

2018 HSC Indonesian and Literature Marking Guidelines

Section I — Listening and Responding Part A

Question 1 (a)

Criteria	Marks
• Provides an explanation for their love of <i>manga</i>	2
• Provides some relevant information	1

Sample answer:

Manga are very imaginative, with well-developed stories / *manga* create tension and curiosity. The characters are beautifully described and very realistic / the characters range from good-looking and funny to scary or evil.

Question 1 (b)

Criteria	Marks
• Demonstrates a sound understanding of how Ani and Basuki differ in their opinions about the influence of <i>manga</i> on young people	3
• Demonstrates some understanding of how Ani and Basuki differ in their opinions about the influence of <i>manga</i> on young people	2
• Provides some relevant information	1

Sample answer:

Ani thinks *manga* have a negative influence as they make young people neglect their studies and they cause conflict with parents. Also, because they are foreign they might make young people love foreign culture more than their own (Indonesian). Basuki disagrees, he thinks *manga* develop imagination leading to creativity. They also help young people to see the world and other cultures which is beneficial in a globalised era. Moreover, they have moral lessons such as that good will always win over evil.

Question 1 (c)

Criteria	Marks
<ul style="list-style-type: none"> Provides a thorough description of Ani and Basuki by comparing and contrasting the content and language of their conversation 	5
<ul style="list-style-type: none"> Provides a sound description of Ani and Basuki by comparing and contrasting the content and language of their conversation 	4
<ul style="list-style-type: none"> Provides some description of Ani and Basuki with some references to the content and language of their conversation 	2–3
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

Both Ani and Basuki are teenagers who follow the trends including *manga*, pop comics from Japan. They used informal language of youth such as *asyik*, *ortu*.

Ani is more conscientious and more willing to comply than Basuki. She stopped reading *manga* and other comic books as she would like to concentrate on her studies to get good marks to go to a top university. She does not want to be late for the study group. She does not want to have conflict with her parents. Basuki is more carefree/laid-back, wanting to enjoy his teenage years to the full. He keeps reading *manga* and advises Ani to do the same. He only puts in enough effort in his studies to pass (not aiming at high marks). He still asks Ani to let him read a few more pages of his *manga* although they are almost late for the study group.

Basuki is more informal in language than Ani. Basuki uses *lo*, *gue* while Ani still uses *kamu*, *aku* for 'you' and 'I'. Ani often uses formal sentences, for example *Memang, tapi aku mau nilai yang bagus supaya bisa ke universitas yang top*.

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 level of 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 compares and contrasts them in a lucid way • 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 a limited ability to structure and sequence information and ideas • Demonstrates an awareness of context and audience 	3–4
<ul style="list-style-type: none"> • Demonstrates some understanding of the texts and the ability to compare and contrast information • Shows some evidence of the ability to organise information 	1–2

Answers could include:

- Technological advances:
 - Instant/ready-made clothes, food and housing
 - Various machines to help with the household chores
 - A smart device as a personal assistant
 - The inevitability of driverless cars, shops without staff.
- Positive impacts:
 - Creation of new jobs
 - Easier access to information
 - Enabling faster and wider communication.
- Negative impacts:
 - Reduced face-to-face interaction between people
 - ✧ Not going to the movies with friends
 - ✧ Not communicating with shop assistants
 - Loss of jobs.

Section II — Reading and Responding

Part A

Question 3 (a)

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed description of the change in Was's demeanour in the short story with relevant examples 	3
<ul style="list-style-type: none"> Describes some aspects of the change in Was's demeanour in the short story with some relevant examples 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

At the beginning Was is meek and shy. She laughs nervously (*tertawa-tawa malu*) and hides behind Karjo (*ia menyembunyikan diri di belakang Karjo*). She does not show any initiative and does not utter many words. For example she simply nods or shakes her head in response to questions (*Was mengangguk; Was kembali menggeleng*). At the end of the story Was appears more confident and shows initiative. She is not so shy any more. She greets her former employer and smiles sweetly instead of laughing nervously (*Was tersenyum manis mengucapkan selamat pagi kepada bekas majikannya*).

Question 3 (b)

Criteria	Marks
<ul style="list-style-type: none"> Provides a comprehensive analysis of the relationship between the upper and lower classes as portrayed in the short story <i>Was</i> with relevant reference to the extract and the story 	4
<ul style="list-style-type: none"> Provides a substantial analysis of the relationship between the upper and lower classes as portrayed in the short story <i>Was</i> with some relevant reference to the extract and the story 	3
<ul style="list-style-type: none"> Provides some description of the relationship between the upper and lower classes as portrayed in the short story <i>Was</i> with some reference to the extract and the story 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

The relationship between the two classes is depicted as being unequal. The upper class regard themselves as superior and entitled. They usually treat the lower class badly. Was is paraded before her prospective employers who inspect her as if she were a 'goat' for sale. *'la menyuruh Was berdiri di depan calon majikannya seperti memamerkan kambing yang hendak dilego.'* Also, they attempt to impose a name that they think is more suitable for her. *Ditambahin sedikit, masak hanya Was.*

Answers could include:

The upper class typecast the lower class as bad people calling them immoral and evil. They instruct Was not to associate with them, *'Pembantu-pembantu di sini semuanya bejat, jelek hatinya. Mereka tukang pacaran semua.'*

Was's employer also uses degrading language referring to the lower class. For example he refers to Was as *bego* (imbecile). When he asks for a new domestic helper he asks for one *yang otaknya jalan* (whose brain works), *yang bisa berpikir* (who can think), *yang bukan robot* (who is not a robot). He implies that Was is a brainless robot.

The lower class usually know their place and act accordingly. Was, understanding her place, accepts this treatment without protest. For example when the employer wants to change her name, she just keeps silent even though she does not like the idea. *'Was diam saja.'* Another example is when she is asked if she would like to live at the employer's house she answers she would, only if she is allowed. *'Kamu mau tinggal di sini Was?' 'Ya mau kalau boleh.'*

Question 3 (c)

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a clear understanding of how <i>Was</i> depicts the process of empowerment of the lower class through the life journeys of the domestic helpers • Provides relevant supporting examples 	3
<ul style="list-style-type: none"> • Demonstrates some understanding of how <i>Was</i> depicts the process of empowerment of the lower class through the life journeys of the domestic helpers • Provides some examples 	2
<ul style="list-style-type: none"> • Provides some relevant information 	1

Sample answer:

All the domestic helpers portrayed in the short story do not remain as domestic helpers (which is considered a lowly occupation). They gain some power/control when they move to different professions. Karjo is now a shop owner, his own boss. He behaves as an equal to his former employers. He smokes in front of them and haggles with them over the pay for *Was* and he wins.

Bety and Biru, the two former domestic helpers, have become *TKW* and a *dang-dut* singer.

Was herself now has the opportunity to earn more as a result of Karjo's success in haggling with her employer. *Kalau gajinya bukan empatpuluh, tapi tujuhpuluh lima begitu, apalagi cepat dinaikkan jadi delapanpuluh, si Was akan pinter!*

Question 3 (d)

Criteria	Marks
<ul style="list-style-type: none"> Provides a comprehensive analysis of how Putu Wijaya uses literary devices to ridicule the upper class Supports the answer with relevant references to the extract and to the story as a whole 	5
<ul style="list-style-type: none"> Provides a substantial analysis of how Putu Wijaya uses literary devices to ridicule the upper class Supports the answer with relevant references to the extract and to the story as a whole 	4
<ul style="list-style-type: none"> Provides some analysis of how Putu Wijaya uses literary devices to ridicule the upper class Supports the answer with some relevant references to the extract and/or the story as a whole 	2–3
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

Putu Wijaya uses the following literary devices to ridicule the upper class:

Surprise ending:

Karjo bringing the same girl (Was) is a big **surprise** not only to the employers, but also to the readers. He manages to secure a higher wage for the same maid. The male employer, realising he has been outwitted, is at a loss '*Lelaki bekas majikan Karjo itu melongo*'.

Characterisation:

The upper class characters have no names, portraying them as 'flat characters' – a bunch of people who are alike in behaviour and ways of thinking. By giving names to the lower class characters (Was, Karjo, Betty, Biru), Putu presents them as 'round characters' (real people). They are portrayed as more dynamic: they all used to be *pembantu* but Karjo is now a shopkeeper, Bety is a TKW and Biru is a dang-dut singer.

The upper class '*Nyonya rumah, tuan rumah, anak*', even '*kenalan tuan rumah yang bertamu*' give lengthy instructions to Was. Here Putu portrays them as silly because when all their ridiculous instructions are strictly followed by Was, things simply don't work.

Irony:

The upper class (employers) think they are superior and can cheat the lower class (their employees) by paying them extremely low wages, but they are ultimately tricked by the lower class (ie Karjo and Was).

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 how the parent–child relationship is explored in the film <i>Nagabonar Jadi 2</i> and the short story <i>Moksa</i> • Demonstrates a perceptive and insightful ability to analyse the way in which language is used to explore in the film <i>Nagabonar Jadi 2</i> and the short story <i>Moksa</i> • Composes a coherent and sophisticated argument demonstrating a comprehensive understanding of the text 	21–25
<ul style="list-style-type: none"> • Demonstrates the ability to analyse how the parent–child relationship is explored in the film <i>Nagabonar Jadi 2</i> and the short story <i>Moksa</i> • Analyses the way in which language is used to explore in the film <i>Nagabonar Jadi 2</i> and the short story <i>Moksa</i> • Composes an effective argument with appropriate textual references 	16–20
<ul style="list-style-type: none"> • Demonstrates the ability to identify and discuss how the parent–child relationship is explored in the film <i>Nagabonar Jadi 2</i> and the short story <i>Moksa</i> • Discusses ways in which language is used to explore in the film <i>Nagabonar Jadi 2</i> and the short story <i>Moksa</i> • Supports the discussion of the question with some appropriate textual references 	11–15
<ul style="list-style-type: none"> • Identifies with some elaboration examples of how the parent–child relationship is explored in the film <i>Nagabonar Jadi 2</i> and the short story <i>Moksa</i> • Identifies some examples of the way in which language is used to explore in the film <i>Nagabonar Jadi 2</i> and the short story <i>Moksa</i> • Attempts to compose an argument with reference to the text 	6–10
<ul style="list-style-type: none"> • Identifies some ideas and information relevant to how the parent–child relationship is explored in the film <i>Nagabonar Jadi 2</i> and the short story <i>Moksa</i> • Demonstrates some ability to structure and sequence ideas 	1–5

Answers could include:

In both the film and the short story there is evidence of a strain in the relationship between the parent and their child for several reasons. There are conflicts both between them (external conflict) and within them as individuals (internal conflict). However, they make an effort to manage/overcome the differences/conflict. In both texts they manage to come to a positive resolution.

The reasons for the strained relationship could include:

In *Nagabonar Jadi 2* the conflict arises as a result of the different outlooks and lifestyles of the parents and children. While Nagabonar remains nationalistic/patriotic, Bonaga is more globally-oriented. For example:

- Nagabonar is 'anti-Japanese' (former enemies); Bonaga doesn't mind doing business with Japanese partners.
- Nagabonar honours the national heroes (Jendral Sudirman, Sukarno, Hatta, Bujang); Bonaga isn't really interested.
- Nagabonar is about the community; Bonaga is more interested in individual success such as:
 - Nagabonar wants to provide a football field in the complex; Bonaga wants to use the space for more warehouses (*gudang*).
 - Nagabonar wants Bonaga to help Umar (giving him a job); Bonaga employs people based on merit.
 - Nagabonar wants to donate carpet to Umar's *mushola*; Bonaga is not aware of the need.
- Nagabonar holds to traditional values while Bonaga is more pragmatic.
 - Nagabonar respects the graves of his dead mother (*Emak*), wife (*Kirana*) and best friend (*Bujang*); Bonaga wants to build a resort over the graves.
 - Nagabonar tries to encourage Bonaga to declare his love for Monita in a traditional way by wooing her (saying 'I love you' to her) and taking her home; Bonaga thinks Monita is a modern woman and that old style courting is outdated.

In *Moksa* the strained relationship arises because:

- The parents emphasise family relationships; Moksa is only interested in pursuing his own interests (partying/hanging out with friends). Moksa did not go home and take his mother out as promised. Moksa only goes home when he needs money.
- The parents are suspicious that Moksa's activities are dubious; Moksa is secretive and thinks the parents will not be forgiving.

The strained relationship manifests in external conflicts which are presented differently.

In *Nagabonar Jadi 2* the conflict is always open/explicit. Both father and son express their thoughts and feelings directly to each other. This external conflict is seen through the plot. There are scenes of direct confrontation. In *Moksa* (Putu Wijaya) presents the conflict indirectly. The parents only discuss their disappointment between themselves instead of directly confronting the son. Both parents and son avoid direct confrontation.

Techniques:

- Conflict: The strained relationship results in internal conflicts in the characters (Nagabonar, Bonaga, Moksa and Dokter Subianto). This is because each party (child/parent) realises that the conflict hurts the other while they would like to hold on to their views. The film uses juxtapositions (the window scene and the door scene). In *Moksa* the internal conflict is admitted by the character (Dr Subianto) or described by the writer (in the case of Moksa). Dr Subianto said that he has to trust his son although deep down he does not. Putu Wijaya explains/describes Moksa's struggle.
- Characterisation: At the end of each text there is a resolution to the conflicts and the parents and children are reconciled. In the short story Dr Subianto is depicted as a loving father who is willing to trust and forgive his son and to give him another chance. Moksa is

depicted as a humble and grateful son through thanking his father repeatedly, praising him, and his promise to be a better individual.

- In the film the window and the door scenes reveal the similarity between father and son (they do similar moves in both scenes). These scenes also demonstrate that Nagabonar and Bonaga are capable of reflection and introspection. Bonaga realises that he shares his father's values which have been dormant and only revived through the conflicts. Faced with the realisation that he might lose his father, he abandons the resort project as it stands. On the other hand Nagabonar is also prepared to accept Bonaga's decision to build in their plantation and to move the graves as long as he could still visit them.

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

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

2018 HSC Indonesian and Literature Mapping Grid

Section I — Listening and Responding Part A

Question	Marks	Content	Syllabus outcomes
1 (a)	2	Youth culture: the influence of popular culture on young people — conversation	H3.1
1 (b)	3	Youth culture: the influence of popular culture on young people — conversation	H3.2, H3.3
1 (c)	5	Youth culture: the influence of popular culture on young people — conversation	H3.3, H3.7

Section I — Listening and Responding Part B

Question	Marks	Content	Syllabus outcomes
2	10	Global issues/The impact of development — radio news broadcast and conversation/article	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>Was</i> — Global issues	H3.2
3 (b)	4	<i>Was</i> — Global issues	H3.3, H3.8, H4.1
3 (c)	3	<i>Was</i> — Global issues	H3.2
3 (d)	5	<i>Was</i> — Global issues	H3.3, H3.7, H3.8
4	25	<i>Nagabonar Jadi 2</i> and <i>Moksa</i> — Family and society	H2.1, 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	Family and society/The family in contemporary society — online conversation/journal entry	H1.2, H2.1, H2.4, H3.6, H3.8

Section III — Writing in Indonesian

Question	Marks	Content	Syllabus outcomes
6	25	Cultural identity/What it means to be an Indonesian	H2.1, H2.2, H2.3, H2.4, H4.2
7	25	Youth culture/Pressures on young people today	H2.1, H2.2, H2.3, H2.4, H4.2