10ENG - Task 5 Essays

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# 10ENG - Task 5 Essays

## Comprehension 1

In Caro Cooper's feature article "an ode to the mid-afternoon nap", repetition, personification, and imagery is used to portray rest as the best slution to tire. Cooper states that the "beast we used to battle... is dead", where she uses personification to liken the 'mid afternoon skump' as a grandeous enemy that has finally been defeated, simply by resting. She emphasises the importance of this by repetition, in which she described that this slump "was cured by doing nothing. Literally nothing. The most nothing you can do," the repeating "nothing's" shows the significance of just sleeping. She states that this is required by our body, shown in "giant unstoppable yawns," the sensory imagery and exaggeration further emphasises the simple need for rest. Overall, Cooper represents rest as a simple solution to the 'mid afternoon slump' and shows how the pandemic had allowed people to do such.

Cooper additionally implores readers to reconsider the layout of working days, through the use of a sarcastic yet casual tone, diction and personal comment. Cooper states how "in this new world, not only... has come forth to say they miss being to stay awake at a desk all day", she portrays how no individual are pleased with the layout of the current work day, and are unwilling to return to it. This is juxtaposed to things that employees supposedly enjoy; "some people miss their colleagues, others mis the thrill of leaving the house each day", **[illegable]** her use of personal comments such as "i find that hard to believe" shows **[illegable]** she sees this a ridiculous.

## Comprehension 2

In this photograph taken by Chong Koi Yeu, the audience is positioned to feel sympathy for the animal, achieved by lighting. This image depicts a cow, bolted and tied to metal at the Qingshan King Festival in 2020. The cow is positioned in the shadow, opposing the light to appear darker, reflecting the neglect that this animal fears and how ths issue is still in the dark. This implores the audience to sympathise with the cow, and to care for its situation. This is in direct contrast to the illuminated temple, which lures our focus, mirroring how people are distracted from issues by more fancy and light celebrations, emphasising the neglect of the animal.

Furthermore, Text 3 also utilises selection of detail to allow the reader to have sympathy for the animal. Though it is dark, we are still able to see bolts and other pieces of metal attached to the animal's feet to represent to abuse that this animal endure on a daily basis. This causes us to empathise with the animal, as we can clearly see it in pain. On top of that, the siloette of the audience is reflects the unawareness or perhaps apathy towards the cow, and causes us to question them and spurs us to lead action.

## Responding

Understanding the context of production of a text enchances the interpretation of that story. This is exemplified in Ray Bradbury’s “There Will Come Soft Rains”, a speculative science-fiction short story set in a post-apocolyptic world, which depicts an automated house that carries on its duties despite the extinction of its human inhabitants. Bradbury wrote this text shortly after the end of World War Two, and admist the Cold War. He reflects the anti-war sentiment of society at that time, and shows humanity’s weariness of new technology. Furthermore, he depicts nature reclaiming the world, emphasising the true brevity of human kind illustrated in the World Wars.

Bradbury, having seen the destruction caused by the bombings of Hiroshima and Nagasaki, mirrors many authors critisms of War, particularly the use of nuclear weaponary. He establishes the setting when he describes a “ruined city [that] gave off a radioactive glow which could be seen for miles”, his use of visual imagery sets the world as one suffering from his use of visual imagery sets the world as one suffering from nuclear fallout. When he states that "the house stood alone in a city of rubble and ashes", he juxtaposes the house as an exception, not the norm, of nuclear war. These fears are understandable when considering the context of production, when the advent of nuclear weaponary threatened humanity. We are only introduced to **[illegable]** family that used to **[illegable]** when Bradbury portrays "five spots of paint, the man, the woman, the children, the ball - remained", where he alludes to the human shadow of death, an imprint left aftre the bombing of Hiroshima, showing the true horrors of war, and Brabury's, as well as society's, fear of nuclear warfare.

Furthermore, Bradbury reflects a distrust and weariness of new technologies, compounded upon when examining how progress of that time was driven by war, and not peace. He describes the house singing "eight-one, tick tock, eight-one o'clock, off to school, off the work, run, run, eight-one", where he uses repetition to emphasise the growing dependence that humanity haw with technology. This is made inevitable due to the houses sentience; Bradbury's intentional use of a metaphor likens the house to a maid, both sharing an inherent intrusive nature when describing the house's "preoccupation with self-protection that bordered on a mechanical paranoia"; however, he shows his fear that a ccompletely robotic house's curroptability to mental disability. He further shows his distruct for technological sentience in: "angry mice, angry at having to pick up the mud, angry at the inconvenience", where anaphora is used to shows the house's rage against humanity, regarding them as an "inconvenience". Upon reflecting on the technologies of war and power at the time, Bradbury's weariness of technology is fully realised, as seen not as technology to serve, but rather technology to control.

Finally, Bradbury's depiction on the extinction of humankind and subsequent destruction of all signs of humanity is realised when evaluating the surge of nihilism at that time period due to constant war, and economic deterioration. He depicts mice "delicately sensing decay at last, hummed out as softly as blown gray leaves in a electric wind", showing humanity's sudden industrialisation and replacement of the natural world, which would eventually out last humanity. Howerver, these traces will inevitably be destroyed as shown when the "fire [backed] off, as even an elephant must at the sight of a dead snake", the houseliked to a dead snake to show that, although it seems deadly, is powerless, and foreshadows the destruction of the last signs of humanity.