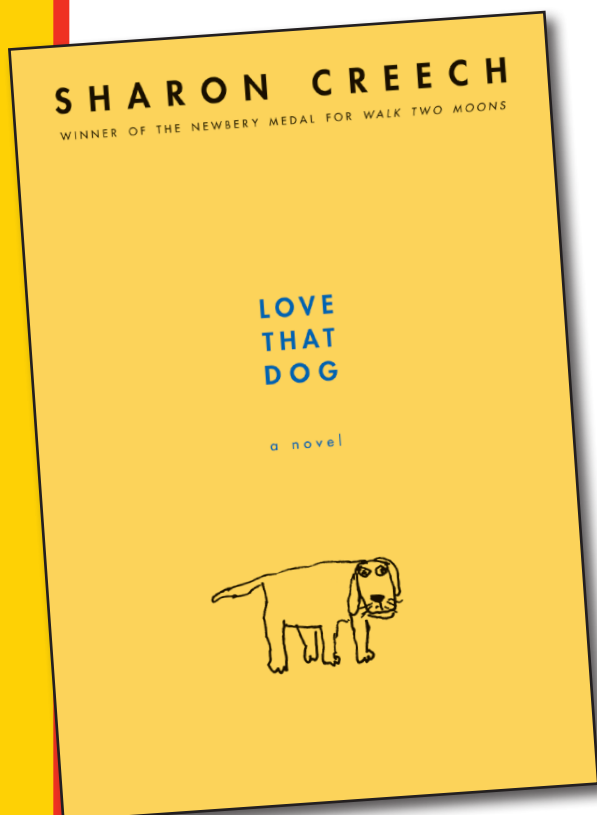


LOVE THAT DOG AND HATE THAT CAT

BY SHARON CREECH

TEACHER'S GUIDE



ABOUT THE BOOK: *LOVE THAT DOG*

“I don’t want to,” begins Jack, the narrator of *Love That Dog*. “Can’t do it. / Brain’s empty.” Jack’s story is told as a narrative poem: It chronicles how a boy learns to write, but also poignantly illustrates his love for his dog, his growing admiration for words and images, and his relationship with Miss Stretchberry, the teacher who helps him believe he might really have something to say. In a voice that’s sometimes irreverent and always accessible, Sharon Creech explores what makes a poem and what makes a poet, inspiring readers to believe that they can write something that “is really / a poem / really really / and a good poem, too.”

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Lb 978-0-06-029289-8 • \$16.89 (\$20.89)
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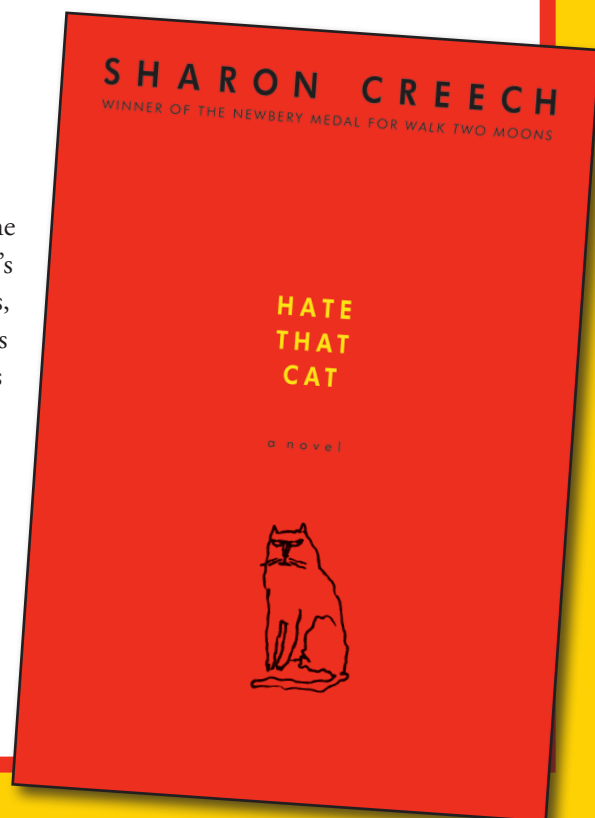


ABOUT THE BOOK: *HATE THAT CAT*

Not even a stodgy uncle can put a damper on how Jack feels when he returns to Miss Stretchberry’s class! *Hate That Cat* continues Jack’s story; in this year’s journal, he learns poetic devices, exults in images, and makes clear how much he does *not* want a replacement for his dog, Sky. Jack also becomes aware of how others, including his mother, perceive poetry and sound, words and rhythms. He makes it his mission to “hear / all the sounds / in the world,” writing them down so that he can share those sounds with others, as well as his love for particular things and—perhaps surprisingly—one particular creature.



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TEACHER'S GUIDE FOR *LOVE THAT DOG* AND *HATE THAT CAT*

TEACHING POETRY: How to Integrate *Love That Dog* and *Hate That Cat* into Your Poetry Unit

Jack's voice is original, but his struggle to understand and appreciate poetry is not unusual: Your students will connect with him as a narrator, making it easy to incorporate *Love That Dog* and *Hate That Cat* into your poetry unit. In addition to reading one or both books, consider the following:

- **USE THIS TEACHER'S GUIDE TO FACILITATE YOUR LESSON PLANS.** This guide is filled with ideas, discussion questions, writing activities, and other valuable suggestions for teaching poetry and using these two books in your classroom.
- **POLL STUDENTS BEFORE AND AFTER READING.** Survey students before reading to determine prior knowledge. What poems are they familiar with? What words do they use to describe poetry? Repeat your survey after reading, and discuss how responses have changed.

TEACHING POETRY: Tips for Making Poetry Accessible and Fun for Students

- **BUILD A WALL OF FAME.** On a wall in your classroom, post pictures of the poets your students will be reading. Next to each photo, include an interesting or funny quote, anecdote, or detail about something that the author did when he or she was your students' age. Consider unveiling the portraits on a Poets' Day, like the one Jack describes in *Hate That Cat*.
- **CELEBRATE NONSENSE DAY.** Put feathers in your students' brains and make their ears frizzle by immersing them in playful language! Bring in a collection of objects so that students can practice "doing" alliteration, as Jack does in *Hate That Cat* (he writes of a "purple pickle" and "chocolate chalk," even though those things don't quite make sense). Consider reading nonsense poems, like Lewis Carroll's "Jabberwocky," or creating a list of nonsense words, like "yipyipabulation."
- **USE HOME LANGUAGES.** If your students don't speak English (or standard English) as a first language, expose them to poetry in their native tongue. Share poems that use a mix of languages or dialects, or ones that interweave slang with formal language.
- **SHOW THAT IT'S OKAY.** Discuss with your students Jack's early reactions to poetry and emphasize that it's all right not to "get" a poem the first time you read it. Ask students to track Jack's reactions to William Carlos Williams, which go from a total lack of understanding to imitation and homage. Tell students about a poem that you didn't like at first but which eventually grew on you.
- **TEACH USEFUL ANNOTATIONS.** Show your students how physically marking a poem as they read can help them understand it. Helpful symbols to learn might include a question mark (for something that is confusing), an eye (for a striking image), or an ear (for something that sounds good). Encourage students to identify passages where they can make a connection to themselves, other texts, or the world at large.
- **KEEP RUNNING LISTS.** When you and your students find examples of onomatopoeia, alliteration, simile, or other figures of speech, write them onto poster-size paper. Put these lists on the classroom walls and allow them to be living documents—encourage students to add to them throughout the poetry unit.
- **HAVE FUN.** Notice that Jack always refers to poets as "Mr." or "Miss," and recall his bliss when Mr. Walter Dean Myers responds to his letter. (Think also of his feelings for Miss Stretchberry!) By sharing your enthusiasm for language, you will hopefully inspire the same reverence and excitement in your students.
- **FEEL THE RHYTHM.** Jack learns to tap out the rhythm of a poem; your students will enjoy doing the same. Choose poems with a steady beat and read them aloud, emphasizing the stressed syllables. Allow students to "drum" along with you. As an extension, encourage students to investigate the connections between poetry and music. Do their favorite musical artists use meter in their lyrics? What about rhyme or alliteration?
- **HOST A POETRY JAM.** Perform a poem for your students, highlighting rhythm and rhyme. Then ask each student to memorize a favorite poem (or at least a portion of one) and to perform it for the class. Alternatively, search online for recordings of classic authors reading their works or for more contemporary poetry slams. Play the recordings for your students.
- **CREATE POETRY POSTERS.** Jack tacks a copy of his favorite poem to his bedroom wall, and your students can get inspired by doing the same thing. Let students choose their favorite poem from *Love That Dog*, *Hate That Cat*, or your poetry unit. Then have each student rewrite his or her selected poem on poster board while also illustrating or otherwise decorating the poem so that it becomes a piece of art.
- **PUBLISH BEST WORK.** Type your students' original work or give them the time and resources to type their poems themselves. Like Miss Stretchberry does, allow students some control over creative aspects of the publishing process. Can poems be put on special paper or displayed in a special spot? Post the typed poems in the classroom.





TEACHER'S GUIDE FOR LOVE THAT DOG AND HATE THAT CAT

TEACHING POETRY: Ideas for Adding Poetry to Your Daily Curriculum

- **PROVIDE JOURNAL TIME.** Jack uses his journal to react to the poems he is reading and to experiment with his own writing. Provide students with a poetry journal and regularly scheduled writing time, starting with short increments and building up to longer periods. Use your responses to ask guiding questions and direct students to other poems that may inspire.
- **SHINE THE SPOTLIGHT ON THE AUTHOR'S CHAIR.** Give the best seat in the house (a high stool, a comfy armchair, or even *your* seat) to students for a few moments each day so that they can share original work.
- **READ OUT LOUD.** Share a short poem with your students each morning. Vary the poems that you read to show students that poetry can get them to laugh, help them picture faraway places, remind them of their own lives, or just sound good, “beat-beat-beating” in their ears.
- **RESEARCH A POET OF THE DAY.** Assign each student a day during your poetry unit to share background information about a chosen poet. Students should also share an example of that poet’s work and bring in visual aids or other interesting supplementary materials.
- **READ POEMS FOR FLUENCY.** Repeated readings of a text help students gain oral fluency, and poems are often just the right length for fluency practice. Assign a new poem each week and ask students to read it aloud as you time them for one minute. Students should mark the last word that they read each day. The goal is for them to get a little farther with every reading, and you can help students create a tracking sheet so that they can record how many words they’re able to read. Students should see steady progress in fluency as the year goes on.
- **CONNECT TO OTHER SUBJECT AREAS.** Use poetry as a way to introduce new topics in all curricular areas. You might include poems from other cultures or ones about historical events for social studies, while descriptive poems about plants or animals can pique students’ interest in science. There are even poems about math!
- **WORK YOUR TECHNIQUE.** Challenge students to employ higher-level thinking about new concepts while experimenting with language. Use alliteration as a way to cement concepts in other subjects. If you’re studying ancient history, for example, which of your students can come up with the most accurate R word to characterize the Romans? The Rowdy Romans? The Republican Romans? What else? Can students summarize a new science concept in haiku, or create a rhyme to help them remember a significant date in history?

UNDERSTANDING POETRY: Terms and Concepts

ALLITERATION—the repetition of a beginning sound.

Examples from Hate That Cat: “creepy cats,” “delightful dog.”

ASSONANCE—the repetition of vowel sounds.

Examples from Hate That Cat: “clasps the crag,” “sea beneath” (from “The Eagle” by Alfred, Lord Tennyson).

CONCRETE POETRY—as Jack says in Love That Dog, a concrete poem is when “the words / make the shape / of the thing / that the poem / is about.”

Example from Love That Dog: “The Apple” by S. C. Rigg. (By the way, S. C. Rigg is a pseudonym for Sharon Creech!)

CONSONANCE—the repetition of similar sounds, especially consonant sounds, at the end of words.

Example from Love That Dog: “shaggy straggly.”

FREE VERSE—poetry that doesn’t rhyme or have a regular meter or rhythm.

Most of Jack’s poems in Love That Dog and Hate That Cat are free verse.

IMAGERY—words an author uses to help the reader visualize and imagine with the senses.

Example from Hate That Cat: “pouncing with her cactus claws.”

METAPHOR—a comparison that suggests that one thing is the same as another; metaphors often use a being verb, like “is” or “was,” to equate the two things.

Example from Hate That Cat: “The black kitten / is a poet / LEAPING / from / line / to / line.”

NARRATIVE POETRY—a poem that tells a story.

Love That Dog and Hate That Cat are both narrative poems; each one tells the tale of a year in Jack’s life through his journal entries.

ONOMATOPOEIA—words that imitate sounds.

Examples from Hate That Cat: “buzz buzz buzz,” “pop! pop!,” “tinkle and trickle.”

PROSE—writing that is not poetry.

Example from Hate That Cat: Jack tries writing prose but says in his September 21st journal entry: “I hate to read, those long lines, and I don’t want, to write them, either.”

RHYME—two or more words that end with the same sound.

Example from Love That Dog: “bright” and “night.”

RHYTHM—a repeating pattern of sounds and syllables.

When Jack uses his fingers to tap “HARD-soft HARD-soft / slow and then faster” in Hate That Cat, he is helping his mother feel the rhythm of “Black Cat” by Christopher Myers.

SIMILE—a comparison that says that one thing is like another; a simile contains the word “like” or “as.”

Example from Hate That Cat: “The chair in my room / is like a pleasingly plump momma.”

SYMBOL—a word or object that stands for something else.

Example from Hate That Cat: When Uncle Bill criticizes Jack’s poems, he becomes a symbol for the critics who don’t “get” William Carlos Williams’s poetry.





TEACHER'S GUIDE FOR *LOVE THAT DOG* AND *HATE THAT CAT*

DISCUSSION QUESTIONS: *LOVE THAT DOG*

1. In his first journal entry, Jack says that “boys / don’t write poetry.” Do you agree? What kind of a person do you picture when you imagine a poet?
2. Jack’s beliefs about poetry change throughout the year. What do you believe about poems? What makes something a poem? How are poems different than stories and other kinds of writing?
3. When he’s first learning to write poetry, Jack borrows a lot of ideas from other poets’ works. Why? Does borrowing from others help him to develop his own style? Where do you draw the line between being inspired by someone else and copying his or her work?
4. Jack feels nervous about having his work displayed in the classroom. Why does he want his early poems to be anonymous? How does he expect his classmates to react? Do you ever have a hard time sharing your work? Why?
5. Jack is enchanted with how Walter Dean Myers’s voice sounds when he reads aloud. What makes someone good at reading out loud? Try reading aloud your favorite poem from *Love That Dog*. How does it sound different from when you read it in your head?
6. Look back at Jack’s poems about his dog, Sky. How do these poems build on each other? How does Jack reuse his own words, and where can you find lines that were inspired by other poets?
7. Jack wants to cut the final four lines of his poem from January 24th. Why? Do you think the poem is stronger with the final lines or without? Explain.
8. What makes Miss Stretchberry a good teacher? How does she teach? What kinds of things do you imagine that she writes in Jack’s journal? What does she do to build Jack’s confidence?
9. Which of Jack’s poems is your favorite? How does it make you feel? Describe Jack’s writing style and compare it with your own.
10. Are you at all similar to Jack? Discuss Jack’s growth as a reader and as a writer using quotes from the book. Which one of his statements about poetry most echoes your own feelings?

DISCUSSION QUESTIONS: *HATE THAT CAT*

1. Uncle Bill says that Jack’s poems are “just / words / coming / out.” Do you agree? Are poems better when they include rhymes, metaphors, and other fancy language tricks? Why or why not?
2. Miss Stretchberry tells Jack that alliteration and onomatopoeia can enrich a poem and that “they can also make a poem / sound purple.” What does she mean? Is a poem sounding purple a good thing? Why does Miss Stretchberry use the word purple?
3. Jack likes practicing alliteration but worries that he’s “WRONG” because what he’s written isn’t true. What do you think? Is it okay to write things just because they sound fun, even if they don’t make sense?
4. Jack thinks that writing poetry is easier than writing prose. What about you? How do you feel when you begin a writing assignment and are faced with a blank page?
5. Describe how Jack’s feelings about Skitter McKitter and the fat black cat evolve. Why does Jack care about the kitten? How do his feelings for Skitter differ from his feelings for Sky?
6. Jack’s mother doesn’t speak the way he does. How do we, as readers, find out that she’s deaf? What imagery does Jack use to describe her?
7. Jack’s poetry changes when he shares it with his mother. Discuss the things that he does to help her feel the sounds in his words. How does onomatopoeia become more important to Jack as the story progresses?
8. Reread the poems inspired by William Carlos Williams. Which one do you think is most effective? If Miss Stretchberry asked you to explain what “so much depends upon,” what would you say?
9. *Love That Dog* and *Hate That Cat* are both narrative poems. Why do you think Sharon Creech tells Jack’s story using journal entries? How else could she have done it? Is there anything that you don’t know about Jack that you’d like to find out?
10. What does Jack appreciate about the poems that Miss Stretchberry introduces him to? What does each poem teach him? Which of the poems at the back of the book is your favorite, and why?





TEACHER'S GUIDE FOR *LOVE THAT DOG* AND *HATE THAT CAT*

WRITING ACTIVITIES

- 1. STREET MUSIC.** Jack's street doesn't sound like the one in Arnold Adoff's poem, which he reads in *Love That Dog*. He says that his street has "quiet music / most of the time / whisper / meow / swish." What does your street sound like? Brainstorm a list of words and sounds, including onomatopoeic words like those introduced in *Hate That Cat*. Use your words to make your own "Street Music" poem.
- 2. CONCRETE POETRY.** Jack writes poems that are shaped like the things they describe. Choose something that you see every day and paint a picture of it with words. Consider hiding details inside your poem, as Jack does when he tucks the black hair among the yellow ones in his chair poem in *Hate That Cat*.
- 3. APOLOGIES.** In *Love That Dog*, Jack's March 14th apology to Miss Stretchberry takes an unusual form. Think about a time when you did something wrong, and write an apology (or excuse?) as a poetic letter to the person you hurt. Is writing an apology poem harder or easier than apologizing face-to-face?
- 4. REAL LIVE PEOPLE.** Even before he meets his hero, Walter Dean Myers, Jack is interested in the people who write poetry. Choose one of the poets featured in *Love That Dog* or *Hate That Cat*. Research the poet's life and then give a presentation to your class about what you've learned. Also choose a poem by your selected poet that does not appear in either of Sharon Creech's books to share with your classmates.
- 5. LETTERS OF ADMIRATION.** Follow Jack's example and write a letter to the author of your choice. Tell the author why you love his or her work and what it means to you. Keep in mind that, should you send your letter, you may not get a response—as Miss Stretchberry warns Jack in *Love That Dog*: "writers are very very very very / busy / trying to write their words."
- 6. POETIC COMPARISON.** Choose one of Jack's poems that is inspired by another poet. How is Jack's poem similar to the original? What words or phrases does he reuse? How does he rearrange them? Do you think that his poems are original? Write a paragraph comparing Jack's poem with its model.
- 7. INSPIRED BY.** Select your favorite poem that appears at the end of *Love That Dog* or *Hate That Cat*. Use that poem's form to write one of your own. Not sure where to start? Jack gets his start with "The Red Wheelbarrow," so give William Carlos Williams's style a try.
- 8. UPSIDE DOWN AND INSIDE OUT.** In *Hate That Cat*, Jack says that his chair is "like a pleasingly plump momma," but he's not sure if his "momma is like a pleasingly plump chair." Find another simile in either book and turn it inside out. For example, Jack's April 26th statement in *Love That Dog* that "your brain / feels like / a squashed pea" could change to: "a squashed pea feels like your brain." Imagine a situation that might lead someone to say this new simile (and why that person might be touching your brain!). Start a story or a poem with your inside-out-simile.
- 9. GOING OUTSIDE OF THE LINES.** By the end of *Hate That Cat*, Jack's poems have started to leap around nearly as much as his kitten does! Choose a movement that you do every day—throwing a ball, brushing your teeth, climbing the stairs—and write a poem that doesn't stay strictly horizontal; instead, let the words follow the motion. Can you describe the movement without saying explicitly what it is? If you give the poem to a friend, can he or she figure out what you've written about just by reading the words and looking at the shape?
- 10. TINTINNABULATION AND OTHER WONDERFUL WORDS.** Start a collection of words that catch your fancy, writing them in a journal so that you have them handy for your poems. Consider noting where you first heard the word, writing its definition, and adding an illustration. Make sure this journal is not locked up—try out your wonderful words on your friends!
- 11. THESAURUS TREASURE HUNT.** Sometimes words become so common that they lose their impact—words like "cool" or "pretty." Bury these words for a while and dig into your thesaurus to find appropriate substitutes. See if your classmates can think of other good synonyms for the too-common words. Make a list and post it in your classroom to encourage your peers to use a wider variety of words.
- 12. TELL BILL.** In *Hate That Cat*, Uncle Bill dislikes William Carlos Williams's poems because he thinks that they are "minor" (not important), "faux" (fake), and only about "small moments." Do you agree with Uncle Bill's views about what makes a good poem? Does Jack? Write a script for Jack to use the next time he sees his uncle, defending his favorite authors and explaining how techniques like alliteration and onomatopoeia can enrich a poem without *having* to be there every time.

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Teaching Guide prepared by Kate Coxon, teacher at San Antonio Elementary School in San Jose, California.





TEACHER'S GUIDE FOR
LOVE THAT DOG AND *HATE THAT CAT*

SHARON CREECH



Lyle Rigg

“I love the way that each book—any book—is its own journey. You open it, and off you go. You are changed in some way, large or small, by having traveled with those characters.”

—Sharon Creech





TEACHER'S GUIDE FOR *LOVE THAT DOG* AND *HATE THAT CAT*



A Day in the Life of Sharon Creech



I love waking up in the house to which we've recently moved. I roll out of bed around seven a.m. and go immediately to the windows, which look out on the yard with tall, old trees and a hill rolling down to a lake. I study the sky and the lake and the squirrels and chipmunks. Sometimes it is calm and still out there, sometimes windy and stormy, but always beautiful.

I make a cup of tea, take a shower, and eat breakfast. Then I settle into my office (which also overlooks the lake) and try to stop watching the squirrels and chipmunks and focus on work. Nearly every day, the same squirrel stops midway up the tree nearest my window and watches me. He's very distracting.

I check email to see if there is anything urgent to address, and then I try to ignore the piles of paperwork (mail, interviews, requests, preparing for appearances) and turn to whatever story I'm working on. First I'll reread what I've already written on the story, and then I dive into the next section while I have the rhythm of the words in my head. I like to get five pages written (on the computer) in the morning.

I get out of my chair a lot while I'm writing those five pages—to put the laundry in, make another cup of tea, open the windows, take the laundry out. My brain keeps working while I do these things, so that when I sit back down, the words are ready to continue. When I finish those five pages, I feel so happy!

Time to reward myself: If it's nice enough weather, I'll go kayaking with my husband, or putz around the yard, or go for a walk. Then lunch and a little reading, followed by a precious nap. Those naps have fostered some great ideas. I'll wake up and discover that the story has been cooking along while I was dozing. Amazing!

Back to my office to write a few more pages. Next, I'll turn to answering mail and returning phone calls. In the late afternoon, I'll call my granddaughter (she's six) and we'll have a lovely conversation about whatever is on her mind: It might be horses or dimetrodons or her younger brother, whom she calls Boodgiesaurus. I talk to Boodgiesaurus, too, but I can't understand everything he says. He's two and loves trucks and trains and elephants. Dozens of pictures of my grandchildren surround my desk; I love them to pieces

In the early evening, my husband and I make dinner and eat; I iron while we watch the news and worry about the world; and I'll return to my office and work for a couple more hours. By then my brain is pretty much empty. In order to fill it up again for the next day, I look forward to reading and sleeping. Mountains of books topple beside the bed. So much to choose from!

This probably does not sound like a very exciting day, and it's only typical of the days I am home and not traveling, but to me it's delicious—time to read and write and be near a lake and time to be with my husband and talk to my family and friends. Yum.





TEACHER'S GUIDE FOR *LOVE THAT DOG* AND *HATE THAT CAT*



About the Author



Known for writing with a classic voice and a unique style, Sharon Creech is the bestselling author of the Newbery Medal winner *Walk Two Moons* and the Newbery Honor Book *The Wanderer*. She is also the first American in history to be awarded the CILIP Carnegie Medal for *Ruby Holler*. Her other works include the novels *Hate That Cat*, *The Castle Corona*, *Replay*, *Heartbeat*, *Granny Torrelli Makes Soup*, *Love That Dog*, *Bloomability*, *Chasing Redbird*, *Pleasing the Ghost*, and *Absolutely Normal Chaos*; and three picture books, *Who's That Baby?*, *Fishing in the Air*, and *A Fine, Fine School*. These stories are often centered around life, love, and relationships—especially family relationships.

In college, Ms. Creech took her first writing courses and attended writing workshops, which sparked her enthusiasm for becoming a novelist. Following her studies in college and graduate school, Ms. Creech worked as an editorial assistant before deciding to become a teacher overseas. After spending eighteen years teaching and writing in Europe, she and her husband returned to the United States to live.



A Conversation with Sharon Creech



Q: What motivated you to return to Miss Stretchberry's classroom to tell more of Jack's story in *Hate That Cat*?

A: Jack's voice has stayed in my head, more so than other characters' voices. That may be, in part, because I've received so many letters from students who have read *Love That Dog* and who write in Jack's voice. Many of their letters suggest sequels about other pets: *Love That Gerbil*, *Love That Turtle*, *Love That Rabbit*, *Love That Worm* (!). I thought it might be intriguing to follow up with an animal that Jack would *not* like—at least not at first.

Q: What has most pleased you about the responses from teachers, librarians, and children to *Love That Dog*?

A: I have been stunned by the sheer number of responses and by the enthusiasm for poetry. Many, many teachers have sent collections of their students' poems—poems that are “inspired by Jack” or by other poets that Miss Stretchberry has introduced. Over and over, so many students say, “I was like Jack. I didn't like poetry either until I read this book.” To see students interested in poetry is beautiful!





TEACHER'S GUIDE FOR *LOVE THAT DOG* AND *HATE THAT CAT*



A Conversation with Sharon Creech (continued)



Q: How do you go about selecting the poems that Miss Stretchberry uses in *Hate That Cat*?

A: I try to imagine what Miss Stretchberry might choose to encourage Jack—poems with strong sounds and rhythms and images, and poems about cats. When I don't readily know of a poem that seems appropriate, I trawl through my own poetry library until I find one that resonates.

Q: What are the most interesting aspects of being a writer?

A: The most interesting part for me is the writing: discovering what will pop out next, listening to what the story wants to be, and shaping that story, word by word, page by page. I think the best passages come when I “get out of the way” entirely, when I immerse in the language and rhythm of the words and let them surface as they will.

I also love doing Readers Theatre with students and with my colleagues because this allows the stories (not just mine, but other writers' stories as well) to be enjoyed in a whole new way. To be able to see and hear the audience's response to the words is fascinating.

Q: You've written novels in verse, novels that include plays, and standard prose. Do you know before you begin writing what shape a story will take?

A: The idea for a story and the form of the story seem to arrive together, without conscious planning. Sometimes a story seems to want to be told in prose, sometimes verse, occasionally drama. I love the surprise of watching the form unfold, and I enjoy playing with the form, stretching it, to see how it will best suit the story.

Q: Thinking across all of your books, which of your characters would you say is most like you?

A: This is hard to say. I think that all of my main characters—from Salamanca to Zinny to Domenica to Sophie to Jack to Rosie to Dallas and Florida and Pia and Enzo, etc.—are like me in some ways, and if you squished them all together, you might get a good sense of me.

Q: What other exciting projects are you currently working on? Will we be hearing from Jack and Miss Stretchberry again in the future?

A: Right now I'm revising a book called *The Unfinished Angel*, which to me is very, very funny. I've spent some time in Switzerland this year, and the story is set in a stone tower in the mountains of Switzerland.

As for Jack and Miss Stretchberry: I don't know if they will surface again. I know Jack will be talking in my head, so it depends, I suppose, on how insistent he becomes.





TEACHER'S GUIDE FOR LOVE THAT DOG AND HATE THAT CAT

Novels by Sharon Creech: A Selected Bibliography



NEW!

Hate That Cat

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This stunning sequel to the bestselling and beloved *Love That Dog* is about a boy named Jack, his beloved teacher Miss Stretchberry, a whole bunch of poetry, and one mean black cat.



Love That Dog

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★ "A poignant, funny picture of a child's encounter with the power of poetry. This book is a tiny treasure."

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- Book Sense Pick
- Christopher Award
- Claudia Lewis Award
- Dorothy Canfield Fisher Children's Book Award (Vermont)
- Maine Student Book Award
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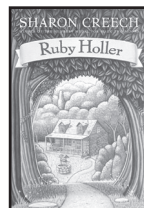
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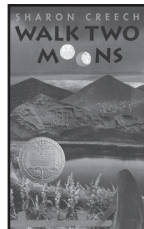


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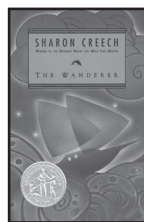
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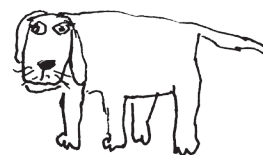
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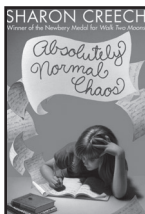
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- ALA Notable Children's Book
- ALA Best Book for Young Adults
- IRA/CBC Children's Choice
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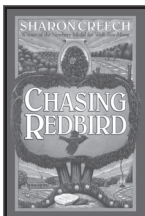
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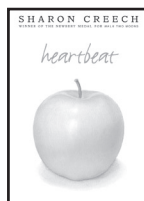
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