Contents

Notes on Contributors ix
Preface xiii
Acknowledgments xvii

Part I Frameworks and Approaches 1

1 Reading Responsively, Reading Responsibly: An Approach to Critical Reading 3
Robert DiYanni
Being Critical 4
Responsible Reading, Responsive Reading 6
A Framework for Critical Reading 7
Demonstration – E. B. White on the Moonwalk 12
Application – Lincoln’s Gettysburg Address 17
Reflective Reading – Reading and Living 21
References 23

2 Reciprocal Acts: Reading and Writing 24
Pat C. Hoy II
A Story of Necessity 24
Acts of Conception 25
Working from Images 26
Remembering Spontaneity 31
Getting More Systematic 34
Merging What and How 41
Writing as Representation, Writing as Composition 47
References 48
vi | Contents

3 A Shared Horizon: Critical Reading and Digital Natives 49
Anton Borst
Critically Reading the Digital Native 51
Responding to the Digital Native 53
A Shared Horizon 55
Devices, Screens, and Digital Native Reading Practices 56
Conclusion 59
References 60

Part II Critical Reading in the Disciplines 63

4 Critical Reading and Thinking: Rhetoric and Reality 65
Lawrence Scanlon
Rhetorical Challenges 67
Ways of Reading 70
Logos, Ethos, Pathos 70
Demonstration: Annotating a Speech 71
Everything’s an Argument: No It’s Not! Yes It Is! 74
A Suite of Exercises 77
Conclusion 81
Notes 82
References 82

5 The Community of Literature: Teaching Critical Reading and Creative Reflection 85
Adrian Barlow
Ways of Reading 85
Textual Conversations – Critical Dialogue 88
Re-reading and Creative Reflection 91
Demonstration – Hardy’s “In a Museum” 93
Broadening Context 95
Application – Middlemarch, Chapter XXIX 96
Contemporary Contexts 99
Notes 102
References 102

6 Approaching Intellectual Emancipation: Critical Reading in Art, Art History, and Wikipedia 104
Amy K. Hamlin
Reconsidering Wikipedia 104
Reading Art: The Visual Analysis 109
Reading Art History: The Annotated Bibliography 113
Contents

Reading Wikipedia: The Comparative Analysis 119
Chain Reactions 121
Notes 121
References 122

7 Teaching Critical Reading of Historical Texts 123
  Michael Hogan
  Basic Matters 123
  Challenges for Teachers 124
  Three Kinds of Reading 125
  Selecting Historical Documents for Analysis 126
  Marking and Preparing Historical Documents 128
  Reading Abraham Lincoln's House Resolutions December 22, 1847 131
  Reading Martin Luther King, Jr's Speech Opposing the Vietnam War 136
  Conclusion 138
  Some Useful Sources for Critical Reading in History 139
  References 140

8 Philosophy and the Practice of Questioning 141
  Matt Statler
  Questioning Toward Truth 141
  How Do We Come to Know Anything at All? 142
  Toward Practical Wisdom 149
  So What? The Effects of Reading Philosophy Critically 155
  Notes 156
  References 157

9 Engaging Religious Texts 158
  Thomas Petriano
  "Pay Attention!" 158
  Reading as an Embodied and Dialogic Act 159
  Insights from the Religions 161
  The Three Worlds of Religious Texts 166
  Practices for Engaging Religious and Theological Texts 168
  Conclusion 171
  References 172

10 Gender Studies as a Model for Critical Reading 174
  Pamela Burger
  Gender Studies and Critical Reading 175
  Deconstructing Gender 177
  Documentary Project 178
  Staging the Documentary Project 180
Contents

Aesthetic Distance and Ironic Images of Gender 183
Melanie Pullen’s *High Fashion Crime Scenes* and Cindy Sherman’s *Centerfolds, 1981* 185
References 189

11 Reading and Teaching Films 190
William V. Costanzo
Personal Response 191
Analyzing Story 192
Basic Film Terms 194
Formal Analysis 197
Genre Analysis 199
Cultural Analysis 201
Historical Analysis 203
Representation in Film 205
Film Theory 205
Exercises 206
References 209

12 Thinking Through Drama 210
Louis Scheeder
Drama and Argument 210
The Classical Studio 214
The Structure of Verse 215
Following the Verse 217
Exercises 220
Conclusion 221
References 222

13 Approaches to Reading and Teaching Pop Songs 223
Thomas M. Kitts
Popular Music and Its Contexts 223
Reading a Pop Song 224
Writing about Music 228
Critical Reading: Theodor Adorno’s Criticism of Pop Music 231
Socially Conscious Music 232
Additional Writing Assignments 235
Conclusion 236
References 237

Index 239