Hybrid Literature for Young Children: Selecting & Integrating Innovative Picture Books in the Early Curriculum

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Learning Objectives: Participants will:

1. Become familiar with the concept of HYBRID LITERARY GENRES & their IMPORTANCE for young children’s literacy development.

2. Learn about, examine, and discuss a variety of innovative HYBRID PICTURE BOOKS for young children.

3. Consider and practice methods of READING aloud & encouraging children’s active RESPONSES to hybrid picture books.

4. Learn about ways to INTEGRATE hybrid picture books into preschool, kindergarten, and primary grade curriculum.

Agenda

1. Lecture with book samples
   - Hybrid literacy genres
   - Ways of reading & responding
   - Integrating, intro to workshop:
2. Workshop: Examine, practice & discuss hybrid books
3. Debrief: The books, Reading & responding, Integrating

Genres:
- Are prototypical types of texts and speech acts
- Are mental schemes or frames about how language works in different contexts.
  - Have four components: typical
    - Structures  Content
    - Style  Functions
- Structures, styles, & content correspond to functions
Hybrids Genres:
- Mix one or more components of different genres in new ways

Examples: The Talmud, versiprose, Frankenstein, Ulysses, Cloud Atlas.

Hybrid Genres in Children's Literature
- Picture books are an old form of hybrid
- New hybrids combine verse and prose, multiple strands of information, mixtures of styles, and multiple functions.
- Identified by others as radical change (Dresang, 1999), mixed-genre texts (Elster & Hanauer, 2002), multi-genre texts (Flurkey & Goodman, 2004), and post-modern picture books (Sipe & Panteleo, 2008).

Importance:
- Hybrid books show new ways of reading & composing
- New forms of children's literature attract young readers, creating new tastes, challenge teachers to examine ideas re genres & their role in language-literacy learning.
- To be successful, children must learn to be linguistically flexible and to adapt to new communication situations.

ABC Books: Oldest multi-function books, reflect ideology of eras.

<table>
<thead>
<tr>
<th>Learn to Read Function</th>
<th>Other Functions</th>
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<tbody>
<tr>
<td>Letter recognition</td>
<td>Morals: Horn Book</td>
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<td>Letter sounds</td>
<td>Nursery rhymes: Mother Goose</td>
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<td>Print concepts</td>
<td>Culture: Jambo, Ashanti, America</td>
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<td>Word reading</td>
<td>Information: dinosaurs, fish, cats</td>
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Hybrids in Recent Children’s Literature

<table>
<thead>
<tr>
<th>Strand One</th>
<th>Strand Two</th>
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<tr>
<td>Structural hybrids</td>
<td>Functional hybrids</td>
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<tr>
<td>“Chimeras”</td>
<td>“Mules”</td>
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Fore-runners
- Newell: *The Hole Book* (1908)
- Kundhardt: *Pat the Bunny* (40)
- Holling: *Paddle to the Sea* (1941)
- Pene Du Bois: *The 21 Balloons* (1947)

Pioneers

<table>
<thead>
<tr>
<th>Strand One</th>
<th>Strand Two</th>
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<tbody>
<tr>
<td><strong>Maurice Sendak</strong></td>
<td>Dr. Seuss</td>
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<tr>
<td>- complex page structure</td>
<td>- fun</td>
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<tr>
<td>- readable pictures</td>
<td>- leveled primers</td>
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<tr>
<td>- comic book conventions</td>
<td>- new uses of verse</td>
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<td>- graphic literature</td>
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Followers

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<thead>
<tr>
<th>Multi-strand</th>
<th>Easy &amp; fun</th>
<th>New Verse</th>
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<tbody>
<tr>
<td>Aliki</td>
<td>James Marshall</td>
<td>Ruth Heller</td>
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<tr>
<td>Magic School Bus</td>
<td>Arnold Lobel</td>
<td>Karen Hesse</td>
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<td>Ahlbergs</td>
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<td><em>Diary of a Worm</em></td>
<td><em>ABC Books</em></td>
<td><em>Interactive</em></td>
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<td><em>Diary of A Wimpy Kid</em></td>
<td><em>Jambo</em></td>
<td><em>Peach Pear Plum</em></td>
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<td><em>Part Time Indian</em></td>
<td><em>Ashanti</em></td>
<td><em>I Spy</em></td>
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<td>Black &amp; White</td>
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<td><em>Where’s Spot?</em></td>
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<td><em>Invention of Hugo Cabret</em></td>
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<td><em>Where’s Waldo?</em></td>
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Dr. Seuss:  On composing *The Cat in the Hat*:
So... one day I got so distressed about Orlo’s plight that I put on my Don Quixote suit and went out on a crusade. I announced loudly to all those within earshot, “Within two short weeks, with one hand tied behind me, I will knock out a story that will thrill the pants right off all Orlos!” My ensuing experience can best be described as not dissimilar to that of being lost with
In writing for kids of the middle first grade, the writer gets his first ghastly shock when he learns about a diabolical little thing known as “The List.” ... How they compile these lists is still a mystery to me. But somehow or other... with divining rods or something... they’ve figured out the number of words that a teacher can ram into the average child's noodle.... And there I was, in my shining armor, with my feet nailed down to a pathetic little vocabulary that I swear my Irish setter could master.” (Nell, 2007).

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<tr>
<th>Fun with Dick &amp; Jane</th>
<th>The Cat in the Hat</th>
<th>If I Ran the Circus</th>
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<td>Puff wanted to play and have fun. She wanted to play with Mother. “Mew, mew,” she said. Mother said, “I cannot play, Puff. I have work to do. I cannot stop to play with you. Go away, little kitten.” And Puff went away. Puff wanted to play with the pigs. She wanted to play with the hens and with the chickens. ‘Cluck, cluck, cluck,’ said the hen. She did not want to play.</td>
<td>“Now! Now! Have no fear. Have no fear!” said the cat. “My tricks are not bad,” said the Cat in the Hat. “Why, we can have lots of good fun, if you wish, With a game that I call UP-UP-UP with a fish!” “Put me down!” said the fish. “This is no fun at all! Put me down!” said the Fish. “I do not want to fall!”</td>
<td>And NOW comes an act of enormous enornance! No former performer’s performed this performance! This stunt is too grippingly, slippingly fright’ning! DOWN from the top of my tent like greased lightning Through pots full of lots of big Stickle-Bush Trees Slides a man! What a man! On his Roller-Skate-Skis! And he’ll steer without fear and you’ll know at a glance That it’s Sneelock! The Man who takes chance after chance! And he won’t even rip a small hole in his pants.</td>
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In the segment of *Dick and Jane*, the average sentence has 6.2 words, and the longest sentence has 11 words. The segment of *Circus* has a longer average sentence length, 9.3 words, and the longest sentence is 23 words long. The segment of *The Cat in the hat* strikes a mean between the two, with an average sentence of 6.9 words, like *Dick and Jane*, but a long sentence of 23 words like *Circus*: (“Why, we can have lots of fun... with a fish”). In *Dick and Jane*, repetition occurs on the level of repeated words and consistent grammatical structures. Most words are of one syllable, but there a few two-syllable words: mother, chickens, cannot and wanted. There is no rhyme to highlight phonically similar words. *If I ran the circus* has Seuss’s trademark anapestic rhythm, internal and end rhyme, and word play.
and tall-tale exaggeration of tone and content. It contains three-syllable words (enormous, performance) and made-up words (e.g., enormance, grippingly). The Cat in the hat retains the anapestic rhythm and end rhymes, but the lines of poetry have been shortened from four-beat to two-beat lines. Seuss dispenses with word play and internal rhyme, and he meets the challenge of his easy-reading

**Important Hybrid Book Artists**

Aliki       Multi-strand narrative & information
Ahlbergs    The Jolly Postman, Each Peach Pear Plum
Jan Brett   The Mitten: paneled page, narrative foreshadowing
Cole & Degan Magic School Bus: multi-strand narrative & info
Ruth Heller Informational verse
Peter Sis   Multi-strand narratives
David Macaulay Black & White: four parallel narratives
Debra Frasier Verse & information
Graeme Base  Verse visual puzzle books
Cronin & Bliss Diary of A Worm: comic book conventions
Dav Pilkey   Captain Underpants: alternating formats
Jeff Kinney  Diary of A Wimpy Kid: alternating formats
Karen Hesse  Out of the Dust: Narrative verse
Brian Selznick Invention of Hugo Cabret: alternating formats

**Reading & Responding to Hybrid Books**

Elster’s previous research:
- Teachers reading poems, prose stories, hybrids differently: slower, repetition, child participation, types of questions

- Emergent readers make connections (importations):
- Text-to life: “They're walking cause they don't have any car.”
- Text-to-text: “Ready or not, here I come.”
- Text-to-pictures: “That catfish is a character, too.”
- Reading to previous shared readings: “The dad lit the fire cause kids shouldn't touch matches.”
Sipe research (2008) “First graders interpret Wiesner’s The Three Pigs
a. Close examination of peritext b. Cognitive dissonance
c. Traveling into other stories d. Resisting story

Arizpe et al “The voices behind the picturebooks.” various books, ages 5-8
a. Performance b. Playfulness
c. Narrative framing devices d. Intertextuality & performance
e. Filling gaps in words & images f. Creating shared worlds

**Children’s Reading Strategies with Hybrid Picture Books

1. Interprets & reads pictures: makes picture to picture connections between books
   - D Wiesner: Tuesday and The Three pigs
   - Syd Hoff: Sammy the Seal and Danny and the Dinosaur

2. Interprets & reads pictures: reads comic conventions
   - Strega Nona: kids notice thought balloon, thinking of pasta pot
     Kids notice Big Anthony’s hair looks like pasta

3. Reads selectively: A. (gr. 2 girl) reading Universaurus (2006) alone at her desk after finishing other work. Reads through cover to cover. When I interviewed her and asked if she liked special books like this she said yes, what she liked was how the two dinosaurs chase each other thru the book and play hide and seek. The book has general text and speech balloons embedded in full page intense full-color illustrations. She only reads the speech balloons and looks for the dinosaurs, occasionally reading the top especially when the speech balloons refer to text at the top (what color is it?) She re-reads it to me voluntarily, exaggerating the dinos’ speech and laughing.

5. *Prefer dialogue to monologue*: Boy in striped coat reads *Ook and Luk* at desk. Several other boys stand around as she rereads a specially funny page with dialogue about dog food. Boys smile. A. reading *Universarus* also prefers the dialogue to the narrative. Teacher later remarks that children develop from attention to pictures, then to dialogue, then to narrative.

**Teachers’ Reading Strategies with Hybrid Picture Books**

1. Highlight picture reading in reading lessons: Size of print tells how loud to read.

2. Encourage children to make text-to-text connections: Picture to picture connections in *Three Pigs/Tuesday*

**Suggestions for Teachers**

- *Give voice to books* - bring them alive
- *Provide a range & choice of materials*
- *Encourage connections: text-text, text-world, text-pictures*
- *Balance of rights in reading: take turns: read then let kids respond*
- *Use open-ended questions: What did you notice?*
- *Ask follow-up questions, extend topic*
- *Integrate with other subjects*

**Integrating with Picture Books**

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<th>Social studies</th>
<th>ABC books</th>
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<tr>
<td>Science</td>
<td>ABC books, leveled info books</td>
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<td>Math</td>
<td>Counting books</td>
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<tr>
<td>Health</td>
<td>Feelings, Inside the Body</td>
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<tr>
<td>Language Arts</td>
<td>Speech balloons for dialogue</td>
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<td>Story board for composing</td>
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<tr>
<td>Visual arts</td>
<td>Art techniques, book making</td>
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<tr>
<td>Performing arts: Music &amp; movement</td>
<td>Song &amp; verse books</td>
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References


SIXTY NOTEWORTHY HYBRID BOOKS FOR YOUNG CHILDREN

32 Keats, Ezra Jack, Ill. Of Olive A Wadsworth’s song, Over in the Meadow. New
York: Scholastic, 1971.
54 ------. One Fish, Two Fish, Red Fish, Blue Fish. New York: Random House, 1960.
Title: 
Authors & Illustrators: 
Publication date: 

Hybrid Features: 
__ 1 Interactive 
__ 2 Multiple functions 
__ 3 Multiple strands 
__ 4 Comic book conventions 
__ 5 Other hybrid features 

Genres: 
__ 6 Narrative genre 
__ 7 Informational genre 
__ 8 Verse 
__ Other:

Notes & Comments: 

a. The book: 
b. Responses of readers: 
c. Integration in the curriculum:
Children's literature is any literature that is enjoyed by children. More specifically, children's literature comprises those books written and published for young people who are not yet interested in adult literature or who may not possess the reading skills or developmental understandings necessary for its perusal. In addition to books, children's literature also includes magazines intended for pre-adult audiences. Most of the early books for children were didactic rather than artistic, meant to teach letter sounds and words or to improve the child's moral and spiritual life. In the mid-1700s, however, British publisher John Newbery (1713–1767), influenced by John Locke's ideas that children should enjoy reading, began publishing books for children's amusement. Young children begin to explore written communication by scribbling, drawing and producing approximations of writing. They use digital technologies and multimedia resources to communicate, play and learn. They create and display their own information in a way that suits different audiences and purposes. During writing experiences, the role of the educator is to share in the enjoyment and fulfilment of creating texts, as well as scaffold children's engagement to develop their emergent literacy skills. Fellowes and Oakley (2014) emphasise the importance of demonstration (modelling) and practice for emergent writing development, arguing that children need to observe and experiment with the processes used by a competent writer. Children need continuous experience in writing. Children's literature first clearly emerged as a distinct and independent form of literature in the second half of the 18th century, before which it had been at best only in an embryonic stage. During the 20th century, however, its growth has been so luxuriant as to make defensible its claim to be regarded with the respect that is due any other recognized branch of literature. Definition of terms. All potential or actual young literates, from the instant they can with joy leaf through a picture book or listen to a story read aloud, to the age of per