

Answer Questions 1 and 2 (Section A and Section B)

A list of phonemic symbols and signs is supplied at the end of the question paper for you to make use of as appropriate.

Section A: Analysis

Text A is taken from the website of the Association of Women for Action and Research (AWARE).

Text B is an article published on The Loop, an online website touted as Canada's source for social lifestyle and entertainment content.

Read both texts and then complete the following task:

- 1) Compare the linguistic features of Text A and Text B, considering relevant contextual factors.

In your analysis, you should make relevant reference to:

- lexis, grammar and features of discourse
- how the contexts affect the ways language is used

[25]

Date Rape

① It's rarely a stranger

When talking about rape, **most** people have an image of masked assailants jumping out of dark alleyways to attack their hapless victim.

While this happens in **some** cases, it is rare. **Most** rapes are not committed by a stranger, but by men who know their victims. **Many** victims have gone out with their assailant previously and are **supposedly** their friends. This is called "acquaintance" or "date" rape.

One common misconception is that rape can't occur between two people that have been friends or intimate before. The truth is that a rape occurs anytime one person forces a sexual act on another person against their will, regardless of any existing relationship between the rapist and the victim.

Although only a **small** percentage of men commit date rape, these men do a disproportionate amount of damage.

Ultimately, everyone reacts to stress and trauma differently. **However**, **most** rape victims go through definable stages of rape trauma syndrome; trauma, denial and resolution.

② Safety (tips)

It is not possible or even advisable to go through life like you may be attacked at any time. **Rape happens** ultimately because of a choice made by the rapist – not because of the choices of the victim.

However, there are some precautions that you can take which you may find useful:

- If possible, you can learn how to defend yourself. This can be in the form of a self-defense class that will instruct you on physical self-defense techniques that will give you precious seconds to get away from an attacker. Self-defense classes are also very useful at building your **confidence** and **self-esteem**.
- It **may** help to stick with a group of friends and look out for one another. Make a pact with friends when you go out socialising that you will make sure everyone gets home **safe**. Use a buddy system to watch out for your friends. This is especially important if you will be drinking.
- **Never hesitate** to ask for assistance or to scream if you feel in danger. You may find this embarrassing, but your personal **safety** is worth it!
- If someone makes you feel uneasy, **trust** your instincts to avoid being alone with them.
- **Always** be clear and concise with others in **setting boundaries** for your body. If you and someone else begin doing something that you are not sure about, **don't hesitate** to be firm in letting that person know that you are not ready. Do not **worry** about offending them – if they are genuinely **respectful** of your boundaries, they will understand.
- Be **conscious** of the potential influence of alcohol and drugs on your judgment.
- If you are meeting someone for the first time, including someone you know from the internet, it may be safer to meet in a public place and let a friend or family member know where you will be, as well as when you expect to be home.

③ If you are a victim of date rape

Here are some things that you can do if you are a victim of date rape:

- Call someone that you trust and feel safe with. Tell them what happened, and what they can do to help you.
- Do not hesitate to go to the emergency room immediately.
- Do not hesitate to call the police and report the rape right away. Keep all of the physical evidence

Audience: those who are victims of rape.

Context: official website of named organisation.

p. advise victims of rape on how to deal with it

intact by refraining from washing or even changing clothes.

- If you want to report the rape, it is helpful if you write down everything that you remember about the attack.
- If you would like someone to accompany you to the hospital or the police, AWARE can arrange for a befriender to go with you. Contact our **Sexual Assault Care Centre (SACC)** at **6779 0282** or email sacc@aware.org.sg.

Typographical elements:
→ series to highlight the key information.

45

④ What if I feel like the rape was my fault?

interrogative

Some victims feel like rape is their fault. rapist's choices.

Rape is never the victim's fault – it is the result of the

→ the main message of the entire text.

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But feelings of guilt can prevent the victim from getting help. Remember, rape can really hurt a person's emotions. Even if you get over the trauma of the attack, you may develop painful feelings later. It's important to get counseling for yourself as soon as possible to avoid serious emotional complications (such as post-traumatic stress disorder), even if you do not want to press charges against your attacker.

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If you aren't sure what happened to you was rape, a rape crisis counselor or health care provider can help you talk it over in a confidential, supportive, non-judgmental environment. Contact the **Sexual Assault Care Centre (SACC)** at **6779 0282** or sacc@aware.org.sg.

⑤ Will I ever feel well again?

interrogative

Rape can leave physical and emotional scars that last a long time. Some victims find that emotional scars never go away. Long-term counselling can help you to deal with guilt, fear, depression, anxiety and other emotions.

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Watch a video about date rape and victim-blaming here: *[Hyperlink to video](#)

Click on these links for more information on rape and sexual assault:

1. [Rape & Sexual Assault](#)
2. [Understanding Consent](#)
3. [Abusive Relationships](#)
4. [Date Rape](#)
5. [Underage Sex & Statutory Rape](#)
6. [Possible precautions](#)
7. [What is Sexual Harassment?](#)
8. [Legal Rights](#)
9. [Get Help](#)
10. [How To Report Sexual Harassment On SMRT Trains](#)
11. [AWARE launches Sexual Assault Care Centre](#)

* usage of web-specific elements.

but not really that

65

Call to action; context of website.

70

* difference in modality depending on information being presented.

75

→ Rape is NEVER the victim's fault vs. all the hedging.

Source: <http://www.aware.org.sg/date-rape/>

FIELD

TENOR

MODE

• Semantic field

• second person personal pronoun
↳ "you"

cohesion

→ rape, self defense

→ organisation

• graphology:

• modality types: exclamationatives, imperatives.

↳ subheadings.

→ bolding (50)

• modality: low modality
"can" "might"
"may"
↳ "if possible"

→ conjunctions.

more similar to spot on discourse
→ contradictions
→ instances of slay.
→ minor sentences

TEXT B

This woman just explained consent with the most perfect metaphor.
Let's break it down, shall we?

Denette Wilford – Mar 6

Consent. It's a powerful word that, for some bizarre reason, is still argued about to this day. It seems many people still don't really get what "consent" means.

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As Rockstar Dinosaur Pirate Princess ***(please refer to annotation below)** points out, it's actually a pretty simple concept: "Whoever you are initiating sexy times with, just make sure they are actually genuinely up for it. That's it. It's not hard. Really."

And it shouldn't be. But for many, it still is. Mystifying, right? So RDPP broke it down in the best way possible: with a metaphor so simple, even those who have historically had trouble grasping the concept should be able to understand it. We'll let her do the talking:

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If you're still struggling, just imagine instead of initiating sex, you're making them a cup of tea.

*You say, "Hey, would you like a cup of tea?" and they go, "OMG, f*** yes, I would f***ing LOVE a cup of tea! Thank you!" Then you know they want a cup of tea.*

If you say, "Hey, would you like a cup of tea?" and they um and ahh and say, "I'm not really sure..." then you can make them a cup of tea or not, but be aware that they might not drink it, and if they don't drink it then — this is the important bit — don't make them drink it. You can't blame them for you going to the effort of making the tea on the off chance they wanted it; you just have to deal with them not drinking it. Just because you made it doesn't mean you are entitled to watch them drink it.

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If they say, "No, thank you," then don't make them tea. At all. Don't make them tea, don't make them drink tea, don't get annoyed at them for not wanting tea. They just don't want tea, okay?

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They might say, "Yes, please, that's kind of you," and then when the tea arrives they actually don't want the tea at all. Sure, that's kind of annoying as you've gone to the effort of making the tea, but they remain under no obligation to drink the tea. They did want tea, now they don't. Sometimes people change their mind in the time it takes to boil that kettle, brew the tea and add the milk. And it's okay for people to change their mind, and you are still not entitled to watch them drink it even though you went to the trouble of making it.

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If they are unconscious, don't make them tea. Unconscious people don't want tea and can't answer the question, "Do you want tea?" because they are unconscious.

Okay, maybe they were conscious when you asked them if they wanted tea, and they said yes, but in the time it took you to boil that kettle, brew the tea and add the milk they are now unconscious. You should just put the tea down, make sure the unconscious person is safe, and — this is the important bit — don't make them drink the tea.

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If someone said yes to tea, started drinking it and then passed out before they'd finished it, don't keep on pouring it down their throat. Take the tea away and make sure they are safe. Because unconscious people don't want tea. Trust me on this.

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If someone said "yes" to tea around your house last Saturday, that doesn't mean that they want you to make them tea all the time. They don't want you to come around unexpectedly to their place and make them tea and force them to drink it going, "BUT YOU WANTED TEA LAST WEEK," or to wake up to find you pouring tea down their throat going "BUT YOU WANTED TEA LAST NIGHT."

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p: women people
against, get
people to understand
the concept
of consent.
usage of consent.

Audience: those who are confused about
what consent / rape news.

context: "Social lifestyle and entertainment context"

And that's how you do that. The genius of this metaphor basically exposes everything — EVERYTHING!
— that's wrong with the unevolved dinosaurs who think the issue of consent is a complicated one. It's not. It's tea. Freakin' brilliant.

Bonus? It also works on kids. Just replace tea with ice cream. Though we suppose that works for adults, too.

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*Rockstar Dinosaur Pirate Princess (RDPP) is the title of the original blog which this website refers to.

Source:

<http://www.theloop.ca/this-woman-just-explained-consent-with-the-most-perfect-metaphor/>

FIELD

- simple sentences.
 - "really."
 - "consent."
 - "At all."
- Register: more informal
 - usage of slang.
 - "sexy times" "freakin'"
 - contractions.
- parallel structure.
 - "If you say, if they say."
 - "Don't don't don't" 11:20.
- repetition.
 - uncondemns x3
- graphological feature.
 - capitalisation.
- focus on material processes.
- semantic field
 - tea > rape
 - uses metaphor
 - notion of consent and safety.
 - fence
 - consent, (
 - obligation (24)
 - entitled (26)

TENOR

- mood types:
 - interrogatives.
- contact
 - second person personal pronoun.
 - you
 - third person personal pronoun "they"
- modality: high
 - deontic modality
 - "you can't make them"
 - "
 - epistemic modality when referring to actions that may be taken by the other party
 - "they might say"
- value loaded words.
 - "unenforced dinosaurs"

MODE

- cohesion
 - organised in terms of circumstance.
 - achieved through parallel structure.
- * similarities between A and B
 - no reference to geographical location
 - universal situations i.e. universal explanation

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- While Text A and Text B both revolve around the topic of rape, the difference in the intended audience of the two texts, with the intended audience of Text A being those who are victims of rape or those who might be potential victims of rape, and the intended audience of Text B being those ~~confer~~ on the other side of the fence or those who might potentially unknowingly be committing rape, lends itself to rather different linguistic features, particularly with regard to the ^{field} and tenor of the text. These differences are further compounded by the purpose ~~as~~ of the ~~two~~ texts, with Text A serving more to advise victims or potential victims on how to deal with rape and protect themselves against rape, and Text B serving a rather different purpose of warning ~~potential~~ people against committing rape and forcing people to understand the concept of consent.

Given the common topic of rape, it is no surprise that when it comes to the field of the text, the two texts share a rather similar semantic field ^{of} ~~of safety and consent~~. This similarity is even more apparent when one considers that despite adopting ~~a~~ the metaphor of offering tea to a friend to explain the ~~idea~~ of more sensitive ~~idea~~ of issue of rape and consent, nouns such as "obligation" (line 24), "outtitled" (line 26) and "force" (line 39) which are closely ~~related to~~ ~~the semantic field~~ still appear within the context of the metaphor ^{in text B}, aligning ~~itself~~ text B closely with ~~a~~ nouns such as "boundaries" ~~and~~ (line 29 and 32) and adjectives such as "respectful" (line 32) in Text A. Words such as "safe" also make an appearance in both texts (Text A, line 25 and Text B, lines 32 and 35). ~~This alignment of semantic fields helps to emphasize~~

With this alignment of semantic fields, we see ~~a~~ that the main topic at hand within the two texts remains the same - the issue of rape and how it is wrong.

Really? Aren't the lexical choices markedly different since Text B uses an extended metaphor instead of present of the issue literally/matter of factly.

However, ~~when~~ still sticking to the field of the two texts,

when considering the verb processes ~~that~~ that occur in the two texts, we can see that text A has a higher incidence of mental processes, ^{and abstract use} with words such as "trust" (line 28), "hesitate" (line 30), "worry" (line 31), ~~and "be concerned"~~ "develop" (line 53) ~~making appearances~~ that focus on the mental ~~reaction one might have to~~ and emotional reactions that the reader might experience ~~making~~ showing up throughout the text. On the other hand, Text B deals with more ~~more~~ ~~material~~ ^{verb} material processes that focus on the actions being undertaken, such as "said" (line 30), ^{A verbal process, not material.} "passed out" (line 34), "drink" (line 34) or (line 39) and ^{"pouring" to} ~~"make"~~ (line 43). This difference in ~~verb~~ processes that are more apparent can be attributed to the differing audience and purpose of the texts. With text A, given that the purpose is to advise, console and counsel victims or potential victims, a focus on the emotional state and the feelings that the victim may be going through, resulting in the higher incidence of mental processes as the text seeks to acknowledge the more intangible ~~and~~ trauma and emotional harm the victim might experience. On the other hand, with text B seeking to warn potential people against potentially committing rape, the usage of more material verb processes helps to make the damage being ~~inflicted~~ ^{done} and the harm being inflicted more tangible and immediately understandable, and this presents a harsher, stronger stance against rape and the violation of consent by creating actual consequences ~~and~~ to easily ~~identify~~ identifiable actions.

This is further realised ^{and mirrored.} in the types of nouns used in the two texts. Through the metaphor of tea, Text B presents a higher incidence of tangible and less abstract ~~trans~~ ^{nouns to} represent ~~rape and~~ the ideas of rape and consent, such as for one, "tea", ~~times~~ (first seen in line 12), which appears in ~~almost~~ every paragraph from ~~paragraph~~ lines 12 to 40, as well as other ~~the~~ objects involved in making tea, such as "kettle" and ~~"milk"~~ "milk" (line 25). These tangible ^{Good point/observation.} ^{Mention how all these contribute to the overall cohesion of the text.}

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Metaphors with concrete references help to further present the ideas of rape and consent in a more understandable light, and make the consequences and the magnitude of rape more immediately apparent. This contrasts with the nature of the nouns in Text A, which appear to be more abstract and refer to ~~a more~~ larger concepts of self and worth, such as "confidence" (line 21), "self-esteem" (line 22) and "instincts" (line 28). Here we see that while attempting to achieve the same goal of highlighting the magnitude of rape and the importance of consent, the two texts adopt different strategies, with Text A choosing to do so by emphasizing the bigger, more abstract ~~but~~ harm it can do to a person's emotions and self, and Text B opting to, in a sense, dumb it down for the reader and ~~focus on the fact that~~ making the reader realise the tangible, concrete nature of rape.

A good paragraph postulates well - substantiate by linguistic evidence.

We see that Text B also employs the usage of simple, single clause sentences, with some even being ~~one word~~ sentences. Examples include the starting ~~sentence~~ "Can" of the text "Consent." (line 4), "Really.", "That's it." "It's not hard." (line 8) and "At all." (line 20). This usage of simple, short sentences ^{at key points} throughout the text helps not only to break the monotony of longer sentences, but also serves to further emphasize the information being presented by the 9 sentences and reinforce ideas that may come directly before as it goes straight to the point. The breaking up of the monotony of the text also helps direct the reader's attention to the short sentences, and ~~this also~~ the lack of any form of hedging or attempts to soften the information being presented ~~makes~~ creates greater impact. This is in-line with the more tougher, ~~less~~ harsher stance being adopted by Text B, which matches the audience and purpose of the text as it aims to warn people against

/minor?

On contribute to conversational of the text in mimicking spoken discourse

rape and educate them on consent, and thus can employ a harsher stance to ward off potential criminals. This contrasts with Text A, which generally adopts multi-clausal sentences, as Text A has to be more sensitive with the audience at hand and thus ~~can must~~ should take on a ~~more potent~~ softer, stance.

This ties in with the ~~tenor~~ way the tenor of the text is realised, particularly to do with the modality of the two texts. While both texts do employ the usage of modal verbs, we can see that the modality in Text A is lower than the modality in Text B. For example, the advice in lines 15 to 36 are presented as safety "tips", not "rules", and the ~~the~~ usage of ~~modal~~ epistemic modal verbs such as "may" in "It may help" (line 23), and "You may find this embarrassing" (line 26) and "can" in "You can learn" (line 19) ^{is} common. ~~and~~ In addition, hedging is also present, with the usage of ~~the~~ ~~position~~ "if" ~~highly common~~ often used to indicate ~~possibility~~ ^{advice for} that the scenarios being presented may be hypothetical. This is seen in lines 19, 28, 29, ^{and} 34, and even in ^{more} severe instances where rape has already been committed, such as in ~~last~~ "If you want to report the rape" (line 44) and "If you would like someone to accompany you" (line 46). ~~contrast~~ This is in line with the tone set by the text so as to be respectful of its reader, as with an intended audience of victims, ~~or~~ or potential victims, the text producers were likely to have acknowledged that a less threatening and imposing tone would be more appropriate, ~~as~~ as well as the fact that not all rape victims may respond in the same way.

Conditional

Contrast this with the modality in text B, which is significantly higher. For one, the text has a ~~low~~ much higher instance of deontic modality, with ~~a~~ modal

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verbs such as "can't" in "You can't blame them" (line 17). While there are instances of hedging, such as in line 30, where the writer mentions that "okay, ~~maybe~~ they were conscious", this is quickly refuted with a coordinating conjunction "but" in the same line, suggesting ~~that~~ equal emphasis on the clause that refutes the previous information. ~~to state~~

In addition, ~~is~~ it is noteworthy ~~to~~ that while epistemic modality is utilised in the form of modal verbs "might" and "~~may~~", ~~these are~~ ^{this is} largely used when referring to the other party or the potential victim. This can be seen in "They might say" (line 22), ~~where~~ ~~the~~ where ~~the~~ the might is used in relation to the actions that the other person could perhaps ~~do~~ take, and not the reader.

This higher modality in Text B is in line with its ~~more~~ ~~stronger~~ ~~and~~ ~~more~~ ~~firm~~ ~~stance~~, which ties in with its audience ~~as~~ ~~the~~ and purpose as ~~when~~ ^{respecting} trying to get people to understand consent, the idea of "no means no" is naturally presented as more of a fact and obligation or duty as opposed to a choice or ~~an~~ an option.

Text B also employs the usage of ~~value loaded~~ ^{rhetoric devices} to further persuade ~~its~~ ~~reader~~ ~~that~~ to its point of view. One such device is the repetition of "unconscious" 5 times within 5 lines (lines 28-32). The ~~usage of~~ constant repetition of the fact that the person is unconscious helps to emphasize ^{and drive home} ~~the severity of the~~ helplessness ^{of the victims} and non-consensual nature of rape, ~~and this further dissuades~~ ^{dissuades} the reader from engaging in non-consensual intercourse.

A fairly comprehensive analysis of both texts, ~~pulling their similarities~~ ^{points of departure} well.

Band 2

→ 18 1/2 / 25