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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<tr>
<td>Letter sounds</td>
<td>Nursery rhymes: Mother Goose</td>
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<tr>
<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

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
Ashanti
ABC Books
Jambo
Interactive

New Verse
Ruth Heller
Karen Hesse
Peach Pear Plum
I Spy
Where’s Spot?

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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<table>
<thead>
<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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<tbody>
<tr>
<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 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.</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**

<table>
<thead>
<tr>
<th>Author</th>
<th>Description</th>
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<tr>
<td>Aliki</td>
<td>Multi-strand narrative &amp; information</td>
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<tr>
<td>Ahlbergs</td>
<td>The Jolly Postman, Each Peach Pear Plum</td>
</tr>
<tr>
<td>Jan Brett</td>
<td>The Mitten: paneled page, narrative foreshadowing</td>
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<tr>
<td>Cole &amp; Degan</td>
<td>Magic School Bus: multi-strand narrative &amp; info</td>
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<tr>
<td>Ruth Heller</td>
<td>Informational verse</td>
</tr>
<tr>
<td>Peter Sis</td>
<td>Multi-strand narratives</td>
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<tr>
<td>David Macaulay</td>
<td>Black &amp; White: four parallel narratives</td>
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<tr>
<td>Debra Frasier</td>
<td>Verse &amp; information</td>
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<td>Graeme Base</td>
<td>Verse visual puzzle books</td>
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<td>Cronin &amp; Bliss</td>
<td>Diary of A Worm: comic book conventions</td>
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<tr>
<td>Dav Pilkey</td>
<td>Captain Underpants: alternating formats</td>
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<td>Jeff Kinney</td>
<td>Diary of A Wimpy Kid: alternating formats</td>
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<tr>
<td>Karen Hesse</td>
<td>Out of the Dust: Narrative verse</td>
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<tr>
<td>Brian Selznick</td>
<td>Invention of Hugo Cabret: alternating formats</td>
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**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.”
**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 her 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>
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<td>Feelings, Inside the Body</td>
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<td>Speech balloons for dialogue</td>
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<td>Story board for composing</td>
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<td>Art techniques, book making</td>
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<td>Song &amp; verse books</td>
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References


SIXTY NOTEWORTHY HYBRID BOOKS FOR YOUNG CHILDREN

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:

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Notes & Comments:

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b. Responses of readers:

c. Integration in the curriculum:
In the typical classroom of young children, early childhood teachers assume the presence of many children and seek ways of working with individuals given the reality of groups, rather than the other way around. As a teacher, therefore, it seems especially pertinent to know how groups affect areas of individual development, including cognitive development. The fact that social pretend play seems more consistently beneficial than solitary make-believe suggests that early childhood educators should emphasize social forms of pretense in their programs: social pretend play apparently is a very developmentally appropriate practice (Bredekamp & Copple, 1997).