



5TH GRADE

VOLUME 5.2

Realistic Fiction
Complex Story Structure
Holes

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with Bethany Robinson



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First Printing January 2012
Second Printing October 2015
Third Printing February 2022

ISBN: 978-1-59849-194-4
Library of Congress Control Number: 2015955283

Printed in the United States of America

Design: Soundview Design

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Welcome to the C. I. A. Unit of Study for the book *Holes*

This unit of study was put together for the purpose of teaching students how to read longer, more complex text. Unfortunately, in classrooms where only basal readers are used, many students do not learn how to make the transition from picture books, to series books, to more complex chapter books. As a result, students struggle during independent reading. This unit of study will teach students the fundamental processes of reading text, specifically longer, more complex chapter books. It follows an approach described in its companion text, *Raising the Standards through Chapter Books: The C. I. A. Approach*. I hope you enjoy guiding your students through the authentic work of expert readers!

Holes, by Louis Sachar, is one of my all-time favorite books, and I have used it as a read-aloud in my classroom for years. It just gets better every time! The book connects well to the first unit in the C. I. A. series for fifth grade, *Earthquake Terror*, because it provides an opportunity to further explore the genre realistic fiction. Students continue to learn that when reading realistic fiction it is important to **focus on the main character** in order to determine the author's message. In classrooms where the *Earthquake Terror* unit was taught, students will recognize that, like Jonathan, Stanley has to change in order to survive harsh conditions.

Holes was intentionally chosen as a read-aloud text for fifth grade because of its complex story structure. Students who participated in the *Earthquake Terror* unit of study will build on their knowledge of complex story structure as they read *Holes*. Throughout the book, Louis Sachar weaves together five separate plots:

1. *Stanley's story at Camp Green Lake (present)*
2. *Stanley's story of how he came to Camp Green Lake (past)*
3. *The story of Stanley's great-great-grandfather, Elya Yelnats*
4. *The story of Stanley's great-grandfather, Stanley Yelnats*
5. *The story of Kissin' Kate Barlow*

Students will use small sticky-note flags to mark Stanley's Camp Green Lake story, Elya Yelnats's story, and Kissin' Kate Barlow's story.

Throughout the lessons, students will analyze the connections across the various plots. They will learn that a parallel plot is one that is completely separate from but informs another plot. The story of Elya Yelnats will be mirrored in Stanley's plot. Elya became physically stronger and more confident, just as Stanley became physically stronger and more confident. Elya learned a lesson—that we can choose our destiny. Stanley eventually learns this same lesson.

Because of the multiple plots, students will have to monitor their comprehension of each one. Students will keep an important events list describing how Stanley came to Camp Green Lake, and they will summarize that plot during the first quadrant. Students will keep track of important events when reading Elya's story and will write a problem/solution/results paragraph based on those events. Students will again keep track of story elements when they read Katherine Barlow's story.

Throughout this unit it, will be really important to keep charts easy to read, colorful, and displayed on the classroom wall, as they will be used often for referencing and for monitoring comprehension. Students will use the charts to keep track of all the characters and plots.

I know you will love reading *Holes* with your students! The book is fun and engaging and will get students, especially your boys, excited about reading.

Before getting started, you will want to first familiarize yourself with the C. I. A. approach. You will then need to lay the groundwork for optimizing your success with this unit in your classroom by:

- Reading and labeling a copy of the book *Holes*, to be used as the teacher's guide

- Designating a read-aloud block in your daily schedule
- Setting up a meeting area
- Planning for turn and talk
- Preparing reader's notebooks
- Printing vocabulary handbooks
- Locating multiple copies of the text
- Inputting daily lessons into your plan book
- Preparing for assessment

Get Ready for Vocabulary Instruction

“Teacher read-aloud is one of the major opportunities for children to learn new word meanings” (Cunningham & Allington, 2007, p. 98). Therefore, vocabulary work will be an essential component of the read-aloud block.

Words selected for explicit instruction in this unit of study are words that appear over and over again or are inferred repeatedly throughout the text. Students expand their vocabulary knowledge when they are given the opportunity to learn synonyms and antonyms of key words.

Vocabulary will be reinforced through both turn and talk and writing. Students will be expected to practice using new vocabulary when they are talking in partnerships and writing in their notebooks. Teachers will reinforce the use of new vocabulary through dialogues with students. Vocabulary words taught in the read-aloud unit will be revisited during the paired book club unit.

At the back of this unit, you will find materials that can be copied to create vocabulary handbooks for students to use throughout this unit of study. (This vocabulary handbook is also available to download at readsidebyside.com.) Words will be introduced on the days indicated in the scope and sequence. On any given day, the vocabulary mini-lesson precedes the read-aloud, so that right after receiving instruction on a word, students have the opportunity to see the word used in the text and to use the word in their turn and talk. The following routine should be used for teaching vocabulary and should take up no more than 10 minutes of the read-aloud block.

Vocabulary Mini-Lesson Routine

<p>1. Introduce the word and highlight morphemes.</p>	<p><i>Today our target word is...</i> If applicable: <i>What is the root? (underline the root)</i> <i>What does the root mean?</i> <i>What is the prefix? (circle the prefix)</i> <i>What does the prefix mean?</i> <i>What is the suffix? (box the suffix)</i> <i>What does the suffix mean?</i></p>
<p>2. Read the context(s) of the word. Highlight any clues that will help the reader infer the meaning.</p>	<p><i>Our target word comes right from our text on page _____. Let's read it together. Are there any clues in the sentence that help us infer what this word means?</i></p>
<p>3. Turn and talk: What does the word _____ mean?</p>	<p><i>Based on the clues, what words or phrases describe this word?</i> <i>Turn and talk.</i></p>
<p>4. Share-out and add to chart.</p>	<p><i>What did you come up with?</i> *add accurate examples to the chart</p>
<p>5. Brainstorm other contexts for this word.</p>	<p><i>In what other contexts might we find this word?</i> *add accurate examples to the chart</p>
<p>6. Turn and talk: What are opposites of this word?</p>	<p><i>What words or phrases describe the opposite of this word? Turn and talk.</i></p>
<p>7. Share-out and add to chart.</p>	<p><i>What did you come up with?</i> *add accurate examples to the chart</p>
<p>8. I will remember this word...</p>	<p><i>How will you remember this word? Draw a picture, or write a phrase that will help you remember this word. Use an example from your own life if possible.</i></p>
<p>9. Link...</p>	<p><i>Today and every day I want you to be looking for forms of this word in your reading. I also want you to practice using this word in your talk and in your writing.</i></p>

Holes Text Complexity

QUALITATIVE MEASURES	QUANTITATIVE MEASURES
<p>Levels of Meaning Multiple themes throughout the book increase the challenge for readers of this text. Themes include, but are not limited to, fate and destiny, redemption, and right vs. wrong. These themes are conveyed through the author’s use of dark humor. Louis Sachar uses sarcasm to raise difficult topics such as crime, discipline, obesity, poverty, homelessness, racism, stereotypes, greed, and bullying in a humorous way.</p> <p>Structure This narrative is told by means of an unconventional and complex story structure. Students must navigate five plot lines, four of them revealed through flashbacks:</p> <ol style="list-style-type: none"> 1. Stanley’s story at Camp Green Lake (present) 2. Stanley’s story of how he came to Camp Green Lake (past) 3. The story of Stanley’s great-great-grandfather, Elya Yelnats 4. The story of Stanley’s great-grandfather 5. The story of Kissin’ Kate Barlow <p>Sachar also uses the parallel plots of Elya and Stanley in a way that allows students to recognize foreshadowing across plots.</p> <p>Language Conventinality and Clarity Louis Sachar uses figurative and ambiguous language and humor throughout the text, including sarcasm and irony. Historical language and dialect add a greater depth to the language of this text.</p> <p>Knowledge Demands While reading, students will need to rely on their understanding of the setting of the story to keep track of shifting time periods. In addition, there is a loose reference to the story of Moses in the book <i>Holes</i>. Key details from the story of Moses that parallel those in Stanley’s story include:</p> <ul style="list-style-type: none"> • The Israelites were a nation of doubting people • God cursed the Israelites to wander the desert for 40 years in order to bring forth a new generation • God signaled his presence in many ways, including by giving the Israelites a miraculous supply of manna • Moses proved himself heroic by overcoming his doubts, timidity and inner strife 	<p>The Lexile level for <i>Holes</i> is 660, based on word frequency and sentence length. This is in the mid-to upper range of the complexity band for 2nd–3rd grade according to the Common Core State Standards.</p> <p>READER TASK CONSIDERATIONS</p> <p>These should be determined locally with reference to motivation, knowledge, and experiences as well as to the purpose and complexity of the tasks assigned and the questions posed.</p>

Holes Scope and Sequence

NOTE: The lessons for this unit give page references for the 1998 paperback edition of *Holes* published by Scholastic.

Unit of Study: *Holes*

Genre: Realistic Fiction (Complex Story Structure)

DAY	CHAPTER(S)/ PAGES	MINI-LESSON	READ-ALoud
1	Blurb	Vocabulary: <i>dark humor</i> Use sticky notes to mark each quadrant of the text.	Identify key story elements (character, setting and plot) in the blurb. <ul style="list-style-type: none"> • Complete story elements handout together • Identify genre • Make a prediction
2		Vocabulary: <i>generations</i> Use the genre chart to help students understand what to expect from realistic fiction.	
3	Chapters 1–2 pp. 3–5	Vocabulary: <i>unjust</i>	Focus on the author’s craft while reading, and consider its purpose. <ul style="list-style-type: none"> • Dark humor • Author’s perspective
4	Chapter 1 pp. 3–4	Vocabulary: <i>wasteland</i>	Visualize the setting in order to understand the story better. <ul style="list-style-type: none"> • Co-create a setting map
5	Chapter 3 pp. 6–10	Vocabulary: <i>perseverance</i>	Determine important characters and the relationships between them. <ul style="list-style-type: none"> • Co-create a family tree
6	Chapter 4 pp. 11–15	Vocabulary: <i>character improvement</i>	Focus on the setting (characters’ circumstances). <ul style="list-style-type: none"> • Camp Green Lake is “unjust”
7	Outside Text: “The Juvenile Boot Camp Debate”		Use an outside text to evaluate the use of juvenile boot camps to reform troubled youth.

DAY	CHAPTER(S)/ PAGES	MINI-LESSON	READ-ALLOUD
8		<p>Problem/solution/opinion writing and share-out.</p> <p>Are boot camps a good solution to the problem of criminal behavior in youth?</p>	
9	Chapter 5 pp 16–20	Vocabulary: <i>guilty vs. innocent</i>	<p>Determine important characters and infer character traits.</p> <ul style="list-style-type: none"> • Co-create a Camp Green Lake character list • Sketch the Warden
10	Chapter 6 pp. 21–25	Vocabulary: <i>destiny vs. coincidence</i>	<p>Focus on important events.</p> <ul style="list-style-type: none"> • Co-create an important events list for Stanley’s plot
11		<p>Retell summary writing and share-out</p> <ul style="list-style-type: none"> • Stanley’s story 	
12	Chapter 7 pp. 26–28	Vocabulary: <i>curse</i>	<p>Focus on the main character when reading realistic fiction.</p> <ul style="list-style-type: none"> • Co-create a list of words that describe Stanley at the beginning of <i>Holes</i>

DAY	CHAPTER(S)/ PAGES	MINI-LESSON	READ-ALoud
13	Chapter 7 pp. 28–40		Recognize when the story moves from one plot to another (flag pages). <ul style="list-style-type: none"> Track problem/solution/results in Elya Yelnats's story
14		Problem/solution/results writing <ul style="list-style-type: none"> Elya's story 	
15	Chapters 8–9 pp. 41–47	Vocabulary: <i>defective</i>	Recognize author's craft. <ul style="list-style-type: none"> Metaphor
16		Discuss parallel plot—one plot informs another. Write a prediction about how the story will go based on the parallel plot.	
17	Chapters 10–11 pp. 48–54	Vocabulary: <i>pessimistic</i>	Infer character traits.

DAY	CHAPTER(S)/ PAGES	MINI-LESSON	READ-ALoud
18	Chapter 12 pp. 55–58	Vocabulary: <i>stereotype</i>	Focus on the author’s writing style in order to infer the author’s perspective. <ul style="list-style-type: none"> Co-create a “Boys of Camp Green Lake” stereotype chart
19	Chapter 13 pp. 59–63	Vocabulary: <i>respect</i>	Notice how the main character changes over time. <ul style="list-style-type: none"> Start a list of words that describe how Stanley is changing
20	Chapter 14 pp. 64–68	Vocabulary: <i>miracle vs. curse</i>	Revise visual images as new information is presented. <ul style="list-style-type: none"> Revise setting map Resketch the Warden
21	Chapters 15–16 pp. 69–76		Recognize author’s craft. <ul style="list-style-type: none"> Foreshadowing <p>Make predictions based on text evidence.</p>
22	Chapters 17–18 pp. 77–82	Vocabulary: <i>strength</i>	Notice how the main character changes over time. <ul style="list-style-type: none"> Add to the “Stanley is changing” list
23	Chapters 19–21 pp. 83–94	Vocabulary: <i>appreciate</i>	Predict while reading based on genre and on text evidence.
24	Chapter 22 pp. 95–100	Vocabulary: <i>blame</i>	Infer character traits and notice how the main character changes over time. <ul style="list-style-type: none"> Add to the “Stanley is changing” list
25	Chapters 23–26 pp. 101–115		Recognize when a story shifts from one plot to another (flag pages). <ul style="list-style-type: none"> Track Katherine Barlow’s story
26		Focus on naming a line of thinking. <ul style="list-style-type: none"> Co-create an evidence collection box 	
27	Chapters 27–28 pp. 116–123		Infer connections across plots. <ul style="list-style-type: none"> Add to evidence collection box

DAY	CHAPTER(S)/ PAGES	MINI-LESSON	READ-ALOUD
28	Outside Text: “Belle Starr— The Bandit Queen”		Compare and contrast a real-life character (Belle Starr) with a fictional one (Kissin’ Kate Barlow).
29		Comparison writing: Katherine Barlow and Belle Starr	
30	Chapter 29 pp. 127–129	Vocabulary: <i>refuge</i>	Recognize author’s craft and make a prediction. <ul style="list-style-type: none"> • Mood • Write a prediction
31	Chapter 30 pp. 130–140		Notice how the main character changes over time. <ul style="list-style-type: none"> • Continue to add to evidence collection box
32	Chapter 31 pp. 141–144	Vocabulary: <i>remorse</i>	Show empathy for characters.
33	Chapters 32–34 pp. 145–154		Connect all the plots in order to revise a prediction. <ul style="list-style-type: none"> • Revise setting map • Write a revised prediction

DAY	CHAPTER(S)/ PAGES	MINI-LESSON	READ-ALoud
34	Chapters 35–36 pp. 155–166	Vocabulary: <i>pessimistic vs. optimistic</i>	Focus on connections across plots in order to think about the author's message. <ul style="list-style-type: none"> Continue to add to evidence collection box
35	Chapters 37–39 pp. 167–176	Vocabulary: <i>hope vs. false hope</i>	Identify the turning point and think about how the event will dramatically change the plot. <ul style="list-style-type: none"> Continue to add to evidence collection box
36		Turning point writing and share-out	
37	Chapters 40–42 pp. 177–188	Vocabulary: <i>redemption</i>	Use the turning point to predict how the story will end. <ul style="list-style-type: none"> Write a prediction
38	Chapters 43–50 pp. 189–233		Read-In
39		Vocabulary: <i>perspective</i> Reflection writing: Analyze Stanley's song (p. 176) and Zero's song (p. 233). What is the author's message?	
40– 45		Formal writing: Letter to Louis Sachar	

Holes Stems List

Day 1 – Blurb

When the blurb said _____, I was thinking _____. This helps me understand _____.

Day 2 – Genre

When the chart said _____, I was thinking _____ because _____.

Day 3 – Author’s Craft

When the book said _____, I thought this was an example of dark humor because _____.

This makes me think _____.

Day 4 – Setting Map

When the book said _____, I thought this was an important detail because _____.

This makes me think _____.

Day 5 – Family Tree

When the book said _____, I was thinking this was an important detail because _____.

Day 6 – Characters’ Circumstances (Setting)

When the book said _____, I thought this was an important detail because _____.

This makes me think _____.

Day 7 – Outside Text

When the article said _____, I thought this was an important detail because _____.

This helps me understand _____.

Day 9 – Character List

When the book said _____, I thought this was an important detail because _____.

This makes me think _____.

Day 10 – Important Events

When the book said _____, I was thinking this was important because _____.

Day 12 – Infer Character Traits

When the book said _____, I was thinking _____ because _____.

Day 13 – Identify an Additional Plot

When the book said _____, I thought this was an important detail because _____.

This makes me think _____.

Day 15 – Metaphor

When the book said _____, I was thinking _____ is like _____. This helps me understand _____.

Day 16 – Parallel Plot & Prediction

When Elya _____, this helped me think about what might happen to Stanley. I predict _____ because _____.

Day 17 – Infer Character Traits

When the book said _____, I was thinking _____ because _____.

Day 18 – Infer Author’s Perspective

When the book said _____, I was thinking _____. I thought this was an example of a stereotype because _____.

Day 19 – Characters Change Over Time

When the book said _____, I was thinking that Stanley is changing. In the beginning, _____.
Now, _____.

Day 20 – Revise Visualizations

When the book said _____, I thought this was an important detail because _____.
This makes me think _____.

Day 21 – Use Foreshadowing to Make Predictions

When the book said _____, I made a prediction. I was thinking _____.

Day 22 – Characters Change Over Time

When the book said _____, I was thinking that Stanley is changing. In the beginning, _____.
Now, _____. This makes me think _____.

Day 23 – Make Predictions

When the book said _____, I made a prediction. I was thinking _____.

Day 24 – Characters Change Over Time

When the book said _____, I was thinking that Stanley is changing. In the beginning, _____.
Now, _____. This makes me think _____.

Day 25 – Identify an Additional Plot

When the book said _____, I thought this was an important detail because _____.

Day 26 – Line of Thinking

I think the author is teaching me _____, because _____.

Day 27 – Infer Connections Across Plots

When the book said _____, I thought this was an important connection across plots because _____.

Day 28 – Outside Text

When the article said _____, I thought this was an important detail. This shows that _____ and _____ are alike because _____.

Day 30 – Author’s Craft: Mood

When the book said _____, I felt _____. I predict _____ because _____.

Day 31 – Characters Change Over Time

When the book said _____, I was thinking that Stanley is changing. In the beginning, _____ .
Now, _____ .

Day 32 – Empathy

When the book said _____, I empathized with _____ because _____ .
This helps me understand _____ .

Day 33 – Revise a Prediction

When the book said _____, I thought this was an important connection across plots because _____ .
This helps me predict _____ .

Day 34 – Collect Evidence

When the book said _____, I thought this was an important connection across plots because _____ .
This proves _____ because _____ .

Day 35 – Turning Point

When the book said _____, I was thinking this was an important event because _____ .
This makes me think _____ .

Day 37 – Predict

When the book said _____, I made a prediction. I think _____ because _____ .

Day 38 – Read-In

When the book said _____, I was thinking _____ because _____ .

Day 39 – Analyze and Reflect on Lyrics

When the song said _____, I was thinking _____ because _____ .
I think the author’s message is _____ .

C. I. A. Lesson Plans

Holes

NOTE: The lessons for this unit give page references for the 1998 paperback edition published by Scholastic.

C

Collect Critical Information

Identify the main story elements:

- Character
- Setting
- Problem
- Main Events



In this quadrant, readers read slowly and often reread in order to monitor their comprehension.



After finishing this quadrant of the text, readers stop to check their understanding. They write a retell summary of the first quadrant of the book, including all the main story elements: character, setting, problem, and main events.

Days 1–18, Chapters 1–12

Mini-Lesson

Vocabulary Routine: *dark humor* (L 4, 5)

Instructional Read-Aloud

In this blurb...readers will learn that Stanley Yelnats has been sent to Camp Green Lake, where he will have to dig holes every day in the hot sun. He's been sent to Camp Green Lake for a crime he did not commit, which is proof that the family curse that began with Stanley's great-great-grandfather still exists. Stanley realizes the boys at Camp Green Lake aren't just digging holes to improve their character and wonders what could be buried under a dried-up lake.

In this lesson...you will be modeling for students how you use clues in the blurb to help you get main elements of the story—character, setting, problem, and main events—in your head. After identifying these story elements, students will use them to make a prediction.

Learning Targets:

Read closely to monitor comprehension (RL 1)

- Make predictions

Show understanding of story elements (RL 3)

- Main characters
- Setting
- Problem

Infer genre (RL 5)

Gather and categorize information through note taking (W 8)

Convey ideas precisely using appropriate vocabulary (L 3, 6)

Engage in collaborative discussion (SL 1, 2, 4, 6)

Connect:

We have been learning...

...that good readers preview a book before they read to help them form ideas about the text and to set a purpose for reading.

Teach:

Today I am going to teach you...

...that good readers look carefully at the cover of a book and read the blurb prior to starting the first chapter so that they can begin to think about the story elements. The main elements of the story are character, setting, problem, and main events.

We are going to create the first entry in your notebooks today. I have copied a handout for you. We will be completing the handout together before gluing or taping your copies of the handout into your reader's notebooks. This entry will be a tool that we will use while reading this book; it will help us remember the most important story elements so that we can keep the story in our heads.

Today we will be using this stem for turn and talk:

When the blurb said _____, I was thinking _____. This helps me understand _____.

Listen and follow along while I read the blurb.



Read the entire blurb aloud.

Model:

As I read the blurb, I noticed the names of important characters. To help me remember these important characters as I read, I am going to add these names to my handout. I will also add any important information I have learned about each of the characters.

When the blurb said that Stanley Yelnats was under a curse and was sent to a detention center, **I was thinking** that Stanley Yelnats must be the main character. **This helps me understand** that the book is going to be about Stanley's time at the detention center.

Let's record Stanley on the handout as the main character in our story.

(Model adding Stanley to the handout.)

Also, **when the blurb said** that the curse went back to Stanley's great-great-grandfather, **I was thinking** that the great-great-grandfather is another important character. **This helps me understand** that Stanley's family has had bad luck.

Let's record Stanley's great-great-grandfather on the handout as another important character in our story.

(Model adding Stanley's great-great-grandfather to the handout.)

Guided Practice:

Now let's think about what information we found in the blurb about the setting.

Turn and talk to your partners using this stem:

When the blurb said _____, I was thinking _____. This helps me understand _____.

(Model adding setting details to the handout.)

Guided Practice:

We can also use the blurb and the cover to identify the problem in the story. Let's reread the blurb and see if we can identify what the problem is.

What do you think the problem is in this story?

Turn and talk to your partners using this stem:

When the blurb said _____, I was thinking _____. This helps me understand _____.

(Model adding the problem to the handout.)

Guided Practice:

Good readers not only gather key information about the character, setting, and problem before reading, they also make predictions to help set a purpose for reading. Good readers use story elements and what they know about the genre—in this case, realistic fiction—to help them make predictions.

Write a prediction you can make about the story on your handout. Then, turn to your partner and share your prediction. Remember to share evidence of your thinking.

Link:

Today and every day when you read...

...I want you to think about the story elements before you start reading the first chapter, by paying close attention to the cover of the book and the information in the blurb. You can also use that information to help you make predictions.

Notebook Entry #1: Finding Story Elements in the Blurb

Blurb (Scholastic, 1998):

Stanley Yelnats is under a curse. A curse that began with his no-good-dirty-rotten-pig-stealing-great-great-grandfather and has since followed generations of Yelnatses. Now Stanley has been unjustly sent to a boys' detention center, Camp Green Lake, where the boys build character by spending all day, every day, digging holes exactly five feet wide and five feet deep. There is no lake at Camp Green Lake. But there are an awful lot of holes.

It doesn't take long for Stanley to realize there's more than character improvement going on at Camp Green Lake. The boys are digging holes because the warden is looking for something. But what could be buried under a dried-up lake? Stanley tries to dig up the truth in this inventive and darkly humorous tale of crime, punishment—and redemption.

Characters:

Setting (place):

Setting (time):

Problem:

Prediction:

DAY 1, MARK EACH QUADRANT OF THE TEXT

Mini-Lesson

In this lesson... you will model how readers break a long text into manageable pieces by dividing the text into quadrants. Marking each quadrant will help students set goals as they read.

Learning Target

Analyze the structure of texts (RL 5)

- how larger portions of the text relate to each other and the whole

Connect:

We have been learning...

...that good readers get ready to read a book by looking at the blurb in order to pull out the most important story elements: character, setting, and plot.

Teach:

Today I am also going to teach you...

...that good readers, before reading, divide a book into four relatively equal quadrants. Good readers use various specific strategies to help them understand the text, depending on which quadrant they are reading in. They also use these divisions to help set their reading goals.

You will need three small sticky notes, preferably in different colors.

Model

First, open up your book to the last page. There are 233 pages in *Holes*. If we take the total number of pages of text and divide it by 4, we get 58. When marking quadrants, always make sure you end a quadrant at the end of a chapter.

Please place your first sticky note on page 58, at the end of chapter 12. In the first quadrant of the book we will be collecting story elements. We will write a retell summary as a way of monitoring our comprehension while reading.

Place your second sticky note on page 115. When we reach this page, we should have a big idea of what this book is going to be about. Therefore, in this second quadrant we will focus on understanding the genre and looking for patterns in our thinking.

Place your third sticky note on page 176. When we reach this page, we will have found the turning point of the book. The turning point is where the author's message is revealed. Therefore, in the third quadrant we will be collecting evidence to support our thinking about the story's theme.

In the last quadrant of the book, we will be rejecting or confirming predictions and evaluating how the author ties everything up at the end. In addition, we will be considering whether the author's message is one we agree with and can apply to our own lives.

Link:

Today and every day when you read...

...I want you to think about dividing the text into four quadrants in order to help focus your thinking and set goals for reading.

Mini-Lesson

Vocabulary Routine: *generations* (L 4, 5)

The Latin root ‘gene’ means *origin* or *birth*. The suffix ‘tion’ makes this word a noun, and the suffix ‘s’ makes this word a plural noun.

Mini-Lesson

In this lesson...you will be activating students’ background knowledge about the genre realistic fiction. For this lesson, I suggest that you either transfer the sample genre chart for realistic fiction onto chart paper or purchase a set of genre posters from shop.readsidebyside.com. Post the genre chart or poster in the meeting area prior to the lesson. This is the only chart in the unit that will not be co-created. You will use this genre chart to guide your instruction during this mini-lesson. You will model for students how to use information on the chart to think about what the book will be about. You might also provide handouts of this chart for students to glue or tape into their notebooks.

Learning Targets:

Show understanding of story elements (RL 3)

- Character
- Setting
- Plot

Use what you know about genre to help you understand the story better and compare texts (RL 5)

- Realistic fiction

Convey ideas precisely using appropriate vocabulary (L 3, 6)

Engage in collaborative discussion (SL 1, 2, 4, 6)

Connect:

We have been learning...

...that good readers think about story elements before they read by looking carefully at the cover of a book and reading the blurb.

Teach:

Today I am going to teach you...

...that good readers also use what they know about the genre of a book to think about character, setting, and plot. Knowledge of character, setting, and plot will be useful as you think about what will happen in the story. Today we are going to review the genre realistic fiction, which is the genre of *Holes*. We will be using the chart I have posted in our meeting area to help us think about this genre.

Notice how I use the information on this chart to help me think about what will happen in *Holes*.

Today we will be using this stem for turn and talk:

When the chart said _____, I was thinking _____ because _____.

Model:

When reading realistic fiction, you can expect the setting to be a realistic or believable place. The story is typically set in the present time.

When the chart said that the story takes place in a realistic or believable place, **I was thinking** that the detention center that Stanley is sent to is probably similar to a real-life detention center **because** a believable setting is one of the important characteristics of realistic fiction.

Guided Practice:

When reading realistic fiction, you can expect the characters to be fictional characters who are believable. Also, the main character will change over time.

What do you think the characters in the book will be like?

Turn and talk to your partners using this stem:

When the chart said _____, I was thinking _____ because _____.

Guided Practice:

In realistic fiction, the main character must deal with a real-life problem. The problem in the book will cause the main character to change over time.

What do you think the problem in the book will be?

Turn and talk to your partners using this stem:

When the chart said _____, I was thinking _____ because _____.

Guided Practice:

When reading realistic fiction, the most important element to focus on is the main character. You can expect to think about how the character changes over time. You can also expect to think about how the main character overcomes challenges.

What do you think you will think about while reading the book *Holes*?

Turn and talk using this stem:

When the chart said _____, I was thinking _____ because _____.

Link:

Today and every day when you read...

...I want you to think about the genre of the book and use what you know about the genre to make predictions.

Realistic Fiction

Setting	A realistic or believable place. The story is typically set in the present time.
Characters	Fictional characters who are believable. A main character who changes over time.
Plot	The main character must deal with a real-life problem. The main character changes over time.
Most important story element	Character
What readers will think about	How does the main character change over time? How does the main character overcome challenges? What are the main character's beliefs about right and wrong? How do the main character's circumstances impact his or her choices?

Mini-Lesson

Vocabulary Routine: *unjust* (L 4, 5)

The base word ‘just’ means *right* or *fair*. The prefix ‘un’ means *not*.

Instructional Read-Aloud

In these chapters...the reader is introduced to the setting of Camp Green Lake. Readers learn that there is no lake at Camp Green Lake. There once was a very large lake and a town, but the lake and town dried up over 100 years ago. Now Camp Green Lake is a dry desert where juvenile delinquents go to attend a juvenile boot camp. The Warden runs the camp and owns the shade. The campers are forced to dig holes out on the “lake,” where rattlesnakes, scorpions, and yellow-spotted lizards live. If a yellow-spotted lizard bites you, you will die a “slow and painful death.”

In this lesson...you will be modeling how readers pay attention to the author’s craft as they begin reading. You will be drawing readers’ attention to the use of dark humor. You will model using the author’s craft to help you determine the author’s perspective.

Learning Targets:

Read closely to monitor comprehension (RL 1)

- Infer

Recognize author’s craft (RL 4)

Infer author’s perspective (RL 6)

Convey ideas precisely using appropriate vocabulary (L 3, 6)

Engage in collaborative discussion (SL 1, 2, 4, 6)

Connect:

We have been learning...

...that good readers think about what they know about the genre to help them predict what will happen in the book.

Teach:

Today I am going to teach you...

...that good readers pay attention to the writing style of the author in order to infer the author's perspective. Authors sometimes use humor to convey a message. In the book *Holes*, Louis Sachar uses dark humor to convey a message.

Open up your reader's notebooks and title a clean page **Author's Craft–Louis Sachar Uses Dark Humor**. Under this heading, write:

Dark Humor: when the author makes a serious topic humorous.

Sarcasm: when a person says one thing but means the opposite.

Irony: when you expect one thing to happen, but instead the opposite happens.

Watch me as I model how I think about how Louis Sachar uses dark humor in the first part of our book.

Notice how I look for details in the story that are shocking or surprising. Also notice how I look for the use of opposites in the book.

Today we will be using this stem for turn and talk:

When the book said _____, I thought this was an example of dark humor because _____. This makes me think _____.



Begin reading chapters 1–2 of *Holes*, starting on page 3.

Model:



Stop after: “The town shriveled and dried up along with the lake, and the people who lived there.” (p. 3)

When the book said there is no lake at Camp Green Lake and that the camp is really a dry, flat wasteland, **I thought this was an example of dark humor because** it surprised me. I wasn't expecting Camp Green Lake to be a dry desert. **This makes me think** that this book is going to be unpredictable.

Guided Practice:



Stop after: “The Warden owns the shade.” (p. 3)

How does Louis Sachar use dark humor in this section of the text?

Turn and talk to your partners using this stem:

When the book said _____, I thought this was an example of dark humor because _____. This makes me think _____.

Guided Practice:



Stop after: “There is nothing anyone can do to you anymore.” (p. 4)

How does Louis Sachar use dark humor in this section of the text?

Turn and talk to your partners using this stem:

When the book said _____, I thought this was an example of dark humor because _____. This makes me think _____.

Model:



Stop after: “He had never been to camp before.” (p. 5)

When the book said, “If you take a bad boy and make him dig a hole every day in the hot sun, it will turn him into a good boy,” **I was thinking this was an example of dark humor because** I think Louis Sachar is being sarcastic. I think he actually believes the opposite. I think he believes punishing bad boys by making them dig in the hot sun every day will actually make them worse. **This makes me think** something bad is going to happen to Stanley.

Link:

Today and every day when you read...

...I want you to notice the author’s craft and think about how it might help you understand the author’s perspective.

The following list is a sample showing what your co-created list *might* look like:

Author's Craft - Louis Sachar uses Dark Humor

Dark Humor: when the author makes a serious topic humorous.

Sarcasm: when a person says one thing but means the opposite.

Irony: when you expect one thing to happen, but instead the opposite happens.

Mini-Lesson

Vocabulary Routine: *wasteland* (L 4, 5)

Instructional Read-Aloud

In this chapter...the reader is introduced to the setting of Camp Green Lake. Readers learn that there is no lake at Camp Green Lake. There once was a very large lake and a town, but the lake and town dried up over 100 years ago. Now Camp Green Lake is a dry desert where juvenile delinquents go to attend a juvenile boot camp. The Warden runs the camp and owns the shade. The campers are forced to dig holes out on the “lake,” where rattlesnakes, scorpions, and yellow-spotted lizards live. If a yellow-spotted lizard bites you, you will die a “slow and painful death.”

In this lesson...you will be modeling for students how you use clues in the text and your own inferences to sketch a setting map of Camp Green Lake. This map will be revised as needed throughout the unit.

Learning Targets:

Read closely to monitor comprehension (RL 1)

- Infer setting clues
- Visualize

Show understanding of story elements (RL 3)

- Setting

Use what you know about genre to help you understand the story better (RL 5)

Gather and categorize information through note taking (W 8)

Convey ideas precisely using appropriate vocabulary (L 3, 6)

Engage in collaborative discussion (SL 1, 2, 4, 6)

Connect:

We have been learning...

...that good readers think about the author’s craft while reading, in order to understand the story better. You have also learned that good readers pay attention to story elements when they first begin reading a book.

Teach:

Today I am going to teach you...

...that good readers sketch a map of the setting as they read to help them visualize where and when the story takes place.

Watch me as I model how I look for clues about when and where the story takes place and use those clues to help create a setting map.

Notice also how I use my setting map to help me understand the story better.

Today we will be using this stem for turn and talk:

When the book said _____, I thought this was an important detail because _____. This makes me think _____.

Open your reader's notebooks and title a clean page **Setting Map—Camp Green Lake**. As we create the map together on the easel, you will each copy down the information on your own map in your reader's notebook.



Begin reading chapter 1 of *Holes*, starting on page 3.

Model:



Stop after: “The town shriveled and dried up along with the lake, and the people who lived there.” (p. 3)

When the book said that there was once a lake at Camp Green Lake, back when there was a town, **I thought this was an important detail because** it tells me that the lake dried up and no one lives in the town anymore. **This makes me think** that Camp Green Lake is not a very nice place to be. It is hot, there is no water, and there is no longer a town.

Let's put these details on our map of Camp Green Lake.

(Model adding a dried-up lake and the title “Camp Green Lake, Texas” to the map.)

Guided Practice:



Stop after: “The Warden owns the shade.” (p. 3)

The author gave us some details about the camp. What are the important details?

Turn and talk to your partners using this stem:

When the book said _____, I thought this was an important detail because _____. This makes me think _____.

(Model adding important details about the camp to the setting map.)

Guided Practice:



Stop after: “There is nothing anyone can do to you anymore.” (p. 4)

The author gave us some details about what the dried-up lake is like. What are the important details?

Turn and talk to your partners using this stem:

When the book said _____, I thought this was an important detail because _____. This makes me think _____.

(Model adding important details about the lake to the setting map.)

Link:

Today and every day when you read...

...I want you to look for clues about the setting and use these clues to help you understand where and when the story takes place.

The following map is a sample showing what your co-created map *might* look like:

Setting Map - Camp Green Lake, Texas

