

A TEACHER'S GUIDE



Discover
the
World
of

Jack
Prelutsky

Children's Poet Laureate



Photo © by Skipp Kerr

Jack Prelutsky

Children's Poet Laureate

Jack Prelutsky was born in 1940 in Brooklyn, New York, and grew up in the Bronx. At various points in his childhood, Prelutsky aspired to be an opera singer, a baseball player, a fighter pilot, and a cowboy. He never, however, envisioned being a poet, and in fact he failed several college English classes. In the early 1960s, Prelutsky thought of yet another profession he might like, that of an artist. In his time off from working at a book and music store in Greenwich Village—where he was also active in the vibrant folk music scene—he invented fantastical creatures that he would sketch out in notebooks. He eventually decided that these imaginary animals needed poems to go with them, and their stories came to him quickly. A friend encouraged Prelutsky to show his work to publishers, and his first book, *A Gopher in the Garden, and Other Animal Poems*, was published in 1967.

Now, forty years after the publication of his first book, Jack Prelutsky has written more than forty immensely popular books of verse that have helped to turn countless children into poetry lovers. His poetry is recited, laughed over, and memorized by children across the country who delight in his inventive wordplay and unpredictable rhymes.

For years, Jack Prelutsky was informally called a poet laureate for kids. In 2006, the Poetry Foundation made it official, giving him the prestigious honor of being named the nation's first Children's Poet Laureate: Consultant in Children's Poetry to the Poetry Foundation. The Poet Laureate title is given in recognition of a career devoted to writing extraordinary poetry for young children, and aims to raise awareness that children have a natural receptivity to poetry and are its most appreciative audience, especially when poems are written specifically

for them. To learn more about the nation's first Children's Poet Laureate, visit www.poetryfoundation.org.

INTRODUCTION TO THIS GUIDE

Jack Prelutsky continues to introduce generations of children to the joy of poems. This guide features twelve of Jack Prelutsky's poetry collections. The first section presents a picture book highlighting a day in the life of an ogre, which is followed by a section on four books for the youngest readers and a section about four books for older readers. Filling out the rest of the guide are a pair of titles showcasing fantastical animals and a collection of haiku.

Each section includes an introduction to the featured group of books or individual title and offers suggestions for getting students ready to engage with the poems. Under **Reading and Listening**, you'll find ways to let children enjoy poetry and find pleasure in language. The ideas in **Digging Deeper** help students consider the craft of a poem, including stylistic devices and word choices. Students are encouraged to be poets for the **Writing Activities**, and to engage with poems from different angles in **Other Curricular Activities**.

The last section of this guide presents general suggestions for incorporating poetry into classroom life. Take pieces and parts from the guide, combine activities as you see fit, and spin off your own activities from these offerings. Enjoy diving into poetry with your students!





New York Times Best Illustrated Book

New York Public Library,
100 Titles for Reading and Sharing

Parenting Magazine Reading Magic Award

School Library Journal Best Book

Awful Ogre's Awful Day

Illustrated by Paul O. Zelensky

Tr 978-0-688-07778-5 • \$15.99 (\$23.95)

Pb 978-0-06-077459-2 • \$6.99 (\$8.99)

ABOUT THE BOOK

What an ogre to love! Get to know Awful Ogre through his clever first-person poems. He's greasy, gross, and greedy. He tickles his pet piranha, breakfast is his favorite meal, he loves to dance in his bare feet. Just like the lovely one-eyed ogress, you'll be enchanted by Awful Ogre's awfulness.

GETTING READY

Find out if students have ever had an awful day. What made it awful? Ask them what the difference between an awful day and a good day is. Then ask them to imagine an ogre having an awful day. What might make an ogre's day awful?

READING AND LISTENING

Be an Ogre

Have fun reading *Awful Ogre's Awful Day* using an ogre-like voice. Invite children to provide sound effects for your reading of "Awful Ogre and the Storm."

DIGGING DEEPER

Awful Ogre and You

The ogre's day is filled with the ordinary—from waking up to lunch and dinner and going back to sleep. Involve students in thinking about the twists on the ordinary that make Awful Ogre so engaging. Instruct students to divide a piece of paper into three columns. They can label one side "Ogre," the middle column "Action," and the other side "Me." Reread the book, or selected poems, asking students to listen for things the ogre does that they do, too—such as petting a pet and washing his face. List those in the middle column. Then write in the

appropriate columns how Awful Ogre does each thing and how they do it.

WRITING ACTIVITY

Fairies, Witches, and Big Bad Wolves

Brainstorm a list of fairy-tale characters with the class. On a separate piece of chart paper, brainstorm a list of everyday events. Ask children to choose one of the characters to write a poem about. What everyday event will they feature? How would this common event be unique for this character? Give children time to revise, recopy, and illustrate their poems to display in the room or publish as a class book.

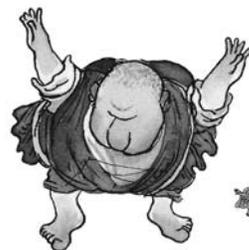
OTHER CURRICULAR ACTIVITIES

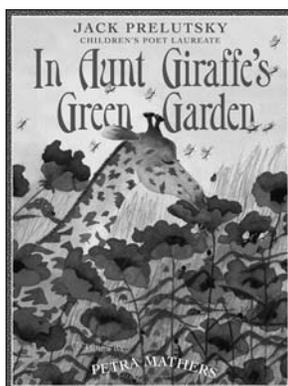
Fairy-Tale Literature

Form students into small working groups for a research project. Have them find and read fairy tales and folktales to find examples of ogres or giants. Charge them with comparing and contrasting the ogre or giant characters and representing their findings visually—whether as a poster or artwork. Give the groups time to prepare a presentation using their visuals.

Ogre Culture

Reread "Awful Ogre Dances" (pp. 12–13) and "Awful Ogre's Music" (pp. 18–19). Have children choose between creating an ogre dance or ogre music. They can use the poems and their illustrations to get ideas. Prompt them to consider how an ogre might move or what sounds an ogre might like. What can they use as instruments? They can work in pairs or groups to develop and practice their dances or music to present to the class.





In Aunt Giraffe's Green Garden

Illustrated by Petra Mathers

Tr 978-0-06-623868-5 ● \$16.99 (\$21.50)

Lb 978-0-06-623869-2 ● \$17.89 (\$22.89)

CD 978-0-06-125456-7 ● \$17.95 (\$22.95)

ABOUT THE BOOKS

Deceptively simple and purely playful language fills these rollicking rhymes. From a blue goose driving in Detroit to puzzled penguins in Fort Myers to escaping piglets in Wichita, dozens of whimsical characters and fanciful situations convey themes of humor, fantasy, and geography. Used alone or together, these four collections can infuse each school day with clever words and infectious rhythms that turn children on to poetry.

GETTING READY

Show the front of each book to the class and read the titles. Let the students know that these are books of poetry, and ask them what they think the poems might be about. What do they think the poems might be like?

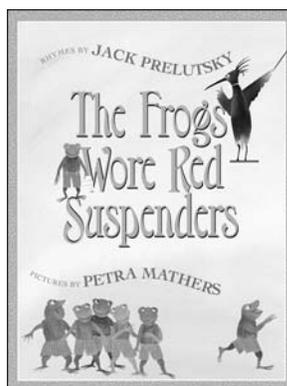
READING AND LISTENING

Make your way through these four collections by reading aloud at least one poem a day. Children can put movements to the lines in ways that suit each poem. For example, with "Justin Austin," from *Ride a Purple Pelican* (p. 8), students could skip, then pretend to sip a drink, then pretend to eat. On other days, after hearing the poem once, children could participate in a second reading by supplying the rhyming words or by repeating the lines after you.

DIGGING DEEPER

Take a Closer Look

Jack Prelutsky makes effective use of word repetition in his poetry. Give children copies or display chart-paper copies of "Furry Furry Squirrel" (p. 57) and "I'm a Little Brown Toad"



A New York Times Bestseller

Parents' Guide to Children's Media Award

The Frogs Wore Red Suspenders

Illustrated by Petra Mathers

Tr 978-0-688-16719-6 ● \$16.95 (\$25.50)

Lb 978-0-688-16720-2 ● \$17.89 (\$26.89)

Pb 978-0-06-073776-4 ● \$6.99 (\$9.99)

CD 978-0-06-075836-3 ● \$13.75 (\$17.50)



(p. 41), from *The Frogs Wore Red Suspenders* and "I'm a Yellow-bill Duck" (p. 52), from *Ride a Purple Pelican*. Read the poems as a group, then ask children to talk with a partner about how the poems are similar and different. Call the group together and allow time for partners to report their findings to the whole group. Encourage children to notice similarities and differences among other poems they encounter.

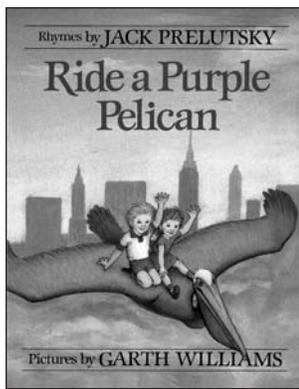
Alliteration

On chart paper, write the names "Silly Sally" (p. 47), from *In Aunt Giraffe's Green Garden*, and "Timble Tumble Turkey" (p. 48), from *Ride a Purple Pelican*, so that all the class can see them. Ask children what they notice about these names. Introduce the term *alliteration*, meaning a stylistic writing device that uses the same sound repeatedly. Read these two poems aloud to the students. Prep them to listen for alliteration and to think about what it does for the poem. At the end of the discussion, ask children to be alert for additional examples of Jack Prelutsky's use of alliteration. Continue recording examples on the chart to raise children's awareness of this device.

WRITING ACTIVITIES

Jump Off from Jack's Poems

Children can get a head start on writing poetically by extending a poem they read in these books. For instance, they could write a third verse to "Rudy Rode a Unicorn" (p. 14), from *Ride a Purple Pelican*. What does Rudy do with the golden egg? Students could write another verse about peanut foods sold at the peanut stand in "Peanut Peg and Peanut Pete" (p. 19), from *The Frogs Wore Red Suspenders*. Or they could write a new poem based on one of Jack Prelutsky's characters: What



Child Study Association Children's
Books of the Year

Ride a Purple Pelican

Illustrated by Garth Williams

Tr 978-0-688-04031-4 • \$17.99 (\$26.99)

Pb 978-0-688-15625-1 • \$7.99 (\$9.99)

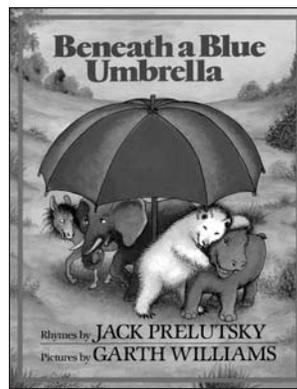
else do a Big Blue Goose and a Little Green Duck from the poem on p. 13 in *Aunt Giraffe's Green Garden* do? Children can be encouraged to find their own ways to extend or build on Jack Prelutsky poems that they particularly like.

Make Them Laugh

As a group, read "Tippity Toppity" (p. 46), in *Beneath a Blue Umbrella*. Ask children what they think about this poem. What makes it funny? Children might talk about how ridiculous the ideas and images are. Can they think of something that would be funny if it was the opposite of the way it really is? Some examples might be wearing inside-out clothes, living outside and going inside to play, talking backward, etc. Ask them to try to write a poem about something being either ridiculous or the opposite of normal expectations. You might consider allowing children to decide whether their poem will rhyme or not.

Where Have You Been?

Many of the poems in these collections include names of towns, cities, and states. Examples are "In Amarillo, Texas" (p. 30), from *In Aunt Giraffe's Green Garden*, "Anna Banana" (p. 52), from *Beneath a Blue Umbrella*, and "Seven Snails and



New York Times Best Illustrated Book

American Bookseller Pick of the Lists

Beneath a Blue Umbrella

Illustrated by Garth Williams

Tr 978-0-688-06429-7 • \$18.99 (\$26.99)

Seven Snakes" (p. 59), from *The Frogs Wore Red Suspenders*. Examine these poems as models, and ask children to brainstorm their own list of places they have been. Challenge them to write a poem about one of these places. Then, have them choose a second place from their list to use in a second four-line poem. Have each child choose one of these poems to revise, edit, and re-copy. Provide students with materials for illustrating their poems and display the final copies and illustrations in the classroom or hallway.

OTHER CURRICULAR ACTIVITIES

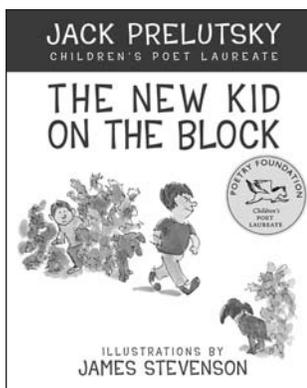
Point A to Point B

In this movement game, children go from one place to another, so you'll need an appropriate indoor or outdoor space. To prepare, lead children in making a list of verbs showing movement from these collections. Some examples include *swoop* and *soar* in "Above the Wide Potomac" (p. 25), from *In Aunt Giraffe's Green Garden*, and *galloped* in "John Poole Left Sedalia" (p. 22), from *Beneath a Blue Umbrella*. Use this list to send children from Point A to Point B and back again, changing their movement each time.

The Geography of Poetry

Names of cities, towns, and states pervade these collections. Mount a map of the United States and Canada on a classroom wall, and challenge students to put a pin in each location mentioned in a poem. In some cases they may need to research the place name to locate it. For more in-depth geography work, students can design a classification scheme for the various types of locations. For example, they may designate red pins for states, yellow for cities, blue for bodies of water.





ALA Booklist Editors' Choice
Horn Book Fanfare
IRA-CBC Children's Choices
IRA-CBC Teachers' Choices
Garden State Children's Book Award
School Library Journal Best Book

The New Kid on the Block

Illustrated by James Stevenson

Tr 978-0-688-02271-6 • \$18.99 (\$23.99)

Lb 978-0-688-02272-3 • \$18.89 (\$23.89)

CD 978-0-06-135943-9 • \$14.95 (\$18.95)

ABOUT THE BOOKS

Add puns to rhyme and rhythm, mix with unusual takes on familiar ideas, and toss in wacky characters to get these four classic collections of hilarious poetry. Turn to any one of the more than 400 poems to enhance children's literacy and imagination. Or, look through the collections more carefully to extract the perfect piece for launching a curriculum unit. Examining sea life? See "Do Oysters Sneeze?" from *The New Kid on the Block* (p. 20). Studying bridges? Use "I'm Building a Bridge of Bananas" from *It's Raining Pigs & Noodles* (p. 124). Pursuing conservation? Read "We Are Plooters," from *It's Raining Pigs & Noodles* (p. 92).

GETTING READY

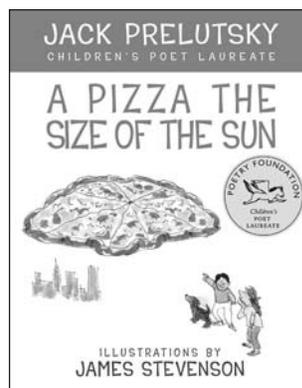
Begin at the Beginning

Write the book titles on chart paper or on an overhead projector for all the class to see. Tell students that these are titles of books of poetry and read them aloud. Ask children what their reactions to these titles are. Does anyone know any of these books? What do they notice about the titles? What do they think the poems will be like? Engage children in a conversation about what they think poetry is. Write down their ideas, in case you want to refer back to them later.

READING AND LISTENING

Starting with Small Audiences

Divide the class into small groups and provide each group with one of these four titles. If you have more than four groups, it is fine to have the same title assigned to more than one group. Plan for time over several days for group members to read aloud three or four poems from the book to the other



ALA Booklist Editors' Choice
IRA/CBC Young Adults' Choice
New York Public Library,
100 Titles for Reading and Sharing
Publishers Weekly, Best Books of the Year
School Library Journal Best Book

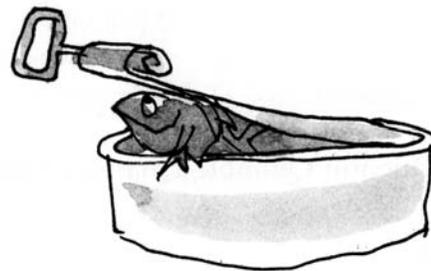
A Pizza the Size of the Sun

Illustrated by James Stevenson

Tr 978-0-688-13235-4 • \$18.99 (\$23.99)

Lb 978-0-688-13236-1 • \$18.89 (\$28.89)

CD 978-0-06-135945-3 • \$14.95 (\$18.95)



group members. Review reading aloud with meaning and inflection by modeling it. Consider reading one of the poems in an engaging way and contrast this by rereading the poem with a flat affect. Let your students know that they will be selecting favorite poems from their books to present to the class. After sharing in small groups, provide the groups time to choose the poem they will present to the class. Will they read or recite chorally? Will one person read or recite while the others provide music, movement, or pantomime? Will they make props? The class might enjoy wrapping up their presentations with a poetry party.

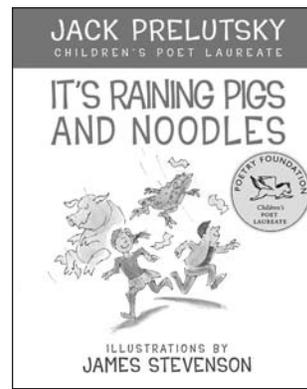
DIGGING DEEPER

Pun in a Poem

Many of these poems involve wordplay, with puns in particular. Find out if your students are familiar with puns. Ask them to listen for a pun as you read them "Please Remove Seal" (p. 95) from *A Pizza the Size of the Sun*. As a group, discuss the pun on "seal" in the poem. Challenge your students to identify the puns in "A Bicycle Spoke" (p. 52) from *It's Raining Pigs & Noodles*, in "I Wave Good-bye When Butter Flies" (p. 80) from *Something Big Has Been Here*, and in "The Cherries' Garden Gala" (pp. 80-81) from *The New Kid on the Block*.



ALA Notable Children's Book
Kentucky Bluegrass Award
ALA Booklist Editors' Choice



IRA/CBC Children's Choice
IRA/CBC Teachers' Choice
Parents' Choice Gold Award

Something Big Has Been Here

Illustrated by James Stevenson

Tr 978-0-688-06434-1 • \$18.99 (\$23.99)

CD 978-0-06-135942-2 • \$14.95 (\$18.95)

When a Poem Looks Like a Poem

Present the class with one of Jack Prelutsky's poems written as prose. For example, you could write "Clara Cleech" (p. 10) from *The New Kid on the Block* in paragraph form. Ask children to *rewrite* the lines as a poem. Compare their line break choices with Jack Prelutsky's. How are they the same or different? How does the way a poem is written affect the reader?

WRITING ACTIVITY

Class Poets

Make a class book of poetry inspired by Jack Prelutsky's work. Begin by reading the following sets of poems. For each set, discuss what students notice. Give children time to brainstorm a list of ideas that could be used in a similar way. Next, have children draft the same type of poems. Once this process is complete for each set of poems, allow children to review the three poems they wrote and choose one to revise, edit, and illustrate for a class book.

Set #1: One funny aspect of each of these poems is exaggeration: "Euphonica Jarre" (pp. 26–27), "Dainty Dottie Dee" (pp. 44–45), and "I'd Never Eat a Beet" (p. 124) from *New Kid on the Block*; "I Am Super Samson Simpson" (p. 143) from *Something Big Has Been Here*; and "It's Awkward" (p. 40) from *It's Raining Pigs & Noodles*.

Set #2: Each of these poems offers a humorous twist at the end. "Hello! How Are You? I Am Fine!" (p. 36), "I Am Sitting Here and Fishing" (pp. 112–113), and "My Sister Ate an Orange" (p. 147) from *Something Big Has Been Here*; "The New Kid on

It's Raining Pigs & Noodles

Illustrated by James Stevenson

Tr 978-0-06-029194-5 • \$17.99 (\$22.50)

Lb 978-0-06-029195-2 • \$18.89 (\$26.89)

Pb 978-0-06-076390-9 • \$9.99 (\$12.50)

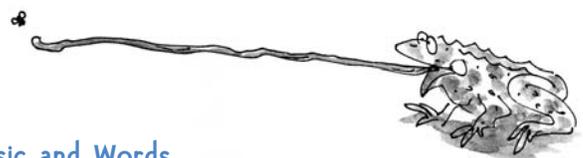
the Block" (p. 7) from *New Kid on the Block*. You can suggest that students think of the end of the poem first, then work backward to write the beginning and the middle.

Set #3: These are concrete poems, written in the shape of the poem's subject. "I Was Walking in a Circle" (p. 23), "A Triangular Tale" (p. 60), "A Dizzy Little Duzzle" (p. 137) from *A Pizza the Size of the Sun*; "We're Perched Upon a Star" (p. 60), "I'm Caught Up in Infinity" (pp. 64–65), "Zigzag" (p. 101), "I Am Winding Through a Maze" (pp. 116–117), and "I Am Stuck Inside a Seashell" (p. 137) from *It's Raining Pigs & Noodles*.

OTHER CURRICULAR ACTIVITIES

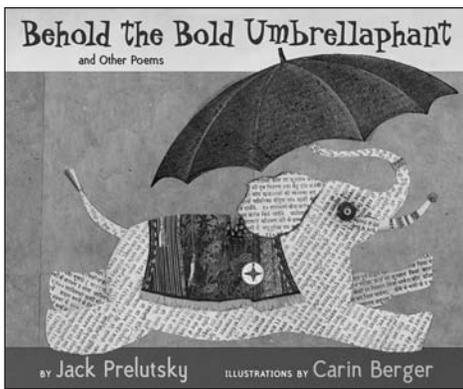
Pantomime a Poem

Pair children up to search through the books for a poem to pantomime for the rest of the class. Give the pairs planning and prop-making time. After each silent performance, have audience members try to guess the subject of the poem. Then, have the performers read the poem to the group.



Music and Words

Working as groups of three or four children, students can select a poem or poems to set to music. Collaborate with the music teacher to gather instruments to use. Encourage students to consider the tone and meter of the poem and to make the music match. Once groups have practiced reciting the poem while playing the music, you can have them record their pieces.



New York Public Library,
100 Titles for Reading and Sharing

Behold the Bold Umbrellaphant and Other Poems

Illustrated by Carin Berger

Tr 978-0-06-054317-4 • \$16.99 (\$21.50)

Lb 978-0-06-054318-1 • \$17.89 (\$22.89)

CD 978-0-06-114046-4 • \$14.95 (\$17.95)

ABOUT THE BOOKS

Crossbreeding creates the most imaginative menageries around! Enter a world where there are both polite hippopotamushrooms and ruthless radisharks. Find out which helpful creature, the panthermometer or the shoehornet, comes with a painful price. Children will soak in the playful poems and pore over the intricate illustrations in both collections. Open the zoo gates!

GETTING READY

Write the word “hybrid” for the class to see. Facilitate a discussion about what they know about hybrids. If they have no information, prompt them to research the word.

READING AND LISTENING

Pass out scrap paper for children to sketch their images of the creatures when you read the books to the class as read-alouds, without showing the illustrations.

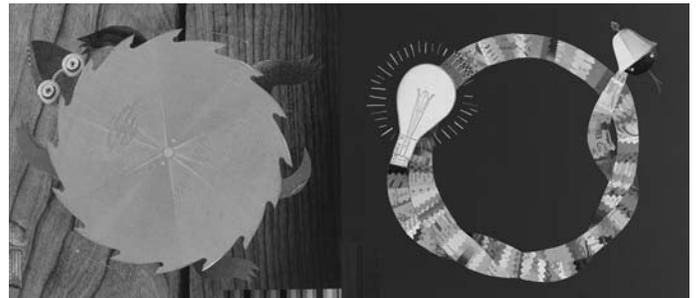
DIGGING DEEPER

Just the Right Word

Jack Prelutsky is well respected for his use of language—both wordplay and word choice. The poems in these two books use a variety of verbs that do more than just sit on the page. They help portray the animals. Show or read to children “The Circular Sawtoise” (p. 16) from *Behold the Bold Umbrellaphant*. Ask them how the poem would be different if Jack Prelutsky had used the word “goes” instead of “lumbers” at the end. Give a few small groups copies of “The Limber Bulboa” (p. 17) from *Behold the Bold Umbrellaphant* and other



small groups “On a Certain Mountain Meadow” (p. 36) from *Scranimals*. Challenge each group to identify verbs that describe how the creature moves. Provide them with a piece of paper for brainstorming at least five more verbs that fit these meanings. At the end, request volunteers to read each poem to the rest of the class, identifying the movement verbs in the poems. Have each group read out their brainstormed list of similar verbs.



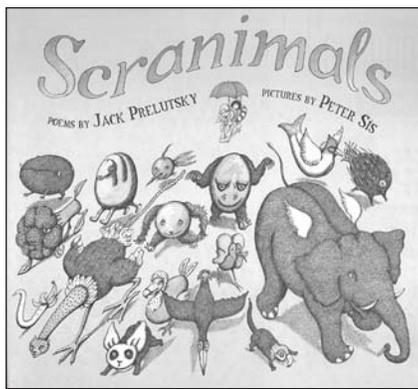
Vocabulary

Establish an ongoing list of unknown words the students hear or read in these poems. Enlist students to take turns finding the definitions of the words and reporting them back to the group.

WRITING ACTIVITIES

Creature Creations

Hand out two small slips of paper to everyone and ask them to write the name of an animal on one piece and a plant or everyday object on the other. Collect the animal pieces in one bag or hat and the plant/object pieces in another. Have each student pull one paper out of each container. How can the two



School Library Journal Best Book
Kentucky Bluegrass Award



Scranimals

Illustrated by Peter Sís

Tr 978-0-688-17819-2 • \$16.99 (\$25.99)
Lb 978-0-688-17820-8 • \$18.89 (\$28.89)
Pb 978-0-06-075368-9 • \$6.99 (\$8.99)

be combined into one creature? What will they call the creature? Once they've figured it out, they can brainstorm about their creature—writing down what it looks like, what it does, what its temperament is, what it eats, where it sleeps, etc. Then, students can use their brainstorming to write a poem about the creature. Finally, provide art materials for students to draw, paint, or collage their creature. Display good copies of the poems with their illustrations.

What If?

Ask students to consider the creatures in *Behold the Bold Umbrellaphant* and *Scranimals*. Challenge them to choose at least two creatures (from either book) and imagine what would happen if they encountered each other. Have students write a poem about the meeting.

OTHER CURRICULAR ACTIVITIES

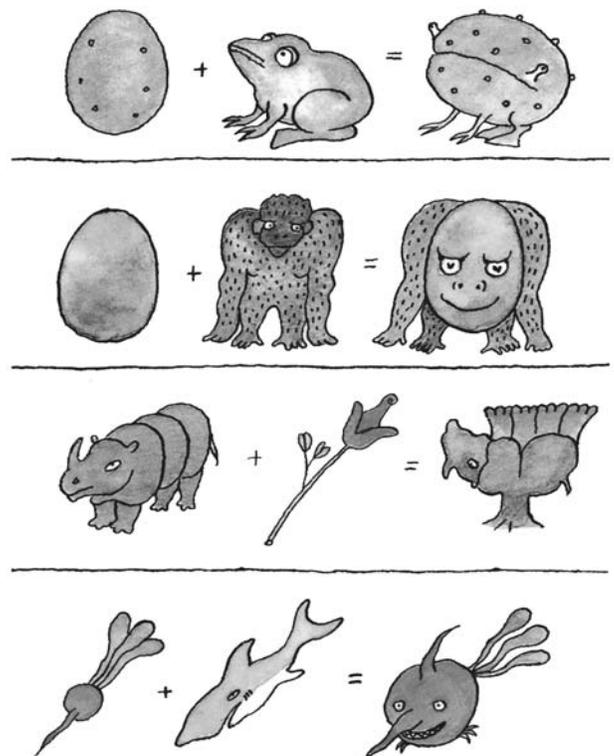
Animals

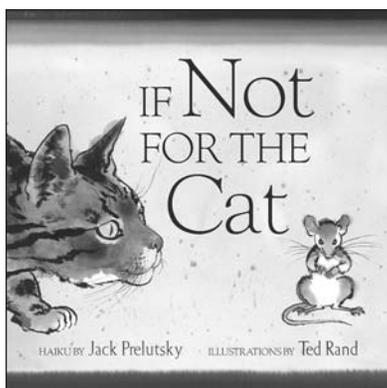
Spice up a mammal, bird, or other animal study with the creativity of poetry. Using *Scranimals* and *Behold the Bold Umbrellaphant* as models, engage children in writing poems about the particular topic animal of their study. Have them create a specific animal character with a name to feature in a poem that incorporates some of the nonfiction information they learned in their research.

Mapmaking

Set out copies of *Scranimals* for students to examine closely over several days. Ask them to pay particular attention to the maps in the front and back of the book and to the details in

the illustrations. Can anyone see how the illustrations are connected to each other? Bring the class together to discuss what they noticed. Assign them the task of making a map for *Behold the Bold Umbrellaphant*. What clues do the poems give about each creature's environment? What makes sense for each creature and for their arrangement in relation to each other? For deeper map work, instruct students to include keys to the land and water formations in their maps.





ALA Notable Children's Book

Horn Book Fanfare

New York Public Library,
100 Titles for Reading and Sharing

Notable Children's Book in the
Language Arts (NCTE)

Parents' Choice Silver Honor

If Not for the Cat

Illustrated by Ted Rand

Tr 978-0-06-059677-4 • \$16.99 (\$22.99)

Lb 978-0-06-059678-1 • \$17.89 (\$26.89)

ABOUT THE BOOK

This book of haiku maintains the high quality of language and poetic craft children generally know from Jack Prelutsky's belly-laugh-producing poems. In this collection, seventeen animal voices hide their identities in riddlelike poems. The animal is revealed in Ted Rand's bold illustrations. This masterful pairing of word and image offers fresh consideration of creatures as familiar as a mouse and an elephant.

GETTING READY

Show students the front of the book and read them the title. What do they think the book will be about? What do they think the cat and mouse are each feeling or thinking? Point out the author line that reads, "Haiku by Jack Prelutsky." Ask students if they know what *haiku* means. Whether children have information or not, ensure that the background information about haiku includes that it is a poetry form originally from Japan.

READING AND LISTENING

Who Is It?

Engage children in guessing which animal is speaking in each poem. Read the haiku without showing the illustration. Then, ask children what animal they think it is and why. Then show the illustration. Following repeated readings, children could join in saying the third line of each poem.

DIGGING DEEPER

What Is Haiku?

Engage children in finding out more about haiku. Slowly reread some of the poems line by line, having students clap and count the syllables. On chart paper, record how many



syllables they count for each line of each poem. Eventually ask if children notice a pattern of the number of syllables in the three lines. (They should be finding a 5-7-5 pattern in the three lines! This is the typical syllable count for classical haiku.) After this pattern is established, guide them in checking the pattern against another poem or two from the book.

WRITING ACTIVITY

More Voices

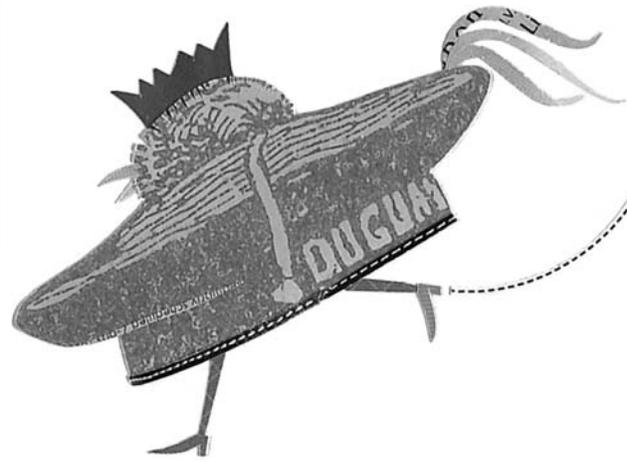
Involve students in writing and illustrating haiku by creating a sequel to *If Not for the Cat*. Begin with a list of animals not included in the book. Ask each student to choose an animal to write about. Before they attempt to write a haiku, have them write down five pieces of information about the animal—appearance, habitat, food, behavior. Next, ask students to write down five words that describe their animal. Encourage them to refer to these lists for ideas as they write their haiku. Their lists can provide alternative words to use to get the syllable count accurate.

OTHER CURRICULAR ACTIVITIES

If I Were a Mouse

You'll need open space for this movement exercise. Engage children in thinking about how animals move. As you read each haiku, have children use their bodies like the animal speaking in the poem. Vary your reading pace and tone to help convey the differences between the animal movements.

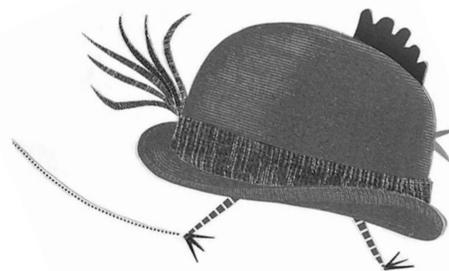




BUILD YOUR CLASSROOM AROUND POETRY

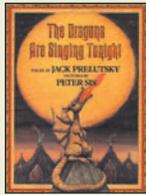
Tips for Educators

- * Find a short time in your schedule to read one poem every day. Read poems to highlight events in your class, such as the first day of snow, the change of seasons, a school production, or a field trip.
- * Weave poetry into any aspect of curriculum by using a poem to launch a study. Whether you are studying birds, the American Revolution, geology, or division, there are poems that correspond to the subject!
- * Stock your shelves or book baskets with poetry. During quiet reading times or when students have finished their other work, encourage them to read a poem.
- * Designate a display space in your room for showcasing students' favorite poems—both those written by professional poets and those by the students themselves.
- * Share poetry with others in your school through publication parties or poetry performances. For example, pair your class with another class of either older or younger students, and have joint monthly "Poetry Shares" of your favorite new poems.
- * Take photographs of any group poetry readings. Make a hallway display about sharing poetry to inspire other classes.
- * Use poetry to jump-start creative writing: encourage students to extend their favorite poems by writing another verse or writing another poem about a character or place featured in their favorite poem. Or, charge each student with selecting a piece of prose writing they like, such as a meaningful paragraph or chapter from a favorite novel, and recreating it as a poem.
- * Give your class poetry journals that they can keep with them all the time. Have them segment the journal into three sections: *Favorite Words*, *Favorite Poems*, *My Poems*. They might like a word they hear in science class and can write it in the *Favorite Words* section. *Favorite Poems* may include those published professionally and those written by their friends. *My Poems* is a place where students can freely write their own poems.
- * Keep your own poetry journal, just like the class versions above! Occasionally share one of your poems with the class, too.
- * Select a time slot every week or every month as a Poetry Free-for-All: students can read original poetry or poetry books individually, in pairs, or in groups. A segment of the time can be used for full-class sharing of original poetry, for writing poetry, or for redecorating the classroom poetry display.
- * Transform poetry into other art forms! Students enjoy turning poems into songs, chants, or raps. They can also set a poem to music using real or home-made instruments. Or allow students to choose a poem and to represent its mood and subject through a visual art style, such as illustration, collage, or clay sculpture.
- * Invite other educators and staff in the school (or visitors to the school!) to be guest poetry readers in your classroom. Guests can share their favorite poetry with your class and enjoy the ensuing discussion about poetry with your well-versed students.



More Poetry Books by Jack Prelutsky

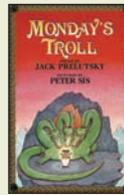
A Selected Bibliography



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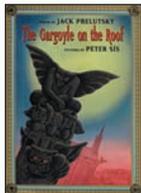
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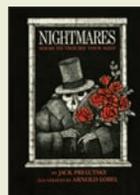
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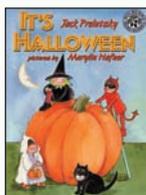


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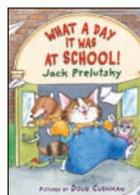
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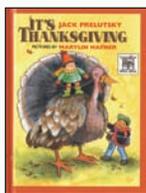
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