

# KLYDE THE KRAKEN WANTS A FRIEND



## EDUCATION GUIDE

### About this guide:

This education guide contains classroom discussion questions and extension activities to help teachers, librarians, and parents help their students and children to consider and expand on the learning themes presented in *Klyde the Kraken Wants a Friend*. This guide will help students meet several of the Common Core State Standards (CCSS) for English Language Arts.



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## About the book



### **KLYDE THE KRAKEN WANTS A FRIEND**

ISBN: 9781948931274

Lexile: 720L

Guided Reading Level: O  
Grade Level Equivalent: 3

### **LEARNING THEMES**

- ***Personal boundaries***
- ***Consent***
- ***Making friends***
- ***Communication***

Klyde the kraken loves nothing more than a good hug, but whenever he tries to hug the animals in the ocean, they all swim away. Then one day, the colossal creature's monstrous embrace takes down a pirate ship and the shipwrecked buccaneers surprise Klyde with a valuable lesson of emotional literacy: While many friends love to hug, others prefer different ways to greet their mateys.

### **About the author:**

Brooke Hartman is an Alaskan mom and author of silly, serious, and sometimes strange stories for children and young adults. Her writing has garnered national awards, including honors from Writer's Digest, Pacific Northwest Writers Association, and the Society of Children's Book Writers and Illustrators.

## Discussion Questions

1. To “foreshadow” in a story is to give a hint about something that will happen later in the plot. Take a look at the title page of the book. How do the touchy-feely tentacles wrapped around the title letters “foreshadow” the character of Klyde the Kraken and the later events of the book?
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2. At the very beginning of the story, Klyde assures the reader that he is not the fearsome monster that you may think. How does the Klyde we get to know in the story differ from the fearsome kraken shown in the framed illustration in the beginning of the book?
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3. As “assumption” is a thing that is accepted to be true without proof. Toward the beginning of the story, Klyde makes the following assumption: “Well I really love hugs—I bet they love hugs too!” How does this assumption get Klyde into trouble? How could he have avoided the trouble he gets into by confirming his assumption instead of simply assuming it to be true?
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4. When Klyde first sees the pirate ship, he describes it in these terms:

“A nose like a dolphin, but big as a whale,  
and three tall white fins like a sailfish’s sail.”

Why do you think Klyde’s perspective leads him to describe the human ship in these terms? What does this reveal about Klyde’s frame of reference?





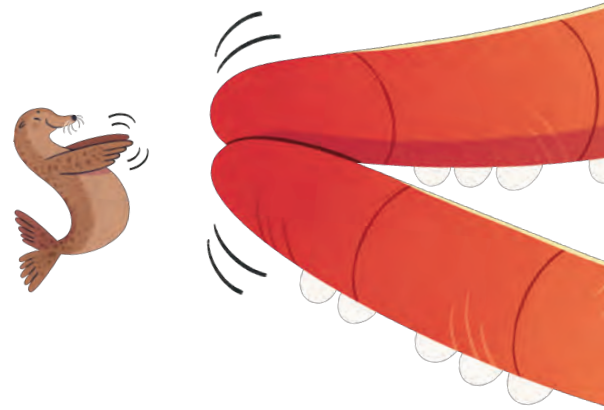
## Discussion Questions

5. How do the pirates respond to Klyde after he sinks their ship? Would he have the same reaction as them? Why or why not?

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6. One of the pirates explains to Klyde that there are many ways to greet a chum, including handshakes, head nods, winks, curtsies, waves, and hugs. Later, Klyde greets the sea animals with applause, fin bumps, claw shakes, cuddles, embraces and a long-distance wave. Of all of these forms, which would be your preferred greeting? Can you think of other ways to greet a friend that isn't mentioned in the book?

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7. Why does Klyde finally get to hug one of the pirates? What is the important difference that allows Klyde to hug this pirate but not the others?

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8. Find the pirate with the red-and-white-striped hat and track them throughout the book. What is their emotional response throughout the story? How does their emotional response differ from the other pirates? Why do you think this is?

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9. Acting with “empathy” means to act with an understanding and care for the feelings of others. How does Klyde learn a lesson of empathy through the course of the story? If Klyde acted with more empathy from the start, could he have avoided scaring all the sea creatures away?

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## Extension Activities

4. Extend on the activity above by asking students to read the same source texts and then present their analysis of the story or stories. If using many stories, assign two students to each story and ask them to collaborate on their analysis and present their shared perspective to the class.

### Speaking & Listening

CCSS.ELA.Literacy.SL.3.1.D

Explain their own ideas and understanding in light of the discussion.



5. Artist Laura Borio fills each spread with nuanced emotions and fun details that add texture and depth to the story. Select one of the more detailed spreads (e.g., pages 2-3, 19-20, 21-22, 23-24, 25-26, and 27-28) and describe in writing or in discussion the ways in which the illustrative details further the story.

### Reading & Literature

CCSS.ELA.Literacy.RL.3.7

Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).

