

Only recently humanity has become removed from the land. We have turned inwards, and for some people the only time they spend outside in a day is the walk from their car into school or their office building. But Raquel Vasquez Gilliland, a Mexican American writer, champions for a return to the outdoors and all the benefits nature provides for humans. By appealing to family and offering up almost outrageous suggestions to her audience, Gilliland emphasises the importance of reconnecting with nature.

Gilliland urges her audience to feel of nostalgia and love, as she appeals to family. The excerpt starts with a reference to Gilliland's "grandmother and mother", whose lessons taught her about the stories that nature has to tell. This reference helps Gilliland to connect to her audience, since most people can conjure up their own memories regarding the stories they were told by loved ones. The appeal to family helps, Gilliland to relate to her audience and to preserve warm feelings as she continues through her piece. Gilliland also explains that with the changing seasons she often finds herself "reminis[ing]" about "listening to the stories of my elders" as a child. This elaborates on the earlier references to her family, extending it to other generations and times. Which also helps to further her values surrounding nature, as people connect with past generations they should also find themselves recalling time spent in nature. Since people spent more time with nature in the past, as technology was not as advanced as it is today. Gilliland also references several anecdotes about her childhood, which in turn connects people to her past and relates her stories with their own.

The advice Gilliland suggests, is unexpected and perhaps can be strange in some people's eyes, but because of it the suggestions make Gilliland's argument more convincing. She suggests that people should "befriend" a tree. This, almost childlike suggestion, makes people truly experience nature. Because it is one thing to simply note that there is a tree, but it is another thing entirely to become friends with one. As it requires an understanding and knowledge of that specific tree. What makes it different from other trees? What colors are the leaves? Which paths do the roots take? She also explains that when she is in a creative funk she "walk[s] barefoot on the earth" so that the "stories [can] feed the roots" so that she might become creatively entranced again. Gilliland also explains that she "sit[s]" and "speak[s]" with the "dahlias" so that she can write more lyrically. All of her strange advice adds to the interest of the suggestions. Giving people room to be creative like her, and question if it works for her could it work for them.

Gilliland does this in order to highlight the benefits of connecting with nature again. Not only does spending time in nature help her to become a more creative writer but to pay attention to "what the land has to say" so that she might reconnect with humankind's roots. Gilliland also recognises that spending time outdoors can help people "struggling with loneliness and isolation" to "feel more connected". Which is especially important in the context of a post Covid -19 world, in which this article was written. Connecting with nature, and our own roots, helps people to improve their mental health. As well as recognising the importance of protecting the natural world.

Cowboys (1 of 1)

Gilliland uses the rhetorical choices of metaphor and tone in her article to highlight the value of engaging with nature.

Metaphors can leave a very deep meaning in an authors work. Often seen as a way to crack a joke such as you are a cow, metaphors can have a much deeper and profound meaning. Gilliland says in the article, "I walk barefoot on the earth, no matter the season, allowing storis to feed the roots of my entire body". Gilliland makes a brilliant comparison between the outdoors and how it benefits her writing by being in it. By emphasizing being barefoot and then talking about getting the roots of her body fed, it paints a picture of her being connected by roots to the very ground that she walks on. It is through these very roots that she is fed the information she needs to finsish her story and get over her writing blocks. The value of this is not to be underappreciated as writing blocks can cripple a writer, so being able to go in nature to get over them is a very valuble asset to have.

The tone in an authors work can change how every sentence comes across and is percieved. In Gillilands work she uses a very soft almost like a whisper tone that is as soft as a pillow. This can be seen when she says, "I visit my lemon and lime basil, staining my fingers with their citrus scents". She paints an image through her peaceful and soft tone that brings the reader into the situtation almost as if they had experienced themself. By doing this she has allowed the reader to feel the soft and gentle touch of nature. This in turn makes the reader understant the value that can come from being in the outdoors and the many benefits that it can have. Without this soft tone it would be much harder to picture yourself in her situation, which would also have made it much harder to appreaciate all that nature can do for us.

In conclusion Gilliland cleverly uses metaphor and tone in her artichel to show her argument of why engaging in nature is so important.

Raquel Vasquez Gilliland writes a compelling opinion regarding her experiences with nature. Using powerful anecdotes, vivid personification, and stark juxtapositions, Gilliland illustrates a cooperative relationship between nature and people who respect it. She argues that there is more to nature than people might think, and she strongly defends her stance throughout the article.

Gilliland first statement is about her grandmother and her mother. Opening with an anecdote is a very strong way to engage with the reader, add credibility to the author, and tell a story to make a point. Gilliland's use of anecdotes are well placed---being scattered throughout the article---and are strategically developed to support her points. Over the course of her stories, she describes how her writing career has been heavily influenced by the storytelling ability of nature. She writes that "If I need to make my writing more lyrical, I sit with the dahlias, imagining that their vast genetic possibilities fill me when I speak with them." (Gilliland 7). This shows her points by giving us an image of Gilliland's relationship with nature. She cultivates the flowers, and in turn, the flowers inspire and enlighten her in her work. Gilliland takes much inspiration from nature, and attributes her success to its majesty. In another story, Gilliland describes how much her family connects with nature. She tells of her grandmother nursing doves back to health, and the doves returning to her when she called. She tells of her mother recommending the outdoors when Gilliland struggled. She tells of nature watching over and remembering the generations that came before her, and then accepting them as they passed on. These anecdotes are vivid, and connect the reader with Gilliland's experience. This, in turn, allows Gilliland to expertly elaborate on her points of people's mutual relationship with nature and to show the reader that nature is conscious, creative, and kind.

Another rhetorical device used in the passage is personification. Personification is important to Gilliland's writing because it perfectly illustrates nature's autonomy, and connects the reader to it through human attributes. There are several uses of personification throughout the article where "my land seems to want nothing but flowers..." (Gilliland 6), and "I walk barefoot on the earth...allowing stories to feed the roots of my entire body." (Gilliland 7). In these passages, nature is actively caring for Gilliland and itself. Even though neither of these occurrences are literal, the image is powerful and shows the reader how versatile and autonomous nature really is. The pasture advocates for its gardening needs. Gilliland listens and in return, nature creates a beautiful field of flowers where there once was nothing, all for Gilliland to enjoy. From this field, Gilliland takes inspiration for her writing, and so she cares for the flowers and cultivates nature. Their love for each other benefits both. Both give, and both take. This is the kind of relationship Gilliland claims that nature can have with everyone, if they will respect and pay attention to it.

The final rhetorical device used in Gilliland's article is juxtaposition. Many people do not believe that people and nature can coexist due to urban expansion, global warming, or a number of other factors. Gilliland anticipates this stance, and combats it through her use of juxtaposition. She claims that even though people and nature are very different, the two can still get along and have a cooperative relationship. She does this by writing in rhythm---putting opposite concepts close together---and then meshing the two. For example, between

paragraphs 2 and 4. Gilliland begins by talking of nature and its quiet wonder. Then, she shifts towards the busyness of modern life in the city. She finally connects these polar opposites in the last paragraph, describing small ways to break free from the grey of urban living and to connect to the life in nature. This juxtaposition is an exact reflection of people and nature. They are opposites. People build skyscrapers and asphalt roads. Nature builds forests and rivers. Gilliland uses juxtaposition to bridge the divide and show that even though they are different, nature and people can work together in harmony, while still remaining their own agents.

Gilliland beautifully illustrates a kind of cooperative relationship that people can have with nature; forever going around, giving and taking, caring and loving. Through her use of anecdotes to share her viewpoints, personification to describe nature's autonomy, and juxtaposition to contrast and connect ideas, Gilliland succeeds in her endeavors. By reading what she has written, readers are better able to understand the relationship between nature and people on earth today.

In the passage the author uses a lot of tone. She uses it throughout the whole essay in every paragraph. In paragraph one she uses very descriptive words talking about things like "magical" and "dark" she talks about her friends thinking that the nature around them would bend to their will and how her mother was cool person to them. She then used tone again when she talks about how becoming an author is related because her life would then be built around stories and descriptive language like she uses before. She uses the word connected a lot which ties together her theme of feeling apart of nature and being connected to it. She talks about taking her shoes off and feeling apart of nature.

In Raquel Vasquez Gilliland's article to readers of the New York Times, she claims that great value can come from nature through her usage of the extended personification of nature and her vivid, detail-filled, exemplification, ultimately moving her readers to go outside and try out for themselves whether the earth wants to speak to them.

Throughout her entire article, whenever Gilliland refers to nature, it sounds almost like a person. In paragraph 4, she asks the reader to sink their feet in the dirt and consider how soil nourishes plants and animals, and even us. The way she describes it makes the soil sound almost motherly, wrapping our feet in a warm embrace. This powerful use of personification turns nature from an object we coexist with into family or a friend who we have a close relation with. This appeals to the reader, it makes them feel happy as if they really have just made a new friend they didn't know about. The reader begins to associate these warm feelings with nature, they want to feel more and so after reading this, they'll go outside and try to do what Gilliland described. In paragraph 6, Gilliland continues, saying 'My land wanted nothing but flowers'. The land having its own wants and needs now changes it from an cold, distant entity into a flower-loving character with its own personality. Reading this causes an itching to go outside and answer the question 'What does my land want?' After reading these powerful uses of personification people will feel a strong desire to go outside and get to know their land. They'll want to understand what it wants and feel its motherly embrace around their feet. They'll want to listen to its stories and sit with it under the sun that has risen and set upon thousands of generations of people.

Secondly, Gilliland uses exemplification throughout the article when describing nature in order to build the readers' confidence in what she's saying. She uses stories that she has experienced firsthand, causing the readers to feel as if she is sharing advice rather than just telling them that nature is good for them. Gilliland uses several examples in connection to problems with her writing. In paragraph 7, she mentions walking barefoot on the earth when creatively blocked, sitting with dahlias to make her writing more lyrical, and more. All of these problems with simple solutions from nature repeatedly enforce Gilliland's claim that engaging with nature is beneficial. The way Gilliland uses examples of writing problems, which don't seem related to nature, gives her claim broader implications. If she can use nature to solve writing-related problems, then other people could use it to solve problems related to business, art, and social connections, to name a few. Gilliland also uses exemplification earlier in the article to describe what she planted in her garden. In paragraph 6, she lists the plants that grew and the plants that didn't, as well as what she is trying to plant now. It seems unimportant. Many people probably don't even know what all the plants look like. But by listing all these plants and the insects it attracts, it sets a scene. People may not know what each plant looks like, but in their minds they can picture Gilliland's vivid, vibrant garden, full of life. This helps further Gilliland's claim about the value of nature by helping the audience see what she sees. While many regular people might look at her garden and think it looks pretty, when they read Gilliland's view, her garden sounds not just pretty, but real and full of living creatures, though not really creatures, just plants with the level of intelligence and vivacity we associate with creatures. Readers want to have that for themselves, they want to go out in their backyard and try their hand planting their own native plants.

Gilliland masterfully uses both extended metaphor and exemplification in order to convey the life and value of being in nature and to convince her audience that being in nature is an opportunity they need to take advantage of.

BEARS (1 of 1)

Mexican American poet Raquel Wasquez Gilliland in an opinion article titled "Go Outside, Sink Your Feet Into the Dirt and Engage With the World." demonstrates the value of engaging with nature to young adults through several rhetorical devices such as imagery, personification, and pathos. Gilliland develops a nostalgic tone throughout the article to further demonstrate the value of engaging with nature. The value of engaging with nature can be defined as allowing one to destress from life's stresses through connecting with earth and nature. Through the use of rhetorical devices, Gilliland is able to demonstrate how engaging with nature is valuable to young adults because of the affects it has on stress.

Several instances in her article Gilliland uses personification to demonstrate the value of engaging with nature. One instance she uses this rhetorical device is in paragraph seven when she states, "If I am creatively blocked, I walk barefoot on the earth, no matter the season, allowing stories to feed the roots of my entire body." From this use of personification, Gilliland demonstrates the value of engaging with nature through it helping her when she is feeling a moment of challenge in writing. Thus showing to her audience that if they take a break they too can to

Gilliland also uses imagery to demonstrate the value of engaging with nature. She states, "One of my earliest memories is sitting on ... to catch the rain away." Gilliland uses this memory to not only demonstrate imagery, but also to demonstrate

Finally, Gilliland also uses an appeal to pathos to demonstrate the value of engaging with nature.