

Goodman, Ch. 4, “How Proficient Reading Works”
Ramage, Ch. 6, “Using Evidence Effectively”
North, “From *The Making of Knowledge in Composition*”

Objective

1. Students will begin to understand the significance of context in making meaning. This chapter explores context.
2. Students will generate questions to explore meaning while reading.
3. Students will understand that proficient readers anticipate meaning and construct meaning.
4. Students will appreciate the complexity of reading.
5. Students will make connections among seeing, reading, and making meaning.
6. Students will recognize that individuals arrive at knowledge differently.
7. Students will recognize that individuals’ perspectives lead them to knowledge through different approaches.
8. Students will examine how they arrive at knowledge.
9. Students will examine how their teachers assume students arrive at knowledge.
10. Students will focus on audience-based arguments and effective evidence.

Materials

- North PowerPoint
- Goodman’s Ch. 4-5 “Seeing” PowerPoint
- Audience-based Arguments & Effective Evidence
- Scieszka and Smith’s *Baloney*
- Kimmel’s *The Three Princes*
- Magic Eye cards

Methods

- **Making Meaning—Goodman’s “How Proficient Reading Works”**
 - Read *Baloney*
 - Although we don’t know what the words are, we are able to understand the story. Why? We understand because of the context.
 - “Seeing”
 - Focusing
 - Dillard’s migrating red-winged blackbirds
 - Magic Eye
 - Glasses
 - Comprehending
 - Darwin’s Galapagos—taking time
 - Sherlock Holmes—seeing the obvious
 - *Sunday in the Park*—seeing the big picture
 - Kimmel’s *The Three Princes*—seeing multiple perspectives
 - Goodman 3 PowerPoint
 - Riddles
 - Rocky the Wrestler

- Synpovisky’s “Miracle Fair”—perceiving miracles
- Understanding
 - 1 Nephi 2:11 (1 Nephi 5:2,4)—Lehi is a visionary man
 - D&C 84:119—not see but shall see
 - D&C 76:10—enlightened to see
 - Abraham 3:11—hands on our eyes
 - D&C 67:10—veil rent and we’ll see
 - Alma 5:61—observe to do
- **Goodman’s “How Language Works”**
 - A reason I have difficulty with this chapter is that I don’t understand Goodman’s context for *field, tenor, or mode*.
 - The context I used to make meaning of this chapter is the rhetorical triangle also known as the communication triangle: writer/reader/subject/message.
 - The context Elaine used to make meaning was the same triangle, but used *what (field), who (tenor), how (mode)*
 - How did you make meaning of this chapter?
- **The *Making of Knowledge***—North PowerPoint
 - Define *making knowledge*
 - Have students vote with their feet to the area that best describes how they make knowledge.
 - Practitioner
 - Scholar
 - Historical—provide coherent past for the field of composition
 - Philosophical—examine philosophical underpinnings of the composition
 - Hermeneutical (Critics)—interpretation of texts (canon)
 - Researcher—Experimental—seek to discover generalizable laws to account for the ways in which people do, teach, and learn writing. Experiment systematically to study and uncover patterns.
 - Clinical—examines ways that a particular subject does, learns, or teaches writing. Examines very small numbers of subjects in considerable depth.
 - Formal—builds models or simulations of how people do, teach, and learn writing.
 - Ethnography—make models of how members of communities do, teach, and learn writing.
 - Question how students feel about North’s perception of practitioners?
 - Question if it’s possible to be all three?
 - How does this pertain to you as a student? As a writer?
- **Using Evidence Effectively**
 - **STAR**
 - Sufficiency of Evidence
 - Typicality of Evidence
 - Accuracy of Evidence
 - Relevance of Evidence
 - Audience-based arguments and effective evidence
 - Discuss in relationship to proposals

Assignments

- Halloran, “Rhetoric in the American College Curriculum”
- Ramage, Ch. 15, “Proposal Arguments”
- Ramage, Ch. 7, “Moving Your Audience: *Ethos*, *Pathos*, and *Kairos*”