

2012 HSC Indonesian Background Speakers 'Sample Answers'

When examination committees develop questions for the examination, they may write 'sample answers' or, in the case of some questions, 'answers could include'. The committees do this to ensure that the questions will effectively assess students' knowledge and skills.

This material is also provided to the Supervisor of Marking, to give some guidance about the nature and scope of the responses the committee expected students would produce. How sample answers are used at marking centres varies. Sample answers may be used extensively and even modified at the marking centre OR they may be considered only briefly at the beginning of marking. In a few cases, the sample answers may not be used at all at marking.

The Board publishes this information to assist in understanding how the marking guidelines were implemented.

The 'sample answers' or similar advice contained in this document are not intended to be exemplary or even complete answers or responses. As they are part of the examination committee's 'working document', they may contain typographical errors, omissions, or only some of the possible correct answers.

Section I — Listening and Responding

Part A

Question 1 (a)

Sample answer:

- The conflicts depicted are realistic
- The acting is convincing

Question 1 (b)

Sample answer:

The two reviewers are colleagues and friends who have obviously known each other for a long time.

They joke and make nasty comments about each other, such as Ana says *Deva memang selalu pakai kacamata kelabu* (Deva always wears cloudy glasses) and accuses him of being *sinis dan skeptikal amat* (cynical and very sceptical) and *dia tidak percaya cinta* (he does not believe in love). Deva accuses Ana of being overly romantic *Kalau Ana kacamatanya merah jambu, romantik*.

They both use colloquial language with each other such as Ana: *jangan...dong* and Deva: *Biar Ana senang saya setujuin saja deh!* indicating how familiar and comfortable they are with each other.

They are both very honest because they give different opinions without worrying about what the other one says.

They are a good team because they complement each other.

Question 1 (c)

Sample answer:

Yes, it will be well received as the problems depicted are realistic, it has a happy ending and shows off the beautiful scenery of Indonesia. It also appeals to a wide range of people.

OR

No, it is too romantic, the ending is not logical, it jumps around and the conflicts may be too sensitive for a conservative viewing public.

Section I — Listening and Responding

Part B

Question 2

Answers could include:

Living in another culture can change our perception of that culture. This is illustrated by comparing the experiences of two students who participated in a homestay program – one in Indonesia and the other in Australia.

Each student had preconceived opinions of the other culture but, through living in the other culture, these opinions were altered.

The perception of the Australian boy, Jack, of *pembantu* was that a maid is equivalent to a slave. He thought a maid had to do all the housework with no holidays and little pay. In reality, after Jack lived with an Indonesian family, he realised that maids are often seen and treated as a part of the family. For example, Ani and Atik often watch television together with their employer – Ibu Indra. When Atik was sick, she was taken to the family doctor.

Although the maids are not paid a big salary, they don't need to spend their money on daily living expenses such as accommodation and food. They live with the family, so they can actually save their income.

The perception of the Indonesian girl, Ika, of Western culture changed after she lived with an Australian family. She thought, like many Indonesians, that the concept of *gotong royong* (helping each other) was not evident in an individualistic culture like Australia. But she came to realise that the Australians just expressed this helping each other in a different way. She realised that living independently doesn't mean not caring. Being able to look after yourself doesn't mean that people don't help each other. Neighbours still help each other, for example by providing babysitting service and families often help out by cooking an evening meal together.

Nothing beats experiencing another culture first hand. One's perception is often influenced by one's culture and prejudices.

Section II — Reading and Responding

Part A

Question 3 (a)

Answers could include:

- Shattered Alit's dream of becoming a doctor
- Alit experiences problems at school due to interrupted schooling
- The family moves in with grandmother and Alit's relationship with her is strained
- The family are packed in like sardines in the grandparents' house
- The father becomes very sad and depressed and Alit feels helpless to aid him

Question 3 (b)

Answers could include:

- Because the bulldozer has always caused trouble to people just like *setan*.
- Due to the bulldozer, the family has lost their land twice and had to be relocated.
- The bulldozer is powerful and cannot be stopped, just like *setan*. It doesn't have feelings. You cannot reason with *setan*.

Question 3 (c)

Answers could include:

- In the beginning of the extract Ayah still believes that his fate is not going to be bad.
- The use of simile and a direct quotation from Ayah to portray how he wants to be seen, which is calm and accepting of his fate. *Ayah tetap seperti telaga yang tenang permukaannya. Tuhan sangat kaya, Alit.*
- The use of characterisation and another simile to portray how Ayah is actually trying to convince himself that his fate is not going to be bad. *Pelan sekali ia bicara tetapi ... suaranya gemuruh seperti pusaran air yang ditelan masuk ke dalam palung. Ia seperti berbicara untuk dirinya sendiri. Untuk meyakinkan dirinya sendiri.*
- Later on, Ayah starts to have doubts that his fate will change for the better, but at the same time, he wants to believe that his fate will improve.
- The use of physical description of Ayah showing his doubt and what he says to the children. ... *paras muka Ayah semakin keruh. Ia masih tetap mengingatkan kami agar tidak menggugat Tuhan atas nasib yang harus kami jalani, tetapi kupikir ia sebenarnya sedang mengingatkan dirinya sendiri agar tidak mengutuki nasib buruk yang terus mengejar dan mengintainya.*
- In the end, Ayah realises that his fate is not going to get better so he gives in.
- The use of characterisation and simile. ... *ayah menjadi orang yang sangat sedih. Dan kesedihan itu seperti rawa yang pelan-pelan menenggelamkan semangat hidupnya.*

Question 3 (d)

Answers could include:

- Because of Alit's close relationship with his father, Ayah appears in his dreams and his wife's dreams.
- The dreams are a warning that something bad might happen to Ayah even though he is already dead.
- Ayah wants Alit and his wife to visit Alit's younger siblings because they have to relocate Ayah's remains. His grave is going to be destroyed to make way for a new road.
- This confirms that Ayah cannot change his fate, which is always tied to the bulldozer.

Section II — Reading and Responding

Part A (continued)

Question 4

Answers could include:

It is not always possible for an individual to fit into society while still being true to themselves. This story illustrates this by the shocking ending.

It could be possible if you accept the consequences that you will not conform to the ideal. You pay a price if this happens.

Wajah symbolises the image Aku presents to the world, but in fact it is a mask to fit into society. Aku needs to keep changing his *wajah*, but by doing this he runs the risk of not being in touch with his true self. He feels pressured by his family, especially his wife, to keep up with the demands of society. When he does not change his *wajah*, he becomes alienated from society.

Techniques used:

- It is a satire with an absurd premise, ie Aku has to change his mask before greeting guests. One of the masks is creepily hot as it just came fresh from the factory.
- Conflict between Aku and his wife, showing two very different attitudes towards fitting into society at all costs.
- Inner conflict: uses first person narrative to reflect on the absurdity of the situation.
- Negative characterisation of the wife and children. She is seen as manipulative and shallow.
- Change – in the beginning, Aku seems quite weak as he just does what he's told. But, by the end of the story, he reassesses the situation and makes a bold move.
- The tone of the story is cynical, eg *Tentu itu baik bagi anak-anak kita. Mereka akan bangga punya ayah berwajah malaikat.*

Section II — Reading and Responding

Part B

Question 5

Answers could include:

Agree

- Giving examples of the destruction of the environment and culture of the target country, such as in Bali where there is a shortage of land and water for agriculture
- Examples of exploitation of the locals by the locals, eg artists are only paid a pittance compared to the gallery owners, local owners of many hotels in Bali pay their workers very low wages while charging the tourists top dollar
- Many of the big resorts are not owned by the local people so the money goes outside the country
- Some artifacts have been stolen and sold to tourists as poor people are tempted by the money to be made

Disagree

- Many Western tourists are aware of the environmental impacts of tourism and either volunteer to help in developing countries or are satisfied with low-impact accommodation
- Undeniable that tourism does open up careers and skills for locals
- Often the money earned preserves the culture rather than resulting in the culture dying out due to lack of funds.