



ELA/Literacy
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Grade 11
Research Simulation Task
Analyze Literary Qualities' Contributions
VH012735

Today, you will read passages from three texts about nature. As you read the texts, you will gather information and answer questions in order to write an analytical essay.

Read the passage from the memoir *Pilgrim at Tinker Creek*. Then answer the questions.

from Pilgrim at Tinker Creek

by Annie Dillard

- 1** When I was six or seven years old, growing up in Pittsburgh, I used to take a precious penny of my own and hide it for someone else to find. It was a curious compulsion; sadly, I've never been seized by it since. For some reason I always "hid" the penny along the same stretch of sidewalk up the street. I would cradle it at the roots of a sycamore, say, or in a hole left by a chipped-off piece of sidewalk. Then I would take a piece of chalk, and, starting at either end of the block, draw huge arrows leading up to the penny from both directions. After I learned to write I labeled the arrows: SURPRISE AHEAD or MONEY THIS WAY. I was greatly excited, during all this arrow-drawing, at the thought of the first lucky passer-by who would receive in this way, regardless of merit, a free gift from the universe. But I never lurked about. I would go straight home and not give the matter another thought, until, some months later, I would be gripped again by the impulse to hide another penny.
- 2** It is still the first week in January, and I've got great plans. I've been thinking about seeing. There are lots of things to see, unwrapped gifts and free surprises. The world is fairly studded and strewn with pennies cast broadside from a generous hand. But— and this is the point—who gets excited by a mere penny? If you follow one arrow, if you crouch motionless on a bank to watch a tremulous ripple thrill on the water and are rewarded by the sight of a muskrat kid paddling from its den, will you count that sight a chip of copper only, and go your rueful way? It is dire poverty indeed when a man is so malnourished and fatigued that he won't stoop to pick up a penny. But if you cultivate a healthy poverty and simplicity, so that finding a penny will literally make your day, then, since

the world is in fact planted in pennies, you have with your poverty bought a lifetime of days. It is that simple. What you see is what you get.

- 3** I used to be able to see flying insects in the air. I'd look ahead and see, not the row of hemlocks across the road, but the air in front of it. My eyes would focus along that column of air, picking out flying insects. But I lost interest, I guess, for I dropped the habit. Now I can see birds. Probably some people can look at the grass at their feet and discover all the crawling creatures. I would like to know grasses and sedges—and care. Then my least journey into the world would be a field trip, a series of happy recognitions. Thoreau, in an expansive mood, exulted, "What a rich book might be made about buds, including, perhaps, sprouts!" It would be nice to think so. I cherish mental images I have of three perfectly happy people. One collects stones. Another—an Englishman, say—watches clouds. The third lives on a coast and collects drops of seawater which he examines microscopically and mounts. But I don't see what the specialist sees, and so I cut myself off, not only from the total picture, but from the various forms of happiness.
- 4** Unfortunately, nature is very much a now-you-see-it, now-you-don't affair. A fish flashes, then dissolves in the water before my eyes like so much salt. Deer apparently ascend bodily into heaven; the brightest oriole fades into leaves. These disappearances stun me into stillness and concentration; they say of nature that it conceals with a grand nonchalance, and they say of vision that it is a deliberate gift, the revelation of a dancer who for my eyes only flings away her seven veils. For nature does reveal as well as conceal: now-you-don't-see-it, now-you-do. For a week last September migrating red-winged blackbirds were feeding heavily down by the creek at the back of the house. One day I went out to investigate the racket; I walked up to a tree, an Osage orange, and a hundred birds flew away. They simply materialized out of the tree. I saw a tree, then a whisk of color, then a tree again. I walked closer and another hundred blackbirds took flight. Not a branch, not a twig budged: the birds were apparently weightless as well as invisible. Or, it was as if the leaves of the Osage orange had been freed from a spell in the form of red-winged blackbirds; they flew from the tree,

caught my eye in the sky, and vanished. When I looked again at the tree the leaves had reassembled as if nothing had happened. Finally I walked directly to the trunk of the tree and a finally hundred, the real diehards, appeared, spread, and vanished. How could so many hide in the tree without my seeing them? The Osage orange, unruffled, looked just as it had looked from the house, when three hundred red-winged blackbirds cried from its crown. I looked downstream where they flew, and they were gone. Searching, I couldn't spot one. I wandered downstream to force them to play their hand, but they'd crossed the creek and scattered. One show to a customer. These appearances catch at my throat; they are the free gifts, the bright coppers at the roots of trees.

- 5** It's all a matter of keeping my eyes open. Nature is like one of those line drawings of a tree that are puzzles for children: Can you find hidden in the leaves a duck, a house, a boy, a bucket, a zebra, and a boot? Specialists can find the most incredibly well-hidden things. A book I read when I was young recommended an easy way to find caterpillars to rear: you simply find some fresh caterpillar droppings, look up, and there's your caterpillar. More recently an author advised me to set my mind at ease about those piles of cut stems on the ground in grassy fields. Field mice make them; they cut the grass down by degrees to reach the seeds at the head. It seems that when the grass is tightly packed, as in a field of ripe grain, the blade won't topple at a single cut through the stem; instead, the cut stem simply drops vertically, held in the crush of grain. The mouse severs the bottom again and again, the stem keeps dropping an inch at a time, and finally the head is low enough for the mouse to reach the seeds. Meanwhile, the mouse is positively littering the field with its little piles of cut stems into which, presumably, the author of the book is constantly stumbling.
- 6** If I can't see these minutiae, I still try to keep my eyes open. I'm always on the lookout for antlion traps in sandy soil, monarch pupae near milkweed, skipper larvae in locust leaves. These things are utterly common, and I've not seen one. I bang on hollow trees near water, but so far no flying squirrels have appeared. In flat country I watch every sunset in hopes of seeing the green ray. The green ray is a seldom-seen

streak of light that rises from the sun like a spurting fountain at the moment of sunset; it throbs into the sky for two seconds and disappears. One more reason to keep my eyes open. A photography professor at the University of Florida just happened to see a bird die in mid flight; it jerked, died, dropped, and smashed on the ground. I squint at the wind because I read Stewart Edward White: "I have always maintained that if you looked closely enough you could see the wind—the dim, hardly-made-out, fine débris fleeing high in the air." White was an excellent observer, and devoted an entire chapter of *The Mountains* to the subject of seeing deer: "As soon as you can forget the naturally obvious and construct an artificial obvious, then you too will see deer."

- 7 But the artificial obvious is hard to see. My eyes account for less than one percent of the weight of my head; I'm bony and dense; I see what I expect. I once spent a full three minutes looking at a bullfrog that was so unexpectedly large I couldn't see it even though a dozen enthusiastic campers were shouting directions. Finally I asked, "What color am I looking for?" and a fellow said, "Green." When at last I picked out the frog, I saw what painters are up against: the thing wasn't green at all, but the color of wet hickory bark.

"Seeing" (pp. 14–18) from PILGRIM AT TINKER CREEK by ANNIE DILLARD. Copyright © 1974 by Annie Dillard. Reprinted by permission of HarperCollins Publishers.

Read the passage from the memoir *Walden; or, Life in the Woods*. Then answer the questions.

from *Walden; or, Life in the Woods*

by Henry David Thoreau

- 1 It is a soothing employment, on one of those fine days in the fall when all the warmth of the sun is fully appreciated, to sit on a stump on such a height as this, overlooking the pond, and study the dimpling circles which are incessantly inscribed on its otherwise invisible surface amid the reflected skies and trees. Over this great expanse there is no disturbance but it is thus at once gently smoothed away and assuaged, as, when a vase of water is jarred, the trembling circles seek the shore and all is smooth again. Not a fish can leap or an insect fall on the pond but it is thus reported in circling dimples, in lines of beauty, as it were the constant welling up of its fountain, the gentle pulsing of its life, the heaving of its breast. The thrills of joy and thrills of pain are undistinguishable. How peaceful the phenomena of the lake! Again the works of man shine as in the spring. Ay, every leaf and twig and stone and cobweb sparkles now at mid-afternoon as when covered with dew in a spring morning. Every motion of an oar or an insect produces a flash of light; and if an oar falls, how sweet the echo!
- 2 In such a day, in September or October, Walden is a perfect forest mirror, set round with stones as precious to my eye as if fewer or rarer. Nothing so fair, so pure, and at the same time so large, as a lake, perchance, lies on the surface of the earth. Sky water. It needs no fence. Nations come and go without defiling it. It is a mirror which no stone can crack, whose quicksilver will never wear off, whose gilding Nature continually repairs; no storms, no dust, can dim its surface ever fresh;—a mirror in which all impurity presented to it sinks, swept and dusted by the sun’s hazy brush,—this the light dust-cloth,—which retains no breath that is breathed on it, but sends its own to float as clouds high above its surface, and be reflected in its bosom still.

- 3** A field of water betrays the spirit that is in the air. It is continually receiving new life and motion from above. It is intermediate in its nature between land and sky. On land only the grass and trees wave, but the water itself is rippled by the wind. I see where the breeze dashes across it by the streaks or flakes of light. It is remarkable that we can look down on its surface. We shall, perhaps, look down thus on the surface of air at length, and mark where a still subtler spirit sweeps over it.

From WALDEN; OR, LIFE IN THE WOODS by Henry David Thoreau—Public Domain

Read the passage from the essay "Nature." Then answer the questions.

from "Nature"

by Ralph Waldo Emerson

- 1 The stars awaken a certain reverence, because though always present, they are inaccessible; but all natural objects make a kindred impression, when the mind is open to their influence. Nature never wears a mean appearance. Neither does the wisest man extort her secret, and lose his curiosity by finding out all her perfection. Nature never became a toy to a wise spirit. The flowers, the animals, the mountains, reflected the wisdom of his best hour, as much as they had delighted the simplicity of his childhood.
- 2 When we speak of nature in this manner, we have a distinct but most poetical sense in the mind. We mean the integrity of impression made by manifold natural objects. It is this which distinguishes the stick of timber of the wood-cutter, from the tree of the poet. The charming landscape which I saw this morning, is indubitably made up of some twenty or thirty farms. Miller owns this field, Locke that, and Manning the woodland beyond. But none of them owns the landscape. There is a property in the horizon which no man has but he whose eye can integrate all the parts, that is, the poet. This is the best part of these men's farms, yet to this their warranty-deeds give no title.
- 3 To speak truly, few adult persons can see nature. Most persons do not see the sun. At least they have a very superficial seeing. The sun illuminates only the eye of the man, but shines into the eye and the heart of the child. The lover of nature is he whose inward and outward senses are still truly adjusted to each other; who has retained the spirit of infancy even into the era of manhood. His intercourse with heaven and earth, becomes part of his daily food. In the presence of nature, a wild delight runs through the man, in spite of real sorrows. Nature says,—he is my creature, and maugre all his impertinent griefs, he shall be glad with me. Not the sun or the summer alone, but every hour and season yields its tribute of delight; for every hour and change corresponds to and

authorizes a different state of the mind, from breathless noon to grimmest midnight. Nature is a setting that fits equally well a comic or a mourning piece. In good health, the air is a cordial of incredible virtue. Crossing a bare common, in snow puddles, at twilight, under a clouded sky, without having in my thoughts any occurrence of special good fortune, I have enjoyed a perfect exhilaration. I am glad to the brink of fear. In the woods too, a man casts off his years, as the snake his slough, and at what period soever of life, is always a child. In the woods, is perpetual youth. Within these plantations of God, a decorum and sanctity reign, a perennial festival is dressed, and the guest sees not how he should tire of them in a thousand years. In the woods, we return to reason and faith. There I feel that nothing can befall me in life,—no disgrace, no calamity, (leaving me my eyes,) which nature cannot repair. Standing on the bare ground,—my head bathed by the blithe air, and uplifted into infinite space,—all mean egotism vanishes. I become a transparent eye-ball; I am nothing; I see all. . .

From "Nature" by Ralph Waldo Emerson—Public Domain

9. You have read three texts. The three texts are:

- a passage from *Pilgrim at Tinker Creek*, by Annie Dillard
- a passage from *Walden; or, Life in the Woods*, by Henry David Thoreau
- a passage from "Nature," by Ralph Waldo Emerson

Dillard, Thoreau, and Emerson are known as social commentators with insightful and philosophical ideas. They are also known as fine literary writers.

Write an essay in which you analyze the ways in which the literary qualities of at least **two** of the three authors' writings contribute to the effective presentation of the arguments they are making. In your essay, you should discuss the relationship between the authors' arguments and their use of literary devices and rhetorical features.

Anchor Set

A1 – A10

No Annotations Included

In Annie Dillard's *Pilgrim At Tinker Creek* and in Henry David Thoreau's *Walden*, the authors' use of several, varied metaphors, as well as strong imagery through first-person narration, contribute to the strength of the passages in describing the respective narrators' views of nature.

The most prominent feature of the excerpt of Dillard's text was the narrator's story-telling way of describing the presence of nature. The first person narration feels more connected to the reader, with a closer, more personal touch. In this way, the reader feels more willing to accept the narrator's persuasive opinion that nature is about "flashes" of brilliance, i.e. that "now you see it, now you don't". This argument is supported by the narrator's personal anecdotes of meeting different, observant people, as well as finding how an Osage tree could house hundreds of red-winged blackbirds; the final anecdote of looking for the bullfrog in plain sight drives home the point and makes the narrator's argument really believable -- namely, that seeing nature is simply about opening the eyes and discarding preconceived notions of nature. Such an idea was strongly supported by the personal, close narration.

While narration was the strong point in Dillard's text, Thoreau (still with great narration -- albeit slightly more convoluted) utilizes the imagery in metaphor as a main literary device to convince the reader of his point. In establishing that Walden Forest is a timeless, unbreakable scene of perfect nature, the narrator in Thoreau's work constantly references other "rejuvenating" comparisons: the forest is compared to a "mirror which no stone can crack"; it's compared to "quicksilver [that] will never wear off". Such metaphors establish an image in the reader's mind of nature always maintaining its pristine, beautiful condition. The narrator's statement that "Nature continually repairs; no storms, no dust, can dim its surface ever fresh..." leaves the reader with another strong image that reinforces the idea that nature is timeless and remains ever "fresh".

Both authors persuaded the readers that nature held certain characteristics; for Dillard, it was that nature had so many hidden nuances that it was only to be fully appreciated by eye-opening and discarding preconceived notions; for Thoreau, it was that nature was timeless and should be treated as such. In doing so, both authors utilized their respective literary devices to supplement their persuasiveness.

Score

Anchor Paper 1

Reading Comprehension and Written Expression

Score Point 4

After reading and analyzing the three documents, it is clear that nature is a complex thing, more complex than most people see or will ever understand. The true concept of nature can never be accurately captured but the closest humans will get to understanding is only through the abstract minds of various poets who have taken the time to analyze our environment and have learned to fully appreciate the undervalued scenery around us. This argument over the lack of appreciation for nature is best captured through the passages by Annie Dillard and Ralph Waldo Emerson. In these passages, they argue, through their use of various rhetorical strategies, the value of nature and its lack of appreciation as well as what humans can better do to understand it.

In the excerpt from *Pilgrim at Tinker Creek* by Annie Dillard, her main focus of the passage is sharing her own personal experience with nature and expanding it to a broader idea of who can best understand nature and what it takes to grow that understanding. She does this first through her extensive use of anecdotes about her childhood. This is shown primarily through the story of her hidden penny to see if anyone would take advantage of the hunt to find it and then elaborates on her realization that since most people won't stop to go find a penny, they are malnourished as they lack the appreciation for the little things in life. This stylistic term of *Healthy Poverty* helps transition from her first anecdote and lead into the idea that humans don't stop and look at nature anymore and will never fully appreciate that beauty of what they see every day like they should. Next, she uses more anecdotes from life experience to explain how she devoted part of her life to better learn how to see nature from a different perspective and understand it as evident by her meetings with the Specialist and the professor. Supplemented by various similes to explain scenes in nature from a more relatable scope, Dillard continues to tell what humans can do to grow their connection with nature and the importance of not taking nature for granted. These ideas are very similar to the works of Emerson, but the approach of the authors is very different.

In the case of Emerson, in his excerpt from *Nature*, he first establishes what nature he sees everyday but, unlike Dillard, does not make the essay about him but rather expands it right away to a societal scope. At first he uses the anecdote of his neighbors and the property they own to show that they may own all this land but they don't own the important things on it in which that is the true nature. This anecdote helps him lead into his argument that the average man has no idea how to comprehend nature in which he uses a strong metaphor to show a poet's connection to nature that is unlike what men can see as seen at the end of paragraph two. Next he supplements his argument that men do not have what it takes to see nature through a vast amount of imagery describing the nature around him that most cannot see because they refuse to look at nature from a different way. Emerson also strengthens his argument through allusions to plantations of God to represent the sanctity of nature and uses the child as an example of someone who has a better understanding of nature than man though having far less experience

with it. This spirit of infancy is what Emerson preaches is key to an understanding of nature and is something that the poet develops that men lack. This is what he feels is the key necessity to fully appreciate nature contributing to his argument that the lack of child-like wonder and imagination is destroying society and that we must reshape our ways to fully appreciate nature.

Overall, the messages of both Dillard and Emerson are clear after reading their excerpts. These arguments are especially illuminated through the wide ranging use of various rhetorical devices to help the reader understand the lack of appreciation for nature and the grave danger our society is in of losing this value completely. These works not only present an argument regarding the importance of nature that is absent in the lives of many men but also establish the needs for things to be done to change this. People endure their daily lives too quickly and must continuously stop, put aside the stresses of life, and release their inner child to truly enjoy nature and understand the inspiration it provides to these poets and society to better the world as a whole.

Score

Anchor Paper 2

Reading Comprehension and Written Expression

Score Point 4

Dillard and Emerson's rhetoric and literary devices help contribute to the relatability of their arguments. Each of their arguments has something to do with nature. Similarly, each of their methodologies utilizes methods to help the reader understand the author's points.

Dillard immediately dives into her point through her drawing a comparison to her childhood. She states that she would hide tiny pennies occasionally to draw in any passersby to a quaint treat (Dillard 1). She later draws another comparison to fishing and the relative smallness of the muskat kit. She perhaps used a comparison of a muskat kit and a penny due to their size and colour (Dillard 2). This ties in to her overarching argument that the small things in nature are the most important. Dillard later uses testimony to her experiences. Her stories about the author and the photographer teach her about the little things in nature (Dillard 5-6).

Emerson also begins with a comparison, this to man's impression on nature and the stars. The stars are out of man's reach, and so they are left alone. Nature, on the other hand, is within man's grasp and is tampered with (Emerson 1). Emerson personifies nature, calling it a sort of poet. He argues that to divide up nature is a fool's folly and an act of man, that to fully integrate it is crucial to understanding it (Emerson 2). When Emerson says "The sun illuminates only the eye of the man, but shines into the eye and the heart of the child," he is using the sun as a sort of metaphor for all of nature. That a child-like sense of innocence and wonder is needed to truly appreciate nature is his argument (Emerson 3).

Dillard and Emerson find importance and sanctity in nature. Their use of rhetoric and literary devices are used intricately to advance that position. Few are convinced without the use of some form of argumentary device, and these authors know that fact.

Score

Anchor Paper 3

Reading Comprehension and Written Expression

Score Point 3

Both Henry David Thoreau and Ralph Waldo Emerson make arguments about the importance of experiencing nature. In the excerpts both authors use different literary devices and other methods to not only get their respective points across to the reader but also describe the beauty of nature. In the excerpt from *Walden; or, Life in the Woods* by Henry David Thoreau, Thoreau uses a pond and many details to describe his view of nature. While in *Nature* by Ralph Waldo Emerson, Emerson uses more generalizations.

Primarily, in *Walden; or, Life in the Woods*, Thoreau uses figurative language to get his idea across to the public by comparing Walden pond to a mirror. In paragraph two he states "...Walden is a perfect forest mirror,..." Thoreau elaborates on this metaphor by saying it is unbreakable and continually receiving new life and motion. In doing so Thoreau is able to get across that nature is beautiful and is viewed best alone.

Furthermore, in *Nature* by Ralph Waldo Emerson there are many examples of nature and its beauty in the excerpt. Emerson speaks of the stars, the animals, and the mountains. Emerson however, believes that only a few people can truly appreciate nature. For example in paragraph three he states, "To speak truly, few adult persons can see nature." and goes on to say, "The lover of nature is he whose inward and outward senses are still truly adjusted to each other; who has retained the the spirit of infancy even into the era of manhood." By this Emerson means that only those who have been able to keep their childlike innocence with them through life are able to truly enjoy nature.

In conclusion, both Thoreau and Emerson used tons of figurative language and other literary qualities to present their arguments. Both authors have used similar types of figurative language in order to portray their point of view even though the end product was different. In the end both arguments are about the beauty of nature but where Thoreau believes everyone can truly appreciate nature, Emerson believes that ability is only for a select few.

Score

Anchor Paper 4

Reading Comprehension and Written Expression

Score Point 3

Pilgrim at Tinker Creek written by Annie Dillard, *Walden* written by Henry David Thoreau, and *Nature* written by Ralph Waldo Emerson describe how people see nature differently. Everyone has their own opinion on how humans do, and should, interact with nature. Some people have a positive outlook, while others have a more negative view. Dillard, Thoreau, and Emerson all share their views and they all have their similarities as well as their differences.

In *Pilgrim at Tinker Creek* written by Annie Dillard, she explains that ever since she was a little girl, she has always had a positive outlook on nature. She has met numerous people who have opened her eyes to different ways to view nature. Before, she wasn't looking closely enough, she has to see with her imagination. The person that had the greatest effect on her ability to look past what is on the surface, and to look deeper was Stewart Edward White. White, a professor at the University of Florida, said "I have always maintained that if you looked closely enough you could *see* the wind-- the dim, hardly-made-out, fine debris fleeing high in the air."

In *Walden* written by Henry David Thoreau, he tells of this place, called Walden. He describes it as a "perfect forest mirror, set round with stones as precious to my eye as if fewer or rarer. Nothing so fair, so pure, and at the same time so large, as a lake, perchance, lies on the surface of the earth. Sky water." He believes that people have to really observe nature to appreciate it.

In *Nature* written by Ralph Waldo Emerson, he writes that people can't really describe or understand nature. Most people likely have a superficial outlook on nature. Emerson writes the metaphor that men see nature as a heaven-like place. It is a beautiful landscape, and people should care for it, and to understand nature, you must become one with nature.

All three authors have very different views on the observance of nature and how people respond to the beauty of it. Everyone sees it differently, but nobody can see it clearly. The authors all have optimistic and pessimistic views, but the way they think does not reflect everyone else's views. People can look at nature and should be able to think and feel whatever way they wish to do so.

Score

Anchor Paper 5

Reading Comprehension and Written Expression

Score Point 2

In the excerpt from *Walden*, Thoreau's use of imagery contributes to his presentation of his argument. His use of imagery brings to life the aspects of the pond in nature. This helps bring across his point that nature is unyielding to human life. It will always go back to its position after something damages it. A quote that supports this is from paragraph 2, "Nations come and go without defiling it. It is a mirror which no stone can crack, whose quicksilver will never wear off, whose gilding Nature continually repairs..."

In the excerpt from *Pilgrim at Tinker Creek*, Dillard's use of her words contribute to her presentation of her argument. In this excerpt, she tells of how nature is a now-you-see-it, now-you-don't affair and vice versa. She uses personification of an Osage orange tree to tell how it went back to looking the same after a hundred birds flew from its branches. A quote that supports this is in paragraph 4, "The Osage orange, unruffled, looked just as it had from the house, when three hundred red-winged blackbirds cried from its crown."

Both of these arguments contribute to the idea that no matter what humans or animals may do to something in nature, it will eventually snap back into its place over time.

Score

Anchor Paper 6

Reading Comprehension and Written Expression

Score Point 2

I feel that in *Walden*, and *Nature*, there are some similarities that can be expressed between both. They both express nature in a way that humans mostly do not understand. They say how there is more to it than the Human eye.

In *Walden*, it talks about how nature is pure. It states, "nothing so fair, so pure, and at the same time so large, as a lake, perchance, lies on the surface of the earth." It is saying how we are surrounded by amazing things.

In *Nature*, it says how nature is always changing and that all men can understand it. It quotes, "To speak truly, few adult persons can see nature." He is referring to that if you will not be able to truly understand until you realize its full beauty.

Score

Anchor Paper 7

Reading Comprehension and Written Expression

Score Point 1

In the excerpt *Pilgrim at Tinker Creek*, the author describes his personal experience about hiding pennies. This shows how he became close with nature. In the excerpt *Walden*, the author is also describing a personal experience about visiting the pond. *Walden* is more descriptive, but *Pilgrim at Tinker Creek* gives more reasons why nature is so important.

Score

Anchor Paper 8

Reading Comprehension and Written Expression

Score Point 1

Dillard and Emerson both talk about nature differently however they both talk about the positive things about nature. however, Dillard talks about how nature is in her life rather than society as a whole. Emmerson talks about how sociey is related to nature and how every person percives nature instead of how he just percives nature

Score

Anchor Paper 9

Reading Comprehension and Written Expression

Score Point 0

They both talk about nature from their own point of view on it.

they also both present their ideas of why they think the way they do

and why it's right to them.

Score

Anchor Paper 10

**Reading Comprehension and Written Expression
Score Point 0**

Practice Set

P101 - P105

No Annotations Included

In the works about nature, *Pilgrim at Tinker Creek* by Annie Dillard and in the work *from nature* by Ralph Waldo Emerson both have strong arguments about nature and how it should be seen.

Both of the authors use many rhetorical features to give the reader a better insight into their argument. They use long and very descriptive elements to help them get the effect that they are aiming for. Dillard uses an interesting story to start out her claim, but she focuses greatly on herself. Focusing on herself is good because she can build a relationship quickly with the reader but, it can make her argument weaker and make her presentation weaker compared to Emerson who focuses more on the broader topic of society. Dillard uses things often that involving things like "I would" or "I've never"(Dillard.Paragraph 1). Emerson uses things like "When we" or "we mean" that shows he is speaking to a broader audience which is effective to everyone(Emerson. Paragraph 2). This is better for Emerson to reach farther for for more to understand.

Both Dillard and Emerson use very descriptive words to describe nature and how it contributes. Dillard uses things like similes with imagery to paint a picture "dissolves in the water before my eyes much like salt" (Dillard.Paragraph 3). Emerson also uses imagery in his writing "The sun illuminates only the eye of a man"(Emerson.Paragraph3). Both of the authors use imagery to show the true beauty of nature and how it can go with other things.

Emerson and Dillard both use literary devices to state their claims about nature and how it greatly affects the world. They use imagery, long descriptive sentences and they use things to relate back to the audience.

in all three essays they talk about how beautiful nature is and how you should enjoy the little things in life and it will make your life even better. you will let little things make your day and all your days will be better. nature is very cool. i like nature. you should go to the forest one day. it is like there is no rules you can be as wild as you want

Both Henry David Thoreau in *Walden* and Annie Dillard in *Pilgrim at Tinker Creek* use vivid imagery of natural scenes to develop their persona and to establish a connection with the reader through the experience of nature. Both authors also use these natural scenes to make philosophical statements (for Dillard, the difficulty of seeing nature, and for Thoreau, the constant and unchanging quality of nature), although the differences in these statements reflect the changing of the times that occurred between the publication of *Walden* in the 19th century and the publication of *Pilgrim at Tinker Creek* in the 20th century.

Dillard's *Pilgrim at Tinker Creek* is studded with anecdotes about the author's encounters with nature. Intense imagery is apparent throughout, such as in her description of the birds in the orange tree -- "it was as if the leaves of the Osage orange had been freed from a spell in the form of red-winged blackbirds; they flew from the tree, caught my eye in the sky, and vanished." This and other examples of imagery found in the selection do two things for Dillard. First, they establish her as a thinker and an observer who knows a lot about nature and has seen enough of nature to create such intense images of it. Second, the imagery itself helps to put the reader into the moment, painting a picture of the birds flying from the tree, suddenly there and suddenly not. It is also notable how Dillard uses the words "freed from a spell" to describe the way the birds leave the tree. In this way, she conveys the awesome, spell-binding feature that nature can have, almost implying that the sudden appearance and disappearance of the birds is an act of magic, thus personifying nature as a magician. In *Walden*, Thoreau uses imagery in a similar manner. In describing the pond in *Walden*, he writes, "there is no disturbance but it is thus at once gently smoothed away and assuaged, as, when a vase of water is jarred, the trembling circles seek the shore and all is smooth again." In addition to the establishment of his persona as a writer and the creation of an image for the reader, Thoreau's word choice reflects his attitude towards his subject of nature. In using the words "gently smoothed" to describe what happens to the lake, he seems to imply that nature is the thing that is gently smoothing the disturbance away, personifying nature and giving it a more reassuring, soothing quality. "Gently" brings to mind love and tenderness, as though nature is taking care of the pond and the observer of the pond, almost like a mother in the well-known "Mother Nature" trope. This kind of description becomes important later in the piece as Thoreau seeks to make a statement about nature.

Both authors use the descriptions they make throughout the piece to make a statement about nature itself. Dillard's overall purpose is to convey the transience of seeing nature. She writes, "nature is very much a now-you-see-it, now-you-don't affair. A fish flashes, then dissolves in the water before me eyes like so much salt." Here, the "now-you-see-it, now-you-don't" is interesting because Dillard has created a new word by combining all words together, as if she is trying to express that there is no way to describe the feature of nature she is trying to describe. It's as though she is forced to come up with her own words in order to portray the difficulty of seeing nature. The words themselves are similar except for the last part -- the "now-you" part is the same and only the "see-it" or "don't" changes. This construction reflects the way nature itself changes. Everything ("now-you") remains the same, and only one thing changes ("see-it" or "don't") such that it is difficult to tell how anything has changed at all. This view of nature reflects Dillard's time period -- after the scientific discoveries of the early 20th century,

and precise -- it requires "specialists" to "find the most incredibly well-hidden things," and the act of seeing nature itself is uncertain.

This view is quite different than the view taken by Thoreau, who writes of nature, "it needs no fence. Nations come and go without defiling it. It is a mirror which no stone can crack, whose quicksilver will never wear off..." Here, Thoreau espouses a viewpoint that nature is constant and unchanging, revealed in the use of his words such as "never" and "no." He expresses that "nations come and go without defiling it," meaning that nature can withstand the rise or fall of nations, for potentially hundreds if not thousands of years. As in his description of nature as "gently" smoothing away imperfections on the pond, this seems to imply that he believes in nature as a positive entity that can withstand destructive changes and shelter mankind. This viewpoint reflects Thoreau's time period, in which the Industrial Revolution had not yet changed the world to the point that humans were destroying nature. In Thoreau's time, there was no talk of pollution or deforestation or destruction of nature, and thus his views reflected the belief that nature was a huge, immovable entity that could absorb any changes humankind might throw its way. This striking difference in viewpoint reflects the way historical context can change the way two different authors approach the same subject, nature.

Thus, both Dillard and Thoreau use description of very specific natural scenes to make a statement about nature in general, a statement that reflects the time periods in which they wrote. modern science became a much more uncertain and imprecise subject, with principles such as Heisenberg's Uncertainty Principle throwing into question all of the methods of classical science, which implied that things were always exact and precise. In Dillard's worldview, nature is anything but exact

Each of the three different authors make a simple effect on the relationship between nature and the main character. Perhaps in the passage Pilgrim at Tinker Creek, by Annie Dillard it seems to be that lifes most rewarding experinces are often the simplist ones. Then on the other hand with the small passage of Walden, by Henry David Threau, the main character has a love towards Walden (the pond). He said "Over this great expanse there is no disturbance but it is thus at once gently smoothed away and assuaged..." whcih explains how peaceful and soothing this expericnce is for himself

Annie Dillard, who wrote *Pilgrim at Timber Creek*; and Henry David Thoreau, who wrote *Walden*, both use literary devices and rhetorical features to emphasize their respective themes of their stories. Dillard makes the points that nature is beautiful in the simplest of ways, yet people are too focused on other things to appreciate the beauty. Thoreau points out that no matter what humans or other species do, nature is constant. Nature will heal whatever has been done to it and that humans have no real effective part in nature. Through the use of many literary elements, the authors discuss their respective points very effectively.

In Dillard's story, she goes into detail about herself and opens the excerpt with a story of her leaving pennies for anyone to find. She would put a penny on the ground somewhere and then use chalk to make large arrows that point to the penny and make the claim that the person was about to find a fortune. People who found the penny were ultimately disappointed when they found it. Dillard describes how people do not care for the simpler things in life. Even though pennies are the foundation for all other coins and bills; there are five pennies to a nickel, ten pennies to a dime, twenty-five pennies to a quarter, and so on; people were still uninterested by it. Just as people are uninterested in the simpler points of nature. So many people miss the parts in nature that are very beautiful. Dillard later describes when she saw a beautiful tree, and as she approached, one hundred bird flew out of the tree. She had not seen them before then, and the tree looked no different. As she got closer another hundred bird flew out, yet the tree looked the same. Finally, when she got to the tree, a third group of one hundred birds flew out. She describes how although there were three hundred birds in the tree, the tree looked no different than it did after the birds left. Dillard used this example to show the wonders of nature.

Thoreau describes in his story how people have no real effect on nature. He states that nature is a constant and will always rebuild itself no matter what is don to it. He talks about an ancient lake that is still pristine even after its long existence. Nations could come and go, but none had been able to defile the lake. It was constantly rebuilding itself. The perfect silver mirror of its surface was never damaged. Even as wind ripples the water or dirt is thrown into the lake, the water retains its pristine coat. Keeping with the theme, Thoreau also describes what happens when a vase filled with water is shaken. For a time the water is jarred, but it will always return to its original state. Using these references, Thoreau describes how nature is a constant and will always be as it was.

Practice Set

(Order of Scores: Reading Comprehension and Written Expression, Conventions)

| Paper | Score |
|--------------|--------------|
| P101 | 2,2 |
| P102 | 0,0 |
| P103 | 4,3 |
| P104 | 1,1 |
| P105 | 3,3 |