



Title: A Happy Haunter's Halloween: Trick-or-Treat

Author: Debbie Leppanen

Illustrator: Tad Carpenter

Age Range: 7-9

Topic/Themes: Holiday Poetry

Vocabulary:

Items Needed for Center:

See video of this book read aloud here: [A Happy Haunter's Halloween: Trick-or-Treat](#)

★ 2nd Grade Common Core Reading Standard ★

4. Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.

I. INTRODUCTION (PREP QUESTIONS)

- After introducing the book, title, author and illustrator, read aloud the passage on the back of the book. Then reread the 4 lines of poetry within that passage and ask students if they recognize the lines as a special genre of literature (poetry). Tell them the 4 lines are actually the first 4 lines of the first poem in the book.
- Ask students what they know about **poetry**. Explain that poetry is a kind of writing, usually in verse. Poetry verse is often set out in short lines with words put together in rhythm or rhyme or both. Poetry is about a writer sharing with the reader an experience or strong feelings. Poems are written with words chosen for their sounds and beauty as well as their meaning.
- Tell students to listen for rhyming words (although poems do not have to rhyme).

II. INTEGRATIVE STRATEGIES

- P. 1: Read title; explain that Hallow's Eve is just another name for Halloween.

Read; ask students to share any rhyming words they noted; identify all others. Reread the poem again while lightly tapping out the rhythm. Explain that poets have to choose words carefully with the right number of syllables so the rhythm is not changed.

Ask students to discuss the **feeling tone** of the poem (scary, eerie, etc.). Have students identify words the author used to help us understand that feeling tone (*howling, haunt, sliver of moon, terror, unknown fiends, etc.*).

Ask students if they know about **alliteration**. Explain that **alliteration** is when two or more words begin with the same sound. Tell students that **alliteration** is used by authors of all genres of literature, not just poetry. Point out examples: *whistling wind; goblins, ghosts, and other ghouls*.

- P. 3: Read; ask students to identify the speaker's emotions in this poem (beginning: unworried, light-hearted); (end: scared). Ask students which words support the unworried, light-hearted emotion ("nothing to fear"); which words support the scared emotion ("Until I left...and it stayed here). Discuss why the speaker's realization suddenly led to the speaker's fright.

Have students identify rhyming words. Reread the poem while lightly tapping out the rhythm. Since there are no context clues to help the students define *morose*, tell them that it means gloomy. Ask students if they can guess why the author chose to use the word *morose*? (a word was needed to rhyme with *close*)

- P. 5: Read; ask students to identify the feeling tone. Have students identify the rhyming words.
- P. 7: Read; ask students to identify the feeling tone (funny), and why it is funny. Have students identify the rhyming words. Have students use context clues to define *raffled*.
- P. 8: Read; ask students to identify the feeling tone. Have students identify the rhyming words. Reread the poem while lightly tapping out the rhythm.

Ask students what a **compound word** is (two little words stuck together to make a bigger word). Remind students that they can understand the meaning of a compound word by thinking about what each of the little words means alone.

Point out each compound word in the following way: say **entire** compound word; then hold up your **right fist** while you say the **first little word of the compound**; then hold up your **left fist** widely separated from the other fist while saying the **second little word of the compound**; finally, bring your fists together while repeating the actual compound word. This is a visual scaffold to help students understand the composition of compound words.

Compound words in this poem: *broomsticks, treetops*.

- P. 10: Read; ask students to identify the speaker's emotion (frightened). Ask students what the speaker does with each new frightening discovery (**rationalization** which means to think about or describe something in a way that explains it and makes it seem normal in this case). Discuss at what point in the poem the speaker stops rationalizing (I hear a growl...). Ask students what the ending means.

Have students identify the rhyming words. Reread the poem again while lightly tapping out the rhythm.

Use the same procedure for compound words noted above for the 2 compound words within this poem: *sometimes, Snowball* (ask students to infer what color the speaker's cat must be).

- P. 15: Tell students the poem on this page is a different type of poem called a **limerick**. Explain that a limerick always has 5 lines, 3 longer ones (first, second, fifth) and 2 shorter ones (third, fourth) and that limericks are usually silly.

Read; Have students identify the rhyming words. Ask students how the rhyme pattern is different in a limerick (first, second and fifth lines will always rhyme). Reread the poem again while lightly tapping out the rhythm.

Have students discuss the silliness of the limerick's ending. They will howl with the illustration on p. 12.

- Pp. 14-15: Read (going down p. 14 and then p. 15); ask students to identify the speaker's feelings. Have students identify the rhyming words. Reread the poem while lightly tapping out the rhythm.

Discuss the double meaning of mummy as it is used in the poem. In the second stanza on p. 14, ask students to infer what the speaker means by "On the bus, it sure turns heads." On p. 15 in the first stanza, ask students to use the context clues to define *draws*.

- P. 16: Read; ask students to identify the speaker's emotions and discuss the meaning of the speaker's realization at the end. Have students identify the rhyming words. Reread the poem while lightly tapping out the rhythm.

Use the same procedure for compound words noted above for the 2 compound words within this poem: *graveyard, tombstones*.

- Pp. 18-19: Read; ask students to identify the speaker's emotions. Have students identify the rhyming words. Reread the poem while lightly tapping out the rhythm.
- P. 20: Read; ask students to identify the speaker's emotions. Have students identify the rhyming words. Reread the poem while lightly tapping out the rhythm.

Use the same procedure for compound words noted above for the 2 compound words within this poem: *moonlight*, *someone*.

- P. 22: Read; ask students to identify the feeling tone. Have students identify the rhyming words. Reread the poem while lightly tapping out the rhythm.
- P. 24: Read; ask students to identify the feeling tone. Have students identify the rhyming words. Reread the poem while lightly tapping out the rhythm. Ask students why the poem's ending is ridiculous.
- Pp. 26-27: Read; ask students what the cat meant by, "At least you're seen, and not swallowed up by night."

III. POST READING

- Ask students which poems they liked the best and why.

IV. SMALL GROUPS

- Ask each student for their favorite poem and reread aloud. Ask each student why the poem was their favorite.
- Thumb through the illustrations in the book so students can view some of the intricate details more closely. P. 4: explain the meaning of the apron saying ("Kiss the Cook"/"Smooch the Skeleton"), pointing out also the **alliteration**.