all your duties, responsibilities, obligations and concerns in the appropriate rate box according to importance.</p> <ul style="list-style-type: none"> - what do you notice? - what seems to be the most important responsibility? - which responsibility takes most of your time?  <p style="text-align: center;">20 minutes</p>	<p>TOLONG AKU!</p> <p>2. What occasions have demanded your BLEM. Time, goods, other resources? How diligent were you in this occasion/structure?</p> <p>Let some of the participants describe a time when they gave themselves 100% to accomplish something or to fulfil a responsibility or to help someone.</p> <ul style="list-style-type: none"> - how did you feel while you did this? - why did you do it? - what did you learn about yourself? - what did you learn about life? <p style="text-align: center;">10 minutes</p>	<p>How do you see creativity breaking loose in a new way?</p> <p>How free were you in this occasion?</p> <p>Pick one obligation. Suppose you were obligated only to this, what would your life style look like?</p> <p>TOTAL OBEDIENCE = TOTAL FREEDOM =</p> <p>WRITE POEM TO DESCRIBE YOUR DECISION TO CARE.</p> <p>REFLECTION:</p> <ul style="list-style-type: none"> - what do you remember from this workshop? - why did we do this workshop? - why was it important? <p style="text-align: center;">20 minutes</p>
<p>GIMMICKS: POETRY WRITING</p>		<p>PEARL: RESP. = 100% Freedom and 100% obedience</p>



MOUNTAIN OF CARE SEMINAR PARTICIPANTS WORKSHEET

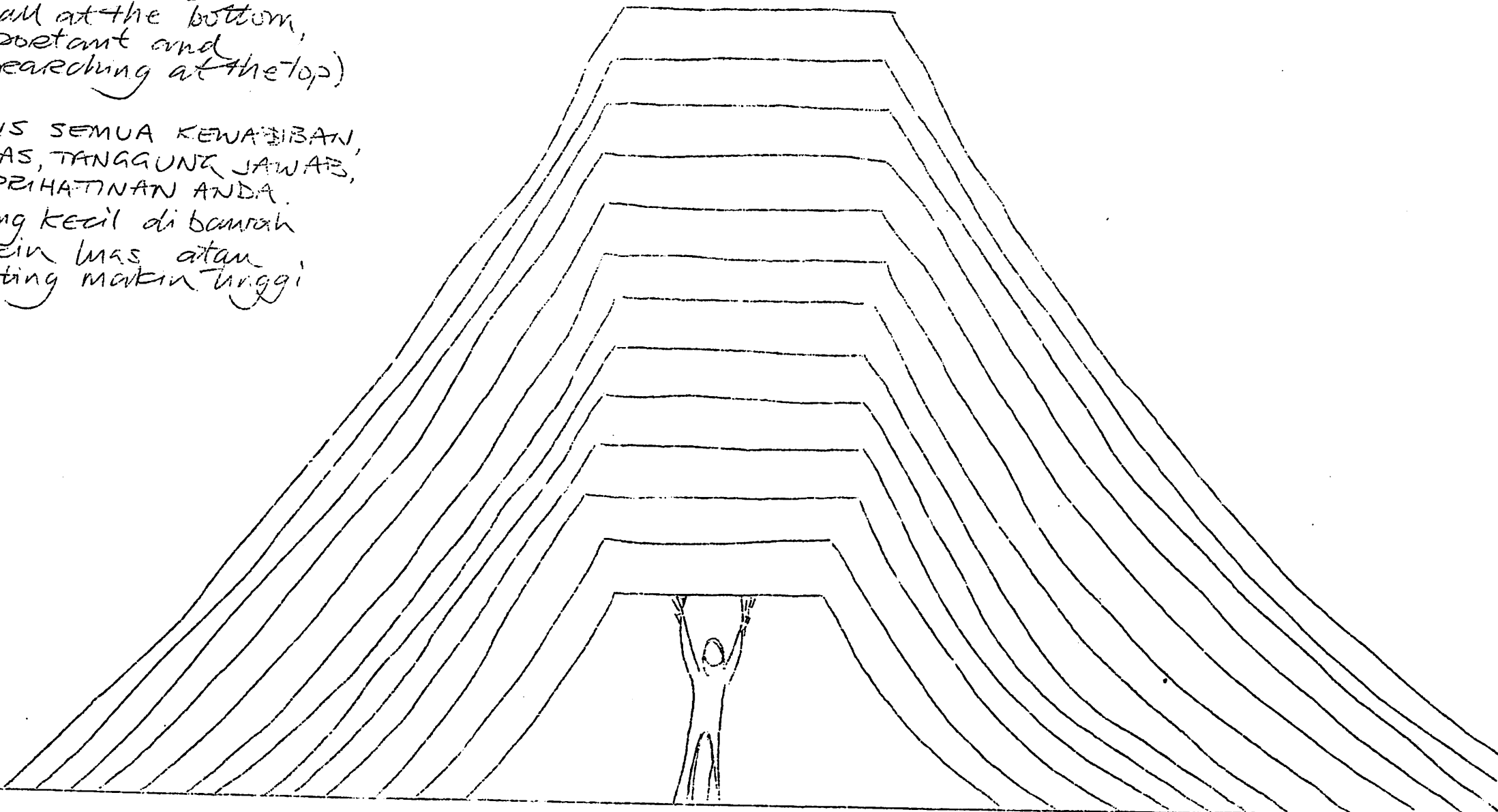
BUNTA, MAY 11, 20

LIST ALL YOUR CONCERNS
OBLIGATIONS, DUTIES AND
RESPONSIBILITIES

(small at the bottom,
important and
overarching at the top)

TULIS SEMUA KEWAJIBAN,
TUGAS, TANGGUNG JAWAB,
KEPRIHATINAN ANDA.

(yang kecil di bawah
makin luas atau
penting makin tinggi)



BONTOA MAY 1980

"SUCCESS IS NOT VICTORY. VICTORY IS THE DECISION TO BE UNDEFEATED."

The old chief flings out the sacred warcry. The storm roars, the waves crash, but the warriors would hear the warcry and they would know.

"HEY YE YE YE HEY YE YE YE HEY YE YE YE"

The enemy laughs. The enemy always laughs. But this time he points across the sea. A huge wave fills the skyline as it rolls towards the two wrestlers. The old chief and the enemy.

This is death.

The enemy watches the old chief. The enemy grins. This is death, the wave is a heaving mountain of water. The enemy watches the wave. "It's all over old man" he grasps the old chief's arm. It is finished. The old chief is suddenly tired.

Memories overwhelm him: The battle's. The endless wrestling. This opponent had let nothing come easily. They had fought for every step of the journey.

A worthy opponent.

Every step had demanded fresh strategy and furious struggle. Life had been constant challenge. Life had been intensity. The intensity of war. The old chief is tired.

The enemy consoles the chief.

"You know I have to win in the end, this has been a great fight. This is an honourable defeat."

"Defeat, defeat, it was all over now. Good at last to fight no more. Good at last to rest."

The towering wave dwarfs the two opponents as they grasp each other like wrestlers after the match is over.

Defeat after all this.

The old chief sees victory gleaming like greed in his opponents eyes. He has never seen that gleam before. But then he was never acknowledged defeat before either.

DEFEAT. Suddenly his grasp on the enemy's arm tightens like a vice. "Just a minute old friend." He speaks quietly but fiercely.

"It's not finished yet" like a cat he springs and catches the enemy by the throat.

"I'M STILL HERE OLD FRIEND"! He is tired but laughing now.

He wraps his legs round his opponents neck.

"There is no victory if there is no defeat.

I will NOT give up.

No no now. I am NOT finished.

HEY! HEY! Old friend, I am undefeated.

Where is your victory Hey? Where is your victory?

The wave of death curls and falls, with his last breath, the old chief hurls the warcry into the teeth of the breaking wave.

HEY YE YE YE HEY YE YE YE HEY YE YE YE

The storm roars, the water crashes. But the warriors would hear the war cry and they would know.

HFTI

ICA



THE SEA OF
TRANQUILITY LECTURE

P H LAB WEEK II

BONFOL MAY 1980

The old chief flings out the sacred warcry. The storm roars, the waves crash, but the warriors would hear the warcry and they would know.

HEY YE YE YE HEY YE YE YE HEY YE YE YE

The enemy laughs. The enemy always laughs. But this time he points across the sea.

A huge wave fills the skyline as it rolls towards the two wrestlers. The old chief and the enemy.

This is death.

The enemy watches the old chief. The enemy grins.

This is death, the wave is a heaving mountain of water.

The enemy watches the wave.

"It's all over old man" he grasps the old chief's arm.

It is finished. The old chief is suddenly tired.

Memories overwhelm him; the battle's; the endless wrestling.

This opponent had let nothing come easily. They had fought for every step of the journey

A worthy opponent. Every step had demanded fresh strategy and furious struggle.

Life had been constant challenge life had been intensity. the intensity of was.

The old chief is tired. The enemy consoles his opponent

"You know I have to win in the end, this has been a great fight. This is an honourable defeat.

"Defeat, defeat, it was all over now. good at last to fight no more. good at last to rest

The towering wave dwards the two opponents as they grasteach other like wrestlers after the match is over. Defeat after all this.

The old chief sees victory gleaming like greed in his opponents eyes. He has never seen that gleam before, But then he has never acknowledged defeat before either.

DEFEAT. Suddenly his grasp on the enemy's arm tightens like a vice. "Just a minute old friend". He speaks quietly but fiercely.

"It's not finished yet" like a cat he springs and catshens the enemy by the throat.

"I'M STILL HERE OLD FRIEND!" He is tired but laughing now.

He wraps his legs round his opponents neck.

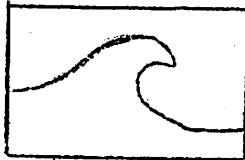
"There is no victory if there is no defeat, I will not give up. No not now.

I am not finished.

HEY! HEY! Old friend, iam undefeated. Where is your victory?"

The wave of death curls and falls, With his last breath, the old chief hurls the wardry into the teeth of the breaking wave.

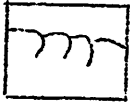
The storm roars, the water crashes. But the warriors would hear the war cry and they would know HEY YE YE YE HEY YE YE YE HEY YE YE YE



REFLECTION ON THE JOURNEY	LIFE IS FULL OF ACCOMPLISHMENTS AND POSSIBILITIES	LIFE IS FULLFILLMENT	REFLECTION
<ol style="list-style-type: none"> 1. What do you remember from the lecture? 2. What lines excited you? 3. Where do you find yourself saying: "That's right, but I never thought of it before"? 	<ol style="list-style-type: none"> 1. When was the time (year, month, or day) you find yourself very happy? What was the occasion? 2. When was it you found life beautiful? 3. When was it you found life was full of possibilities you can choose from? 4. List all possible things (atleast 10) you know you can do or will be able to do. 	<ol style="list-style-type: none"> 1. Look back at your list and think of the great journey of your life. 2. Write down several phrases describing what your life has been all about. 3. How would it look like in the future? (duty, responsibility etc) 	<ol style="list-style-type: none"> 1. Choose the best poetic phrase to describe all of these above. write it in the worksheet. 2. Choose a picture or create a montage to describe this. 3. Share several poetic phrases and pictures. 4. Reflect on the workshop. surprise excited where helpful

HDTI

ICA



SOUVENIERS OF THE OTHER WORLD
OLEH OLEH DARI DUNIA LAIN

PH LAB

BONTOA 1980

IMAGES - GAMBAR2

POETRY - PUISI

PERJALANAN MANUSIA MENGATASI SEGALA IKATAN WAKTU, KESUKUAN, KEBANGSAAN, AGAMA SERTA SEGALA BENTUK MASYARAKAT MANUSIA.

MENGEMUKAKAN PENGALAMAN KEHIDUPAN MENDALAM KEMANUSIAAN ADALAH SUATU LANGKAH PERNYATAAN PERHATIAN YANG MENDALAM.

The journey of humanness transcends all time all races, all nations, all religious and all forms of human community. Expressing the experience of profound humanness is an act of deep care.

HDTI

P.H. LAB
LAB REFLECTION

WEEK II

ICA

BONTOA MAY 1980

R.O. SHARE SOME HELPFUL INSIGHTS
OF PROFOUND HUMANESS

E.A. EXPERIENCE THE JOURNEY TO AND
RETURN FROM PROFOUND HUMANESS
LAB.

CONTEXT: THIS LAST TWO DAYS WE WERE IN A LAB CALLED THE PROFOUND HUMANESS LAB.

1. Review the flow of the sessions (who gave the lectures?)
2. What did we do in this workshop?

THE
ART FORM

1. What are some words you remember from the lectures?
some illustrations?
2. How do you remember that? What came to your mind, then?
3. What are some images you remember from the conversations
preceding the lectures?
4. What events do you remember most in the four workshops?
5. In the workshop we wrote poems. Which one do you still remember?
why? (anybody still remember his/hers?)
6. How would you tell your neighbors what a lab is?
7. How would you name your days during the lab?
8. What is most helpful to you? What lecture, w/s conversation?
9. Where were you most excited?
10. What parts will you make sure to do if you are to plan a lab in
your village?

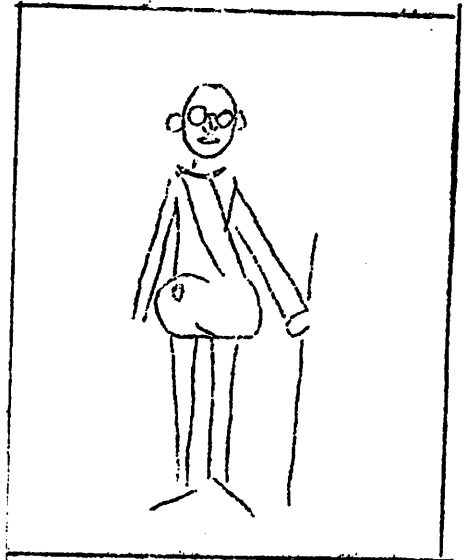
close

1. Let us brood all these so we can see what can be helpful to our
lives individually and corporately
2. Announcements
Send out

This is a hard lecture to give. It is difficult to give a lecture about the most important question in the whole world. I will need your help. Lets consider some examples first.

Who can recognise this man? What did he do?

- an unknown lawyer
- drove the British out of India without guns or violence.
- created a whole new power philosophy 'Non-violence'
- Influenced many independence movements
- United Hindu's and moslems who had fought killed raped and burned each other.
- transformed the self image of the outcaste's.
- changed the world situation



An ordinary man but a great man in history.
Who would like to imitate him? _____ Why? _____
How could he achieve so much? _____

One due is FOCUS FOCUS

When you use a magnifying glass you can focus the sun's rays.

Instead of the whole page being warm, one place becomes red hot and may burst into flame!



Mohatma Ghandi's life was focussed. He focussed his whole life on a particular spot and it burst into flame. This is our first learning.

1) If you focus your life on one thing. you will have power.
Is this true? This is the power of vocation.

OK, but there is another question. HOW would I focus my life?
Hum...this is a difficult question. Let us take 3 examples to see what we mean by vocation.

JOB	CAREER	VOCATION
<p>FOCUS IS ON RESPONSIBILITY FOR MYSELF AND MY FAMILY</p>	<p>FOCUS IS ON MY FULFILLMENT JOB SATISFACTION AND SELF IMPROVEMENT</p>	<p>VOCATION MEANS A CALL IT COMES FROM OUTSIDE OURSELVES</p>

<p>IN RETURN FOR A SECURE JOB I GIVE MY ENERGY TO ENABLE THE VISION OF MY BOSS</p>
--

<p>I GIVE MY ENERGY IN A FULFILLING SATISFYING STEP BY STEP CAREER TO GREAT-er RESPONSIBILITY MAYBE ONE DAY I'D BE BOSS</p>

<p>I GIVE MY ENERGY TO RESPOND TO THE CALL FOR HELP. THE FOCUS IS OUTSIDE.</p>
--

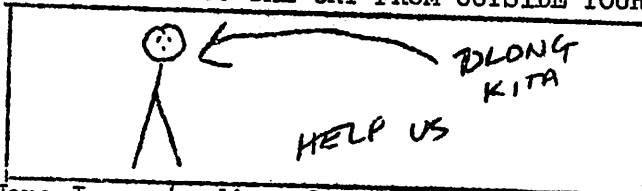
IT IS POSSIBLE TO HAVE A JOB AND CAREER AND A VOCATION. IT IS NOT BAD TO HAVE A JOB OR A CAREER BUT THESE ARE NOT WHAT WE MEAN BY VOCATION

VOCATION LECTURE CONT.

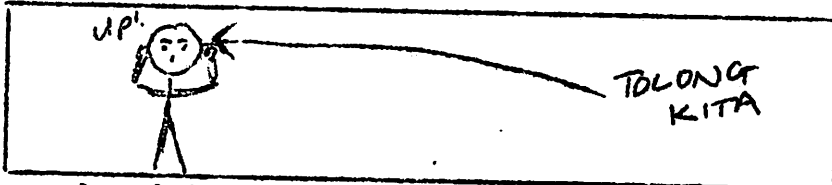
2) VOCATION IS FOCUSING YOURSELF IN RESPONSE TO THE CRY FROM OUTSIDE YOURSELF.

Is this true?

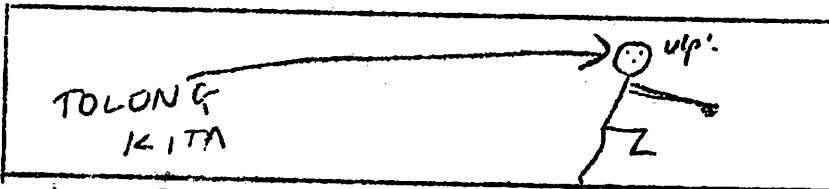
THIS IS THE STARTING POINT OF VOCATION.



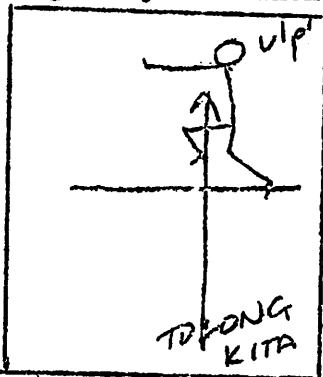
OK But there is another question. Here I am standing, listening for the cry because I want to give my life,



and I hear the cry and rush to give my life, but I suddenly hear another cry.



So I rush back to give my life when suddenly..... With my life in my hands like water I rush around ready to give my life. How can I decide? Which place needs my life? At last I decide. And open my hands to give my life, but it has trickled away!



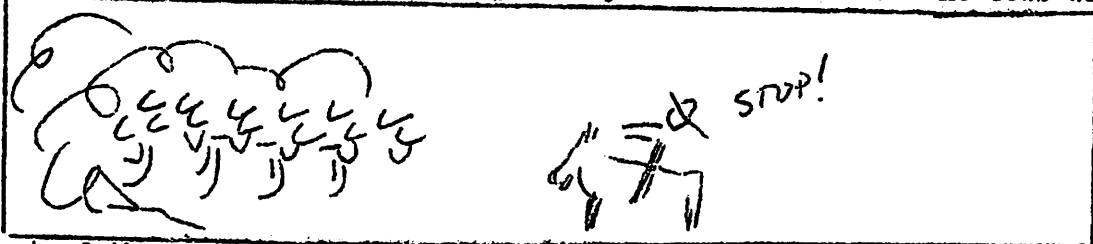
Theres none life. My life is finished. I have nothing left to give...

Life today is hard. The calls come from all over now. It seems as though the world is stampeding! What should we do? Let us look at an example of 4 alternatives:

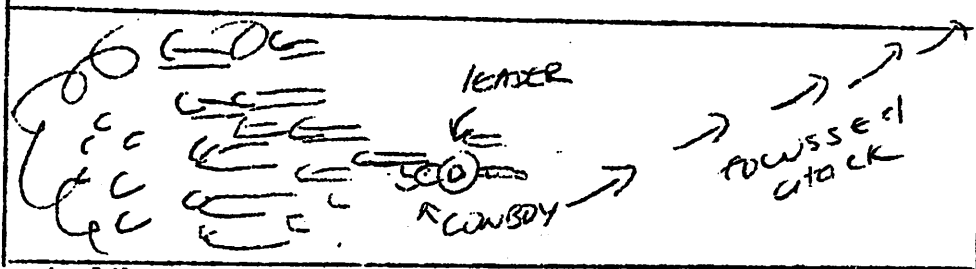
'THE STAMPEDE'

Once upon a time a cowboy is riding the range on his trusty horse. He hears a rumble. rumble rumble rumble and see's a cloud of dust coming towards him RUMBLE! RUMBLE! RUMBLE! It is a stampede! 200 cows are galloping towards him! behind him is a chasm. If the cows go over the cliff they will all be killed. WHAT SHOULD HE DO?

1. Get out of the way quickly? The cows will all be killed but he will be safe.
2. Try to stop the stampede? He will probably be killed and all the cows will be killed too!



3. Get out of the way and lasso one of the cows? He saves one cow and 199 are killed.
4. Ride with the cows. Discern the leader and ride up along side! Then to nudge, kick and wrestle the leader until he makes a turn and leads the other cows away from the cliff edge?



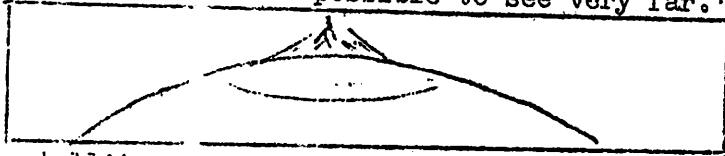
The world situation is like a stampede, and people respond in all these ways. In answer 3 some people focus on saving only their village. They protect their village only. And do not try to stop the worlds destruction.

The vocation I am talking about is the 4th answer.

3) VOCATION IS THE DANGEROUS DECISION TO ASSUME RESPONSIBILITY FOR THE WHOLE SITUATION.

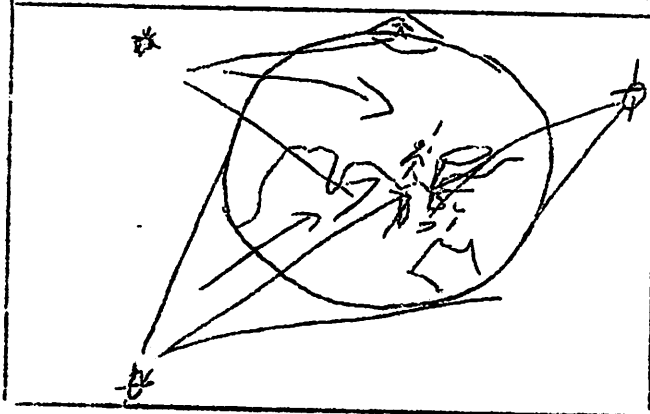
This used to be easy.

'The whole situation was once a small situation. Your world was as far as you could see. It was not possible to see very far.'



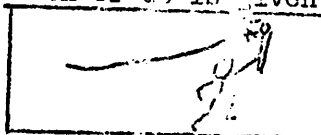
Now with satellite communications we can 'see' the whole world. News comes from the whole world. We can know about the whole world situation we see the world the way GOD sees the world! What a headache! This doesn't mean we should just watch everything like a global tourist.

4) VOCATION MEANS RESPONDING TO THE GLOBAL SITUATION BY FOCUSING IN A PARTICULAR STRATEGIC LOCAL SITUATION.



OK now we have 4 points, but all this is only theory. What is the life of vocation like? To find out you should try it! But let us look at a couple of examples:

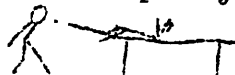
Well, each of us is given life. And we carry the life like an olympic torch (carry a broom or rolled up paper around the room like a torch)



"Look at my fine life!"

Vocation is first an individual decision about what we individually intend to do with our individual lives. Here I am trying to decide what I will do with my individual life, see how it burns so bright (run around the room)

Well, I have decided to put my life into this cluster (act the action)



THIS CLUSTER WILL BECOME A BEACON OF HOPE! IT WILL BLAZE INTO NEW LIFE AND GIVE LIGHT AND COURAGE TO THE 2,000,000 VILLAGES OF THE WORLD!"

(take the torch away) O dear. It doesn't seem to be burning! I'll try again THIS CLUSTER WILL BECOME A BEACON OF HOPE! IT WILL BLAZE INTO NEW LIFE AND GIVE LIGHT AND COURAGE TO THE 2,000,000 VILLAGES OF THE WORLD!

hello! the wood must be wet... (act out the actions of trying to light a fire blowing the flame, fanning it etc) come on, come on, burn, burn! (keep the torch in the beacon) This is what vocation is like, placing the flame of your life to fire the beacons of hope. maybe you must keep the flame of your life in the fire until some of the wood dries and at last begins to burn. maybe it will take your whole life.

one more thing: You find colleagues.

Other people respond to the same situation, and they come with their torch and thrust their individual lives with yours to light the beacon. You can't choose who it is you discover who it is. For example I'd never choose The to work with, I mean he just irritates me and I know I irritate him.

I see him quivering with righteous irritation when we discuss things. When he heard I was assigned here he tried to change my assignment and I tried to change my assignment! Sometimes we argue until 2.30 a.m. irritating the hell out of each other. But we are here because he has decided to put the flame of his life in the same place that I have decided to put the flame of my life;

You know some of my colleagues are my friends but not my... But you know some...

of my colleagues just give up if I argue with them but not Pak The. You know some of my friend get offended when I shout and get angry and they go to bed! But not Pak The! You know he sometimes shakes with irritation, but you know he will not leave, his decision is not to do with me, it is to do with his individual decision to put jis life with his individual decision to put his life flame to light this same beacon.
(both try to blow and fan the flames)

And let me tell you that I treasure this collegial relationship. I did not choose to work with Pak The, but I discovered a colleague in vocation. You know once I irritated Pak The so much he threw the chalk at the blackboard and stomped out of the room! In 2 minutes he stomped back in and continued to lead the meeting. I mean his decision is strong. You'll discover colleagues like that. Irritating as hell and irritable as hell, but you can trust them and you discover they trust you because the trust is not based on feelings but based on the fact that your life is burning out with his life in the same war. So the 5th point if that: VOCATION IS AN INDIVIDUAL DECISION TO JOIN A CORPORATE JOURNEY.

There is always a journey and always a group.

Well we can talk about vocation but there's ony one way to really know about vocation, and that is to try it. Yeah try it for a year or 3 months why not? Some of us will, some of us won't, We'll discover, some of us will take the flame of our life and thrust it into this cluster and it will become a BEACON OF HOPE (blow the flames look worried) maybe.....
maybe.....

<p>Context:</p>	<ol style="list-style-type: none"> 1. Reflect on the lecture. 2. Let's look at our life individually. Personal chart. <p>Selarang kita masing-masing akan menengok. Hidup kita sendiri-sendiri.</p>
<p>Brainstorm list of events in own life.</p>	<ol style="list-style-type: none"> 1. Year you were born in -- where. 2. Year you first went to school -- where. 3. Year you graduated from primary school. 4. Year you married. 5. List other important events in your life. (at least 10)
<p>Write the year you were born in (top line)</p> <p>Divide into 5-year blocks.</p> <p>Arrange your list into the chart.</p> <p>Complete/add</p>	<p>Pass out worksheets.</p> <ol style="list-style-type: none"> 1. Tuliskan Tahun Kelahiran di titik paling kiri 2. Bagi garis antara tahun kelahiran itu dengan 1980 menjadi bagian-2 5 tahun (Contoh) 3. Isikan daftar peristiwa ke bagan. 4. Lengkapi dengan mengisi tahun-tahun yang kosong
<p>How many years do you want to live. Year of death. Write 5-year blocks.</p> <p>What to finish in each block.</p>	<ol style="list-style-type: none"> 1. Jika seandainya anda boleh memintanya, berapa tahun lagi anda ingin hidup? Jadi sampai tahun berapa itu? Isikan di garis yang bawah. 2. Bagi garis antara 1980 sampai akhir itu menjadi bagian-2 limetahunan. 3. Apa yang anda ingin korjakan (solosakan) dalam tiap tiap bahagian itu?
<p>Look at chart. Where did the biggest change happen in your life.</p> <p>Name the sections.</p> <p>Look at the section titles:</p> <p>"LIFE IS"</p> <p>Share a few.</p>	<ol style="list-style-type: none"> 1. Lihat seluruh Bagan itu. Tahun berapa terjadi perubahan yang besar pada diri atau hidup anda. (Milai sekolah, lulus, kawin, dsb) 2. Beri tanda tahun terjadinya perubahan itu. Lalu beri garis tegak antara garis diatas dengan garis yang dibawah. 3. Beri nama pada tiap bahagian itu. 4. Lihat nama-nama bahagian itu. Buat suatu pernyataan satu kalimat (Sombayan) yang di mulai dengan "HIDUP SAYA ADALAH" 5. Lihat seluruh bagan itu. Apa kesimpulan anda tentang Hidup secara umum? Buat somboyan mulai dengan 'HIDUP
<p>Brooding Question:</p> <p>"What will I do or give to give meanings to those sentences?"</p>	<ol style="list-style-type: none"> 1. Minta beberapa orang membacakan kedua kalimatnya 2. PERTANYAAN UNTUK DIREBUNGKAN : ' Apa yang akan saya lakukan atau baktikan untuk mengisi makna semboyan-semboyan saya itu???'

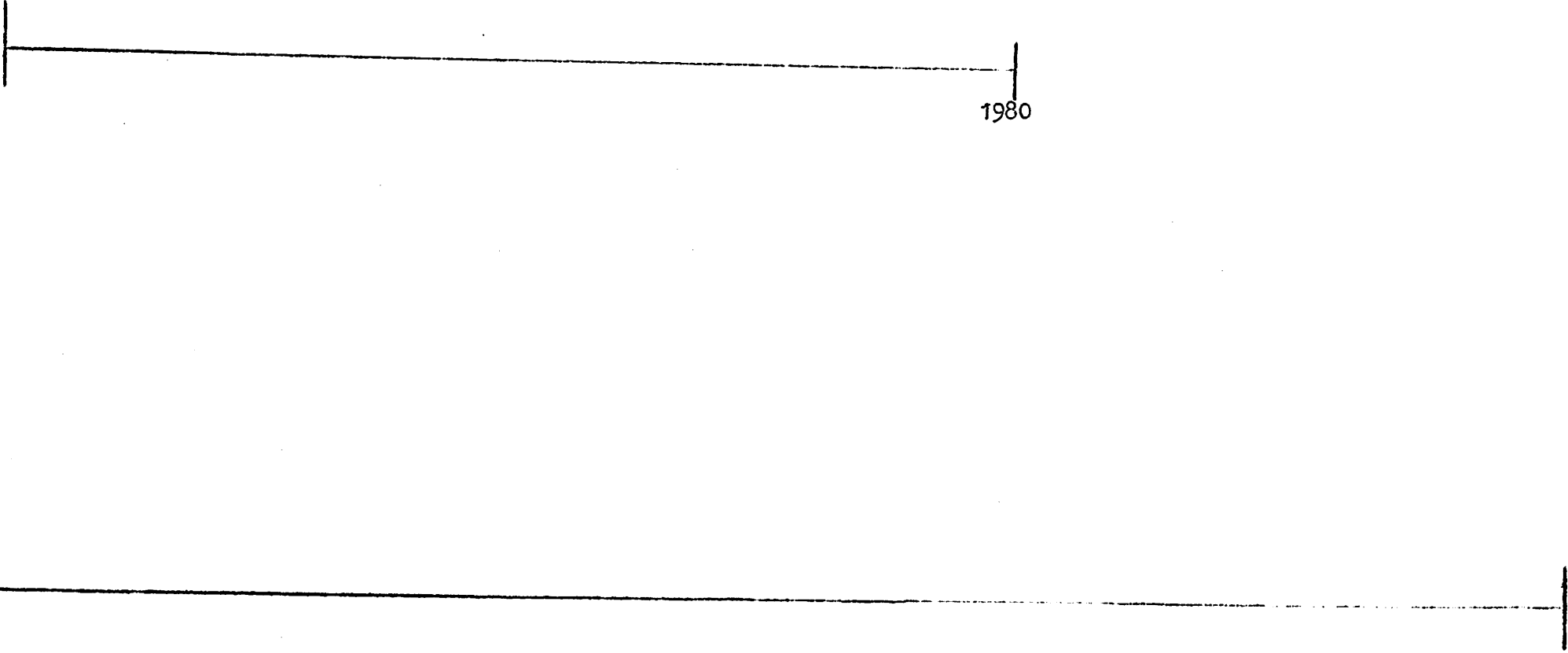
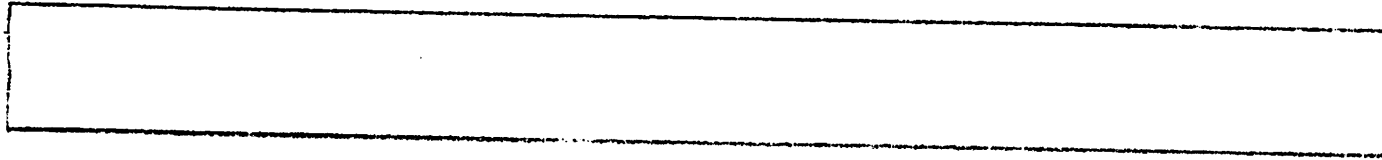
HDTI:Bontoa

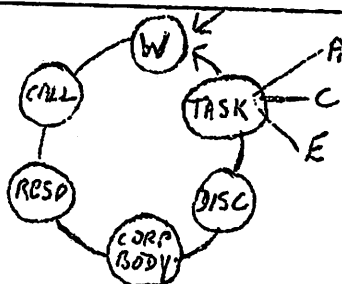
Workshop I: GARIS HIDUPKU
MY LIFE-LINE

Lab: Corporate Life

May 1980

Week 3





<p>CONTEXT</p>	<ol style="list-style-type: none"> 1. Men live by images. 2. 85 - 15 3. Isolatedness. 4. Day-to-day struggle: victim image.
<p>THE STRUCTURE</p>	<ol style="list-style-type: none"> 1. One world -- look around -- innocent suffering. 2. Decide the cry & respond. 3. Body of men who have heard the same call-- mission is the only tie; not friends, comrades in arms. 4. Corporate group--shoulder to shoulder. Any group, office, etc.
<p>THE TASK</p>	<ol style="list-style-type: none"> 1. Not give hand-outs. Not change officers. 2. Awakoment: awakening the people of their buried potentials and ability. 3. Engagemnt: onging people in significant tasks. Demonstration is engagemnt. 4. Catalyze: onable others to do awakoment and engagemnt. Globality of tasks.
<p>THE FORM</p>	<ol style="list-style-type: none"> 1. Enable peopple to do function more fully; not rebel/destroy. 2. Enable structures to function. 3. Catalyze participation and wisdom sharing. 4. Stakes-guilds-RT-LSD 4. Catalyze responsibility.
<p>BROODING QUESTION</p>	<ol style="list-style-type: none"> 1. Repeat the central image. You decide what the world situation is for you, how you would respond to that. 2. How would you use your life in history?

HDTI:Bontoa

Workshop II: DECLARATION

Lab: Corporate Life

May 1980

Week 3

Context

We are going to write a song and a poetic story about this group of people and the villages of Indonesia. The song and story will have 4 sections.

Brainstorm

INTENTION

DISCOVERY

EXPECTATION

INVITATION

1. Why have we come here?
2. What is the need?
3. What are we trying to do in the villages?
4. Why are we trying to do this?

1. What did we discover when we started the work?
2. What do we find in the villages?
3. Are they ready?
4. How do you think the villagers will decide to win?

1. What do we expect in our future?
2. What will our life be like?
3. What difficulties do we expect?
4. What is our decision?

1. Who should we invite to join us on the journey?
2. What are we asking them to do?
3. What will the future be like?

Gestalt
Consensus
Reflection

- Do the above brainstorm, having participants use worksheets.
- Divide the group into two (have preselected leaders): song story
- Song group choose a tune; divide into 4 units, each unit take one column and write a verse; put song together.
- Story group divide into 4 units, each unit take one column and write a paragraph; put story together.

PLENARY: Sing song, read story. What do you remember? Where were you surprised? What did you learn?

ANNOUNCEMENTS & SENDOUT.

HDTI:Bontoa

Workshop II: DECLARATION
Participants' Worksheet

Lab:Corporate Life

May 1980

Week 3

INTENTION

DISCOVERY

EXPECTATION

INVITATION

May 1980

Week 3

Opening

Songs: 2-3
 Accountability:
 Absolution:
 Ritual:

Context

Tagore was India's greatest contemporary poet. His concern for his people is manifest in all his writings. During our meals we are going to read a few selections from his works.

Quote

OUR ILLS CANNOT BE CURED BY TREATMENT OF SYMPTOMS. THE CAUSES HAVE TO BE REMOVED. FIRST, THE PEOPLE MUST CEASE TO BE PAROCHIAL; THEY MUST FEEL THAT THEY ARE PART OF A WORLD SOCIETY. SECONDLY, IN THE ECONOMIC SPHERE, THEIR EFFORTS HAVE TO BE COORDINATED TO THE EFFORTS OF MEN ELSEWHERE.

Conversation

1. What are some key words or phrases?
2. What scenes did you see?
3. What does it mean to "cease to be parochial"?
4. How can economic efforts be coordinated to the efforts of men elsewhere?
5. How would you state the key to removing the causes of our ills?

Closing

Announcements:

Send out!

EDTI

ICA

CL LAB. LECTURE III

RENEWAL OF HUMANNESS

WEEK III

BONTOA MAY 1980

R.O. TO LOOK AT THE COMPONENTS OF A CADRES INTERNAL LIFE

E.A. TO DECIDE TO DESIGN COMMON INTERNAL LIFE TO SUSTAIN MUT. IN THE TASK.



THE SIGNIFICATING STORY

POWERFUL SYMBOLS

HISTORY LONG WISDOM

WORLD WIDE WISDOM

PERANG!
DOING TASK

ALL PAST WISDOM=
COMMON MEMORY

SEE WHOLE WORLD AS ONE
EARTHRISE

EVERYBODY LOVES STORIES
WISDOM HAS BEEN TRANSMITTED THRU STORIES

SPACE -- DECOR
(PANCASILA)
(PM SYMBOLS)
CADRE SYMBOLS

gets lonely
- difficult
- heavier
everyday

THE PRESENT WISDOM+
THE NOW

WORLDWIDE COMMUNICATION NETWORK
WORLD NEWS -- TV
NEW TRENDS
the blindman and the elephant

MYTHS TO LIVE BY
stories of possibilities
stories you tell about yourself

TIME -- COMMON TIME DESIGN
cadre moves as one

ill. bonfire
one piece of wood,
separated
flame will soon die

THE FUTURIC
VISIONING

NEWSLETTERS AND REPORTS FROM OTHER CADRES
new experiences
new breakthroughs

RITUALS
'IRON MAN RITUAL'
'THESE ARE THE TIMES'

SONGS -- SEND THEM TO THE WORLD.
GARB-- reminds you of your decision and symbol.

you need colleagues
you need to get together

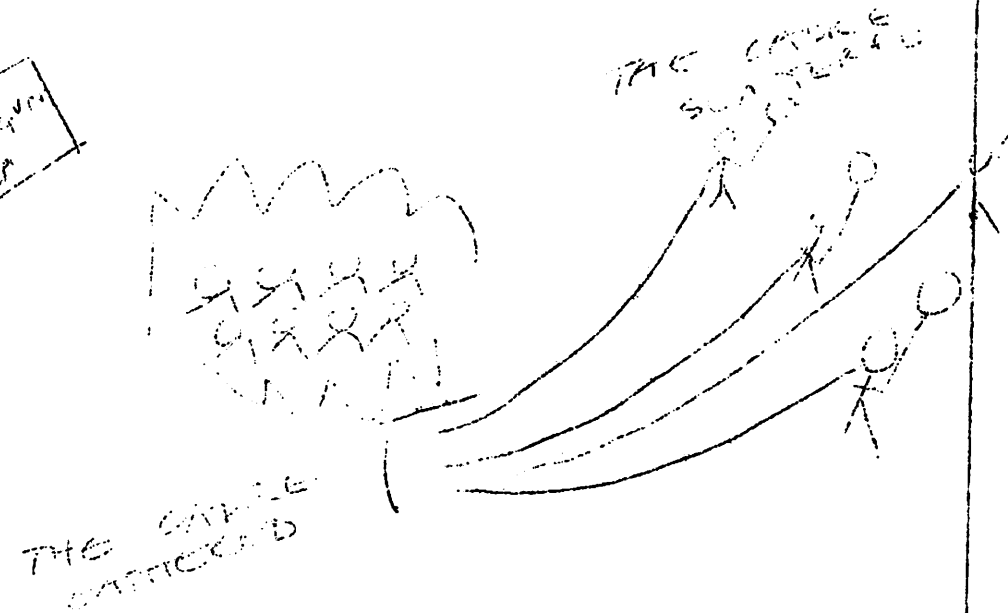
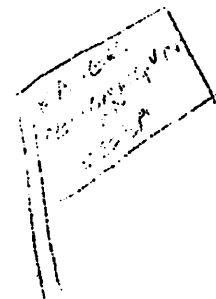
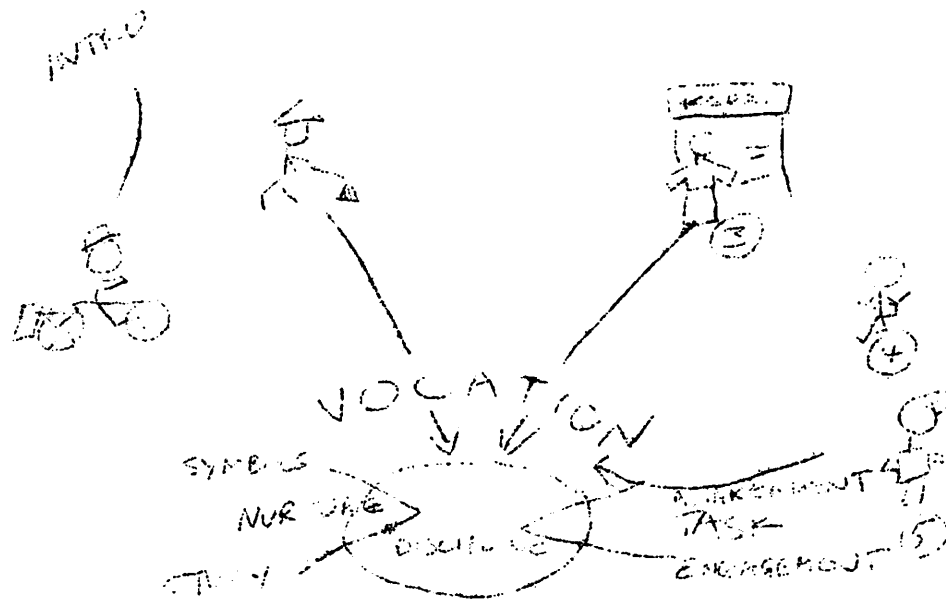
NO SECRETS = COMMON KNOWLEDGE
ONE MAY HAVE MORE EXP. BUT SAME WISDOM

WORLD WIDE RESEARCH IN LOCAL SITUATION
sharpen tools (noth)

WHO DO YOU SAY THAT YOU ARE

CELEBRATIONS--
DISCONTINUITY
renewed spirit
starting a new phase of

- you are the cadre.
- you belong to a world wide movement of those who care for local man



1. Every person has own occupation
2. Everyone (sometimes) hears a call
3. Everyone responds to a call
4. We will talk about those who responds to the same call and call them those who have the same vocation.
What does it look like to be engaged in the same vocation

1. The cadre goes about his own living
2. The cadre goes and does his task in own or another village
3. The task becomes bigger, heavier and he b comes frustrated, lonely etc.
4. The cadre comes together to meet, plan and celebrate
5. The cadre goes back to the village to work

May 1980

Week 3

Opening

Songs:
 Accountability:
 Absolution:
 Ritual:

Context

Tonight we want to look at another quote from India's poet, Tagore.

Quote

IT SHOULD BE OUR MISSION TO BRING TO THE VILLAGES HEALTH AND KNOWLEDGE; WEALTH OF SPACE IN WHICH TO LIVE; WEALTH OF TIME IN WHICH TO WORK, REST AND ENJOY; RESPECT WHICH WILL GIVE THEM DIGNITY; SYMPATHY WHICH WILL MAKE THEM REALISE THEIR KINSHIP WITH THE WORLD OF MEN, AND NOT MERELY THEIR SUBSERVIENT POSITION.

Conversation

1. What words or phrases do you remember?
2. What were you reminded of?
3. What is the mission? how would you state it?
4. What would you add for your village?
5. What is already happening in your village?

Closing

Announcements:

Send out!

Context

Suppose you were the Director of the Desa Marannu Cluster Human Development Program. How would you use the troops from the HDTI to the best effect on the villages?

Brainstorm

Brainstorm issues relative to TASK - TIME - TROOPS:

TASK	TIME	TROOPS
1) what would be our main task?	1) how much time do we need to do the comprehensive task?	1) how many troops will we need in each team?
2) what would we be doing & why?	2) how much time do we spend in each village?	2) how many at Bontoa base?
3) what components would we use? -modules -assemblies -village days -gotong royong -celebrations, etc.		3) how do we organize them? 4) how long in one place? 5) how continue training? 6) what roles would troops play?

Gestalt

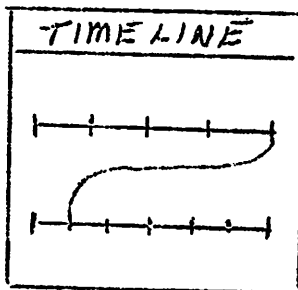
DIVIDE INTO 3 TASKFORCES:

TASK	TIME	TROOPS
1) statement of practical tasks we will be doing.	1) do 1-month timeline to show timing of visits, special modules, etc.	1) build assignments chart.
2) critical components chart.	2) expand to 6-months.	2) training plan.
	3) circuit visit time-line chart.	3) roles screen.

Consensus

PLENARY: Present work of groups

PRACTICAL TASKS		
TASKS	WHY	CRITICAL COMPONENTS



TROOPS		
T/A	NO.	ASSIGN

Reflection

- 1) What do you remember?
- 2) Where were you surprised?
- 3) How did you reach a decision?
- 4) What did you learn today?

ANNOUNCEMENTS:

SEND OUT!

HDPI : BONTOA

CORPORATE DESIGN LAB : CORPORATE PATTERNS

WORKSHOP III : TROOPS DESIGNS

MAY 1980

THURSDAY : WEEK 3

SATUAN TUGAS YANG DIPERLUKAN needed task force	JUMLAH ORANG troops	PERANAN YANG DIPERLUKAN roles	NAMA CALON names

HDTI : BOMTOA

LAB : CORPORATE PATTERNS

MAY 1980

WORKSHOP III : TIME DESIGNS

THURSDAY : WEEK /3

sebutkan kegiatan berkala tiap bulan, dan macam kegiatan lain yang disediakan waktunya untuk tiap

JADWAL KERJA BULANAN

MINGGU I	MINGGU II	MINGGU III	MINGGU IV

JADWAL KERJA 6 BULAN PERTAMA

apa yang harus diselesaikan tiap bulan dalam 6 bulan pertama kegiatan cluster.

BULAN I	BULAN II	BULAN III	BULAN IV	BULAN V	BULAN VI

HDTI - BONTA

LOKAKARYA III : TUGAS

CL LAB

MAY 1980

WORKSHOP III - TASK

THU / LK 3

TUGAS UTAMA

MAKSUD / TUJUAN

APA YANG DIPERLUKAN UNTUK MEMUNGKINKANNYA
(LATIHAN, KEGIATAN DSB)

APA YANG PALING PERLU DIKERJAKAN

MENCAPA PERLU DIKERJAKAN

HDTI

ICA

CATALYTIC STYLE

CORP LIFE LAB WK II

BONTOA MAY 1980

R.O. RECALL THE DELICATE JOB OF NOT DOING SO THAT THE VILLAGES WILL DO THEIR OWN DEVELOPMENT

E.A. TO DECIDE TO BE THE CATALYST, NOT THE SOCIAL WORKER

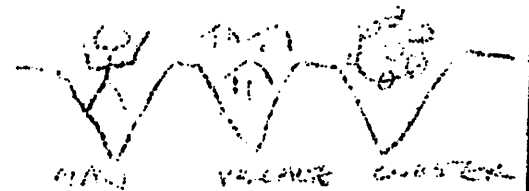
INTRO

REVIEW LAB JOURNEY

REVIEW CREATION HISTORY STEPS

BIRD IN THE CAGE STORY

SUNGAI LUI TRACTOR STORY



THE BUG MODEL OF CORPORATE DISCIPLINE

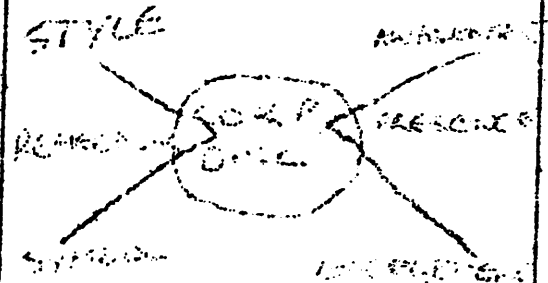
REFLECTION PRESENCE

ACCOUNTABILITY BLUE SHIRT

ABSOLUTION WALK FAST

AFFIRMATION WAVE TO ALL

ASSIGNMENTS BE ON TIME



ROLES CHART

ADDI DOES DOES NOT VILLAGE DOES

ASK QUESTIONS GIVE ANSWERS MAKE DECISIONS BY CONSENSUS

EXTERNAL CONTACTS BE THE EXPERT INVITE EXPERTS TO COME

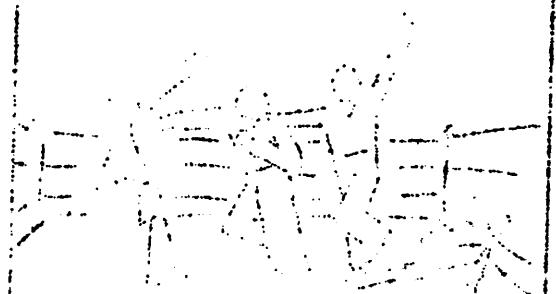
FIND SOURCES BRING MONEY TAKE OUT LOANS

TRAIN LEADERS LEAD MEETINGS LEAD VILLAGE MEETINGS

BOXING DRAMA

2 Boxers; 2 trainers
1 referee - fight begins
trainer comes into the ring and boxer is disqualified - who is the village?
who is servant force?

Who wins? Who loses?



We are out to see that the villages win not to "help" them but to encourage, guard, and deepen their decision to do their own development on Behalf of the globe

THE BIRD CAGE:

Once upon a time there was a great storm in the forest.

Flying through the storm was a brave and daring bird. The storm was very fierce and finally the bird sought refuge in the garden of a kindly man.

The kindly man spoke to the exhausted bird, "Why don't you rest here for a few days and I will take care of you?". The bird agreed and the man put the bird in a cage for his protection.

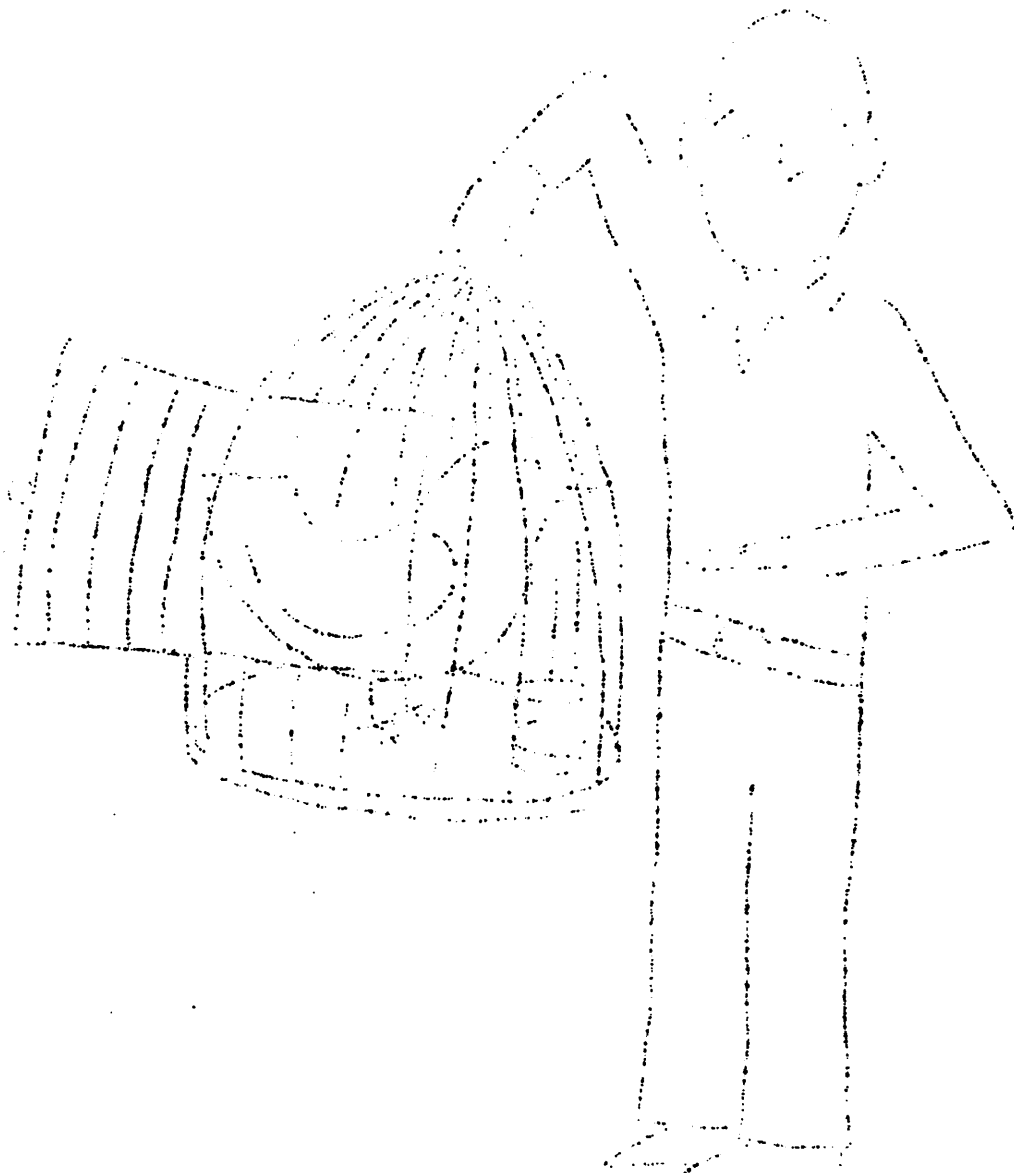
Everyday the man would bring the bird food and water. The man looked after it very well.

One day the man decided to let the bird go, so he took the cage into the garden and opened the door. The bird sat at the door of the cage and looked out, but he did not leave the cage.

The man was very happy that the bird did not fly away. "See how this bird loves me" he would exclaim to his friends. The bird was also happy because the man supplied him with all his needs.

Then, one day the man went away. He did not take the bird with him but he left the cage in the garden with the door open thinking that when the bird realized that he was not coming back he would fly away.

But the bird did not fly away. He had not left the cage for a long time and he had forgotten how to live in the 'outside world'. When the food and water which the kindly man had left in his cage were finished the bird starved to death.



HDTI

ICA

COLLEGIUM
HDTI INTRODUCTION

WEEK 1
Bontoa may 1980

R.O. TAKE THEM THRU THE
JOURNEY OF THE SCHOOL
AS STATED IN PARTICIPANT
MANUAL



E.O. EXPERIENCE THE JOURNEY
OF SCHOOL AS TO DECIDE
TO BE THE SCHOOL.

- CONTEXT:
1. WHAT IS YOUR IMAGE FOR COMING TO THIS SCHOOL?
 2. WHAT DO YOU IMAGE YOU'LL BE DOING AFTER THE SCHOOL?

THE
SCHOOL

TO FORM CADRE -- VILLAGE AND DESA CADRES

STEP OUT OF LIFE -- STUDY & PLAN -- RETURN & IMPACT

THE FRAME WORK FROM RURAL -- INDIA -- AROUND THE WORLD

PART OF GLOBAL MOVEMENT -- GLOBAL CARE

THE
CURRICULUM

THE MODULES

THE LABS & EXCURSIONS

THE ROUNDTABLES & COLLEGIUMS

PRACTICAL WORK -- GROUPS, GROUPS, WORKDAYS, CELEBRATIONS

THE SYMBOLIC
LIFE

LIVE AND WORK TOGETHER FOR 3 WEEKS -- CARE

WEEKLY & DAILY TIME DESIGN

TEAMS, ROUNDTABLE GROUPS, TASK FORCES

RITUALS: DAILY RITUAL, MEALS

CLOSING

1. ENABLEMENT ASSIGNMENT
2. CORPORATE CARE
3. HARD WORK BUT FULL OF FUN TOO
4. WORK AND ENJOY IT -- BE SYMBOL

HDTI
ICA

JOURNEY OF THE NEW VILLAGE MOVEMENT
COLLEGIUM

FRIDAY WK I
BONTOA MAY 1980

THE BEGINNING	REPLICATION	CIRCUITING	CLUSTER
<p>FIFTH CITY</p> <p>The first 24</p> <p>KELAPA DUA</p>	<p>REPLICATION IN INDIA MAHARASHTRA MALIWADA.....</p> <p>232</p> <p>Buffer Project</p>	<p>CIRCUITING TO EXPLAIN WHAT IS NAVA GRAM PRAYLS</p> <p>What is New Village Movement</p>	<p>6 NATION</p> <p>CLUSTER BUBUN</p> <p>BONTOA</p> <p>OUR LIM IS TWO MILLION VILLAGES</p>

HDTI

COLLEGIUM

monday wook II

IEL

INTRODUCTION TO THE URS

BONTOA MAY 1980

R.O. RECALL THE DEEP ROOTS BEYOND RACE, NATION, HISTORY

E.A. EXPERIENCING HOW DIFFERENT PEOPLE EXPERIENCE LIFE DIFFERENTLY VARYING RSPONCESTO LIFE

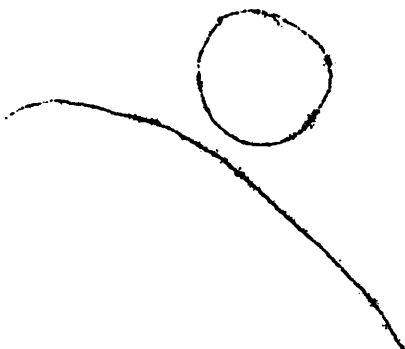
INTORDUCTION

World gets smaller earthrise -- one mankind

No choice all men must work together

Mystery of the other need to grasp depth responses.

Self, family, community, nation. world, race human kind



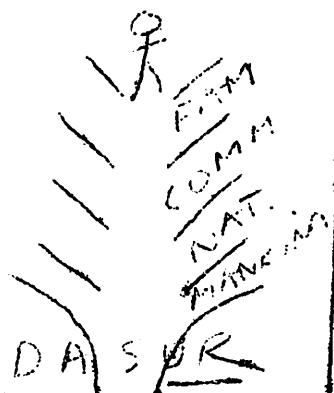
THE DEPTH OF SIX UR'S

Places where people live. mountain, desert, sea, forest, volcano

Struggle with natur floods, heat

seeking roots -- the quest for origins

six responcees -- six urs



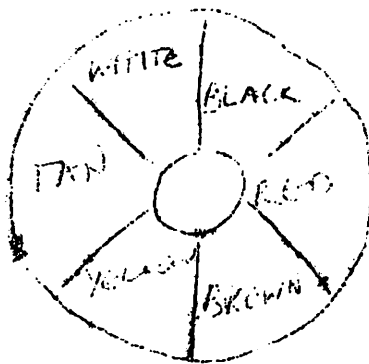
THE SCOPE OF SIX URS

The six -- many but these are six most obvious

colors not skin -- but to identify

Gestures. Drum. solute, bow, bow, salam, hello

UR= Basis, ancient response.



SIX RESPONCES TO THE FROG

BLACK -- kiss, foel
RED -- Poste, frog race
BROWN -- contemplate

YELLOW -- cook 3ways
TAN -- kill it

WHITE -- dissect, analyse

How do you respond?

How is it we can affirm the otherness



WHITE

- Cold, year round snow, North sea
- Faced with profound chaos everyday
- What could you do against this
- How to order chaos - serve rather than destroy. ORDER/CHAOS
- Rationality - translated Islam writers - ind. Rev. Science - technology
- What, why - meaning of words

BLACK

- jungle - dark, hot, wild animals
- not ask
- How to balance human power/ natural power
- Vitality
- Rythm

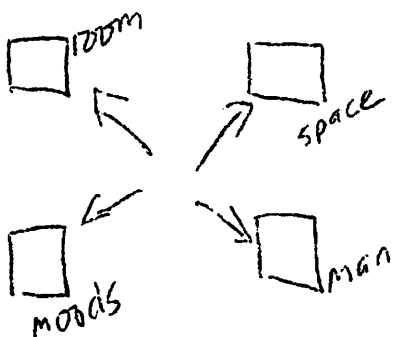
White not absolutely mean western/white skinned people but any race who inherits the rationality as characteristics.

eg. Aceh, Madura, Bugis, Makassar

- Not identical because the challenges facing everyone are not the same.
- channeled to physical braver, rudeness
- Not satellite or YCDM but soldier, rough living.

BLACK not only african negroes. People from Kalimantan and other places living in the jungle

- deep in mysticism - trees become beautiful women, you marry her you could not return



Technology - white super? NO

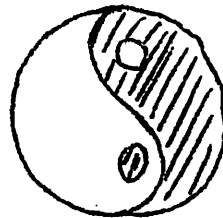
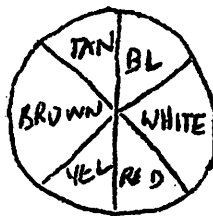
What's the relationship to Development.

1. Don't discriminate by colors of skin
2. Does not decide whether stupid, shy, easily angry etc.
3. Needs to think of individuals as rep. of particular UR with its uniqueness

SING 'UNIVERSE MAN'

UR beyond national boundaries beyond race
beyond culture not colour of skin
It is a primordial response to life.

Do the RED/YELLOW man greetings



RED SOUTH AMERICA

YELLOW CHINA



VOLCANO

UP
AGAINST-
NESS



FLOOD PLAINS

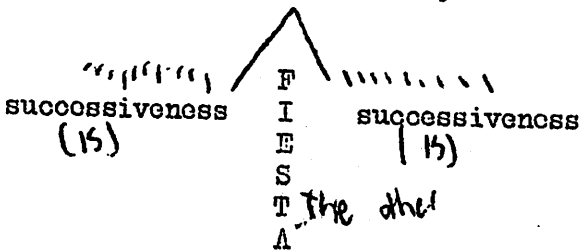
TIME: Time is something that gets used up
How far is next village?
3 cigarettes away!

PRE-
occupation

COMMUNITY: The family is most important.
You are your family- Hean, Ming, Chau kang..
Big families - need to have enough people to work the fields etc.

Anccestor veneration arranged marriages preservation of the family

The need to participate in time holding the tension between the temporal and wild eternality



STRUGGLE

YIN YANG The opposite forces and and symmetry; the unity of all forces.
- DAY/NIGHT
- HOT/COLD

SUN
FATHER

MOON
MOTHER
EARTH
CHILD

You are always in time - the right time is

QUESTION

Question of participation design= everything at the right time. rigid social order - allyu 10x10x10x10.. assigned masko (roles) Jade mask death calendar - made of stone common time

Question of form communal society everyword is a picture eg how to address people according to their status. Japanese language: women vs men tng. How to us? how to relate

TIME DESIGN

The big celebration every 52 years

KEY

STRATEGY: NEVER Destroy but must subduo.

Gifts= appropriate gifts appropriate tactics

CONCLUSION: UR IS NOT CONFINED WITHIN THE BOUNDARIES/LIMITATIONS OF GEOGRAPHY OR PHYSICAL CHARACTERISTIC. WE HAVE LOOKED AT THE DEPTHS OF HUMAN EXPERIENCES AND RESPONSE WE ARE THE RED, YELLOW, WHITE, TAN, BROWN, AND BLACK MAN. WE ARE THE UNIVERSE MAN

HDTM

ICA

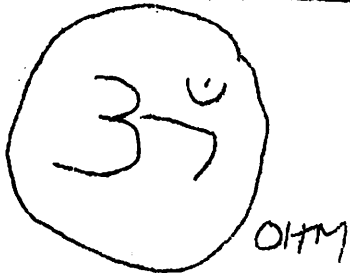
BROWN AND TAN URS
COLLEGIUM

THURSDAY WEEK 11

BONTOA MAY 1980

BROWN

TAN



CENTRAL ASIA

PLACE

N.A.M.E.

MOUNTAIN

NATURE

DESERT

CONSCIOUSNESS

PRE OCCUPATION

HISTORY (PREDECESSORS)
WORDS

TRANSCENDENCE

QUEST

AIM OF LIFE

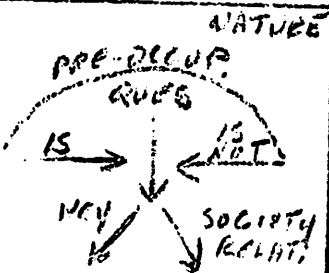
METHOD 3
style

KEY OF LIFE

BROTHERHOOD
LOYALTY

Rational Objective:

To show the different representations of humanness in the world.



Existential Aim:

To realize that we belong to those expressions of humanness and they are our gift to the world.

Introduction

1. Variety of cultures encountered.
2. Judge by own culture.
3. Necessity to understand the "otherness" of other urs.
4. Not to build universal ur.

Urs

1. Responses of groups of people to surrounding nature they live in.
2. Transmitted to every member without realized.
3. Places where oldest people lived -- not skin color.
4. The spread of urs.

6 Urs

	White	Black	Red	Yellow	Brown	Tan
Place	Europe	Africa	S.Amer.	E.Asia	SubAsia	NAME
Nature	cold sea	jungle	high plain	river plain	moun-tains	desert
Gift	ration-ality	vitality	time	communi-ty	consci-ousness	history; brother-hood

Closing

1. Indonesia is mixture of many or all.
2. Look at Indonesia history and language.
3. The modern world has brought us together.
4. How do we affirm and participate.

HDTI

COLLEGIUM

MONDAY WEEK III

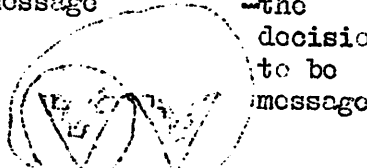
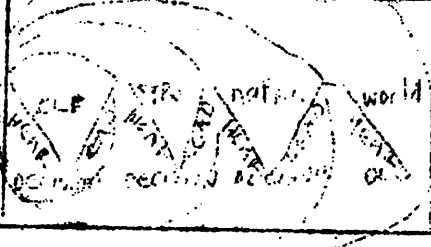
ICA

CREATION OF HISTORY

BONTOA MAY 1980

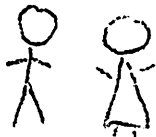
R.O. THE SIMPLE SECRET THAT DEMANDS YOU BE THE HARD ANSWER

E.A. TO BE EXCITED ABOUT PLAYING A ROLE IN THE CREATION OF HISTORY

INTRODUCTION	HISTORICAL EXAMPLE	HISTORICAL DYNAMICS	PIONEERS	THE CRY OF OUR TIMES	CLOSING
I want to tell you a secret that everyone knows but most people don't know that they know	slavery was acceptable once	the underlying contradiction on the 'old' image	deliberately listen to global situation	all PARTICIPANTS all RESPONSIBLE for all DECIDE about the shape of the great adventure of human life	will you try to find and create a system?
	a simple conversation made one man realise the inhumanity of the system. He explained to his friends.	the event that is message  -the decision to be message	reflect in a corporate situation on the messages and image shifts	A dangerously urgent needbut.....	maybe I'll be reading about you to my grandchildren.
	They decided to be message and changed the thinking of England.	the chain of receiving and communicating the new image. The small sensitive and responsive group in every society	battleplan	HOW ? this question is burning in many hearts around the world	As I point to your names I'll say i know these men....
	England decided to be message and helped to abolish slavery in the US and in the world	 world	lead- catalytic demonstration the 24	if you discover a workable system your name will be in the history books	

Today we will look at what those who care are like.

They are amongst us, amongst the humblest.



Mr. & Mrs. Everyman
Mr. & Mrs. Those who care

And the noblest of us, we find them in every nation, at all times.

For it is those who care who creates history.

Every person cares. The question is not whether or but what for?

Some choose to care for Themselves only

Some decide to care for some

Some decide to care for all

- we discover and can decide to care for all



I am entitled to.... if I work hard. I need to be rewarded.

Limited Care
I will care for my nation - I hate chinese so I won't care for them

THE PRESENT MALAISE

Being on top of the mountain
- sees all, discovers deep care

Being Alone
- cannot force others to care - your decision

Being In Despair
- intensification of weakness; no excuse

Being Without Security
- nothing is absolute; all is relative

When Pak Acang died in K2 I discovered I cared for more than K2.....

Loneliness is never filled.

NO "BUTS"....

People will not love you any more than before.

COMMON EXPERIENCE OF T.W.C.

Decides to be

Risk's -- Live Beyond Failure

Be Symbol of Hope
- the exemplar

Hope Beyond Hope
- the servant role

Hayride: takes is to stay in the wagon, others task is to throw you out of the wagon.

Don Quixote

Ibu Soekanto -- awake at 4.00 am everyday

When everyone is in despair and down, one decides to be up and takes charge.

First answer to life is YES!

Symbols that Remind Him of Hidden Depths of Life

Rites and songs that allow Him to stand outside self and take universal Relationships.

GLOBAL COLLEGIALITY
- joins the fantastic but hidden glory
- Enabling others to be TWC

Life is Good

Blue-- more than a color



Not the ICA but TWC

TWC (world) requires -- future on behalf of 2 million villages

THE IRON MAN AMONG TWC

THE MARK OF TWC

HDPI

ICA

COLLEGIUM
THE CLUSTER EXPERIMENT

WEEK III WEDNES.

BONTOA MAY 1980

UNDERSTAND: THE SIGNIFICANCE OF THE CLUSTER

DECIDE: TO HEAR THE MYTH OF THE CLUSTER AND ADOPT THE METHODS OF
CONSENSUS

REASONS FOR THE
CLUSTER EXPERIMENT

THE DYNAMICS OF THE
CLUSTER

THE OPERATION OF THE
CLUSTER

NO EASY (MAGIC)
ANSWERS

THE 2.000000 MUST CARE
DECIDE FOR THEMSELVES

CLUSTER CADRE
NOT ONLY THE HEADMEN

DOOP MEETINGS
COMPREHENSIVE
GRASSROOTS
CONSENSUS

GOOD ON PAPER
ALL MAY AGREE BUT
HOW? IS IT IMPLEMENTED!

ECONOMIC
FEASIBILITY

GUARDIAN COALITION
Coordinating the efforts of
all agencies interested in
caring for the villages

CADRE MEETINGS
(COALITION SEPARATE?)

KEY IS COMMITMENT
I believe I'll do it.
The village believes they'll
do it.

WELFARE STRUCTURES

GLOBAL ABDI.
Volunteers who will circuit
the villages and not give up
a constant reminder
a persistent question

CLUSTER COUNCIL
WITH COALITION

MYTH FACTOR
Global historical profound

SOLID POLITICAL UNIT

LSD AND DESA SYSTEM
UDKP ETC.

COMBINED ACTUATION

HUMAN DECISION
YOUR DECISION

HDTI

ICA

THE THREE CAMPAIGNS COLLEGIUM

THURSDAY WEEK III

BONTOL MAY 1980

THE THREE CAMPAIGNS LIFE DYNAMICS

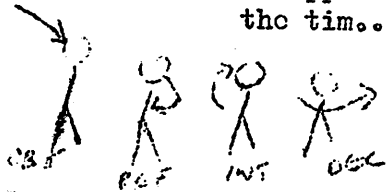
THE CONTEXT FOR THE INVITATION TO THE CLUSTER VILLAGES TO JOIN IN THE THREE CAMPAIGNS

THE THREE CAMPAIGNS IN EXTENSION

KNOWLEDGE AND ACT

AWAKENMENT

RECEIVE MESSAGE if happens all the time...



AWAKE! see the situation possibility and problem open your eyes face reality There are no easy answers. The answer is simple but hard. we dare you to face it and be the answer

One demo cluster is a curiosity



Extension is the key to change world

3 CAMPAIGNS: OUR ROLE IS SHIFTING TOWARDS AWAKENMENT ONLY

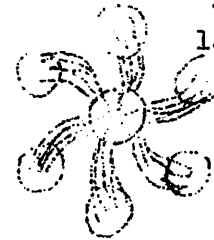
(though formation is still important esp. Human factor)

DEMONSTRATION BE MESSAGE



DEMONSTRATE! like Shivaji's context to the village: "Who is ready to fight in this war? "I offer you nothing except a chance to fight in the front lines." "Send your young men to battle, make your village into a stronghold, prepare yourselves and awaken others!"

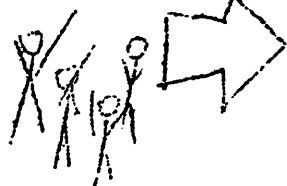
awakoment in targeted villoges that can later form the settellite clusters



AWAKENMENT: KNOW, DECIDE AND ACT!

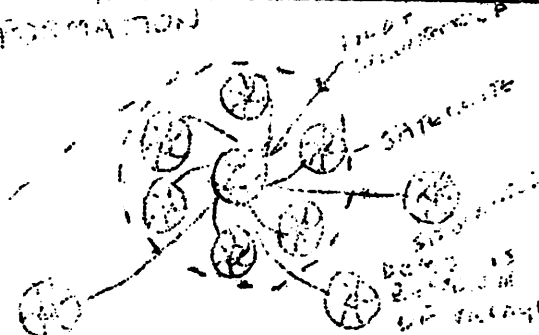
DARE to participate in the great adventure of the creation of lifestyles of humanness

FORMATION DISCOVER COLLEAGUES CREATE SUSTAINING SYSTEMS



FORM! relationships to sustain your decision consults = awakoment and decision to join guild taskforces = demonstration and decision to not fail cluster = formation to be hope cluster cadre guardian coalition shadowforce circuit

FORMATION



If you are AWAKE then you are AWAKENMENT

so only decision is to be awake or be asleep.

THESE ARE THE TIMES!

HDTI

COLLEGIUM

FRIDAY WK III

ICA

NEXT STEP

BONTOA MAY 1980

- CONTEXT:
1. Review the collogia series
 2. Yesterday's collogia on the 3 campaigns
 3. 5th City -- band of 24 over 300
 4. Cluster: the 6 nation exp.

JOURNEY OF
AN HDP

1. The site selection
2. Village invitation and resolve.
3. Consult -- auz move in
4. Actuation
5. Awakenment campaigns -- 82 town meetings

CLUSTER
EXPERIMENTS

1. T.M. Campaigns
2. Site selections
3. Village invitation
4. HDTI
5. Consult
6. Circuit

MARANNU
EXPERIMENT

1. Bontoa Journey
2. 82 P.M. Who were there.
3. Work together using same method circuit team -- Bontoa and village in circuit teams
4. When consult -- long range comprehensive plan -- depends on village decision/invitation
5. Tomorrow villages will decide.

CLOSE

How enable village to decide?

What do in next 3 months?

Announcements

Send out

The Beginning

Sing 2 - 3 songs
Accountability : individuals
Absolution
Ritual : Desa-deso di seluruh dunia
Let us eat this meal on behalf of
Let us feast.

The CONVERSATION

7:10 - 7:45

CONVERSATION ON ECONOMIC LIFE.

1. Let us go around the table and each one name one thing he remembers from today's module. SATU HAL YANG DIINGAT DARI MODUL HARI INI.
2. What one activity do you see when you talk about economic life ? SATU HAL YANG DIBAYANGKAN JIKA BERBICARA TENTANG KEGIATAN EKONOMI.
3. What is one thing you'd want everyone in your village to know about economic development ? SATU HAL YANG ANDA INGIN SETIAP ORANG DIKAMPUNG AND TAHU TENTANG PEMBANGUNAN EKONOMI.
4. Role play : Mat Nor has no work and no money. He is thinking of going to Ujung Pandang to work. We need somebody to tell him what he can do in his village to earn money. A faculty member can play Mat Nur.
MATNUR TIDAK BEKERJA DAN TIDAK PUNYA UANG. IA MEMIKIRKAN UNTUK PINDAH KE UJUNG PANDANG MENCARI KERJA. DIPERLUKAN SESEORANG UNTUK MENJELASKAN APA YANG BISA MAT NUR KERJAKAN DI KAMPUNGNYA UNTUK MENCARI UANG. SEORANG PENGAJAR MEMERANKAN MATNUR.
5. What was the person giving advice trying to do ! APA YANG SIPEMBERI NASIHAT ITU COBA JELASKAN ?
6. What is the hardest thing you face in the economic life of a village? KESUSAHAN PALING BESAR YANG ANDA LIHAT DALAM KEHIDUPAN EKONOMI DESA.
7. What is one of the most exciting prospect you see in village develop'nt HAL PALING MENARIK DALAM PEMBANGUNAN DESA.

The STORY

7:45 - 8:15

THE THOUSAND KILLER / SI PEMBUNUH SERIBU.

CONTEXT : Folktales often speak with urgency to our particular time. Sometimes they do this in a very humorous way. Listen to this story and see what new insight has made it meaningful.

DONGENG RAKYAT SERING MENGENA DENGAN TEPAT KEADAAN ZAMAN SEKARANG. DAN SERINGKALI HAL ITU DISAMPAIKANNYA DENGAN CARA YANG SANGAT LUCU. DENGARKAN CERITA BERIKUT INI DAN COBA MEMAHAMI PANDANGAN BARU APA YANG MEMBUNUH AT DONGENG INI MEMPUNYAI ARTI.

1. Who were the characters? SIAPA TOKOH2 CERITA INI ?
2. What scenes do you remember ? ADEGAN/KEJADIAN APA YANG TERINGAT ?
3. Who did you like best ? SIAPA YANG ANDA PALING SEMANGI ?
4. How would you describe H.M.? BAGAIMANA ANDA MENGGAMBARKAN HAZARMARYA?
5. What was his problem ? MASALAH APA YANG MEMBELENGGU DIA ?
6. How did he solve it ? BAGAIMANA DIA MENGATASINYA ?
7. How did his wife deal with it? BAGAIMANA CARA ISTERINYA ?
8. Who did H.M./wife remind you of? ANDA TERINGAT PADA SIAPA OLEH HAZAR MARYA ATAU ISTERINYA ITU ?
9. What was the story about ? KIRA-KIRA CERITA INI MENGENAI APA ?
10. What title would you give it? JUDUL APA YANG ANDA KIRA COCOK ?

FORIAL

G.L.S. : BREAKFAST RITE : SEMBOYAN MAKAN PAGI.
RUN INTO THE FUTURE RUN MARI BERLARI MEMASUKI MASA DEPAN
RUN INTO THE RISING SUN BERLARI MENYUNONGSONG TERBITNYA MATAHARI
MEN WHO RUN CREATE THE WORLD MEREKA YANG BERLARI MEMBANGUN DUNIA
BE IT SO DEMIKIANLAH ADANYA

Make flash cards. BUAT KARTU DENGAN TULISAN/GAMBAR

1. Read the rite together. BACA BERSAMA-SAMA
2. Read again one side as leader. BACA LAGI BAGI DUA SETENGAH JADI P.
3. Choose key words & translate TERJEMAHKAN KATA-KATA PENTINGNYA.
4. What does this rite mean? APA ARTI SEMBOYAN INI?
5. Is it true to life? How so? SESUAIKAN DENGAN KEHIDUPAN? MENGAPA?

PANTOMIME : kerjakan tanpa kata tetapi hanya dengan gerak.

6. Read the rite again BACA KEMBALI BERSAMA.

OSING

Song, Announcement, Send out.

The Beginning Sing 2 - 3 songs
Accountability : individuals
Absolution
Ritual : Desa-desa di seluruh dunia
Let us eat this meal on behalf of
Let us feast.

The
CONVERSATION
7:10 - 7:45

CONVERSATION ON ECONOMIC LIFE.

1. Let us go around the table and each one name one thing he remembers from today's module. SATU HAL YANG DIINGAT DARI MODUL HARI INI.
2. What one activity do you see when you talk about economic life ? SATU HAL YANG DIBAYANGKAN JIKA BERBICARA TENTANG KEGIATAN EKONOMI.
3. What is one thing you'd want everyone in your village to know about economic development ? SATU HAL YANG ANDA INGIN SETIAP ORANG DIKAMPUNG AND TAHU TENTANG PEMBANGUNAN EKONOMI.
4. Role play : Mat Nor has no work and no money. He is thinking of going to Ujung Pandang to work. We need somebody to tell him what he can do in his village to earn money. A faculty member can play Mat Nur.
MATNUR TIDAK BEKERJA DAN TIDAK PUNYA UANG. IA MEMIKIRKAN UNTUK PINDAH KE UJUNG PANDANG MENCARI KERJA. DIPERLUKAN SESEORANG UNTUK MENJELASKAN APA YANG BISA MAT NUR KERJAKAN DI KAMPUNGNYA UNTUK MENCARI UANG. SEORANG PENGAJAR MEMERANKAN MATNUR.
5. What was the person giving advice trying to do ! APA YANG SIPEMBERI NASIHAT ITU COBA JELASKAN ?
6. What is the hardest thing you face in the economic life of a village? KESUSAHAN PALING BESAR YANG ANDA LIHAT DALAM KEHIDUPAN EKONOMI DESA.
7. What is one of the most exciting prospect you see in village develop't HAL PALING MENARIK DALAM PEMBANGUNAN DESA.

The STORY
7:45 - 8:15

THE THOUSAND KILLER / SI PEMBUNUH SERIBU.

CONTEXT : Folktales often speak with urgency to our particular time. Sometimes they do this in a very humorous way. Listen to this story and see what new insight has made it meaningful.
DONGENG RAKYAT SERING MENGENA DENGAN TEPAT KEADAAN ZAMAN SEKARANG. DAN SERINGKALI HAL ITU DISAMPAIKANNYA DENGAN CARA YANG SANGAT LUCU. DENGARKAN CERITA BERIKUT INI DAN COBA MEMAHAMI PANDANGAN BARU APA YANG MEMBU... AT DONGENG INI MEMPUNYAI ARTI.

1. Who were the characters? SIAPA TOKOH2 CERITA INI ?
2. What scenes do you remember ? ADEGAN/KEJADIAN APA YANG TERINGAT ?
3. Who did you like best ? SIAPA YANG ANDA PALING SENANGI ?
4. How would you describe H.M.? BAGAIMANA ANDA MENGGAMBARKAN HAZARMARYA?
5. What was his problem ? MASALAH APA YANG MEMBELENGGU DIA ?
6. How did he solve it ? BAGAIMANA DIA MENGATASINYA ?
7. How did his wife deal with it? BAGAIMANA CARA ISTERINYA ?
8. Who did H.M./wife remind you of? ANDA TERINGAT PADA SELAPA OLIEH HAZAR MARYA ATAU ISTERINYA ITU ?
9. What was the story about ? KIRA-KIRA CERITA INI MENGENAI APA ?
10. What title would you give it? JUDUL APA YANG ANDA KIRA COCOK ?

TUTORIAL

G.L.S. : BREAKFAST RITE : SEMBOYAN MAKAN PAGI.
RUN INTO THE FUTURE RUN MARI BERLARI MEMASUKI MASA DEPAN
RUN INTO THE RISING SUN BERLARI MENYINONGSONG TERBITNYA MATAHARI
MEN WHO RUN CREATE THE WORLD MEREKA YANG BERLARI MEMBANGUN DUNIA
BE IT SO DEMIKIANLAH ADANYA

Make flash cards. BUAT KARTU DENGAN TULISAN/GAMBAR

1. Read the rite together. BACA BERSAMA-SAMA
2. Read again one side as leader. BACA LAGI BAGI DUA SETENGAH JADI P.
3. Choose key words & translate TERJEMAHKAN KATA-KATA PENTINGNYA.
4. What does this rite mean? APA ARTI SEMBOYAN INI?
5. Is it true to life? How so? SESUAIKAH DENGAN KEHIDUPAN? MENGAPA?

PANTOMIME : kerjakan tanpa kata tetapi hanya dengan gerak.

6. Read the rite again BACA KEMBALI BERSAMA.

CLOSING

Song, Announcement, Send out.

Di kota Rajpur tinggalah seorang bernama 'Hazar Marya'. Kesibukannya sehari-hari adalah memburu seribu ekor lalat setiap harinya. Sebelum ia menyelesaikan targetnya itu ia tak mau makan. Isterinya sering memarahinya dan mendesaknya memarahi kerja lain yang berguna, seperti mencari kayu api dari hutan, tetapi ia tak pernah mau mendengar. Ia tetap berkegiatan di kota maupun ke dalam hutan mengejar-jajaj lalat. Dan baru pulang ke rumahnya untuk makan apabila ia telah dapat memburu seribu ekor lalat. Itulah sebabnya ia digelar Hazar Marya yang artinya 'Si Pemburu-seribu'.

Pada suatu ketika sepasukan musuh yang kuat mengepung kota. Raja menjadi bingung. Menteri-menteri dikumpulkan dan berketalah raja: "Kita tak punya jendral, tak cukup tentera, kurang panah, bahkan kurang kuda dan gajah. Apa yang harus kita lakukan?" Mereka membicarakan masalah itu lama sekali, sampai seorang menteri teringat akan Hazar Marya dan berkata: "Baginda tak perlu khawatir. Ada seorang Hazar Marya dalam kerajaan kita. Panggil saja dia dan ia akan sanggup menghadapi musuh kita itu".

Raja menyuruh memanggil Hazar Marya dan memerintahnya untuk bersiap perang menghadapi musuh. Ketika mendengar hal itu Hazar Marya tak bisa berbicara. Tak sebuah suapapun keluar dari mulutnya sebab takutnya. Raja menjadi tidak sabar dan berkata "Kerjakan apa yang diperintahkan. Kalau tidak kusuruh panggil kepalamu". Hazar Marya berlari ketakutan dan Raja mengujanya.

Hazar Marya menceritakan halnya itu kepada isterinya. Wanita yang pintar dan pemberani itu pun berkata di hadapan Raja "Jangan takut, swastika. Terimalah tantangan itu. Kau akan menang". Raja senang sekali. Hazar Marya bersedia melakukan apa yang dikatakan isterinya sebab pikirnya melakukan perintah isterinya bagaimanapun akan lebih baik daripada kehilangan kepala karena dipanggil Raja.

Keesokan harinya Raja menggunakan segala macam orang untuk dijadikan tentera dan mengangkat Hazar Marya menjadi jendral panglimanya. Dengan busur di tangan dan tabung anak panah terikat di pundaknya Hazar Marya menunggang kudanya. Tetapi isterinya yang cerdik itu mengikatkan Hazar Marya erat-erat ke kuda itu. Dikatakannya "Saya ikatkan tuan ke kuda ini erat-erat supaya abang tidak turun dan menyerbu musuh di tanah karena abang terlalu bersemangat". Sebenarnya si isteri takut Hazar Marya akan ketakutan dan turun dari kudanya lalu melarikan diri. Demikianlah pertempuranpun dimulai. Kedua pasukan mulai berhadapan. Anak panah beterbangan dan manusia-manusia mulai bergelimpangan mati. Kuda Hazar Marya menjadi gila dan tak terkendali berlari secepat angin menuju pasukan musuh.

Dalam keadaan bingung dan takut itu mereka kebetulan melampaui serumpun bambu. Hazar Marya menangkap batang bambu itu dan berpegang kuat-kuat. Tetapi ikatannya yang kuat itu tidak memungkinkan dia terlepas dari kudanya. Sebaliknya, rumpun bambu yang tua dan telah mulai lemah itulah yang tercabut seluruhnya beserta akarnya. Demikianlah dari jauh Hazar Marya nampak menakutkan sekali, seolah olah seorang pendekar istimewa yang sedang menyerbu musuh dengan serumpun bambu di tangannya. Pasukan musuh yang melihat pemandangan luarbiasa dan mengherikan itu menjadi ketakutan. Mereka melarikan diri dari medan pertempuran.

Raja menyambut kedatangan Hazar Marya dan pasukannya sebagai pahlawan. Hazar Marya di bawa berpawai di punggung seekor gajah dan diberi hadiah uang dan barang yang banyak sekali.

Sejak hari itu Hazar Marya meninggalkan kerjanya berburu lalat. Dan ia selalu mendengar perkataan isterinya. Dan mereka hidup berbahagia seterusnya.

HDTI

ICA

EVENING ROUNDTABLE

TUESDAY/WEEK 2

BONTOA, MAY 1980

The BEGINNING

Songs, Accountability by individuals (Name and Accountable/Hadir)
 Absolution : Life is not as we want it to be, but we can live it fully too
 Ritual: DESA-DESA leader gives a comment what is a roundtable.
 LET US EAT THIS MEAL ON BEHALF OF..... MARILAH MAKAN SAMBI MENGINGAT ...
 LET US FEAST. Silakan.

CONTEXT: Roundtable is relaxodly talking together about life both corpor-
 ate and individual. There are 3 parts : Conversation, talks about
 our life reflected by our experiences, Study where we reflect on
 life thru somebody else's experience and Tutorial where we take a
 look at our work and sharpen our tools for doing it.
 ROUNDTABLE ADALAH WAKTU BERCAKAP BERSAMA SECARA SANTAI TENTANG
 HIDUP, PERORANGAN MAUFUN KELOMPOK. TERDIRI DARI 3 BAGIAN : PER
 CAKAPAN DIMANA KITA MEMBICARAKAN KEHIDUPAN MELALUI PENGALAMAN KITA
 STUDY DIMANA KITA MEMPELAJARI HIDUP MELALUI PENGALAMAN ORANG LAIN
 DI LUAR KELOMPOK, DAN TUTORIAL DIMANA KITA MENENGOK TUGAS KITA SE
 HARI2 DAN MENAJAMKAN ALAT UNTUK MELAKSANAKANNYA.

The

HEROES -- PAHLAWAN

1. Who are some of your childhood heroes? Beberapa PAHLAWAN SEMASA KECIL.
2. Who are some of the Indon. national heroes? BEBERAPA PAHLAWAN INDONESIA
3. Who are world heroes? PAHLAWAN DUNIA
4. What did they do? APA YANG DILAKUKANNYA ?
5. Why do you consider them heroes? MENGAPA ANDA ANGGAP DIA PAHLAWAN
6. What would they say about what is going on today? APA YANG AKAN DIKATA-
KANNYA KALAU MELIHAT MASA SEKARANG INI ?
7. How have they influence your life? PENGARUH MEREKA TERHADAP HIDUP ANDA

Heroes become part of your meditative council and inform you about life and
 possibilities. PAHLAWAN2 ITU MERUPAKAN BAGIAN DARI SIDANG PENASIHAT PRIBADI
 ANDA YANG MENYULUHI KITA AKAN HIDUP DAN KEMUNGKINANNYA.

The Story

THE PRINCE AND THE MAGICIAN : PANGERAN DAN TUKANG SIHIR

1. Who were the characters in the story? SIAPA PELAKU2NYA
2. What scenes do you remember? ADEGAN YANG DIINGAT
3. What are some of the lines do you remember? KALIMAT YANG DIINGAT
4. Who did you identify with in the story? ANDA MENYAMAKAN DIRI DENGAN...
Why ? MENGAPA ?
5. What was the Prince's struggle ? APA PERGUMULAN DIRI SANG PANGERAN ?
6. What happened to the Prince in the Story? APA YANG TERJADI PADA PANGERAN
7. How is this true to life today? BAGAIMANA CERITA INI B RBICARA AKAN
HIDUP ZAMAN SEKARANG ?

TUTORIAL

LOGGING THE DAY ; CATATAN HARIAN

1. What event do you remember from today? PERISTIWA HARI INI YANG DIINGAT
2. Look at those events in the chart. How would you divide the day into
sections and what would you call each section?
PERIATIKAN URUTAN PERISTIWA HARI INI DALAM BAGAN ITU. BAGAIMANA ANDA A
KAN MEMBAGI HARI INI DAN BERI NAMA MASING2 BAGIANNYA.
3. What did we learn today? PELAJARAN APA YANG DAPAT DITARIK HARI INI?
4. What would you call the day? NAMA UNTUK HARI INI.

G.L.S. : Latihan Bahasa.

VILLAGES AROUND THE WORLD ARE ON THE MOVE desa2 di dunia sedang bergerak
maju
INDONESIA IS THE SIGN indonesia adalah buktinya.

Repeat Ritual
 Use Flash cards to practice
 pronouncing words.
 Translate the words.

ULANGI SEMBOYAN MAKAN MALAM INI
 GUNAKAN KARTU UNTUK LATIHAN UCAPAN
 TERJEMAHKAN.

Closing

Song
 Announcements
 INI SAATNYA -- KITA ORANGNYA.

Zaman dahulu kala, ada seorang Pangeran yang masih muda yang percaya akan segalanya kecuali tiga hal. Ia tidak percaya adanya pulau, ia tidak percaya adanya Puteri, dan ia tidak percaya adanya Tuhan. Ayahnya, sang Raja, mangajarnya bahwa ketiga hal itu tak ada. Karena tak ada Puteri maupun pulau di daerah kekuasaan sang ayah, serta tak pernah nampak adanya Tuhan, Pangeran muda itupun percaya akan ayahnya.

Pada suatu hari, Pangeran bepergian jauh sekali dari istananya dan memasuki negeri lain. Dengan amat heran dia melihat segala penjuru dilihatnya pulau-pulau, dan di pulau-pulau itu makhluk-makhluk aneh yang membuatnya merasa resah. yang tidak berani dia beri nama. Ketika ia sedang mencari perahu, seorang laki-laki berpakaian jas lengkap menghampirinya di pantai itu.

"Apakah itu pulau-pulau yang sesungguhnya?" tanya sang Pangeran.

"Tentu saja itu pulau sesungguhnya", jawab orang berpakaian lengkap itu.

"Dan makhluk-makhluk aneh yang meresahkan itu?"

"Makhluk-makhluk itu adalah puteri-puteri asli dan bukan tiruan".

"Kalau bogitu, Tuhan juga ada", keluh sang Pangeran.

"Akulah Tuhan", kata orang berjas itu sambil membungkuk.

Pangeran muda itu cepat-cepat pulang ke istananya.

"Kau sudah pulang rupanya", sambut ayahnya.

"Ya, dan aku sudah melihat pulau sungguhan, aku sudah melihat Puteri-puteri dan aku sudah melihat Tuhan", kata Pangeran dengan marah.

Raja tak goyah. "Tak ada pulau-pulau, tak ada puteri-puteri dan tak ada Tuhan".

"Aku melihatnya sendiri!"

"Bagaimana pakaian Tuhan?"

"Berjas lengkap".

"Apakah tangan jasanya tergulung keatas?"

Pangeran ingat bahwa memanglah demikian. Raja tersenyum. "Jas itu adalah seragam para tukang sihir. Kau terkecoh, anakku".

Sang Pangeran pergi ke pantai itu lagi, dimana ia jumpa dengan orang yang berpakaian jas lengkap itu lagi. "Ayahku, Baginda Raja, telah memberitahu aku siapa kau ini sebenarnya," katanya dengan menantang. "Kau mengecoh aku waktu itu, tetapi tidak akan dua kali aku terkecoh. Sekarang aku tahu itu semua bukan pulau sungguhan dan bukan puteri yang sesungguhnya, sebab kau hanya seorang tukang sihir".

Laki-laki di pantai itu tersenyum. "Kaulah yang tertipu, anak muda", katanya "Dalam kerajaan ayahmu banyak terdapat pulau dan Puteri-puteri, tetapi kau berada dibawah pengaruh sihir ayahmu sehingga kau tidak bisa melihatnya".

Sang Pangeran pulang sambil berpikir. Ketika ia bertemu dengan ayahnya, dipandangnya mata sang ayah. "Ayah, benarkah bahwa ayah bukanlah raja sesungguhnya, tetapi hanyalah seorang tukang sihir?"

Raja tersenyum dan menggulung lengan bajunya. "Ya, anakku. Aku hanya seorang penyihir".

"Kalau begitu, orang di pantai itu adalah Tuhan".

"Tidak anakku. Orang di pantai itu hanyalah seorang tukang sihir juga".

"Aku harus tahu kebenarannya. Kebenaran yang melebihi sihir".

"Tak ada kebenaran melebihi sihir", kata Raja. Pangeran sangat kosal dan sedih. Ia berkata; "Aku akan bunuh diri saja".

Raja mendatangkan Sang Maut dengan sihirnya. Sang Maut berdiri di pintu dan melambai kepada Pangeran. Pangeran gemetar. Ia teringat pulau indah yang tak nyata itu, dan puteri-puteri yang tak sungguh tetapi cantik-cantik itu. "Apa boleh buat", katanya "Aku akan menanggung itu semua".

"Kau lihat, anakku", kata Raja "Sekarang kau juga sudah mulai menjadi tukang sihir".

Suatu cerita adalah suatu gambaran berseni daripada kehidupan yang memberikan bentuk dan makna kepada pengalaman manusia, dan dengan itu menerangkan apa yang terjadi dalam hidup setiap orang.

Cerita seperti diatas ini membuka segi-segi kehidupan kita yang biasanya tidak kita sadari ataupun tidak ingin bicarakan; dan dengan demikian memborikan suatu jalan bagi kita untuk menyadari dan menyalurkan artinya.

Once upon a time there was a young prince who believed in all but three things. He did not believe in princesses, he did not believe in islands and he did not believe in God. His father, the King, told him that such things did not exist. As there were no Princesses or islands in the father's domains and no sign of God, the young Prince believed his father.

But then, one day, the Prince was away from his palace. He came to the next land. To his astonishment, from every coast he saw islands, and on these islands a strange and troubling creature whom he dared not name. As he was searching for a boat, a man in full evening dress approached him along the shore.

"Are those real islands?" asked the young Prince.

"Of course they are real islands", said the man in evening dress.

"And those strange and troubling creatures?"

"They are all genuine and authentic princesses".

"Then, God also must exist", cried the young Prince.

"I am God", replied the man in full evening dress with a bow.

The young Prince returned home as quickly as he could.

"So you're back", said his father the King.

"Yes, and I have seen islands, I have seen Princesses, I have seen God", said the Prince reproachfully.

The King was unmoved. "Neither islands, nor real Princesses, nor God exists".

"I saw them!"

"Tell me how God was dressed."

"God was in full evening dress".

"Were the sleeves of his coat rolled back?"

The Prince remembered that they had been. The King smiled. "The coat is the uniform of a magician, my son. You have been deceived".

At this the young Prince returned to the next land and went to the same shore where once again he came upon the man in full evening dress. "My father, the King, has told me who you are", said the young Prince indignantly. "You deceived me last time but not again. Now I know that those are not real islands and real Princesses, because you are a magician".

The man on the shore smiled. "It is you who are deceived, my boy. In your father's kingdom there are many islands and many Princesses. But you are under your father's spell, so you can not see them".

The Prince turned thoughtfully home. When he saw his father he looked him in the eyes. "Father, is it true that you are not a real King, but only a magician?"

The King smiled and rolled back his sleeves. "Yes, my son. I am only a magician".

"Then the man on the shore was God"

"The man on the shore was another magician".

"I must know the truth, the truth beyond magic".

"There is no truth beyond magic", said the King. The Prince was full of sadness.

He said, "I will kill myself".

The King caused Death to appear by magic. Death stood in the door and beckoned to the Prince. The Prince shuddered. He remembered the beautiful but unreal islands and the unreal but beautiful Princesses. "Very well", he said "I can bear it".

"You see, my son", said the King, "you too now began to be a magician".

Stories like this open up points of our own lives that we usually are not aware of or don't talk about, and give us a way to realize and share their meaning.

Cerita ini adalah tentang Raja Arthur dan para perwiranya yang biasa duduk berbincang dalam sidang sekeliling mejabundar dan amat mengabdikan diri pada keselamatan dan keamanan negara Wales dan selalu bersedia pergi menghadapi dan mengalahkan mereka yang mengancam keselamatan negaranya itu. Dalam dongeng dipercayai bahwa Raja Arthur dan para perwiranya itu tidak mati tetapi sedang tidur lalai secara bonar dalam keadaan terancam bahaya....

Pada suatu hari, lama setelah Raja Arthur meninggal ada seorang gembala yang sedang mencari kambingnya yang hilang tersesat. Ia mendaki sebuah bukit dan tiba-tiba teriatuh kedalam lubang masuk sebuah gua.

Ia tidak temlika dan mulai berjalan mencari cari dalam gua itu. ternyata gua itu diterangi cahaya remang remang. Apabila matanya telah bisa menyesuaikan diri dengan cahaya yang lemah itu, dilihatnya bahwa ia berada di sebuah gua besar yang ~~penda~~ penuh dengan orang-orang yang tergelimpang dalam pakaian perang mereka lenakan dengan senjata masing-masing terletak disamping. Sang gembala amat negeri melihat pasukan perhasa yang sedang tidur itu dan mulai berusaha mencari jalan keluar.

5 Terpendang olehnya sebuah lonceng tembaga besar bergantung di tengah mulut gua. Ia amat kagum akan ukuran dan bentuknya dan timbul hasrat kuat untuk mendengar bagaimana bunyi lonceng itu. Tetapi kemudian terpendang olehnya sebaris tulisan dalam gaya indah lama; DISINI TERBARING TIDUR RAJA ARTHUR DENGAN PERWIRA PERWIRA MEJABUNDARNYA YANG PERKASA. MEREKA SEDANG TIDUR HINGGA TIBA HARI DIMANA BAHAYA AMAT BESAR MENGANCAM NEGARA INI.

INILAH LONCENG YANG MEMBANGUNKAN MEREKA MENUJU MEDAN PERANG. MENDENGAR SUARA LONCENG INI PARA PERJUANG INI AKAN BANGKIT BERSENJATA LENGKAP DAN SIAP MENGHADAPI MUSUH.

PERHATIAN! LONCENG INI HANYA BOLEH DISUNYIKAN PADA SAAT BANGSA DAN NEGARA AMAT SANGAT MEMBUTUHKAN PERTOLONGAN.

Sang gembala bergumul antara rasa takut dan ras takjub. Ia ingin sekali mendengar lonceng itu tetapi ia amat takut kalau para pejuang perkasa itu terbangun dan menemukan dia disana. "Berangkali kalau kusentuh pelan saja pikirnya, mungkin mereka tak akan mendengar. Diulurkannya tongkat di tangannya, tetapi ditariknya kembali. "Tidak, tidak pikirnya" Bagaimana kalau mereka terbangun dan melihat aku disini!" Tetapi ia tidak bisa menahan dorongan hatinya untuk mendengar bunyi suara lonceng itu. Demikianlah setelah ragu-ragu beberapa kali, disentuhnya lonceng itu selembut mungkin pada tepinya sekali.

Pada mulanya lonceng itu berbunyi (ting' lemah sekali, lalu getarannya mulai menjalan melalui badan tombaganya dan suara dering kecil itu mulai bergema makin lama semakin kuat sehingga pada akhirnya menjadi;

WONG WONG WONG WONG WONG WONG WONG WONG WONG

Sang gembala amat ketakutan. Dicobanya menghentikan bunyi itu tetapi sudah terlambat "WONG WONG WONG" Para pejuang yang terbaring itu berlompatan bangun, menggeliat, dan mengambil senjata masing masing. Si gembala berusaha bersembunyi, tetapi para pejuang itu melihatnya dan berseru. "Siapa yang membangunkan para pejuang perkasa untuk membela negara?" Mereka menangkapnya dan membawanya dihadapan Raja yang sedang menunggu. Si gembala amat takut tetapi masih berhasil dengan terputus putus mengatakan bahwa ia telah menyentuh lonceng itu secara ~~sengaja~~ tidak sengaja. Sang Raja menatap tajam pemuda yang gemetar itu. "Kau dungu kekeh membunyikan lonceng kebangkitan itu tanpa alasan apapun. Anggap dirimu amat beruntung karena tidak kuhukum mati nyahlah.

Sementara si gembala bersecepat lari Raja mengucapkan mantera mantera yang membuat para pejuang dan Raja kembali tertidur.

Walaupun berulang kali si gembala itu mencoba mencari di bukit itu dari puncak ~~sampai~~ sampai ke dasarnya, ia tak pernah lagi berhasil menemui mulut gua itu kembali.

- PERTANYAAN:
1. Apa yang anda ingat
 2. Gambar apa yang terkilat dalam fikiran anda.
 3. Sebutkan tokoh, tokoh dalam cerita ini.
 4. Ucapan apa dari cerita ini yang anda ingat.
 5. Rasa apa yang dialami sang gembala?
 6. Rasa apa yang timbul dalam diri anda?
 7. Jika ini terjadi di Indonesia, bahaya apa yang paling besar hingga memerlukan bangkitnya pejuang perkasa itu?
 8. Siapa yang ~~sax~~ seperti pejuang itu sedang menanti dibangkitkan?
 9. Lonceng itu membangunkan para pejuang. Cara apa yang bisa kita gunakan membangunkan mereka ini untuk membangun Indonesia?

CONTEXT: All around the world, nations and peoples have told stories about great kings and their subjects. Many of these stories tell how a nation or community was created, and how the special spirit of the people came alive. This is a story about England and how they experienced the special call to arms to defend their nation.

This is a story about King Arthur and the knights of the Roundtable who were dedicated to the safety of the country of Wales and who would ride out to meet and defeat any enemy that appeared to threaten the safety of the nation.

The legend says that the king and his brave knights did not die but slept in a magic sleep ready to rise to defend the nation whenever it was in its most serious danger.

Once upon a time many years after King Arthur's reign a shepherd was looking for some lost sheep. He was climbing on a mountain when, suddenly, he fell into the entrance of a cave. He was not hurt and began to look around the cave. It appeared to be lit by a dim light.

When his eyes had adjusted to the light, he saw that he was in a huge cave that was filled with fiercely armoured men with all of their weapons by their sides. The shepherd was scared to see the powerful sleeping army and began to try to find the way out.

Then he noticed a huge bronze bell hanging near the entrance. He was fascinated by the size and shape of the bell and had a strong desire to hear what the bell would sound like. Then he noticed some writing on the bell which said in ancient style of writing:

O HERE LIES KING ARTHUR AND THE BRAVE KNIGHTS OF THE ROUNDTABLE. THEY LIE SLEEPING UNTIL THE DAY WHEN THE GREATEST DANGER THREATENS THE NATION.

THIS IS THE BELL OF AWAKENING TO BATTLE. AT THE SOUND OF THIS BELL, THE WARRIORS WILL RISE FULLY ARMED AND READY TO FIGHT WITH THE ENEMY.

SOLEMN WARNING: THIS BELL MUST ONLY BE RUNG AT THE HOUR OF THE NATIONS GREATEST NEED.

The shepherd was caught in an agony of fear and fascination. He wanted to hear the ringing of the bell, but he was terrified of the fierce warriors waking up and finding him. Perhaps if I just tap it quietly, he thought. "They won't hear it." He reached out to tap the bell with his thin stick. Then he thought, "No, no no. What if they wake up and find me here?" But he could not resist the desire to just tap the bell to hear it and after hesitating several times he tapped the bell as quietly as he could on the very edge.

At first, the bell sounded with a small clear 'ting'. Then the vibration began to ~~ring~~ resound through the bronze metal and the ringing began to echo louder and louder and louder;

WONG WONG WONG WONG WONG WONG WONG WONG

The shepherd was terrified. He tried to stop the ringing but it was already too late, 'wong wong wong'. The warriors were leaping up, stretching and seizing their weapons. The shepherd tried to hide, but the warriors saw him and shouted, "Who is it that wakes the warriors to fight for the Nation?" They caught the shepherd and took him to where a king waited. The shepherd was very frightened, but he managed to stammer out that he had hit the bell by accident. The king looked for a long time at him, sternly at the trembling youth. "You are a foolish man to ring the great bell of awakening with no reasons. Consider yourself lucky to escape with you life. Be gone.!" As the shepherd ran away, he heard the king chanting a ritual to return the warriors to their enchanted sleep.

And though he searched the mountain from top to bottom many times, the shepherd was never again able to find the entrance to the cave.

- QUESTIONS:**
1. What do you remember from the ~~story~~ story?
 2. What scenes did you picture in your mind?
 3. Who were the characters?
 4. What saying do you remember?
 5. What feelings did the shepherd experience?
 6. What feelings did you have?
 7. Imagine that this happened in Indonesia- what is the nations greatest need?
 8. Which people are like the warriors waiting to be awaked?
 9. The bell woke the warriors: What methods could we use to awaken those warriors to care for Indonesia?

The Beginning

Songs: 2-3
 Accountability by individuals (Name & "Accountable/Hadir")
 Absolution: Life is not the way we would want it, but we have been given permission to live it fully as it is.
 Ritual: Villages around the world are on the move!
 Indonesia is the sign!
 Let us eat this meal of behalf of Let us feast.

The Conversation

Write on the board the quote in English and Indonesian.
 "COURAGE IS CONTAGIOUS"
 Read the quote together.
 1. Who are some courageous people you know?
 2. Who are some characters in stories or films who have shown courage?
 3. How was their courage contagious? What was the effect of their courage on other people or situations they were in?
 4. What does it mean to be a courageous man in these times?

The Story

STORY: THE SHIP AND THE STORM
 1. What words do you recall?
 2. What pictures did you see as you listened?
 3. Where were you surprised? startled? shocked?
 4. Where did you find yourself saying "that's right!"?
 5. What was the situation on board the ship?
 6. What was it that had to be done?
 7. What is the ship a symbol of? The storm?
 8. Why did people say "no" in this situation?
 9. What situation in your village might this story be about?
 10. What would you name this story?
 A drama is one form of a story. Performers act out on stage some aspect of life and the audience experiences their own lives more intensively, as prompted by the drama. The above is a passage from a French play, spoken by one of the characters.

Individual-Corporate Reflection

Individually fill in your chart of the day.
 1. The events of the day.
 2. The highlight of the day.
 3. Dividing the day into sections.
 4. Name the sections.
 5. The learnings of the day.
 6. Name the day.
 Share a few names of the day.

Global Language School

PRESENT -- FUTURE -- PAST
 1. What are you doing?
 I am sweeping the yard. 3. What did you do?
 I am washing my hands. I swept the yard.
 I am cleaning the house. I washed my hands.
 I am cooking dinner. I cleaned the house.
 I cooked dinner.
 2. What will you do?
 I will sweep the yard. I will wash my hands.
 I will clean the house. I will cook dinner.

Closing

Announcements: Assign Tues. breakfast Host: Taskforce C
 Assign Tues. breakfast Witness: Taskforce A
 Send out!

HDTI

ICA

EVENING ROUNDTABLE

WEEK 3 / Monday

BONTOA, MAY 1980

Pembukaan

Bernyanyi bersama : 2 - 3
 Laporan: Perorangan (Nama + Hadir/Accountable)
 Penerimaan : HIDUP SERING TIDAK SEPERTI HARAPAN KITA TETAP KITA DAPAT MENJALANINYA SEPENUHNYA.
 Semboyan : DESA DESA DI DUNIA SEDANG BERGERAK MAJU INDONESIA ADALAH BUKTINYA.
 MARILAH KITA MAKAN SAMBIL MENGINGAT SILAKAN MULAI.

Percakapan

Tuliskan di papantulis dalam bahasa inggeris dan Indonesia
KEBERANIAN ITU MENULAR - COURAGE IS CONTAGIOUS
 Baca bersama-sama. Ulangi beberapa kali.
 1. Siapa orang yang berani (tabah) yang kau kenal ?
 2. Sebutkan tokoh film/cerita yang telah menunjukkan keberaniannya
 3. Bagaimana keberanian/ketabahan mereka itu menular? Apa pengaruh keberanian mereka itu kepada orang2 atau keadaan di sekitarnya ?
 4. Apa artinya menjadi orang berani3tabah zaman sekarang ini ?

CERITA

Baca : KAPAL DAN BADAI
 1. Kata-kata apa yang kau ingat dari bacaan tadi ?
 2. Selama mendengarkan dalam pikiran anda terbayang gambaran apa ?
 3. Dimana anda merasa heran? kaget ? terkejut ?
 4. Di mana anda berpikir "Ya, itu benar" ?
 5. Bagaimana keadaan di kapal itu saat itu ?
 6. Apa yang harus benar-benar dikerjakan ?
 7. Kapal itu melambangkan apa ? Badai melambangkan apa ?
 8. Mengapa ada orang yang masih mengatakan "tidak" dalam keadaan itu?
 9. Situasi bagaimana di kampung anda yang kira2 dilambangkan disini?
 10. Bagaimana anda akan memberi judul cerita ini ?
 Sebuah sandiwara (drama) adalah suatu bentuk dari cerita. Pemeran pemeran memerankan di panggung suatu segi kehidupan aenentara para penonton mengulangi pengalaman hidupnya secara lebih mendalam karena didorong apa yang dilihatnya di panggung itu. Cerita diatas diambil dari sebuah cerita drama Porancis.

Refleksi

Secara sendiri-sendiri buatlah bagan hari ini ;
 1. Kejadian/peristiwa hari ini
 2. Yang menjadi puncak (paling penting) pada hari ini
 3. Tuliskan itu semua menurut urutan waktu3jamnya. Bagi menjadi beberapa bagian dan beri nama.
 4. Pelajaran/pobgalaman apa yang bisa ditarik dari hari ini.
 5. Namai hari ini keseluruhannya.
 SEBUTKANLAH NAMA HARI DARI BEBERAPA ORANG.

GLS

PRESENT FUTURE PAST.
 Lihat kortas Bahasa Inggoris.

English: There had to be one man who said yes. Somebody had to agree to captain the ship. She had sprung a hundred leaks, she was loaded to the waterline with crime, ignorance, poverty. The wheel was swinging with the wind. The crew refused to work and were looting the cargo. The officers were building a raft, ready to slip overboard and desert the ship. The mast was splitting, the wind was howling, the sails were beginning to rip. Every man jack on board was about to drown... and only because the only thing they thought of was their own cheap little day to day traffic. Was that a time do you think for playing with words like 'yes' and 'no'? Was that a time for a man to be weighing the pros and cons, wondering if he wasn't going to pay too dearly later on; if he wasn't going to lose his life, or his family, or his ship in the face of a mountain of water. You shout an order, and if one man refuses to obey, you shoot straight into the mob. Into the mob I say! The beast as nameless as the whipping wind. The thing that drops when you shoot may be someone who has poured you a drink the night before; but it has no name. And you, braced at the wheel, you have no name either. Nothing has a name... except the ship and the storm.

It is easy to say no. To say yes you have to sweat and roll up your sleeves and plunge both hands into life up to the elbows. It is easy to say no, even if saying no means death. All you have to do is to sit still and wait. Wait to go on living; wait to be killed. That is the coward's part. No! is one of your man-made words. Can you imagine a world in which trees say no to the sap?

--O--

Indonesian: Harus ada seseorang yang mau mengatakan "YA". Seseorang harus bersedia mengambil alih pimpinan kapal ini. Lubang kebocorannya telah menjadi ratusan, dan ia sarat dimati kejahatan, kemasabodohan dan kemiskinan. Rodakemudinya bergoyang diterpa angin. Awak kapal menolak bekerja dan bahkan mulai mencuri muatan. Para perwira kapal sedang membuat rakit, siap melompat menyelamatkan diri dan meninggalkan kapal. Tiang anjungan utama terbelah, angin menderu-deru, layar mulai pula koyak. Setiap insan di atas kapal ini segera akan tenggelam..... dan itu semua hanya disebabkan oleh masing-masing terbenam dalam pikiran keperluan hari demi harinya yang murah itu. Apakah kau kira ini saatnya bermain-main dengan kata 'YA' dan 'TIDAK' ! Apakah ini saatnya bagi seseorang menimbang-nimbang segi setuju dan tidak setuju sambil berpikir-pikir apakah ia nantinya tidak akan membayar terlalu mahal; apakah ia akan kehilangan jiwanya atau keluarganya, atau kapalnya di hadapan segunung air ini ? Kau teriakkan saja sebuah perintah, dan jika ada seorang yang menolak mematuhi, kau harus menembak kearah kumpulan orang itu. Ke kumpulan orang itu, kstaku! Makhluk-makhluk itu tak bernama bagai terpaan angin. Benda yang jatuh ketika kau menembak itu, mungkin saja orang yang malam yang lalu memberimu segelas minuman, tetapi ia tak punya nama lagi. Dan kau, berpegang kuat pada kemudi, kau juga tak bernama. Tak ada sesuatupun yang punya nama kecuali sang kapal dan sang angin itu.

Adalah mudah mengatakan "TIDAK". Untuk mengatakan 'YA' itu berarti kau harus bercucuran keringat, kau harus menggulung lengan bajumu, dan mencebur kodalan hidu dan terbenam sampai batas kedua siku lenganmu. Adalah mudah mengatakan 'TIDAK' walaupun berkata 'TIDAK' berarti mati. Apa yang perlu kau kerjakan hanyalah duduk diam dan menunggu. Menunggu terus hidup, menunggu apakah kau akan mati. Itulah bagian sang pengecut. TIDAK ! adalah sebuah kata ciptaan manusia. Dapatkah kau bayangkan sebuah dunia dimana pohon-pohon mengatakan 'Tidak' kepada getahnya ?

HDTI

ICA

evening roundtable

TUESDAY / WEEK 3

BONTOA, MAY 1980

The Beginning

Songs : 2-3

NYANYI

Accountability by Individuals Laporan: Perorangan

Absolution / PENERIMAAN : SERING KITA TERLALU LELAH UNTUK MENERIMA PANGGILAN HIDUP, TETAPI HIDUP TETAP MEMBOLEHKAN KITA MENJALANINYA.

We're often too tired to be present when life calls us forth but nevertheless we're given permission to live it.

Mari kita makan atas nama (sambil mengingat) Mari makan.

The Conversation

TULISKAN DI PAPAN TULIS : Write on Blackboard

KETERBUKAAN PIKIRAN ADALAH KEMAMPUAN MELIHAT SESUATU YANG BIASA DARI SUDUT TIDAK BIASA

Open mindedness is being able to see familiar things from a different angle.

Baca beberapa kali bersama, berhenti di tempat berbeda-
Read together several times stopping at different wirts each time.

1. KATA APA YANG TERINGAT ? Words you remember
2. APA YANG TERBAYANG KETIKA MEMBACA? What came to your mind
3. SEBUT BEBERAPA HAL YANG PALING BIASA. What are most familiar things
4. SEBUT BEBERAPA HAL YANG TADINYA BIASA BAGI ANDA, SEKARANG MENJADI TIDAK BIASA. DIMANA PERBEDAANNYA Things that used to be familiar now is not familiar for you. What's the difference.
5. APA ARTINYA BAGI ANDA MELIHAT HAL YANG BIASA DARI SUDUT YANG TIDAK BIASA. What does it mean for you to see familiar things from a different angle ?

The Study

The Way Chose You

- SANG JALAN TELAH MEMILIH KAU

1. KATA2 APA YANG ANDA INGAT YANG MENGGAMBARAKAN 'JALAN SUNYI DAN MELELAIKAN' ORANG LAIN ? What words or phrases do you remember that describe tired lonely paths of others ?
2. ANDA DIINGATKAN PADA PENGALAMAN ANDA YANG MANA? What experiences were you reminded of ?
3. DIMANA ANDA PERNAH MENGALAMI 'MENYERAH'? Where did you experience 'giving in'?
4. BAGAIMANA JALAN ANDA ITU BERBEDA ? How is your path different ?
5. BAGAIMANA MEMASTIKAN ANDA TIDAK GAGAL ? How do you ensure not to fail?
6. PERNAHKAH ANDA DIPILIHNYA? JELASKAN BAGAIMANA ANDA MENYADARINYA. Have you ever been chosen? Describe and How did you know ?
7. APA ARTI " SANG JALAN TELAH MEMILIH ENCKAU"? What does it mean 'The way chose you'?
8. APA KEWAJIBAN SETELAH DIPILIH? What is the obligations of being chosen?
9. APA TANGGUNG JAWAB TERPILIH ITU ? What is the responsibility ?
10. JUDUL APA YANG TEPAT BAGI SAJAK INI? What would you title this poem ?

The Tutorial

SETIAP ORANG MEMBUAT GAMBARAN HARINYA SENDIRI. KITA BISA MELIHAT HARI YANG BARU KITA LALUI INI DAN MERENUNGGAN MAKNANYA BAGI HIDUP KITA SELANJUTNYA. SALAH SATU CARANYA ADALAH MENGGAMBARNYA DALAM BAGAN SERUPA INI.

1. TULISKAN PERISTIWA2 YANG KAU ALAMI HARI INI MENURUT JAMNYA (6:00 pagi hingga 6:00 sore). List the ovents of the day (6:00 am - 6:00 pm)
2. LIHAT DIMANA TERJADI PERBEDAAN PERASAAN, SEMANGAT YANG BESAR. TANDAI, BERI GARIS SEHINGGA HARI ANDA ITU TERBAGI MENJADI BEBERAPA BAGIAN. Think where there were great changes in mood ar activities. Mark it ~~draw~~ a division line so that your day is divided into sections.
3. BERI NAMA BAGIAN2 ITU. Name the sections
4. TULISKAN DI BAWAH PELAJARAN HIDUP APA YANG BISA DIAMBIL DARI PENGALAMAN ANDA HARI INI. List the learnings from these events. (Underneath the line)
5. MELIHAT KEDUA HAL ITU (NAMA BAGIAN DAN PELAJARAN) BERI NAMA HARI INI. Looking at the sections and the learning, name the day.

GLS

WHERE ARE YOU GOING?

WHERE WILL YOU GO ?

WHERE HAVE YOU BEEN ?

WHERE DID YOU GO ?

I AM GOING TO TOWN

I WILL GO TO TOWN.

I went to town

Use :

To the
TO THE STORE
BUY SOME BREAD.

Tired
And lonely,
So tired
The heart aches.
Meltwater trickles
Down the rocks,
The fingers are numb,
The knees tremble.
It is now,
Now, that you must not give in.

On the paths of others,
Are resting places,
Places in the sun
Where they can meet.
But this
Is your path.
And it is now,
Now, that you must not fail.

Weep,
If you can,
Weep,
But do not complain.
The way chose you -- --
And you must be thankful.

Letih
Dan sunyi,
Begitu letih
Jantung bordenyut sakit.
Air es menitik
Pada batu-batu
Jari-jari kobas,
Lutut punggletar.
Sekarang inilah,
Sekaranglah, yang engkau tidak boleh menyerah.

Di jalan orang lain,
Ada tempat melepaskan lelah,
Tempat penuh cahaya mentari,
Dimana mereka dapat bertemu.
Tetapi ini
Adalah jalarmu.
Dan sekarang inilah
Sekaranglah, yang engkau tak boleh gagal.

Menangislah,
Kalau engkau sanggup,
Menangislah,
Tetapi jangan kau mengeluh.
Sang jalan telah memilih engkau,
Dan kau harus berterimakasih.

-Dag Hammarskjold.

The Beginning	<p>NYANYI : 2-3 --songs</p> <p>LAPORAN : PERORANGAN --Accountability: by individuals --</p> <p>PENERIMAAN : KITA SERING MENGALAMI HIDUP SEBAGAI SUATU YANG MELELAHKAN NAMUN HIDUP TETAP MEMANGGIL KITA UNTUK MENJALINYA SEPENUHNYA</p> <p>absolution : life often comes to us as tiresome, but life also gives us permission and calls us forth to live fully.</p> <p>SEMBOYAN : DESA-DESA DI DUNIA SEDANG BERGERAK MAJU</p> <p>ritual : villages around the world are on the move</p> <p>MARI KITA MAKAN SAMBIL MENGINGAT SILAKAN.</p> <p>let us eat this meal on behalf of let us feast.</p>
The Conversation	<p>MENGINGAT ROUNDTABLE Di reflection on roundtables</p> <p>KITA TELAH MELAKUKAN ENAM KALI ROUNDTABLE SELAMA LATIHAN INI. MALAM INI ADALAH ROUNDTABLE YANG TERAKHIR, KARENA ITU MARI KITA MENGINGAT KEMBALI SEMUA ROUNDTABLE YANG KITA TELAH LAKUKAN.</p> <p>We have had 6 roundtables. Tonight is our last roundtable. Let us now reflect on the roundtables that we have had.</p> <ol style="list-style-type: none"> 1. DAPATKAN ANDA MENYEBUTKAN NAMA SEMUA ORANG DISINI. Anyone name every can anyone name everybody here ? 2. CERITA APA YANG PALING DIINGAT? Which story is most vividly remembered? 3. KECIATAN APA DALAM ROUNDTABLE YANG PALING ANDA INGAT? what other events in the last 5 RT do you remember ? 4. APA YANG PALING ANDA SEMANGI? what have you liked the most? 5. APA YANG PALING SUKAR ? what has been the most difficult ? 6. JIKA ROUNDTABLE SEAN DIADAKAN DI KAMPUNGMU, BAGIAN MANA YANG PASTI AKAN ANDA KERJAKAN ? what parts would you make sure are included in a roundtable for your village? 7. BAGAIMANA ANDA AKAN MENJAWAB JIKA KEPALA KAMPUNG BERTANYA APA ITU ROUNDTABLE ? how would you tell your headman what a rt is ?
The Story	<p>CERITA: SEMALAM DI STASIUN KERETA API. on the railway station</p> <ol style="list-style-type: none"> 1. ANDA TERINGAT PADA GAMBAR/TAPE APA OLEH CERITA INI? 2. PERISTIWA APA YANG TERJADI DALAM CERITA INI? What were the events in this story ? 3. APA PERGUMULAN YANG TERJADI DALAM DIRI GANDHI? What was Gandhi's struggle ? 4. APA TEKAD KEPUTUSANNYA ? KATAKAN DALAM KATA2 ANDA SENDIRI what was his resolve? how would you state it ? 5. TERHADAP APA GANDHI MENGKATAKAN "YA" DISINI ? what was Gandhi saying 'yes' to in this situation ? 6. SELAMA MENDENGARKAN CERITA INI, ANDA TERINGAT PADA PENGALAMAN APA? what experiences in your own life did you find yourself thinking of? 7. BAGAIMANA ANDA MENYEBUT PENGALAMAN SERUPA INI ? what would you call this kind of experience ?
The Tutorial	<p>ULANGI BEBERAPA KALI BERSAMA-SAMA Read together several times.</p> <p>THE CADRE SINGS A LOT</p> <p>THE CADRE HAS / SYMBOLS</p> <p>THE CADRE MEETS REGULARLY</p> <p>THE CADRE PLANS TOGETHER</p> <p>THE CADRE IS RESPONSIBLE FOR THE VILLAGE</p> <p>YOU ARE THE CADRE</p> <p>I AM THE CADRE</p> <p>WE ARE THE CADRE.</p> <p>TERJEMAHKAN ARTINYA - translate</p> <p>LATIHAN PERORANGAN BEBERAPA KALI drill several times</p>
The Close	<p>INI ADALAH ROUNDTABLE KITA YANG TERAKHIR DALAM LATIHAN INI. BESOK DAN MALAM-MALAM SETERUSNYA KITA TIDAK AKAN MENGADAKAN ROUNDTABLE LAGI WALAUPUN KITA MASIH AKAN BEKERJA DAN BELAJAR BERSAMA SAMA DALAM SATUAN KITA INI.</p> <p>Announcements and Send out.</p>

Tak ada satu hal pun pada diri pemuda Gandhi yang sedang menghuni tangga kapak untuk mendarat di polabuhan Durban dalam bulan Mei 1893 itu yang menunjukkan tanda-tanda kesalahan maupun kesuciannya. Orang yang akan menjadi nabi bagi si miskin ini pertama kali menginjak bumi Afrika Selatan dengan berpakaian baju berloker tinggi dengan jas panjang indah sebagaimana layaknya yang dikenakan oleh seorang yang diakui sebagai pengacara hukum oleh Persatuan Pengacara London. Tas yang dibawanya dipadati oleh surat-surat dokumen tentang perkara seorang pengusaha India kaya yang akan dibelanya.

Pengenalan Gandhi dengan Afrika Selatan yang sebenarnya terjadi seminggu kemudian dalam sebuah perjalanan dengan kereta api malam dari Durban ke Pretoria. Empat puluh tahun kemudian Gandhi masih mengingat peristiwa itu sebagai peristiwa yang paling besar perannya dalam membentuk hidupnya. Di tengah perjalanan menuju Pretoria itu seorang kulit putih masuk ke gerbong kelas satu tempat Gandhi dan memerintahkannya pindah ke gerbong barang. Gandhi, yang memiliki karcis kelas satu, menolak. Di perhentian berikutnya orang kulit putih itu memanggil polisi dan Gandhi dengan barang-barang bawanya tanpa ampun lagi dilemparkan keluar kereta di tengah malam itu.

Sendirian, dengan menggigil kedinginan karena ia terlalu pemalu untuk minta jas luarnya yang terkunci di kopornya kepada Kepala Stasiun, Gandhi melalui malam itu di sebuah bangku di setasiun yang remang-remang itu sambil merenungkan pengalaman pertama menghadapi perbedaan sukubangsa itu. Sebagaimana layaknya seorang muda yang masih berada di puncak umurnya, Gandhi duduk di stasiun gelap itu sambil berdoa pada Tuhannya agar diberi keberanian dan petunjuk. Ketika akhirnya fajar merekah di stasiun kecil Pietermaritzburg itu, pemuda pemalu dan pendiam itu telah menjadi seorang yang lain. Pengacara kecil itu telah mengambil keputusan terpenting dalam hidupnya. Mohandas Gandhi memutuskan untuk berkata "Tidak".

Seminggu kemudian, Gandhi mengucapkan pidatonya yang pertama dihadapan umum kepada orang-orang India di Pretoria. Pengacara yang di ruang pengadilan tampak sangat pemalu itu mulai menemukan lidahnya. Ia mendorong agar orang-orang India itu bersatu untuk membela kepentingan mereka. Dan, sebagai langkah pertama, mulai belajar bagaimana melakukan hal itu dengan mempelajari bahasa pihak yang menindas mereka itu: bahasa Inggris. Malam berikutnya, tanpa sadar, Gandhi memulai pekerjaan yang nantinya akan membawa 300 juta orang India ke kemerdekaan mereka, yaitu dengan mulai mengejar tata bahasa Inggris kepada seorang tukang cukur, seorang juru tulis dan seorang pedagang toko.

Nothing about the young Gandhi walking down the gangplank in Durban Harbor in May 1893 however, indicated a vocation for asceticism or saintliness. The future prophet of poverty made his formal entry onto the soil of South Africa in a high white collar and the fashionable frock coat of a London Inner Temple Barrister, his briefcase crammed with documents on the rich Indian businessman whose interest he had come to defend.

Gandhi's real introduction to South Africa came a week after his arrival on an overnight train ride from Durban to Pretoria. Four decades later Gandhi would still remember that trip as the most formative experience of his life. Halfway to Pretoria a white man stalked into his first-class compartment and ordered him in the baggage car. Gandhi who held a first-class ticket refused. At the next stop the white man called a policeman and, Gandhi with his luggage was unceremoniously thrown off the train in the middle of the night.

All alone, shivering in the cold because he was too shy to ask the stationmaster for the overcoat locked in his luggage, Gandhi passed the night huddled in the unlighted railroad station pondering his first brutal confrontation with racial prejudice. Like a medieval youth during the vigil of his knighthood, Gandhi sat in the darkened station praying to the God of the Gita for courage and guidance. When dawn finally broke on the little station of Pietermatitzburg, the timid, withdrawn youth was a changed person. The little lawyer had reached the most important decision of his life. Mohandas Gandhi was going to say 'NO'.

A week later, Gandhi deliver his first public speech to Pretoria's Indians. The advocate who had been so painfully shy in the courtrooms of Bombay had begun to find his tongue. He urged the Indians to unite to defend their interests, and, as a first step, to learn how to do it in their oppressors' English language. The following evening without realizing it, Gandhi began the work that would ultimately bring 300 million Indians freedom by teaching English grammar to a barber, a clerk and a shopkeeper.

1
DATE: 1-1-80

181
101

1.000 000 000
1.000 000 000
1.000 000 000

1.000 000 000

1.000 000 000

1.000 000 000

HDTI

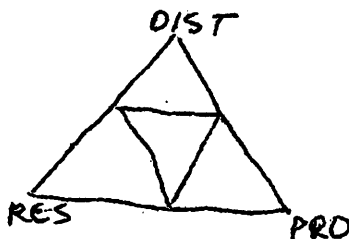
ICA

ECONOMIC MODULE
LECTURE I: INTRODUCTION

MONDAY WK 2

BONTOA MAY 1980

R.O. SHOW BROADENED
ARENAS IN CATALYSING VILLAGE
ECONOMIC EFFORTS.



E.A. CATALYSE A BROADENING
PERSPECTIVE OF VILLAGE
ECONOMIC DEVELOPMENT
EFFORTS.

WHAT IS YOUR IMAGE OF ECONOMIC DEVELOPMENT?

INTRO

GESTALT INTO THE ARENAS OF ECONOMY AND THEIR INTERRELATEDNESS

NEED FOR COMPREHENSIVENESS

THE ECONOMIC PRINCIPLES

AGRICULTURE
BASIC BUT
LIMITED

EXPANDED CULTIVATION: ACTIVATING IDLE LAND

INTENSIFIED PRODUCTION: BETTER PRODUCTIVITY

WATER: IRRIGATION

COMMON EQUIPMENT: SPRAYERS, TRACTORS

INDUSTRY

COTTAGE PRODUCTION

AGRO BUSINESS

greatest resource
in villages:
labor

PROCESSING PLANTS

ANCILLARY INDUSTRIES

COMMERCIAL
SERVICES

COMMON MARKETING

LOCAL MERCHANDISING

life and death
in capital bldg

SAVINGS & LOANS

BASIC TRANSPORT

FISH CULTURE

CO. HABITATION

LOCAL HATCHERY

EXPERTISE LIAISON AND TRAINING

R.O. : CORPORATELY enable everyone to see achievements won in the whole Desa and look into arenas of economic development efforts

E.A. Experiencing being a winner needs to look at life comprehensively.

CONTEXT. 1. What do you remember from the lecture ? What are the arenas of Agriculture ? Industry ? Commercial Services ? Fishing ?
(WRITE ON BOARD)

2. What are some examples (of each arenas) ?

3. Looking at this chart what surprises you ?

NOW WE WILL TAKE A LOOK AT ECONOMIC ACTIVITIES IN DESA MARANNU AND ITS SIX KAMPUNGS. THEN WE WILL LOOK AT ARENAS, IMPORTANT IN CATALYZING THEM.

VILLAGE ACHIEVEMENTS

1. *Everybody write down 5-10 activities that have been successful in or around Desa Marannu in economic.
WHILE EVERYBODY IS WRITING PUT UP BUTCHER PAPER WITH CHARTS THAT HAVE BEEN PREPARED BEFOREHAND, ONE FOR EACH ARENA.

2. Read your number 1 from your list. Tell me which column of these charts it should go into. GO AROUND THE TABLE AND WRITE DOWN ON CHARTS).

3. PUSH UNTIL YOU HAVE AT LEAST FIVE (5) IN EACH COLUMN.

Now we will assign Satuan A to talk some more on INDUSTRY, Satuan B on COMMERCIAL SERVICES and Satuan C on AGRICULTURE AND FISHING.

BREAK TIME / 3 Workshops

ARENAS IN ECONOMIC ACTIVITIES

Now we are dealing with the arenas on this chart. READ THE ITEMS IN EACH OF THE COLUMNS

1. What other economic activities are now there in Desa Marannu or around it ?

2. What activities have been there in the past ?

3. What economic activities would you like to see happen in Desa Marannu (in the six villages of Marannu)

4. What are other activities are needed to directly support all these economic undertakings ?

*PUSH UNTIL YOU HAVE 15 IN EACH COLUMN

** GESTALT THE ITEMS IN EACH COLUMN INTO FOUR (4)

PLENARY

EACH GROUP REPORT ON THEIR 4 x 4 (Save the back up data, write them up and give them to Production)

1. What strikes you looking into these charts ?

2. What are new to you ? (You never thought of)

3. What will you add ?

4. When during the workshop were you excited ?

5. How does this inform us of the economic life of our Desa ?

CLOSING

1. We will use these charts in our afternoon workshop to talk about the future.

2. Announcements : -- Come back to lunch for methods training.
- Spaces for kelompok
- Assignments to set up lunch.

3. Send out : INI SAATNYA) 3 x
KITA ORANGNYA)

CONTEXT

This morning we looked at the present wisdom of economics in our cluster.
~~Now~~ want to begin to think about the future of our cluster. If we are going to work together we must agree on which direction to march! Example army must know where to attack when the general says "CHARGE"!

CONTEXTUAL
CONVERSATION
AND
INSTRUCTIONS

IN THE ECONOMIC LIFE OF THE VILLAGE

1. What has changed in past 20 years?
2. What do you think will be the changes in the next 20 years. What you really think
3. Divide into groups
4. In your groups think of the future: what kind of village will your children live in?

WORKSHOP
GROUPS
BRAINSTORM
AND
GESTALT

1. Everyone list 3 ideas about the future
2. Everybody choose the most important
3. Put each persons best idea on the chart
4. Are there any more ideas
5. Gestalt the ideas 3 word
6. Write titles for the vision gestalt.

1	2
3	4
5	6
7	8
9	10
11	12
13	14
15	16
17	18
19	20
21	22
23	24
25	26
27	28
29	30
31	32
33	34
35	36
37	38
39	40
41	42
43	44
45	46
47	48
49	50
51	52
53	54
55	56
57	58
59	60
61	62
63	64
65	66
67	68
69	70
71	72
73	74
75	76
77	78
79	80
81	82
83	84
85	86
87	88
89	90
91	92
93	94
95	96
97	98
99	100

PLENARY

1. Each group put charts on the board. Only showing the gestalt titles
2. Read out the vision gestalts
3. Reflection What did you notice?
What surprised you?
What is missing?
4. Is this what you really think is necessary?
5. What name do you give to the economic visions chart
6. This has been good and important work!

1	2	3
4	5	6
7	8	9
10	11	12
13	14	15
16	17	18
19	20	21
22	23	24
25	26	27
28	29	30
31	32	33
34	35	36
37	38	39
40	41	42
43	44	45
46	47	48
49	50	51
52	53	54
55	56	57
58	59	60
61	62	63
64	65	66
67	68	69
70	71	72
73	74	75
76	77	78
79	80	81
82	83	84
85	86	87
88	89	90
91	92	93
94	95	96
97	98	99
100	101	102

HDTI

ECONOMIC MODULE

MONDAY/ WEEK 2

ICA

WORKSHOP II : COMMON VISION

BONTOA, MAY 19, 1980

R.O.: SHOWING THE STEPS IN
A CONSULT VISION DAY

E.A.: BEGIN LOOKING AT THE DESA
AS A WHOLE ECONOMIC UNIT
RATHER THAN @ KAMPUNG UNITS

CONTEXT

THIS MORNING WE BUILT OURSELVES A COMPREHENSIVE SCREEN TO LOOK AT ARENAS OF ACTIVITIES THAT WE WILL NEED TO LOOK INTO IF WE ARE GOING TO CATALYZE ECONOMIC DEVELOPMENT IN DESA MARANNU. NOW WE WILL USE THAT IN OUR FIRST STEP OF PLANNING WHAT WE AS PART OF THE RESIDENTS OF MARANNU CAN DO OURSELVES TO START EXONOMIC DEVELOPMENT ACTIVITIES WITHOUT WAITING FOR OUTSIDERS TO HELP.

STEPS IN
PLANNING

1. EXPLAIN THE 5 STEPS OF CONSULT METHODOLOGY : V-C-P-T-P
2. Today we want to take the first step : The Vision . EXPLAIN WHAT A VISION IS AND IS NOT : e.g. NOT nice things to have - but - need to happen NOT 'what we hope somebody will give or do for us - but practical necessary things for the future of the community, etc.
3. EXPLAIN THE FLOW OF THE AFTERNOON : Plenary - Work in Satuan - Plen.
4. PUT UP THE 4x4 CHARTS
Now, using these charts what do you think need to happen in Desa Mar. 5 years from now (GET 2-3 ANSWERS PER COLUMN)
*BREAK INTO 3 WORKSHOPS AND HAVE EACH WORKSHOP BRING TO THEIR SPACE A DIFFERENT CHART THAN THEY WORK ON IN THE MORNING : A TAKES AGRICULTURE AND FISHING CHART, B INDUSTRY CHART AND C COMMERCIAL SERVICES CHART.

VISION
TEAM WORK

1. Remembering the charts of the morning (YOU HAVE WORKED ON ONE AND HAVE ONE IN FRONT OF YOU) What need to happen or exist in the economic activities in Desa Marannu 5 years from now. (BRAINSTORM 20-25 VISIONS)
2. Which of these are practical (PICK UP 15-20 Visions PUSH ON PRACTIC-
ALITY NOT WISHDREAMS)
3. WRITE THOSE SELECTED IN 3-4 WORDS ON CARDS.
4. APPOINT A REPORTER AND TALK THRU THE CARDS SO THAT YOUR REPORTER AND GROUP CAN EXPLAIN WHAT THE CARD MEANS IF ASKED IN THE PLENARY.

PLENARY

- CONSULT VISION PLENARY -- Product : Vision Chart.
- HOLD UP THE CHART
1. Which do you think is easiest to do ? Hardest ?
 2. Which involve the most people ? The most kampungs ?
 3. Which can your kampung help the most ?
 4. Which is most important for economic development in Desa Marannu ?
 5. If you who are here work as a corporate group for the whole Desa, which would you work on first ?

CLOSING

- Announcement ; 1. Tonight is Roundtable. Start at 7:00
2. Space set up for Roundtables
- Send out : 2. Meals set up (each Roundtable assigns one team)
: INI SAATNYA) 3 x
KITA ORANGNYA

Bontea

econ module

PENELITIAN DATA EKONOMI

Mai 1980

ECONOMIC DATA RESEARCH.

Nama Kampung

Bidang

Kegiatan apa yg ada dalam bidang ini sekarang?
Apa yang sudah berhasil?
Apa yang belum berhasil?

INDAHAN

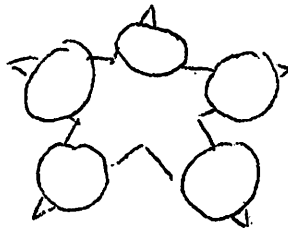
Apa rencana selanjutnya?
Apa kira-kira yang baik?

HAMBATAN

Apa yang gagal sama sekali disini?
Mengapa bisa gagal

siapa nama orang yang dihubungi

R.O. SHOW THAT VILLAGES HAVE ALL THEY NEED TO DO ECONOMIC DEVELOPMENT BY WALKING THRU THE PRINCIPLES



E.A. EXPERIENCE THE BASE OF COMPREHENSIVE OVERALL PLANNING METHOD IN CATALYZING ECONOMIC DEVELOPMENT.

CONTEXT:

1. YESTERDAY MORNING WE WORKED IN AN ATTEMPT TO LOOK MORE COMPREHENSIVELY AT ECONOMIC DEVELOPMENT.
2. WE'VE BUILT TOGETHER A SCREEN OF ARENAS TO LOOK AT IF WE WANT TO CATALYZE ECONOMIC DEVELOPMENT IN MARANNU.
3. THEN WE LOOK AT OUR COMMON VISION FOR THAT DEVELOPMENT.
4. TODAY WE'LL TALK ABOUT HOW FIRST WE'LL LOOK AT SOME PRINCIPLES THEN WE'LL LOOK AT WHAT ARE BLOCKING AS FROM REALIZING OUR VISION.

THE PRINCIPLES

1. LOCAL ECON. UNIT: THE FIRST STEP -- TREAT AS IF IN THE MIDDLE OF VAST OCEAN -- ENABLES TO LOOK AT ALL RESOURCES
2. GET IN MONEY: TREAT MONIES THAT COME IN AS ONE OF RESOURCE -- WHAT MONIES GET IN INTO THE COMMUNITY.
3. KEEP AND CIRCULATE WITHIN COMMUNITY -- MONEY AS RESOURCE -- SIMILAR TO BORROWED TOOLS -- USED BY AS MANY PEOPLE AS POSSIBLE BEFORE RETURNING IT.
4. TIE WITH GREATER ECO. UNIT. LAST PLANNING STEP RELATES CLOSELY TO INCREASING RESOURCES.

THE PLANNING

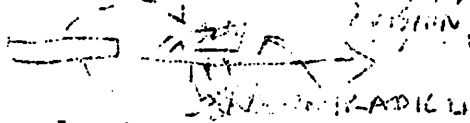
1. COMPREHENSIVELY LOOKING AT ECO. ARENAS WE NEED A METHOD TO PLAN.
2. CONSULT METHODOLOGY -- STEPS -- VC PTP
3. TODAY IS CONTRADICTION DAY
4. CONTRADICTION IS AND IS NOT -- MONEY AS RESOURCE IS NOT CONTRADICTION.

CLOSING

REHEARSE THE FIVE PRINCIPLES

CONTEXT

1. Now we know our vision, we know where to march but be careful! if you march towards your vision now you will be ambushed and cut down by the enemy. We must discern the contradictions so that we can focus on them. The quickest way to our vision is not a straight line but through the attacks on the contradictions.



How do we locate the contradictions! The question WHY? is a key tool. look at this example:

1. why don't we keep the village clean? 'cos of the long grass
2. why don't you cut it? If we cut it, it grows again.
3. why? the roots remain
4. why don't you remove the roots? if we do it still grows again
5. why? 'cos of the deeprooted cyst
6. why don't you cut the cyst? we can't agree who should be resp.
7. why not? 'cos of the haphazard patterns of community responsibility

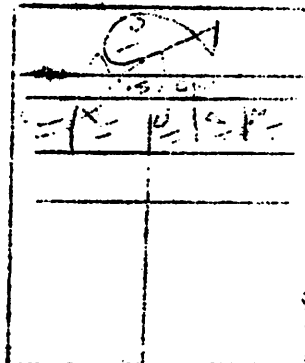
This is the underlying contradiction you can check it. It is located not in the grass but in the community. Always check your contradictions by asking are they located IN THE GRASS, or WITHIN THE COMMUNITY. Contradictions are always located within the realm of the Imaginal.

CONVERSATION AND INSTRUCTION

1. What are some projects that have failed in your village?
2. Why?
3. What are some reasons why it is difficult to live in the villages?
4. Let us now work in detail to find first the blocks and then the underlying contradiction.
5. Divide into your groups again to list out the problems you face in economic development

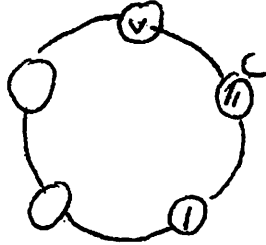
GROUP WORKSHOP

1. Read out the vision titles
2. Brainstorm the difficulties faced in the villages which block them from achieving their vision.
3. Gestalt the brainstorm and give titles for each gestalt arena.



1. Push the insights of the group by asking why? Why is this a problem why can't you deal with it?
2. Name the underlying contradictions
3. Put all the charts on the board
4. Read the underlying contradictions and gestalt titles of the blocks under each one.
5. List local examples of each contradiction under each one
6. Are these real problems. ask: is this true? e.g. are villagers stupid? where is it located?
7. OK, in our next sessions we must turn our attention to see the ways of dealing with these contradictions

R.O. WORKSHOP AND PLENARY
IN CONTRADICTION
DAY.



E.A. EXPERIENCING THE
COMMON CONTRADICTIONS
IN THE DESA'S ECONOMIC
ACTIVITIES

CONTEXT: We are now in the session of planning comprehensively to catalyse economic activities in Desa Maranmu. (rehearse the consult methodology VCPTP)
This morning we will look into the contradictions relative to our vision (explain what a contradiction is and is not)

PLENARY

- Put the vision chart on board.
1. If we look at the future and into the future where do you expect we will be blocked? get 5-6 answers
 2. Break into 3 groups assign each a column of visions

T/F WORK

1. Brainstorm 20-25 blocks
2. Pick 15 contradictions -- if you have to group 2 or 3 into one, consense on new title.
3. Write on cards in 3-4 words.
4. Appoint reporter and talk thru how you'd explain each, if asked in plenary.

PLENARY

CONSULT: Contradiction day plenary
PRODUCT: Contradiction chart.

REFLECTION

1. What surprised you?
2. What is the key to the future?
3. What proposals begin to spin in your mind as you look into this?

ANNOUNCEMENTS

The visit today

ECONOMIC MODULE

ICA

PANEL FORMAT

PONTOA, MAY 1980

CONTEXT This morning we will have guest to speak to us about their experiences in working in the economic activities. Let us listen to their experiences and try to think about the new possibilities that those experiences bring to us, beside adding to our technical knowledge.

PANEL

1. A story of how the people in Langub Cluster started and expand their commercial venture (General Store)
2. Bubun Cluster Representative on how they corporately applied and received government loans thru the bank
3. Bontoa Agriculture Guild leader: on the demonstration rice and vegetable experiments in Bontoa, loans for fishpond from the World Bank.

DISCUSSION

1. Questions of clarity
2. Additional Questions
3. What is the role of those experiments to the community ?
4. What is the corporate role taken by the community in those venture
5. How are agencies helpful in those experiments

**Reflec-
tion**

1. What do you remember ?
2. What are most interesting to you ?
3. What new possibilities do you see helpful for your village ?
4. What do you learn about community corporate efforts ?

Close

1. Thank you to the pannelists
2. Announcements
Send out.

HDTI

ECONOMIC MODULE

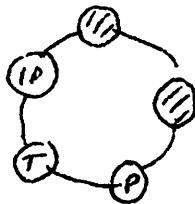
WED. WEEK 2

ICA

WORKSHOP IV: PROPOSALS

DONTOA MAY 1980

R.O. THE PROCESS OF PLANNING CORPORATE ECONOMIC ACTIVITIES IN MARANNU CLUSTER



E.A. EXPERIENCE THE POSSIBILITY OF WORKING TOGETHER

BEGINNING: SONGS
 ACCOUNTABILITY: BY VILLAGE
 ABSOLUTION: WE ARE NOT HERE BY ACCIDENT
 RITUAL: THE TASK BEFORE US NOW.....

INTRODUCTION
THE CONSULT
METHOD

1. The 3 day module -- lectures, wisit, panel to look into possibilities workshops, planning to use them
2. Explain the consult methodology; can be used individually or corporately
3. Review the contradictions from yesterdays workshop
4. group the similar ones, rename

PROPOSAL

1. If you look at these contradictions what action came to your mind that you need to do to deal with it?
2. Proposal is/is not -- practicality
3. Get 2-3 proposals for each contradiction
4. Break into 2 groups. Assign 3-4 to each

1. Each group will come back with 5 proposals for each contradiction asn
2. Brainstorm 8-10 proposals for each contradiction. Push for bractical and specific.
3. Practicality for Desa Marannu, pick 5 from each
4. Talk thru each picked and write it on cards in 4 words (indonesian) indicating the action and the arena.

PLENARY

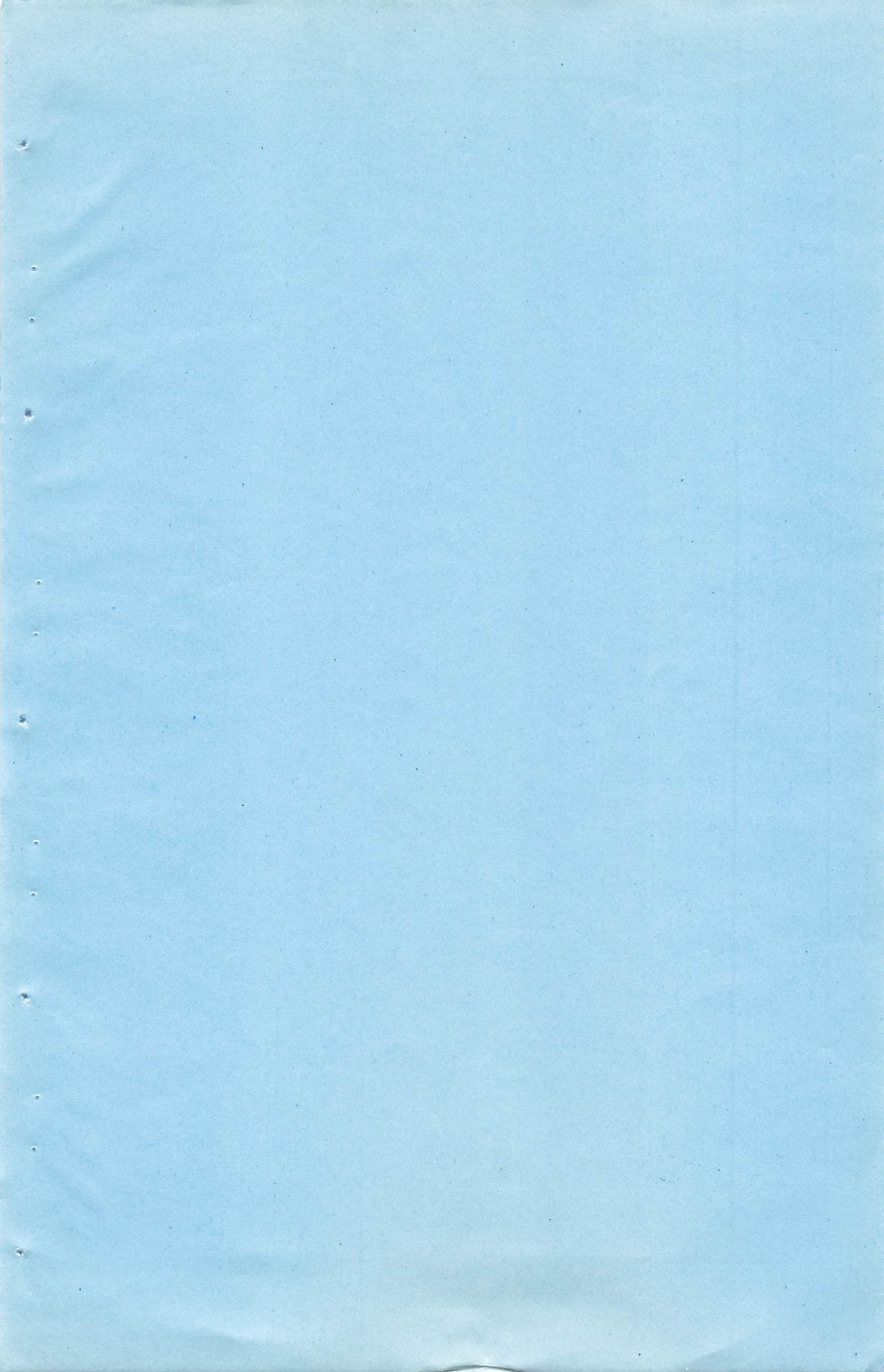
1. Ask for clearest proposals (1 per contradiction) stick up on board randomly.
2. Ask for another clearest proposal. Stick on board, grouping them by arenas of action.
3. Let groups decide rest of cards go to chich group. Keep pushing for arenas of action in grouping and specificness and practicalnes. of each item.
4. Talk thru each of the gestalt and name it.

REFLECTION

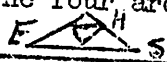
1. What excited you? surprised?
2. Which is easiest? hardest? to do
3. which easiest for 6 kampung to do t ogether.

CLOSING

ANNOUNCEMENTS
 SEND OUT THESE ARE THE TIMES



SOC. MOD.			

Intro	<ol style="list-style-type: none"> 1. The three dimensions (arenas) of development: Econ-Soc-Human. 2. Human gives the meaning of it all. 3. The four arenas of Social well-being. 4. 
Education establishing functional local education	<ol style="list-style-type: none"> 1. Early Learning: curriculum building; village support. 2. Formal Schooling: elementary undergirding; tutorials. 3. Youth training: afterschool program; apprenticeship. 4. Adult education: skills training; basic literacy.
Health	<ol style="list-style-type: none"> 1. Sanitation: waste disposal; community hygiene. 2. Nutrition: infant feeding; community garden/kitchen. 3. Health education: health outpost; special clinics; immunizat'ns 4. Vitality maintenance: village caretakers; emergency service.
Welfare	<ol style="list-style-type: none"> 1. Family development: economic engagement; activity management. 2. Women's advancement: women's grouping; functional & ob. trng. 3. Youth task groups: recreational programs; maintenance responsibility; responsibility involvement. 4. Elder's engagement: heritage.
Living Environment	<ol style="list-style-type: none"> 1. Housing: health; low cost design. 2. Public facilities: nodes, public toilets. 3. Village design: roads, beautification. 4. Essential services: communication to outside.
Closing	<p>The interaction and interrelationship of all these. Need for comprehensiveness.</p>

HDTI

SOCIAL MODULE

MONDAY WEEK 3

ICA

LECTURE I : SOCIAL ARENAS

BONTOA, MAY 26, 1980

KESEHATAN pencegahan	PENDIDIKAN kebutuhan setempat	KESERJAHTERAAN masyarakat	LINGKUNGAN tempat kehidupan
<u>KEBERSIHAN LINGKUNGAN</u> intermediatesanitation	<u>PENDIDIKAN AWAL</u> early learning	<u>PEMBINAAN KELUARGA</u> family development	<u>PERUMAHAN PENDUDUK</u> domestic housing
<u>GIZI LENGKAP</u> total nutrition	<u>SEKOLAH BIASA</u> formal schooling	<u>KEMAJUAN WANITA</u> women's advancement	<u>FASILITAS UMUM</u> public facilities
<u>PEMELIHARAAN KESEHATAN</u> vitality maintenance	<u>KETRAMPILAN PEMUDA</u> youth training	<u>KELOMPOK PEMUDA</u> youth task force	<u>TALUK KEMPUNG</u> village design
<u>PENYULUHAN KESEHATAN</u> health education	<u>PENDIDIKAN DEWASA</u> adult education	<u>PENYERTAAN ORANG TUA</u> elders' engagement	<u>PRASARANA DASAR</u> essential services

CONTEXT

1. What do you remember from the lecture?
 2. What are the 4 arenas?
 3. (point at the 4x4) what surprises you?
- We are now going to use this chart to plan the social development activities in Marannu which the people of Marannu will do.

CONSULT METHODS

1. The consult methodology planning methods
2. The 5 steps of consult method. VCPTP
3. What is a vision: never clear. Not nive things to have. Not things somebody we hope will giveus but neccessary things to happen that will make life better.
4. But first lets look at what's there in Marannu already.

VISION

1. What is happening in this arena now in Marannu? (3-4 in each of the 16 boxes)
2. What else need to happen here in themnext 3 years? (2-3 in several boxes)
3. Break into 2 teams.

VISION IN TEAMS

4. Remembering the 8 boxes assigned us, everybody list 10 things you think need to happen in Marannu in the next 3 years.
5. Star 3 best ones (re: practicality most needed)
6. One data from each. Push to get 25-30. push for clarity.
7. Clean data to get 20 write in 4 words on cards (most practical for Marannu - 3 years)
8. Make sure team is clear about each of the 20. assign reporter.

PLENARY

1. Get 3 clearest from each team. put up randomly.
2. Next 3 -- look for similarity/relatedness. Talk thru the groupings that emerge.
3. Ask for 3 different from those on board.
4. Teams decide which groupings rest of cards go to.
5. Name each grouping -- name the columns.

CLOSING

REFLECTION

1. What struck you? surprise?
2. What is most helpful for you?
3. Which easiest in your kampung? hardest?
4. Which do you want to be assigned to working for whole desa?

ANNOUNCEMENT

We will use the 4x4 and this chart in our visit to the kampungs this afternoon.

What are some questions you would ask in the kampungs?

SEND OUT

HDTI

VILLAGE VISIT
PROCEDURES

FRIDAY WEEK III

ICA

BONTOA MAY 1980

CONTEXT

1. We want to see as many people as possible about what is happening. so that they can choose to be involved or not.

HEADMAN

1. Visit Headman
2. Give report of the school
3. Tell him about the meeting In Bontoa
4. Explain that you want to hold a meeting in each R.T. ask for a letter to the RT leaders.

RT's
LEADER

1. Divide into teams and assign the RT's to each team. Maybe one or two RT's per team.
2. Each team goes with headmans letter and meets the RT leaders.
3. Ask each RT leader to call a meeting of at least 12 people

R.T.
MEETING

4. Teach the group a song
5. Teach the group a ritual
6. Give report of the school
7. Get recommendations for coordination and consult prop assignment on the chhrt.
8. Decide who should come to the council on saturday in Bontoa.
9. Invite these people to a leaders meeting
10. Close with a song.

LEADERS
MEETING

1. Discuss the meetings
2. Discuss the names
3. Decide who the best people are
4. Decide how to make sure they come to the council
5. If they can't come who can come as their representative.

FOLLOW UP

Make sure that the assigned people come with you to Bontoa
10.00 Saturday, at least 1 per stake.

HDTI : BONTOA

VILLAGE VISIT PROSEDUR

WEEK 3

MAY , 1980

Fri-Sat.

CONTEXT Kita ingin kepada sebanyak mungkin orang menyampaikan apa yang telah kita lakukan dan apa yang telah terjadi, sehingga mereka mereka dapat memutuskan sendiri apakah mereka akan iukt serta atau tidak.

KEPALA KAMPUNG
3

1. Temui Kepala Kampung
2. Laporkan keadaan dan Kegiatan Latihan
3. Sampaikan tentang pertemuan besok pagi di Bontoa
4. Jelaskan bahwa anda ingin mengadakan pertemuan di RT. Minta bantuannya (nota kepada RT misalnya)

KETUA RT

1. Bagi menjadi Regu2 dan tugaskan pergi ke RT (Mungkin 1 -- 2 RT per regu)
2. Temui Ketua RT seijin Kepala Kampung. Temui juga pemuka2 di RT itu.
3. Minta tolong Ketua RT mengumpulkan SEDIKITNYA 12 orang untuk mengadakan pertemuan
4. Ajak kelompok yang datang bernyanyi (Ajarkan satu lagu)
5. Ajarkan senboyan.
6. Laporan tentang kegiatan Latihan
7. Kemukakan tentang Konsultasi dan minta saran-saran koordinasinya dan persiapannya Tuliskan di Bagan (kertas besar) Siapa petugasnya
8. Putuskan bersama siapa yang akan mewakili ke Pertemuan hari Sabtu pagi (besok) di Bontoa
9. Undang siapa saja yang berminat ke Pertemuan Pemuka Kampung nanti malam
10. Tutup dengan nyanyi bersama.

PERTEMUAN PEMUKA

Bicarakan tentang pertemuan tadi sore.
Bicarakan nama-nama yang dicalonkan
Tentukan bersama siapa-siapa yang paling baik dan paling cocok
Tentukan bagaimana memastikan bahwa wakil-2 itu pasti datang ke Pertemuan hari Sabtu besok di Bontoa
Jika mereka tidak bisa datang, siapa yang BISA datang menggantikannya sebagai wakil.

SABTU

Pastikan bahwa wakil2 yang ditugaskan itu DATANG KE BONTOA BERSAMA ANDA JAM 10:00 (PALING SEDIKIT SEORANG DARI TIAP RT)

HDTI : BONTOA

LAPORAN PERTEMUA RT

VILLAGE VISIT

MAY , 1980

Fri /Week 3

RT No :

- HADIR :
- | | |
|-----------|-----------|
| 7. _____ | 14. _____ |
| 8. _____ | 15. _____ |
| 9. _____ | |
| 10. _____ | |
| 11. _____ | |
| 12. _____ | |
| 13. _____ | |

KETUA RT :

LAGU :

SEMBOYAN :

4 HAL UNTUK BAHAN LAPORAN TENTANG KEGIATAN LATIHAN

1.

2.

3.

4.

TANGGUNG JAWAB DALAM LOKAKARY

DATA EKONOMI

DATA SOCIAL

DATA LINGKUNGAN

TEAM KOORDI-
NASI CLUSTER
92orang/RT)

KESIMPULAN

HDTI: Bontoa

Lecture II: FIVE SOCIAL PRINCIPLES


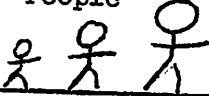

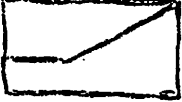

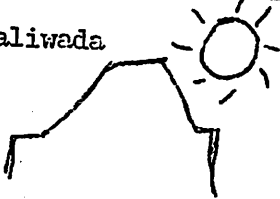

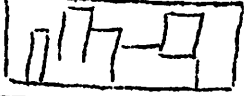
Social Module

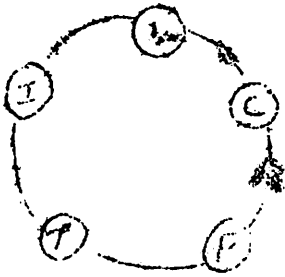
May 1980

Week 3

R.O. Comprehensive community development is the key to success.

E.A. To risk caring for all.

I. Delimited Geography	II. All the Problems 	III. All the People 	IV. Depth Human Problem	V. Symbol is the Key
- Victory; out to win	- Health sanitation nutrition vitality mainten'ce education	- Children A L L	- 5th City, American Blacks VICTIM IMAGE	- 5th City -- IRON MAN 
- 5th City grid 	- Education preschool adult vocational literacy	- Youth corps A L L	 "I am useless"	- Maliwada 
- Bontoa grid 	- Welfare (employment) family develop'm't women's advancem't youth taskforce elders engagem't	- Elders storics history A L L	Spirit issue	- Uptown is a great place to be alive! 
- Desa Marannu ?	- Living Environment housing public facilities beautification essential services	- Women/Men A L L	- What is it for the villages of rural Indonesia?	- Desa Marannu ?



Proposals are major arenas of attack.
They are focussed on releasing underlying contradictions.
By dealing with THE CONTRADICTIONS progress can take place.

Examples. If one of the contradictions is to do with LACK OF UNITY in the village. The farmers may decide to start a JOINT FARMING PROJECT. A proposal can be stated in 3 words, 2 adjectives and the word PROJECT. (so you can't have visit Dupati PROJECT!) It must be GOVERNMENT RELATIONS PROJECT.

R.T.
GROUP
WORK

1. Divide the group into the 3 roundtables
 2. Make sure each RT knows which is their arena
 3. Assign the contradictions, from the morning, to each RT
 4. Ask them to list 5 proposals for each of the contradictions given to them.
1. Get brainstorm from each person
 2. Gestalt and choose the 5 proposals.
 3. Check that they are adj. adj. noun
 4. Assign a reporter
 5. Meet back in plenary with the proposals written on the cards

PLENARY

	EDUC	HEALTH	WEL-F	UNION	WOMEN
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

1. Call for the cards and plot them on the chart.
2. Move any that don't fit.
3. Reflection
 1. What surprises you
 2. What is the most helpful proposal
 3. What do you think is the keystone
 - 4.

THE
DISPLAY

Prepare a Display table.
 --basic food groups
 --washing dishes -- soap, water, hot water
 --Child weighing corner
 -- Family planning center

Have everyone walk around the table.

THE

PRESENTATION

1. The Preschool Presentation
2. The importance of good Nutrition
 - food preparation tips
 - various food values
 - question and answer
3. The need for Family planning
 - spin with pictures
 - explanation of different fp methods (contraceptives
 - question and answer
4. Child Care
 - spin on importance of proper child care
 - Weighing and measuring
 - immunization
5. The drama: disease cycle

CLOSING

ANNOUNCEMENT

SEND OUT

Lunch Training
Art-Form Methodology

ICA 1980

Bontoa, may 1980

Opening
12:00-12:15

Songs: 2-3
Accountability: by teams
Absolution: Life is broken, yet life is complete. We are given the permission to live the life we have.
Ritual: (in manual): We are free to build the earth.
Let us give ourselves to the task.
Let us eat this meal on behalf of
Let us feast.

Context and Review
12:15-12:25

The intent of reflective conversations is to enable participants to become self-conscious of their own experiences. This method of reflection can be used with any issue and is used to relate the subject or issue to what is going on in the world and in personal experience, thereby revealing the relevance of the issue.

In the first lab, we introduced this method, which we call art-form, and now at lunch time today and Tues. and Wed. we want to demonstrate and practice this method further.

Let us review the various levels of questions:

Objective: what is there; what is plain to the senses.
Reflective: think about what is there; what is the mood, your feeling.
Interpretive: what is the meaning of the situation.
Decisional: how it points to the future; give it a name.

Conversation
12:25-12:45

Now we all have worksheets. The conversation today is on the centerpiece you see before you. Everyone take notes and write your own questions in the boxes.

1. What is the first thing you notice?
2. What shapes do you see?
3. How does this make you feel?
4. What does it remind you of?
5. What story would you tell about this piece?
6. What is the importance of a piece of art like this?
7. What would you name this piece?

Reflection
12:45-12:55

-- What questions were asked?
-- Which were Objective? Reflective? Interpretive? Decisional?
-- What others could you have asked? Where?

Closing
12:55-1:00

Now, everyone can do a conversation like this. Who from Desa Marannu will volunteer to do tomorrow's conversation?
All right, tomorrow will lead the conversation.

Tuesday -- Friday evening celebration
Wednesday -- Reflection on the day

HDTI

ICA

LUNCH METHODS TRAINING
FIELDWORK PREPARATION

MONDAY WK 2
BONTOA MAY 1980

CORPORATELY BUILDING QUESTION LIST FOR
THIS AFTERNOON'S FIELDWORK

EXPERIENCE BUILDING QUESTIONS IN PARTICULAR
SUBJECTS TO MAKE SURE OF COMPREHENSIVE
NESS OF THE TEAM'S WORK.

CONTEXT

PAGI INI KITA TELAH MENYUSUN BERSAMA SUATU DAFTAR LUAS TENTANG BIDANG-
BIDANG KEGIATAN EKONOMI YANG AKAN PERLU KITA PERHATIKAN KALAU KITA INGIN
MENDORONG KEGIATAN PEMBANGUNAN EDONOMI DI DESA MARANNU. SORE INI KITA AKAN
MENGGUNAKAN HASIL PAGI TADI DI LAPANGAN YAITU DENGAN MENGUNJUNGI KE 6
KAMPUNG DI MARANNU INI DAN BERB CARA DENGAN MEREKA MENGUMPULKAN BAHAN-BAHAN
UNTUK KITA GUNAKAN SELANJUTNYA SELAMA MAKAN SIANG INI KITA AKAN BERSAMA
MEMBICARAKAN BAGAIMANA KITA AKAN MENGERJAKAN TUGAS SIANG/SORE INI.
KITA AKAN MENYUSUN BERSAMA SEBUAH DAFTAR PERTANYAAN.

1. Siang ini kita akan menggunakan daftar kita di kampung.....
Pertanyaan bidang ekonomi apa yang harus kita tanyakan pada mereka
hingga kita bisa memperoleh data (keterangan) dasar tentang ekonomi
mereka, harapan mereka dan rintangannya. Tiap orang menulis 5-6 buah
pertanyaan dengan melihat 16 kotak bidang kegiatan ekonomi yang kita
susun tadi
2. Tiap orang sebutkan satu (keliling) daftarkan di papan (pastikan
bahwa sedikitnya ada 3 pertanyaan di tiap kotak).
3. Pertanyaan pertanyaan umum dalam bidang ekonomi ini apa akan kita
tanyakan (5-6 pertanyaan).
4. Tiap orang perlu meanyakan sebanyak mungkin pertanyaan tetapi mari
kita tugaskan orang yang akan memperhatikan lebih banyak
beberapa pertanyaan khusus untuk memastikan semua bidang di selidiki.

BIDANG	BIDANG	BIDANG	BIDANG
PERT	PERT	PERT	PERT
JAWAB	JAWAB	JAWAB	JAWAB

PENUGASAN

1. Tiang orang menulis daftar pertanyaan itu dalam bagan berikut;
2. Dalam kerja lapang nanti tiap orang menulis jawab yang diperolehnya
dalam bagan tsb.

<p><u>Opening</u> 12:00-12:15</p>	<p>Songs: 2-3 Accountability by teams: Absolution: Life is broken, yet life is complete. We are given the permission to live the life we have. Ritual: We are free to build the earth. Let us give ourselves to the task. Let us eat this meal on behalf of Let us feast.</p>								
<p><u>Context & Review</u> 12:15-12:25</p>	<p>The intent of the workshop method is to enable every participant to contribute his wisdom and to enable the group to build a corporate comprehensive plan to confidently deal with any event. This plan will have the support and consensus of all. This week at lunch on Mon and Tues, we want to demonstrate and practice this method further. Let us review the basic steps:</p> <ol style="list-style-type: none"> 1) Context --- present the situation, objectively, to be dealt with. 2) Brainstorm --- what is needed to do the task? Everyone list 5 and contributes all. Be sure equipment and materials are included. What are the questions that are raised? 3) Gestalt --- group the suggestions in like categories; be sure all data is held; name the arenas. 4) Consensus --- place gestalt arenas on a timeline. What has to be done when to meet the deadline? 5) Reflection --- assign troops in teams to arenas; arrange for a 'check signals' meeting; assign coordinating gun. Send out! 								
<p><u>Workshop</u> 12:25-12:45</p>	<p>Today we will demonstrate by having a workshop on preparing for a visit by the Governor to the desa cluster villages. Take worksheets and create your own chart as we go along.</p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%;">1) What activities?</td> <td style="width: 50%;">5) Refreshments?</td> </tr> <tr> <td>2) Decor?</td> <td>6) What show him? tour?</td> </tr> <tr> <td>3) Hosting?</td> <td>7) Materials & equipment?</td> </tr> <tr> <td>4) Entertainment?</td> <td>8) Others?</td> </tr> </table> <p>Gestalt into like categories; name arenas. Place arenas on timeline (4 days) Assignments; check signals meeting; overall gun.</p>	1) What activities?	5) Refreshments?	2) Decor?	6) What show him? tour?	3) Hosting?	7) Materials & equipment?	4) Entertainment?	8) Others?
1) What activities?	5) Refreshments?								
2) Decor?	6) What show him? tour?								
3) Hosting?	7) Materials & equipment?								
4) Entertainment?	8) Others?								
<p><u>Reflection</u> 12:45-12:55</p>	<p>-- What was most helpful? -- What additional questions would you ask? where? -- What other situations could this method be used?</p>								
<p><u>Closing</u> 12:55-1:00</p>	<p>Tomorrow we will have someone from Desa Marannu lead the workshop on creating a village health program. Who will volunteer? will lead tomorrow's session. Send out!</p>								

HDTI

WEEK 3 M-T-W.

ICA

Lunch Training
Metoda Lokakarya

BONTOA, MEI 1980

Pembukaan Nayni Bersama : 2-3

- 12:00 - 1, Laporan kehadiran : Regu

Penerimaan : Walaupun tak seperti harapan kita hidup kita ini sempurna
Semboyan : KITA BEBAS MEMBANGUN DUNIA

15 mnt

MARI MELAYANI SEPENUH DIRI

Mari kita makan sambil mengingat Silakan mulai.

Context,

10 mnt

Tujuan Metoda Lokakarya adalah mendorong setiap peserta memberikan sumbangan pikiran sehingga memungkinkan seluruh kelompok menyusun bersama suatu rencana menyeluruh untuk mengatasi sesuatu. Rencana demikian ini akan mendapat kesepakatan dan dukungan dari semua orang.

Minggu ini selama 2 kali makan siang kita akan berlatih melakukan metoda ini. Mari kita ulangi langkah-langkah dasarnya terlebih dulu :

- 1) Konteks/Pengarahannya: mengemukakan secara objektif hal yang harus digarap. Ini menentukan batas-batas pembicaraan.
- 2) Brainstorm/Sumbangan pendapat: tiap orang menyumbangkan fikirannya dimulai dengan tiap orang menulis 5 hal yang harus dikerjakan untuk mengatasi hal yang harus digarap itu. Setiap orang (berkeliling) diminta menyebutkan satu daripada yang lima itu (yang dianggapnya paling penting)
- 3) Gestalt/Kelompokan : mengelompokkan saran-saran yang bersamaan atau berkaitan sangat erat; pastikan semua data tidak ada yg tertinggal; beri nama tiap kelompok
- 4) Consensus/Kesepakatan : meletakkan kumpulan2 itu dalam jadwal kerja (kapan harus selesai)
- 5) Refleksi/Peninjauan kembali: memberi penugasan (Pastikan tugas tanggung jawab diberikan kepada team bukan perorangan); menentukan waktu pertemuan untuk saling men-check pekerjaan, menugaskan yg mengkoordinasi.

Workshop

20 mnt

Setiap orang ambil kertas catatan mencatat persiapan sementara pemimpin Kelompok mendemonstrasikan :

HARI INI KITA AKAN MEMPERSIAPKAN ACARA MENYAMBUT KUNJUNGAN GUBERNUR MINGGU DEPAN :

- | | |
|----------------------------|--------------------------------|
| 1) Kegiatan apa yang perlu | 5) Hidangan ? |
| 2) Hiasa | 6) Apa yang perlu dilihat Gub? |
| 3) Penerimaan tamu? Acara? | 7) Bahan & Perlengkapan ? |
| 4) Hiburan ? | 8) Lain-lain ? |

Kelompokkan menjadi beberapa kelompok kegiatan, beri nama menurut bidang
Tempatkan bidang/kelompok itu dalam jadwal waktu kerja (4 hari)
Penugasan, pertemuan berikut, penanggung jawab keseluruhan.

Reflection:

7 mnt

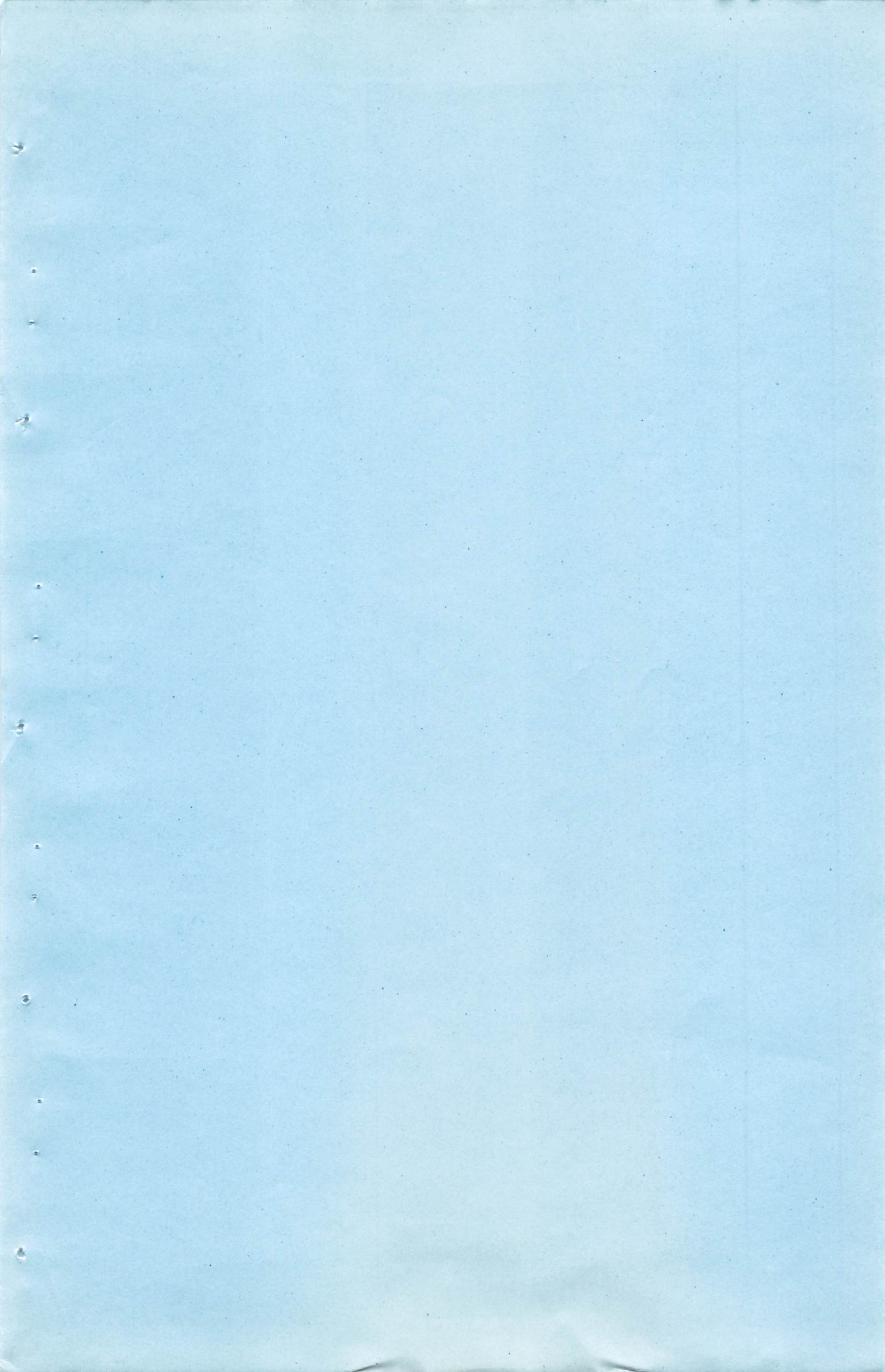
- Apa yang paling bermanfaat dari contoh tadi ?
- Ada yang mau menaruh pertanyaan-pertanyaan tadi? Dimana dilakukan?
- Metoda ini dapat digunakan di keadaan apa saja ?

Closing

Besok kita akan menggunakan bahan berupa LOKAKARYA MEMPERSIAPKAN SEBUAH KEGIATAN KESEHATAN di Desa Marannu. (Tunjuk seorang peserta/sukarela untuk memimpin Lokakarya itu. Tentukan waktu anda akan membantunya membuat persiapan)

Pengumuman :

Send out : INI SAATNYA
KITA ORANGNYA



HEMI

ICL

FRIDAY CELEBRATIONS OVERVIEW SHEET

WEEKS 1,2,3

BONTOL MAY 1980

R.O. CELEBRATING THE DAYS
VICTORIES AND WORES

E.A. EXPERIENCE NEW WAY OF CELEBRATION DOES NOT
NEED LUXURIOUS FOOD AND PREPARATION BUT
STILL A HEALING AND EXCITING EVENT

WEEK I

WEEK II

WEEK III (SATURDAY)

CELEBRATION OF THE VILLAGES

- Presentations by village groups
- No special menu only extra drinks
- No special set-up

CELEBRATION OF THE URS

- Presentations by UR groups
- UR costumes, holding UR uniqueness
- Sit by UR groups (6 tables)

CELEBRATION OF SCHOOL

- special group presentation
- Celebrative set-up (decor etc)
- Thankyou to the kitchen crew

HDTI
ICL

THE URBAN EXCURSION

WEEK IV

TOURAL PER 10

R.O. TOUR THRU THE MOST MODERN
FACILITIES IN UJUNG PANDANG

E.A. EXPERIENCE THE AMERICAN
EXCITEMENT OF MODERN TECHNOLOGY
AND SOPHISTICATION

TIME

- 5:00 Wake up
- 6:00 Breakfast context
- 6:30 Go
- 7:15 Airport board two airplanes, try seats
- 8:30 Go
- 9:00 Gormek Motor (auto assembly plant)
- 9:30 Go
- 10:00 Prima Flour mills - Twelve story plant
highlight The "DISCO" sorters
- 11:00 Go
- 11:15 TVRI Television station tour
- 12:00 Go
- 12:30 DPRD South Sulawesi Parliament Building including talk by Deth (Lathoe)
and ride lift.
- 2:15 Go
- 2:30 Indian Film Dewi theatre
- 5:00 Go
- 5:15 Shopping
- 6:15 Go
- 6:30 Lathoe's house for drinks, dinner and reflection on the day.
- 9:00 go
- 10:00 Arrive back in Benteng

HDTI

ICA

REFLECTION AND REVIEW

SUNDAY WK II

BONTOA MAY 1980

CONTEXT

Take this time to review our week in a comprehensive manner and to reflect on the learnings of the week.

BRAINSTORM

B/S EVENTS OF THE WEEK:

GESTALT

Cross gestalt like categories:
Name the arenas.

CONSENSUS

What was the highlight of the week? Now, looking at the whole, what were the learnings? What happened to us! How did we change? What was the journey taken? List.

REFLECTION

The Great week of _____
Have someone write up for GOR
Announcement:
Send out

HDTI

PERTEMUAN KADER DESA MARANNU


SATURDAY 31 may

ICA

BONTOA MLY 1980

R.C. UNDERSTAND
THE CLUSTER DYNAMICS
THE VILLAGERS ROLE IN THE EXTENSION EFFORT

E.A. DECIDE
TO ASSUME RESPONSIBILITY FOR THEIR
CLUSTER BECOMING A DEMONSTRATION

OPENING	SPEECH	CONTEXTUAL LECTURE				MANEUVER PLANNING				SPEECHES	CLOSING
SONGS	WELCOME SPEECH	THE NEW VILLAGE EFFORT				WE WILL BE WORKING TOWARDS THE INVIT- OF THIS CLUSTER. WE WILL PRODUCE DOC- UMENTS LIKE BONTOA					SONG
		THE PRESENT CONTEXT	THE CO-ORDIN DYNAMICS	THE OPERAT'G SYSTEMS	THE HUMAN FACTOR	BRAINSTORM	GESTALT	GROUP WORK	PLENARY CONSENSUS		
RITUAL	HEADMAN	2 MILLION	CLUSTER CADRE	DOOP! STAKES T/F assemb.	METHOD FACTOR but HOW?	list 3 things we will have to do. choose the best and put it on the corp chart	gestalt the list into manouvre arenas name the arenas divide the groups and assign arenas	what will we do? why? whon? how?	reports who will resp.? whon next mtg?	RITUAL	
		ECONOMIC EVOLUTION	GUARDIAN COALIT- ion	CLUSTER CADRE MEETINGS	MOTIVAT'N FACTOR but HOW?						
		SOCIAL RENEWAL	ABDI SHADOW PEICE	CLUSTER COUNCIL	MYTH FACTOR						
		CONSENSUS CREATION	CLUSTER	CO-ORD'T TACTICAL ACTION	HUMAN FACTOR IS DECISION						
		10 min	10	10	10	20 min	20	20	20		
SONGSHEETS WITH NEW SONGS OF THE CLUSTER		PACKAGE: - doop model - cluster model - the man and the wall									

ACARA

PROGRAM

PEMBUKAAN
Opening
LATIHAN KADER DESA
Human development
BOHMOA, 14 MEI 1980.

- | | |
|--|---|
| 1. NYANYIAN BERSAMA. | SONGS |
| 2. KATA PEMBUKAAN
DAN PENGENALAN
PESERTA | PARTICIPANTS INTRODUCTION |
| 3. SAMBUTAN
- KEPALA KAMPUNG
- KEPALA DESA
- I.C.A. | WELCOMING
VILLOGE
CLUSTER
I.C.A. |
| 4. PEMBUKAAN LATIHAN
DAN PENGARAHAN | OPENING ADDRESS |
| 5. PENGENALAN SEKOLAH | SCHOOL INTRODUCTION |

PENGUMUMAN DAN KATA PENUTUP
ANNOUNCEMENTS AND SHED OUT

ACARA PENUTUPAN
closing ceremony

LEMBIHAN KADER DESA
human dev't training institute

BONTOA 14 MAY - 1 JUNE 1980

NYANYI BERSAMA

SONGS

KATA PEMBUKAAN

WELCOMING OF
GUESTS

LAPORAN PESERTA

PARTICIPANT REP.

SAMBUTAN PIMPINAN

DEAN SPIN

PENYERAHAN SERTIFIKAT

PENGARMIAN DAN PENUTUPAN

Dapak Dupati Maros

speech and formal closing

PENGUMUMAN

ANNOUNCEMENT

KATA PENUTUP

SEND OUT

S E L E S A I