

# Beyond the Page: Richer Read- Alouds with Translanguaging



MATSOL Virtual PD Day 2025

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# Today's Goals

- Select inclusive, identity-affirming texts.
- Apply the Whole Book Approach, Critical Multicultural Analysis, and translanguaging strategies during read-alouds.
- Design and implement a richer read-aloud plan that encourages critical thinking and home language use.



# What translanguaging means in practice

- Translanguaging leverages students' full linguistic repertoires for meaning-making.
- Translanguaging strengthens, rather than replaces, English language development.
- Effective pedagogy combines stance, design, and in-the-moment instructional shifts.



# Why read-alouds for MLLs?

- Read-alouds are interactive, visual, and multimodal.
- Structured bilingual talk increases engagement, vocabulary, and comprehension.
- Curated resources support selection of identity-affirming and linguistically rich texts.





# Inviting Understanding

## Whole Book Approach

- Treat the book as a complete art object, including paratexts and design features.
- Use endpapers, typography, composition, and page turns to prompt observation and discussion.
- Favor texts with strong visual storytelling and intentional design choices.

*“What do we notice from the endpapers?”*

*“Why do you think the text is so big here?”*

*“How does the layout guide your eyes?”*

# Inviting Understanding

## Critical Multicultural Analysis

- Analyze authorship, representation, and authenticity.
- Identify power relations, silences, and stereotypes.
- Choose books that offer mirrors and windows for students' identities and languages.

*"What power relationships do you notice?"*

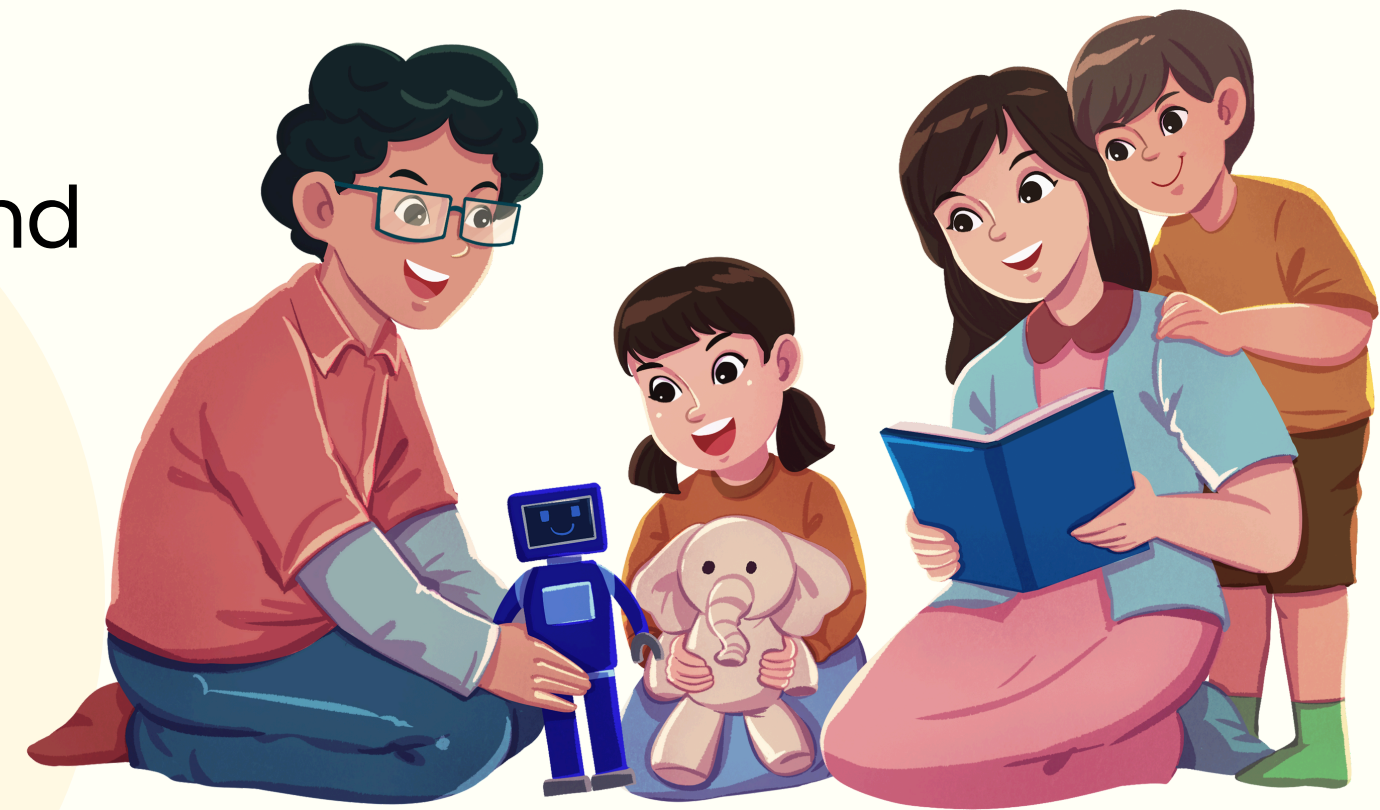
*"Whose voices and languages are centered?"*

*"Who is named? Who isn't? Why do you think the author made that choice?"*



# Massachusetts Context and Family Partnerships

- Align practices with WIDA-aligned expectations for language development.
- Encourage home language use to access content and build background knowledge.
- Engage families and community partners to extend reading across settings.
- Use home language(s) to access content, then bridge into academic English on purpose.



# Selecting Texts

**LIBROS** FOR  
**LANGUAGE**

[www.librosforlanguage.org](http://www.librosforlanguage.org)



[doors2world.umass.edu](http://doors2world.umass.edu)

Translanguaging Collections:  
**Affirming Bilingual and  
Multilingual Learners**

PRH - Translanguaging Collections



Culturally Relevant Books and Resources



# Richer Read-Aloud Protocol

- Plan
- Blend
- Invite
- Quick Check



# Richer Read-Aloud Protocol

## Plan

- Identify a clear purpose for the read-aloud.
- Mark three or four moments to invite home-language use and multimodal responses.
- Script brief bridges between home language and English.



# Richer Read-Aloud Protocol

## Blend

- State a norm: students may use all their languages to make meaning.
- Model one bridge from home language into English or vice versa.
- Use Whole Book Approach prompts to sustain attention and inquiry.

# Richer Read-Aloud Protocol

## Invite

- Ask open-ended questions that encourage multiple interpretations.
- Invite partner talk in home languages with an English echo or summary.
- Encourage multilingual captions, labels, and brief notes.

# Richer Read-Aloud Protocol

## Quick Check

- Conduct a brief check for comprehension and language use.
- Accept multiple modes, such as sketches, captions, and audio notes.
- Evaluate meaning-making, participation, and strategic bridging.
- Set a 60–90 second timer; collect a bilingual caption, labeled sketch, or 10-second audio note.



Papi revs the engine, and the smell  
of gasoline hits me as he squeezes  
the accelerator.

¡CON CUIDADO!  
BE CAREFUL!

The motor rumbles and growls.

¡AGÁRRATE!  
HOLD ON!

And then . . . we take off!





# High-Leverage Moves

- Add bilingual captions and labels to projected spreads.
- Conduct focused cognate searches and build a class mini glossary.
- Use contrastive analysis to discuss dialect, register, and author's purpose.
- Incorporate brief performance elements to invite participation.





From Planting  
Stories: The Life of  
Librarian and  
Storyteller Pura  
Belpré by Anika  
Aldamuy Denise  
Illus by Paola  
Escobar

*It is 1921.*

Pura Teresa Belpré leaves her home in San Juan  
for a visit to Nueva York.

Words travel with her:  
stories her abuela taught her.

Cuentos folklóricos Pura retold in the shade of a tamarind tree,  
in Puerto Rico.



In the children's room,  
she lights the story hour candle . . .  
and begins:

*Her eyes dance!*  
*Her voice sings!*

*¡Sus ojos bailan!*  
*¡Su voz canta!*

From *Planting  
Stories: The Life of  
Librarian and  
Storyteller Pura  
Belpré* by Anika  
Aldamuy Denise  
Illus by Paola  
Escobar

Pura's words paint a picture  
of a little house with a round balcony,  
where Martina, a beautiful Spanish cockroach,  
meets Pérez, a handsome and gallant mouse.  
El ratoncito Pérez y la cucarachita Martina,  
a tale from the tamarind tree.







From Rain by Linda Ashman  
Illus. by Christian Robinson





And in the darkness,  
the rhythm lifted CJ out of the bus,  
out of the busy city.

He saw sunset colors swirling over crashing waves.  
Saw a family of hawks slicing through the sky.  
Saw the old woman's butterflies  
dancing free in the light of the moon.  
CJ's chest grew full and he was lost in the sound  
and the sound gave him the feeling of magic.



One afternoon, we went to the open market.  
There were many people selling fruit, meat,  
and candy.

"Let's buy *un mango*," *abuela* said.

"Mango is the same in English," I told her.

"Let's buy *una banana*," *abuela* said.

"Banana is the same in English, too."

"Let's buy *pollo*," *abuela* said.

"*Pollo* in English is chicken," I told her.

Then *abuela* held a cabbage in her hand and  
said, "I know! Let's buy *un rechicken*."

"No *abuela*," I laughed. "*Repollo* is cabbage,  
not rechicken."

"*El inglés* is so hard," *abuela* said. "*Bien complicado*."



*Una tarde fuimos al mercado al aire libre. Había  
mucha gente vendiendo frutas, carne y dulces.*

—*Compremos un mango* —dijo *abuela*.

—*Mango es igual en inglés* —le dije.

—*Compremos una banana* —dijo *abuela*.

—*Tamblén banana es igual en inglés*.

—*Compremos pollo* —dijo *abuela*.

—*En inglés, pollo se dice chicken* —le dije.

Luego *abuela* agarró un repollo y dijo,

—*¡Ya lo sé! Compremos un rechicken*.

—*No, abuela* —dije riéndome—.

*Repollo se dice cabbage,  
no rechicken*.

—*Hablar inglés es bien  
complicado* —dijo *abuela*—.  
So hard.

un mango = mango  
una banana = banana  
pollo - chicken  
repollo - cabbage



From Playing Lotería

By René Colato Laínez Illustrator Jill Arena



# Resources



## The Whole Book Approach

Highlights on evaluating the picture book as an art form with the goal of using this critical engagement as a platform for interactive reading experiences.

**What is the Whole Book Approach?:** WBA is an intentional, inquiry-based approach to reading aloud that puts art and design (and children's responses to them) at the center of the storytime experience. p.81

By encouraging discussion about the art, design and production elements of a picture book during the reading, WBA storytimes emerge as facilitated discussions rather than storytelling or performance.

**Looking critically at picture books:**

- Size
- Jackets and Covers
- Endpapers
- Frontmatter
- Typography
- Page design and gutters

"Sometimes reading text in a voice that opposes the sort of tone a particular typographic choice might suggest can be a great way to get children talking about the expressive nature of type." p.45

"The simple device of framing can enable the separation between the world of the reader and the world of the book to be either blurred or underscored, manipulating the reader's response in deft and sure ways." p.63-64

"Inviting children to share what they think and observe about para-texts and page layout provokes a deeper awareness of art and design during storytime." p.66

"Providing the time and space during storytimes for children to voice questions they have about how pictures work is not only potentially enriching, but also supportive of their overall comprehension and engagement in shared reading." p.72

**Tips During Storytime:**

- Open storytime by asking questions, inviting children to make their own observations and predictions instead of telling children what the book is about - use VTS and other open-ended questions
- Actively listen to children and paraphrase their responses while validating their individual views.
- Point to pictures and different design elements of the book.

**Some questions to engage children:**

**Visual Thinking Strategies:**

- What do you think is happening in this picture?
- What do you see that makes you say that?
- What else can we find?

**Open ended Questions**

- Whose story is this?
- Who is the reader?
- When and where was the book written?
- By whom?
- Who is named? And who isn't?
- Who gets punished? Who gets praised?
- Who speaks? Who is silenced?
- Who acts? Who is acted upon?
- Who looks? Who is observed?

"Part of Bader's 'drama of the turning of the page' rests upon understanding the page turn in a picture book as the passage of time, and upon regarding the picture book as a sequential work of art in which one picture leads to the next...If space equals time, it's as though a double-page spread is taking a long time to say what it needs to say." p. 52-53

"Children are learning to read pictures as surely as they are learning to read words, and providing them with the time and space to talk with one another about what they see can lead to richer picture book reading experiences for all of us." p. 80

The Whole Book Approach is introduced in Megan Dowd Lambert's book *Reading Picture Books with Children: How to Shake Up Storytime and Get Kids Talking about What they See*

## Critical Multicultural Analysis

### CHEAT SHEET

Whose story is this? Who is the reader?  
When and where was the book written? By whom?  
Who is named? And who isn't?  
Who gets punished? Who gets praised?  
Who speaks? Who is silenced?  
Who acts? Who is acted upon?  
Who looks? Who is observed?

- Focalization** - perspective of the story, point of view
- Social processes** - what are the characters doing and saying and how is power exercised
- Closure of story** - closed ("happily ever after") - open (creates a space to question the worldviews embedded in the story)
- Genres** - shapes how the story gets told as well as what we expect from the story
- Sociopolitical context** - books reflect the ideologies of the time
- Historical context** - retracing the present, echoing the past

Botelho, M.J., & Rudman, M.K. (2009). *Critical Multicultural Analysis of Children's Literature: Mirrors, Windows, and Doors* (1st ed.). Routledge.



# Plan It Now

- Choose one text or spread.
- Name your purpose
- List 2 inv ite points (page, prompt, mode).
- Script 1 bridge line.
- Choose 1 quick check.

## 3-2-1

- 3 practices I will try this week
- 2 texts I will use
- 1 bridge line I will actually say outloud

