Index

Page numbers in italics denote illustrations, tables, or figures.

_a_
acting and the body, 220–221
Acton, Lord, 123
Adorno, Theodor W., 231–232
aesthetic distance, 174, 185–188
aesthetic reading, 70
aesthetics, 142

see also Berger, John (“The White Bird”)
Agassiz, Louis, 8–9
akedia, 172
Albarn, Damon, 224
Al-Ghazali, A. H., 165
Al-Ghazali, I., 164–165
Altman, Rick, 199
Anderson, Joseph, 206
annotated bibliographies, art history, 107, 109, 113–114, 117–119
annotations, 6, 7
and digital technology, 57, 58
and speeches, 71–74
anti-establishment and protest pop songs, 232–234
antithesis
dramatic structure of, 214, 215
and rhetoric, 77–78
Aquinas, Thomas, 169
argument
and historical texts, 126, 127, 131–138
and philosophy, 151
and religious texts, 169
and rhetoric, 66, 68, 69, 70, 74–77
Aristotle and rhetoric, 65, 71
art and art history, 8, 104–121
annotated bibliographies, 107, 109, 113–114, 117–119
chain reactions, 121
comparative analysis, 107, 109, 119–121
critical reading guidelines, 115–117
and social location, 168
visual analysis, 109–113
Wikipedia as resource, 104–105
Wikipedia edit-a-thons, 105–108, 109, 113
assiduity, 163
attention and focus
deficits in student, 81–82
and digital technology, 56–57, 58, 81
Index

attention and focus (Continued)
and pleasure in reading, 91
and writing, 7, 228
see also observations about texts
attentional inertia, 172
Auden, W. H., 86
Augustine, St., 162
Austen, Jane, 96
Austin, J. L., 70, 221–222
Avatar (2009) (film), 194
Azerrad, Michael, 235

b
Bach, Johann Sebastian, 12
Bain, Ken, 55
Bambara, Toni Cade, 70
Barnet, Sylvan, 69, 111
Barthes, Roland, 228
Bate, Jonathan, 89
Baxandall, Michael, 114
Beats, The, 232, 233
Bedau, H., 69
Beginning, Middle, Ending paragraph groupings, 42–43, 42, 47
Bennett, S. et al., 53, 54
Bentley, Eric, 211
Berger, John, 114
bhavana, 166
Bible, 161–162
see also Ezekiel; Joshua
blogging see digital technology in education
body, close reading of, 220–221
Bogart, Anne, 210
Bonheur, Rosa, 120–121
books, physical, 59
see also e-readers
Boone, Sylvia Ardyn, 116
boredom, 172
Brady, Richard, 160
brain
attentional inertia, 172
and body, 220–221
impact of digital technology on, 52, 57
pattern-seeking, 33
physical books and mental maps, 59
Breughel, Pieter, 76
Brown, John (“Last Speech”), 80
Buddhism, 158, 159, 166
Burke, Kenneth, 65, 66, 67, 74
c
Canato, Judy, 169
Carelli, Anthony, 34
see also Reading Workbench
Carey, John, 91
Carnegie Foundation for the Advancement of Teaching framework for critical inquiry, 149–155
analysis, 149–152
multiple framing, 149, 152–153
reflective exploration, 149, 153–155
Carson, Anne, 48
Casey, Michael, 163
casting charts, 208
Cather, Willa (Paul’s Case), 234
Catherine Anne, Sister, 158–159, 172
Chadwick, Whitney, 118
calendar wheels, 208
Chardin, Jean-Baptiste-Siméon, 45
Chekhov, Anton, 68–69
Christianity
cultural assumptions, 85, 87
Ezekiel, 161–162
medieval monasticism, 159–160, 162–163, 164, 169, 172
Churchwell, Sarah, 87, 88
Cicero, 161
Citizen Kane (1941) (film), 193, 197
Classical Studio (NYU Tisch School of Arts), 214–216, 219–222
classroom charters, 155
climate change, 153
close listening, 227–228, 229, 236
close reading
  art and art history, 117
drama, 220
  George Steiner ("Real Presences"), 44–45
historical texts, 125, 126, 127, 135, 136
literary texts, 90, 92–93, 95, 97, 102
and online reading, 58
pop music, 225, 228, 236
religious texts, 170, 171, 172
  cognitive studies, 205–206
coherence, 25–26
Cold War films, 204
Coleman, David, 127
collaboration, 21, 28, 56, 191
Coltrane, John, 227–228
community of literature, 87, 88–91, 102
comparative analysis in art history, 107, 109, 119–121
comprehension
  and digital technology, 57–58
  and physical books, 59
  concentration see attention and focus
conception, 25–26
critical reading
  conclusions and values, 11–12
definition and goals of, 4–5
  establishing connections, 9–10
  of historical texts, 126
importance of, 3
  Lincoln’s Gettysburg Address
example, 17–21
making inferences, 10–11
making observations, 8–9
reflective reading, 21–23
responsible and responsive, 6–7, 21, 22
  White’s moonwalk example, 12–17
Crosby, John, 233
Crouching Tiger, Hidden Dragon (2000)
  (film) 196–197, 198–199, 200, 202–203
cumulative sentences, 78–81
d
Darwin, Charles, 93, 95, 96
Davies, Ray, 224, 228–229
Dawkins, Richard, 95
De La Soul, 232
Dean, Margaret Lazarus, 17
deconstruction theory, 205
deep attention, 58
deep reading see close reading
Deleuze, Gilles, 142
demystification, 92
digital technology in education, 49–60
  and attention spans, 56–57, 58, 81
critical examination of term "digital native," 51–55
digital native reading practices, 56–59
documentary projects in gender studies, 178–183
and note-taking, 124
sharing practices, 55–56, 59–60
word clouds and word searches, 170–171
  see also Wikipedia
Index

Dillard, Annie (“Seeing” from Pilgrim at Tinker Creek), 74, 81

discovery, process of, 24–25, 27, 76
distraction and digital technology, 57–58

DJ Earworm, 232
document selection, for teaching historical analysis, 126–128

Double Indemnity (1944) (film), 193

Douglass, Frederick (“Secession and War”), 80
drama, 210–222
and action, 210
and contradictory thought, 218–220
epic caesuras, 218
exercises, 220–221
Factory UK theater company, 220
films and emotion, 211
and illusion, 217
and prose, 217
and punctuation, 218
Stanislavski’s system, 219
use of the body in teaching, 220–221, 222
and verse, 215–220

e

Edemariam, Aida, 100
ekagrata, 165
Eliot, George (Middlemarch), 96–99
elitism, 114
Ellington, Duke, 223
Elvis, 233
Emerson, Ralph Waldo
Circles, 78
reflective reading, 21
emotion
and drama, 211
and films, 194, 195
see also aesthetics
epic caesuras, 218
epistemology, 105, 106, 142
e-readers, 58, 60
essays, narrative, 74
essay-writing, 67
ethics
of reading, 6, 21
of research, 180
ethics, philosophy, 142
ethos, 66, 70–71
evaluation of texts see conclusions and values
evidence, examination of, 24–25
excerpts, 127
exhilaration, moments of, 4–5, 22
Ezekiel (biblical book), 161–162

f

Facebook, 160
Factory UK theater company, 220
feminism
and art history, 105–108, 106, 120, 121
Cindy Sherman, 187–188
and film theory, 206
and gender studies, 175–176
Melanie Pullen, 185–187, 188
Feynman, Richard, 10
film studies, 190–209
and camerawork, 194, 195
challenges of critical reading, 190–191
cinematic representation, 205
color, 195, 197
cultural analysis, 201–203
design, 194, 197
and working, 206–209
film theory, 205–206
and foodie films, 201–203
formal analysis, 197–199
genre analysis, 199–201
gentrification, 199
historical analysis, 203–205
horror films, 203–204
Index

lighting, 195
narrative structure, 192–193
personal response, 191–192
remakes and sequels, 204–205
shot-by-shot analysis, 196–197
sound, 194, 195
wedding films, 199, 201
Westerns, 200
Fitzgerald, F. Scott, 50
Fogerty, John, 224
food metaphor for reading, 162
foodie films, 201–202
Fornta, Aminatta, 101
Forster, E. M., 33
Freire, Paolo, 160–161
Frith, Simon, 224–225, 229
Fuller, Margaret (Woman in the Nineteenth Century), 79–80

G
Geertz, Clifford, 33
gender studies, 174–189
aesthetic distance and irony, 183–185, 186, 187, 188
alignment with critical reading, 175–177
Cindy Sherman, 187–188
documentary project example, 178–183
gender deconstruction, 177–178
interdisciplinary nature of, 175
Melanie Pullen, 185–187, 188
pedagogical discussions of critical reading, 174–175
genre in film studies, 199–201
Glueck, Grace, 187
Godfather, The (1972) (film), 197, 200, 208
Gore, Tipper, 233
Goulsh, Matthew, 4–5, 6
Graff, Gerald, 67, 74
Graham, Martha, 220
Greek drama, 210–211, 212
Green, Abel, 233
Griffiths, Paul, 159, 161
Guthrie, Woody, 232–233

H
Hamelman, Steven L., 234–235
Hamlet (1948) (film), 218
Hardy, Thomas
"The Darkling Thrush," 95
"In a Museum," 93–96
"The Ruined Maid," 98
tess of the d’Urbervilles, 94, 95
"In Time of ‘The Breaking of Nations’," 75, 76, 77
"The Voice," 94, 95
Harrison, Barbara Grizzuti, 226
Hayles, Kathleen, 58
hermeneutics, 166–168
hidden structures, 36, 41–47
Hinduism, 165
historical analysis, 10, 11
historical texts, 123–140
Abraham Lincoln’s resolutions on the Mexican–American War (1846–1848), 129–136
challenges for history teachers, 124–125
close reading, 125, 126, 127, 135, 136
critical reading, 126, 131–138
document selection, 126–128
marking up and preparing documents, 128–131
Martin Luther King Jr.’s speech opposing the Vietnam War, 136–138
note-taking, 124
preparatory reading, 123–124
role of history teachers in public education, 138
sources for critical reading in history, 139
surface reading, 125–126
Holiday, Billie, 230–231
Holland, Norman, 191
## Index

- **horror films**, 203–204
- Hugh of St. Victor, 159, 162
- Hughes, Langston, 233
- Hurewitz, Daniel, 178
- Huxley, Aldous, 69
- hyperattention, 58
- hyperreading, 58

**i**

- iambic pentameter, 212, 214, 215, 216, 217–218, 222
- Ibsen, Henrik, 211
- Illich, Ivan, 159, 162
- images, 26–31
- inductive reasoning, 10, 25
- inferences, 10–11
  - Lincoln’s Gettysburg Address example, 20
  - White’s moonwalk example, 15
- intellectual emancipation, 108–109, 113
- intelligent delight, 159
- intentionality, 158, 162–163, 165, 171, 172
- Internet resources see Wikipedia
- interviewing, 180–181
- investigative thinking, 11
- iqra, 164
- Irmler, Hans Joachim, 233
- irony
  - and images of gender, 183–189
  - in pop music, 226, 231
  - and rhetoric, 77, 78
  - Socratic, 143, 144, 145–146, 147, 150, 152
- Iser, Wolfgang, 191
- Islam, 164–165, 170
- Iwo Jima, 13, 16, 17

**j**

- Jabr, Ferris, 57, 59
- Jacotot, Joseph, 108–109, 113, 121
  - see also universal teaching
- Jagger, Mick, 225
- Jefferson, Thomas (Declaration of Independence), 81
- Johnson, Samuel (Rasselas), 74–75, 76, 77
- Jolliffe, David, 68
- Joshua, 163
- Judaism, 163–164
  - Pirke Avot (Ethics of the Fathers), 164
  - Torah, 163, 164
  - Jung, Carl, 27
  - juxtaposition, 77, 78

**k**

- Kafka, Franz, 22
- Kahlo, Frida, 120
- Kazan, Elia, 218–219
- Keats, John, 94, 95
- Kelly, Florence, 71, 72–74
- Kermode, Frank, 29
- key words, 34, 116, 126, 171
- King, Martin Luther Jr.
  - and John Coltrane’s “Alabama,” 228
  - “Letter from a Birmingham Jail,” 77, 127, 170
  - speech opposing the Vietnam War, 127, 136–138
- King, Stephen, 68
- Kinks, The see Davies, Ray
- Klimt, Gustav, 112
- knowledge and virtue, 144–145, 146, 147–149, 151, 152, 153, 154, 155
- Koran, 164–165

**l**

- Lanone, Catherine, 95
- Lao Tzu, 171
- Larkin, Philip, 86
- Laville, Helen, 87–88
- Lawrence, D. H., 69, 98
- learner’s paradox, 144–145, 147
  - lectio divina, 162–163, 164, 169, 172
- Lee, Harper, 87–88
Index

less can be more, 171
letters, 71, 74
liberation theology, 168
Lin, Maya, 110
*Lincoln* (2012) (film), 135
Lincoln, Abraham
  Gettysburg Address, 17–21, 79, 127
  letter to William H. Herndon, 133–134
  resolutions on the
  Mexican–American War
  (1846–1848), 127, 129–133
  Second Inaugural Address, 79
listening see close listening
literature, 85–102
  community of, 87, 88–91, 102
  *Cutting for Stone* exercises, 99–101
  “In a Museum” example, 93–96
  *Middlemarch* exercises, 96–99
  re-reading and creative reflection,
  91–102, 102n.2
  teaching of, 86
  ways of reading, 85–88
logos, 66, 70
Lopez, Barry, 74
Lunsford, Andrea, 74

*M*
Madonna, 226
magic of the writer, 92
*Magnificent Seven, The* (1960) (film), 202
Magritte, René, 30, 47
  *Evening Falls*, 30
  *The Human Condition*, 27
Manguel, Alberto, 21
Mantel, Hilary (*Wolf Hall*), 89–91
marginalia, 6–7, 57
martial arts, 160
  see also *Crouching Tiger, Hidden Dragon*
Marxism, 206
mash-ups, 232
May, Cindi, 124
McCarthyism, 204
*McGuffy Reader*, 68
McLuhan, Marshall, 55
medieval monks see monasticism
meditation, 164, 165, 169, 172
Melville, Herman (*Moby-Dick*), 81
memory, 33, 59, 146, 152
Mendelsund, Peter, 22
metaphysics, 142
Metz, Christian, 190, 205
Middleton, Thomas (*The Changeling*), 219
Miles, Jack, 159
Miller, Arthur, 211
Miller, J. H., 92, 99
mindfulness, 159, 165, 166, 169, 171
Mitchell, Joan, 118
Moeran, Brian, 185
moments of exhilaration, 4–5, 22
monasticism, medieval Christian,
  159–160, 162–163, 164, 169, 172
Mueller, Pam, 124
Muesse, Mark, 165, 166
music hall, English, 224
*Mutiny on the Bounty* (1962) (film), 193
*My Big Fat Greek Wedding* (2002)
  (film), 199

*N*
New Criticism, 71, 92
Newman, John Henry, 137–138
*New York Times*, 137, 187
New York University Tisch School of
  Arts, 212
  Classical Studio, 214–216, 219–222
Nhat Hanh, Thich, 166
Niebuhr, Richard R., 171, 172
Nochlin, Linda, 107, 118, 121
note-taking, 124
Index

o
observations about artworks see visual analysis
observations about texts, 8–9, 65, 177
Lincoln’s Gettysburg Address example, 19
White’s moonwalk example, 13–14
Occupy movement, 32
Occupy Wall Street movement, 153
One Flew Over the Cuckoo’s Nest (1975) (film), 193
O’Neill, Eugene, 211
one-pointedness, 165
openness, 4, 5, 7
Oppenheimer, Daniel, 124
Orwell, George, 70, 74, 88
The Clergyman’s Daughter, 81–82

Paine, Thomas (Common Sense), 77–78
pathos, 66, 71
Peopling of New York documentary project, 178–183
perception, 22, 91
performative utterances, 70, 221–222
periodic sentences, 78–81
personal connections, 24
persuasion and rhetoric, 65, 66, 67
Peter of Celle, 159
Phillips, Sam, 224
philosophy, 141–156
as academic discipline, 142
Carnegie framework for critical inquiry, 150–155
impact of critical reading on, 155–156
questioning toward truth, 141–142
Socratic questioning, 142–149
physics, 141
Pirke Avot (Ethics of the Fathers), 164
Plato (Dialogues) see Socrates
playfulness see spontaneity
pleasure of critical reading, 22, 44, 70, 91, 92, 159, 162
poems, 8, 9, 10
see also literature; verse
political conservatism, 204
Polk, James K., 129, 130, 131, 134
popular music, 223–236
Adorno’s criticism of, 231–232
reading a pop song, 224–228
reviewing, 235–236
socially conscious, 232–235
as therapy, 234–235
writing about, 228–231
Potok, Chaim (The Chosen), 163–164
Powers, Harriet, 121
practical reasoning, 150–155
practice, commitment to, 160
pragmatic reading, 70
Prensky, Marc, 51–53, 54
Presley, Elvis, 233
Preziosi, Donald, 110
professional reading, 91–92
prose, 42, 217
Protagoras, 147–148
psychoanalysis, 205
Pullen, Melanie (High Fashion Crime Scenes), 185–187, 188
punctuation, dramatic, 218

q
queer theory, 175, 176
Qur’an, 164–165

r
Rancière, Jacques (The Ignorant Schoolmaster), 108–109, 113, 118–119, 121
Rash, Ron (Dead Confederates), 65–66
Rashomon (1950) (film), 193
reader-response theory, 191
reading and living, 21–23
Reading Workbench, 34–41, 42, 43 examples, 35, 37–40
Reagan, Ronald, 204
Index

reciting and reading, 164
recreational reading, 91–92
recreations, 32–34
Red Desert (1964) (film), 195
reflective reading, 21–23, 88
see also creative reflection
religious and theological texts, 158–172
Buddhism, 166
Christianity, 161–162
definition of religion, 161
Hinduism, 165
Islam, 164–165
Judaism, 163–164
less can be more, 171
questioning process, 170
reading as an embodied and dialogic act, 159–161
reading mindfully through allowing space, 169
resonance, resistance, and realignment, 169
shared inquiry, 169–170
three worlds of, 166–168
re-reading, 88, 91–102, 102n.2, 163
resonance, resistance, and realignment, 169
responsible and responsive reading, 6–7, 21, 22
see also creative reflection
reviewing popular music, 235–236
rhetoric, 65–82
annotation example, 71–74
antithesis exercise, 77–78
connecting texts, 74–77
definition and function of, 67
levels of reading, 70
logos, ethos, and pathos, 70–71
periodic and cumulative sentences exercise, 78–81
reading rhetorically, 67–70, 92
rhythm of reading, 28
Rico, Gabriele, 32–33
Ricoeur, Paul, 166, 168
Rivera, Diego, 120
Rosenblatt, Louise, 191
Roskelly, Hepzibah, 66
Rowley, William (The Changeling), 219
Roy, Arundhati, 101
safe spaces for dialogue, 155, 168
Saibel, Bernard, 233
sampling, music, 232
Schatz, Thomas, 200
Schindler’s List (1993) (film), 197
Schjeldahl, Peter, 112
Schleiermacher, Friedrich Daniel Ernst, 29
Schneiders, Sandra, 168
Scholes, Robert, 6
scientific theories, 10, 11
Scudder, Samuel, 8–9
self-awareness, 168
self-reflection and self-assessment, 55, 148
semantic reading, 70
semiotics, 205
Seven Samurai (1954) (film), 202
Shakespeare, William
and argument, 210, 211, 212–214, 216, 222
and the Classical Studio, 214–215, 219–220
Hamlet, 216, 217–218, 220
Henry IV, 215
Henry VI, 213–214
The Merchant of Venice, 85
Much Ado About Nothing, 219–220
Richard III, 212–214, 220–221
Romeo and Juliet, 215
Sonnet 29, 9, 10
tragedies of, 218
Shapiro, James, 218
shared inquiry, 169–170
Shaw, George Bernard, 211
Index

shelfies, 114–115, 115
Sherman, Cindy (Centerfolds, 1981), 187–188
shortcuts, 24
Showalter, Elaine, 92–93, 95
Simone, Nina, 230, 231
Simpson, Smith R., 81–82
SITI Company, 210
Sitz im Leben, 166–167
skim-reading, 57, 58, 116, 125
slow reading, 92
smartphones, 49, 52, 55, 56–57, 58–59, 65
Smith, Zadie, 101
SOAPSTone technique, 127, 128
social location, 168
social media see digital technology in education
Socrates
Plato’s Meno, 142–149, 150–153, 154, 156n.2
Plato’s Theaetetus, 154
soliloquies, 212–214, 216, 217–218, 221, 222
Sontag, Susan, 88–89
Sophists, 147–148
Sophocles, 211, 212
Sosnoski, James, 58
soul, 145, 146–147, 156n.1
Soul Food (1997) (film), 201
Spacks, Patricia Meyer, 91–92
speeches, annotating, 71–74
spontaneity, 31–34
and drama, 210, 220, 222
Standage, Tom, 123
Stangl, Melanie, 26
Stanislavski system, 219
Steiner, George, 6–7, 21, 44–46, 46
Strasberg, Lee, 210, 216, 219
Strindberg, August, 211
Strunk, Jr., W., 229
Studzinski, Raymond, 163–164
surface reading, 125
syntactic reading, 70
T
Tate, W. Randolph, 167, 168
technology see digital technology in education
thematic reading, 70
thesis construction, 77
thinking
critical, 22
investigative, 11
and reading, 22
Thoreau, Henry, David, 6, 22–23, 127
three-column charts, 43–46, 44, 46
Tolstoy, Leo, 96
Torah, 163, 164
Tortilla Soup (2001) (film), 201
Toulmin, Stephen, 82n.2
Trainspotting (1996) (film), 194
transformation, personal, 161, 162, 171, 172
trochee, 215
truth
and drama, 210
quest for, 21
questioning towards, 141–142, 143, 144, 145, 147, 148–149
Tuchman, Barbara, 123
TuPac Shakur, 232–233
U
universal teaching, 108, 113, 114, 118, 121
V
Valéry, Paul, 22
Verghe, Abraham (Cutting for Stone), 99–101
verse
following the, 217–220
structure, 215–217
Victor Victoria (1982) (film), 194
video games, 52, 81
virtue see knowledge and virtue
visual analysis of art history, 107, 109–113
vocabulary of art, 111
Volans, Kevin, 5

W
Way of the Dragon, The (1972) (film), 202
Web-based resources see digital technology in education;
   Wikipedia
Weiner, Lawrence, 109, 110, 110
Wells, Paul, 203
Westerns, 200
White, Beatrice, 86–87
White, E. B., 229
   “The Flocks We Watch By Night,” 76
   on the moonwalk, 12–17
WHY Chart, 76–77, 77
Wikipedia
   artist or band profiles, 236
   edit-a-thons, 105–108, 109, 113, 119–121
   forbidding of, 49
   as resource, 104–105
Williams, Tennessee, 211
women’s studies, 175, 176, 184
Woolf, Virginia, 68–69
word clouds, 170–171
word searches, 171
Wordsworth, William, 69
writing and reading
   conception, 25–26
   merging what and how, 41–47
   reciprocity between, 24–25
   as representation and composition, 47–48
   spontaneity, 31–34
   and systematic work, 34–41
   working with images, 26–31
Wyatt, Thomas, 89
   “They Flee From Me,” 90–91

Y
Yeats, W. B. (“Politics”), 75–76, 77
yoga, 160, 165

Z
Zaleski, Carol, 171–172
Zappa, Frank, 236
Zen Buddhism, 158, 159
Zinn, Howard, 123, 129