

CAEYC Sacramento March 2011

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

Charles A. Elster, Sonoma State University
Rohnert Park CA elster@sonoma.edu

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 HYRID 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 pictures 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.

Learn to Read Function

Letter recognition
Letter sounds
Print concepts
Word reading

Other Functions

Morals: *Horn Book*
Nursery rhymes: *Mother Goose*
Culture: *Jambo*, *Ashanti*, *America*
Information: dinosaurs, fish, cats

Hybrids in Recent Children's Literature

Strand One:
Structural hybrids
"Chimeras"

Strand Two:
Functional hybrids
"Mules"

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

Strand One
Maurice Sendak
- complex page structure
- readable pictures
- comic book conventions
- graphic literature

Strand Two
Dr. Seuss
- fun - leveled primers
- new uses of verse

Followers

Multi-strand

Aliki
Magic School Bus
Ahlbergs
Diary of a Worm
Diary of A Wimpy Kid
Part Time Indian
Black & White
Invention of Hugo Cabret

Easy & fun

James Marshall
Arnold Lobel

ABC Books

Jambo
Ashanti

New Verse

Ruth Heller
Karen Hesse

Interactive

Peach Pear Plum
I Spy
Where's Spot?
Where's Waldo?

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

a witch in a tunnel of love....

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).

 Fun with Dick & Jane The Cat in the Hat If I Ran the Circus

<p>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.</p>	<p>"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!"</p>	<p>And NOW comes an act of enormous enormance! 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.</p>
--	---	---

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*). *he 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.

4. Scrolls down: Second grade boy (short hair, striped coat) reads graphic novel after finishing other work: *Adventures of Ook and Luk, Kung fu cavemen from the future* (2010). Entirely graphic novel. Boy uses arm to block lower panels as he reads upper panel on page. Assists directionality and eye coordination.

5. Prefer dialogue to monologue: Boy in striped coat reads *Ook and Luk* at desk. Several other boys stand around as he rereads a specially funny page with dialogue about dog food. Boys smile. A. reading *Universarius* 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

Social studies

Science

Math

Health

Language Arts

Visual arts

Performing arts: Music & movement

ABC books

ABC books, leveled info books

Counting books

Feelings, Inside the Body

Speech balloons for dialogue

Story board for composing

Art techniques, book making

Song & verse books

References

- Beard, G., & Hutchins, H. (2010). *Adventures of Ook and Luk, Kung-fu cavemen from the future*. New York: Scholastic.
- Dresang, E.T. (1999). *Radical change: Books for youth in a digital age*. New York: H. W. Wilson.
- Elster C (2009). Seven types of hybrids to delight and challenge readers. *The California Reader*, 42, 19-26.
- Elster, C. (1998). Importations in emergent readings by preschoolers. *Journal of Reading Behavior*, 27, 65-84.
- Elster, C., & Hanauer, D. (2002). Voicing the text, voices around the text: Reading stories and poems in elementary school classrooms. *Research in the Teaching of English*, 37, 89-134.
- Flurkey, A., & Goodman. Y. (2004). The Role of genre in a text: Reading through the Waterworks. *Language Arts*, 81.
- Gray, W. S., Monroe, M., Artley, S., & Arbuthnot, M.. H. (1956). *The New fun with Dick and Jane*. Chicago: Scott Foresman & Company, 1956.
- Nell, P. (2007). *The Annotated Cat: Under the hats of Dr. Seuss and his cats*. New York: Random House. Potter, P. (2006). *Universaurus*. Oxford: David Fickling Books.
- Seuss, Dr. (1957). *The Cat in the hat*. New York: Random House.
- (1956). *If I ran the circus*. New York: Random House.
- Sipe, L., & Pantaleo, N. (Eds.). (2008) *Postmodern Picturebooks*. New York: Routledge.
- Wiesner, D. (2001). *The three pigs*. New York: Clarion,
- (1991). *Tuesday*. New York: Clarion.

SIXTY NOTEWORTHY HYBRID BOOKS FOR YOUNG CHILDREN

- 1 Ahlberg, Janet & Alan. *Each Peach Pear Plum*. New York: Puffin, 1978.
- 2 ----- *The Jolly Postman, or Other People's Letters*. Boston: Little Brown, 1986.
- 3 Aliki. *A Medieval Feast*. New York: Harper Collins, 1983.
- 4 ----- *All By Myself*. New York: Harper Collins, 2000.
- 5 ----- *Marianthe's Story. Painted Words & Spoken Memories*. New York: Greenwillow, 1998.
- 6 ----- *Push Button*. New York: Greenwillow. 2010.
- 7 Base, Graeme. *Animalia*. New York: Harry N. Abrams, 1986.
- 8 Bing, Christopher. *Casey At the Bat*. Poem by E. L. Thayer. Brooklyn, NY: Handprint Books, 2000.
- 9 Brett, Jan. *The Mitten*. New York: Scholastic, 1989.
- 10 Bryan, Ashley. *What A Wonderful World*. Text by George David Weiss & Bob Thiele. New York: Atheneum, 1995.
- 11 Brown, Jeff. *The Adventures of Flat Stanley*. Ill. by Tomi Ungerer. New York: Harper & Row, 1964.
- 12 Childs, Lauren. *What Planet Are You From, Clarice Bear?* Cambridge, MA: Candlewick, 2001.
- 13 Carle, Eric. *The Very Hungry Caterpillar*. New York: Philomel, 2007/1983.
- 14 Cole, Joanna. *The Magic School Bus Lost in the Solar System*. Ill. By Bruce Degan. New York: Scholastic, 1990.
- 15 Cronin, Doreen. *Diary of a Worm*. Ill. by Harry Bliss. NY: Harper Collins, 2003.
- 16 Da Paola, Tomi. *Strega Nona*. Englewood Cliffs, NJ: Prentice-Hall, 1975.
- 17 Day, Alexandra. *Frank and Ernest*. New York: Scholastic, 1988.
- 18 Dillon, Leo & Diane. *Mother Goose Numbers on the Loose*. Orlando, FL: Harcourt, 2007.
- 19 Ehlert, Lois. *Planting A Rainbow*. Orlando, FL: Harcourt, Inc., 1988.
- 20 Feelings, Muriel. *Jambo Means Hello: Swahili Alphabet Book*. Ill. By Tom Feelings. New York: Puffin Pied Piper, 1974.
- 21 Frasier, Debra. *The Incredible Water Show*. Orlando, FL: Harcourt, Inc., 2004.
- 22 Geraghty, Paul. *Over the Steamy Swamp*. San Diego, CA: Harcourt Brace, 1988.
- 23 Gilman, Phoebe. *Something from Nothing*. New York: Scholastic, 1992.
- 24 Hawkins, Colin & Jacqui. *Jen the Hen*. New York: DK Publishing, 1985.
- 25 Heller, Ruth. *A Reason for a Flower*. New York: Grosset & Dunlap, 1983.
- 26 ----. *Kites Sail High: A Book About Verbs*. New York: Putnam & Grosset, 1988.
- 27 Hill, Eric. *Where's Spot?* New York: G. P. Putnam & Sons, 1980.
- 28 Holling, H, C. *Paddle-to-the-Sea*. Boston: Houghton Mifflin. 1941.
- 29 Hundford, Martin. *Where's Waldo?* Somerville, MA: Candlewick Press, 1987.
- 30 Hurd, Thatcher. *Mama Don't Allow*. New York: Harper Trophy, 1984.
- 31 Karas, G. Brian. *Atlantic*. New York: Puffin, 2002.
- 32 Keats, Ezra Jack, Ill. Of Olive A Wadsworth's song, *Over in the Meadow*. New

- York: Scholastic, 1971.
- 33 Kinney, Jeff. *Diary of a Wimpy Kid*. New York: Amulet, 2007.
- 34 Kunhardt, Dorothy. *Pat the Bunny*. New York: Golden Books, 1940.
- 35 Langstaff, John. *Frog Went A Courtin'*. Ill. by Feodor Rojankovsky. NY: Harcourt Brace Jovanovich, 1955.
- 36 Lobel, Arnold. *Frog and Toad Are Friends*. New York: Harper & Row, 1970.
- 37 Macaulay, David. *Black and White*. New York: Trumpet Club, 1990.
- 38 Marshall, James. *Three By the Sea*. New York: Dial, 1981.
- 39 Marzollo, Jean. *I Spy Spooky Night: A Book of Picture Riddles*. Photos by Walter Wick. New York: Scholastic, 1996.
- 40 McLimans, David. *Gone Wild: An Endangered Species Animal Alphabet*. New York: Walker & Co., 2006
- 41 Moss, Marissa. *Amelia Writes Again*. Tricycle Press, 1996.
- 42 Musgrove, Margaret. *Ashanti to Zulu: African Traditions*. Ill. Leo and Diane Dillon. New York: Dial, 1977.
- 43 Pilkey, Dav. *The Adventures of Captain Underpants*. New York: Scholastic, 1997.
- 44 Pallotta, Jerry. *The Underwater Alphabet Book*. New York: Trumpet Club, 1991.
- 45 Ryan, Pam Munoz. *Our California*. Ill. by Rafael Lopez. Watertown, MA: Charlesbridge, 2008.
- 46 Schachner, Judy. *Skippyjon Jones*. New York: Scholastic, 2003.
- 47 Schwartz, David R. *Millions to Measure*. Ill. by Steven Kellogg. New York: Scholastic.
- 48 Sendak, Maurice. *Hector Protector and As I Went Over the Water: Two Rhymes with Pictures*. New York: Harper Collins, 1965.
- 49 ----- . *In the Night Kitchen*. New York: Harper & Row, 1970.
- 50 ----- . *We Are All in the Dumps with Jack and Guy. Two Rhymes with Pictures*. New York: Harper Collins, 1993.
- 51 Sendak, Maurice, & Matthew Margolis. *Some Swell Pup or Are You Sure You Want a Dog?* Ill. by Muarice Sendak. New York: Puffin Books, 1976.
- 52 Dr. Seuss. *The Cat in the Hat*. New York: Random House, 1957.
- 53 ----- . *Green Eggs and Ham*. New York: Random House, 1960.
- 54 ----- . *One Fish, Two Fish, Red Fish, Blue Fish*. New York: Random House, 1960.
- 55 Siddals, Mary M. *Compost Stew: An A to Z Recipe For The Earth*. Ill by Ashley Wolff. Berkeley, CA: Tricycle Press, 2010.
- 56 Sis, Peter. *Madlenka*. New York: Farrar, Strauss Giroux, 2001.
- 57 ----- . *Starry Messenger*. New York: Farrar, Strauss & Giroux, 1996.
- 58 Taback, Simms. *There Was An Old Lady Who Swallowed a Fly*. NY: Viking, 1997.
- 59 Willems, Mo. *Knuffle Bunny* . New York: Hyperion, 2004.
- 60 Yolen, Jane. *Count Me A Poem: Animal Poems by the Number*. Photographs by Jason Stemple. Homestead, PA: Boyds Mill Press, 2006.

--

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:

--

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 reading practice test has 13 questions belongs to the Recent Actual Tests subject. In total 13 questions, 5 questions are TRUE-FALSE-NOT GIVEN form, 3 questions are Matching Information form, 5 questions are Summary, form completion form. This still occurs today, especially with adult thrillers or romances that include more exciting, graphic detail than is normally found in the literature for younger readers. By the middle of the 18th century there were enough eager child readers, and enough parents glad to cater to this interest, for publishers to specialize in children's books whose first aim was pleasure rather than education or morality. 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. CAEYC Sacramento March 2011 . Hybrid Literature for Young Children: Selecting & Integrating Innovative Picture Books in the Early Curriculum . Charles A. Elster, Sonoma State University. Innovative Picture Books in the Early Curriculum. Charles A. Elster, Sonoma State University. Rohnert Park CA. elster@sonoma.edu. Learning Objectives. : Participants will : 1 Become familiar with the concept of HYBRID LITERARY GENRES & their IMPORTANCE for young children.