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General information

Introduction to the Extension course support materials

These materials were prepared for teachers of the Indonesian HSC Extension course. They aim to support the teaching of the prescribed text and issues, thereby helping students achieve the outcomes of the Extension syllabus.

The Extension course is a 60-hour course of study set out in the Indonesian Extension Stage 6 Syllabus 2000, available on the website of the Board of Studies NSW: www.boardofstudies.nsw.edu.au

The organisational focus of the Extension course is the theme: The individual and contemporary society. A number of issues that exemplify aspects of the theme are prescribed for study. Students engage with these issues through the study of prescribed and related texts.

Prescribed issues 2014–2018

The prescribed issues for Indonesian are:

- the value of education
- communities within society
- overcoming obstacles.


Note that the example sub-topics are not intended to be a complete list.

Prescribed text 2014–2018

The prescribed text is the film Laskar Pelangi (The Rainbow Troops), Riri Riza, 2008, Miles Films, Indonesia. Four extracts from the film have been prescribed for study.

For details of the extracts, see Indonesian Extension Course Prescriptions: Higher School Certificate 2014–2018.

Note: This resource is intended only as an introduction to the study of the prescribed texts and issues and does not attempt to cover all aspects of the Extension course. It is envisaged that teachers will draw from this material according to the needs of their students rather than using every item, and that they will supplement these notes with additional material.
Structure of Languages Extension courses

The organisational focus of the Languages Extension courses is the theme: The individual and contemporary society. The theme is exemplified by the prescribed issues.

The prescribed issues are explored through the study of:

- a text prescribed by the Board of Studies NSW (the prescribed text)
- additional texts related to the prescribed issues (related texts), identified by the teacher and/or students.

Exploring the prescribed issues through the prescribed text

The study of the issues through the prescribed text will involve:

- exploring the relationship between the issues and the prescribed text
- creating original text in response to aspects of the prescribed text
- identifying meaning and how it is conveyed in the prescribed text
- evaluating linguistic and cultural features of the prescribed text
- analysing the sociocultural context of the prescribed text.

Exploring the prescribed issues through related texts

To assist teachers and students in selecting suitable related texts through which they can explore the issues, suggested sub-topics have been provided in the Board of Studies NSW document: Indonesian Extension Course Prescriptions: Higher School Certificate 2014–2018.

It is important to note that these sub-topics are not prescribed, exhaustive or definitive. They are suggestions only to give a sense of the scope of the prescribed issues. Teachers should not limit the exploration of the issues to these sub-topics, and may use them in addition to, or instead of, other possible sub-topics (provided that these sub-topics also relate to the prescribed issues).

Study of the issues through other related texts will allow students to:

- read, view and/or listen to a range of texts
- further develop knowledge of Indonesian and Indonesian-speaking communities
- evaluate how the issues are presented in these texts.

It is important that students engage with a variety of texts on the prescribed issues, discussing their ideas and opinions in class. This will give them an in-depth understanding from a number of perspectives and provide them with the vocabulary and range of ideas to assist in the Speaking and Writing sections of the Extension examination.

Reading and listening texts should be chosen which are appropriate to Extension level, but which also provide students with a range of vocabulary and linguistic structures to support them in expressing their own ideas in spoken and written form.

It is important to remember that the prescribed issues can be studied from a number of perspectives, and that the sub-topics provided are suggestions only. The benefit of using a wide range of texts is that students will gain an in-depth background from which to draw ideas, and will develop the tools (including a more sophisticated approach to the issues) to enable them to answer any question in the HSC examination.
Information in this document

This document contains general information about the structure of the Indonesian Extension course. There are strategies for preparing students to present opinions and argue a case, useful suggestions for teaching literary texts, notes on film techniques, an overview of syllabus text types and a glossary of key words (Languages).

The document also includes materials that can be copied and handed out to students, such as planning notes and templates for students to develop skills in formulating and justifying an argument or a point of view.
Preparing students to present opinions and argue a case

To achieve the outcomes of the Extension syllabus, students must be able to use the target language to discuss attitudes, opinions and ideas and to formulate and justify an argument.

To prepare students to respond capably to a broad range of questions, beyond just the sub-topics of the prescribed issues, teachers need to use strategies that encourage students to think in terms of opinions and arguments.

Emphasis needs to be placed on developing skills that can be applied to any content. Students should not attempt to fit a prepared response to a question, but rather use general structures and prepare a range of phrases that could be used to present any opinion and justify any argument. Students need to be exposed to a variety of topics and trained to quickly develop a logical argument with their own point of view embedded in the response.

Activities and resources that could be used to develop this include:

1. listening to examples of a variety of views expressed in sophisticated target language
2. soapbox activity
3. brainstorming and mind-mapping
4. class discussions
5. presenting a point of view
6. using other Languages Extension syllabuses
7. developing a knowledge of specialist vocabulary
8. recording responses
9. Board of Studies NSW Standards Packages.

1. Listening to examples of a variety of views expressed in sophisticated target language

Students listen to a variety of opinions expressed in Indonesian, which introduce them to key expressions used in presenting and refuting an argument.

2. Soapbox activity

To familiarise students with current affairs and to encourage speaking, do a soapbox in English. Ask students to discuss something that has occurred in world current affairs that week that is of interest to them. The emphasis should be on expressing themselves in English without using specialist vocabulary, as they would if they were speaking in the target language. The activity does not take long and should be used regularly.

As soon as possible, practise soapbox in the target language but limit the scope to themes covered in the Continuers and Extension syllabuses and possibly touch on any relevant current news items, songs or TV programs that raise similar issues. To engage the whole class, have students complete a table, like the one below, while listening to their classmates speak. Review unfamiliar vocabulary before moving on to the next student.
<table>
<thead>
<tr>
<th>Language structures used</th>
<th>Unfamiliar vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 3. Brainstorming and mind-mapping

Have students brainstorm the prescribed issues and complete a mind-map to organise their thoughts. Students should think broadly about subjects that would relate to specific issues, even if only tenuously. Graphic organisers are useful tools to assist them in organising each prescribed issue into topics and sub-topics.

Useful graphic organisers include:

- affinity diagrams
- placemat protocols
- plus/minus/interesting (PMI) charts
- lotus diagrams.

**Affinity diagrams**

These are useful for brainstorming issue-related ideas and organising them into topics. The affinity diagram is an interactive data collection method that allows groups of people to identify and sort large quantities of ideas within a short time frame.

**Procedure:**

- Clearly define and write the question or topic for the session at the top of a flip chart. All class members individually brainstorm ideas relating to the question or topic.
- While brainstorming, individuals, without discussion, write each of their ideas on a separate sticky note and place these in front of them.
- Class members randomly place ideas on the topic flip chart.
- Class members, working as a group, silently place ideas into like categories.
- Label the idea for each category by writing it on the flip chart.
Placemat protocols

These are useful for achieving breadth and depth in monologues and short essays on a topic. They can be used to:

- critically assess texts
- develop a comprehensive range of strategies and skills appropriate to the text being read
- justify a point of view.

Procedure:

- Use a marker pen to divide an A3 sheet of paper into the format shown below.
- Divide the class into groups of four and give each group one ‘placemat’ (A3 sheet).
- Nominate a group leader. The group leader then cuts sections of the placemat and gives each student in the group one of the outside sections.

![Placemat Diagram]

- Give students (including the group leader) a selected text to ready individually.
- The group leader writes the topic of the text in the centre section of the placemat.
- After a predetermined period (the length of time will depend on the length and complexity of the text), ask students to summarise the most important points they have read in the text in dot point form on their section of the placemat.
- Reassemble the placemat.
- In the centre of the placemat, the group leader lists common points identified by all four students.
- When this is complete, give each student a specific period of uninterrupted time (e.g. three minutes) to justify orally the inclusion of individual points not listed by others (i.e. that are not listed in the centre of the placemat).
- The group leader presents a summary of findings to the whole class.
Plus/minus/interesting (PMI) charts

These graphic organisers are useful for looking at both sides of an argument, or seeing things from a different perspective. The PMI chart is a creative thinking strategy used in Edward De Bono’s CoRT Thinking Program.

PMI charts help students to:

- see both sides of an argument
- view things from a different point of view
- think broadly about an issue
- suspend judgment
- make informed decisions
- work as individuals, in pairs or as members of a group.

Procedure:

The strategy can be used in a range of classroom activities, including analysing texts and exploring issues. Give students a format for recording their ideas such as the table below.

<table>
<thead>
<tr>
<th>Plus</th>
<th>Minus</th>
<th>Interesting</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Individually, in pairs or in small groups, students apply three questions to a statement or task provided by the teacher:

- What are the positive ideas about this?
- What are the negative ideas about this?
- What is interesting about this?

Within a specified time limit, students brainstorm their responses, having appointed a recorder and a reporter. At the end of the designated time, the reporter reports back on the group’s most original or creative ideas from each of the categories.

It is useful to model the activity first, using as a topic a statement such as: ‘In the future, everyone will have mobile phones like wristwatches’ or a recently shared text or experience.

A range of outcomes can be assessed using PMI-based activities. For example:

- understands and interprets the task
- uses strategies to assist or facilitate brainstorming
- contributes to discussion
- comprehends and explains opinions and information
- evaluates a range of viewpoints and can distinguish them from their own
- applies the process of PMI to a range of situations.
Lotus diagrams

This graphic organiser is useful for issues and sub-topics. The lotus diagram takes its name from the lotus flower, whose petals open in an overlapping way.

The diagram comprises nine boxes. The main topic goes into the unlabelled centre box. Around the centre box are eight numbered boxes. What a student knows about the main topic is placed in each of the numbered boxes. Each of the eight boxes has a lotus diagram of its own. Students can place the information in the box labelled number 1 in the centre box into the box labelled number 1 in the outer box. In the outer box the student can put more ideas about that information in the eight boxes around it.
4. Class discussions

Use class discussions, most likely in English, to gather ideas and the debate pros and cons related to a particular topic or question. The results of the discussions can then be organised and used to formulate responses to particular topics and questions in the target language. Use material already published on the topic as a discussion starter. Discussion could involve expanding ideas or identifying vocabulary, phrases and structures in the target language that will be useful in any response.

Useful resources include:

- HSC Extension course support material (DEC/AIS)
- articles in textbooks
- past HSC papers/questions
- HSC Online: [www.hsc.csu.edu.au/](http://www.hsc.csu.edu.au/)
- a brainstormed list of possible prescribed issue-related topic questions
- news items/newspaper/internet articles related to the prescribed issues.

5. Presenting a point of view

Encourage students to think about both sides of the argument for the stimulus statement or question before deciding which stance they will take: for or against/agree or disagree. Students should take the point of view they feel they are best equipped to argue.

*Exercise 1*

In order to practise presenting a point of view through classroom discussion, as described above, students formulate a response to a question in the target language and then present a different point of view on the same topic.

*Exercise 2*

Students brainstorm HSC-style questions in pairs, based on sub-topics from their mind-maps:

- Give each pair a different topic.
- Ask one student to speak for the affirmative and one for the negative.
- Each pair prepares a one-and-a-half to two minute speech in English. This is conducted as a debate, where the other students act as adjudicators after hearing each of the arguments. The other students must justify their decision based on the logic of the argument. This exercise can be done in the target language when students become more confident.
6. Using other Languages Extension syllabuses

Download relevant sections of other language syllabuses from the Board of Studies website and look at the prescribed issues and suggested sub-topics. If they are similar to those set for Indonesian Extension, use them as a source of ideas for practice speaking and writing questions. Be aware that the sub-topics listed for any one prescribed issue are many and varied. They are not limited to the dash points in the syllabus or to those that have been examined in previous HSC examinations.

7. Developing knowledge of specialist vocabulary

Learning some commonly-used vocabulary and expressions related to the Extension issues will help students respond to speaking and writing tasks. If you are not a native speaker, you will feel more confident about finding acceptable ways to express ideas if you use search engines to find key expressions related to a topic area.

You don’t have to read a great deal; just a quick glance at the titles of articles and the brief summary of the contents in them usually reveals a variety of different ways to express key ideas. For example, if dealing with a topic such as prejudice relating to conflict, use the search term *prasangka dalam masyarakat*.

**Exercise 1**

Cut up the specialist words or expressions and put them into a hat. Students then take turns drawing one out and translating it into the other language.

**Exercise 2**

Have students make a domino game where they have to match the target language words or expressions with the English equivalent. You can set up this activity as a group or individual activity (you will need several sets) and make it into a competition by timing students. This is useful as a revision activity.

**Exercise 3**

In order to develop students’ ability to express complex ideas in simple language rather than relying on a dictionary, put a list of difficult (and hard to translate) English words into a hat. Have students draw words one at a time and express them using the target language they are already familiar with. You may need to rephrase some words in English before the students express them in the target language.

This exercise is particularly relevant practice for the speaking exam where dictionaries are not permitted. However, even in writing tasks, students should try to avoid using unknown words from the dictionary as much as possible. Trying to find an alternative way of expressing an idea is an excellent skill to develop. It’s what we all do to communicate in a foreign language!
8. Recording responses

For the oral examination, students respond with a monologue to one question from a choice of two. They are given seven minutes to prepare their response and may make notes and refer to them during the examination. Students are expected to speak for approximately three minutes.

The monologues are recorded, so students need to become accustomed to having their speaking responses recorded. They also need to learn how to make effective use of the preparation time and be well-practised in planning and writing dot points for their monologues.

It is also very worthwhile to encourage students to record sound files using programs such as Audacity because they can readily see how much time has elapsed as they speak, and the teacher can very easily boost the volume of the recording if necessary when assessing it. Audacity also enables the teacher to record their feedback to the student by stopping the recording at a precise point and then restarting it.

Exercise 1

Students take a question or stimulus statement out of a hat and give themselves seven minutes preparation time. At the end of the seven minutes they record their response. They should not stop the recording until they have completed their response. When finished, they play back the recording. This is an excellent exercise to help students become accustomed to forming ideas and developing a response within the time limit of the HSC oral examination.

Exercise 2

Have students record a monologue and bring it to school for peer assessment. This will help them to develop confidence in recording their voice and become used to speaking clearly and at an even pace. Peer assessment is recommended for this exercise, as students learn from their peers’ strengths and weaknesses.

The exercise should be used as a stimulus for a constructive discussion aimed at improving the performance of the whole class as well as that of the student whose performance is being assessed.

An explanation of the marking guidelines is necessary at this point so that students are made aware of the criteria examiners will apply.
9. Board of Studies NSW Standards Packages

It is important that students are familiar with the marking rubric and guidelines for each section of the HSC examination. Board of Studies NSW Standards Packages (2001 and 2002) contain the marking guidelines as well as a sample examination paper, syllabus, answers and sample student responses at band cut-off points. The Standards Packages are an invaluable teaching and learning tool. These CD-ROMs were sent to all schools by the Board of Studies NSW.

*Exercise 1*

Select a number of sample answers from the Standards Package speaking and writing sections and have students award marks to them by applying the marking guidelines. Students can discuss the marking criteria and justify their marks from an examiner’s perspective.

*Exercise 2*

Students listen to and read a number of speaking and writing samples from across the range of bands. They can use the exemplar samples as a model for their own monologues and writing.
Suggestions for teaching literary texts

This section is a collection of suggested approaches to the teaching of prescribed texts in the Stage 6 Extension and Background Speakers languages courses.

Given that there will be some similarities in the treatment of various literary genres, the content has been arranged accordingly. For example, some activities are equally applicable to both novels and short stories, to both songs and poetry, and to both drama and film. For that reason, suggestions for the treatment of those texts have been combined.

The proposed activities provide maximum opportunities for students to engage with the text in a range of activities beyond usual textual analysis exercises. It is not intended that all activities will be completed. Teachers should select those activities that best suit their students and their students’ needs.

The language of the response may vary depending on the task. Teachers will be able to judge whether English or the target language is most appropriate for the task. However, most of these activities will provide students with opportunities to develop their skills in the target language while developing their understanding of the text and associated issues.

Play and film

The play or film can be introduced by a discussion of the issues raised. Students should predict possible content.

When studying a film, the initial viewing of the whole film is important. A suggested first exercise is for students to write down their impressions of the film as soon as possible after this initial viewing. This will be interesting to look back on after students have studied the film in detail.

Before a play is read in class, groups of students could be asked to prepare different scenes to be performed for the class. At this stage, the parts should be read, not learnt.

Activities

The following activities based on the transcript or script can be used for the development of written and/or oral skills. Many are suitable for group work.

- Choosing a tag line for each character – one line from the script to sum up a character.
- Writing a press release or advertisement to encourage an audience to see the film or play.
- Designing a poster to promote the film or play. This could involve selecting exciting scenes, showing a range of characters, moods, conflicts and issues.
- Writing the history of a character. What is known about this person? Why is he or she now in this situation?
- Imagining yourself as a character in the film or play and writing a letter explaining your actions.
- Rewriting a small section of the script in indirect speech. How does this alter the effect of the words?
• Rewriting the ending, giving consideration to points such as style and plausibility.
• Discussing how issues unfold in the film or play.
• Recording an interview or writing a newspaper article about an event in the film or play.
• Improvising a scene that occurs offstage.
• Drawing a diagram or mind-map showing the relationships between the characters.
• Studying the key scenes and considering the principles underlying the relationships and the importance of the scene to the film or play as a whole.
• Considering parallels and conflicts (e.g. young and old, country and city).
• Choosing a point approximately ten minutes into the film or play and considering how the director or author has established who the characters are, where they are, what has occurred up to this point, and how the audience’s interest has been aroused.
• Making a list of props for a particular scene.
• Considering how the atmosphere is created.
• Considering the structure of the film or play. Students could take a scene and consider why it starts at that point and how it fits into the overall structure.
• Considering individual characters. Have they remained the same or changed during the scene? If so, how?
• Discussing whether the play or film entertains. Is there conflict, humour, suspense or romance? Does it consistently hold our interest?
• Debating whether the film or play offers new perspectives on the issues raised. Can it change perceptions? What does the audience gain from it?
• Considering the original audience for whom the film or play scenario was written. Is it relevant to a wider audience? Does it have universal appeal?
• Devising ‘Trivial Pursuit’ type questions. Who said what, where, when and to whom?

**Poetry and song**

Some ways to introduce the study of a poem or song:

• Students listen to a recorded reading of a poem, either by the poet or another reader, or a recording of the song.
• After hearing the poem or song (or reading the poem silently several times), students jot down their immediate reaction and thereby begin to develop their personal response to the poem or song.
• Certain poems and songs are better presented after a discussion about the issues raised without any initial input from the teacher.
• The teacher cuts the poem or song script into lines or stanzas or verses. The students rearrange the lines or verses and compare their version with the original.
• Provide the students with a version of the poem or song in which certain words or phrases have been omitted (i.e. a cloze). Students predict what the missing words might be, and later compare their versions with the original.

Activities
The following activities assist in providing a global understanding of the poem or song. Many of the activities are suitable for group work.

• Devising a dramatic presentation of the poem or song.
• Reading or performing with the whole class joining in the chorus or refrain.
• Finding photographs, posters, works of art or other visual stimuli to accompany the song or poem reading. Students might design their own poster.
• Designing a classroom frieze to illustrate the poem or song. Individuals or small groups could be responsible for each section. The relevant quotation from the text, or a summary of that text, should be included in each illustration.
• Finding a suitable piece of music to express the mood of the poem and then reading the poem using the chosen music as background. Groups can then discuss whether the music is appropriate.
• Giving the poem or song to the class untitled and inviting individuals or small groups to suggest an appropriate title. This is then compared with the actual title.
• Matching a title with a stanza from a list of titles and stanzas.
• Writing a parody or imitation of a poem or song or part of a poem or song.
• Reworking the poem or song in a different genre (e.g. as a newspaper article). What has been gained, what has been lost?
• Finding a piece of prose, poetry or a song related to the poem or song and presenting it to the class with an explanation of why it has been chosen.
• Compiling a list of interview questions to ask the writer of the poem or song about his or her ideas.
• Writing a review of the work of the writer or singer.
• Writing to a publisher about the poem or song. Outline what it is about and explain the special qualities that support its inclusion in an anthology or music selection.
• Writing a letter to the writer of the poem or song explaining what they like or dislike about it. They could ask questions about the validity of their own interpretations.
• Composing questions on sections of the poem or song, or issues they feel need further explanation or comment. Lists of questions can be exchanged between groups for further discussion.
• Discussing the poem or song. The following could be considered: What are the distinguishing characteristics of this poem or song? In what way is it typical (or not) of the writer’s work? In what ways is it particularly effective or weak? Is it likely to leave a lasting impression with the audience?
Analysing the poem or song

A suggested approach is outlined below.

- Listen to a reading or recording of the poem or song (more than once, if necessary).
- Jot down first impressions.
- Re-read more slowly, carefully noting details of content and style that attract attention (e.g. a phrase, word, unusual comparisons, layout of stanzas or verses).
- Ask some questions to lead to an understanding of how the poem or song works.

These questions can be grouped under the following headings:

**Subject (topic)**
- What is the poem or song about? Consider its title. Who is the persona?

**Theme**
- What ideas lie behind the topic or subject?
- What does the poem or song imply about the writer’s ideas on this subject?

**Tone**
- What is the writer’s attitude towards the subject (e.g. mocking, angry, sad, amused, shocked, ironic, attacking)?
- What mood has been created?

**Structure**
- How has the writer organised his or her ideas? Is there repetition or contrast? Is the poem or song chronological? Is the stanza or verse organisation significant?

**Style**
- What is the relationship of the style to the content?
- What type of language is used (e.g. simple, emotional, varied, unusual)? Are there associations? Is there sensory appeal? What is the effect of these?
- What types of images are used?
- Which sound techniques are used (e.g. onomatopoeia, alliteration, rhythm)?

**Personal response**
- Students compare their personal response to the poem or song after analysis with their initial response.
Short story or novel

Some suggested ways to introduce the short story or novel include:

- discussing the issues raised
- giving background information on the writer, including common themes in his or her work.

Activities

The following activities should assist in providing a global understanding of the short story or novel. They can be used for the development of written and/or oral skills. Many are suitable for group work.

- Reading in class is stopped at a particular point and students are asked to predict what will happen next or how the story will end.
- Drawing diagrams to show the structure behind what has happened (e.g. timelines). Students could consider whether the action is chronological or involves flashbacks, and could create graphs or diagrams of the relationship between the characters.
- Considering what the characters know about each other. Are the characters stereotypes or individuals?
- Taking a character and performing a ‘This is your life’ segment.
- Holding a press conference for a character (interviewing a character, adopting the persona of the character and recording the interview).
- Writing a report on an event from the story. Who was there, what they were doing, why they were doing it, and so on.
- Considering the setting. Is it important? Why? Is it integral to the whole story? Could it take place elsewhere?
- Reflecting on the images and symbols that occur in the story. Do they occur in other stories by the same author? Are they typical of the author’s work? What do they add to the story?
- Considering the values expressed by the author. Can the personal voice of the author be heard coming through?
- Questioning whether the author is saying something new. Is it universal to the human condition?
- Linking issues raised to students’ personal experiences or other texts studied.
- Rewriting the ending of a short story.
- Writing the diary entry of a character for one day.
- Writing a letter to the editor, on behalf of a character, explaining what happened.
- Writing a newspaper headline to capture the essence of the story.
- Creating a cloze test on a prescribed extract to show the effect of images or words or a particular word.
• Taking some key sentences from the story out of order and rearranging them in sequence.

• Summarising the plot in a number of sentences, mixing them up then arranging them in sequence.

• Selecting tag lines that reveal a character, attitude, etc.

• Analysing the vocabulary: Is there repetition? Is regional dialect used?

• Considering how the level of language reflects the relationship between the characters.

• Considering the possibility of different levels of meaning in the story. Is it just a narrative, or an allegory, etc.? Is there parallel symbolism?

• Considering the role of irony, humour or figurative speech in the story or title.

• Discussing how reading this story has widened the experiences of the students.

• Analysing significant character relationships in the story. Groups could consider specific passages and show how language illuminates the changes in these relationships.

• Noting aspects of the language used. Ideas could be pooled on the board, sifted, sorted and classified. Conclusions about the author’s purpose should emerge. All ideas could be summarised and recorded.

• Organising a role-play based on a key passage. This might include improvised dramatisation and a paraphrase of the passage. Constructive class criticism in terms of the meaning of the original text should be encouraged.

• Identifying a social comment in the story and discussing the methods used to make the comment. How does the language convey the author’s attitude?
Film techniques

It is important to note that the Extension course does not require an in-depth study of film techniques but recognition and understanding of the main features as they relate to how meaning is conveyed. Some examples of film technique related to *Laskar Pelangi* are noted below.

Plot development

In *Laskar Pelangi*, events unfold in flashback. The plot is also developed through the point of view of one character, Ikal, in the form of monologues.

Shot composition

The shot composition consists of all the elements within a shot. It is a selective representation of reality, as seen within the confines of a frame. It is carefully thought through, very rarely the product of a chance happening.

The basic shots that a cinematographer uses are:

- long shot
- medium long shot
- medium shot
- medium close-up
- close-up.

*Long shot or wide shot*

The long shot, also known as the wide shot, shows the entire object or character and places the object or character in its surroundings.

With the camera shooting at a distance from the characters or the centre of the setting, long shots are commonly used as an introduction to grab the viewer’s attention and to invite involvement. A long shot is often used to anticipate the events that will follow or transport us to a different environment. Examples of the long shot in *Laskar Pelangi* are when the two boys, Ikal and Lintang, are cycling to buy chalk and when the children are admiring the rainbow from the top of the rock on the coast.
Medium long shot
This technique serves the purpose of setting the action within a confined environment. It shows what the characters are doing.

Medium shot
Medium shots are used to focus on the dialogue and the interaction between characters in a group. An example from the film is when Bakri is discussing his resignation with Pak Harfan and Muslimah.
Medium close-up

The medium close-up shot is generally used to reveal the psychological state of the characters rather than their actions.

Close-up

Close-ups are often used to display the feelings and emotions of the characters and to gain an insight into their thoughts. Close-ups are dramatic and effective devices used to portray characters and character development. An example from the film is when Pak Harfan is teaching moral education to the children outside the classroom.
Angles

As well as being filmed from different distances, shots are taken from a variety of angles. Every camera position is chosen to focus our attention on certain aspects of a scene. Angles include high, low and straight on.

High angle shot

The high angle shot reduces the subject to lower proportions in relation to the surroundings. It is often used to indicate a feeling of helplessness, loneliness or isolation. An example from the film is in the first extract when the siren sounds and the camera looks down on the street scene and movement of people below.

Low angle shot

In low angle shots, the camera looks up to what is being filmed. This technique is used when revealing Ikal’s pending departure to Paris, by firstly showing coconut trees and then the aeroplane.
**Straight-on angle shot**

This is the most common angle used in filmmaking. Unlike the high and low angle shots mentioned above, it conveys objectivity.

**Framing**

Framing refers to the placement of the subject matter within each shot. The subject may be centrally or laterally placed. A character may be seen in profile, from the back or the front. Other elements of framing are the number of characters in each frame and how much of the background is included, and also whether there is eye contact between the characters or not.

The framing used when Pak Harfan is teaching the children outdoors in the second extract emphasises his status and role as an educator. He is filmed firstly from behind the children, followed by close-up shots of the children and also of Pak Harfan himself.

**Lighting**

Another important part of each shot is lighting. On an emotional level, lighting sets the mood and invites an emotional and intellectual response from the viewer. In scenes where the director wants to create a happy and pleasant mood, generally bright natural lighting with very few shadows may be used. In scenes where the atmosphere is one of misery or terror, low-key lighting may be used. Dim lighting can be seen when Lintang awaits his father’s return, contrasting with the brightness of light when the children are admiring the rainbow.

Backlighting, as the name suggests, comes from behind the subject being filmed. The light source can be positioned at many angles: high above the figure, at various angles off to the side, pointing straight at the camera, or from below. Used with no other sources of light, backlighting creates silhouettes.

Lighting quality refers to how strong the illumination is. ‘Hard’ lighting creates clearly defined shadows, whereas ‘soft’ lighting creates a diffused image.

**Colour**

Colour helps to convey meaning by visually expressing the characters’ moods and feelings. Often colour is a consideration when creating mood. For example, blue can create a mood of coldness, sadness and loneliness, whereas warm colours such as orange or brown can create an atmosphere of warmth or intimacy. The recurring colourful rainbow always projects a
positive mood in the film, signalling a hopeful future and a time of happy bonding and togetherness for the characters.

**Sound**

Elements to consider with the soundtrack include:

- verbal exchanges
- sound effects
- music
- silence.

The physical presence, absence and quality of the **verbal exchanges** are important features in the overall effect of any film. Tone, pitch, speed and volume of dialogue all make a significant contribution to our perception of a character and the part she or he plays in a scene. For example, Pak Zulkarnaen’s voice changes in strength and tone during his conversation with Muslimah. A further example is Muslimah’s voice, which distinctly conveys her mood when she speaks to Pak Harfan about Bakri.

**Sound effects** like a siren or the sound of crickets at night can heighten the drama or suspense in a particular scene.

**Music** can play an important part in film. Music can reinforce or create the mood and is often used to manipulate the viewer’s emotions. For example, the recurring music whenever the *Laskar Pelangi* children are playing or cycling contributes to the carefree and happy mood and atmosphere.

The director may choose to have **no sound** at various times throughout the film. This can be a powerful device, as the viewer has to rely only on the visual elements only. The lack of sound is evident in the film when Lintang awaits the return of his father.

The film also makes use of **diegetic sounds**, sounds that both the characters and also the audience can hear. These sounds make the viewer feel very much a part of the scene, such as when the siren sounds for the workers. There are also non-diegetic sounds that come from outside the story source, so their origin is not visible. The monologues in this film are examples of this technique.

**Costuming and décor**

Costuming and décor comprise the way people dress, interior décor and any other personal or collective look. Décor and costumes not only set a scene within its geographical and historical context, but can also reveal the social status or personality of the characters. An example of this is the *Laskar Pelangi* children’s clothing that is always dull in colour. This contrasts with the sharp, bright colours of the school uniforms worn by the students from SD PN Timah. Another example is Bodenga, who wears classic examples of traditional Indonesian clothing.

**Editing**

Editing consists of putting together, in a given order, the thousands of shots that have been taken and to which the soundtrack will be added. This very complex task involves the selecting, deleting, clipping, lengthening and rearranging of shots before gaining the final
stamp of approval from the director. Editing also involves the choice and order of opening and closing credits, sound effects and voice-overs.

In *Laskar Pelangi*, the opening and closing shots depict the same setting but with subtle changes. Comparative montage is used when the director wants to highlight the differences between the two school settings, SD Muhammadiyah and SD PN Timah.
Overview of syllabus text types

The text types listed in the Continuers Stage 6 syllabus are assumed knowledge for Extension students. Each Extension syllabus lists text types for production in the external examination. Below is an overview of some of the text types with which Extension students should be familiar. Refer to the Continuers and Extension syllabuses for complete lists.

<table>
<thead>
<tr>
<th>Syllabus text type</th>
<th>Purpose</th>
<th>Structure</th>
<th>Language features</th>
</tr>
</thead>
</table>
| article            | • to sustain an argument  
                   • to describe  
                   • to inform, to persuade, to amuse or entertain | • titles or headings  
                   • development of ideas or argument  
                   • sequencing and linking of ideas  
                   • statement of conclusion or advice | • range of tenses  
                   • linking words  
                   • language can be descriptive, factual, judgmental, emotive or persuasive depending on context |
| conversation       | • to exchange information, opinions and experiences  
                   • to maintain and sustain communication | • exchange of opening salutations  
                   • question or statement followed by response  
                   • two-way interaction (sustained) | • question forms  
                   • strategies to maintain conversation (fillers)  
                   • interjections  
                   • incomplete sentences  
                   • language level depends on context and relationship between participants |
| description        | • to inform  
                   • to entertain  
                   • to describe  
                   • to classify | • general statement or classification  
                   • introduction and elaborated description of characteristic features | • specific details  
                   • descriptive words  
                   • a range of tenses  
                   • varied vocabulary  
                   • comparative expressions  
                   • literary devices (e.g. simile, imagery) |
| diary or journal entry | • to record personal reflections or experiences | • chronological or stream of consciousness | • first person  
                   • abbreviated words or sentences  
                   • subjective or informal language |
| discussion         | • to give different points of view  
                   • to examine issues from more than one perspective  
                   • to make recommendations based on evidence  
                   • to sustain an argument | • presentation of main idea in introduction  
                   • evidence or data to support main idea  
                   • interaction between participants to clarify understandings  
                   • conclusion or reiteration of main idea  
                   • balanced presentation | • linking words to sequence ideas logically  
                   • qualifying words (e.g. usually, probably)  
                   • persuasive, descriptive, discursive or personal language, depending on context  
                   • comparative expressions |
<table>
<thead>
<tr>
<th>Type</th>
<th>Purpose</th>
<th>Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Email or Fax</td>
<td>- to use technology-based methods of communication</td>
<td>- conventions (i.e. subject line, email addresses)</td>
</tr>
<tr>
<td></td>
<td>- to inform</td>
<td>- specific details without elaboration</td>
</tr>
<tr>
<td></td>
<td>- to seek a response</td>
<td>- salutations and endings</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- abbreviated words and sentences</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- simple language structures</td>
</tr>
<tr>
<td>Short Essays</td>
<td>- to discuss</td>
<td>- orientation or introduction</td>
</tr>
<tr>
<td></td>
<td>- to analyse</td>
<td>- presentation of argument, judgment or evaluation</td>
</tr>
<tr>
<td></td>
<td>- to assess</td>
<td>- conclusion or reiteration of main argument</td>
</tr>
<tr>
<td></td>
<td>- to guide or teach</td>
<td>- often has embedded description and/or explanation</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- formal, objective language</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- linking words to sequence ideas and paragraphs</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- qualifying words</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- abstract nouns and concepts</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- complex sentence structure</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- evidence or examples included to support or enhance argument</td>
</tr>
<tr>
<td>Formal Letter</td>
<td>- to communicate in writing in formal contexts</td>
<td>- salutations</td>
</tr>
<tr>
<td></td>
<td>- to request information</td>
<td>- letter conventions (e.g. layout, address, dates)</td>
</tr>
<tr>
<td></td>
<td>- to lodge a complaint</td>
<td>- logical and cohesive sequence of ideas</td>
</tr>
<tr>
<td></td>
<td>- to express an opinion</td>
<td>- use of full sentences and paragraphs</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- more complex sentence structure</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- objective language</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- frequent use of formulaic expressions</td>
</tr>
<tr>
<td>Informal Letter</td>
<td>- to communicate in writing with acquaintances, friends, family</td>
<td>- salutations</td>
</tr>
<tr>
<td></td>
<td>- to inform or amuse</td>
<td>- letter conventions (e.g. layout, address, date)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- frequent colloquial language</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- subjective language</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- sentence structure often less complex than in formal letters</td>
</tr>
<tr>
<td>Interview</td>
<td>- to seek and convey information, views or opinions</td>
<td>- question and response form</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- question words</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- link words</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- strategies to maintain communication</td>
</tr>
<tr>
<td>Invitation</td>
<td>- to invite in written form</td>
<td>- layout conventions</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- statement of facts</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- protocols</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- abbreviated language</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- formal or informal language</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- expressions which tell when, where, with whom</td>
</tr>
<tr>
<td>Message or Note</td>
<td>- to inform</td>
<td>- general statement, description, procedure</td>
</tr>
<tr>
<td></td>
<td>- to request</td>
<td>- may be in point form</td>
</tr>
<tr>
<td></td>
<td>- to instruct</td>
<td>- succinct</td>
</tr>
<tr>
<td></td>
<td>- to remind</td>
<td>- abbreviated words and sentences</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- lack of descriptive detail</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- frequent use of colloquial language</td>
</tr>
</tbody>
</table>
| **speech or talk (script)** | • to communicate ideas, opinions and attitudes  
• to entertain  
• to persuade  
• to welcome  
• to thank | • introductory statement of purpose  
• explanation or sequence of events or presentation of argument  
• concluding remarks | • choice of expressions to engage the audience  
• descriptive words  
• a range of tenses  
• subjective language |
| --- | --- | --- | --- |
| **narrative account** | • to entertain, amuse or instruct | • series of events presented in logical progression  
• resolution or conclusion  
• may contain a series of complications | • time words used to connect events  
• use of action words  
• descriptions of characters and settings |
| **personal profile** | • to describe  
• to outline personal details | • may be in point form (appropriate to situation)  
• use of headings and subheadings | • factual  
• descriptive language  
• present tense  
• simple phrases or sentences |
| **postcard** | • to provide information  
• to retell events | • salutations  
• brief description or message  
• formulaic ending | • descriptive language  
• incomplete sentences  
• abbreviated words  
• colloquial expressions  
• clichés  
• personal impressions |
| **recount** | • to retell what happened  
• to tell a series of events | • introduction or orientation  
• events sequenced in chronological order | • descriptive language  
• past tense  
• time words to connect events  
• expressions that tell us when, where, with whom and how |
| **report** | • to classify and/or describe  
• to organise facts  
• to draw conclusions | • general statement or classification  
• description  
• logical progression | • supporting evidence (e.g. statistics, examples)  
• factual  
• usually present tense  
• language specific to the topic  
• objective language |
| **review** | • to respond to a text or stimulus  
• to summarise, analyse or interpret a text and to assess its value | • describe context of text or work  
• describe the text or work  
• judgment or evaluation of text or work | • descriptive language  
• more complex structures with frequent abstract language  
• words that express judgment  
• possible comparisons  
• expressions of aesthetic nature |
### Glossary of key words (Languages)

The table below lists a selection of words and their meanings in the context of tasks for HSC Languages courses. The list will help teachers and students understand how to respond to tasks that use these terms.

<table>
<thead>
<tr>
<th>Account</th>
<th>Account for, state reasons for, report on. Give an account of; narrate a series of events or transactions.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Analyse</td>
<td>Identify components and the relationship between them; draw out and relate implications.</td>
</tr>
<tr>
<td>Compare</td>
<td>Show how things are similar or different.</td>
</tr>
<tr>
<td>Construct</td>
<td>Make, build; put together items or arguments.</td>
</tr>
<tr>
<td>Contrast</td>
<td>Show how things are different or opposite.</td>
</tr>
<tr>
<td>Critically analyse or evaluate</td>
<td>Add a degree or level of accuracy, depth, knowledge and understanding, logic, questioning, reflection and quality to analyse or evaluate.</td>
</tr>
<tr>
<td>Define</td>
<td>State meaning and identify essential qualities.</td>
</tr>
<tr>
<td>Demonstrate</td>
<td>Show by example.</td>
</tr>
<tr>
<td>Describe</td>
<td>Provide characteristics and features.</td>
</tr>
<tr>
<td>Discuss</td>
<td>Identify issues and provide points for and/or against.</td>
</tr>
<tr>
<td>Evaluate</td>
<td>Make a judgment based on criteria; determine the value of.</td>
</tr>
<tr>
<td>Explain</td>
<td>Relate cause and effect; make the relationships between things evident; say why and/or how.</td>
</tr>
<tr>
<td>Identify</td>
<td>Recognise and name.</td>
</tr>
<tr>
<td>Interpret</td>
<td>Draw meaning from.</td>
</tr>
<tr>
<td>Justify</td>
<td>Support an argument or conclusion.</td>
</tr>
<tr>
<td>Outline</td>
<td>Sketch in general terms; indicate the main features of.</td>
</tr>
<tr>
<td>Propose</td>
<td>Put forward (e.g. a point of view, idea, argument, suggestion) for consideration or action.</td>
</tr>
<tr>
<td>Recommend</td>
<td>Provide reasons in favour.</td>
</tr>
<tr>
<td>Recount</td>
<td>Retell a series of events.</td>
</tr>
<tr>
<td>Summarise</td>
<td>Express, concisely, the relevant details.</td>
</tr>
</tbody>
</table>

Presenting a point of view

Oral examination

These are practical notes to prepare students for the HSC oral examination for Indonesian Extension. In the oral examination, students will be asked to speak for approximately three minutes in Indonesian on one topic from a choice of two. Students are assessed on their ability to present and support a point of view, demonstrate clarity of expression and accuracy as well as knowledge of a variety of vocabulary and sentence structures.

General preparation for the external oral examination

- It is appropriate for students to speak in formal Indonesian for this examination.
- It is important for students to present a well-structured monologue. Students should take care to determine their point of view on the question asked and support this with a range of relevant examples. Better responses will demonstrate breadth and depth.
- Questions in the examination may not solely relate to an Indonesian context. Students should ensure that they study the prescribed issues in a wider context.

The following example is provided to illustrate the mechanics of presenting monologues.

\[Uang \textit{adalah kunci kepuasan pribadi}. \textit{Setujukah Anda?}\]

Money is the key to personal fulfilment. Do you agree?

When answering such a question, students should be reminded that they do not need to refer specifically to Indonesia. They may talk about the world in general, Australia, Indonesia or another country. No single approach is necessarily better than another. What is important is that students base their monologues on relevant examples from their own knowledge and experience.

Interpreting the question

Students may either agree or disagree with the statement or present both sides of the argument. However, if they choose the latter, they must ensure that their argument remains coherent. It is sometimes more difficult to present a convincing monologue by presenting both sides of the argument.

If students agree that money is the key to personal fulfilment, they need to provide a range of examples to support this. They do not have to refer to the prescribed text, but may wish to do so if it supports their point of view. If they disagree with the statement, they need to cite examples of other ways personal fulfilment can be attained or provide examples of how having money does not lead to personal fulfilment. It is important to ensure that their point of view is clearly stated and well supported with a range of relevant examples.
Planning

In writing notes during the planning time, students are limited to the space within the box provided on the examination paper. As such, students are encouraged to write dot points rather than lengthy sentences. These may be written in English or Indonesian. The notes are not marked. (Note: Each student’s notes must be submitted at the end of the examination, together with the recording.)

Students are advised to keep their response manageable. There are two approaches they may take. To show depth, students should jot down two or three relevant points that they can make about the question, and draw these out at length in their monologue. To show breadth, students should jot down a range of points that they can then interrelate in their monologue and summarise in their concluding statement. Since the introduction and conclusion of the monologue are important, it is advisable for students to write down opening and concluding statements at the preparation stage (refer to the examples below). Students will not be rewarded for rewording the question in their own words.

How the monologue will be marked

The monologue will be marked according to the following items:

- **The quality of the argument:** Students should be reminded that they need to present their point of view in a convincing manner. They need to go beyond presenting a range of points on the question; they must speak persuasively. Students need to sustain an argument with a high level of competence. They must ensure that they elaborate on the points they make in order to present a sophisticated argument. Better responses will have a strong opening statement and conclusion. Accuracy is also an essential element.

- **Fluency:** It is important for students to speak using a formal style. Speaking clearly and using correct pronunciation and intonation are important. It is not essential to speak quickly. It is preferable to speak in a measured, confident tone. They should also avoid repetition and verbosity.

- **Complexity:** Students need to use complex and varied language. They will be rewarded for using a range of sentence openings and structures. It is expected that students will use object focus constructions (passive voice).

- **Relevance:** Responses must be relevant to the specific questions.

Opening statement

Students are encouraged to begin by answering the question, using *their own words* rather than those in the question. For example:

- *Tidak bisa disangkal bahwa kepuasan seseorang tergantung pada uang.*
  or
  *Jawaban saya tergantung pada sifat-sifat seseorang sebagai individu.*
  or
  *Kepuasan pribadi tergantung pada banyak faktor, salah satunya adalah uang.*
  or
  *Saya tidak setuju sama sekali bahwa uang membawa kepuasan.*
Example preparation and monologue 1

Sample question (5 marks)

*Uang adalah kunci kepuasan pribadi. Setujukah Anda?*

Money is the key to personal fulfilment. Do you agree?

**Preparation**

*Tidak bisa disangkal bahwa kepuasan seseorang tergantung pada uang.*

Reasons why personal fulfilment depends on money:

- Afford good education and job, therefore personally fulfilled.
- Provide for family’s health, therefore they will be happy.
- Live comfortably. Material wealth can bring happiness.

Examples of people who don’t have money:

- Poor people often lonely and unhappy. May accept their fate, but rarely truly happy.
- Research shows people who live below the poverty line are unhappy.
- Salah satu hak azasi manusia adalah hidup dengan senang. Tanpa uang, mustahil seseorang bisa merasa puas dan mendapat kesenangan.

**Sample monologue**

*Tidak bisa di sangkal bahwa kepuasan seseorang tergantung pada uang. Ada banyak alasan yang bisa di kemukakan mengapa saya berpendapat demikian.*

Yang pertama dengan adanya uang, seseorang bisa belajar dengan baik di universitas yang baik pula. Sesudah lulus, kemungkinan besar dia akan mendapat pekerjaan yang baik. Jadi, dia merasa puas dan mendapat kepuasan pribadi karena bisa mencapai cita-citanya.

Kemudian, seseorang yang mempunyai banyak uang bisa menjaga kesehatannya dan kesehatan keluarganya dengan baik. Karena kesehatan mereka terjamin, mereka bisa menikmati kehidupan dengan senang.

Dan seperti kita semua ketahui bahwa kekayaan materi membawa kepuasan dan kesenangan. Orang kaya dapat memilih makanan yang enak, berjalan-jalan pada waktu liburan, tinggal di rumah yang cukup baik dan bepergian dengan mobil pribadi. Dengan kata lain, mereka hidup dengan nyaman.

Sebaliknya, orang yang tidak punya uang seringkali mengalami kehidupan yang sulit dan tidak puas. Mungkin mereka menerima nasibnya, tetapi mereka jarang merasa benar-benar puas dan senang.

Statistik dan riset menunjukkan bahwa orang-orang yang hidup di bawah garis kemiskinan tidak merasa senang, puas dan bahagia.

Salah satu hak azasi manusia adalah hidup dengan senang. Tanpa uang, mustahil seseorang bisa merasa puas dan mendapat kesenangan.
Example preparation and monologue 2

Sample question (5 marks)

Uang adalah kunci kepuasan pribadi. Setujukah Anda?
Money is the key to personal fulfilment. Do you agree?

Preparation

Jawaban saya tergantung pada sifat-sifat seseorang sebagai individu.

Examples of different types:

- me personally
- poor but content
- rich but unhappy.

Pengalaman itu bisa diterapkan bagi kebanyakan orang tetapi tidak berlaku untuk semuanya.

Sample monologue

Jawaban saya tergantung pada sifat-sifat seseorang sebagai individu. Saya akan menjelaskan dengan contoh-contoh di bawah ini.

Saya sendiri bukan tipe orang yang materialis. Menurut pendapat dan pengalaman saya hidup ini tidak hanya terdiri dari materi saja; ada banyak unsur dalam kehidupan kita. Ada unsur spiritual, mental dan sosial yang harus dikembangkan bersama-sama. Semua unsur ini harus seimbang, supaya kita menjadi puas.

Saya mempunyai teman yang tidak kaya. Dia termasuk golongan sosial rendah, tetapi saya tidak pernah mendengar dia mengeluh tentang kehidupannya. Dia mempunyai keluarga yang sayang kepadanya, memelihara seekor kucing dan mempunyai beberapa teman dekat. Dia berkata bahwa dia tidak pernah merasa kesepian.

Tetapi di sisi lain, saya mempunyai seorang teman yang kaya sekali. Rumahnya bertingkat tiga dan mewah, mobilnya dan pembantunya banyak. Tetapi dia selalu mengeluh bahwa hidupnya tidak senang. Orang tuanya berkata dia harus belajar giat di sekolah untuk menjadi dokter, padahal dia bercita-cita menjadi seorang peragawati.

Example preparation and monologue 3

Sample question (5 marks)

_Uang adalah kunci kepuasan pribadi. Setujukah Anda?_  
Money is the key to personal fulfilment. Do you agree?

Preparation

_Kepuasan pribadi tergantung pada banyak faktor, salah satunya adalah uang. Pertama-tama hendak saya bicarakan …_

Personal fulfilment depends on:

- having enough money
- a loving family
- a successful job
- having a faith.

*Kesimpulannya, kepuasan seseorang tidak tergantung pada satu faktor saja. Jelas ternyata bahwa ada banyak hal yang membuat seseorang hidup serba senang.*

Sample monologue

_Sebenarnya kepuasan pribadi tergantung pada banyak faktor, salah satunya memang adalah uang._

_Pertama-tama, saya akan membicarakan tentang uang. Semua tentunya tidak menolak kalau saya berkata bahwa mempunyai banyak uang memudahkan kehidupan ini. Kita bisa membeli barang-barang yang kita inginkan, kita bisa berlibur ke tempat-tempat yang indah, dan kita bisa melakukan hobi kita dengan bebas. Ini semua membawa kepuasan bagi kita._

_Tetapi, bagaimana seseorang menjadi puas kalau mempunyai keluarga yang selalu bertengkar dan cekcok terus di rumah? Lingkungan di rumah yang aman dan menyenangkan adalah faktor penting supaya kita merasa puas dan senang._

_Walaupun seseorang mempunyai uang dan keluarga yang baik, tetapi kalau tidak mempunyai pekerjaan yang baik, dia akan merasa ada yang kurang dalam hidupnya. Jadi, mempunyai pekerjaan yang sesuai dengan bakat dan keseinangannya penting untuk membawa kepuasan pribadi._

_Seseorang juga harus beragama supaya hidupnya merasa puas. Selain berhubungan dengan manusia lain, kita harus berhubungan dengan Tuhan untuk mendapat kepuasan pribadi._

*Kesimpulannya, kepuasan seseorang tidak tergantung pada satu faktor saja. Jelas ternyata bahwa ada banyak hal yang membuat seseorang hidup serba senang dan merasa puas._
Example preparation and monologue 4

Sample question (5 marks)

Uang adalah kunci kepuasan pribadi. Setujukah Anda?

Money is the key to personal fulfilment. Do you agree?

Preparation

- Saya tidak setuju sama sekali bahwa uang membawa kepuasan. Sebaliknya uang menyebabkan ketidakbahagiaan.
- Money causes unhappiness.
- Brings out the worst in people – avarice and greed.
- People work in jobs with a good income but they are unhappy (e.g. artist working as an accountant).
- People fight over money (in divorce settlements, over wills, etc).

Sebagai penutup ...

Sample monologue


Uang menyebabkan ketidakpuasan dalam hidup. Saya akan memberikan contohcontohnya.

Sudah sering kita baca bahwa teman baik dan sahabat dekat menjadi musuh hanya karena uang. Uang membuat kita iri, marah dan menjadi serakah. Ada yang merasa tidak puas kalau temannya lebih beruntung daripada dia, atau menjadi makin serakah kalau dia mendapat keuntungan dan banyak uang.

Saya juga banyak membaca bahwa walaupun orang-orang yang mendapat posisi tinggi dalam pekerjaannya dan mendapat gaji yang besar, mereka tidak merasa puas karena pekerjaan itu tidak sesuai dengan minat dan bidang mereka. Misalnya, ada yang bekerja sebagai akuntan di perusahaan besar, tetapi sebenarnya dia ingin menjadi pelukis atau pemusik terkenal. Dia merasa tidak puas walaupun pendapatannya banyak.

Jaman sekarang ada makin banyak cerita tentang keluarga-keluarga yang bercerai dan mereka menghabiskan banyak uang di pengadilan memperebutkan hak pengasuhan anak. Juga banyak keluarga yang bertengkar untuk memperebutkan harta warisan dari orang tua mereka, bahkan mereka tidak malu untuk melakukan kejahatan demi mendapat uang, misalnya membunuh orang tuanya, atau kakak dan adiknya.

Sebagai penutup, saya ingin menegaskan sekali lagi bahwa uang sama sekali tidak membawa kepuasan, sebaliknya uang menyebabkan ketidakpuasan dalam hidup ini.
Written examination

These are practical notes to prepare students for the HSC written examination for Indonesian Extension (Section II - Writing in Indonesian).

The following proformas are provided to help students in the planning stage of their writing. It is important for students to focus on both the breadth and depth of their writing.

The sample question has been provided to contextualise the use of each template.

Planning proforma 1

Question: __________________________________________________________________________

<table>
<thead>
<tr>
<th>BREADTH</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Example 1</td>
<td>Example 2</td>
<td>Example 3</td>
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<tr>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>DEPTH</th>
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<tbody>
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</tbody>
</table>
Sample proforma 1

Question: Technology causes stress. What is your opinion?

<table>
<thead>
<tr>
<th>BREADTH</th>
<th></th>
<th></th>
</tr>
</thead>
</table>
| **Example 1**  
*In the home* | **Example 2**  
*At school* | **Example 3**  
*In our leisure activities*
| • use of appliances makes life easier (e.g. microwaves and washing machines) | • computers and the internet make tasks and assignments easier, less stress | • we can de-stress using plasma TVs, iPods, etc.: |
| • **home-shopping via the internet saves time, energy and stress** | • less travelling because of studying together from home, via chatrooms on the computer | • **we can book movies, concerts and plane tickets online** |
| • creature comforts make our life pleasant (e.g. air-conditioners and remote controls) | • the use of iPods to memorise vocabulary and listen to songs | • **we enjoy games such as PlayStation 2 and Nintendo DS** |
**Planning proforma 2 (mini lotus diagram)**

**Question:**

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Example 1</td>
<td>Example 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Question or topic</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Example 3</td>
<td>Example 4</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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41/79
<table>
<thead>
<tr>
<th>Creature comforts such as remote controls make our lives pleasant</th>
<th>Home-shopping via the internet saves time, energy and stress</th>
<th>Less travelling because of studying together from home via chatrooms on the computer</th>
<th>Computers and the internet make tasks and assignments easier, less stress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Example 1</td>
<td>Example 2</td>
<td>Example 3</td>
<td>Example 4</td>
</tr>
<tr>
<td>In the home</td>
<td>At school</td>
<td>In our leisure activities</td>
<td>We can book movies, concerts and plane tickets online</td>
</tr>
<tr>
<td>Question Technology causes stress. What is your opinion?</td>
<td>We can de-stress using plasma TVs, iPods, etc.</td>
<td>We enjoy games such as PlayStation 2 and Nintendo DS</td>
<td></td>
</tr>
<tr>
<td>Planning proforma 3</td>
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</tr>
<tr>
<td><strong>Question</strong></td>
<td>(Write in the question or stimulus statement)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Opening statement</strong></td>
<td>(State your stance on the question or stimulus statement. Do you agree or disagree?)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Introductory statement</strong></td>
<td>(State why you agree or disagree with the stimulus statement and introduce the examples you are going to discuss to support your argument)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1st example</strong></td>
<td>(Explore each point in depth)</td>
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</tr>
<tr>
<td><strong>2nd example</strong></td>
<td>(Explore each point in depth)</td>
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<td></td>
</tr>
<tr>
<td><strong>3rd example</strong></td>
<td>(Explore each point in depth)</td>
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</tr>
<tr>
<td><strong>Concluding statement</strong></td>
<td>(Link your points back to the question or stimulus statement and re-state your stance)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## Sample proforma 3

<table>
<thead>
<tr>
<th>Question</th>
<th>Teknologi menyebabkan stres. Bagaimana pendapat Anda? Technology causes stress. What is your opinion?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening statement</td>
<td>(State your stance on the question or stimulus statement.) Saya tidak setuju dengan pernyataan ini. Saya kira teknologi tidak menyebabkan stres.</td>
</tr>
<tr>
<td>Introductory statement</td>
<td>(State why you agree or disagree with the stimulus statement and introduce the examples you are going to discuss to support your argument) Sebaliknya, teknologi memudahkan kehidupan kita. Maksud saya teknologi bisa membantu dalam semua aspek kehidupan kita: baik di rumah, di sekolah maupun pada waktu luang. Jadi, dalam hidup kita, teknologi bisa banyak membantu untuk mengurangi stres.</td>
</tr>
</tbody>
</table>
| 1st example | **Di rumah**  
- Alat-alat rumah tangga seperti oven dan mesin cuci bisa sangat membantu kita terutama kalau sedang tidak ada pembantu. Alat-alat listrik ini bisa menghemat waktu dan tenaga kita.  
  - Kita selalu ingin kenyamanan seperti memakai remote control untuk mengganti saluran televisi atau menghidupkan dan mematikannya. Juga kita makin tergantung pada alat pengatur suhu udara supaya kita tidak merasa kepanasan atau kedinginan. |
| 2nd example | **Di sekolah**  
- Komputer dan internet sangat membantu kita untuk menyelesaikan tugas dan pr dengan lebih cepat.  
  - Kita tidak perlu pergi ke rumah teman; cukup dengan chat room di kamar kita, atau diskusi dan belajar bersama di depan komputer. Kita tidak menjadi lelah dan tidak menjadi stres karena lalu lintas yang ramai.  
  - Penggunaan ipod sangat membantu kita untuk mengulang kata-kata sukar atau mendengarkan lagu kalau kita pergi ke sekolah atau pulang dari sekolah. |
| 3rd example | **Pada waktu luang**  
  - Dan tidak dapat disangkal lagi, hampir semua anak-anak jaman sekarang mempunyai playstation atau Xbox untuk mengurangi stres mereka atau menghabiskan waktu luang mereka. |
| Concluding statement | (Link the points back to the question/stimulus statement and re-state your stance) Dengan contoh-contoh dan alasan di atas, maka saya kira teknologi tidak menyebabkan stres, tetapi sebaliknya teknologi banyak mengurangi stres dan membuat hidup kita lebih nyaman. |
### Planning proforma 4

**Question:** (Write in the question with the stimulus statement)

**Opening statement:** (Make your stance known. Do you agree or disagree with the stimulus statement?)

**Introductory statement:** (State why you agree or disagree with the stimulus statement and introduce the examples you are going to discuss to support your argument)

**First example:** ____________________________ (go into depth for each example)
  •
  •
  •

**Second example:** ____________________________ (go into depth for each example)
  •
  •
  •

**Third example:** ____________________________ (go into depth for each example)
  •
  •
  •

**Concluding statement:** (Link your examples back to why you agree or disagree with the statement, and re-state your stance)
**Sample proforma 4**

**Question:** Teknologi menyebabkan stres. Bagaimana pendapat Anda?  
Technology causes stress. What is your opinion?

<table>
<thead>
<tr>
<th>Opening statement: (Make your stance known. Do you agree or disagree with the stimulus statement?)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saya tidak setuju dengan pernyataan ini. Saya kira teknologi tidak menyebabkan stres.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Introductory statement: (State why you agree or disagree with the stimulus statement and introduce the examples you are going to discuss to support your argument)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sebaliknya, teknologi memudahkan kehidupan kita. Maksud saya teknologi bisa membantu dalam semua aspek kehidupan kita baik di rumah, di sekolah maupun pada waktu luang. Jadi, dalam hidup kita, teknologi bisa banyak membantu untuk mengurangi stres.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>First example: Di rumah (go into depth for each example)</th>
</tr>
</thead>
</table>
| • Alat-alat rumah tangga seperti oven dan mesin cuci bisa sangat membantu kita terutama kalau sedang tidak ada pembantu. Alat-alat listrik ini bisa menghemat waktu dan tenaga kita.  
• Kita bisa berbelanja lewat e-bay dan internet. Jadi kita tidak perlu pergi ke toko, terutama ketika kita sibuk dan tidak punya banyak waktu.  
• Kita selalu ingin kenyamanan seperti memakai remote control untuk mengganti saluran televisi atau menghidupkan dan mematikannya. Juga kita makin tergantung pada alat pengatur suhu udara supaya kita tidak merasa kepanasan atau kedinginan. |

<table>
<thead>
<tr>
<th>Second example: Di sekolah (go into depth for each example)</th>
</tr>
</thead>
</table>
| • Komputer dan internet sangat membantu kita untuk menyelesaikan tugas dan pr dengan lebih cepat.  
• Kita tidak perlu pergi ke rumah teman; cukup dengan chat room di kamar kita, atau diskusi dan belajar bersama di depan komputer. Kita tidak menjadi lelah dan tidak menjadi stres karena lalu lintas yang ramai.  
• Penggunaan ipod sangat membantu kita untuk mengulang kata-kata sukar atau mendengarkan lagu kalau kita pergi ke sekolah atau pulang sekolah. |

<table>
<thead>
<tr>
<th>Third example: Pada waktu luang (go into depth for each example)</th>
</tr>
</thead>
</table>
| • Selain tugas-tugas sekolah, kita juga memakai teknologi pada waktu luang. Kita bersantai dengan menonton video atau televisi di layar plasma atau mendengarkan musik dengan alat kecil seperti ipod.  
• Kita bisa melihat jadwal filem di komputer atau bahkan memesan karcis bioskop dan konser lewat internet. Jadi kita tidak perlu menghabiskan waktu untuk antri di depan loket.  
• Dan tidak dapat disangkal lagi, hampir semua anak-anak jaman sekarang mempunyai playstation atau Xbox untuk mengurangi stres mereka atau menghabiskan waktu luang mereka. |

<table>
<thead>
<tr>
<th>Concluding statement: (Link your examples back to why you agree or disagree with the statement, and re-state your stance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dengan contoh-contoh dan alasan di atas, maka saya kira teknologi tidak menyebabkan stres, tetapi sebaliknya teknologi banyak mengurangi stres dan membuat hidup kita lebih nyaman.</td>
</tr>
</tbody>
</table>
Background information on the film *Laskar Pelangi*

**Synopsis**

Set in the 1970s, the film opens on the first day of the school year at SD Muhammadiyah in Belitung. Requiring ten students to avoid closure, the film follows the adventures and developing relationships of these ‘Rainbow Troops’ and their dedicated teachers. What unfolds is an inspiring journey as individuals struggle against poverty, crumbling infrastructure and discrimination to achieve the right to an education.

**The director, Riri Riza**

Muhammad Rivai Riza, known as Riri Riza, was born in Makassar, South Sulawesi in 1970. He was first recognised as a successful director in 1998 when a film, *Kuldesak*, that he and several friends had worked on, was screened. Reza continued to direct films including *Eliana*, *Eliana* (2002) and *Untuk Rena* (2005). As a documentary film producer, he worked on several episodes of the series *Anak Seribu Pulau*. Riri Riza also wrote and directed *Gie*, a film that won Best Film, Best Actor and Best Cinematography in the 2005 Indonesian Film Awards.

**From novel to film**

The film *Laskar Pelangi* was adapted from Andrea Hirata’s novel of the same name. Published in 2005, this novel has become the best-selling novel of all time in Indonesia. Released in September 2008, the film has won a number of local and international awards, including Best Film at the Indonesian Film Festival 2009. In the first year of its release, *Laskar Pelangi* was screened at more than twenty international film festivals. Most significantly, it was an official selection at the Berlin International Film Festival in 2009.

**Socio-political context**

Andrea Hirata’s novel *Laskar Pelangi* provides valuable insights into the historical, political and socio-cultural environment in Indonesia at the time. Belitung Island is described in the novel as a place where wealth is buried beneath poverty-stricken inhabitants, and the native population is likened to ‘a pack of starving rats in a barn full of rice’ (Hirata, A, 2005, *Laskar Pelangi*, p. 30).

Chapters 5 and 6 of the novel give the reader an appreciation of the political and socio-cultural conditions as seen in the film. Hirata describes the ‘estate lifestyle’ of the wealthy, who live behind the fences: their lavish houses, their servants, as well as the educational opportunities for their children who attend Sekolah PN Timah, the resource-rich school for the wealthy estate inhabitants. In contrast to this is the lifestyle of the native Belitung people, the labourers and fisherman who live amid poverty.

Unfortunately Indonesian Independence did not bring freedom from this entrenched Colonial existence for the native population of Belitung. Corrupt government officials, together with greedy corporations, ensured a continuation of conditions just like those of the era of Dutch Colonialism. Discrimination continued in the form of caste-like divisions that penetrated beyond the workplace and into everyday life. It is within this socio-political

**Muhammadiyah schools**

The Muhammadiyah organisation was founded in 1912 by Ahmad Dahlan and is currently the second largest Islamic organisation in Indonesia. Since its establishment it has focused on educational and social activities, drawing support from the Budi Utomo nationalist movement, but not forming a political party itself. Muhammadiyah schools date back to 1913–18 when five Muhammadiyah Islamic schools were established. The underlying values of Muhammadiyah education encompass education in behaviour and of the individual, as well as social education. There is also a focus on Islamic subjects in the curriculum. Today there are thousands of Muhammadiyah educational institutions, orphanages, clinics and hospitals throughout Indonesia.

**Tin mining in and around Belitung**

The mining of tin in the Bangka-Belitung area dates back to the 1700s when the Sultan of Palembang ordered mining to begin in the area. The presence of some Chinese in the Belitung area also dates back to this era. The Dutch acquired Belitung from the British in 1824 and in the 1850s discovered very extensive deposits of tin. By 1860 the majority of Belitung’s population was employed in tin mining. The rapid growth of mining by the Dutch led to thousands of Chinese being recruited as contract workers in this prosperous business. After Independence, amid name changes and amalgamations, PN (Perusahaan Negeri) Timah emerged, the tin mining company owned by the Indonesian Republic, as featured in the film. During the 1990s it ceased operation as tin prices collapsed. Many Chinese remained in the area and today about 12 per cent of the population of Belitung is Chinese.

**The impact of *Laskar Pelangi* on Belitung today**

The success of the film *Laskar Pelangi* has raised awareness about this small island of Belitung and brought increased interest from outsiders. Tourists now want to visit the island in order to see the locations where scenes in the film were shot. Tour companies and websites now advertise ‘*Paket Laskar Pelangi*’, flights from Jakarta are increasing in number, and tourist facilities are beginning to expand.

**Features of the film**

**Setting**

The film is set in Kampung Gantong, on the island of Belitung in Bangka-Belitung Province off the east coast of Sumatra during the 1970s. Since the 1800s the island had gained wealth from tin mining and pepper harvesting, but this wealth had not filtered through to the local farmers and fishermen who struggled to make ends meet. Despite this, the natural beauty of the surrounding area is often captured in scenes and seems to drive the imagination of the children during their exploits away from the drab school building.
Actors

Twelve local children feature in the film. It was the director’s belief that they would have the best insights into local culture and would also portray a more honest look at life in the township and surrounding areas, displaying a natural and deeper connection to the setting than could be expected from outside actors. Alongside these local actors are both veterans and less-experienced actors. Most significant is the appearance of the less-experienced actor Cut Mini playing the character of Bu Muslimah.

The role of religion and faith in the film

The importance of religion is very evident within the film. The setting within a Muhammadiyah school where religious instruction and ethics are valued, religious clothing is frequently worn by the characters, as well as the depiction of a number of religious rituals, all reinforce aspects of the Islamic community as a significant feature of this film.

Imagery and symbolism

One of the key recurring images in Laskar Pelangi is the rainbow. Always emerging on screen at a time of happiness and togetherness, the rainbow is a positive image offering hope for the future for the children and their teachers. Rainbows often signify a guiding light to a bright and prosperous future, and parallels could be drawn here with the Biblical symbol of hope for humanity given to Noah after the great flood.

The crocodile is a symbol of obstruction, emerging several times to block Lintang’s path and hinder the young boy’s journey towards learning and achievement. Most significantly, the crocodile almost prevents Lintang’s participation in the Academic Challenge, the ultimate showcase of both his individual talents and the success and determination of SD Muhammadiyah. Interestingly, it was Bodenga who saved the day by moving the crocodile along. Bodenga plays a more significant role in the novel, but in the film he can be seen as a spiritual being with supernatural powers, who in this case is Lintang’s saviour, bringing hope and opportunity.

Fences in the film symbolise the division of groups of people. They serve as a physical barrier to keep unauthorised people out, at times even bearing a sign to that effect. In both the prologue and epilogue of Ikal, reference is also made to the tembok. Fences and walls signify divisions within society, separating communities and social classes. Fences that surround the Estate, home to the elite, are purposely designed to keep the native Malay population out.
Features of language in the extracts

Religious and Arabic language

Since the film is set within a religious community it is not surprising that religious terminology features strongly throughout. The majority of these phrases are from Arabic and are used by Muslims around the world.

**Assalamu'alaikum**
warrohmatullahi wabarokatuh       Peace and blessing be upon you

**Wa’alaikum salaam**
And peace and blessing be with you too

**Subhaanallaahi**
God is pure and exalted

**Insya Allah**
God willing

**Syukur Alhamdulillaah**
Thanks to God

**Allah Subhanahu wa ta’ala**
God glorified and exalted is He

**Akhlakul karimah**
good moral

**Samson**
a character from the Bible and Koran, who has a very strong body

**Hawa**
Eve: the first woman in the Bible and Koran

**Nabi Nuh**
Prophet Noah, who survived in the big flood

**akhirat**
eternity/everlasting life

**Al Qur’an**
Koran (the Islamic Holy Book)

**ingkar**
non-believer or the one who refuses

**solat/sholat**
Islamic ritual prayers and actions performed five times daily

**wudhu/wudu**
ritual cleansing before prayer

**Allohu Akbar**
God is great

**iman**
fait

**Muhammadiah**
Indonesian modernist Muslim movement

**Innalilahi wa inna ilahi rojiun**
We are from God and to Him we return

**Sami’a Allahu liman Hamidah**
Allah has heard the worshipper who has praised Him

**Rukun Islam**
pillars of faith of Islam

**Malaikat**
angel

**Kitab-kitab**
all the revealed Holy Books

**Rasul**
prophets

**Hari Kiamat**
Judgment Day

**takdir**
fate
**Children’s language**

It is common for Indonesian children to substitute a sound with another sound e.g. ‘k’ sounds with a ‘c’. An example of this is Ikal being called ‘Ical’. Indonesian children also make nicknames from similar sounding words, for example Lintang is called ‘Kentang’.

**Titles**

‘Pak Cik’ is a polite way of saying ‘Pak’ and ‘Mak Cik’ is similarly used for females. These are recurring titles used, for example when Lintang speaks to his daughter, as well as in Pak Zul’s dialogue with Bu Muslimah.
Extracts for study

There are four extracts prescribed for study.

Extract 1

From the beginning of the film to the students leaving the beach:

Bu Mus: ‘Ayo, laskar pelangi. Ayo, kita pulang.’

Students: ‘Ya, Bu.’

Vocabulary

- akhirat: eternity
- akhlak: moral; character
- air bah: the great flood (Noah’s)
- bakal roboh: about to collapse
- budi pekerti: ethics
- buruh: labourer
- cahaya: light; ray
- dengan hati yang lapang: with an open heart
- dilamun: to be covered
- ditentukan: to be decided
- gede: big
- hangus: singed
- harta: asset
- hendak: (mau) want
- Ibunda: (Ibu) Miss
- ingkar: to refuse (to listen)
- Insya Allah: God willing
- jua: (juga) also
- kayak: like; similar to
- kelak: later on
- keramat: magical
- kereta angin: (sepeda) bike
- kopra: copra (dried coconut husks)
- kuli: labourer
laki-laki sejati a ‘real man’
Mak (from emak) same as Ibu
macam (seperti) like
masa how come
melimpah-limpah abundant
memperoleh to get
mengacau to tease
mengambil alih to take over
menggerakkan massa to stir up the masses
menonjol to bulge
menyinari to shine on
menulikan to deafen
mereka yang ingkar a non-believer
minggirlah please move aside
minggirlah slanted
mulia noble
muncul to appear
musnah destroyed
Nabi Nuh Prophet Noah
ngompol to wet your pants
ngurus to organise
pas (waktu) when
penilik sekolah pusat supervisor from the central school
perahu ship; boat
percuma no use
pesisir coastal
pujaan kaum hawa worshipped by females (descendants of Eve)
rahasia maut big secret
rejeki fortune
semestinya should be
setan devil
Subhaanallaahi Holy God
surat peringatan warning letter
**Issues and film techniques for discussion**

**Points for discussion on issues**

**The value of education**

- Role models and leadership
  What qualities of good leaders are seen in this extract?

- Social justice (*Pancasila*)
  What issues of social justice are evident in this extract?

- Moral education
  What factors play a role in the development of the children’s moral character?

**Communities within society**

- Diversity versus inclusivity
  How does the image of the rainbow relate to the concept of diversity?

- Religious communities
  How is faith practised and portrayed in this extract?

- Individual responsibility within the community
  Contrast Kucai’s understanding of individual responsibility with Sahara’s.

**Overcoming obstacles**

- Perceptions and expectations
  What are Bu Muslimah and Pak Harfan’s views of the type of education offered at a Muhammadiyah school?

- Dreams and ambitions
  How do we know Pak Harfan has big dreams for the students and the community?

- Persistence and determination
  In which events or situations do we see the various characters in this extract displaying persistence and determination?

**Note:** There may be other sample sub-topics that can be explored through these extracts.
Points for discussion on film techniques

- **Plot development**: What do we learn about each of the characters in Extract 1?
- **Shot composition**: Why are there shots of sepia photos at the beginning of the film?
- **Framing**: The siren sounds. How does the framing of this street scene contribute to our understanding of the community in which the story takes place?
- **Editing**: How does editing help create a sense of tension and anticipation in the scene where the families are waiting to see if there are ten students for the first day of school?
- **Setting**: Contrast the settings of the two different schools.
- **Lighting and colour**: The opening extract is filled with light. What does this tell us about the film?
- **Soundtrack**: What sort of mood is evoked by the music in the opening scene of the film?
- **Costuming**: You can judge a person’s character by their shoes. Discuss in relation to the extract.
- **Imagery and symbolism**: What is the significance of the crocodile in this extract?

Sample tasks and activities

Sample listening activity (Outcomes 2.2 and 2.3)

Listen to the opening monologue of the film several times, then fill in the missing words in the text below.


- Discuss the imagery in this monologue. Why is this significant to the content of the film?
- Research the historical and socio-cultural context of the film.

Sample speaking activity (Outcome 1.2)

In pairs, one person will take on the role of Kucai, and the other will be Kucai’s dad. Write a conversation in which Kucai’s dad must persuade Kucai to go to school.
Sample writing activity (Outcome 1.2)

You would like to be school captain. Write the script of the speech you deliver to the students at your school.
Extract 2

From kids running in the rain after school breaks up for the holidays to the end of the conversation between Bu Mus and Pak Harfan after the other teacher, Pak Bakri, resigns.

Bu Mus: ‘Kita harus kerja lebih keras lagi Pak. Lebih keras lagi.’

Vocabulary

ada benarnya there is some truth
bersenjata to have armed
buaya crocodile
dibungkus to be wrapped
hak the right
iman faith
justru precisely
kapur chalk
keajaiban the miracle
ketekunan perseverance
memudar to fade
menafkahi to support your family
mengalahkan to defeat
menyisakan to leave behind
minta ampun give me strength
ngedampingi to go with them on their journey (support them)
Pak Cik a term of respect (dialect)
pantang menyerah never give up
pantas deserves
pedalaman hinterland; interior
pendirian standpoint
pengembara nomad
prestasi achievement
putus asa to give up
setidaknya at least
sialnya unfortunately
tangguh strong
tantangan challenge
tawaran an offer
Issues and film techniques for discussion

Points for discussion on issues

The value of education

- Role models and leadership
  Bakri is not a good role model. Do you agree?

- Social justice (Pancasila)
  How do the images in the opening scenes of this extract reflect social justice issues?

- Moral education
  Pak Harfan is the ideal teacher at a Muhammadiyah school. Do you agree?

Communities within society

- Diversity versus inclusivity
  How do we see examples of inclusion and exclusion in the scene where Mahar and Flo are discussing the Suku Asmat?

- Religious communities
  Is there value in religious schooling?

- Individual responsibility within the community
  In your opinion, should Bakri have stayed on at SD Muhammadiyah?

Overcoming obstacles

- Perceptions and expectations
  Compare Bu Muslimah’s perception of the school with that of Bakri. What are their expectations about the future of SD Muhammadiyah?

- Dreams and ambitions
  According to Pak Harfan, how do you achieve your ambitions in life?

- Persistence and determination
  ‘Tugas kita adalah ngeyakini anak-anak ini bahwa mereka harus berani punya cita-cita’.
  What do Pak Harfan and Bu Muslimah do to inspire or convince their students to persevere in order to achieve their goals?

Note: There may be other sample sub-topics that can be explored through these extracts.
Points for discussion on film techniques

- **Plot development**: How is this extract significant in the overall development of the plot?

- **Shot composition**: There is a constant shifting of shots between the three teachers in the excerpt where Bakri resigns. What effect does this create?

- **Framing**: Look at the shot where the children are walking out of the quarry. What is the significance of the sign on the fence in relation to the themes of the film?

- **Setting**: Learning is more than just what takes place in a classroom setting. Do you agree?

- **Lighting and colour**: What does the use of light in the scenes in Ikal and Lintang’s homes tell us?

- **Soundtrack**: What emotions are evoked by the lyrics and music of the song at the start of the extract?

- **Costuming**: How is clothing used to portray different social standings in Belitong?

- **Imagery and symbolism**: Discuss the symbolism of wire fences in this extract.

Tasks and activities

*Sample listening activity (Outcomes 2.1 and 2.2)*

Listen to the song at the beginning of the extract. How do the first two lines add to our understanding of rain as a symbol within the film as a whole?

How do the lyrics as a whole help us to understand the importance of friendship?

*Sample speaking activity (Outcome 1.1)*

Write the script of an interview between a journalist and a child labourer (*pekerja anak*) about their life.

*Sample writing activity (Outcome 1.2)*

Imagine there is a job vacancy at Pak Harfan’s school. Write a letter of application for the job.
Extract 3

After Pak Harfan’s death, Ikal and Lintang are the only people at the school:

Lintang: "Mau ke mana kau?"
Ikal: "Apa lagi, Tang?"

Through to the students on bikes to search for rainbows again:

Teacher: "Mau ke mana, Bu?"
Bu Mus: "Mengejar pelangi. Ayo anak-anak!"

Bu Mus and the students are all standing admiring the rainbow in the sky.

Vocabulary

balik return
beliau he (for a respected person)
berjeruji to have bars (like those in prison)
berkabung mourning
bocor leaking
ditahan to be arrested
gelap dark

Innalilahi wa inna ilahi rojiun We are truly Allah’s and to Him we return
malah on the contrary
Mak Cik a term of respect (dialect)
nelayan fisherman
paham understand
penjara prison
sempit narrow
suram dull and dim
tengok see; look
Issues and film techniques for discussion

Points for discussion on issues

The value of education

- Role models and leadership
  Discuss the importance of Lintang and Pak Zulkarnaen as role models in this extract.

- Social justice
  Compare Ikal’s outlook on school in this extract with that of Bakri in the previous extract.

- Moral education
  What type of advice did Pak Zulkarnaen give to Bu Muslimah? What impact did it have on her?

Communities within society

- Diversity versus inclusivity
  How do the children in Laskar Pelangi help each other in this particular time of difficulty?

- Religious communities
  Explain the significance of Islamic expressions in this extract.

- Individual responsibility within the community
  What inner conflict might Bu Muslimah experience during her conversation with Pak Zulkarnaen?

Overcoming obstacles

- Perceptions and expectations
  How do you think society would perceive Lintang’s father? What are his aspirations for his son?

- Dreams and ambitions
  Sukarno’s goal was ‘Indonesia Merdeka’. Investigate Sukarno’s political stance at this time.

- Persistence and determination
  Is Sukarno a good role model for these children?

Note: There may be other sample sub-topics that can be explored through these extracts.

Points for discussion on film techniques

- Plot development: How does Pak Zulkarnaen’s sighting of the children riding their bikes affect the direction of events?

- Shot composition: What camera techniques are used when Lintang is teaching the class? What effect do these techniques have?

- Framing: What is the impact of the shot of Bu Muslimah looking into the classroom through the lattice, on her return to school?
• **Editing**: What is the impact of the constant shift between Bu Muslimah and Pak Zulkarnaen during their conversation?

• **Lighting and colour**: How does the change of lighting at the end of the extract reflect the mood at this time?

• **Soundtrack**: Comment on the tone, speed and volume of Pak Zul’s voice when speaking to Muslimah in this extract. What effect does this have?

• **Imagery and symbolism**: Discuss the image of ‘the moving curtain’ in Muslimah’s house.

### Sample tasks and activities

**Sample listening activity (Outcome 2.3)**

Many of Sukarno’s speeches are available on the internet. Listen to one or more of his speeches and discuss his hopes for the nation. Why was he considered a charismatic speaker?

**Sample speaking activity (Outcome 1.1)**

Role-play a conversation between Bu Muslimah and Pak Zulkarnaen after her return to school.

**Sample writing activity (Outcome 1.1)**

Imagine you are Bu Muslimah. Write a very short diary entry for each of the five days that you have been mourning the loss of Pak Harfan, contemplating the impact of his death.
Extract 4

From Lintang riding his bike to the Scholastic Tournament and being held up by the crocodile.

Through to Lintang visiting the school to say goodbye. Ikal calls out to him as he rides away: ‘Lintang!’

Vocabulary

akar the root of
curiga suspect
didikan alam educated by nature
dilemparkan to be given to the other group
dipencet pressed
jangan-jangan in case
melepas to release
menanggung to carry or shoulder a burden
menanti to wait
meragukan to doubt
mesin uap steam engine
otaknya encer the brain is runny (i.e. very clever)
peluang a chance
pencipta a composer
segitiga siku-siku triangle with a 90 degree angle
serbu to invade
seka to wipe your brow
sepucuk surat a letter (sepucuk = a classifier)
sisi a side
siku-siku 90 degrees
sisi miring hypotenuse side of a triangle	
tabahkan to strengthen
runtuh collapsed
menyihir to hypnotise; to entrance
sekian lama it is a long time
luntur fading
tularkan to transfer
balik  
*(kembali)* return

peluncuran  
launching

burung hantu  
owl

bakal  
*(akan)* will become

dukun  
traditional witch

menyerah  
to give up

kejar  
to chase

menaklukkan  
to conquer

angkasa  
sky

jiwa  
spirit

abadi  
eternal

**Issues and film techniques for discussion**

**Points for discussion on issues**

**The value of education**

- Role models and leadership
  Comment on the changing attitude of the female judge during the competition ‘Cerdas Cermat’.

- Social justice
  How was social justice displayed in the outcome of the competition ‘Cerdas Cermat’?

- Moral education
  The classroom is not only a place for gaining academic knowledge, but also for instilling values in children. Explain, with reference to this extract.

**Communities within society**

- Diversity versus inclusivity
  Discuss how diversity and inclusivity are depicted during the competition ‘Cerdas Cermat’.

- Religious communities
  Who is Bodenga? What role does Bodenga play in this extract? (Hint: You will find more information in Chapter 9 of the novel *Laskar Pelangi*.)

- Individual responsibility within the community
  Analyse the role of Pak Mahmud during the competition.
Overcoming obstacles

- **Perceptions and expectations**
  Reflect on Ikal and Lintang’s lives in 1999. Have they exceeded society’s expectations of them?

- **Dreams and ambitions**
  How was Ikal able to break down the walls that limited opportunities to the poor? Make specific reference to his monologue in 1999.

- **Persistence and determination**
  Sukarno’s famous quote ‘Gantungkan cita-citamu setinggi bintang di langit’ fits well with the message of the film. Do you agree? Explain.

**Note:** There may be other sample sub-topics that can be explored through these extracts.

Points for discussion on film techniques

- **Plot development:** Explain the use of the flashback technique in this extract. Do you think it is successful?

- **Shot composition and camera angles:** Comment on the different techniques used to build up an atmosphere of suspense during the ‘Cerdas Cermat’ competition.

- **Framing:** What is the effect of framing Lintang separate to the others at his farewell?

- **Setting:** We are shown Belitung in 1974 and in 1999. Why? Discuss the impact of this.

- **Lighting and colour:** Discuss the lighting techniques and the use of colour when Lintang is waiting for his father to return home. Why has the director chosen to do this?

- **Soundtrack:** The scene when Lintang says goodbye is dubbed by the monologue of his friend Ikal. Do you think this is a good technique to deliver the message? Justify your answer.

- **Costuming:** How does the costuming reinforce people’s identities throughout the extract?

- **Imagery and symbolism:** The certificate from the ‘Cerdas Cermat’ competition is a recurring image in this extract. Explain the significance of this certificate.
Sample tasks and activities

Sample listening and writing activity (Outcomes 1.1 and 2.1)
Listen to the song at the end of the film and complete the lyrics below:

_______________ adalah kunci

Untuk kita menaklukkan ______________

Berlarilah tanpa ______________

Sampai engkau ______________

Laskar Pelangi takkan ______________ waktu

Bebaskan mimpi di ______________

Warnai ______________ di jiwa

Based on the message of this song, write some encouraging words for an advice column in an Indonesian teen magazine.

Sample writing and speaking activity (Outcomes 1.1 and 1.2)
Imagine you are Ikal. On your return to your hometown, you organise a reunion with your Laskar Pelangi friends and Bu Muslimah. Write a speech about the influence of Bu Muslimah on your life. Present your speech in front of the class.
Sample tasks

Extract 1

Question A

*Oi, percuma sekolah. Akhir nya ‘kan jadi kuli jua.*

Comment on the significance of this remark with reference to the film as a whole.

Question B

Ibu:  *Jadi kau minta ijin ngantar Ikal?*
Bapak:  *Jadi, aku izin setengah hari.*

It is Ikal’s first day at school. Write the script of a dialogue between Ikal’s parents that night.

Question C

*Ratusan Pemuda Muslim Jaga Gereja di Ambon:*

Vocabulary for additional reading

<table>
<thead>
<tr>
<th>English</th>
<th>Indonesian</th>
</tr>
</thead>
<tbody>
<tr>
<td>aparat</td>
<td>agency</td>
</tr>
<tr>
<td>Barigade</td>
<td>Brigade</td>
</tr>
<tr>
<td>hingga = sampai</td>
<td>until</td>
</tr>
<tr>
<td>ibadah</td>
<td>religious service (of worship)</td>
</tr>
<tr>
<td>ketua</td>
<td>chairman</td>
</tr>
<tr>
<td>menunjukkan</td>
<td>to show or indicate</td>
</tr>
<tr>
<td>Misa</td>
<td>religious mass</td>
</tr>
<tr>
<td>rukun</td>
<td>harmonious</td>
</tr>
<tr>
<td>tandas</td>
<td>stated</td>
</tr>
<tr>
<td>turut</td>
<td>to join in</td>
</tr>
<tr>
<td>umat Kristiani</td>
<td>Christians (literally the Christian community)</td>
</tr>
<tr>
<td>upaya</td>
<td>efforts</td>
</tr>
<tr>
<td>usai</td>
<td>finished</td>
</tr>
<tr>
<td>wujud</td>
<td>(= bentuk) materialisation; form</td>
</tr>
</tbody>
</table>
Sample writing task

Imagine that you are an Indonesian teenager who has just celebrated Christmas in Ambon. Read the article from *Kompas* above and write a letter to one of the Muslim youth organisations thanking them for their efforts to ensure the smooth running of your celebrations.
Extract 2

Question A

Watch the scene in Extract 2 that begins in the office at school between Bakri, Mus and Pak Harfan with Bakri saying ‘Aku dapat tawaran ngajar dari SD Negeri 1 Bangka’ and ends on the street side with Mus cycling away.

How does this conversation reveal the differences between the character and outlook on life of Pak Harfan and Bakri?

Question B


Mus: Ya, Pak, ya! Kita berdua harus kerja lebih keras lagi, Pak. Biar semua orang percaya bahwa sekolah ini ada dan pantas untuk dipertahankan. Kita berdua harus kerja lebih keras lagi, Pak, lebih keras lagi.

Imagine you are Pak Harfan. Before going to sleep, you reflect on the conversation with Bakri and Muslimah. Write a diary entry about the day’s events.

Question C

Blog: Pendidikan Agama Masuk Kurikulum Sekolah

Pendidikan Agama sebagai salah satu pelajaran dalam kurikulum sekolah. Perlukah?

Banyak pendapat tentang perlu-tidaknya pendidikan Agama di sekolah-sekolah Negeri dan swasta. Beberapa pertimbangannya adalah sebagai berikut:

- Pendidikan Agama sebagai dasar moral dan budi pekerti bagi siswa.
- Membuka lapangan kerja untuk para ahli agama.
- Jaman sekarang, orang tua tidak punya waktu untuk mengajar Pendidikan Agama kepada anak-anaknya.

Berikan pendapat Anda!


(Johan Mustajab)

(Rochayah Nur)

Kalau Pendidikan Agama hanya mengajarkan pengetahuan, doktrin, ritual dan sejarah agama dan membahas ayat-ayat suci di Kitab Suci atau Al Qur’an, Pendidikan ini tidak akan mencapai sasaran yang dimaksudkan. Yang paling penting adalah bagaimana guru mengaplikasikan pengajaran itu dalam kehidupan sehari-hari. Dan tidak banyak guru yang bisa melakukan hal itu. Pendidikan Agama secara teori saja tidak banyak gunanya dalam kehidupan murid-murid yang masih muda. Mungkin lebih penting mendidik guru Agama menjadi guru yang tidak hanya pandai mengajar teori tetapi, bisa mengajar siswa bagaimana mempraktekkan teori itu ke dalam hidup keseharian.

(Bambang Setiawan)


(Sarinah Helmi)


(Pranoto Raharja)


(Halimah Kumar)
Vocabulary for additional reading

- pertimbangan: consideration
- Seluruh dunia: everywhere from the whole world
- menyaring: to filter
- perkembangan: development
- keyakinan: belief
- terpaksa: forced
- dibenarkan: justified
- membahas: to discuss
- Ayat-ayat suci: holy verses (from the Bible or Koran)
- sasaran: target
- pengerasan: the hardening
- hakiki: the essence
- terkandung: to be contained
- pesan-pesan sponsor: the hidden curriculum
- berbasis: based on

Sample speaking activity: Monologue

You are to speak for approximately three minutes in Indonesian.

*Pendidikan Agama di sekolah tidak banyak bermanfaat. Diskusikanlah.*

Religious education in schools is not beneficial. Discuss.
Extract 3

Question A

At Mahar’s house:

Friends:  
Aduh, Har, Har, malas kau itu. Ayo sekolah!

Mahar:  
Sudah tutup sekolah itu.

Friends:  
Laskar Pelangi harus sekolah.

Mahar:  
Sekarang?

Friends:  
Ya!

Mahar:  
Aku ambil radio dulu, ya!

Analyse the language used by the friends to persuade Mahar to come back to school.

Question B

Lintang:  

Imagine that you are (grown-up) Lintang at the end of the film. Write a dialogue in which you give advice to your daughter about the value of education.

Question C

Hubungan manusia dan tanggung jawab dalam kehidupan sehari-hari:

Vocabulary for additional reading

- **mendampingi** to accompany
- **hak asasi** basic rights
- **menanggung** to bear or carry something
- **memikul** to shoulder
- **mutlak** absolute; unconditional
- **tekad** strong will
- **taat** faithful
- **mematuhi** to obey
**Sample writing task**

You are concerned that some of your peers do not always act responsibly. Write an editorial for an Indonesian magazine that presents your views about personal responsibility and the youth of today.
Extract 4

Question A

Watch the scene in Extract 4 that begins with the teacher saying ‘Soal terakhir, kembali berhitung! Adi bersepeda ke sekolah dengan kecepatan 15 km/jam, jarak yang dia tempuh 37,5 km. Jika Adi berangkat pukul 7:55 menit, pukul berapakah Adi tiba di sekolahnya?’ through to Lintang cycling home with the certificate in his hand.

Discuss the film techniques used by the director in this excerpt to evoke an emotional response from the audience.

Question B

Female judge:  


(Everyone clapping)

Harun:  

Yaaa!

Imagine you are Ikal. Write a letter to Pak Mahmud thanking him for his support at the competition.

Question C

Membangun Sikap Mental Pantang Menyerah:

http://www.emotivasi.com/2008/06/15/membangun-sikap-mental-pantang-menyerah/

Vocabulary for additional reading

Kecenderungan  

Tendency

Mengembangkan  

To develop

Meraih  

To achieve

Mengejar  

To pursue

Mempertarungan  

To fight for; struggle

Upaya  

Effort

Keyakinan  

Conviction; belief

Tujuan  

Destination; goal

Hambatan  

Obstacle

Perhitungan  

Calculation

Mantap  

Steady
jurang  
canyon; ravine

setahap demi setahap  
step by step; gradually

matang  
well done

raksasa  
giant

menelan  
to swallow

terkamlah  
pounce on

pendobrak kegagalan  
a failure breaker; wrecker

kegigihan  
persistence

tetesan  
a drop

terhalang  
stunted; blocked

membenturkan kepala  
to bash your head (against a brick wall)

sejenak  
a moment

jalur  
lane; path

menghemat  
to save

Sample writing task

Write the text of a speech to be given to Year 11 students advising them on how to approach their final year of school. The title of your speech is ‘Membangun sikap mental pantang menyerah’.
Sample speaking skills: Monologues

Example preparation and monologue 1

Sample question (10 marks)

Pendidikan adalah kunci sukses. Setujukah Anda?
Education is the key to success. Do you agree?

Preparation

Tidak bisa disangkal bahwa sukses tergantung pada pendidikan.

Reasons why success depends on education:

- Things are always changing in the modern world; we need to be life-long learners.
- Gain skills required to get a good job and be considered successful in your career (social prestige).
- Having a good job means you can live comfortably, have the opportunity to travel because of income.
- Personal fulfilment because you enjoy intellectual challenge.

Salah satu hak azasi manusia adalah mendapat pendidikan. Tanpa pendidikan, mustahil seseorang bisa menjadi sukses.

Monologue


Yang pertama, dewasa ini ada banyak saingan untuk mendapat pekerjaan. Ketrampilan yang diperlukan di dunia pekerjaan, misalnya kreativitas, inovasi, fleksibilitas, didapat dari sekolah. Maka pendidikan yang cukup tinggi membuka pintu untuk mendapat pekerjaan yang diidamkan. Pekerjaan yang bergengsi membuat status sosial seseorang lebih tinggi dan mereka dipandang oleh masyarakat.

Yang kedua kalau seseorang mendapat pekerjaan dengan gaji yang cukup tinggi, mereka bisa bergaya hidup yang cukup mewah. Mereka juga berkesempatan untuk berlibur ke luar negeri. Dewasa ini, orang-orang yang bergaya hidup demikian, dianggap sukses dan bisa menikmati kehidupan dengan senang. Sebaliknya, orang yang tidak berpendidikan seringkali mengalami kehidupan yang sulit dan tidak memuaskan.

Salah satu hak azasi manusia adalah mendapat pendidikan. Tanpa pendidikan, mustahil seseorang bisa menjadi sukses.
Example preparation and monologue 2

Sample question (10 marks)

*Pendidikan adalah kunci sukses. Setujukah Anda?*

Education is the key to success. Do you agree?

**Preparation**

*Jawaban saya tergantung pada definisi sukses.*

Examples of different types:

- *Sukses = kaya – pendidikan is essential.*
- *Sukses = terkenal – pendidikan tidak penting.*
- *Sukses = hubungan erat – pendidikan not important (Facebook friends).*

*Pendidikan memang penting tetapi bukan satu-satunya cara untuk berhasil.*

**Monologue**

*Jawaban saya tergantung pada definisi sukses. Ada banyak persepsi tentang kesuksesan. Saya akan menjelaskan beberapa dengan contoh-contoh di bawah ini.*

Kalau sukses berarti kaya, pendidikan memang jalan untuk mencapai tujuan ini. Dewasa ini, tanpa pendidikan dan prestasi akademis yang cukup tinggi, seseorang tidak bisa mendapat pekerjaan yang diharapkan. Kalau pekerjaan yang cocok tidak didapat, bagaimana kita mendapat nafkah yang akan menghidupi keluarga dan menjamin gaya hidup yang diinginkan?

Ada orang yang menganggap bahwa sukses berarti terkenal. Dewasa ini, ada banyak remaja yang bermimpi menjadi bintang film, penyanyi atau olahragawan terkemuka. Tentu saja pendidikan tidak ada hubungannya dengan cita-cita ini. Untuk menjadi terkenal dalam hal ini diperlukan watak seseorang. Sifat-sifat yang menjamin kesuksesan termasuk semangat, ketekunan dan disiplin yang kuat. Selain itu bakat dan kemampuan sangat membantu untuk mencapai sukses.

Berikutnya, sebagian orang berpendapat bahwa arti sukses adalah mempunyai hubungan erat dengan baik keluarga maupun teman. Buktiannya, banyak remaja berpikir bahwa semakin banyak teman di Facebook, semakin sukses dalam bergaul. Untuk menjalin hubungan yang erat diperlukan keramah-tamahan, keterbukaan, toleransi dan kejujuran. Kita dapat belajar hal-hal ini dari orangtua dan teman-teman kita daripada di bangku sekolah.

*Kesimpulan saya, pendidikan tidak menjamin kesuksesan. Sukses tergantung pada definisi masing-masing individu.*
Example preparation and monologue 3

Sample question (10 marks)

*Pendidikan adalah kunci sukses. Setujukah Anda?*

Education is the key to success. Do you agree?

**Preparation**

*Sukses sama sekali tidak bergantung pada pendidikan.*

- Success depends on relationships: faith in God, a loving family, lots of friends.
- If in fact we educate people but they don’t develop a moral character, they are actually more capable of doing bad things in society (e.g. exploitation of others, engaging in computer hacking crime).

*Kesimpulannya, jelas ternyata pendidikan saja tidaklah cukup. Holistic approach needed.*

**Monologue**

*Saya sama sekali tidak sepantas dengan pernyataan tersebut. Menurut hemat saya, definisi sukses adalah keseimbangan antara kesehatan mental, rohani dan sosial. Harus diakui bahwa pendidikan salah satu unsur yang penting dalam mencapai hal tersebut, tetapi bukan pendidikan saja yang menjamin sukses seseorang.*

Saya sendiri bukanlah tipe orang yang mengutamakan harta benda. Saya berpendapat bahwa sukses sejati berakar pada hubungan erat dengan Tuhan, keluarga dan teman-teman. Kita diciptakan sebagai manusia sosial yang mendapat kepuasan dari hubungan yang berarti.

Ada banyak manfaat dari hubungan yang sehat. Kalau mengalami kesulitan, akan lebih baik kalau kita berbicara dengan teman dan mendengarkan nasihat mereka. Hubungan yang erat memudahkan jalan kehidupan kita karena kita bisa saling mendukung, dan membantu satu sama lain.


Sebagai penutup, saya ingin menegaskan sekali lagi bahwa pendidikan saja tidaklah cukup. Semua unsur spiritual, mental dan sosial harus dikembangkan bersama-sama dan semua unsur ini harus seimbang untuk mencapai kesuksesan.