

Madison and Camille  
offer greetings and  
poems during  
Coffeehouse Poetry Day.

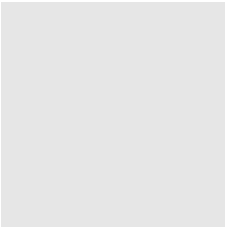
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# Creating Mental Images



Matthew works hard to  
create mental images as  
he listens to *My Father's  
Dragon* by Ruth Stiles  
Gannet.





The muted trumpet of Miles Davis plays on the CD player, floating among the voices in the crowded classroom. Hot chocolate simmers in the PTA's relic of a coffeepot; a mountain of miniature marshmallows fills a bowl nearby. Long rolls of deep blue paper decorated with construction paper stars, coffee cups, planets, flowers, hearts, and crescent moons cover the windows and darken the room. Table lamps and tiny white lights draped from the ceiling provide the only light.

Freshly scrubbed tables are rearranged into cozy groups of two. Handmade flowers in tiny clay pots, poetry books, bowls of pretzels, and small containers of words from magnetic poetry kits have replaced crayons, markers, scissors, sticky notes, pencils, and glue.

Parents and children sit together, munching pretzels and sipping steamy hot chocolate in mugs brought from home, reading poetry by the likes of Eloise Greenfield, Maya Angelou, Aileen Fisher, Jane Yolen, Valerie Worth, and Georgia Heard. But the poems receiving the most enthusiastic reviews? They're the ones written by the children themselves, published and bound into books with enough copies for everyone.

Black is the clothing color of choice; berets adorn the heads of the truly hip. Starbucks, you say? No way! We've transported ourselves back to the 1960s (ancient history to everyone in the room but me) and it's Coffeehouse Poetry Day in Room 104.

It's time to begin. I know because the sixth child has just asked me when we're going to start, and I see numbers seven and eight approaching. I give Frank a wink and a nod. He walks to the makeshift stage—a table with two chairs taped on top, a red step stool to get there, and a well-used microphone gleaned from an enterprising custodian. He climbs the steps and sings into the microphone, "Everybody listen!" The response is deafening: "Right now!" Startled parents look up, stunned at their children's silence. Finally, they, too, stop talking. This signals Madison to the stage.

Microphone in hand, she begins. "Welcome, parents, children, and friends, to our Coffeehouse Poetry Day. We've been learning how readers and writers create mental images when they read and write. When we read our poems, we want you to see if you can create some mental images, too. Listen and wait for the pictures to come alive in your minds."

Abby begins. "Hi, everyone! I'm Abby and the title of my poem is 'Dolphins.' Dolphins dive / into the ocean. / Flippity flop! / Splishity splash! / Dolphins never stop. / Twisting, twirling / in the shining sunlight, / all day long." One by one, and sometimes in twos, children extend greetings and read their poems into the microphone. I'm at the ready, turning up the volume of Miles's muted trumpet between poems, turning it down as children read.

### **Icicles**

Icicles drip  
in the morning light,  
and freeze  
in the darkness  
of the night.  
Icicles scream  
as if they were talking  
to the wind.

*Caroline*

### **Trains**

Trains rumble over tracks.  
Big black tunnels wait.  
Dark metal zooms  
through the night.

*Zach*

### **Henry**

When I hold my Guinea Pig  
Henry  
he makes me feel  
safe inside.  
Warm fur  
red eyes  
chubby little body.  
Henry is my buddy.

*Olivia*

### **The Changes of the World**

When winter falls,  
it seems like years have passed.  
Layers and layers of rock  
lay silent  
on the stiff, brown ground. I look out  
my bedroom window.  
It seems like things have changed  
in the world,  
and people have gotten older.

*Zachary*

### **Hot Tubs**

Hot tubs,  
steamy bubbles,  
powerful jets,  
ZOOM like shallow waves  
in the ocean.  
San Diego hot tubs,  
that's where I want to be!

*Griffin*

### **Poppy**

I remember my Grandpa.  
I used to go everywhere he'd go.  
He fixed me really good bacon.  
I used to love to sleep next to him.  
I really miss my Poppy.

*Cory*

### **Space**

In space  
stars twinkle  
in the darkness of night.  
Saturn's rings twirl  
and planets swirl  
as if they were dancing.

*Emily*

### **Sunday Morning on CBS**

Football people  
race across the field,  
leaping to tackle you  
to the green and grassy ground.

*Devon*

### **Leaves**

The leaves  
tiptoe to the ground  
with only a soft, gentle sound.  
We hear the leaves go  
crinkle, crackle,

crunch, crunch  
under our feet.  
We rake them into a mountain  
of red, orange,  
yellow, brown and purple.  
The leaves  
tiptoe to the ground  
with only a soft, gentle sound.

*Madison and Camille*

When you read about Coffeehouse Poetry Day just now, did you find yourself creating images in your head? Maybe you visualized a classroom (yours?) with tiny white lights overhead, or pictured twenty-seven children and their parents dressed in black. Maybe you caught a whiff of the hot chocolate and heard the notes of a trumpet, or the children's boisterous "Right now!" And just maybe you noticed a lump in your throat when you read Cory's poem about his Poppy.

When readers create mental images, they engage with text in ways that make it personal and memorable to them alone. Anchored in prior knowledge, images come from the emotions and all five senses, enhancing understanding and immersing the reader in rich detail (Keene and Zimmermann 1997).

## In the Beginning: Thinking Aloud

A favorite book for thinking aloud about creating mental images is *Night Sounds, Morning Colors* by Rosemary Wells. The inside flap issues an invitation: "Look. Listen. Open all your senses." Who could resist? Violets laugh and sing in Mama's garden, a father hums "Danny Boy" as he tucks his little boy into bed, a train whistles through the darkness of the night.

"Listen again to the words about the faraway train and its whistle," I say to the children during the read-aloud. "When I read those words, such vivid images, or pictures, come into my mind. I have an image of my mother, brother, and me streaking across the flatlands of Kansas on a train called the *El Capitán*. I see us looking up at the night sky through the skylights above us, my brother and I thinking we could count the stars. I hear the rumble of the wheels on the tracks, and the porters in their fancy red and black outfits talking in whispers outside our compartment.

“Even now I can feel the excitement of going to the dining car for breakfast. I have images of starched white tablecloths, deep red napkins the size of my mother’s silk scarves, fragrant fresh flowers in silver vases, and more knives, forks, and spoons at each setting than one little girl could possibly use. And the cinnamon rolls! My image of them fills an entire plate, with yummy white frosting slowly oozing down into little puddles at the bottom.

“Girls and boys, did you notice how creating mental images seemed to make the text come alive for me? It’s like I was back on the *El Capitán*, streaking across the countryside, looking up at the stars, sitting down in that fancy dining car, and eating those yummy cinnamon rolls all over again. The page about the train will always be important to me—I’ll always remember it—because of my connections to it and the images they create in my mind. Someone else reading the book would have different images, because that person’s schema is different. No one else, not even my mother or brother, would remember those train rides the same way I do.”

I take a couple of days with the Wells book, sharing one or two pages each day and talking about how the images I create enhance my reading and understanding of the text. On day three, I say to the children, “Lie down, close your eyes, and listen to the words as I read. Pay attention to the images that come alive in your mind. Put your thumb up when an image comes into your head.”

They’re into it. Flat on the floor, eyes scrunched shut, they wait with anticipation. I read the fish page, and one tiny thumb after another shoots up, vying for attention. Not only do they see fish weaving in and out of pagodas, as in the book, but they become fish right before my eyes! Big fish with bulging eyes, puckered lips, and swishing tails squirm (swim?) around the meeting area.

A fish named Frank stops midstream and says, “Wait a minute, guys. What’s a pagoda?” And before I know it, four children try to fashion one with their bodies. Emily says, “Look, Frank, see? It’s one of those tall Chinese-like houses—you know, the ones with the curvy roofs? I have one in my fish tank, and the fish really do swim in and out of the windows and the doors. Swim through this door right here!” Frank swishes right through.

I think, “Well, Debbie, this isn’t quite what you’d expected, but what’s happening is a good thing, right? Uh . . . right.” I’m grateful it wasn’t a page full of tigers.

The page with the birthday cake sends thumbs flying once again. They can see that birthday cake!

“How many candles are on your cake?” I ask.

“Seven! And they’re burning hot and bright! Ouch! I just touched one!”

“My cake has just one candle, but it’s a big red number three right in the middle. It’s my baby brother’s cake.”

“The cake in my head is big and round and it has a soccer player on it. There are words. Let’s see . . . they say [eyes closing tight]—oh! I see them now!—they say ‘Happy Birthday, Paige’ and ‘You’re Number One!’”

Next I ask, “What kind of cake is in your image?”

“Chocolate!”

“No! Mine’s white with lemon filling, my favorite!”

“Wait! Listen to this! I see an angel food cake with white frosting and pink and red hearts all over it, and seven purple candles and it tastes delicious!”

“Oohs” and “aahs” and “Are we going to have snack?” and “When’s lunch?” (two long hours from now) let me know it’s time for a change of pace.

“Wow, you created some very vivid mental images—I loved all the details you included,” I tell them. “What did you notice about your images of the birthday cakes?”

“Everybody saw a different kind of birthday cake!”

“You’re right. They were all different. Why do you suppose that is?”

They chorus as one, “Because our schema is different!”

“Good thinking. I can tell you’re going to be really good at this. One last thing. Before you go to read, I’m interested in knowing what you’re thinking about creating mental images so far. Any thoughts? Ideas? Questions?”

My pencil and notebook are ready. “It’s so much fun!” and “I love making mental images!” and “Can we practice again tomorrow?” are typical responses, but Kenta’s thoughts take my breath away. “Well, here’s what I’m thinking. I’m thinking mental images are sort of like connections, only a lot bigger. Say a connection is like a kernel of corn. But when you put it in the microwave and it pops up big and hot, now *that’s* a mental image. You hear it and see it and smell it and taste it and love it. That’s what I’m thinking.”

The room is silent; the only sound is that of my pencil furiously writing to catch every word. Madison asks, “Did you get that exactly, Mrs. Miller? We should put it up in the room somewhere.” Kenta knows just the spot.

Focusing on just a snippet or two from a picture book or poem allows children time to practice developing an image completely. Asking questions like “How many candles are on your cake?” and “What kind is it?” gives children permission to add details that personalize their images and make them unique. Books such as *Night in the Country* by Cynthia Rylant, *The Salamander Room* by Anne Mazer, *Quiet, Please* by Eve Merriam, *Say*

*Something* by Mary Stoltz, *The Napping House* by Audrey Wood, *Creatures of Earth, Sea, and Sky* by Georgia Heard, and anything by Joanne Ryder also offer rich snippets of text for thinking aloud, thinking through text together, and getting eye-to-eye and knee-to-knee to talk about mental images.

In addition to picture books, what type of text is best when children begin to become more adept at making mental images on their own? What type of text bridges whole-group work and independence? The answer is poetry. Short, thought-provoking, and full of images, poetry allows even early readers to navigate the text once it's been read aloud several times. I've learned that the best decoders aren't necessarily the most thoughtful readers, nor are the most thoughtful readers necessarily the best decoders. Asking children to read and respond to the same text creates additional opportunities for children with different strengths to listen and learn from each other.

## Anchor Lessons

The lessons that follow show how I use a given text to deepen children's understanding of the strategy of making mental images. Using poetry and picture books, children practice creating and adapting images in their minds, and make them concrete through artistic, dramatic, and written responses. Children explore how

- images are created from readers' schema and words in the text
- readers create images to form unique interpretations, clarify thinking, draw conclusions, and enhance understanding
- readers' images are influenced by the shared images of others
- images are fluid; readers adapt them to incorporate new information as they read
- evoking vivid mental images helps readers create vivid images in their writing.

### *Images are created from readers' schema and words in the text (artistic response)*

I make ten or so copies of three or four poems I know children will love—those written by children from previous years are perfect. I think about the content of the poems I choose. Do children have enough schema for the topic? Is the text clear? Do the poems lend themselves to unique interpretations?

I read each poem aloud several times, asking children to “listen carefully and think about which poem creates the most vivid mental images for



you.” Next I say, “Take a copy of the poem you’ve chosen and a piece of drawing paper, and find a place you can work well. Read the poem to yourself a couple of times, then capture the image that’s in your head as best you can onto paper. Take about ten minutes, then we’ll share our work.”

When children gather to share, I ask those who have chosen the same poem to sit together, share their images, and talk about what they notice. After the small groups have shared, I ask children to tell the large group what they’ve learned. Their words may not change (“Our pictures/images are different because our schema is different”), but the experience of this kind of activity helps children anchor their words and give them meaning. (Figure 6.1 shows some responses as displayed in a classroom.)

*Readers create images to form unique interpretations, clarify thinking, draw conclusions, and enhance understanding (dramatic response)*

While the concepts above are inherent in all the lessons described in this chapter, dramatizing short pieces of text is another way to engage and teach

FIGURE 6.1 One class’s mental images



young readers about mental images, as I learned from the fish with the puckered lips in the *Night Sounds, Morning Colors* experience.

I ask children to get together in groups of three or four and find a place where there is enough space for them to work together comfortably. I tell them, “Close your eyes and listen carefully to the poem I’m about to read. Pay special attention to the words in the poem and your schema to create vivid, detailed images.”

I read the poem aloud three or four times and ask children to think aloud in their groups about the images they’ve created. Next I say, “Put your thinking together to create a dramatic interpretation of the poem. Think about things like:

- What about the poem does your group think is most important?
- How will you show that?
- How can everyone be included?”

Books like Martha Robinson’s *The Zoo at Night* are good choices for this type of dramatization and interpretation—koalas munch, spider monkeys frolic, the hippo floats, and the giant tortoise looks about to see that all is right with the night. (There are some tiger cubs, but they’re peacefully cuddling next to their sleeping mother.)

Later, I ask children to share their dramatic interpretations. I ask each group to talk about why they chose to dramatize the poem the way they did, focusing on how each group chose to interpret the poem in a different way, based on their images and what they believed to be most important.

Children also love to choose their own poems or short pieces of text to dramatize and present to the group. Sometimes the audience tries to guess what the poem is about; other times one or two children will read the poem while others in the group act out their images. Later, when we learn how readers use dramatic responses to figure out a tricky word (like *pagoda*) or understand a puzzling piece of text, children will have had practice with this type of response.

### *Readers’ images are influenced by the shared images of others (artistic response)*

I choose Georgia Heard’s poem “Ducks on a Winter Night” because I know it’s a poem my children have some schema for, yet is sophisticated enough to require thoughtful interpretation. It reads:

Ducks asleep  
on the banks of the pond  
tuck their bills  
into feathery quills,  
making their own beds  
to keep warm in.

I write the poem on chart paper, and the children and I read it together three or four times. We don't talk much about images or meaning; I ask children to go to their seats and draw the images they've created from the poem independently. Next, I ask them to share their images with the person sitting next to them and talk about not only their images, but also the bit of text that inspired that particular image.

When they finish, I say, "Let's read the poem again. As we read, pay attention to your images this time through. After learning about your partner's image and rereading the text, would you change the image you've drawn in any way? Did your partner's image change your understanding of the poem? Did rereading the text change the way you picture it?" After the children have listened to the poem again, I say, "Go to the other side of your paper and draw your image as you see it now."

At their tables, the children share their work. This was a great help for Nicole. She had originally thought the quills referred to in the poem were porcupine quills; after a conversation with her partner, Abby, she had a much better understanding of the poem (see page 89).

***Images are fluid; readers adapt them to incorporate new information as they read (artistic response)***

Up until now, most lessons I've described have focused on creating detailed images in response to a poem or a short piece of text. These types of images aren't the kind that change much once they've been created. But with Jane Yolen's book *Greyling*, I show children how readers' mental images can be fluid, that they can change to incorporate new information.

*Greyling* is the story of a fisherman and his wife who live in a moss-covered hut by the sea, longing for nothing more than a child of their own. One day the fisherman finds a small grey seal stranded on a sandbar. But this is no regular seal. . . .

The first day, without showing children the pictures, I read aloud the first half of the book, quickly sketching some of my most vivid images on sticky notes and thinking aloud about how they change as I continue to

read and learn more about the story. When I finish, I place them on the dry-erase board.

“Let’s take another look at my images,” I say. “Do you see how they changed as I kept reading? Here I have an image of a seal in the fisherman’s arms, and in this sketch my image of the seal has changed into a little boy. As I continue to read, the images in my head continue to change, too. Do you see?”

“Is it kind of like a movie going on inside your head?” Madison asks. I tell her it’s exactly like that. “Tomorrow,” I tell the children, “I’ll read the rest of the story and you’ll have a chance to see what it’s like to have a movie going on inside your head, and do some sketching, too.”

The next day, the children bring a clipboard and a pencil to the meeting area. I give them a record sheet divided into fourths and headed “Adapting mental images during reading.” I reread the first half of the book, showing children the pictures this time through. When we get to where we left off the day before, I say, “Now I’m going to read you the rest of the story. I’m not going to show you the pictures right now; I want you to listen to the words and keep track of how the images in your mind change as I continue to read. I’ll read a while, then stop, giving you time to sketch your images. When we finish, we’ll take a look to see how you’ve adapted your images to include new information in the text. Are you ready?”

Figure 6.2 shows one child’s response to this exercise.

### *Evoking vivid mental images helps readers create vivid images in their writing (artistic/written response)*

A wonderful consequence of teaching mental images in reading is the effect it has on children’s writing. I learned this the day I asked children to draw their images as they listened to a nature CD called *Mountain Streams*. The peaceful sounds filled every corner of the room, and the rich details in the children’s drawings caught me by surprise. Orange and pink sunsets, rushing waterfalls, meandering streams, and black-sky thunderstorms covered their sheets of paper.

Just as I’m about to ask children to come up front to share their images, Kenta skips over and whispers in my ear, “My table thinks we should *write* about our mental images, too. Can we? Please?” I tell him it’s a brilliant idea and ask him to make an announcement to find out what the rest of the class thinks. They’re with him! (And to think I almost missed the boat on this one. . . .)

Children who couldn’t seem to get past writing about loving Mom, Dad, brothers, sisters, grandmas, grandpas, dogs, cats, me, trips to the park,

FIGURE 6.2 Whitney's changing mental images for *Greyling* by Jane Yolen



and birthday parties at McDonald's are now writing about cool summer breezes, cabins off in the distance, and swooshing waterfalls splashing their faces with tears. Shawnda writes, "The rushing wind rolls across the Rocky Mountain heights. The stream squiggles down the mountain." And Mitchell, whose topic of choice usually has something to do with monsters, writes, "The golden sun sets behind the purple mountains in flashes of pink and red." As more and more children share, I say, "Guys—your writing is unbelievable today! Your images are so clear, and your words—they sound like poetry! Do you hear what I hear?" Their beaming faces and exuberant nods tell me they do. "So what do you think happened? What made the difference today?"

They attribute their brilliance to the peacefulness, to the beautiful sounds that helped them get ideas, and to the images they created in their minds. I attribute their brilliance to all those things, too, but I know there's more to it. They're writing beautifully because the stage has been set for them. They've been creating images in different contexts for three or four weeks now; I've taught them about detail. They've been listening to and reading poems and stories with beautiful language for three or four weeks,

too; I've taught them about rich words. And now they're putting all that learning into yet another context: writing. It's probably no surprise we launch into poetry during this study—or that music is now a ritual in our writers' workshop.

## Evidence of Understanding and Independence

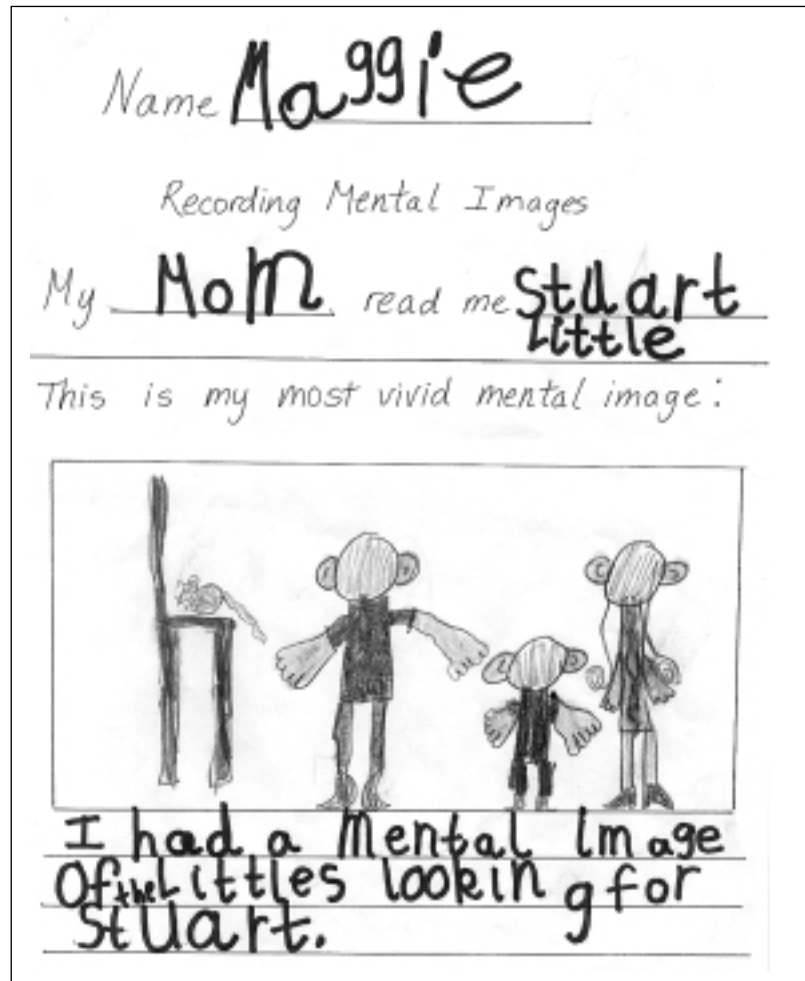
*"My Dad always says I'm daydreaming, but that's not the right word. I'm making mental images and connecting them together. I'm not daydreaming, I tell him, I'm thinking."*

Cory

*"When my Mom reads me Harry Potter, it's like I have a paint set inside my brain. And I never run out of paint!"*

Ben

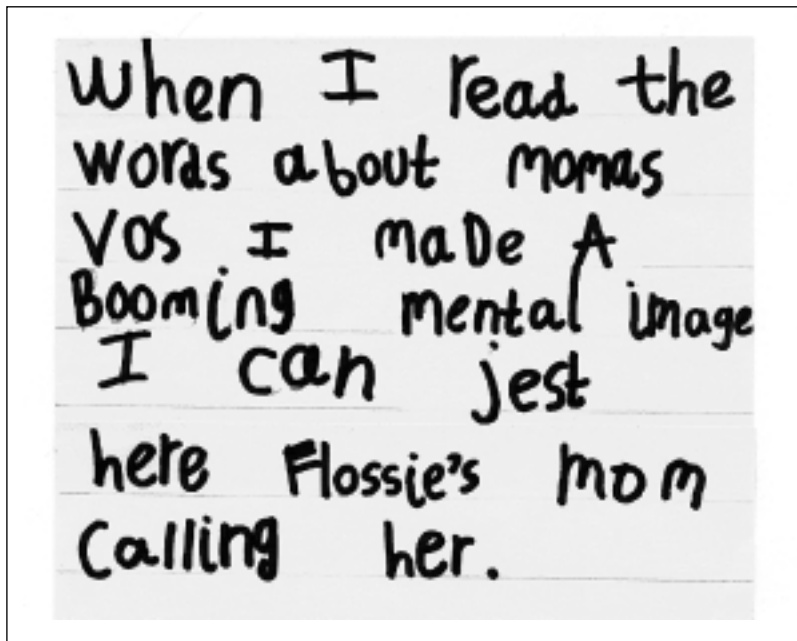
*"Yesterday I was skiing so fast I just knew I was in for a major wipeout, and then I made a mental image of what I should do. I could see me curving to slow down in my head, and then I just*



Maggie's mental image from *Stuart Little* by E. B. White



Sheldon's mental image from *Little Bear* by Else Holmelund Minarik



Olivia's mental image from *Flossie and the Fox* by Patricia McKissack

*did it in real life! My feet started curving. It really helped me!"*

Andrew

*One day I was telling children how I sometimes listen to Bronco games on the radio when I'm driving. I told them about how I create images in my mind as the announcer describes the action on the field and how it makes the game a lot more interesting and memorable for me. At the end of the story, Nina raised her hand. "Mrs. Miller, there's just one thing I don't get. How do you drive with your eyes closed?"*

*Dear Debbie,  
I started reading *Whit The Lion, the Witch, and the Wardrobe* several nights ago because he had gotten a little sample of a chapter of it from an annotated youth version with Carol in the doctor's office waiting room. We borrowed Thad's paperback copy*

and read the first chapter, which he seemed to soak up well. The only illustrations in the book, however, are very small and simple pen-and-ink sketches covering maybe one-fourth of the first page of each chapter. After we finished the first chapter, Whit hungrily thumbed through the pages until he came to the start of each chapter, looked at the sketch, and asked me to read him the name of the chapter so he could try and figure out what was going to happen in the story. Since this was the first chapter book with minimal illustrations I'd ever read to Whit, I apologized for the lack of illustrations and suggested maybe we could look in the library for a version of the book that had more pictures. Whit kind of gave a sigh, and then said in a slightly condescending tone, "No, Dad. Don't you think we can



Emily's mental image from *Snow White and Rose Red* retold by Barbara Cooney

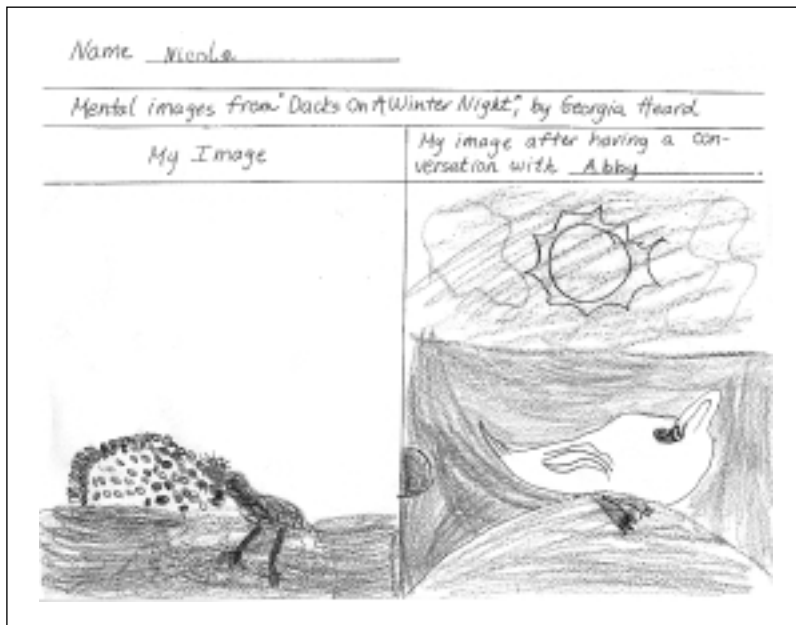


Brendan's mental image from *Dogs in Space* by Nancy Coffelt





Colten's mental image from *I Was Walking Down the Road* by Sarah Barchas



Nicole shows how she changed her thinking after conferring with Abby

*make mental images as we read the story?"*

*Thanks for the great year Whit is having!*

Hunt Walker

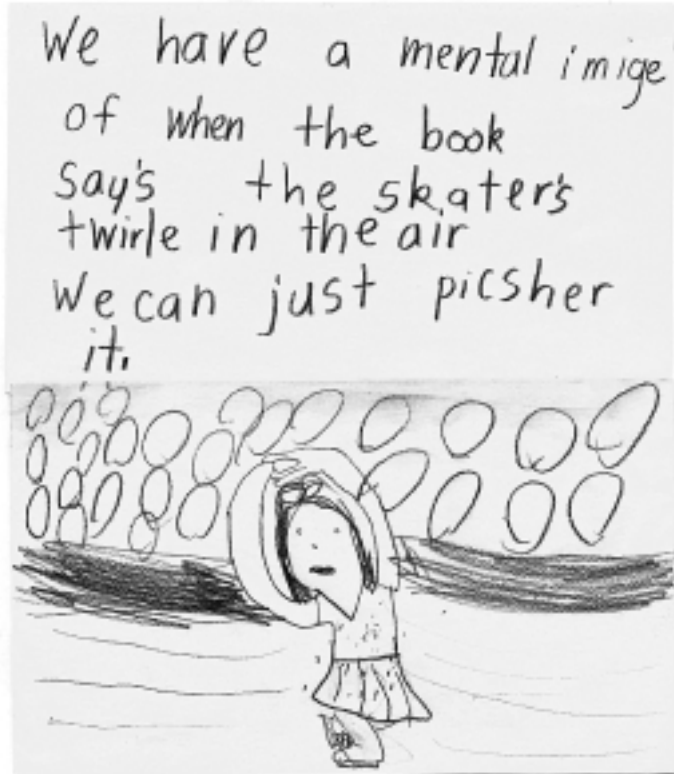
*Conferring is often the best window into children's thinking. The things they say and the creative ways they find to apply their learning leave me shaking my head and smiling in amazement, as in the following conferences with Frank and Grace, Daniel, and Kenta.*

*"Hey, Frank," I say, "how's Little Bear going for you today?" "It's great!" he answers. "And you know what? When I am reading Little Bear, I can just put me right in the story. I'm doing what Little Bear is doing. When I turn the page, it's like someone else is turning the page. See right here? When Little Bear says, 'I'm cold,' I'm cold, too—freezing*

cold! I'm really shivering, see?" "You do look cold!" I say, as I wonder to myself, "Those couldn't be real goose bumps on his arms, could they?"

At this point Grace, who sits across from Frank, overhears us. "Frank, listen to this," she says. "My mental images are sort of like that, but not exactly. It's like I'm inside the book, like you say, but the book characters don't notice me. I'm part of what's happening, but I'm invisible. Are you invisible, too, or does Little Bear see you?"

"Oh he definitely sees me, and I see him. It's kind of like Little Bear and I are brothers. When Mother Bear made snow pants for Little Bear, she gave them to me, too! And you know what else? I can pop out of one character and into another if I want. Little Bear's image just pulls me in, and I'm not at school anymore. I'm in his life."



Abby's mental image from *Ice Stars* by S. A. Kramer



FIGURE 6.3 Kenta's mental image from *Stars and Planets* edited by David Levy

*“Hi, Daniel,” I say. “Tell me about what you’re doing over here in the corner.” It looks to me like he’s covering entire pages with Post-it notes, but I’m willing to listen.*

*“I’m covering up all the pictures with Post-its because I want to make my own mental images. These aren’t very good. I know that’s not what billy goats really look like, and see this troll? Trolls only have one eye and wouldn’t wear clothes like that!”*

*“So you’re saying your schema about billy goats and trolls is different from the illustrator’s?” I ask him.*

*Daniel nods yes. “I have lots more schema for billy goats and trolls. See my images?”*

*“I see what you mean about the one big eye,” I say, “and the clothes, too. Your images really are different!”*

*“Oh,” he says, “remember when Ben brought in that picture of Hagrid from Harry Potter and had a big fit because Hagrid didn’t look like Ben’s image? It’s kind of like the same thing!”*

*Kenta wildly motions to me across the room, jumping in and out of his seat. “Look at this!” he says as he points to a picture in the book *Stars and Planets* edited by David Levy, a small diagram illustrating how Earth’s seasons change. “I really get what you mean about making mental images now! I kept looking at this picture and I didn’t get it at all. But then I saw these arrows, and I made it move in my mind! The earth is turning around the sun, and I can see leaves for fall, and snow coming in the winter, and beautiful-smelling flowers in spring, and the hot sun in summer, with people in shorts, all happy and stuff. Here’s my mental image of it! See how the sun hits different parts of the earth at different times of the year?” (Figure 6.3 shows Kenta’s drawing.)*

## Mental Images at a Glance

### *What’s Key for Kids?*

- Proficient readers create mental images during and after reading. These images come from all five senses and the emotions and are anchored in the reader’s prior knowledge.
- Proficient readers understand how creating images enhances comprehension.
- Proficient readers use images to draw conclusions, create unique interpretations of the text, recall details significant to the text, and recall a text after it has been read.

- Images from reading frequently become part of the reader's writing.
  - Readers use images to immerse themselves in rich detail as they read. The detail gives depth and dimension to the reading, engaging the reader more deeply and making the text more memorable.
  - Readers adapt their images in response to the shared images of other readers.
  - Readers adapt their images as they continue to read. Images are revised to incorporate new information in the text and new interpretations as developed by the reader.
  - Evoking mental images helps readers create images in writing.
- (Adapted from Keene and PEBC)

### *Tried and True Texts for Mental Images*

*Close Your Eyes* by Jean Marzollo  
*Color Me a Rhyme* by Jane Yolen  
*Creatures of Earth, Sea, and Sky* by Georgia Heard  
*Footprints and Shadows* by Anne Westcott Dodd  
*Goodnight to Annie* by Eve Merriam  
*Greyling* by Jane Yolen  
*I Am the Ocean* by Suzanna Marshak  
*Mountain Streams* (compact disc)  
*The Napping House* by Audrey Wood  
*Night in the Country* by Cynthia Rylant  
*Night Sounds, Morning Colors* by Rosemary Wells  
*Putting the World to Sleep* by Shelley Moore Thomas  
*Quiet, Please* by Eve Merriam  
*The Salamander Room* by Anne Mazer  
*Say Something* by Mary Stoltz  
*What Does the Rain Play?* by Nancy White Carlstrom  
*When I'm Sleepy* by Jane R. Howard  
*Wild, Wild Sunflower Child* by Nancy White Carlstrom  
*The Zoo at Night* by Martha Robinson