

9 year old Randy L. Anderson lives in a mansion with his parents and 4 elder brothers. Jake, Dan, Tony and Rob. Randy really looks up to his brothers, but no matter how much he tries, Randy never seems to be able to measure up to them. But Randy has one thing that all his brothers lack. Imagination. Randy has always believed in ghosts since he was little, so one day he decided to find out.

One Saturday morning Randy woke up at 3:00 a.m. and crept very slowly and quietly down the stairs into the living room. "The house looks very different at 3a.m..." Randy shuddered. "So dark, so spooky..." The lights suddenly started flickering.

"Who's that?!" he shouted. "Are you a... ghost?"

Randy got scared and ran back upstairs into his room. When he came out, he was holding the biggest toy nerf gun he had, covered in yellow and red stripes with a flashlight attached to it. Randy pointed the nerf gun at the ceiling and turned on the flashlight. The lights stopped flickering and remained turned off. Slowly, Randy lowered his nerf gun and was about to move to the kitchen next, but then the front door suddenly flung open and the cold night wind blew into Randy's face.

"AAAARRRRRRGGGHHH!" he shrieked. "IT'S A GHOST! Run for your life!!"

But soon Randy realised that nobody heard him since they were all asleep. "... wait a minute," he paused. "Is this a piece of... string?" Randy followed the string. It was tied tightly onto the door and was indeed a very long piece of string.

When Randy got to the end of the string, which, in the end, led him to the garage, he found four mischievous giggling brothers who, Randy took a long time to figure out, actually pulled a very good prank on him! Tony and Dan had used the string to pull open the door, and Jake and Rob had used the electricity control to make the lights flicker.

"Nice joke, bros!" Randy exclaimed.

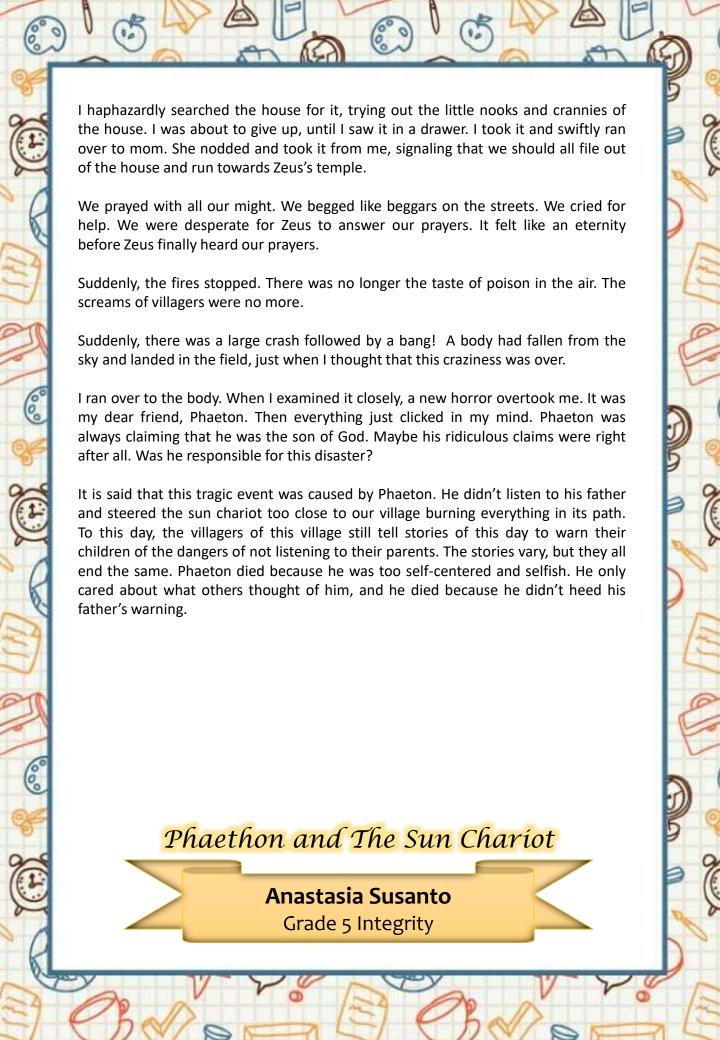
"I know right? We did not think you would be able to figure it out! I guess you really are smarter than we thought, little bro!" said Jake. The other brothers nodded in agreement.

"Yeah, I like it. But you better watch your backs, because one day, when you least expect it, I'm getting back at you all!" grinned Randy.

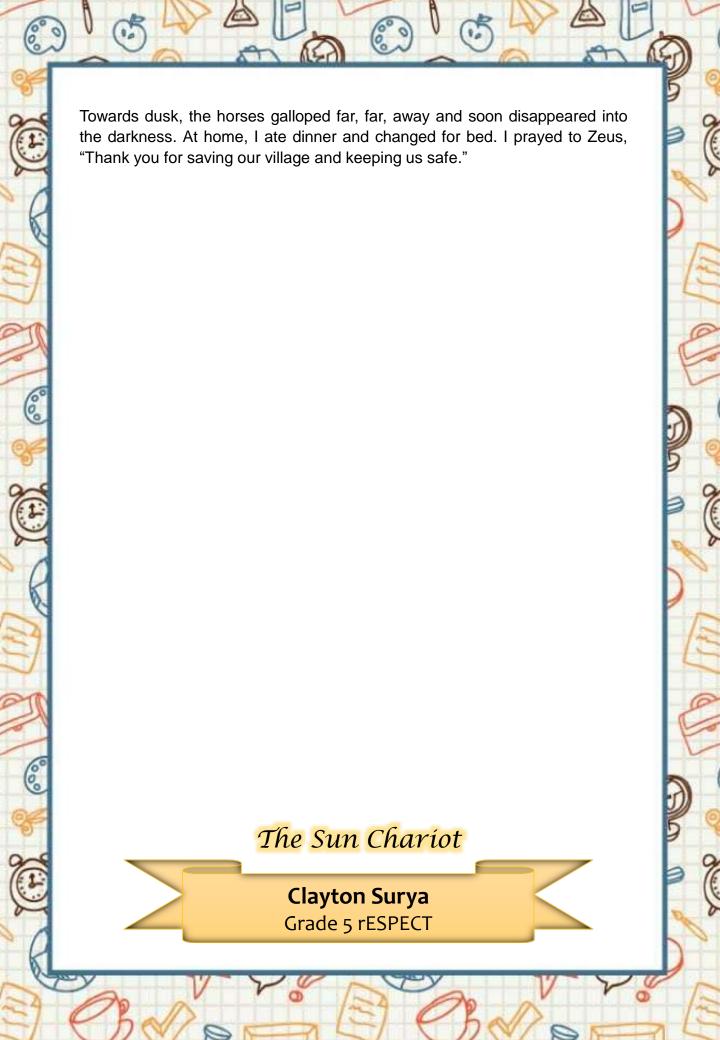
The End Randy's Ghost Hunting

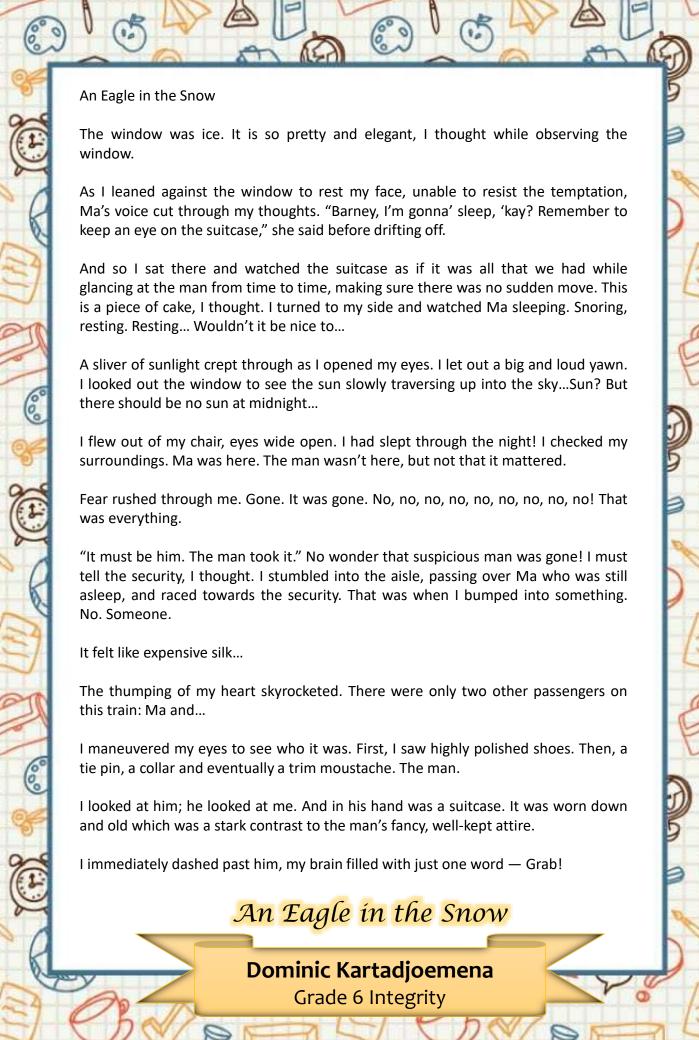
Andrea Loo Yu En Grade 4 Teamwork





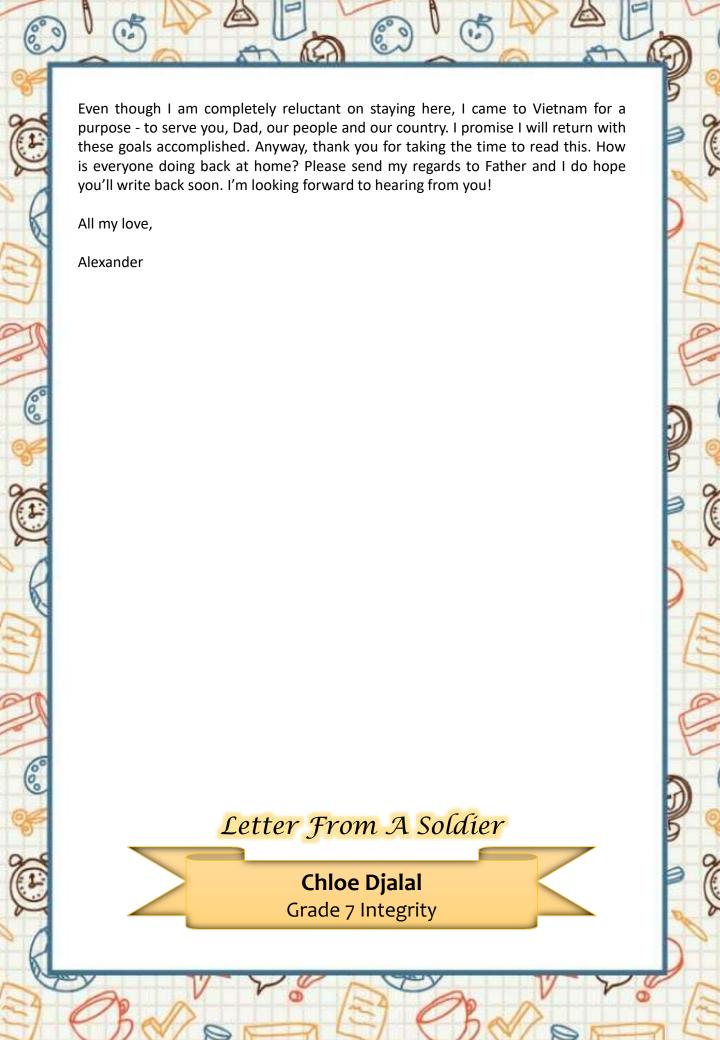


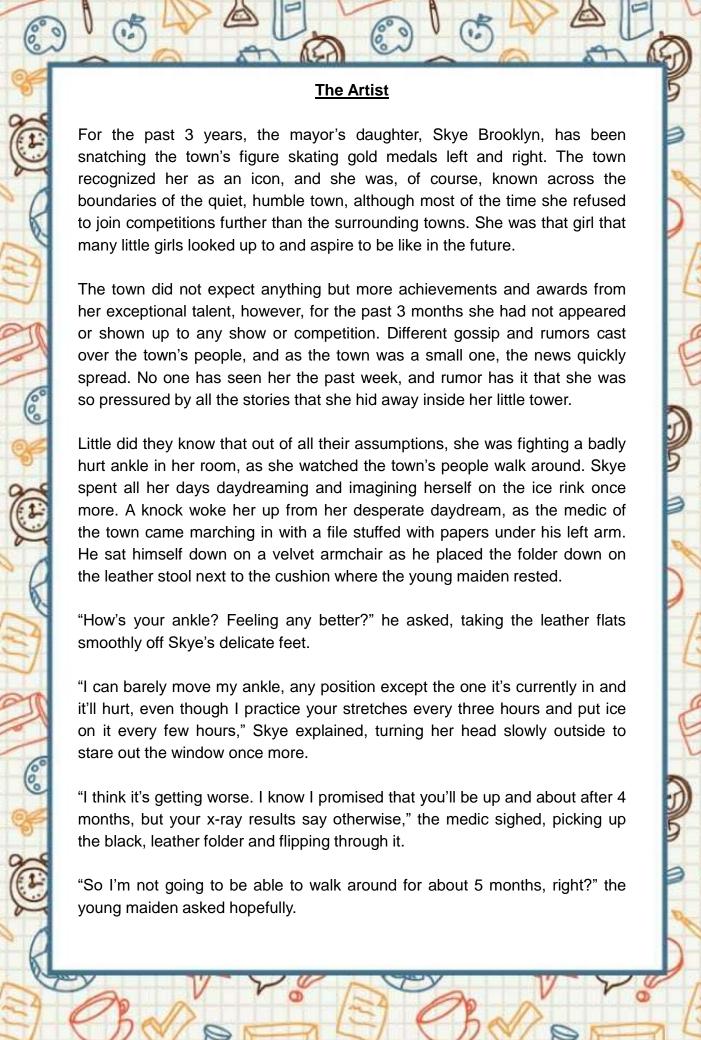






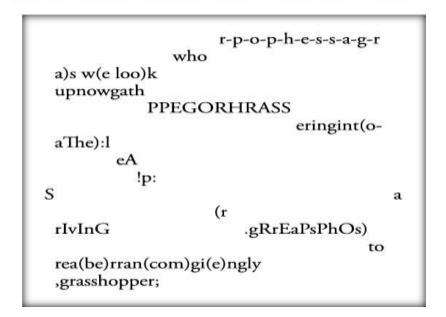
Saigon, Southern Vietnam 9th of July 1969 Dear Mother, How are you? How have the nieces been doing lately? It's around 10 p.m. right now and I've finally gotten the chance to sit down and take the time to write to you. I am writing to tell you about my time in the Vietnam War so far. As you already know, I am working in the military as an infantryman, meaning the sergeants are going to be working me extra hard. Anyway, I've just arrived in Vietnam a few days ago, and well, it's been a tribulation. In fact, this is the first time my sergeants have finally given me a break, and I'm sure it won't last long. Firstly, let me talk about my plane ride to Vietnam. The plane ride to our base camp was anything but peaceful. As soon as I stepped onto the tiny aircraft, I knew it was not going to be a smooth ride. And I was right. The 2 minute takeoff felt like 2 hours. The plane took off the ground shaking in all places, and it felt like forever before the aircraft finally gained balance. Throughout the flight, I felt like vomiting due to the undeniably large amount of turbulence. For every time the turbulence increased, I gripped the plane seats' armrests with all my might, hoping to suppress my fear. I'm sure the views over the oceans and Vietnamese land were beautiful, though I was much too focused on staying calm to notice it. I expected the landing to be worse than any other part of the journey, but surprisingly it was quite smooth. I remember slowly releasing the armrests as I let out a great sigh of relief. When I finally reached the base camp, all I felt was aching fear and curiosity. Of war, of the sergeants, of getting injured and possibly, death. Though I also felt curious of what it's like to be battling in war; about the new perspective I'll gain or the new person I'll be; and of course, curious if I'll ever even return home. I surely do hope I will be able to see you soon, Mum. In the meantime I'll be staying at our base camp, which is not at all what I expected. I expected nice, furnished tents/rooms with comfortable beds and hygienic, clean bathrooms. I did not at all expect the bathrooms to be swamped with muddy water, the rooms empty with only a lonely bed in the corner, and every inch of my tent covered in dirt, twigs and miscellaneous. Upon seeing this, all I wanted to do was to come home to my nice, neat bed. Additionally, the sergeants have not been making my stay here any better. With the constant shouting of unnecessary commands, I can never seem to relax and get a moment of sanity. Even in complete silence, I feel as if I can hear their commands haunting me in the back of my head. The sergeants have definitely not spared me any leniency in drills and practices either - and I'm sure they don't plan to. However, I wouldn't want to worry you too much so I won't get into any of that muscletearing business.





Surely it couldn't get any worse than 5 months. In a span of 5 months, she would've lost so much of her skill that she wouldn't be prepared and ready for another competition. Her head hurts just thinking about the consequences of her supposedly sprained ankle. "In this condition, we're looking at about a year," the orthopedist sighed, placing his hand on the bridge of his nose in stress. Horror filled Skye up inch by inch and slowly but surely, it started to envelop her in a blanket of sadness and fear. For what felt like a minute, the young lady did not move but tears were visibly streaking down her face, although no muscle in her body moved. The doctor couldn't help but hold his breath for what seemed like an eternity as Skye's eyes grew cloudy and tears welled up in her eyes. Her face was as white as the soft blanket of snow after a few days of winter, and panic was written all over her expressions. "I think I- I need some time," Skye stuttered, her voice almost cracking, "please leave now, thank you for coming." It took two weeks of being cooped up in her room, specifically by her window seat for Skye to process the devastating news that had suddenly occurred to be horrifying to her. Throughout the days where she wasn't allowed past townhouse gates, the town had simply died out on the topic of her disappearance and had moved on. In fact, during the time she was at home, she had befriended a few of the younger workers around the house. Skye was definitely not at her happiest at home, but she managed to pull through every day with a smile on her face. She had come to the conclusion that when she left the boundaries of her home, she would no longer do figure skating for a living, but for a hobby instead and pursue another career. Drawing, perhaps, would do the trick as she has been practicing since the day she's been cooped up in her tiny room, by her tiny window. Little did she or anyone in the little town of hers knew, the once legendary skater would grow up to become one of the town's best selling artists and lived her years in a peaceful, simple manner as her brush delicately stroked her canvas almost every hour of the day.





This poem is about finding who you really are. This can be seen from the fact that the poem shows four different variations of a single word 'grasshopper'.

The first attempt is to jumble the word with dashes between each letter. This may show a person who is unsure of his identity, which is shown from the fact that the dashes exist to separate each letter, making it not even a word.

The second attempt shows another jumbled word, this time, however, the letters are all in capitals. This could be interpreted as people who question who they might be, as an individual. The speaker would lash out, scared to not even know his own identity, explaining why it is all capitals.

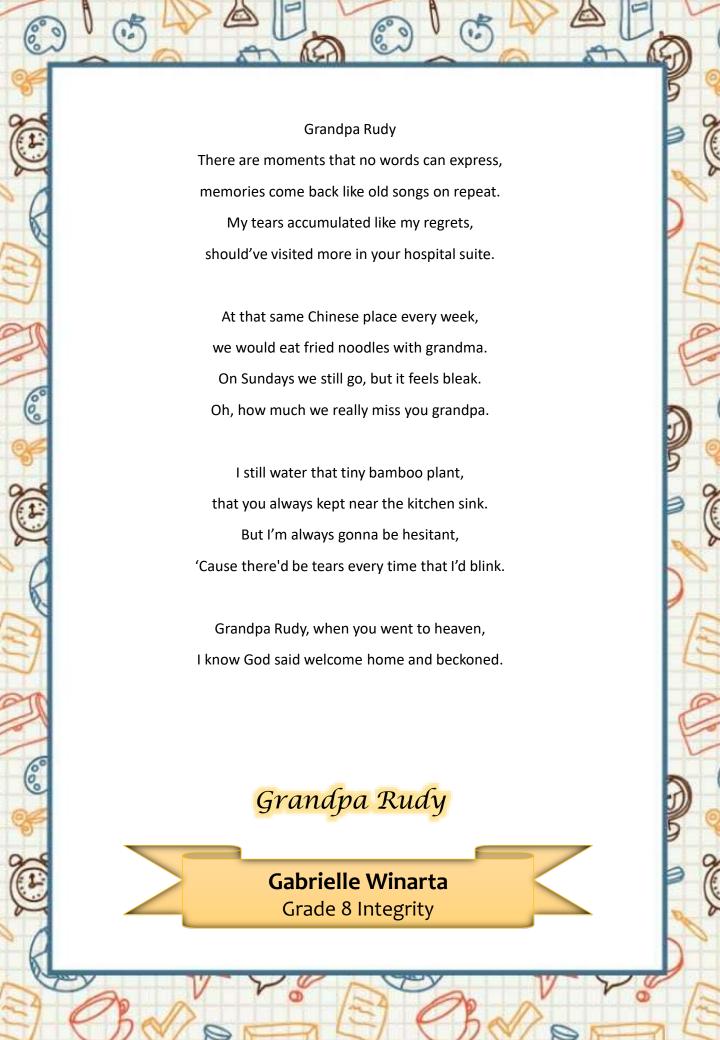
This is followed by a somewhat readable word, 'leap', which points towards the next attempt. The leap could be interpreted as the speaker's discovery of new information. This is why there is a mixture of capitals and small words. A grasshopper might have gone through difficult process when it leaps. This resembles the disorientation that the speaker experiences as his identity is slowly revealed.

Finally, in the end, this concrete poem shows the final attempt on which the word grasshopper is spelled correctly. This is definitely concrete enough to show the end result of the speaker's identity discovery, on which he finally finds and believes in his own identity. Therefore, this poem shows that even though finding who we really are is a difficult task, we will eventually figure it out and we will be sure once we find it.

-Sebastian 7T

Critical Commentary

Sebastian KartadjoemenaGrade 7 Teamwork



History Caused by the peace treaty that was not fair for Germany, the Germans sought revenge, eventually leading to the Second World War. The United States of America remained neutral until the Japanese attack on Pearl Harbor, 7 December 1941. Hitler, who was responsible for causing the Second World War, was convinced that the USA would attack them and declare war against them. He thought that he would be able to attack Russia with his ally, Japan, after winning against the United States of America as well. Hence on 11 December 1941, Hitler declared war against the USA. By this, it could be clearly indicated that the relationship between the USA and Germany was not pleasant.

Audience

The audience of this propaganda poster is the citizens of the United States. It encourages and persuades the people of the US to buy war bonds so that the government would be able to fully support armies and navies in the war.

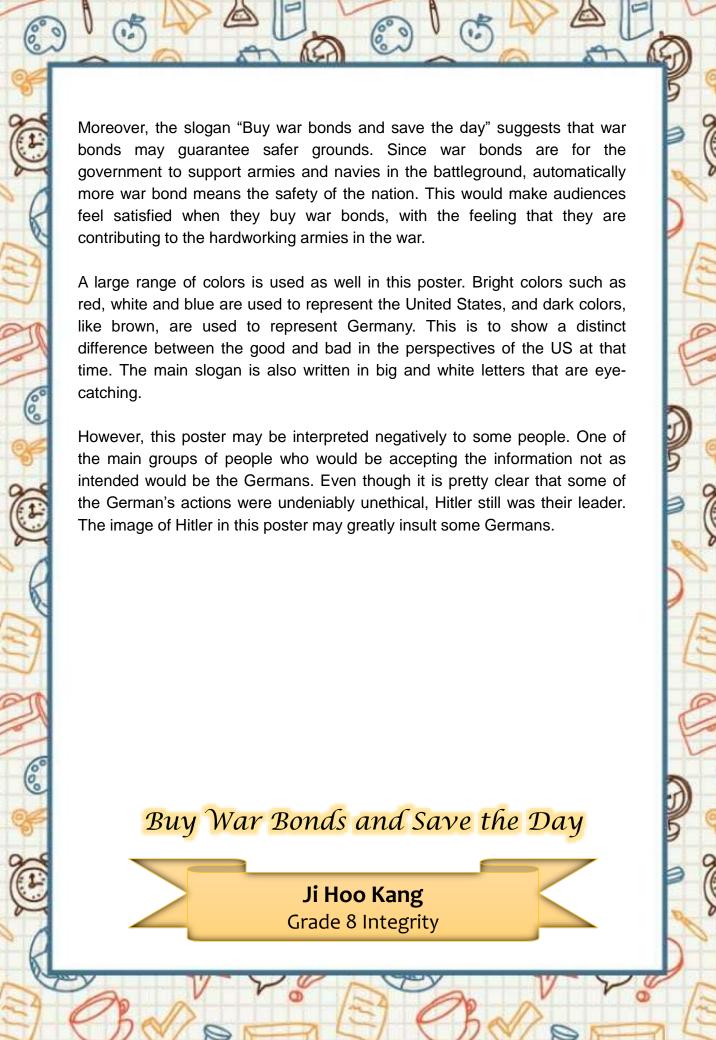
Tone

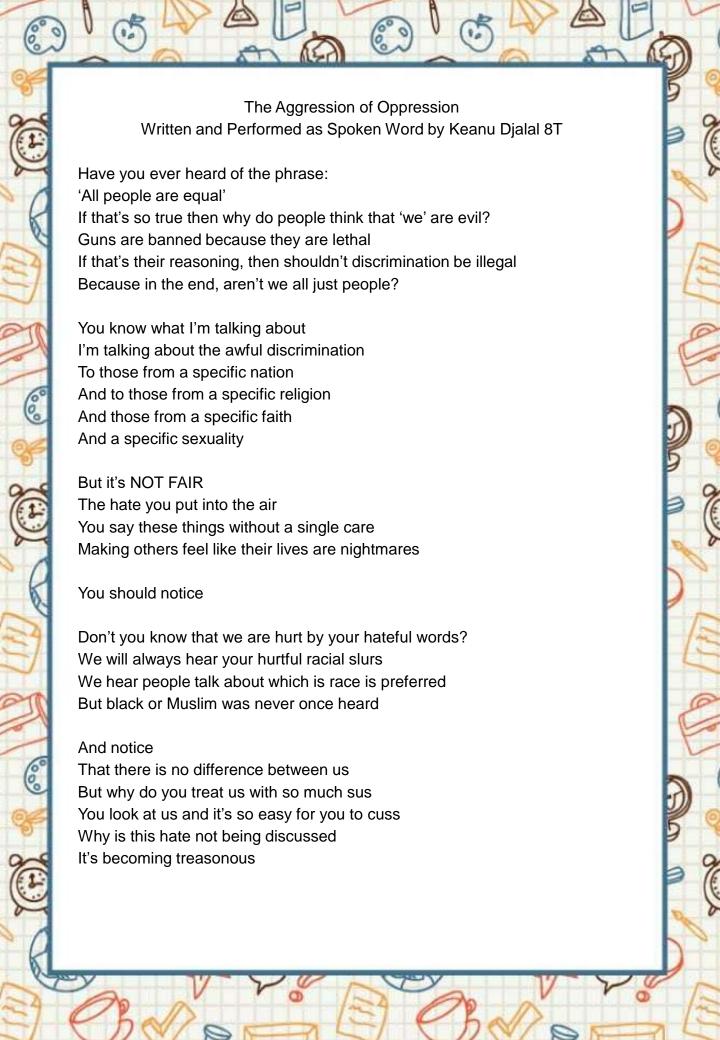
The tone of this poster is heroic, as its slogan is "Buy war bonds and save the day." The phrase 'save the day' suggests that people who buy the war bonds would be able to become a great help, like the superheroes in comic books.

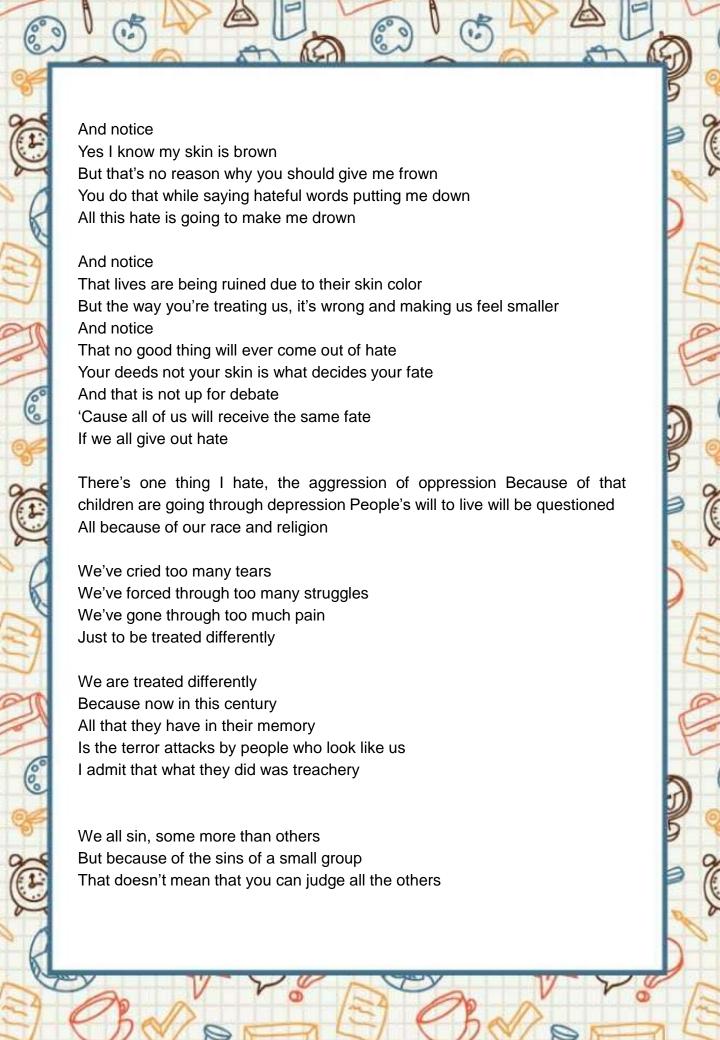
Analysis

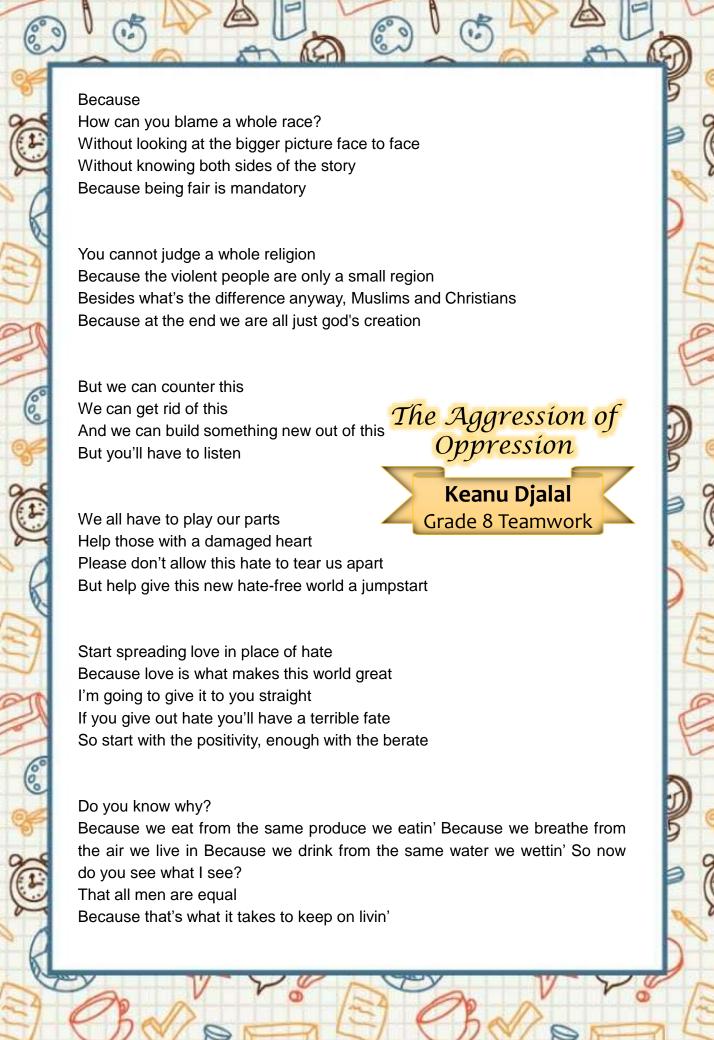
This propaganda poster aims to persuade people of the United States to buy war bonds. To help the poster reach its aim, there are some parts of the poster that helps it.

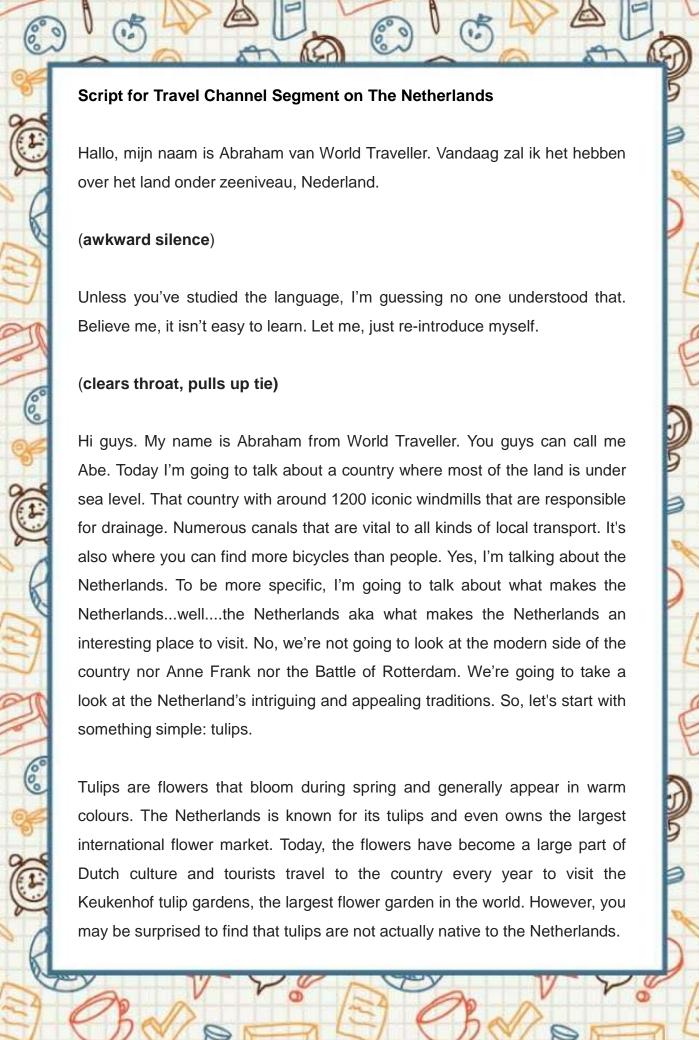
Firstly, the image of the poster. In the poster, a hand labeled 'war-bonds' is squeezing Hitler's neck. This shows that by buying war bonds, there is a high possibility the United States can win against their enemy. The image of Hitler may seem insulting and embarrassing to Hitler personally. His eyes are bulging out, and his neck is choking. This would highly encourage citizens to help out the poster reach its goals easily; to buy war bonds.

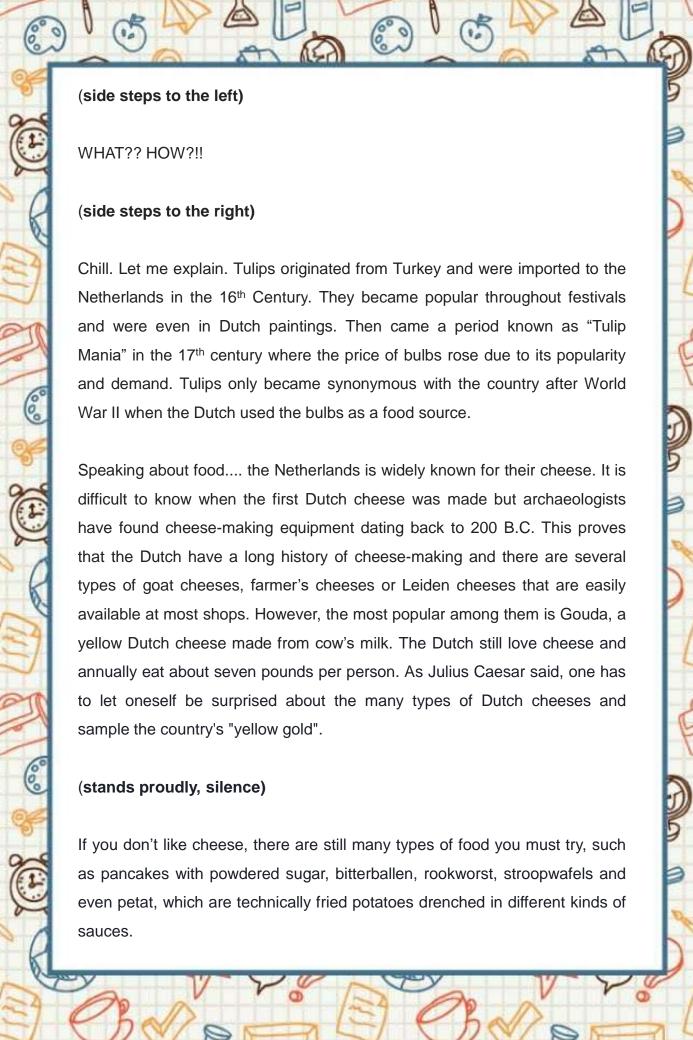


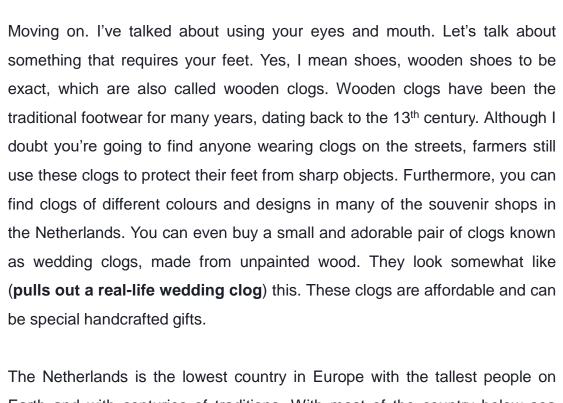












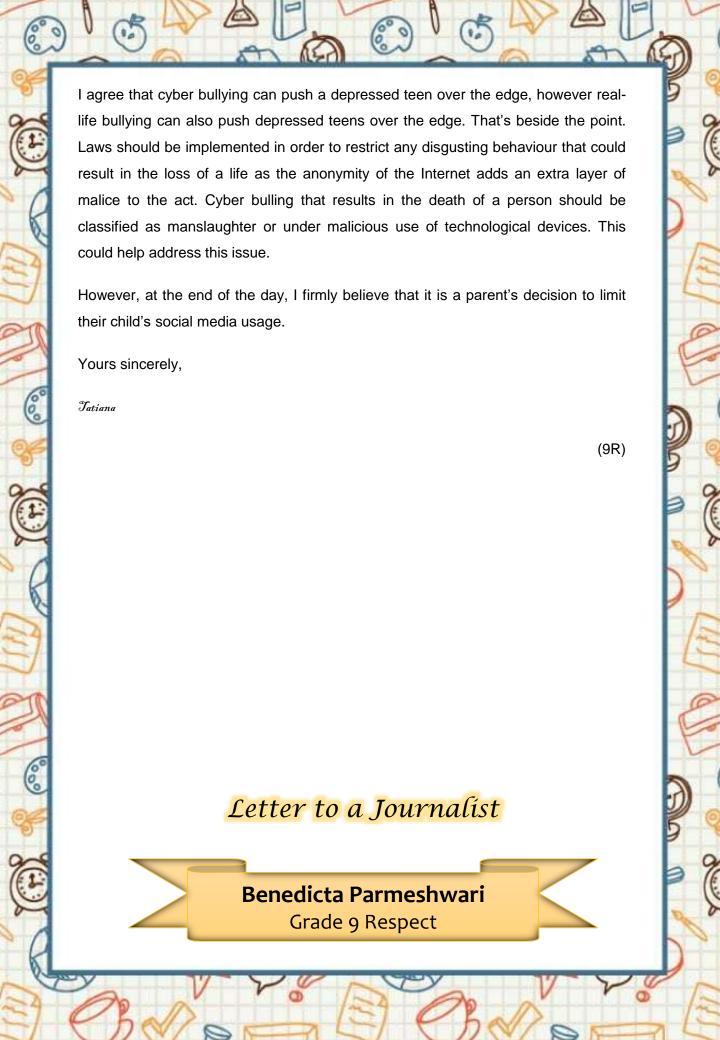
Earth and with centuries of traditions. With most of the country below sea level, it's no wonder the Dutch say that they keep their heads above water. Thank you for listening, hope you can visit one day and until next time, fijne dag.

Abraham Soedira (9R)

Script for Travel Channel Segment on The Netherlands

Abraham Soedira
Grade 9 Respect

Letter to a Journalist Dear Mr Smith. Social networking sites and digital communication is our future. This is inevitable. As technology advances so will our methods of communication. Social media is an effective and convenient way to communicate with relatives and fellow friends. Yes, teens spend an increasing amount of time "glued" to their screens. Should we not view this as an advantage? Spending more time on the screen means that teens are learning to foster digital as well as real-life relationships. Teens keeping up with technology means that they are keeping up with our ever-advancing technological world. As a parent, I believe in limiting my children's usage of electronic devices to prevent addiction but not enough to disadvantage them. Through I disagree with most of your viewpoints on technology. I do agree with your stance on online predators and data privacy. Everyone, including children, is entitled to privacy both online and in the real world. I agree that the data collected from children could be 'used for more sinister reasons'. As a parent, I believe that children also should be entitled to their own privacy and that children should not have their data harvested. However, now things are taking a turn for the better. The New York Attorney-General's office stated that under COPA (Children's Online Protection Act). companies must limit the amount of data collected from children. This prompted YouTube, a social media titan, to change their terms of service. With regards to online predators and cyber bullying, the current laws are not effective enough to protect children. The anonymous nature of the Internet is a breeding ground for so-called Internet 'trolls' and online predators seeking to forge 'friendships' with children and minors alike. In my opinion, convicted sex offenders' use of communication devices and the Internet should be limited. I believe that this will prevent native children from connecting with these vicious predators.





Dragon Allandra Lekenila 10R

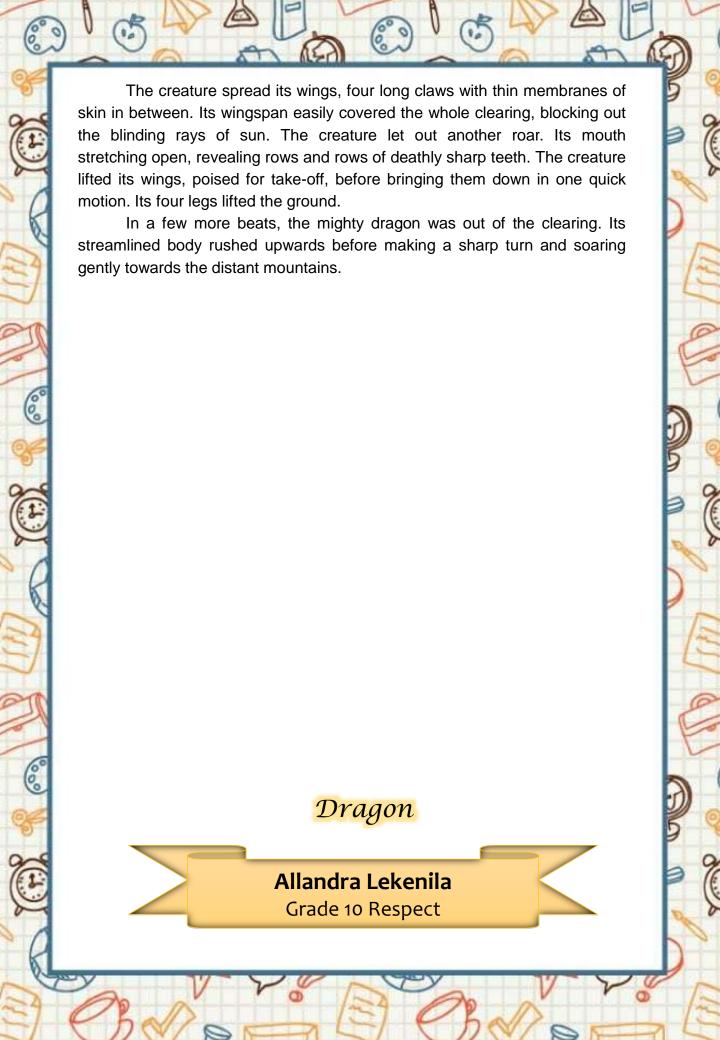
My legs nearly gave way as a mighty gust of wind blew from over my head. The leaves littered around my feet danced into the air, performing a mystical show of red, orange and brown. I looked up at the sky. The stark, white brightness of the sun burned my eyes but I could not look away. A dark mass floated above me, large, scaly wings beating powerfully. The creature moved with elegance and grace for something of its size, slicing through the clear blue sky. Its movements were smooth and fluid as it approached the clearing.

The trees around the clearing shook and parted, as if giving way for the great creature from above to descend. More leaves were sent into a flurry as the gusts of wind grew stronger. As the creature's four clawed feet touched the moist forest floor, it let out a roar—a deep, guttural sound that I felt in my bones.

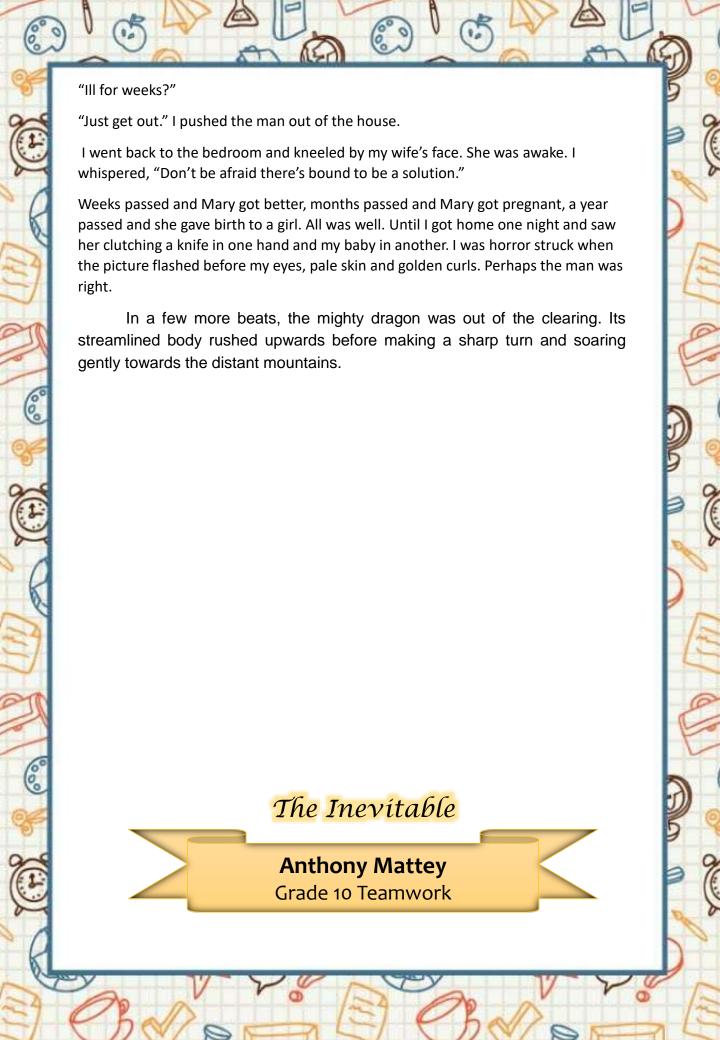
Up close, the beast was larger than I had ever imagined. Its scaly body glinted in the harsh sunlight and the tips of its wings peeked over the treetops. The colour of its scales were something I had never laid eyes on before. They were an intense, deep scarlet, deeper than any luxury wine I had ever savoured. In the sunlight, they reflected hints of a rich, chrome green, just enough to be noticeable to the naked eye. I closed my jaw, not realizing I had dropped it in the first place.

The creature's head slowly, agonisingly turned to look in my direction, its sharp, yellow eyes boring into my skull. I stood there, stunned in place. What a magnificent specimen. The horns at the back of its dinosauric head stretched backwards and curled upwards slightly at the tip. A few knife-like teeth peeked past its mouth, white like bones. The scales around the creature's eyes were darker than the rest, giving an almost regal effect. The beast exhaled, sending a puff of smoke out of its nostrils and into my face. The smell of char overwhelmed my nose.

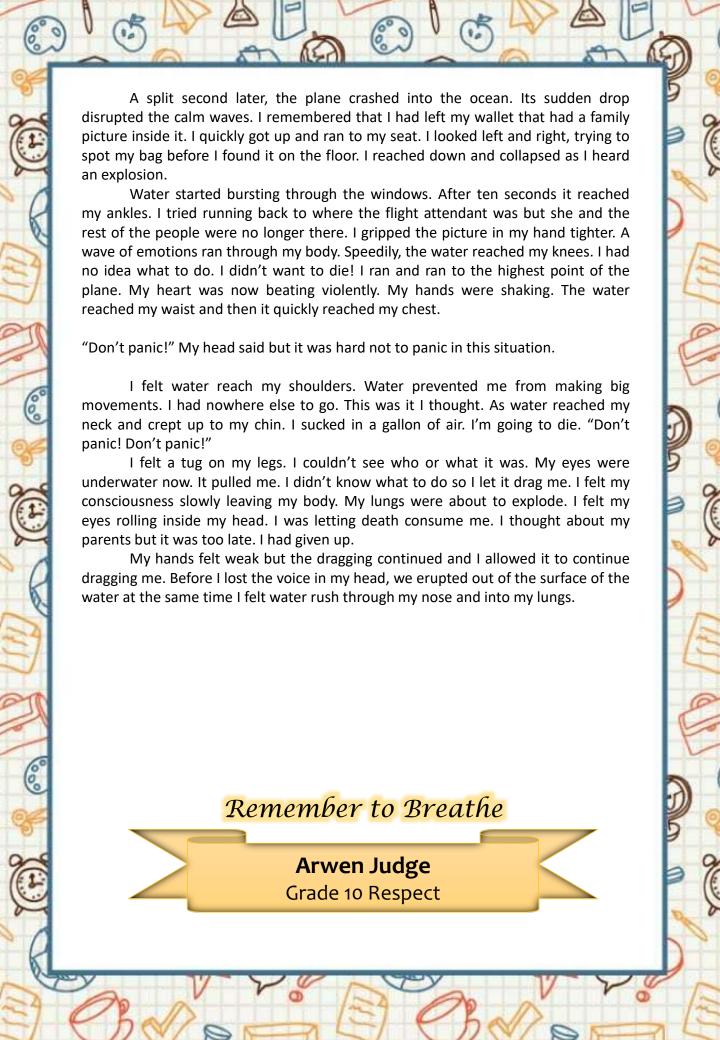
I felt the ground beneath my feet shake as the creature took a step forward, its massive tail lifting off the ground before landing with a thump. Against my better judgement, I reached out. To my surprise, the beast let my hand brush against its snout. Its scales felt cold and rough against my warm, smooth skin. The creature closed its reptilian eyes and relaxed before opening them again and gently pulling back.













Greta Thunberg's Two Audiences

Greta Thunberg's immediate audience for this speech is the UN climate conference. However, much of her speech is geared towards representing teens and young adults who are concerned with the world's growing climate issues as well as the failing international emission policies. The speech serves to inform and inspire people who previously were not aware nor courageous enough to voice their worries. Thus, the main target audience of this speech is in fact the younger adult audience and teens viewing via various media.

The speech is given in a very informal and personal tone. Greta speaks not as if she were at a prestigious summit speaking to world leaders, but rather as if she were a disappointed and upset teen talking to her parents. This is done to appeal directly to the audience at home. While her excessive use of emotion complicates her argument towards the UN leaders, it serves to invigorate the younger generation and spark something like a revolt. Messages sent through sentences such as "you have stolen my dreams and my childhood" are meant to make the speech more relatable towards the youth while sending a message with spiteful undertones. Greta is making it clear through her speech that she wants the youth to rise up and ,more importantly, that she intends to represent the youth as their voice.

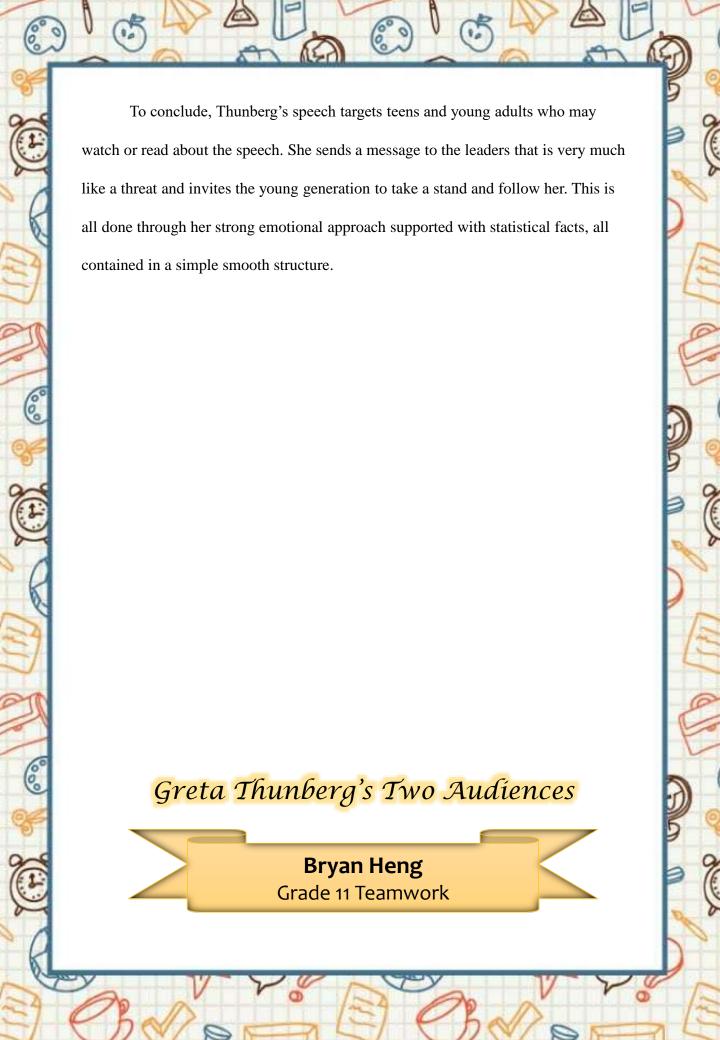
Greta's speech is provoking in nature, as she tries to evoke people to take action. In her speech she creates a contrast with herself representing the hope of the younger generation, contrasted with the greed and ignorance of the older generation, represented by the UN leaders. She attempts to discredit the leaders in lines 14 to 16

before presenting facts of her own. While it would seem redundant to present the various facts and forecasts to the world leaders, this part of her speech has the purpose to inform the people watching at home. This appeals to logos or reason by presenting raw numbers in an effort to improve her perceived credibility to the people at home. This also raises awareness of the severity of the problem by using relatively short timelines which could be seen as the very near future. The numbers are presented simply and paired with words such as "only", "already", and "will" which allow for the information to be absorbed easily while still creating a strong sense of urgency. Those numbers also serve as evidence for Greta's message that the world leaders are ignorant and incapable.

Greta's speech is structured in a way that makes it easy to follow whilst simultaneously evoking passion or aggression in her audience. Greta's sentences are short when she is directly antagonizing the world leaders, but long when she states her supporting facts. This makes the impact of her speech focused on her strong feelings towards the leaders and leaves lasting negative impressions associated with the UN climate leaders. Greta also utilizes buzz phrases such as "How dare you!" repeatedly to add impact, flow and add attractiveness to her speech. The attractiveness is very unique and powerful at drawing in people who would otherwise not pay attention to the UN climate action summit. An objective of Greta's speech is to shed light of this summit to those who would usually not pay attention to this kind of event. Her short sentences and paragraphs ending in harsh phrases leave time for listeners to take in her points as well as the emotion behind it.

The harsh comments depicting the world leaders as lacking maturity and knowledge would usually be considered inappropriate for such a summit. This response breaks the acceptable norms to an extreme but is done so with purpose. Thunberg's response can be seen as extremely disrespectful and bratty. However, she does this to make a statement; that the youth can stand up and criticize the world leaders for their failures. This aims to embolden the younger generations, her primary target audience, to be strong in their beliefs and willing to voice them. From a cynical perspective, Thunberg uses her young age and public stage to her advantage, as negative feedback from leaders would run the risk of public outrage.

Thunberg's response creates an antagonistic type of polarization. She presents herself as the stereotypical good guy protagonist who is fighting for the good of the people, contrasted against the antagonistic leaders. She presents herself as knowledgeable, while they are ignorant. She wishes for peace for all, while they are greedy and selfish. This encourages young people to join her movement and spread her message. She often is not speaking to her literal audience physically in front of her, but rather her target audience abroad in the youth of the general public. In her perspective, she is standing up to societal norms and invites "her generation" to join her. She states that the leaders have betrayed not her but "young people" to enrage and aggravate the "young people".



The text is a speech from Greta Thunberg, a young climate activist, who gave a speech to the United Nations expressing her concern and dissatisfaction with the status quo. Her speech was targeted at 2 different groups of people; the young generation and politicians or businessmen. The point of her speech to the United Nations was to create a sense of urgency to take action against climate change. She does this by excelling in 3 techniques: appealing to reason, to emotion and choosing strong pronouns.

In her speech, she appeals to emotion by giving examples of her and many others' lives which have been "stolen" or taken away due to the prospect of climate change. She cites dreams and childhood as her examples (line 7). These are very vague and open-ended concepts, but it is effective as everybody in the audience had a childhood and a dream. This triggers a response to look back on their own lives to think about their own dreams and childhoods. Childhood is remembered as the best time of your life. Children are free from all the burdens of life and its responsibilities. They are free to do whatever they want whether it is play outside or play with their toys. Dreams shared by everyone and give us a reason and will to live as we have something to work towards and hopefully achieve. By saying that the lack of action has stolen these two aspects is powerful as it shows the life basically being sucked out of a human being leaving him or her lifeless and devoid of meaning. This has two impacts on the audience. To the young generation, it is a call to action. The young generation still vividly remembers what it was like to have a carefree childhood and still have dreams to reach for the stars. This helps get them behind the movement so that others in their position can continue to have the luxuries of life they had in the future which might be stolen by climate change. To politicians, it is a wake-up call and a sort of guilt trip to action as they probably also have kids and having their hopes and dreams taken away is an outcome that politicians wouldn't want to face themselves, let alone leave to their children.

She also appeals to emotion with her powerful use of pronouns. She constantly uses "you" referring to politicians, solely blaming the issue on them. She also uses metaphors such as "fairy tales" and "crystal clear" to get the message across that science is right and your beliefs are wrong. Fairy tales are fantasies which can never happen in real life. The simple phrase helps exacerbate her point that "you" cannot ever have external economic growth. "Crystal clear" also helps her illuminate how easy and simple it is to understand, yet "you" still look away from the facts and continue to do nothing. She also uses powerful words such as "dare" and "failure." Politicians are given the label of scapegoat as the cause of this generation's downfall due to their ignorance. This directly attacks the politicians who are constantly being addressed by Thunberg in the second person. For the young generation, it helps rally them against a common enemy and see they have a common goal: getting politicians to end all of this. The sense of urgency is created as the word choices highlight the severity of the issue at hand and how much politicians have failed them.

Thunberg also appeals to reason by choosing and presenting facts to help further her narrative. She states how even with drastic cut in carbon emissions, there is still a 50% chance that we and all of humanity have failed. This highlights how even with a nearly impossible goal to halve our carbon emissions, there is still the same probability of flipping a coin of passing the point of no return. She also presents a striking figure of how in a little over a year, we used up 25% of our remaining quota to save the earth. Thunberg's figure is also given without a time period, implying this is our final quota for the rest of our lives. By presenting facts in this manner, she breaks down complicated facts into a few easy to understand numbers, appealing to the younger generation who may not fully comprehended the gravity of the situation. To the politicians, it is simply restating what they already knew, but expressing it with deadlines and timeframes to show them that their time to act is limited. Their laws and regulations must be swift and effective to help save the earth.

To the millennials, it is a knock on the door to get their act together and pressure politicians to ensure that those figures Thunberg mentioned do not worsen or improve. The swift need to go into action is created by that sense of urgency. Thunberg doesn't explicitly state what negative impacts and consequences may come, but rather leaves it to the imagination of the audience. However, by the tone of her speech, it is implied that the consequences are dire and severe further showing the urgency of the situation. For the politicians, it shows that they have directly contributed to the matter, implying their guilt and expressing the frustration of so many of those around them.

Overall, the speech is effective by clearly having a narrative to pass. The narrative conveys that politicians are the cause of our demise due to their lack of action. The uniting call for the young generation is clear that if we don't act, we will fail. The young generation are not marginalized, and Thunberg stresses the point that this is a global issue that each and every person on this earth must be concerned about. The facts presented use reason to explain that climate change is severe, while the emotions that ran through the speech convey a sense of dismay and disruption to their quaint way of life. The text creates that sense of urgency for politicians to act and the young generation to take action against politicians to stop climate change. Her dissatisfaction is also clearly echoed in her absence of remorse throughout her speech.

conclude, Thunberg's speech targets teens and young adults who may watch or read about the speech. She sends a message to the leaders that is very much like a threat and invites the young generation to take a stand and follow her. This is all done through her strong emotional approach supported with statistical facts, all contained in a simple smooth structure.

Analytical Commentary on Greta Thunberg's 2019 UN AddressThunberg's Two Audiences

Sabian Atmaja
Grade 11 Humility

This advertisement for Porsche features the Porsche 911 in an attempt to persuade the audience to purchase the car using symbols of time, as well as language, word choice and visual techniques.

The advertisement features a rhetorical question at the very top, asking, "Honestly now, did you spend your youth dreaming about someday owning a Nissan or a Mitsubishi?" This introduces the symbolism of time in the advertisement. The use of the word "youth" evokes memories of their younger self in the audience, which also suggests that this advertisement is for older audiences who can afford a Porsche. By evoking memories of youth, it creates a longing in the audience for the chance to relive their youth, with the advertisement suggesting that buying the Porsche 911 is the way to do so. The use of the words "spend" and "dreaming" also induce in the audience the sense that they've wasted their younger years dreaming and not actually taking action to do what they truly wanted to do. The goal of this is to inspire them to not waste any more time and take action now, or in other words buy the car.

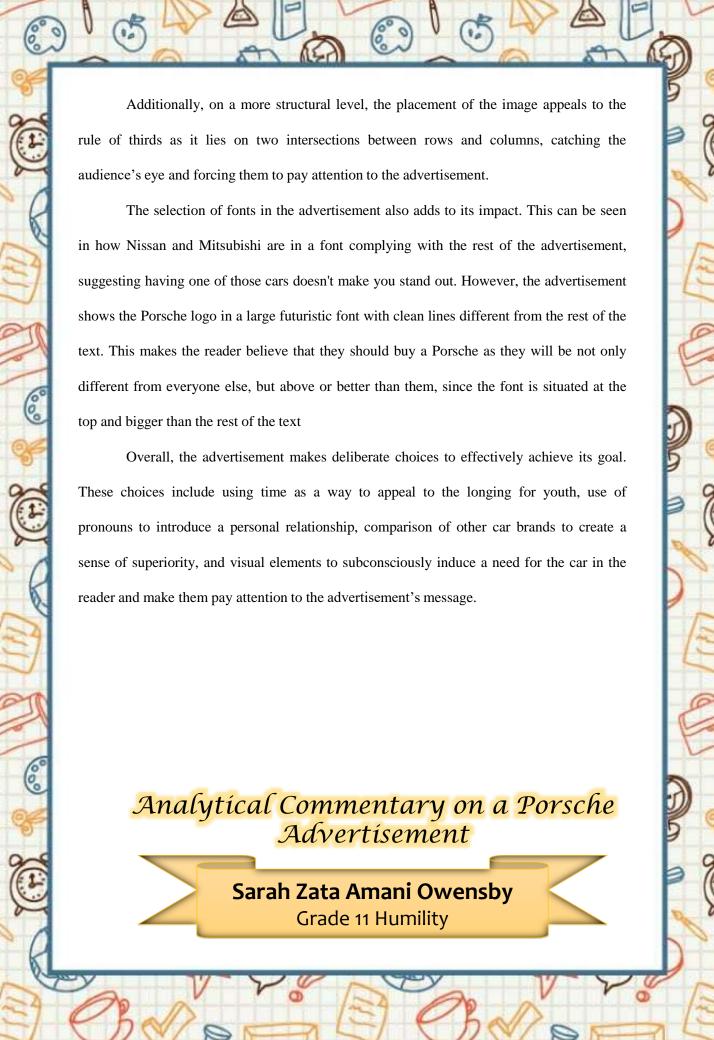
In the descriptive copy under the car, time is also a key feature. First, it states that the car is both "timeless and ahead of its time", a paradoxical statement: seemingly impossible, but it isn't with a Porsche. This convinces the audience that the car is special, giving the audience another reason to buy the car now. Many cars go out of style, especially if it was one that you dreamed of when you were young, but since the car is timeless, the audience believes it is a good long-term investment. This appeals to logos, as the intended audience is older, and are looking to not make impulsive decisions based on trends or emotion but instead wishing to make a sensible decision they won't regret later in life. The description later includes the statement, "After all we know how many decades you've waited", which not only appeals to the audience's longing for youth (hence the word "decades"), but also suggests that the car would be a reward, a prize for waiting so long to purchase it.

Furthermore, it convinces the audience that there is no reason to wait any longer as they've already done so for "decades", compelling the audience to take action immediately.

Aside from the symbolism of time, the advertisement also uses other language and word choice to inspire audiences to take action. The first example is the choice to compare the Porsche to "a Nissan or Mitsubishi" in a rhetorical question that leaves the audience pondering and comparing the three cars in their head. Both the Nissan and the Mitsubishi are cheaper, more sensible cars that have virtually no impressiveness associated with them. The advert suggests that in comparison a Porsche makes you stand out. The use of the word "Honestly" at the beginning the question additionally creates a feeling in the reader that they're lying to themselves if they say they don't want a Porsche, forcing them to truly consider buying the car.

The use of personal pronouns in the advertisement is another featured language device. The writers for Porsche refer to themselves as "we" and the audience as "you", creating the sense Porsche is not just a big company advertising to millions of people but instead that it is a friendly entity, with the "we", talking directly and only to the one reader, "you". It creates the illusion of a personal relationship and conversation with the brand, in which the advertisers want what's best for the reader, not just the company, so that the reader trusts the advertisement's message and believes buying a Porsche is actually in their personal best interests.

Lastly, the visual elements are vital in catching the audience's eye. At the centre of the advertisement there is an image of the Porsche 911 itself. Since the image lies at the centre of the advertisement, it subconsciously suggests that if the reader were driving the car they would become the centre of attention as well. This appeals to their need for status and recognition and compels the reader to feel that they need to buy the car in order to receive it.



Text C and Text D are two different text types with a similar theme - giving women employment opportunities as drivers in the male-dominated industry of public transport. Text C is an online article taken from *The New Yorker* magazine site, whereas Text D is an online fundraising appeal uploaded on the site *GoGetFunding*. The two texts also differ contextually: Text C discusses "SheTaxi", an initiative started by Stella Mateo to connect female passengers in the USA with female taxi drivers. On the other hand, Text D concerns public transportation for women in Pakistan. The difference in context is highlighted by the means of public transport that are shown in each of the two texts - cabs in Text C, and rickshaws in Text D. This reflects the different cultural context between the two texts.

As Text C and Text D are different text types, they serve different purposes. Text C serves to inform readers of an already established and anticipated project which is set for success and is in its final stages. Text D, on the other hand, serves to raise awareness for the lacking presence of women in Pakistan's transportation industry as well as to raise funds in order to help combat the problem.

Text C and Text D both appeal to a similar audience: women. In both texts, the issue of inequality between men and women in using public transportation is highlighted. In Text C, the line "Every day, as many as six hundred thousand cab rides are taken in New York City." (line 1) is followed by "...estimates that sixty percent of those passengers are female." (line 2-3). The first line shows readers how cab rides are an integral part of daily life in New York City, therefore emphasizing the importance of public transportation. The second line reveals how the majority of the immense number of cab rides are taken by women. Both lines make use of statistics, with an appeal to logos that helps readers understand the great scale of the issue. This is then followed by statistics that contrast the previous statements to highlight the inequality between men and women in the industry. The line "...ninety-five percent of forhire cabbies and ninety-percent of yellow-taxi drivers are [men]." (line 7-8) shows a stark contrast between the demographic of taxi passengers and taxi drivers. Despite the fact that most taxi passengers are women, an overwhelming majority of the drivers are men. The disjunction between the two demographics presents readers with potential problems that may arise, as exemplified in the line "a lecture, a detour, or perhaps, a sense of alarm" (line 8).

In Text D, the lines "There is no space for women as service providers in the transportation industry." (line 18), and "There is only one woman taxi driver in the entire country!" (line 19) emphasize how women are barred from employment opportunities in the transportation industry of Pakistan and also indirectly shows readers that virtually all taxi drivers, apart from one, are male. However, unlike Text C, Text D shows that this problem extends to other parts of a woman's daily life and is detrimental to their employment in other sectors as well. This notion is amplified through the lines "Many women do not enter the workforce or acquire education for the lack of safe transportation" (line 21-22) and "For lack of transportation, women are barred from personal growth activities...because they are not deemed necessary by their male family members." (line 24-26). Unlike Text C, which focuses on the inconveniences caused by the faint presence of women in the industry, Text D shows readers the grave danger and oppression women are subjected to in society as a whole. This does not only highlight their cultural differences, in which Text D gives a voice for women in an oppressive patriarchal society, but also results in a difference in tone.

The tone of Text C is fairly optimistic and humorous. The line "...or chat, or cry, or bark directions while the driver takes her where she wants to go" (line 5-6) features a polysyndeton that creates the image of the stereotypical experience of a woman's emotional breakdown - a subject that is commonly joked about and is usually seen as a 'relatable' experience. Another line, "So it's not going to smell like taxi?" (line 29) is a quote from an anecdote in which a male taxi driver inquires about the SheTaxi initiative to a female taxi driver. The line creates a sense of humour, as it suggests that most taxis have an undesirable masculine scent. On the other hand, the tone of Text D is solemn and straightforward. The writer highlights the problems directly and offers a solution by showing the prospective opportunities. This is reflected in the use of subheadings in Text D, such as "Background", "Challenges" and "Opportunities". The use of subheadings effectively segments the texts for readers in an organized manner, thus highlighting each individual issue.

All in all, Text C and Text D are two different text types that both concern the presence of women in the transportation industry. However, they differ both contextually and tonally, and each text serves a different purpose.

Female Taxi Drivers: Comparative Essay on Two Non-literary Texts

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A Doll's House is set in the late 1800s, when women did not have as much freedom as they do now. A culture is always a product of the people in a community and their opinions and biases. At the time, wives had to get their husbands' permission before engaging in certain activities, such as borrowing money. In addition, they were not allowed to express their own emotions and thoughts freely. In public, they would conform to the opinions of their husbands. As a result, they no longer held an identity of their own. This creates a culture in which women have to follow their husbands' beck and call. This was the culture that Ibsen wanted to challenge and hopefully change when he wrote A Doll's House. When the play was released, it created an uproar in the society. This response was a testament to the impact of the play at the time.

At the time, women were regarded as men's pets. This is evident in the play where Torvald would have pet names for his wife. He would always call her his "little skylark" or "squirrel" or even "songbird" instead of her real name. This use of pet names takes away Nora's identity. As a result, it also takes away her agency. I believe that Ibsen creates Torvald's character to use these words in order to explicitly show the audience how men can hold power over women and essentially control their lives. Originally, Nora enjoys these pet names. However, once the play progresses, Nora realises the fact that these pet names take away her identity as a person and tries to break free from it in Act 3.

The central conflict of the play arises when Nora borrows money from a shady lawyer known as Krogstad. Although in essence this is not a crime, it is heavily looked down upon by society at the time, especially since Nora did not consult with her husband before borrowing the money. These actions that were undertaken by Nora were heavily judged by other characters in the play such as Christine. Christine says in Act 1 "No, a wife cannot borrow without her husband's consent." Nora is a woman who is highly independent with her own opinions. When presented with an impossible choice between losing her husband to his sickness and breaking social norms, she chooses the latter, borrowing money for a trip and forging the loan. This conflict arose from the culture of women's role in society: the mother, the wife, and nothing more. This culture is then presented and challenged by Ibsen.

This ties in with the play's overarching theme of the culture of the suppression of women and how women can break free from that suppression. This can be seen through the quote in Act 3 "In any case I set you free from all your obligations. You are not to feel yourself bound in the slightest way, any more than I shall. There must be perfect freedom on both sides. See, here is your [wedding] ring back. Give me mine". This quote describes Nora when she leaves Torvald in Act 3 to pursue her own dreams and ideals. The quote itself judges the way society suppresses women and instead, puts forth their own idea that women should be free to do what they want and that men should not always be the leader that women have to follow. This can be seen clearly from the line "...I set you free from all your obligations." In this part, Nora is activated as the primary actor and she is given more agency. By having Nora be the one to set Torvald "free", it shows the audience that Nora has (or should have) equal or more power over her male counterpart. This scene is Ibsen's commentary on how society in the 1800s should be. The play, and by extension Ibsen, criticized the idea that women should be kept as pets or as objects. He believed that a woman should be granted her own unique identity.

In this part, Nora is also represented as the *femme fatale*. A *femme fatale* is a character archetype that represents an individual's or a society's fear of intimacy, sex, and to an extent, women. Torvald and society would view Nora as a *femme fatale* as she is manipulative and in the end brings disaster to her husband. Nora is represented as a *femme fatale* in Act 3 because Ibsen wanted to bring the readers' attention to the idea that women are not only "fair maidens" that are supposed to follow men's every order. Instead, he presented the idea that women could be independent and follow their own ideals.

The play also makes a point to challenge women's traditional role in society. This is evident in the quote where Torvald says "Before all else, you are a wife and a mother", to which Nora replies "I don't believe that any longer. I believe that before all else I am a reasonable human being, just as you are". At that time, women were forcefully placed into two distinct roles: a wife to please the husband and a mother to raise the children. They were not allowed to pursue their own dreams or wants. Nora rejects these two roles by saying before all else, she is a reasonable human being. This allows Nora to break free from traditional gender roles that were shoved onto her.

