

# Workshop 2

## Envisioning

### Introduction

What actually happens when readers encounter a text for the first time? How do they make sense of it and what processes do their brains go through as they get further immersed in the literature? Why are some readers successful and others are not? More importantly, how does our teaching impact the success of readers?

Dr. Judith Langer spent more than eight years studying these questions. She discovered that readers who have close transactions with text take a journey in the text world as they read. She describes the process these effective readers go through as envisionment building. Competent readers build envisionments, or their own understandings of the text, by moving through a variety of stances. Stances are options that allow readers to gather information, make personal connections, reflect upon their own lives, and critique and analyze the craft of the author and their experiences with the text. These options occur throughout the reading process, in a random sequence.

In this second workshop program in the series of eight, Dr. Langer defines the process of envisionment building, examines the stances or positions readers take in relationship to the text, and comments on the implications this research has on classroom practices. Panelists also comment on their own reading experiences and journeys with text as they build envisionments. They celebrate these journeys together as they talk about the ways their discussions helped them form closer, personal transactions with a variety of literary texts.

### Key Points

- Effective readers engage in a close transaction with text, totally immersing themselves in the text world.
- Envisionments are text worlds in your mind full of a vast horizon of possibilities. Successful readers actively live in these text worlds during their reading experience and through it build rich literary understandings.
- While all readers create meaning by unconsciously utilizing the envisionment-building process, less successful readers have difficulties applying these skills to what they read in order to create a rich interaction with the text.

- The term *stance* refers to a mental process that readers employ in order to make meaning out of what they read, no matter what reading ability they have achieved. Stances reflect the way readers stand in relationship to the text at any given point in reading. Effective readers adapt four basic stances as needed, creating their own unified understanding of the text.
- Envisionment building is not a teaching method imposed on readers, but rather it describes how successful readers interact with texts and suggests ways to help students build competence.
- Research demonstrates that many language arts instructional practices are based on the premise that literary texts are seen as sources of information to be mined, rather than as text worlds that invite interaction and reflection. Many teachers have been taught this way and trained to teach this way. Thus, techniques such as gathering plot summaries and searching for the best interpretation of the text have often been ingrained in their pedagogical practices. Yet, teachers want their students to have rich literary experiences, and they need to find new ways to accomplish that.
- Teachers can help students grow as envisionment builders by creating literary communities that allow for thoughtful discussions and by providing opportunities for students to think about text in multiple ways, from a wide assortment of perspectives.

## **The Four Stances**

### **Being Out and Stepping Into an Envisionment**

When readers step into the text world, they search for clues in order to form initial impressions about the literature and their journey through it. Readers stand in this position from the first moment they pick up the book. This relationship to the text also occurs when readers are confounded by new information in the text, and are then forced to return to this stance to clarify or adjust an envisionment.

### **Being In and Moving Through an Envisionment**

Being In and Moving Through text allows readers to connect personal experiences and background knowledge to the text world. Here, readers move through the text world, observing the lives of the characters, breathing in the setting, conflicts, and dilemmas, and wondering what they might do if they were in the characters' situations. Readers become part of the text world through their own cognitive journey. As they take multiple perspectives and consider possibilities, their understandings deepen.

### **Stepping Out and Rethinking What One Knows**

When readers Step Out and Rethink, they use the text as an opportunity to reconsider aspects of their own lives, reflecting upon decisions, experiences, and dilemmas. This is one of the most powerful reasons we read literature—to understand ourselves and the world around us better. In this stance, readers have an opportunity to examine their past lives, their present lives, and the lives that lie ahead of them.

### **Stepping Out and Objectifying the Experience**

This stance provides readers with the opportunities to critique the text as a literary work, analyzing the author's craft, use of imagery, language, structure, and allusions, and objectifying their interpretations of the text. In this position, readers have the opportunity to see how the literary elements relate to the whole work's meaning, as well as how the work relates to other texts.

## **Principles of an Envisionment-Building Classroom**

- Students are treated as life-long envisionment builders.
- Questions are treated as part of the literary experience.
- Class meetings are a time to develop understandings.
- Multiple perspectives are used to enrich interpretation.

Teachers can offer support to students as they grow as envisionment builders by:

- providing framed questions that provoke students to respond to text in multiple ways.
- building a literary community of engaged readers where mutual respect is the basis. Here, students have respect for the text, for one another, and for the unique perspectives that each community member offers, and for well-developed and well-explained interpretations.

## **Learning Objectives**

After viewing this program, participants will be able to:

- Reflect upon their own experiences in school, both as students reading literature and as teachers instructing students how to read literature.
- Understand how the stances in the envisionment-building process work cohesively and recursively in providing an opportunity to create a rich understanding of literature for all students.
- Identify the hallmarks of an envisionment-building classroom and the support strategies teachers can utilize to foster such an environment.

## **Background Reading**

In preparation for this workshop, you may want to read the poem "Oranges" by Gary Soto, which can be found in the anthology *Literature: An Introduction to Reading and Writing*, 5th edition, Edgar V. Roberts and Henry E. Jacobs, Prentice Hall. Copyright 1998. ISBN 0-13-010076-5.

The workshop Web site contains links to more information about the author. Go to the *Conversations in Literature* Web site at [www.learner.org/envisioningliterature/](http://www.learner.org/envisioningliterature/) and click on "Workshop 2. Envisioning" and "Background Reading."

You may want to read Chapter 2, "Building Envisionments," Chapter 4, "The Classroom as a Social Setting for Envisionment Building," and Chapter 5, "A Practical Pedagogy," in *Envisioning Literature* by Dr. Judith Langer.

For other resources, look under "Additional Reading" for "Workshop 2. Envisioning" on the *Conversations in Literature* Web site at [www.learner.org/envisioningliterature/](http://www.learner.org/envisioningliterature/).

# Workshop Session (On-Site)

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## Getting Ready ..... 30 minutes

### Journal Writing: Free Write (15 minutes)

Reflect upon your own student experiences with reading literature in school. How did the teacher approach the literature, what were the students supposed to “get out of it,” and how were class meetings conducted? What sorts of activities did the students engage in? What was the role of the teacher and what was the role of the student?

### Sharing and Discussion (15 minutes)

Share and discuss your journal entries.

**Site Leader:** This discussion can take place either in small groups, pairs, or as a whole group. Highlight common student experiences mentioned by all.

## Watch the Workshop Video..... 60 minutes

### Viewing and Discussion

Now you will view the video program “Envisioning,” in which Dr. Langer gives an overview of the envisionment-building process, the four stances, and implications for classroom instruction and practices.

Listen for explanations of terminology and concepts. Record key points and examples of the envisionment-building process in your *Conversations in Literature* journal. Some terms to listen for are:

- Envisionment Building
- Stance
- Being Out and Stepping Into an Envisionment
- Being In and Moving Through an Envisionment
- Stepping Out and Rethinking What One Knows
- Stepping Out and Objectifying the Experience
- Principles of an Envisionment-Building Classroom
- Practical Teaching Practices for Envisionment Building

As you view the video program, consider the questions below.

### Segment One

[**Site Leader:** Pause just before the Gary Soto poem “Oranges,” where Dr. Langer introduces the poem.]

- Define the process of envisionment building. What do competent readers do? What happens with less successful readers? How does this mirror your own reading process?

**Site Leader:** If you are watching on videocassette, you may pause at the segments indicated below to give participants opportunities to discuss, reflect, and interact with the program. If you are watching a real-time broadcast, have participants consider the questions as they view the program, and discuss them later.

You may select any or all of the questions below to discuss, as time permits and according to the interests of your participants.

# Workshop Session, cont'd.

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## Segment Two

[Site Leader: Pause just before the discussion of Being Out and Stepping In.]

- How are the panelists processing the poem “Oranges?” What connections do the readers make? How does this process support the definition of envisionment building?
- Define the term *stance*.

## Segment Three

[Site Leader: Pause just before the discussion Being In and Moving Through.]

- Define Being Out and Stepping Into an Envisionment.
- How did you step into the poem “Oranges?” What clues did you use to access the text?
- When do readers return to this stance? What causes them to do this?

## Segment Four

[Site Leader: Pause just before the discussion Stepping Out and Rethinking What One Knows.]

- Define Being In and Moving Through an Envisionment.
- What do readers call upon when they are in this relationship to the text?
- What personal experiences or memories helped you to make meaning out of the poem “Oranges”? Explain.

## Segment Five

[Site Leader: Pause just before the discussion Stepping Out and Objectifying the Experience.]

- What do readers do when they step out of the text and rethink what they know?
- How is this stance different from the others? How do readers build meaning in this relationship to the text? How is the text world used by the reader?
- Is there anything in your own life that the poem “Oranges” helped you to understand better or differently? How did the poem spark your own self-reflection on life experiences?

## Segment Six

[Site Leader: Pause just before Dr. Langer’s discussion of Implications for Teachers.]

- What do readers do when they step out of the text and objectify their reading experience?
- How does this stance contrast to the meaning-building nature of the other stances? What did you notice about the craft of the author in “Oranges”? Consider the use of language, punctuation, and the shape of the poem.

## Segment Seven

[Site Leader: Pause just before discussion of Practical Teaching Practices.]

- What has Dr. Langer’s research found regarding teachers’ classroom practices?
- What are the four key elements of an envisionment-building classroom?

# Workshop Session, cont'd.

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## Segment Eight

[**Site Leader:** Pause just before Dr. Langer's discussion about support teachers can offer their students as they become envisionment builders.]

- What did the teachers in Dr. Langer's learning lab have in common?
- What are some of the changes in instructional practices mentioned by the learning lab teachers, as they participated in Dr. Langer's envisionment-building research? What are some of the discoveries these teachers made as they implemented the envisionment-building approach to literature instruction?
- How did the teachers' renewed instructional practices impact their students' learning and thinking?

## Going Further.....30 minutes

### Reflection, Journal Writing, and Discussion

Reflect upon these questions and write down the answers in your *Conversations in Literature* journal. Then share the answers with the whole group.

- How is the envisionment-building approach to reading literature different than your own experiences as a student in school?
- How is the process of envisionment building similar to your own reading experiences? In what ways?
- What questions do you have? What confuses you? Why? What information do you still need?

### Discussion

Discuss as many of the questions below as time permits. You may want to answer more of the questions in your journals as homework.

Share your best discussion of a work of literature you had with students.

- What made the discussion so fruitful?
- What discussion format did you use?
- What was your role as the teacher?
- What was the role of the students?
- What were the students thinking about?
- What helped their thinking grow?
- Who facilitated the discussion and how?
- How did students respond to their classmates' ideas and how were interpretations discussed and challenged while mutual respect was maintained?
- What did you do to prepare for the discussion?
- What did the students do to prepare for the discussion?
- What was considered "good" thinking?
- How did the lesson end in a way that did not close off future thinking?
- How can the learning environment that supported such a productive discussion be recreated in your classrooms again?

# Between Sessions (On Your Own)

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## Homework Assignment

### Journal

In your workshop journal, respond to the following:

Reflect upon your own classroom and instructional practices. What elements of your classroom community are already supporting the envisionment-building process? What else can you do to create an envisionment-building literary community?

### Reading

In preparation for Workshop 3, you may want to read the poem "The Lifeguard" by James Dickey and the short story "First Confession" by Frank O'Connor. Literature selections can be found in *Literature: An Introduction to Reading and Writing*, 5th edition, Edgar V. Roberts and Henry E. Jacobs, Prentice Hall. Copyright 1998. ISBN 0-13-010076-5.

Within the workshop session, you will be reading the Langston Hughes poem "Let America Be America Again,"\* which can also be found in the anthology mentioned above.

\* or an alternative selection. Check with your Site Leader.

Online resources related to the authors and their works can be accessed at the workshop Web site. Go to the *Conversations in Literature* Web site at [www.learner.org/envisioningliterature/](http://www.learner.org/envisioningliterature/) and click on "Workshop 3. Stepping In" and "Background Reading."

If you have not already done so, you may also want to read Chapter 2, "Building Envisionments," pages 9-16 in *Envisioning Literature* by Dr. Judith Langer. This excerpt explains the process of building envisionments and gives an overview of the stance Being Out and Stepping In.

For other resources, look under "Additional Reading" for "Workshop 3. Stepping In" on the *Conversations in Literature* Web site at [www.learner.org/envisioningliterature/](http://www.learner.org/envisioningliterature/).

## Ongoing Activities

### Channel-Talk

Remember to post comments and questions on Channel-TalkLitConversations. Go to [www.learner.org/envisioningliterature/](http://www.learner.org/envisioningliterature/) and click on "Channel-Talk."

## Extension: Classroom Connection

### Build a Literary Community

#### Activity One: Discussion Guidelines

Begin to build your own literary community. Consider creating classroom discussion guidelines in collaboration with your students. Guide your students towards the concepts of mutual respect, the value of unique perspectives, and respect for the text. Help your students to consider what is appropriate to say in a discussion and what is not. How should students respond to one another? Try small brainstorming groups and then offer a "gallery walk." Here, groups of students can walk around the room and post their ideas on large pieces of poster paper. As each group rotates to the next station, they can add to the ideas already posted by the previous group. Each key

# Between Sessions, cont'd.

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topic from the Sample Discussion Guidelines activity sheet in this guide can be used for creating each station, including “Attitudes,” “Behaviors: Come Prepared,” “Behaviors: Respond Appropriately,” and “Thinking.” To wrap up the activity, review ideas posted, consult with the students about what is missing or what can be combined, and then collaboratively create a master list of guidelines for classroom posting. When creating the master list, encourage students to select the most essential points to keep the final guidelines manageable.

## Activity Two: Literary Hunt

Create a literary hunt for the purpose of giving students an opportunity to get to know one another and their literary interests. Create pre-assigned heterogeneous groups of four students each. Ask students to pair up with someone in their group and interview one another, using the Literary Hunt activity sheet found in this guide. Provide students with time to interview one another. Before the students begin, explain to them that they will be asked to introduce their partner to their group, so they should listen closely. As an extension to this activity, the teacher may ask groups to focus on how they will share what they have learned about their group members. Members could consider the following: What experiences do members of the group have in common? What differences helped you to understand one another? What important things did you learn? As a culminating activity, ask students to reflect on their experiences in their classroom journals. Students might consider what they learned from the experience, what surprised them, and maybe something they learned about themselves from participating in the activities. Overall, these activities will allow students to learn about one another, beginning the foundation for mutual respect in the classroom literary community.

## Activity Three: Think Aloud

A think aloud is an activity in which the reader verbalizes their internal thoughts during the envisionment-building process. From the moment the reader approaches the text, they share their thoughts, questions, and hunches out loud. The teacher may want to model the process with a short poem or a small compact passage of fiction. Refer to the Think Aloud Teacher Resource activity sheet and the Sample Think Aloud Response to Edgar Allan Poe’s “The Fall of the House of Usher” in this guide to help you model the process.

After modeling the process, select an additional passage for modeling with student input. You may want to hand out copies of the Student Think Aloud activity sheet found in this guide for this purpose. In this activity, the teacher should ask students to jot down their thoughts and questions as the teacher pauses between sentences during a read aloud. It is ideal for the students to have a copy of the passage in front of them.

Encourage students to pose questions, connect personal experiences, and reflect on what the text initially means to them. Tell students that the think aloud process invites reader interruptions, giving them an opportunity to interact with the text. After the second think aloud model, share student responses and questions so that everyone can see how others react to the literature. Next, ask students to work in pairs. Again, select a think aloud passage for the students. Ask them to take turns reading a few lines and verbalizing their thoughts. Students should be encouraged to share the reading and verbalizing responsibilities.

As you observe the many pairs, you may need to coach the students by posing thought-provoking questions to move their thinking along. These activities will give students an opportunity to become aware of what and how they and others think and how they have options for further enriching their ideas.

Additional think aloud resources can be accessed at the workshop Web site. Go to the *Conversations in Literature* Web site at [www.learner.org/envisioningliterature/](http://www.learner.org/envisioningliterature/) and click on “Workshop 2. Envisioning” and “Extension: Classroom Connection.”

## Additional Reading

For other resources, look under “Additional Reading” for “Workshop 2. Envisioning” on the *Conversations in Literature* Web site at [www.learner.org/envisioningliterature/](http://www.learner.org/envisioningliterature/).

# Activity Sheet:

# Sample Discussion Guidelines

## Building a Literary Community

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Here are some *suggested* guidelines to consider as you begin to build your own literary community with your students. Paramount to creating a viable classroom literary community is the opportunity for students to take ownership of the classroom environment they help to create. Consider the following ideas as you create discussion guidelines in concert with your students:

### Attitudes

- All contributions are valuable and deserving of respectful attention.
- There is no such thing as a “bad idea.” But some ideas do not hold up. Help one another to explain, reflect, and evaluate ideas to determine what works and what needs to be revised.
- There are many interpretations of literature, and hearing others’ views helps us develop our own understandings.
- Questions are essential in the process of understanding literature.
- You may express opinions about a piece of literature as long as you can also explain your reasons for your opinions.
- Understandings of literature are constantly open to change, revision, and debate.
- It is O.K. to not like a piece of literature, as long as you have reasons why.
- It is O.K. to not understand something, but you should also remain open to possible understandings in the future, built through discussion and further reading.

### Behaviors: Come Prepared

- Read and think about the piece.
- Bring questions.
- Bring your book and any assigned writing.

### Respond Appropriately

- Address your responses to classmates by using eye contact and not necessarily to the teacher.
- Do not put down another person’s idea.
- Ask questions when you don’t understand someone’s viewpoint and when you are curious about something.
- Disagree politely, providing examples to back up your own opinion.
- Continue to raise questions about the text, related texts, experiences, and possible interpretations.
- Refer to significant passages that confused you, inspired you, or just struck you.
- Discuss the author’s craft and what about it worked or did not and why.

### Thinking

- Respect each individual’s idea by listening, responding appropriately, and by thinking about what they have to say.
- Every time you think about the literature, discuss it and interact with it. Expect that your interpretation is going to change or evolve.
- There is no “right” or “single” interpretation of a work of literature. But this does not mean “anything goes.”
- Questions are just as important as answers and ideas. You can learn from your questions. Good questions provoke discussion and exploration and can lead to sharpened understanding.
- Examine what it might be like to “walk in a character’s shoes.”
- Use examples from your own life experiences, in order to connect to the reading, as well as to explain your perspective.
- Think about what you can learn from the reading or what the reading has taught you about your own life. Share these ideas.
- Refer to passages that you find significant.
- Did the text inspire you? Confuse you? Did you like the style of the passage?
- Consider how the style of the writing affected your reading and your interpretation of it.
- Continue to raise new questions.

# Activity Sheet: Literary Hunt

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## Activity One

Directions: The goal of this activity is to get to know your classmates and their literature experiences. By interviewing one classmate in your assigned group, you will learn something new about yourself and someone else. Use the list of questions below to get started. You will be asked to share what you learned with the other members of your group and with the whole class, so listen carefully!

1. What is your all-time favorite book, short story, article, or poem and why? What made this work so memorable for you?
2. Who is your favorite character from a work of fiction and why? Why do you remember this character? If you cannot think of a character from literature, consider a character from a movie or television program.
3. What type of reading do you most enjoy and why?
4. Where do you do most of your “pleasure” reading outside of school? Describe the place you like to read and why you enjoy it so much.
5. If you could walk in the shoes of any fictional character, who would it be and why?
6. What is your least favorite book? What caused you to feel this way about the book?

## Activity Two

Directions: After your group is finished interviewing one another, introduce the person you interviewed to the rest of the group. Everyone must listen closely, as you will be expected to report your group’s findings to the rest of the class.

## Activity Three

Directions: After everyone in the group has had an opportunity to introduce their partner, focus on how you will share what you have learned about each group member to the whole class. Consider the following:

- What experiences do members of the group have in common?
- What differences helped you to understand one another?
- What important things did you learn about one another? About yourself?

## Activity Four

Reflect upon your experiences today in your classroom journals. Consider what you learned from the experience, what surprised you, and maybe something you learned about yourself from participating in the activities.

# Activity Sheet:

## Think Aloud Teacher Resource

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A think aloud is an activity in which readers verbalize their internal thoughts while building an understanding of what they are reading. This process of figuring out what the text means begins from the very moment readers pick up a book and glance at its title. Readers' thoughts might include questions, connections to personal experiences and past reading experiences, judgments of the author's writing, as well as thoughts about their lives. Consider the following leading questions and statements as you prepare to model a think aloud for your students:

When you first approach the text:

- What does the title mean?
- This reminds me of....
- I've heard of this....
- The title....
- This author is known for....

Throughout your reading:

- I predict that this will be about....
- I predict that the character will....
- I am surprised by...because....
- I am confused by....
- Why didn't the character...?
- I imagine the character to be like....
- I've had experiences similar to..../I have read something similar to this before.
- This type of literature usually....
- What happened when...?/I didn't get it.
- This is different from what I expected.
- I originally thought..., but now I think...because....
- I particularly like the phrase/word/image....
- I did not understand....
- This reminds me of....
- This literature makes me wonder if I made the right decision when....
- It must be easy/difficult/interesting to be that character, because....
- I would/would not want to be that character's friend because....
- I imagine the town/setting/place/house/etc. to be like.... I think this because....
- Why did the story turn in that direction or why did the author choose to shape it that way?
- The word choices of the author are....

After reading...

- My overall opinion/reaction to the story/passage is....
- Some points I still did not understand are....
- Some questions/concerns I would like to discuss include....
- Some connections with my own experiences (reading and life experiences) are....
- The author built a believable story because....
- From this literature, I have learned that....
- This piece makes the following statement about society or culture....

# Activity Sheet:

## Sample Think Aloud Response

### to Edgar Allan Poe’s “The Fall of the House of Usher”

**Note to the Teacher:** This sample think aloud response is meant for your use as a teacher resource. From this model, think about how your students will respond to a passage of text. How will you model the think aloud process for them? Consult the Think Aloud Teacher Resource in this guide as you begin to plan your own classroom think aloud activities. Consider interrupting students or pausing after sections of a passage to allow for reactions to the text. Encourage your students to do the same.

Online versions of the text may be accessed at the workshop Web site. Go to the *Conversations in Literature* Web site at [www.learner.org/envisioningliterature/](http://www.learner.org/envisioningliterature/) and click on “Workshop 2. Envisioning,” “Extension,” and “Sample Think Aloud Response.”

#### Passage: “The Fall of the House of Usher” by Edgar Allan Poe

Text	Think Aloud Response
<b>Before Reading:</b>	
Title: “The Fall of the House of Usher” by Edgar Allan Poe	I wonder what an “Usher” is. I have read other stories by E. A. Poe. He always writes with a dark, eerie quality. I especially liked “The Tell-Tale Heart.” The house is falling. I wonder from what?
<b>During Reading:</b>	
“During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher.”	Wow! So many dark images and gloomy words like “dull, dark, soundless, clouds hung oppressively low, dreary, shades, evening, melancholy.” This is going to be a scary story of some kind. I wonder what a “tract” is? The guy is on horseback—I wonder when this takes place?
“I know not how it was—but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit.... I looked upon the scene before me—upon the mere house, and the simple landscape features of the domain—upon the bleak walls—upon the vacant eye-like windows—upon a few rank sedges....”	The words “vacant eye-like windows” stand out in my mind. I want to know more about what the house looks like. I am imagining a haunted house. I am curious about why the traveler is approaching the house—what is his business there?
“...and upon a few white trunks of decayed trees—with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveler upon opium—the bitter lapse into everyday life—the hideous dropping off of the veil.”	What does this passage mean? This is some fancy wording! What is a reveler and what does “dropping off of the veil” mean? I know that something good is not going to happen, but what? What could be the story behind this house? Why does the traveler continue to approach it?
<b>Post-Reading Reaction:</b>	
	I still do not understand why the house is called “usher.” I am curious about the house and why it is so dark and gloomy. The house reminds me of Halloween and other haunted houses from scary stories. I predict that this story will be suspenseful and strange. So far, the opening to this story fits what I know about Poe as a writer.

# Activity Sheet: Student Think Aloud

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## **Explanation:**

A think aloud is a stream-of-consciousness activity where readers offer their first thoughts and impressions as they encounter a text. Using the think aloud approach, readers verbalize their internal thoughts as they begin to make meaning out of a text.

## **Process:**

Start by considering the leading statements and questions below, before you begin your own think aloud. Then, read aloud segments or lines (if it is poetry). As you read through the text, verbalize your thoughts. After a think aloud, discuss initial impressions and receive feedback from the classroom community.

## **Leading Statements/Questions:**

The title makes me think of...and the following comes to mind....

Based on the title, I predict that....

The author is familiar/unfamiliar.../I expect/don't know what to expect....

I have had similar/dissimilar experiences to the ones portrayed in the text and I can relate....

I predict...because....

Based on the genre of the work, I predict that....

This reminds me of....

The shape of the text on the page represents or makes me think of....

Some words that stand out...because....

When I read this passage I imagine the scene to look like...and the characters to look like....

I am confused by...because....

I wonder if....

Why...?

I'm not sure what this word means....

This doesn't make sense to me because....

I think the story is about....

What might happen next is....

# Notes

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