In a story or play, the **plot** is the series of episodes, or events, that make up the story. Like a trail of footprints, they lead to the resolution. In other words, the plot is what happens from the beginning of the story to the end. These episodes are moments in the story that are driven by a **conflict**, or struggle, that the main character tries to overcome.

**Look at the images below. What series of episodes led up to the last image?**

![Image of three scenes leading to a rescue](image)

Read the following diagram to see one idea for how the plot may have unfolded.

1. **Exposition**  
   A storm at sea causes a boat to crash on the rocks of a tiny island.

2. **Rising Action**  
   Search planes miss the island despite the survivors’ efforts to signal for help.

3. **Climax**  
   Supplies are running out. As their last resort, the survivors send a message in a bottle.

4. **Falling Action**  
   A fisherman from a nearby island finds the bottle.

5. **Resolution**  
   The fisherman rescues the survivors.

In most stories and plays, one event leads to another, unfolding in a way that increases tension and builds up to a turning point, called the **climax**—the moment of greatest suspense, surprise, or excitement. Think of plot as a roller coaster ride—the events move you up until you reach the very top, and then send you zooming down to the story’s end!
Read the first two paragraphs of the short story. Then read and answer the question that follows.

Alma’s First Cattle Drive  

by Nancy Seago

Blinding lightning flashed across the sky, followed by deafening thunder and driving rain. Alma had grown up listening to her father’s astounding stories of cattle drives. She had always wanted to join in, but her father told her she wasn’t ready. Now, he was finally giving her the chance to prove to him that she would be more help than trouble on the trail. This was her first cattle drive, and the weather was Alma’s first challenge.

When they reached the river, Alma instantly noticed that the water was dangerously high. When the cattle began to cross at a shallow spot, Alma was the only one to notice a calf getting swept up in the current. Alma charged into the water and stopped her horse downstream from the calf to keep it from losing its footing.

(continued)

How does the story’s plot build to a climax?

One plot episode leads to the next until Alma must act. This critical moment is the **climax**.

Read the following plot diagram. Fill in the rest of the diagram to finish mapping out the plot.

1. **Exposition**
   Alma goes on her first cattle drive, but a terrible storm has made it dangerous.

2. **Conflict**
   Alma struggles to prove herself to her father and keep the animals on the cattle drive safe.

3. **Rising Action**

4. **Climax**

As you read the story’s ending, think about its resolution, or how Alma’s conflict is solved.
Continue reading “Alma’s First Cattle Drive.” Use the Close Reading and the Hint to help you answer the question.

(continued from page 54)

Alma stayed there in the stinging rain, her horse breathing hard beneath her. She was cold and hungry, but she kept her horse on the edge of the shallow riverbank until each animal had safely passed.

When she finally rode ashore, her father waved to get Alma’s attention. He paused for just a moment to tip his hat to her before they continued. Alma knew then that she had proven herself to be a valuable member of the team.

Circle the correct answer.

Which sentence best shows the resolution of the story?
A “She was cold and hungry, but she kept her horse on the edge of the shallow riverbank until each animal had safely passed.”
B “Alma stayed there in the stinging rain, her horse breathing hard beneath her.”
C “When she finally rode ashore, her father waved to get Alma’s attention.”
D “Alma knew then that she had proven herself to be a valuable member of the team.”

Show Your Thinking

Explain how you could tell which choice was the resolution of the story.

With a partner, discuss the different plot episodes that took place in this story and decide whether the resolution is a satisfying conclusion to the story’s events.
Lesson 6

Part 4: Guided Practice

Read the text. Use the Study Buddy and the Close Reading to guide your reading.

Lost in Time  by Marcus Factor

1  [Curtain rises on an elaborate museum exhibit featuring a gigantic T-Rex skeleton. Two boys gaze up at it with awe.]

2  JAMAAL: Look at the enormous size of that thing's teeth!

3  JAMES: That thing is the tyrant king of the dinosaur world—the ferocious and infamous Tyrannosaurus rex.

4  JAMAAL: Cool! Mr. Flin will have a field day with this guy!

5  [As they glance around, the boys discover they're alone.]

6  JAMES: We’ve lost our class! They must’ve kept going!

7  JAMAAL: Well, we’ll just have to find the mummies, right?

8  JAMES: Yeah, but we have a ton of territory to cover.

9  [The boys begin walking. As they pass the T-Rex, a tremendous roar booms out and they jump back, terrified.]

10 JAMAAL: Is it just me, or did that skeleton make noise?

11 JAMES [breathing heavily]: Yes. Sound effects, I suppose. We have to find our class—we’re four hours from home.

12 JAMAAL: Feels like we’re in the jungle a billion years ago.

13 [A vast variety of dinosaur sounds resonate as the boys continue trekking through the museum. Suddenly, a distressed teacher hurriedly runs onto the stage.]

14 MR. FLIN: James! Jamaal! I've been searching everywhere! What were you . . . [extremely distracted] . . . This is a remarkable new exhibit. We have just enough time to get the class and take in the dinosaur display before lunch!

To help me understand the play’s plot, I am going to identify the play’s episodes.

Close Reading

How is James and Jamaal’s problem solved? Circle the episode at the end of the play that resolves their conflict.

Underline sentences that illustrate the play’s rising action, climax, and falling action. How do these events work together to lead to the story’s current resolution?
Part 4: Guided Practice

Hints

Which choice illustrates the main problem that drives the rest of the story’s events?

Which choice shows how the play’s problem is solved without focusing on the events leading up to the resolution?

What is the conflict in this plot? Would an alternative resolution solve the problem? Why or why not?

Look at your marked-up text. Then use the Hints on this page to help you answer the questions.

1. What is the conflict in the play?
   - A. The dinosaur exhibit distracts people too much.
   - B. The boys have gotten separated from their class.
   - C. The boys don’t know their way around the city.
   - D. The teacher is angry at the boys for not paying attention.

2. Which episode from the plot serves as the resolution?
   - A. James and Jamaal get distracted by the T-Rex and end up lost.
   - B. James and Jamaal make a plan to search for their class.
   - C. James and Jamaal hear noises coming from the dinosaur display.
   - D. James and Jamaal are found by Mr. Flin and go get their class.

3. Explain another way that the author could have resolved the conflict in this play. Describe whether or not it would be a good resolution based on the play’s plot events. Use specific examples to support your response.

   ____________________________________________________________________________________________________________________________________________________________________________
Read the story. Then answer the questions that follow.

from Black Beauty

by Anna Sewell

This excerpt is from a story told from the point of view of a horse named Black Beauty.

1 One day late in the autumn, my master had a long journey to go on business. I was put into the dog-cart, and John went with his master. . . . There had been a great deal of rain, and now the wind was very high and blew the dry leaves across the road in a shower. We went along merrily till we came to the toll-bar and the low wooden bridge. The river banks were rather high, and the bridge, instead of rising, went across just level, so that in the middle, if the river was full, the water would be nearly up to the woodwork and planks; but as there were good substantial rails on each side, people did not mind it.

2 The man at the gate said the river was rising fast, and he feared it would be a bad night. Many of the meadows were under water, and in one low part of the road the water was halfway up to my knees; the bottom was good, and master drove gently, so it was no matter.

3 When we got to the town of course I had a good bait, but as the master’s business engaged him a long time we did not start for home till rather late in the afternoon. The wind was then much higher, and I heard the master say to John that he had never been out in such a storm; and so I thought, as we went along the skirts of a wood, where the great branches were swaying about like twigs, and the rushing sound was terrible.

4 “I wish we were well out of this wood,” said my master.

5 “Yes, sir,” said John, “it would be rather awkward if one of these branches came down upon us.”

6 The words were scarcely out of his mouth when there was a groan, and a crack, and a splitting sound, and tearing, crashing down among the other trees came an oak, torn up by the roots, and it fell right across the road just before us. . . .

7 “That was a very near touch,” said my master. “What’s to be done now?”

8 “Well, sir, we can’t drive over that tree, nor yet get round it; there will be nothing for it, but to go back to the four crossways, and that will be a good six miles before we get round to the wooden bridge again. . . .”

9 So back we went and round by the crossroads, but by the time we got to the bridge it was very nearly dark; we could just see that the water was over the middle of it; but as that happened sometimes when the floods were out, master did not stop. We were going along at a good pace, but the moment my feet touched the first part of the bridge I felt sure there was something wrong. I dare not go forward, and I made a dead stop. “Go on, Beauty,” said my master, and he gave me a touch with the whip, but I dare not stir; he gave me a sharp cut; I jumped, but I dare not go forward.

10 “There’s something wrong, sir,” said John, and he sprang out of the dog-cart and came to my head and looked all about. He tried to lead me forward. “Come on, Beauty, what’s the matter?” Of course I could not tell him, but I knew very well that the bridge was not safe.
11 Just then the man at the toll-gate on the other side ran out of the house, tossing a torch about like one mad. . . .

12 “What’s the matter?” shouted my master.

13 “The bridge is broken in the middle, and part of it is carried away; if you come on you’ll be into the river.”

14 “Thank God!” said my master. “You Beauty!” said John, and took the bridle and gently turned me round to the right-hand road by the river side. The sun had set some time; the wind seemed to have lulled off after that furious blast which tore up the tree. It grew darker and darker, stiller and stiller. I trotted quietly along, the wheels hardly making a sound on the soft road. . . .

15 We saw a light at the hall-door and at the upper windows, and as we came up mistress ran out, saying, “Are you really safe, my dear? Oh! I have been so anxious, fancying all sorts of things. Have you had no accident?”

16 “No, my dear; but if your Black Beauty had not been wiser than we were we should all have been carried down the river at the wooden bridge.” I heard no more, as they went into the house, and John took me to the stable. Oh, what a good supper he gave me that night, a good bran mash and some crushed beans with my oats, and such a thick bed of straw! and I was glad of it, for I was tired.

---

1 Read this sentence from paragraph 3.

The wind was then much higher, and I heard the master say to John that he had never been out in such a storm; and so I thought, as we went along the skirts of a wood, where the great branches were swaying about like twigs, and the rushing sound was terrible.

Which part of the story’s plot structure does this sentence illustrate?

A exposition
B climax
C rising action
D falling action
2. Which of these sentences explains how the plot is resolved?

A. “We were going along at a good pace, but the moment my feet touched the first part of the bridge I felt sure there was something wrong.”

B. “Of course I could not tell him, but I knew very well that the bridge was not safe.”

C. “The bridge is broken in the middle, and part of it is carried away; if you come on you’ll be into the river.”

D. “No, my dear; but if your Black Beauty had not been wiser than we were we should all have been carried down the river at the wooden bridge.”

3. What is the main conflict in the story?

A. The storm causes a large branch to fall and nearly hit Black Beauty and the men.

B. The men want Black Beauty to cross the bridge, but he knows it is out.

C. The bridge breaks and is washed away by the rising water.

D. The master must go into town for business during a terrible storm.

4. How does Black Beauty’s decision not to cross the bridge change the story?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

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Self Check  Go back and see what you can check off on the Self Check on page 43.
Lesson 6  (Student Book pages 53–60)

Describing Plot

**LESSON OBJECTIVES**
- Identify and analyze the elements of a story’s or drama’s plot structure, including the beginning (exposition), rising action, climax, falling action, and resolution.

**THE LEARNING PROGRESSION**
- **Grade 5:** CCLS RL.5.3 requires students to focus on comparing two or more characters, settings, or events in a story.
- **Grade 6:** CCLS RL.6.3 builds on the Grade 5 standard by requiring students to focus on how the plot unfolds and how the characters respond or change.
- **Grade 7:** CCLS RL.7.3 builds on the Grade 6 standard by focusing on how story elements interact and affect the plot.

**PREREQUISITE SKILLS**
- Identify a story’s plot by distinguishing major events.
- Understand character traits and motivations.
- Identify how characters change throughout a story.

**TAP STUDENTS’ PRIOR KNOWLEDGE**
- Tell students that they will work on a lesson about story plot. Ask what a plot is. (It’s what happens in a story. It’s the series of events that make up a story. It includes what problems the characters face and how they try to solve them.)
- Ask students to think about a story they have read in class. Where does the story take place? Who are the characters? What problem does the main character face or solve? Talk about what happens in the story. What is the sequence of events that moves the story forward?
- Write several story events on the board in sequential order with arrows showing the progress of one event to the next. Discuss how the plot relates to the story’s characters and/or problem.
- Ask why the plot is important in a story. Elicit that without a plot, there is no story—there is just a series of random events. Recognizing the key events in a story’s plot, and how the events affect the characters, will help students to better understand the text.

**CCLS Focus**

RL.6.3 Describe how a particular story’s or drama’s plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

Lesson 6
Describing Plot

Part 1: Introduction

AT A GLANCE

Through a comic strip, students explore the idea that the plot is a series of events that make up the story. They learn how the plot unfolds with one event leading to another, building to a climax, and ultimately being resolved as the story ends.

STEP BY STEP

• Read the definitions of plot and conflict. Have students study the images and describe the episodes. Discuss how each episode contributes to the development of the next. (When a storm at sea causes a boat to crash, the survivors are faced with the problem of how to get home, so they write a message to signal for help.)

• Then read the diagram with students and discuss each box. Explain that exposition introduces the characters and setting, and sets the stage for what will happen. Rising action is the events in which a conflict is introduced and problems increase, leading to the climax, or turning point. Falling action is the events that lead to solving the conflict. Resolution is the final outcome. It tells what happens to the characters after the conflict is solved.

• Ask students to share the plot of a story they’ve read, identifying the exposition, rising action, climax, falling action, and resolution.

• Share details about the plot of a book you’ve read to reinforce how understanding the plot is a valuable reading strategy. Explain that recognizing the events and how the characters responded helped you better understand the story.

Genre Focus

Literary Texts: Historical Fiction

Tell students that in this lesson they will read literature that is historical fiction. Explain that historical fiction is a story set in the past and includes the following characteristics:

• The story may be about real people who lived in the past, real events that happened in the past, or both.
• The details are always realistic for the time period.
• Parts of the story, such as dialogue and some characters, are usually made up.

Based on these characteristics, ask students to share historical fiction they have read. During what time in history did the story take place? Who were the characters? Were they real people who lived during that time? Did the events really happen? What details reflected the time period? Students may be familiar with Little Women by Louisa May Alcott or Bud, Not Buddy by Christopher Paul Curtis.

Tell students that they will read three pieces of historical fiction in this lesson. “Alma’s First Cattle Drive” tells about a girl who participates in a cattle drive more than 100 years ago, Black Beauty is a story set in 19th-century England, and “Lost in Time” is a play about two boys lost in a history museum.
Students read the first part of a short story and recognize how the story’s plot builds to a climax.

**Step by Step**

- Remind students that they just saw how a plot diagram can help map out the plot to a story.
- Tell students that in this lesson they will read the first part of a story and complete a plot diagram to show the rising action and climax.
- Read aloud “Alma’s First Cattle Drive.”
- Then read the definition of **climax** and the directions: “Read the following plot diagram. Fill in the rest of the diagram to finish mapping out the plot.”
- Tell students you will use a Think Aloud to demonstrate a way of mapping out the plot.

**Think Aloud:** The first paragraph relates to the exposition. It describes the setting, a trail in a terrible storm, and introduces the characters, Alma and her father. The story says that Alma wants to prove to her father she can help on the cattle drive, but bad weather makes it challenging. This problem is the conflict that introduces the rising action.

- Direct students to the diagram and ask where they’ve seen this diagram before. Review that it shows the sequence of events that make up the plot.
- Have students read the text in the first two boxes.

**Think Aloud:** As the story continues to unfold, the cattle begin to cross the river, and Alma notices a calf getting swept up in the current. This builds on the conflict toward the climax.

- Ask students to complete the Rising Action box to describe how Alma's problem increases.

**Think Aloud:** Now the story is getting exciting as the rising action builds to a climax. The story says that when Alma noticed the calf, she “charged into the water and stopped her horse downstream to keep the horse from losing its footing.” I think this moment of suspense is the climax.

- Have students fill in the Climax box to finish mapping out the plot. Ask volunteers to share their answers with the class.

**ELL Support: Multiple-Meaning Words**

- Explain to students that some words have more than one meaning and are called multiple-meaning words. Tell students that they can use other words or phrases in a sentence to help them know which meaning of a multiple-meaning word is being used.
- Point out the word driving in the first sentence. In this sentence, does driving mean “operating a motor vehicle” or “falling fast and hard?” (falling fast and hard)
- What context clues help you figure out which meaning is intended? Guide students to see that blinding lightning and deafening thunder describe a storm and are clues that driving describes how the rain is falling. Explain that in this sentence driving is an adjective that describes the rain. The verb driving can mean “operating a motor vehicle.” (RL.6.4; L.6.4.a)
Students continue reading about Alma and the cattle drive. They answer a multiple-choice question and evaluate the story’s resolution.

**STEP BY STEP**

- Tell students they will continue reading about Alma and the cattle drive.
- Close Reading will help students focus on the story’s conflict and the falling action, or what happens that leads to solving the conflict. The Hint reminds students that the resolution tells what happens after the conflict is solved.
- Have students read the text and underline the sentence that tells the result of Alma’s action, as directed by Close Reading.
- Ask volunteers to share the sentence they underlined (the second sentence in paragraph 1) and tell what part of the plot it describes (falling action).
- To help students respond to Show Your Thinking, remind them that the resolution tells how the conflict is solved. Review the conflict of the story, Alma’s quest to prove herself, and the events that happen after it is solved: Alma’s father tips his hat to her in recognition of her good work, and she knows she has proven herself.

**ANSWER ANALYSIS**

**Choices A and B are incorrect.** They describe the falling action, not the resolution.

**Choice C is incorrect.** Alma’s father waves to get her attention so he can acknowledge the good job she did. This is part of the resolution, but it doesn’t best describe the resolution.

**Choice D is correct.** The story’s conflict involves Alma’s quest to prove herself to her father. This text tells that Alma knew she had proven herself to him.

**ERROR ALERT:** Students who did not choose D might have confused resolution and falling action. Review that the resolution tells how the conflict is solved. The conflict was Alma’s quest to prove she could be a valuable member of the team. This conflict was solved when she knew she had proven herself to her father.

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**ELL Support: Homophones**

- Explain that homophones are two words that sound alike but have different meanings and spellings. Call attention to the homophone rode in paragraph 2. Have students look at context clues to figure out the meaning (“carried on an animal’s back”) and tell what clues helped them. (From previous paragraphs, readers know Alma is riding on a horse.)

- Write road on the board, and help students to come up with a definition (“a path”). Explain that road is a homophone of rode.

- Tell students they can use context clues to figure out the correct meanings of homophones. (RL.6.4; L.6.4.a)
That we've lost our class! They must've kept going! Look at the enormous size of that thing's teeth! Feels like we're in the jungle a billion years ago. Well, we'll just have to find the mummies, right? Is it just me, or did that skeleton make noise? Cool! Mr. Flin will have a field day with this guy!

Lesson 6

**Part 4: Guided Practice**

**AT A GLANCE**

Students read a play twice about two boys. After the first reading, you will ask three questions to check students’ comprehension of the passage.

**STEP BY STEP**

- Have students read the play silently without referring to the Study Buddy or Close Reading text.
- Ask the following questions to ensure students’ comprehension of the text:
  - What happened while Jamaal and James were busy looking at the T-rex skeleton? (They became separated from their class.)
  - Why do James and Jamaal want to find their class? (They are four hours from home and don't want to be stranded at the museum.)
  - Ask students to reread the play and look at the Study Buddy think aloud. What does the Study Buddy help them think about?
  - Have students answer the questions and follow the directions in Close Reading.
- **Tip:** Remind students of the terms exposition, rising action, climax, falling action, and resolution, and review their definitions, if necessary. Suggest that as students reread the play, they draw brackets around sections of the text and number them 1 to 5 to correspond with these elements of plot development. Point out that being able to recognize elements of plot when reading stories or plays will add to the enjoyment and understanding of the text and also help students when they write stories or plays.
  - Finally, have students answer the questions on page 57. Use the Answer Analysis to discuss correct and incorrect responses.

**Lost in Time** by Marcus Factor

1. [Curtain rises on an elaborate museum exhibit featuring a gigantic T-Rex skeleton. Two boys gaze up at it with awe.]
2. JAMAAL: Look at the enormous size of that thing's teeth!
3. JAMES: That thing is the tyrannus rex!—the ferocious and infamous Tyrannosaurus rex.
4. JAMAAL: Cool! Mr. Flin will have a field day with this guy!
5. [As they glance around, the boys discover they're alone.]
6. JAMAAL: We've lost our class! They must've kept going!
7. JAMES: Well, we just have to find the mummies, right?
8. JAMAAL: Yeah, but we have a lot of territory to cover.
9. [The boys begin walking. As they pass the T-Rex, a tremendous roar booms out and they jump back, terrified!]
10. JAMAAL: Is it just me, or did that skeleton make noise?
11. JAMES (breathe deeply): Yes. Sound effects, I suppose. We have to find our class—we're four hours from home.
12. JAMAAL: Feels like we're in the jungle a billion years ago.
13. [A vast variety of dinosaur sounds resonate as the boys continue trekking through the museum. Suddenly, a distressed teacher hurriedly runs onto the stage.]
14. MR. FLIN: James! Jamaal! I've been searching everywhere! What were you . . . [extremely distressed] . . . This is a remarkable new exhibit. We have just enough time to get the class and take in the dinosaur display before lunch!

**Close Reading**

- How is James and Jamaal’s problem solved? Circle the episode at the end of the play that resolves their conflict.
- Underline sentences that illustrate the play’s rising action, climax, and falling action. How do these events work together to lead to the story’s current resolution?

**Tier 2 Vocabulary: Tremendous**

- Point out the word tremendous in line 9. Ask students to look at the surrounding words and concepts, and tell what tremendous means (“very loud, very intense”). Work with students to help them understand which other words in the stage directions helped them figure out the definition. (“roar booms out”).
- Suggest that students look up tremendous in a dictionary or thesaurus to find synonyms. Ask: What are some words that could be used in place of tremendous? (Sample response: huge, enormous, colossal, gigantic) (RL.6.4; L.6.4.c)
STEP BY STEP

• Have students read Questions 1–3, using the Hints to help them answer those questions.

Tip: If students have trouble answering question 2, have them consider each answer choice and ask themselves what element of the plot it describes.

• Discuss with students the Answer Analysis below.

ANSWER ANALYSIS

1 The correct choice is B. The conflict is the major problem the characters face. In this play, the conflict is that Jamaal and James have lost their class. Choice A is incorrect. It relates to the exposition. Choice C is incorrect because the text never says the museum is in a city. Choice D is incorrect. The teacher’s arrival is part of the resolution, and he does not express anger at the boys.

2 The correct choice is D. The resolution tells what happens after the conflict is solved. The conflict is that James and Jamaal have lost their class. This is solved when their teacher finds them. Choices A, B, and C are supported by the text, but none relate to the resolution.

3 Sample response: The author could have had the boys find their class by pretending they’re in the jungle, rather than having Mr. Flin find them. This would be a good resolution because the boys would solve their own conflict and would no longer be lost.

RETEACHING

Use a plot diagram to verify the answer to question 2. Draw the diagram below, and have students fill in the boxes. Sample responses are provided.

1. Exposition Jamaal and James get distracted by a dinosaur exhibit at the museum.

2. Rising Action The boys get separated from their class. They plan to search.

3. Climax The boys hear the T-Rex roar.

4. Falling Action The boys are scared.

5. Resolution Their teacher finds them.

Integrating Standards

Use these questions to further students’ understanding of “Lost in Time.”

1 How do you know from the text that Jamaal and James are frightened and worried after they hear the T-rex roar? (RL.6.1)

The stage directions say that when they hear the roar, “they jump back, terrified.” Also, they say James is “breathing heavily” when he says “we’re four hours from home.” He’s probably worried about how they’ll get home if they don’t find their class.

2 Summarize this play in your own words. (RL.6.3)

Sample response: On a class trip to the museum, Jamaal and James get distracted by a T-rex exhibit and lose their class. They are frightened when they hear noises coming from the dinosaur display. Finally, their teacher finds them.
Read the story. Then answer the questions that follow.

from Black Beauty
by Anna Sewell

This excerpt is from a story told from the point of view of a horse named Black Beauty.

1. One day late in the autumn, my master had a long journey to go on business. I was put into the dog-cart, and John went with him. . . . There had been a great deal of rain, and now the wind was very high and blew the dry leaves across the road in a shower. We went along merrily till we came to the toll-bar and the low wooden bridge. The river banks were rather high, and the bridge, instead of rising, went across just level, so that in the middle, if the river was full, the water would be nearly up to the woodwork and planks; but as there were good substantial rails on each side, people did not mind it.

2. The man at the gate said the river was rising fast, and he feared it would be a bad night. Many of the meadows were under water, and in one low part of the road the water was half-way up to my knees; the bottom was good, and master drove gently, so it was not a matter.

3. When we got to the town of course I had a good bait, but as the master’s business engaged him a long time we did not start for home till rather late in the afternoon. The wind was then much higher, and I heard the master say to John that he had never been out in such a storm; and so I thought, as we went along the skirts of a wood, where the great branches were swaying about like twigs, and the rushing sound was terrible.

4. “I wish we were well out of this wood,” said my master.

5. “Yes, sir,” said John, “it would be rather awkward if one of these branches came down upon us.”

6. The words were scarcely out of his mouth when there was a groan, and a crack, and a splitting sound, and tearing, cracking down among the other trees came an oak, torn up by the roots, and it fell right across the road just before us.

7. “That was a very near touch,” said my master. “What’s to be done now?”

8. “Well, sir, we can’t drive over that tree, nor yet get round it; there will be nothing for it, but to go back to the four crossways, and that will be a good six miles before we get round to the wooden bridge again.”

9. So back we went and round by the crossroads, but by the time we got to the bridge it was very nearly dark; we could just see that the water was over the middle of it; but as that happened sometimes when the floods were out, master did not stop. We were going along at a good pace, but the moment my feet touched the first part of the bridge I felt sure there was something wrong. I dare not go forward, and I made a dead stop. “Go on, Beauty,” said my master, and he gave me a touch with the whip, but I dare not stir; he gave me a sharp cut; I jumped, but I dare not go forward.

10. “There’s something wrong, sir,” said John, and he sprang out of the dog-cart and came to my head and looked all about. He tried to lead me forward. “Come on, Beauty, what’s the matter?” Of course I could not tell him, but I knew very well that the bridge was not safe.

11. Just then the man at the toll-gate on the other side ran out of the house, tossing a torch about like one mad.

12. “What’s the matter?” shouted my master.

13. “The bridge is broken in the middle, and part of it is carried away; if you come on you’ll be into the river.”

14. “Thank God!” said my master. “You Beauty!” said John, and took the bridle and gently turned me round to the right-hand road by the river-side. The sun had set some time, the wind seemed to have lulled off after that furious blast which tore up the tree. It grew darker and darker, stiller and stiller. I trotted quiedy along, the wheels hardly making a sound on the soft road. . . .

15. We saw a light at the hall-door and at the upper windows, and as we came up mistress ran out, saying, “Are you really safe, my dear? Oh! I have been so anxious, fancying all sorts of things. Have you had no accident?”

16. “No, my dear, but if your Black Beauty had not been wiser than we were we should all have been carried down the river at the wooden bridge.” I heard no more, as they went into the house, and John took me to the stable. Oh, what a good supper he gave me that night, a good bran mash and some crushed beans with my oats, and such a thick bed of straw! and I was glad of it, for I was tired.

Theme Connection

• How do all the stories in this lesson relate to the theme of adventure and conflict?
• Which story did you like the best? Why?
2 Choice D is correct. The resolution tells what happens after the conflict is solved. This sentence tells what happens at the end of the story, when the group arrives home safely and the master is grateful to Black Beauty for being wise. Choices A and B are incorrect. They describe events in the climax. Choice C is incorrect. It is the falling action.

3 Choice B is correct. The conflict has to do with travelers getting home safely in a storm. Although all of the answer choices relate to episodes in the story, only B describes the main conflict. Choices A and C describe events that contribute to the main conflict, but neither is the main conflict. Choice D is part of the exposition. It helps set the scene by explaining why the master is traveling in the storm.

4 Sample response: Because Black Beauty refused to cross the bridge, the man at the toll-gate was able to warn the travelers that the bridge was out. They took a different route and got home safely. If Black Beauty had not stopped, the travelers would have been swept into the river. They would have been hurt or possibly killed instead of arriving home safely.

Integrating Standards

Use these questions and tasks as opportunities to interact with “Black Beauty.”

1 How might the story be different if it were told from the point of view of the master? (RL.6.6)
   Sample response: The story would not include Black Beauty's thoughts. Readers would not know why Black Beauty refused to cross the bridge.

2 Why did the man at the toll-gate run out of the house tossing a torch like a mad man? (RL.6.1)
   He wanted to get the travelers' attention to warn them that the bridge was broken. He had to toss a torch because it was dark outside.

3 At the end of the story, why did John give Black Beauty a good supper and a thick bed of straw? (RL.6.1)
   It was John's way of rewarding Black Beauty for saving his life during the storm. He probably knew that Black Beauty would enjoy a good supper and a thick bed of straw after the long, hard trip.

4 Summarize: Write a brief summary of the passage. Use transition words to convey the sequence of episodes in the plot. (RL.6.2; W.6.4)
   Sample response: Black Beauty, John, and the master go into town during a bad storm. During their return trip, they reach a bridge, and Black Beauty senses it is not safe to cross. Despite being prodded, Beauty will not move forward. Because they are stopped, a man has time to warn the group that the bridge is out. As a result, they take a different route and finally arrive home safely.

5 Discuss as a class: How is this story similar to “Alma’s First Cattle Drive”? How is it different? Use evidence from both stories to support your answers. (RL.6.9, SL.6.1)
   Discussions will vary. Students should recognize similar settings and events that involve horses crossing water in stormy weather. They should also recognize the difference in the points of view from which the stories are told.
**Writing Activities**

**Write a Narrative (W.6.3)**
- Challenge students to think about how “Lost in Time” could be written as a story instead of a play. Encourage students to think about the characters, setting, and plot as well as the sequence and dialogue. Who would tell the story? A narrator? Jamaal? James? How would the characters’ lines and the stage directions be incorporated into the story?
- Have students write “Lost in Time” as a story. Allow time for students to share their stories with the class.

**Intensive Pronouns (L.6.1.b)**
- Have students read the last sentence in “Alma’s First Cattle Drive.” Ask them to identify the pronouns in the sentence (she, herself). Point out the intensive pronoun herself. Explain that intensive pronouns are used to place extra emphasis on the subject of a sentence.
- Have students identify the subject of the sentence that herself refers to (Alma). Ask students to name other intensive pronouns (myself, ourselves, yourself, yourselves, himself, itself, themselves). List them on the board.
- Then have students write two sentences using two different intensive pronouns.

**LISTENING ACTIVITY (SL.6.1; SL.6.2)**

**Listen Closely/Summarize**
- Have student pairs assign roles as speaker and listener.
- First, have the speaker read aloud from “Alma’s First Cattle Drive,” pausing after each paragraph. Then have the listener summarize the paragraph by paraphrasing.
- Have pairs reverse roles and repeat the activity until they have paraphrased the entire passage.

**DISCUSSION ACTIVITY (SL.6.1)**

**Talk in a Group/Discuss Producing a Play**
- Point out to students that “Lost in Time” is a play: a story written to be acted out on stage.
- Have students form small groups to discuss how they would produce the play on stage. If necessary, share these prompts: What would the scenery look like? What costumes would the characters wear? How would the characters behave?
- Allow 10 to 15 minutes for discussion. Then have students present their ideas to the class.

**MEDIA ACTIVITY (RL.6.2)**

**Be Creative/Create a Comic Strip**
- Use the images on page 53 as a springboard to point out that a comic strip tells the basic plot of a story in words and pictures.
- Review the five key elements of a plot and have students create a five-frame comic strip to tell the plot of one of the passages in this lesson.
- Remind students to sequence the frames to show how one event leads to another.

**RESEARCH ACTIVITY (W.6.7; SL.6.4)**

**Research and Present/Give a Presentation**
- Have students use “Black Beauty” as a starting point for research on horses and the jobs they do.
- Ask students to use print and digital sources to research information about other ways horses were used in the past as well as how horses are used today.
- Students should take notes and write a brief report for an oral presentation. Suggest that they produce a visual display, such as photographs downloaded from the Internet, to accompany the presentation.