

2017 HSC Indonesian and Literature Marking Guidelines

Section I — Listening and Responding Part A

Question 1 (a)

Criteria	Marks
• Identifies the causes for the ‘long-distance family’ trend	2
• Provides some relevant information	1

Sample answer:

Some parents have to leave their family to work in a different location.
Some children have to move to a different location to further their education.

Question 1 (b)

Criteria	Marks
• Describes the challenges faced by ‘long-distance families’	3
• Demonstrates some understanding of the challenges faced by ‘long-distance families’	2
• Provides some relevant information	1

Sample answer:

There are a few challenges faced by ‘long-distance families’. The family ties may be affected by geographical separation. The parent who lives with the children has to assume a dual role as a father as well as a mother (which can be hard). The children who miss the mother/father figure may go astray. The family often miss the togetherness of/when celebrating important family events/family traditions such as birthdays, graduation etc.

Question 1 (c)

Criteria	Marks
• Provides a comprehensive comparison of Andre’s and Dr Anita’s attitudes towards the issue with reference to both content and language	5
• Provides a sound comparison of Andre’s and Dr Anita’s attitudes towards the issue with reference to both content and language	4
• Provides some comparison of Andre’s and Dr Anita’s attitudes towards the issue with reference to content and/or language	2–3
• Provides some relevant information	1

Sample answer:

Andre’s and Dr Anita’s attitudes differ significantly. Right from the beginning Andre has shown his empathy for the ‘long-distance family’. He is more emotionally engaged in this issue. His choice of words/phrases shows his attitude. He uses emotive words such as:

- *Wah, tentu sulit ketika keluarga harus mengambil keputusan untuk berpisah*
- *Wah! Serius sekali dampaknya!*
- *Waduh! Ulang tahun tanpa kumpul keluarga? Sedih dong!*
- *Wah, tragis amat, Bu!*

However, Dr Anita’s attitude towards the issue is neutral and professional/academic. Her answers are clear and informative as a matter of fact. She doesn’t show her emotions or respond to Andre’s emotional outbursts. She doesn’t use emotive words/phrases. She is neither critical nor judgemental towards the ‘long-distance family’ trend. She never raises her voice. These responses can be seen through the following examples:

- *Ada beberapa faktor penyebab . . . pertama . . . kedua . . .*
- *Secara logis ada perubahan dalam dinamika keluarga*
- *Untuk mengatasi keterpisahan diperlukan usaha-usaha untuk menjaga komunikasi. Teknologi bisa membantu mereka . . .*

Section I — Listening and Responding

Part B

Question 2

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a comprehensive understanding of the issues raised in the texts and a sophisticated ability to compare and contrast them • Composes a coherent argument demonstrating a comprehensive understanding of the texts • Demonstrates a highly-developed understanding of context and audience • Demonstrates an excellent control of vocabulary and language structures 	9–10
<ul style="list-style-type: none"> • Identifies the main issues in the texts and clearly compares and contrasts them • Composes an effective argument with close reference to the texts • Writes effectively for the context and audience • Demonstrates an appropriate knowledge and understanding of language structures and vocabulary 	7–8
<ul style="list-style-type: none"> • Coherently compares and contrasts information in the texts • Writes coherently and with some appropriate textual reference • Relates information to context and audience • Writes using a range of language structures and vocabulary 	5–6
<ul style="list-style-type: none"> • Compares and contrasts some opinions, ideas and information in the texts • Demonstrates an awareness of context and audience • Demonstrates limited ability in language structures 	3–4
<ul style="list-style-type: none"> • Demonstrates some understanding of the texts • Shows some ability to write in Indonesian 	1–2

Answers could include (translation):

- Causes:
 - Deforestation
 - Pollution: air, water, noise caused by industrial waste and motor vehicles, CO₂ household waste (hole in the ozone layer)
 - Environmental regulations are not enforced
 - Greed: especially the business sector and the government
 - Efforts to conserve nature only rhetoric.
- Effects:
 - Global warming resulting in rising temperature and sea level
 - Climate change resulting in:
 - negative impact on biodiversity
 - health havocs/outbreaks
 - Natural disasters/farming
 - Negative impact on economy

- Impact on future generations: nothing left for them, they will not enjoy the goodness of nature and forests will only be a story.
- Efforts
 - Have to start with nature conservation
 - Reforestation
 - Enforcement of law
 - Education in environmental matters
 - Using sustainable energy such as solar and wind power.

Section II — Reading and Responding

Part A

Question 3 (a)

Criteria	Marks
• Describes who ‘orang itu’ is, and his role in the story	3
• Demonstrates some understanding of who ‘orang itu’ is, and his role in the story	2
• Provides some relevant information	1

Sample answer:

‘Orang itu’ refers to the last patient Dr Subianto saw that night. His version about the event on the bus differs from Moksa’s. He said he couldn’t pay the doctor’s bill because his wallet containing Rp 100,000 was stolen by a young man whose description matches Dr Subianto’s son (Moksa).

Question 3 (b)

Criteria	Marks
• Explains whether Moksa tells the truth about what happened on the bus • Supports the answer with appropriate evidence from the extract and the story as a whole	5
• Provides some explanation of whether Moksa tells the truth about what happened on the bus • Supports the answer with some evidence from the extract and the story as a whole	4
• States whether Moksa tells the truth about what happened on the bus • Supports the answer with limited evidence from the extract and/or the story as a whole	2–3
• Provides some relevant information	1

Sample answer:

No, Moksa does not tell the truth about what really happened on the bus. He lies when he says he got the money to buy the birthday present for his friend by busking on the bus. He tells a lie. That is why he is really moved/affected when his father trusts him instead of the patient. He keeps asking why he believes him and whether he still believes him. Moksa feels ashamed and guilty. He cries and asks for forgiveness promising to turn his life around.

Examples may include:

- *Kenapa Bapak tidak percaya kepada orang itu?*
- *Karena aku percaya kepada kamu, Moksa.*
- *Jadi Bapak lebih percaya kepada Moksa?*
- *Jadi masih percaya?*
- *Ya dong! Kenapa tidak?*

- *Moksa jadi malu sekali, sebab Bapak masih percaya pada Moksa. Beri Moksa kesempatan satu kali lagi Pak. Moksa akan mengubah semuanya ini. Bapak mau memberi Moksa kesempatan?*
- *Terima kasih, Bapak masih percaya kepada Moksa. Tidak ada yang lebih berharga dari kepercayaan Bapak buat Moksa. Moksa akan berusaha baik lagi, Pak.*

Question 3 (c)

Criteria	Marks
<ul style="list-style-type: none"> • Shows a comprehensive understanding of Dr Subianto’s internal conflict • Provides appropriate reference to the extract 	5
<ul style="list-style-type: none"> • Shows a sound understanding of Dr Subianto’s internal conflict • Provides some reference to the extract 	4
<ul style="list-style-type: none"> • Shows some understanding of Dr Subianto’s internal conflict 	2–3
<ul style="list-style-type: none"> • Provides some relevant information 	1

Sample answer:

When Moksa asks ‘Do you believe me?’, Dr Subianto could not answer his son promptly. *[Dia] terdiam. Dadanya berdetak keras.* He seems to wrestle with his own thoughts because he actually does not believe Moksa. Moksa repeatedly asks if he really believes him. Dr Subianto constantly struggles.

- *Subianto mengalihkan pandangan. Itu pertanyaan yang sulit.*
- *Subianto menghela napas.*
- *Subianto menarik napas.*

When Moksa was remorseful and asked his father to give him another chance, Dr Subianto became confused and lost for words.

Subianto bingung. Ia tidak tahu apa yang lebih baik. Menjawab ya atau tidak.

When Moksa asks for forgiveness and kisses his father’s hand, Dr Subianto again has an internal conflict not knowing what to do (*Subianto tambah bingung*).

Until the end he still has to overcome his inner conflict about whether he should trust Moksa. . . . *sementara Subianto sendiri berusaha melawan dirinya sendiri.*

Question 3 (d)

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a comprehensive understanding of the advice given by Putu Wijaya • Supports the answer with appropriate textual references from the extract and the story as a whole 	6–7
<ul style="list-style-type: none"> • Demonstrates a sound understanding of the advice given by Putu Wijaya • Supports the answer with some textual references from the extract and the story as a whole 	4–5
<ul style="list-style-type: none"> • Identifies Putu Wijaya’s advice to parents • Supports the answer with minimal textual references 	2–3
<ul style="list-style-type: none"> • Provides some relevant information 	1

Answers could include:

- Putu Wijaya’s message about how parents can best help their child:
 - Open communication, prioritise/give time to your child
 - Dr Subianto jumps into his car and drives to Depok and waits till midnight to see his son
 - In the morning he makes time for Moksa to see him

- Love and trust your child unconditionally even when they have gone astray:
 - Inwardly Dr Subianto believes in his patient’s story that Moksa might have stolen his wallet on the bus. However, he changes the story because he doesn’t want to accuse Moksa of the crime. Dr Subianto gives Moksa the benefit of the doubt
 - Express love and trust verbally as well as physically even though parents might feel angry. Expressing anger verbally and physically will not help

For example:

Dr Subianto swears *bangsat* when he is alone not in front of his son. He goes to his study that night maybe to avoid lashing out at his son. Instead when he is with Moksa he only expresses his love and trust.

 - *Karena aku percaya kepada kamu, Moksa.*
 - *Tak ada yang harus dimaafkan . . . kecuali kepada orangtuamu yang menyayangimu?!*
 - *Ia mengangkat tangan dan mengusap kepala Moksa.*
 - *Subianto membarut kepala Moksa . . . mencium kening anak yang cakep tapi badung itu.*

- Trust that your child will eventually change for the better:
 - *Kita harus memberi dia kepercayaan.*
 - *Kepercayaan adalah segala-galanya. Itu lebih penting dari uang!*
 - *Kita lawan semua ini dengan kepercayaan.*
 - *Kita harus percaya Moksa akan bisa melawan itu semua. Dengan memberinya kepercayaan kita akan membantu ia keluar dari persoalannya.*

- Putu Wijaya seems to suggest that if parents do the above they will get the positive outcome.

Because of his parents' love and trust Moxsa decides to turn his life around and he loves his parents.

- *Terima kasih Bapak masih percaya kepada Moxsa . . . Moxsa akan berusaha baik lagi, Pak . . . Moxsa tidak mau ketinggalan lagi.*
- *'Ibu punya suami yang hebat. Moxsa ternyata punya Bapak yang hebat . . .*

Section II — Reading and Responding
Part A (continued)

Question 4

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a highly developed ability to analyse whether ‘out of the frying pan into the fire’ is an accurate picture of the fate befalling female migrant workers • Demonstrates a perceptive and insightful ability to analyse the way in which language is used in the two short stories to convey the fate befalling the female migrant workers as depicted by the statement • Composes a coherent and sophisticated argument demonstrating a comprehensive understanding of the text 	18–20
<ul style="list-style-type: none"> • Demonstrates the ability to analyse whether ‘out of the frying pan into the fire’ is an accurate picture of the fate befalling female migrant workers • Analyses the way in which language is used in the two short stories to convey the fate befalling the female migrant workers as depicted by the statement • Composes an effective argument with appropriate textual reference 	14–17
<ul style="list-style-type: none"> • Demonstrates the ability to identify and discuss whether ‘out of the frying pan into the fire’ is an accurate picture of the fate befalling female migrant workers • Discusses a way in which language is used in the two short stories to convey the fate befalling the female migrant workers as depicted by the statement • Supports the discussion of the question with some appropriate textual reference 	9–13
<ul style="list-style-type: none"> • Identifies with some elaboration whether ‘out of the frying pan into the fire’ is an accurate picture of the fate befalling female migrant workers • Identifies some examples of the way in which language is used in the two short stories to convey the fate befalling the female migrant workers as depicted by the statement • Attempts to compose an argument with reference to the text 	5–8
<ul style="list-style-type: none"> • Identifies some ideas and information relevant to the question • Demonstrates some ability to structure and sequence ideas 	1–4

Answers could include:

The expression ‘sudah jatuh tertimpa tangga’ (in English: ‘out of the frying pan into the fire’) means that someone suffers more than one calamity. In these short stories, the female migrant workers face hardships overseas and bad treatment in, their home country.

Both ‘Aku’ (the narrator in *Pulang*) and Saleha (*Saleha di Tengah Badai Salju*) endured hardships while working overseas.

- Being migrant workers, both faced hardships in their employment, eg Aku in *Pulang* for five years worked long hours with a highly-demanding, heavy workload, serving numerous members of several families living in the same house.

Saleha, in *Saleha di Tengah Badai Salju*, was forced to overstay and therefore worked illegally.

- Being female workers, both were vulnerable due to the possibility of being abused, harassed, assaulted, kidnapped, or raped. Aku faced cultural challenges all the time. Even smiling can be ‘dangerous’/misinterpreted as a consent or even ‘invitation’ for sex.

Saleha worked the night shift, leaving home at 10 pm and travelling by bus with predominantly male passengers.

TECHNIQUES

Saleha:

- Images/imagery

Ida Ahdiah uses the setting (the snow, the snow storm and the freezing weather at night time/after 10 pm) to symbolise Saleha’s hardships as a female migrant worker in Canada. This depiction is very effective as the target audience (Indonesian readers) would see the contrast between the warm, tropical Indonesia (Saleha’s home country) and the cold, harsh environment (her present location, Canada).

- Irony

The cold, harsh, alien country (Canada) gave Saleha a good job with very good income in contrast to her poor financial condition in her warm, tropical Indonesia, her home country.

Similarly, the husband’s betrayal is also ironic. In the story, Saleha takes up the responsibility to be the bread winner/family provider and this heroic deed is ‘repaid’ by his betrayal. He stole all her money and married another woman, abandoning his family/young children and ‘walked away, with impunity’ and Saleha is still blamed (and ‘punished’) for all the sins he committed.

- Paradox

Even her good employer and the kind and uncorrupted police make her life more vulnerable and miserable. They cannot let her work because they would not break the law.

For example, *Namun majikannya, seorang warga negara yang baik. Ia menolak mempekerjakan saya yang tak punya izin kerja lagi. Polisi di sini tak bisa disogok.*

Pulang

- Foreshadowing

The numerous attempts to ‘get her money out of her pocket’ for goods and services she may/may not need is a foreshadowing of a worse fate/mishap that is awaiting her eg the immigration officer peppers her with many (fault-finding) questions ‘*Mbak, statusnya apa? . . . bawa KTP tidak?*’

- Irony

The ending uses irony:

It seems that Aku is warmly welcomed at the airport by the officers. However, their real motive is to rob her.

Aku has worked very, very hard overseas for a long time hoping that when she returns home she can lead a better life for herself and her family. Ironically, when she returns to Indonesia she will most likely lose everything she has worked for.

Section II — Reading and Responding Part B

Question 5

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a comprehensive understanding of the issues raised in the text • Responds with a sophisticated level of ability to the opinions, ideas and information in the text • Composes a coherent argument demonstrating a comprehensive understanding of the text • Demonstrates a highly-developed understanding of context and audience • Demonstrates an excellent control of vocabulary and language structures 	13–15
<ul style="list-style-type: none"> • Identifies the main issues in the text • Responds lucidly to the opinions, ideas and information in the text • Composes an effective argument with close reference to the text • Writes effectively for the context and audience • Demonstrates an appropriate knowledge and understanding of language structures and vocabulary 	10–12
<ul style="list-style-type: none"> • Exchanges information in response to the opinions, ideas and information in the text • Writes coherently and with some appropriate textual reference • Relates information to context and audience • Writes using a range of language structures and vocabulary 	7–9
<ul style="list-style-type: none"> • Responds to some opinions, ideas and information in the text • Demonstrates a limited ability to structure and sequence information and ideas • Demonstrates an awareness of context and audience 	4–6
<ul style="list-style-type: none"> • Demonstrates some understanding of the text • Shows some evidence of the ability to organise information 	1–3

Answers could include (translation):

- Agreeing:

Indeed, despite all the progress Indonesia has achieved, Indonesia has started to lose its own culture due to it adopting foreign cultures, mainly the western culture, which permeates many aspects of life. Students must provide their own examples.

- Foreign languages, especially English, are used for names. Many people have names like Anastasia, Anthony, Bob, Kenzo, Emily. Malls and shopping centres have names like Senayan City, Central Park, Pacific Place. Satay House replaces Warung Sate; Giyanti Coffee House rather than Kedai Kopi Giyanti (or other examples to show they are sophisticated).

All these are just merely for ‘false pride’.

- In terms of arts:
 - Clothing now looks to the West or other cultures (eg Middle East). The way Indonesians dress cannot be distinguished from the rest of the world,

especially the West. Girls now wear short shorts or revealing clothes (or on the opposite spectrum cover up like women in the Middle East).

- Many houses now are carpeted despite the hot weather. They may also have Italian pillars.
 - How many young Indonesians (or the old for that matter) are familiar with the local Indonesian arts like *wayang*, *reyok*, *pantun*, *stambul*, *tembang*? They are more familiar now with western films and western genres of songs like jazz.
- This phenomenon is happening everywhere at every level of society.
- Disagreeing:

Despite the influence of other cultures, Indonesia retains its distinctive culture. The western and other cultures enrich Indonesian culture and vice versa. Students must provide own examples.

 - Despite names like ‘John’s Grill House’ there are also *Soto Madura Cak Nun* or *Bebek Pinggir Sawah* (or other examples). Many Indonesians adopt foreign names due to their beliefs but they also have Indonesian names, for example, *Lydia Purwanti* or *Mohammad Purwanto*.
 - Batik is getting more popular in designs for clothing materials and soft furnishing materials.
 - More houses have Indonesian design and architecture. They may have Balinese style gardens etc.
 - The western culture actually brings reform to Indonesian performing arts. Many young artists are combining Indonesian music, dances etc with those from other cultures.

– Hence the phenomenon is not a concern.

Section III — Writing in Indonesian

Questions 6–7

Criteria	Marks
<ul style="list-style-type: none"> • Writes perceptively for a specified audience, context and purpose • Demonstrates an excellent control of vocabulary and language structures • Demonstrates a highly developed and sophisticated control of Indonesian vocabulary and syntax • Demonstrates flair and originality in the selection, presentation and development of ideas 	21–25
<ul style="list-style-type: none"> • Writes effectively for an audience, context and purpose • Demonstrates a well-developed command of Indonesian with a comprehensive range of vocabulary and syntax • Demonstrates the ability to manipulate language • Demonstrates originality in the selection and presentation of ideas 	16–20
<ul style="list-style-type: none"> • Writes original and interesting text appropriate to audience, context and purpose • Demonstrates a satisfactory command of Indonesian, with a sound base of vocabulary and syntax • Demonstrates the ability to organise and express most ideas reasonably, but with a number of weaknesses in sequencing, linking and grammar 	11–15
<ul style="list-style-type: none"> • Demonstrates an awareness of audience and context using only a narrow range of information and ideas • Uses a limited range of predictable vocabulary and language structures to express ideas • Attempts to sequence and link ideas 	6–10
<ul style="list-style-type: none"> • Communicates a limited range of ideas with little attempt to organise and sequence material 	1–5

2017 HSC Indonesian and Literature Mapping Grid

Section I — Listening and Responding

Part A

Question	Marks	Content	Syllabus outcomes
1 (a)	2	The family in contemporary society — radio interview	H3.1
1 (b)	3	The family in contemporary society — radio interview	H3.1, H3.2
1 (c)	5	The family in contemporary society — radio interview	H3.3

Section I — Listening and Responding

Part B

Question	Marks	Content	Syllabus outcomes
2	10	Environmental issues — song and conversation/script of a class oral presentation	H2.1, H2.3, H3.2, H3.4, H3.5

Section II — Reading and Responding

Part A

Question	Marks	Content	Syllabus outcomes
3 (a)	3	<i>Moksa</i>	H3.1, H3.2
3 (b)	5	<i>Moksa</i>	H3.2, H3.3, H3.6
3 (c)	5	<i>Moksa</i>	H3.3, H3.6, H3.7
3 (d)	7	<i>Moksa</i>	H3.2, H3.3, H3.6, H3.7, H3.8
4	20	<i>Pulang and Saleha di tengah Badai Salju</i>	H2.1, H2.3, H3.1, H3.2, H3.3, H3.4, H3.7, H3.8, H4.1

Section II — Reading and Responding

Part B

Question	Marks	Content	Syllabus outcomes
5	15	What it means to be an Indonesian — opinion column/letter to the editor	H1.2, H2.1, H2.4, H3.8

Section III — Writing in Indonesian

Question	Marks	Content	Syllabus outcomes
6	25	Socioeconomic influences on the family — letter	H2.1, H2.2, H2.3, H2.4, H4.2
7	25	The influence of popular culture on young people — letter	H2.1, H2.2, H2.3, H2.4, H4.2