

2020 HSC Indonesian and Literature Marking Guidelines

Section I — Listening and Responding Part A

Question 1 (a)

Criteria	Marks
• Demonstrates a sound understanding of why Santi's friends call her 'just a consumer'	2
• Provides some relevant information	1

Sample answer:

Santi is called 'just a consumer' because she only looks at her friends' posts and never uploads any holiday photos of her own.

Question 1 (b)

Criteria	Marks
• Demonstrates a sound understanding of why Santi's friends' constant questions make her feel stressed	3
• Demonstrates some understanding of why Santi's friends' constant questions make her feel stressed	2
• Provides some relevant information	1

Sample answer:

Santi feels trapped. Her friends keep asking her where she is going on holidays and when she is going to upload her photos. In fact, Santi does not like travelling so she does not have any holiday photos to upload. She prefers gardening and reading but does not think photos of these activities would be of interest to her friends.

Question 1 (c)

Criteria	Marks
• Provides a comprehensive explanation of whether Wicaksono is a good counsellor with extensive reference to the content and the language used	5
• Provides a thorough explanation of whether Wicaksono is a good counsellor with detailed reference to the content and the language used	4
• Provides a sound explanation of whether Wicaksono is a good counsellor with reference to the content and the language used	3
• Provides some explanation of whether Wicaksono is a good counsellor with limited reference to the content and/or the language used	2
• Provides some relevant information	1

Sample answer:

Wicaksono is a good counsellor. It is demonstrated in his conversation with Santi. He is **calm** and chooses words that make Santi calm down when she is confused and frustrated at first. Wicak also uses repetition to do this. For example '**Sebentar, Santi. Tenang dulu, tenang dulu. Katakanlah, apa sesuatu itu?**' He is also **reassuring** when he tells Santi that she is not the only one to feel stressed '*Santi tidak sendiri dalam masalah ini*'. This makes Santi feel relieved (*'lega'*) and is able to pour her heart out (*'curhat'*).

Wicak is also very **understanding and encouraging**. He understands her being hurt by what her friends say by quoting a proverb '*Bisa dimengerti, Santi. Kata-kata sering lebih tajam dari pisau*'. He also gently encourages Santi to explain her reasons for not uploading any photos, '*Ayo Santi, katakanlah mengapa Santi tidak memposting?*' He is able **to offer Santi a solution** to her problems by suggesting that Santi could post photos of her gardening and the books she reads.

Answers could include:

- When Santi hesitates in outlining her problems (*'Tapi....'*) he says '*Jangan bimbang, katakan saja*'. Don't hesitate, feel free to say it.
- Santi accepts his advice and appreciates his wisdom in helping her out. Santi's use of poetic language of rhyming and parallelism expresses her admission that Wicak is a good counsellor. '*Hm, mungkin benar juga ya, Kak. Akan saya coba. Terima kasih untuk nasihatnya. Kak Wicak memang bijak.*'

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:

Outlining the achievements of food production technologies and what their advantages are.

- There are now chemical fertilisers and pesticides to help fight pests and increase yields.
- The more efficient farming methods of hydroponics and aeroponics introduce new farming media: water and air, which are reusable and can be used for other purposes such as fish farming.
- Food preserving and packaging technologies are more developed, enabling food to have a longer shelf life and be transportable to far away places.
- Development in food additive technology enables enhanced aroma and taste in foods and drinks.
- Genetic engineering can create more varieties of food (eg fish treated with growth hormones).
- There are more instant foods and drinks produced.
- Better yields and more varied food production fulfil the demands from the ever-growing more affluent population with more demanding culinary needs.

- All these can fulfil the demands for greater quantities and more varied food.

Outlining negative impacts of food production technologies and what their disadvantages are.

- Chemical fertilisers can kill natural organisms and prevent plant roots from absorbing nutrients from the soil.
- Pesticides may cause resistance in new generation pests and kill good organisms useful to the soil.
- Genetically engineered food may cause allergic reactions.
- Genetically modified species may kill the natural species.
- Factory machines and vehicles that ensure continuous production and supply of food consume huge amounts of fuel which cause all sorts of pollution.
- Artificial additives are made from chemicals and may cause obesity and various diseases including cancer.
- Food packaging creates huge amounts of waste harmful to the environment.
- All these may ultimately threaten lives.

Section II — Reading and Responding

Part A

Question 3 (a)

Criteria	Marks
• Demonstrates a sound understanding of why 'Indo' is seen as a mother	2
• Provides some relevant information	1

Sample answer:

'Indo' is seen as a 'mother' to the spirits of the dead babies entombed in its trunk. Lola refers to herself and the mother's other children (*'saya dan anak-anak Indo yang lain'*). Indo nurses them (*'aku tengah menyusui'*).

Question 3 (b)

Criteria	Marks
• Demonstrates a thorough understanding of the reasons for Runduma's father's action in regard to Lola Toding with reference to the extract and to the short story	3
• Demonstrates some understanding of the reasons for Runduma's father's action in regard to Lola Toding with some reference to the extract and to the short story	2
• Provides some relevant information	1

Sample answer:

Runduma's father stole Lola's remains and sold them for a fortune to a tourist he had just met. He did this because he was in debt to pay for the marriage with 12 buffalos. He had to borrow money at high interest with no means of repayment. When he was acting as a tour guide he saw the opportunity to be able to repay the debt by selling Lola's remains for a high price to the tourist.

Question 3 (c)

Criteria	Marks
<ul style="list-style-type: none"> Demonstrates a comprehensive understanding of how the relationship between Lola and Runduma develops with relevant reference to the extract and to the short story 	4
<ul style="list-style-type: none"> Demonstrates a thorough understanding of how the relationship between Lola and Runduma develops with relevant reference to the extract and to the short story 	3
<ul style="list-style-type: none"> Demonstrates some understanding of how the relationship between Lola and Runduma develops with some reference to the extract and to the short story 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

At first Lola was wary of Runduma and was hesitant to talk to him because he was from a higher social class than her and she was afraid of offending him (*'kami ini hanya tomakaka, bahkan ada tobuda, tak seberapa nyali kami untuk melancangi kaum junjungan sepertimu'*). She is surprised when Runduma calls her by name. (*'Aku teragagau. Kau tahu namaku'*) Runduma reassures her that while he may have been of nobility in the real world it is not the case here at their burial place (*'Di dunia, saya junjunganmu. Tapi di sini beda ...'*). As Runduma continues to share his life story with her they begin to have feelings for one another. When Lola disappears Runduma is distraught and declares his love for her (*'Mengapa kau pergi, saya mencintaimu'*) Lola cries out that she also loves him (*'Aku mencintaimu, Runduma.'*)

Question 3 (d)

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a perceptive understanding of how the writer uses language and literary devices to convey his message, with extensive reference to the extract 	6
<ul style="list-style-type: none"> • Demonstrates a thorough understanding of how the writer uses language and literary devices to convey his message, with detailed reference to the extract 	5
<ul style="list-style-type: none"> • Demonstrates a sound understanding of how the writer uses language and literary devices to convey his message, with reference to the extract 	4
<ul style="list-style-type: none"> • Demonstrates some understanding of how the writer uses language and/or literary devices to convey his message, with some reference to the extract 	2–3
<ul style="list-style-type: none"> • Provides some relevant information 	1

Sample answer:

Through the use of different language and literary devices, the writer highlights that when traditional values are violated, it is extremely disturbing. An atmosphere of uproar is created through the use of contrast to create a chaotic atmosphere in the *passiliran* when Lola's remains are stolen. It is a stark contrast to other peaceful mornings (*'Pagi tidak datang seperti biasa, lambat – lambat-lambat.'*).

The writer also uses strong emotive words to depict the magnitude of the chaos *'passiliran gempar'*, fury (*'Indo murka.'*) and fear (*'Anak-anaknya ketakutan.'*) to describe the scene at the burial site after Lola's disappearance on the last morning. Additionally, 'Indo' (the tree) is personified as a mother. Here, her leaves, depicted as her hair (metaphor) are falling out as a sign of her grief and anger (*'Rambut-rambut Indo berguguran'*). Her sap which previously nursed her children turns to tears (*'Getahnya mengucur deras menjadi air mata.'*). Her voice trembles when she cries out for Lola and is loud like the jarring sound of a gong (simile). (*'Suara Indo bergetar memanggilku. Lantang seperti nekara ditabuh.'*) 'Indo's' (the tree's) grief and the resentment in her chest is so great that she is almost uprooted. (*'Hampir tumbang tubuhnya lantaran tak dapat memendam dendam.'*)

Answers could include:

The violation from Runduma's father deprives Lola's spirit of the opportunity to enter heaven. Lola says *'Dari sini, antara surga dan passiliran arwahku tergantung tak jelas'*. Allegorically, 'Indo' (the tree) can be seen to symbolise the traditional values that nurse the people from life to death ensuring that the soul of the dead will eventually go to heaven. When these values are violated, people will suffer and will be tremendously disturbed.

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 and compare the father and son relationships in the texts <i>Sajak Potret Keluarga</i> and <i>Kisah Perjuangan Suku Naga</i> • Demonstrates a perceptive and insightful ability to analyse the way in which language is used to depict the father and son relationships in the texts <i>Sajak Potret Keluarga</i> and <i>Kisah Perjuangan Suku Naga</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 and compare the father and son relationships in the texts <i>Sajak Potret Keluarga</i> and <i>Kisah Perjuangan Suku Naga</i> • Analyses the way in which language is used to depict the father and son relationships in the texts <i>Sajak Potret Keluarga</i> and <i>Kisah Perjuangan Suku Naga</i> • Composes an effective argument with appropriate textual reference 	16–20
<ul style="list-style-type: none"> • Demonstrates the ability to identify and compare the father and son relationships in the texts <i>Sajak Potret Keluarga</i> and <i>Kisah Perjuangan Suku Naga</i> • Discusses ways in which language is used to depict the father and son relationships in the texts <i>Sajak Potret Keluarga</i> and <i>Kisah Perjuangan Suku Naga</i> • Supports the discussion of the question with some appropriate textual reference 	11–15
<ul style="list-style-type: none"> • Identifies with some elaboration examples of the father and son relationships in the texts <i>Sajak Potret Keluarga</i> and <i>Kisah Perjuangan Suku Naga</i> • Identifies some examples of the way in which language is used to depict the father and son relationships in the texts <i>Sajak Potret Keluarga</i> and <i>Kisah Perjuangan Suku Naga</i> • Attempts to compose an argument with reference to the texts 	6–10
<ul style="list-style-type: none"> • Identifies some ideas and information relevant to the father and son relationships in the texts <i>Sajak Potret Keluarga</i> and <i>Kisah Perjuangan Suku Naga</i> • Demonstrates some ability to structure and sequence ideas 	1–5

Answers could include:

Sajak Potret Keluarga

The father and Sang Putra, his son, are not close at all. They do not even communicate. Rendra portrays this through how each of them expresses himself. Instead of talking to his son, the father talks to his colleague about the son. *Kepada rekannya berkatalah suami itu* (To his colleague, the husband says). The son, Sang Putra, does not communicate directly either. Instead, although he lives with his parents, he writes a letter. *Sang Putra, yang mahasiswa, menulis surat di mejanya* (Sang Putra, a university student, writes a letter at his desk).

- The father does not really know his son. He thinks everything is fine because he has done his duty educating him, sending him to university. He does not know that Sang Putra is not happy, that he is critical of him and his way of life thinking that it is a bad influence. Ayah is also oblivious to his son being on the brink of leaving him.
“Ayah dan ibu terhormat, aku pergi meninggalkan rumah ini. ... aku menolak cara hidup ayah dan ibu ... Apakah aku harus mencontoh ayah? Sikap hidup ayah adalah pendidikan buruk bagi jiwaku. Ayah dan ibu, selamat tinggal.”
- The father and Sang Putra have different personalities and views on life. The father is corrupt and has no courage. He goes with the flow and does not like to rock the boat for fear of losing his office. *Hanya orang edan sengaja mencari kesukaran. Memprotes keadaan, tidak membawa perubahan. Salah salah malah hilang jabatan.* Sang Putra, on the other hand, has his integrity. Although he knows his parents love him, he does not respect his father and cannot accept his way of life as a corrupt bureaucrat. In fact, he loathes it. Hence Sang Putra chooses to leave home.
- Rendra uses a repetition of the words ‘*tetapi*’ (‘but’) to contrast ideas and the word ‘*menolak*’ to emphasise a strong rejection. *Cinta kasih cukup aku dapatkan. **Tetapi** aku **menolak** cara hidup ayah dan ibu. Ya, aku menolak mendewakan harta. Aku **menolak** untuk mengejar kemewahan, **tetapi** kehilangan kesejahteraan.* (Ayah berkata “*santai, santai!*” *tetapi* sebenarnya ayah hanyut dibawa arus jorok keadaan. Ayah hanya punya kelas, *tetapi* tidak punya kehormatan.)
- Rendra also makes Sang Putra use rhetorical questions as if he is prosecuting his father for his wrongdoings. *Kenapa ayah berhak mendapatkan kemewahan yang sekarang ayah miliki ini? Hasil bekerja? Bekerja apa? Apakah produksi dan jasa seorang birokrat yang korupsi? ... Apakah ayah pernah memprotes ketidakadilan? Tidak pernah, bukan? Terlalu beresiko, bukan? Apakah aku harus mencontoh ayah?*

Kisah Perjuangan Suku Naga

Abisavam and Abivara have a good and close relationship as father and son. Abisavam knows his son well. The close relationship is also depicted in the fact that Abivara returns to his home town after graduating from university studies overseas to help his father develop the region.

- Rendra expresses this through how Abisavam knows that bitter nut crackers are his son’s favourite food. He is going to make some for him. The technique used is personification. Abisavam talks to the tree as if it were a person.
*Kepada pohon mlinjo aku berseru:
musim ini banyak buahmu.
Anakku Abivara telah pulang
aku akan memetiki buah-buahmu
akan kubikin krupuk kesukaannya.*
- Abisavam involves his son Abivara in his work. He directly calls Abivara to help in the field. This shows their close relationship. They communicate and work together.
*Dan aku berseru pada putraku:
Abivara, keluarlah,*

kerja di ladang menunggu kita.

- Abisavam is proud of his son. He announces his son's homecoming to the people.
- The language used by Abisavam is full of praises for Abivara for his eloquence and focus.
Bagus! Tetapi lihat, itulah Abivara putraku, Bagus! Bagus!Bukankah lengkap tutur katanya!
Iya, toh? Meski sederhana tapi kena semuanya!
- Abivara is also proud of his father and shares his characteristics and points of view. They work hard, are courageous defending their people Suku Naga and fighting for justice. He comes home after university unlike Sang Putra who leaves home after university because he is ashamed of his father and cannot tolerate his father's point of view. An old form of poem (*pantun*) is used to emphasise that there are many different habitats for grasshoppers and if Abivara was a grasshopper, the village would be his habitat. He would come and live there.

Abisavam:

Abivara pulang karena Hasrat untuk beribadah

Di sini bekerja dan beribadah itu sama.

Abivara: Lain padang lain belalang.

Lain lubuk, lain ikannya.

Bila aku belalang, di sinilah padangku.

Bila aku ikan, di sinilah lubukku.

Here Rendra uses 'pantun' to express Abivara's thought.

- Abisavam and Abivara respect and listen to each other's opinion and seek support from each other. When Abivara suggests that they need to build roads to transport their agricultural yields, Abisavam asks for clarification/confirmation and agrees that it needs to be done in the future.

Abisavam: Jadi penting sekali bahwa desa kita juga harus membangun jalan?

Abivara: ya, ayah. Dengan begitu Desa kita siap untuk memiliki alat-alat angkutan yang bisa mengangkut hasil bumi langsung ke pasar.

- When it is thought that the mining company should build roads on the other side of the mountain, Abivara also counsels his father about it.

Abivara: Ya, ayah, seharusnya mereka mendirikan pabrik, perumahan dsb., itu di seberang sananya bukit Saloka.

- Abivara also asks for help from his father when he is distraught because they are about to be uprooted.

Abivara; Ayah! Mereka akan mengusir kita.

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:

- The phenomenon of Indonesians not to seem interested in anything Indonesian when in Indonesia is common. When you have something around all the time you tend to take it for granted. Only when you lose that thing, in this case by living overseas, you miss it. You want to have it and look for it. You must have met Australians who have not been to a certain tourist destination merely because they live in Australia, near the place. No big deal about it.
- As for the big interest in Indonesia by Australians, it can be understood as well. It may be a kind of a field of study for them. They study Indonesian studies just as in Indonesia some people do American Studies or Australian or Chinese Studies. In arts and music Australians may play *gamelan* because it seems exotic. We Indonesians also learn western music such as jazz and the classics.
- Also, remember that you mingle with university people. Moreover, those presenters are the academic experts. The general public might not be so knowledgeable about Indonesia.

- Also, it is not really fair to say Indonesians are not interested in Indonesian politics, socioeconomic affairs or the arts and culture. Have you seen the ever-growing popularity of *batik*? More people wear them more often now. With the growth of affluence, now Indonesians travel in-country and there is a burgeoning of regional culinary travel. Interest in traditional festivals is also on the rise. These are only a few examples.
- TV talk shows on sociopolitical affairs are of great interest to people in Indonesia.
- On a final note, I find sometimes that the foreign experts on Indonesia may only pick on the negatives. I don't know the reasons for this. Please take a balanced view.

Section III — Writing in Indonesian

Questions 6–7

Criteria	Marks
<ul style="list-style-type: none"> • Writes perceptively for a specified context, purpose and audience • Demonstrates a comprehensive understanding of the prescribed contemporary issues • Demonstrates a highly-developed control of language structures and vocabulary • Demonstrates flair and originality in the selection, presentation and development of ideas 	21–25
<ul style="list-style-type: none"> • Writes effectively for a context, purpose and audience • Demonstrates a thorough understanding of the prescribed contemporary issues • Demonstrates a well-developed control of language structures and vocabulary • Demonstrates originality in the selection and presentation of ideas 	16–20
<ul style="list-style-type: none"> • Writes original and interesting text appropriate to context, purpose and audience • Demonstrates a sound understanding of the prescribed contemporary issues • Demonstrates a satisfactory control of language structures and vocabulary • Demonstrates the ability to organise and express some ideas 	11–15
<ul style="list-style-type: none"> • Demonstrates an awareness of context, purpose and audience using only a narrow range of information and ideas • Uses a limited range of language structures and vocabulary 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

2020 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 – talk-back radio show	H3.1
1 (b)	3	Youth culture — the influence of popular culture on young people – talk-back radio show	H3.2
1 (c)	5	Youth culture — the influence of popular culture on young people – talk-back radio show	H3.3, H3.7

Section I — Listening and Responding

Part B

Question	Marks	Content	Syllabus outcomes
2	10	Global issues — the impact of development – news report/interview	H2.1, H2.3, H3.2, H3.4, H3.5, H3.8

Section II — Reading and Responding

Part A

Question	Marks	Content	Syllabus outcomes
3 (a)	2	<i>Di Tubuh Tarra Dalam Rahim Pohon</i> — Cultural identity	H3.2
3 (b)	3	<i>Di Tubuh Tarra Dalam Rahim Pohon</i> — Cultural identity	H3.1, H3.2, H3.3
3 (c)	4	<i>Di Tubuh Tarra Dalam Rahim Pohon</i> — Cultural identity	H3.1, H3.2, H3.3
3 (d)	6	<i>Di Tubuh Tarra Dalam Rahim Pohon</i> — Cultural identity	H3.3, H3.6, H3.7
4	25	<i>Sajak Potret Keluarga and Kisah Perjuangan Suku Naga</i> — Family and society	H2.1, H2.2, H3.3, H3.7, H4.1

Section II — Reading and Responding

Part B

Question	Marks	Content	Syllabus outcomes
5	15	Cultural identity — what it means to be Indonesian – email/email	H1.1, H1.2, H2.1, H2.2, H2.4, H3.1, H3.3

Section III — Writing in Indonesian

Question	Marks	Content	Syllabus outcomes
6	25	Youth culture — pressure on young people today – speech	H2.1, H2.2, H2.3, H2.4, H4.2
7	25	Global issues — human rights issues – speech	H2.1, H2.2, H2.3, H2.4, H4.2