

In 2008, the technological field was experiencing major strides, including that of the Android phone, App Store, and Google web browser. Thus, the integration of technology within daily life was becoming increasingly pronounced, resulting in higher consumerism. Richard Louv, a past columnist for various child-development related papers, addresses resulting issues in his book, *Last Child in the Woods*, and stresses the growing divide between people and nature. Throughout sections of his book, Louv expertly utilizes rhetorical devices to issue a warning about the frenzy of technology and consumerism, and how that detrimental effects on our most natural selves.

Within the first section of the passage, Louv utilizes diction, personification, and irony to mimic the attitude of consumeristic ads. Notably, throughout the entire paragraph Louv maintains a very clinical tone, opting to use words one is more likely to find in a scientific article instead of an opinion piece, such as, “[r]esearchers”, “experimenting”, and “suggests”. This clinical tone removes passion and conveys the soulless, mindless nature of consumerism. Furthermore, when a more passionate diction *is* used, it is used with verbal irony, as seen with, “brave new advertising mediums”. Of course, an advertising medium is not inherently brave; there is nothing of significance on the line. This irony displays to the reader the hollowness of consumerism. Additionally, Louv further develops his ideas by using a quote with personification. By quoting Matt Richtel’s claim that nature needs to, “carry its weight,” Louv creates contrast towards the typical, reverent personification of nature (Mother Nature). *This* personification strips nature of the glory and reduces it to something we control and suppress, emphasizing the conflict between consumeristic ideas and the natural world. These rhetorical devices combined put a

soulless feel to consumerism, which is later utilized for juxtaposition against the last paragraph.

Richard then utilizes anecdotes, appeal to ethos, appeal to pathos, juxtaposition, and irony to shift into a more human tone and point out societal issues. Most of the paragraph centers around the anecdote of Elaine Brooks, resulting in an appeal to ethos. The use of the personal story instead of laboratory data (like in the above paragraph) insinuates to the reader that the content is more personal, and thus more important to themselves. To further emphasize this human undertone, Louv uses juxtaposition and dramatic irony to take advantage of something every human is susceptible to: hypocrisy. Louv contrast Elaine's willingness to have an excessively equipped vehicle with her refusal of a backseat monitor for her daughter. Thus, he identifies an issue regarding consumerism: it is easy to see when others have fallen for it, but you might just be as blindly consuming. Louv then uses an appeal to pathos to emphasize the loss of human connection resulting from technology, stating how the use of digital entertainment for kids means their parents are no longer "bothered". It is hard for anyone to claim here that the parent ignoring the child is human, right, or natural. Finally, his use of juxtaposition between the child's options of *Sesame Street* (innocent and sweet) and *Grand Theft Auto* (violent) creates an appeal to pathos, thus conveying the instability and risk of technology.

To conclude, Louv utilizes diction, rhetorical questions, juxtaposition, appeal to pathos, and irony to finish his shift into the most passionate, anti-consumeristic viewpoint. At the very start of these final paragraphs, Louv asked the reader rhetorical questions — pulling the reader out of the mindless, trance-like state of consumerism established

throughout the rest of the passage. He forces the reader to question and probe, revealing for themselves the issue with societies' consumeristic needs and detachment from nature. He then immediately shifts into parallelism while describing the curiosities found with exploration of the natural world, establishing a sense of acute wonder. His use of diction further emphasizes this, with fantastical words like, "reverence", "thunderheads", and "dreamed," being frequently utilized. This paragraph is in direct contrast to the tone at the beginning of his passage, with the clinical, detached viewpoint. This appeal to pathos convinces the reader of the value of nature and emphasizes why the lack of connection is so horrid. Finally, Louv ups the stakes by describing a not-so-distant future, one was looking out the car window is considered tremendous and unbelievable. This contrast to the normalcy of it now creates a dramatic irony, emphasizes what the readers must loose.

Within a singular excerpt of his book, Richard Louv expertly utilized numerous rhetorical devices to create a shift from a clinical viewpoint to a passionate one, thus emphasizing the soulless nature of consumerism, the growing divide between humans and nature, and the resulting harmful effects.