



TRANSCRIPT

Interactive Readalouds: Learning from books together

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As parents and teachers consider how to enhance schooling for children at home, there are many ways that reading books aloud, both online and shoulder-to-shoulder, can support reading development. Interactive readalouds, which involve not just listening to the words of the book but responding to intentional questions along the way, can support children’s literacy development, extend their understanding of language, and build their comprehension skills. Rereading the same book multiple times provides children multiple opportunities to practice using academic language and to express their thinking.

The purpose of this video is to support teachers and parents in generating and asking questions during readalouds to support this deeper thinking. Researchers suggest that parents and teachers should guide students through focused, high-quality discussions on the meaning of text and, in particular, develop discussion questions that require students to think deeply about the text. In this video, we will preview types of effective readaloud questions, listen to a second reading in a series of interactive readalouds with intentionally planned prompts that provide students with opportunities to discuss their thinking, view a writing prompt that can be used to extend language and literacy development, and view a planning template to guide interactive readaloud planning.

During each reading of the book, teachers plan for different types of questions, intentionally moving students from concrete to more inferential thinking, guiding them to be able to consider the book’s underlying theme and the author’s purpose. During the first reading, teachers ask on-the-surface questions, which help students clarify the basics of the story and understand the importance of the central details. Examples include, “Who is the main character?” and “Where does the story take place?” During the second reading, teachers ask below-the-surface questions, which help support students’ inferential comprehension of the text. An example could be, “What if ___?” or “How do we know?” During the third reading and beyond, teachers ask deeper-dive questions. These questions support students to think more deeply about the meanings the author is trying to convey in the text. An example is, “What do you think the author wants us to understand about ___?” Here’s what a second reading of *Last Stop on Market Street* would look and sound like. Notice that you do not have to read the entire book during the second and third readings.

Yesterday, we read *Last Stop on Market Street*, and we talked about the characters, the setting, and the problem in the story. The purpose of today’s readaloud is to stretch our thinking about how C.J., the main character, changes throughout the story. We will think and talk about how C.J.’s Nana helps him see beauty in his community. We will discuss how the author uses words and pictures to help us understand how C.J. is feeling about his community at different points in the story. Remember from our first read that C.J. is having trouble seeing the beauty in his community. We also practiced some new words. They were “community,”

“appreciate,” and “surrounded.” The community includes all of the people and the places where we live. Appreciate means that you’re grateful for something. And when you are surrounded by something, it is all around you. Let’s listen for when we hear those words again in the book today, and let’s try to continue practicing those words when we have times where we get to talk.

Last Stop on Market Street. Written by Matt de la Peña, illustrated by Christian Robinson. Let’s look at some pictures and let’s remember some of the things that we learned and talked about yesterday when we first read this book. We looked at this picture, and we talked about how we saw cars and big buildings very close together. We saw people walking and people riding bikes, and we decided that the setting of this story is in the city.

Remember the story started when C.J. and Nana were coming out of church. On this page, C.J. and Nana were waiting for the bus, and it started to rain. While they were waiting for the bus, C.J. saw his friend Colby get in a car with his dad and drive away. And C.J. had asked Nana, “How come we don’t got a car?” And it made me wonder how C.J. is feeling at this point in the story. I think C.J. might be feeling a little sad because he and Nana don’t have a car. He might be feeling a little jealous, because C.J. and Nana have to wait in the rain for the bus. They can’t just get in a car and drive to where they’re going.

“Boy, what do we need a car for? We got a bus that breathes fire, and old Mr. Dennis, who always has a trick for you!” The bus creaked to a stop in front of them. It sighed and sagged, and the door swung open. “What’s that I see?” Mr. Dennis asked. He pulled a coin from behind C.J.’s ear and placed it in his palm. Nana laughed her deep laugh and pushed C.J. along. They sat right up front. The man across the way was tuning a guitar. An old woman with curlers had butterflies in a jar. Nana gave everyone a great big smile and a “Good afternoon.” She made sure C.J. did the same. The bus lurched forward and stopped, lurched forward and stopped. Nana hummed as she knit. “How come we always gotta go here after church? Miguel and Colby never gotta go nowhere.” “I feel sorry for those boys,” she told him. “They’ll never have a chance to meet Bobo [sp] or the sunglass man. And I hear Trixie [sp] got herself a brand-new hat.” C.J. started out the window, feeling sorry for himself. He watched cars zip by on either side, watched a group of boys hop curbs on bikes.

Do you think C.J. wants to be going somewhere on the bus with Nana? Why or why not? Use the sentence frame, “I think C.J. does”—or doesn’t—“want to be going with Nana because ___.” [pause] I was thinking about how C.J. doesn’t want to be going with Nana, because he said, “How come we always gotta go here after church?” And then it said, “He stared out the window feeling sorry for himself.” I think C.J. wishes that he were off the bus and not on the bus going somewhere with Nana.

Two older boys got on next. C.J. watched as they moved on and stood in back. “Sure wish I had one of those,” he said. These two boys have a type of a music player, and they both have an earphone in their ears. They’re listening to music. Nana set down her knitting. “What for? You’ve got the real live thing sitting across from you. Why don’t you ask the man if he’ll play us a song?” C.J. didn’t have to. The guitar man was already plucking strings and beginning to sing. “To feel the magic of music,” the blind man whispered, “I like to close my eyes.” Nana closed hers, too. So did C.J. and the spotted dog.

What does Nana do to help C.J. appreciate the world around him? Use the sentence frame, “Nana helps C.J. appreciate the world around him by ___.” [pause] I was thinking about how

Nana helps C.J. appreciate the world around him by connecting with the different people on the bus. All of these people are part of their community. You might have talked about how Nana helps C.J. appreciate how the blind man sees the world by using his nose and his ears instead of his eyes. You might have talked about how Nana helps C.J. appreciate the guitar man who can play a song right there for everyone. Or, you might have talked about how Nana helps C.J. appreciate Mr. Dennis, the bus driver, who always has a trick for him.

And in the darkness, the rhythm lifted C.J. out of the bus, out of the busy city. He saw sunset colors swirling over crashing waves. He saw a family of hawks slicing through the sky. Saw the old woman's butterflies dancing free in the light of the moon. C.J.'s chest grew full, and he was lost in the sound. And the sound gave him the feeling of magic.

Hmm. I notice that C.J. is feeling happy and free when he heard the music. I'm wondering, how is C.J. starting to change? How did he feel before? How does he feel now? Do use the sentence frame, "C.J. used to feel __, but now he feels __." Did you talk about how C.J. used to feel sorry for himself, but now he feels happy? The author even chose to use the word "magic" to describe how C.J. is feeling right now.

The song ended, and C.J. opened his eyes. Everyone on the bus clapped, even the boys in the back. Nana glanced at the coin in C.J.'s palm. C.J. dropped it in the man's hat. "Last stop on Market Street," Mr. Dennis called. C.J. saw a perfect rainbow arcing over their soup kitchen. He wondered how his Nana always found beautiful where he never even thought to look. He looked all around them again, at the bus rounding the corner out of sight, and the broken street lamps still lit up bright, and the stray cat's shadows moving across the wall. When he spotted their familiar faces in the window, he said, "I'm glad we came."

Hmm. How does C.J. feel when he sees the familiar faces of people in his community at the soup kitchen? Why does he feel that way? Use the sentence frame, "C.J. feels __. I know because __." [pause] And on the very last page of the book, we can see C.J. and Nana working at the soup kitchen, serving their community. And I can see that C.J. is very happy to be doing that.

After doing an interactive readaloud, where students have had multiple opportunities to talk about the book, language development can be extended and supported by offering students a writing prompt. After the second reading of *Last Stop on Market Street*, you could ask students to think about the prompt, "How does C.J. change in the story?" Provide students with sentence frames such as "C.J. used to feel __; now he feels __." "He changed because __." Before students write, it's important to provide them with time to first think about the question. This is especially important for English learner students. Then, encourage students to discuss their ideas with you or another person and use as much of the language from the story as they can to support their ideas. Conclude by having students write what they just discussed and add to their drawings by labeling and writing as much as they can. Students who are unable to write on their own can talk about their drawing to an adult who can write their response for them.

Using a planning template such as the one included with this video provides an opportunity to intentionally plan how to guide students from on-the-surface and recall-type questions to exploring deeper themes of the book and making connections to the real world. To access this video and related resources, visit the REL West website.