

Write a **guided analysis** of ONE of the following texts.

**Text 1**

THE  
**NEW YORKER**

News Culture Books Business & Tech Humor Cartoons Magazine Video Podcasts Archive Goings On

**Ladies Who Cab**

By Betsy Morais September 16, 2014



*Euro my*

*Restored*  
*2*

*Freedom*  
*no*

*5*  
*10*

Every day, as many as six hundred thousand cab rides are taken in New York City. Stella Mateo, who is starting a women-only cab service, estimates that sixty per cent of those passengers are female. Women and cabs share in an enduring romance. In a taxi, a woman can feel independent and safe; she can shed the defensive shell the sidewalk requires and gaze freely out the window, or chat, or cry, or bark directions while the driver takes her where she wants to go. That's the fantasy, anyway. Much depends on the person behind the wheel—probably a man, since ninety-five per cent of for-hire cabbies and ninety-nine per cent of yellow-taxi drivers are. He might impose a lecture, a detour, or, perhaps, a sense of alarm. Dinorah De Cruz, who is sixty-four and one of New York's few female cabbies, has been driving a cab for around twenty years. Women, she thinks, possess qualities advantageous for the job: "When you have kids, you need to be patient," she explained.

*→ noticeable to the audience*

On Monday, on the steps of City Hall, Mateo held a press conference introducing SheTaxi—known as SheRides in the city—through which female passengers, via an app, can request a pickup from one of the female drivers at Mateo's affiliated bases. The drivers will not pick up men and they will all wear pink pashminas.

*→ humor → allude to women*

At the announcement, the Mateos were joined by some fifty recruits in white blouses, black pants, and the requisite pink scarves. De Cruz was among them. After the press conference dissolved, De Cruz left to retrieve her car. She wanted to take a taxi to the garage, on the Lower East Side, so she hailed one, jerking her body forward, thrusting her right arm into the air, and snapping her fingers. Nothing. Her eye moved across the street. "Hey, look at that taxi!" She ran toward it, through traffic, waved it down, slid in, and gave thorough directions to her destination.

*20*

"This is a lady who knows New York!" the driver (a man) said.

25 From the back seat, De Cruz told him that she was a cab driver, too. He'd never seen a woman driving a taxi in the city, he said. She explained the SheTaxi concept.

"Is this kind of like that new thing? Hubert?" he asked.

"Uber," she corrected. "It's not going to be like that because it's going to be more feminine, more smelly. A nice smell. You know women. We all like our perfume." ← *humor*

"So it's not going to smell like taxi?" he asked.

30 "No, it's not going to smell like taxi. It's going to smell like your private car. Go to the right!"

"We're more peaceful to drive with," De Cruz told me. She mimed a bumpy ride. "Not like that. That's the main difference." She paused to give the driver directions—"You make a left and then you make a left again like you're coming back from the highway"—then she went on, "When you take cabs, you find yourself uncomfortable."

35 De Cruz said that she prefers female passengers. "A female is like me, a man is stronger than me," she said. She turned to the driver again, "At the corner, you make a right on Delancy. Right here."

He laughed. "You're a lady who knows what's goin' on!" he said.

40 She had the cash ready before he tapped the meter. "Here, sir," she said, handing it to him. "Thank you."

45 We got out at the garage, where De Cruz fetched her car, a charcoal-gray Acura S.U.V. SheTaxi was supposed to launch today, September 16th, but they need five hundred drivers to meet the expected demand, and they only have a hundred so far. Mateo has been hosting lunches for recruits. Until SheTaxi came along, De Cruz thought she'd retire. In her front seat, she had an apple, a black Yankees<sup>2</sup> cap, two dozen pens, a water bottle, and a pair of comfortable shoes. A cross hung from the rearview mirror. And there was something else—a new car smell?

"No, that's my perfume," she said. "I like Chanel<sup>3</sup>."

Betsy Morais, *The New Yorker* © Conde Nast; text with image: <https://www.newyorker.com/business/currency/ladies-cab>

<sup>1</sup> pashmina: a scarf made from Kashmiri wool

<sup>2</sup> Yankees: a New York baseball team

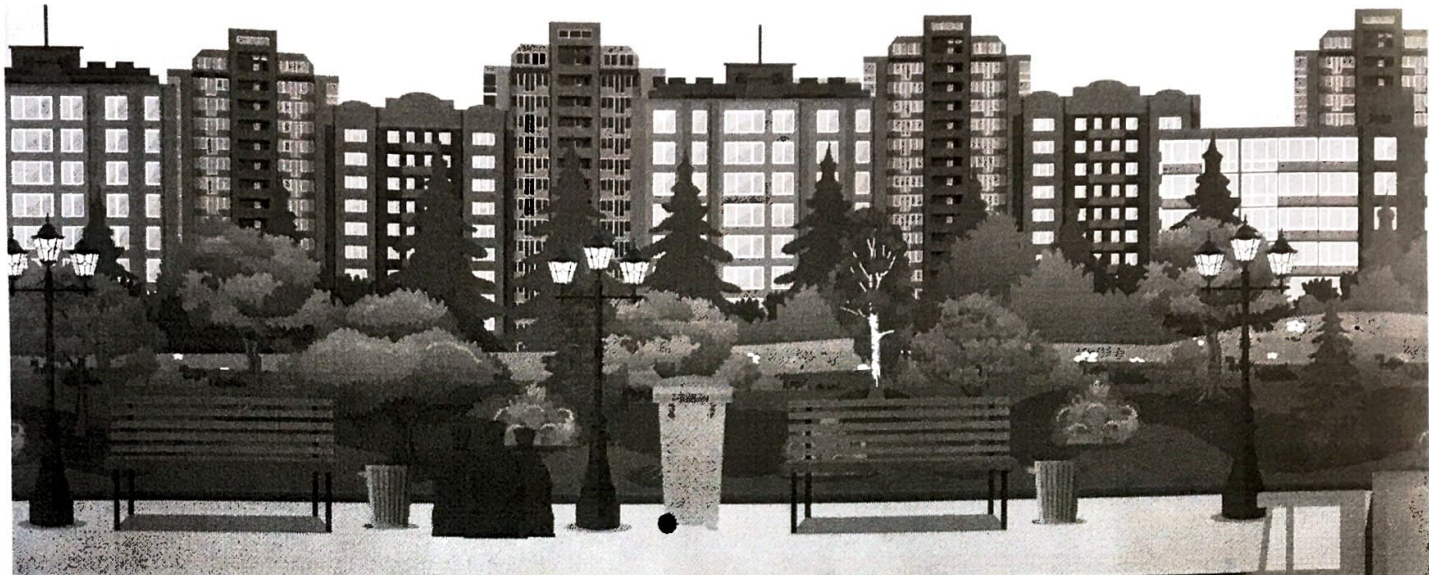
<sup>3</sup> Chanel: a famous French fashion house that makes clothes and perfume

- In what ways does the author of this article use language to entertain readers?



# WHAT A WASTE 2

## A Global Snapshot of Solid Waste Management



The world generates **2.01 BILLION TONNES** of municipal solid waste annually.



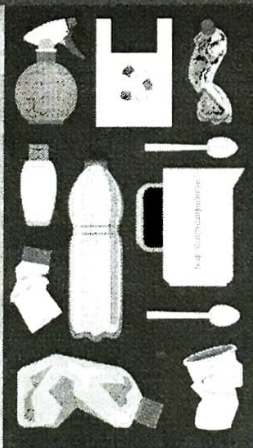
Unless urgent action is taken, global waste will increase 70% to **3.4 BILLION TONNES** by 2025.

**METAL 4%**

**GLASS 5%**

**PLASTIC 12%**

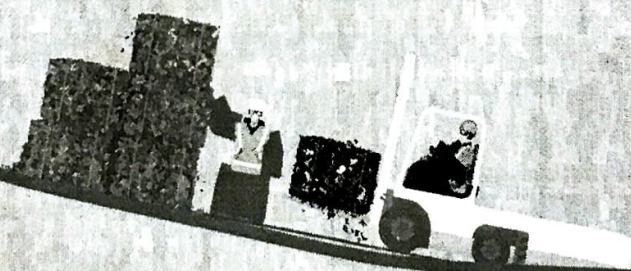
**PAPER, CARDBOARD**



### MAIN TYPES OF WASTE GENERATED

**EAST ASIA & THE PACIFIC**

**EUROPE &**





- How do text and image work together to shape meaning in this infographic?

PLAN → Plan.

F: Primum newspaper.

A: Betsy Morris

T: ~~What~~? especially women.

P: To New York.

I: I. To inform audience of the at the new App.

Time: casual landmark

↳ news.

↳ To ask for more people to join the app.

P1 Brevity of the title captures both main and extra.

'Ladies who cash' → An unusual title

Statistics

↳ 6 hundred annual.

↳ 60% are female

↳ Establishment preference. → But they expressed

Interests and entertaining the audience.

↳ Cart. story ↳ Helps to capture the attention of these young people when read.

P2 Interpretation. Ending power → contrast

Evidence appeals for readers. ↳ direct message.

That is the primary (concrete science) acts as a push, also examples.

↳ Interpretation of the 60% contrast to

P3 The text → the overall the way.

↳ the 99% direct.

Increasing ↳ Final push messages → address to concern ↳ Examine ↳ Imbalance. → seen as superior. ↳ Promotes formalism. → direct.

~~Chases down the car~~

Requires public small scarce.

P4

mine friends

She also knows her stuff

↓  
Private car.

↓  
She knows her stuff.



Text 1 is an <sup>online</sup> opinion article published in The New Yorker news agency. Transitioning from a causal to a humorous tone, the author, Betsy Morris, ~~contains~~ attempts to inform through the article the advent of the Taxi, an app utilized to hire female drivers by women. The audience of this article is likely to be ~~the~~ USA citizens, especially citizens in New York as the text incorporates specific references such as the 'Yankees', the New York Basketball team. Through the use of visual imagery, statistics, and slang, along with other language features, ~~the~~ also Morris not only informs <sup>in</sup> the audience of the arising trend of female drivers 'picking up female, but also subtly attempts to garner more female to take up the position of a cab driver in the Taxi to achieve 'expected demand.'

Morris starts the article with the eye-catching title 'Ladies who cab'. The brevity of the title attempts to capture the ~~the~~ readers who are simply browsing through ~~the~~ the New Yorker News feed. The topic is quite unusual, and the specific term 'ladies' may target ~~not just~~ male audience just as much as female, as audience are left wondering what exactly is about 'ladies who cab'. This sparks a sense of ~~an~~ interest from the audience, which helps to entertain the audience to continue reading. Morris then compounds the article ~~with~~ with statistics to reveal the prevalence of women taking cabs. Morris states 'six ~~thousand~~ everyday, 'six thousand cab riders are taken'; and 'sixty percent of these passengers are female'. This helps readers to contextualize the prevalence of ~~the~~ female taking cabs, which may lead the audience ~~to~~ into asking why. As ~~such~~ such, the article once again entertains readers through the use of statistics. Morris argue that the reason is that women 'feel independent and safe' including 'shedding the defensive shell the sidewalk requires and freely gaze out the window.' Through visual imagery 'shed' and 'gaze freely', Morris unveils ~~the~~ ~~sense~~ the potential



danger woman feels walking in 'sidewalks.' The language 'defensive  
shell', cascaded with 'requires' is suggestive of the  
to the eyes dogging woman ~~and stand~~ when out in public.  
~~Text~~ Such such language seeks to arouse empathy  
from the audience as Morris paints a sense of vulnerability  
in ~~woman~~ woman in ~~the~~ New York. Morris metaphorically  
~~denies~~ the 'independence' in cab as 'ending renounce'  
to emphasize ~~the~~ once again, the frequency of woman  
catching cab as if it was a romantic relationship.  
Through various languages, Morris establishes the context of  
the situation of women catching cabs.

Morris continues to argue ~~that the issue for~~ that women  
continues to face danger in the cab, ~~later~~. Interposed with  
the safety that women feels in the cab, Morris states  
'That's the fantasy, conspiracy.' The ~~same~~ awareness of  
~~that sense~~ and punctuality of the sentence behind the  
claim about the freedom in cab adds a sense of  
gravity, alluding to the audience through the weighting  
of the ~~to~~ ~~concrete~~ concrete sentence that prohibits  
entrance is shadow women. Morris unravels that this  
'much depends on the person behind the wheel.'  
and that 'he might impose a lecture, a detour, or  
a sense of alarm.' As through the use of third ~~of~~ person  
narration 'he', Morris creates distance with the reader,  
creating an ~~an~~ almost ominous feeling. Such language  
~~further~~ further highlights that ~~man~~ perhaps ~~man~~ male  
driver also takes advantage of woman's vulnerability  
by taking 'detours'. The sense of alarm may perhaps be  
alluding to that the male driver is conscious and  
alertful that the woman does not notice. Once again,  
Morris expands on the vulnerability of woman, and illustrates  
that ~~even~~ they are indeed not safe even in a cab  
when the driver is male.

~~How~~ Through the ~~referent~~ referent to feminism, Morris shows  
~~that the app~~ the Taxi which only hires female drivers to  
drive females. Lexicons including 'She Taxi' - ~~is~~ known as  
~~the~~ ~~or~~



she rides the city demonstrates ~~that~~ a sense of ~~female~~ feminism through repetition of 'she.' Moreover, the ~~by imagery~~ colors imagery 'pink pashminas' as a ~~reference to~~ <sup>reference</sup> to pink to feminism ~~not~~. reveals for Shetani's advocacy for ~~the set female~~ ~~values~~ values of ~~female~~ ~~fe~~ feminism. As pashmina is ~~set~~ a scarf made from Kashmiri wool. Morris may hint a degree of wealth, and opulence. This may be so that display the affluence of female ~~and~~ to readers to ~~interest~~ <sup>interest</sup> them not to consider women as so unmerciful. Morris ~~and~~ shows that at the conference introducing 'one taxi', they were joint with 'fifty recruits in white blouses, and requisite pink scarf'. ~~The~~ ~~garment~~ garment is alluding to ~~female~~ <sup>female</sup> of women, which once again sheds light ~~on~~ <sup>on</sup> the feminism. This very garment ~~reads~~ <sup>reads</sup> to recognize ~~that~~ <sup>that</sup> the power ~~that~~ <sup>that</sup> it the ~~set~~ <sup>set</sup> app, and that women are not gullible.

Morris transitions from to an humorous tone as she details <sup>De Cruz's</sup> ~~her~~ trip on a cab. As a cab driver, De Cruz confronts the male driver with her familiarity with the routes of New York. While the male cab driver drives her ~~home~~ home, Morris states 'make right, take left' as if she is instructing the driver how to drive. By doing so, De Cruz attempt to refute the ~~idea~~ <sup>idea</sup> of ~~the~~ <sup>the</sup> men attempting to deceive women passengers to make lucrative earnings by taking detours to longer routes. Subtle wry humor is ~~not~~ <sup>not</sup> fostered as De Cruz says to the male driver 'Each I am going to be more feminine' with Shetani, 'anice smell, we like our perfume'. ~~Adopting a humorous~~ <sup>By</sup> ~~By~~ <sup>By</sup> saying so, De Cruz creates a sense of humor in the audience as she ~~the~~ <sup>the</sup> instructs her stand here in New York as an experienced cab driver. The tone is ~~humorous~~ <sup>humorous</sup>, ~~and~~ <sup>and</sup> almost personal as she uses second language 'you' to show ~~her~~ <sup>her</sup> dominance on the cab. Hence, through language, Morris ~~not~~ <sup>not</sup> refutes the idea of women as gullible and unmerciful, and that they ~~are~~ <sup>are</sup> ~~can~~ <sup>can</sup> be deserve equal treatment and respect as any passengers.

In a jargon of different language features, the author Betsy Morris highlights that ~~women are~~ women are just as powerful and dominant as men, and promotes ~~the~~ the app Shetexi where small dress make up ~~women~~ female customers.