

2014 HSC Indonesian Background Speakers Marking Guidelines

Section I — Listening and Responding Part A

Question 1 (a)

Criteria	Marks
• Fully describes the impact of the decision to buy computer tablet on Tono	2
• Partially describes the impact of the decision to buy computer tablet on Tono	1

Sample answer:

Tono can maintain his ranking as number one student.

Tono himself will have to postpone the holiday he planned. Instead he has to help the family raise money.

Question 1 (b)

Criteria	Marks
<ul style="list-style-type: none"> Fully explains how Tono's attitude towards money changes Provides appropriate textual references 	3
<ul style="list-style-type: none"> Partially explains how Tono's attitude towards money changes Provides some textual references 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

At first he takes money for granted. He does not seem to know the value of money as his mother comments *Kamu bilang mau beli komputer tablet seperti mau beli pisang goreng saja* (You speak about buying a computer tablet like buying fried bananas) and *Kamu ngomong duit lima juta kok seperti uang kecil saja* (You talk about Rp 5 million as if it's small change). Later on he learns that money does not come easily; that he needs to put in an effort. He agrees to earn money by helping make biscuits and to save money by postponing his holiday.

Question 1 (c)

Criteria	Marks
<ul style="list-style-type: none"> Fully analyses the process the modern family can go through to solve a problem Provides appropriate textual references or examples 	5
<ul style="list-style-type: none"> Partially analyses the process the modern family can go through to solve a problem Provides some textual references or examples 	3–4
<ul style="list-style-type: none"> Provides some identification of and/or some analysis of the process the modern family goes through to solve a problem 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

They are both open with each other eg. the son outlines his need for the computer tablet confidently and the mother explains the family's financial position frankly. They argue their case without being nasty or devious eg Tono says he needs to keep up with his friends and she compliments him on being a good talker.

They joke and use humour to diffuse any potential conflict eg *Kamu bilang mau beli komputer tablet seperti mau beli pisang goreng saja* and he joins in by giving a twist on her well-known saying about paying a price to achieve your goals at the end of the conversation ie *bersakit-sakit dahulu, tapi jangan sampai tenggelam sebelum bersenang-senang*.

They both come to a compromise. Tono is willing to have the cheaper one and the mother is willing to do some extra work to make money to pay for the tablet.

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 perceptive use 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"> • Demonstrates a good understanding of the main issues in the texts and 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"> • Identifies the main issues and 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 • Shows some evidence of the ability to organise information 	1–2

Answers could include:

- Like any other people in the world, Indonesians possess both negative and positive traits such as hypocrisy, blaming others, being superstitious, being artistic, kind, generous
- However, what makes them Indonesian and distinct from others, is how these traits are manifested in their cultural attributes/products. For example, the artistic trait is manifested in the Indonesian style of painting, music or dance such as gamelan, kolintang, Javanese dances
- An Indonesian often incorporates aspects of other cultures including Western culture as part of their identity; eating steak but still enjoying Indonesian food, wearing *batik* in a Western style, enjoying both Western and Indonesian traditional classical music.

Section II — Reading and Responding

Part A

Question 3 (a)

Criteria	Marks
• Fully outlines Silvana's ambitions	2
• Partially outlines Silvana's ambitions	1

Sample answer:

Wants to be famous and a big star, and to be regarded as a serious actress. She wants the leading roles.

Question 3 (b)

Criteria	Marks
• Fully describes the lengths Silvana will go to realise her ambitions • Provides appropriate textual references or examples	3
• Partially describes the lengths Silvana will go to realise her ambitions • Provides some textual references or examples	2
• Provides some relevant information	1

Sample answer:

- Conceals her humble origins: ie does not want any member of her extended family in the photo
- She brags that she is more noble than she is, ie does not work for money only
- Acquires the outward signs of success even though she cannot afford it, eg rents a mobile phone but is only talking to herself

Question 3 (c)

Criteria	Marks
<ul style="list-style-type: none"> • Fully explains Putu Wijaya’s use of irony to depict Silvana’s journey to fame • Provides appropriate textual references or examples from the extract and the whole story 	4
<ul style="list-style-type: none"> • Partially explains Putu Wijaya’s use of irony to depict Silvana’s journey to fame • Provides some textual references or examples from the extract and the whole story 	3
<ul style="list-style-type: none"> • Identifies some use of irony • Provides some textual references or examples 	2
<ul style="list-style-type: none"> • Provides some relevant information 	1

Sample answer:

She became successful financially by becoming a ‘trader’. She sold all sorts of goods, even illegal drugs. Then, she invited the journalist to come again because she was prepared to be pictured with all the trimmings to pretend that she is successful. What happened was the contrary (ironic). The journalist in fact photographed her basically in her original milieu which launched her to fame. She became a photo model in prestigious overseas magazines, and then was offered roles in ‘sinetron’ to become a mega star.

Question 3 (d)

Criteria	Marks
<ul style="list-style-type: none"> Comprehensively analyses the use of language and literary techniques in conveying Putu's contempt for a pretentious lifestyle Supports the answer with appropriate evidence from the text 	6
<ul style="list-style-type: none"> Partially analyses the use of language and literary techniques in conveying Putu's contempt for a pretentious lifestyle Supports the answer with some evidence from the text 	4–5
<ul style="list-style-type: none"> Identifies some language/literary techniques used by Putu to convey contempt for a pretentious lifestyle Supports the answer with minimal evidence from the text 	2–3
<ul style="list-style-type: none"> Provides some relevant information 	1

Answers could include:

- Mockery and making fun of her concept of success; her elaborate pretense.
- Description of her home and family is exaggerated and funny as the reality is one of hunger, poverty, and lack of success. Putu uses juxtaposition.
- Irony; if you want success you have to look successful first.
- Emotive/negative language; *sebagai bintang sinetron yang sedang naik daun/tak ada latar sosial wah/ itu berarti lampu merah/*
- The questions Sylvana asks herself *Apa gunanya/bagaimana akan hidup* all focus on the hollowness of Sylvana's ambitions.
- Use of the stereotype of a person from the poorer class who has come from nothing to something but who misreads what it really means to be successful.

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 the weak and powerless are always crushed because of their vulnerability • Demonstrates a perceptive and insightful ability to analyse the way in which language is used by the two authors to convey whether the weak and powerless are always crushed because of their vulnerability • Composes a coherent and sophisticated argument demonstrating a comprehensive understanding of both texts 	21–25
<ul style="list-style-type: none"> • Demonstrates the ability to analyse whether the weak and powerless are always crushed because of their vulnerability • Analyses the way in which language is used by the two authors to convey whether the weak and powerless are always crushed because of their vulnerability • Composes an effective argument with appropriate textual reference 	16–20
<ul style="list-style-type: none"> • Demonstrates the ability to identify and discuss whether the weak and powerless are always crushed because of their vulnerability • Discusses ways in which language is used by the two authors to convey whether the weak and powerless are always crushed because of their vulnerability • Supports the discussion of the question with some appropriate textual reference 	11–15
<ul style="list-style-type: none"> • Identifies with some elaboration whether the weak and powerless are always crushed because of their vulnerability • Identifies some examples of the way in which language is used by the two authors to convey whether the weak and powerless are always crushed because of their vulnerability • 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 the question • Demonstrates some ability to structure and sequence ideas 	1–5

Answers could include:

Overall in both stories the weak and powerless are not always crushed, but they are indeed affected (by their vulnerability) to different degrees.

In the story *Was*, because of the exploitation by this family of previous employees from Was and Karjo's village who have come to work for this family, Was and Karjo have devised a trick or scam to actually exploit the weaknesses of the family. They are mean and rigid, people who are actually snobs. They regard their neighbours as *'feodal'* and the *pembantu* who work for them as *'bejat'*. Karjo and Was plan to have Was obey each instruction given by the wife, husband, son and even guest to the letter, so all hell breaks loose and guests or the husband's superiors are insulted by not being allowed entry because they are unwilling to reveal who they are. The husband and wife seek another *pembantu* but eventually after

negotiating a better wage, Karjo presents Was again as the *pembantu* because ‘*otaknya sudah jalan*’ now that she has a fair wage.

In comparison Saleha is in a much worse position. We do not know if she is crushed or not because the ending is open. She has had a very happy initial experience working for a Canadian family, then the visa expired and she did not renew it because she wanted to return and she had accumulated enough money to pay her debt and start a business. But she finds out that her husband has used the money she has sent back to marry someone else, so now she is in a very vulnerable situation. She relies on her friends and underground connections to start afresh, but many things are against her; the weather, the late shift, the fellow passengers and the illegal status of the workers in the factory. She is pragmatic and never gives up; she is a survivor.

Was

Techniques:

Characterisation: Was is depicted as an innocent country girl and Karjo as a heavy smoking former employee who is doing the employers a favour. But the two manage to reverse their vulnerable positions by outwitting the employers in the surprise ending. The employers (despite the son’s modern sounding democratic stance) and their interfering guest are depicted as overly fussy snobs who are the actual losers in this game of wits.

Humour: *seperti memamerkan kambing yang hendak dilego*; use of big words in the instructions given to Was such as *briefing, menatar, kuliah, wejangan* and *tampangnya persis kamu ini seperti orang Ethiopia*. All these examples portray the powerful class as snobs but also fools.

Mockery: Putu Wijaya mocks the powerful class especially the employers who are overly stingy and demanding. They and their guest, who has nothing to do with the situation, issue Was with millions of instructions which she then turns back on them by following them to the letter. Ultimately the employers, the powerful upper class, are tricked by Karjo and Was so the powerless are not always crushed.

Characterisation: Was as a country girl; the shrewd-tricky Karjo (depicted as a heavy smoker); the overly fussy Majikan (Tuan Rumah; Nyonya Rumah & their child); the busy-body guest (*kenalan tuan rumah*)

Surprise ending: Karjo brings Was again (maybe he has done it a number of times to other Majikan/employers) — as if selling the same merchandise twice but for a higher price.

Saleha di Tengah Badai Salju

Characterisation: Saleha lives up to her name, ‘pious’. She is stoic and a victim as almost everything happening to her now is beyond her control but she may yet survive. We sympathise with her.

Imagery and Setting: It is a dark night, in a snow storm in winter, in a foreign land. There is an atmosphere of threat of rape, capture by police, her likely sacking and deportation.

Flashbacks: We learn of her happy experience with the Canadian family and then the betrayal of her by her husband *dia menggunakan uangnya untuk menikah dengan perempuan lain* which has resulted in her being in this vulnerable situation.

Tension and open ending: Tension builds throughout the story as Saleha copes with each situation by being prepared or pressing on despite her worry and anxiety. The tension lasts till the end with the police siren in the background. We, like her, are left feeling fearful of what will happen to her. She is not crushed yet, we hope.

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 coherently 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 • Attempts to structure and sequence an argument 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:

- Overall we should not be too worried as the article says it disappears as quickly as it has arisen and in the past teenagers (including these children’s parents) loved Elvis/ the Beatles/the Simpsons etc and the fads eventually pass as the young people grow into adulthood
- However as it comes to young people via the unregulated internet, stalking can become a problem ... many fans confess to this obsession
- Eye surgery and cosmetic surgery are apparently often associated with these phenomena of K-Pop. This is concerning because even though the boy and girl bands are Asian in appearance the desired look is still ‘Western’ because in actual fact K-Pop is cross-cultural as its origins are in Western hip hop.

- In Indonesia the issue of pakaian is always a problem as it offends the cultural norms and although the bands are not overtly sexy like Lady Gaga, they are often dancing in quite brief costumes. The lifestyles of these performers are heavily managed by the media but the subliminal message is that if you want to be cool you have to dress like these band members.
- The heavy promotion and money making aspect are also concerning as the pop bands make lots of money which goes back to Korean companies, not to Indonesian artists and companies.
- Indonesia misses out in developing its own cultural take on pop culture as young people are taken over by this virus.
- The fans memorise the words, but they don't understand the lyrics, but it could stimulate an interest in the language. Korean has become a popular choice of foreign language to learn.

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 a comprehensive understanding of the prescribed contemporary issues • 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 a sound understanding of the prescribed contemporary issues • Demonstrates originality in the selection and presentation of ideas 	16–20
<ul style="list-style-type: none"> • Writes with some originality a 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

Indonesian Background Speakers

2014 HSC Examination Mapping Grid

Section I — Listening and Responding

Part A

Question	Marks	Content	Syllabus outcomes
1 (a)	2	Socioeconomic influence on family — Conversation	H3.1
1 (b)	3	Socioeconomic influence on family — Conversation	H3.3
1 (c)	5	Socioeconomic influence on family — Conversation	H3.2; H3.3

Section I — Listening and Responding

Part B

Question	Marks	Content	Syllabus outcomes
2	10	Cultural identity: What it means to be an Indonesian — Radio interview and conversation/email	H2.1, H2.3, H3.2, H3.4, H3.5

Section II — Reading and Responding

Part A

Question	Marks	Content	Syllabus outcomes
3 (a)	2	<i>Bintang</i> Youth Culture — Pressures on young people	H3.2
3 (b)	3	<i>Bintang</i> Youth Culture — Pressures on young people	H3.1
3 (c)	4	<i>Bintang</i> Youth Culture — Pressures on young people	H3.7, H3.8
3 (d)	6	<i>Bintang</i> Youth Culture — Pressures on young people	H3.3, H3.7, H3.8
4	25	<i>Was</i> Global Issues — Human rights <i>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	The influence of popular culture on young people – Article – Letter to the editor	H1.1, H1.2, H2.1, H2.4, H3.8

Section III — Writing in Indonesian

	Marks	Content	Syllabus outcomes
6	25	Family ties/Diary entry	H2.1, H2.2, H2.3, H2.4, H4.2
7	25	Pressures on young people today/Diary entry	H2.1, H2.2, H2.3, H2.4, H4.2