

CAEYC Sacramento March 2011

## 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 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  
Alik  
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?*

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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

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).

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 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>
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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*). *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

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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."

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 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

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

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## SIXTY NOTEWORTHY HYBRID BOOKS FOR YOUNG CHILDREN

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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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Children's literature or juvenile literature includes stories, books, magazines, and poems that are made for children. Modern children's literature is classified in two different ways: genre or the intended age of the reader. Children's literature can be traced to stories such as fairy tales that have only been identified as children's literature in the eighteenth century, and songs, part of a wider oral tradition, that adults shared with children before publishing existed. The development of early Modern children's fiction has seen a surge of growth in the last thirty years. Books like *The Giver* by Lois Lowry, *Holes* by Louis Sachar, Philip Pullman's *His Dark Materials* trilogy, and the poetry collections of Shel Silverstein captivated readers in the 1990s. The last twenty years have become known as the golden age of young adult literature, largely due to the popularity of J.K. Rowling's *Harry Potter* series which sold so many copies that children's literature was given its own best sellers list, separate from the adult best sellers list. Since then, series have dominated researchers that children's literature including picture books, fiction and non-fiction books can be used as instructional tools to teach science (Monhardt and Monahan advanced for young children, and we wanted to include books that are generally readily available to preschool teachers. This medium offers a unique opportunity for introducing science concepts in the early years as well as for curriculum integration of literacy and science. Therefore, exploring the ways that children's literature can be used in early childhood classrooms presents important implications for early childhood teachers.