

American Stories

Part Two of “The Bride Comes to Yellow Sky” by Stephen Crane

Lesson Plan

This lesson plan is to accompany Part Two the American Stories series episode The Bride Comes to Yellow Sky by Stephen Crane.

A transcript of the story is included at the end of this lesson to print so students can read it as they listen. Teachers who cannot play the audio from the website can read the story aloud or have students read it.

American Stories lesson plans are based on the CALLA approach. See the end of each lesson for more information and resources on teaching with the CALLA approach.

CALLA has five lesson elements:

Prepare: Engage students in the topic and identify objectives for the lesson. Find out what students already know about it and motivate them to learn more. Teach new vocabulary.

Present: Present new information. Explain the target learning strategy for the lesson. Model what the students are asked to do. Discuss connections to students’ prior knowledge.

Practice: Give students an authentic, active task that they can do in a small group or in pairs. Remind students to use the target learning strategy.

Self-Evaluate: Question students so they will reflect on their own learning. Ask students to evaluate their own learning rather than wait for the teacher to assess them. Find out if using the learning strategy helped students’ understanding.

Expand: Guide students on how to apply what they learned to their own

lives. Point out other contexts where the learning strategy may help. Make connections between content and language or to the student's first language. When appropriate, request that parents contribute to learning.

Prepare:

Introduce the story. "Today we will read the second half of 'The Bride Comes to Yellow Sky' by Stephen Crane. It is a story about a man who returns to his hometown in Texas after getting married. The town of Yellow Sky is what used to be called the 'Old West' or the 'Wild West.' Have you heard these expressions before? Describe this kind of town. What can you find in towns in the Old West or the Wild West? Have you ever seen a movie or read a story about the Old West?"

Allow students time to share what they know about the Old West. Listen to the students' answers. Depending on the experiences of your students, some may not have seen films or TV shows about this. You can show a picture of an Old Western town, such as the image on the following slide.



Presenters Thornton Young, left, and Wes Hughes "shoot" it out at the Old West town, audience-participation theme park, working cattle ranch, and frequent movie, TV-commercial, and country-music video venue at Enchanted Springs Ranch outside the town of Boerne, west of San Antonio in the Texas Hill Country. The locale contains more than 40 movie facades or original buildings moved from remote locations in the surrounding hills. Highsmith, Carol M., 1946-, photographer <http://cdn.loc.gov/service/pnp/highsm/28600/28658v.jpg>

Now, teach the vocabulary for the story:

Vocabulary

feverishly - *adv.* done in a way that involves intense emotion or activity : feeling or showing great or extreme excitement

muscle - *n.* a body tissue that can contract and produce movement

Old West / Wild West - *expression.* the western United States in its frontier period characterized by roughness and lawlessness

pace - *n.* a single step or the length of a single step

passion - *n.* a strong feeling of enthusiasm or excitement for something or about doing something

saloon - *n.* a business where alcoholic drinks are served

saloon-keeper - *n.* a person who runs a bar; a bartender

whiskey - *n.* a strong alcoholic drink made from a grain (such as rye, corn, or barley)

Present

Introduce the task to students: "As we read the story today, we will practice the strategy **Predicting** to help us understand the story. I'm going to begin reading and predict or guess what will happen next in the story. I'll show you how to do this."

Play or read aloud to: "The men laughed, without humor, at the question."

Model the strategy: "This first part of the story describes a situation in which there are people inside of the saloon and Scratchy Wilson is outside. The salesman asks whether Scratchy will kill anyone and another man laughs. Why do you think the man is laughing? What do you think will happen next? I think Scratchy will try to break down the door. Maybe he will shoot the door down with his gun."

Make a chart like the one below. Tell the students that the story gives us hints, or clues, about what will happen. To stay engaged with the story (you may say "interested" or "involved" instead of "engaged" if you prefer), we can predict what will happen, based on the facts of the story.

Tell students, "For example, in the first paragraph, we read that, 'there'll be some shooting – some good shooting'." We can predict that Scratchy will be the one doing the shooting. We might also guess that, even though the saloon-keeper thinks that Scratchy cannot break in the door, he is wrong. Although Scratchy has tried three times unsuccessfully to break in the door, maybe Scratchy will be successful this time.

Predict Events

What the story tells me	What I predict will happen
"No, he can't break in that door."	This time, Scratchy will break in the saloon door.
"Will he kill anybody?"	Scratchy will kill or injure someone or many people.

Ask students to stay with their partner and ask each other, "From what you learned (last week) in the first part of the story, What do you think about Jack – the main character? What do you understand about his personality? What do you think about Scratchy? What do you understand about his personality? This kind of information will help you make predictions about the characters."

Practice

Prepare students for the next part: "Now, it's your turn. Let's listen to some more of the story. As we listen, think about what will happen next in the story. Use the facts you learn by reading or listening. Take out a piece of paper. Write a chart listing what you predict."

Play or read aloud to: "Soon they heard from a distance the sound of a shot, followed by three wild screams. The men looked at each other."

Have students sit with a classmate and share their notes and predictions. Tell them to share with their classmate what they think will happen next.

Point out that it doesn't matter whether their prediction actually happens in the story. What's important is thinking about what might happen. It helps us to focus as we read.

Give students time to discuss their predictions.

Ask several students to share and write their predictions on the board or screen as on the following slide.

What the story tells me	What I predict will happen
"He shot Wilson once in the leg."	Jack is going to kill Scratchy.
"Soon they heard from a distance the sound of a shot, followed by three wild screams."	Scratchy shot someone outside of the saloon.

Ask students to listen again: "As we read the rest of this story, think about what will happen next. Be sure to write your predictions carefully so you remember them in the class."

Play or read aloud to the end of the story.

Ask students to write their predictions. Have them turn to the next pair of students. Tell them "look at the pair on your right or left, and hold out your right hand. Now shake hands with the closest student. Sit with that person as your new partner. Share your predictions.

After the pairs have exchanged their predictions, ask several students to tell you their predictions on this section. Continue to write them on a chart as shown on the next slide.

Predict Events

What the story tells me	What I predict will happen

"There was no offer of fight—no offer of fight."	No one is going to fight Scratchy.
"Then, as they turned the corner, they came face to face with the man in the red shirt, who was feverishly loading a large gun."	Scratchy is going to shoot Jack Potter's bride.
"The two men faced each other at a distance of nine feet. Behind the gun, Wilson smiled with a new and quiet cruelty. "	Scratchy and Jack are going to have a gun fight.
"'I haven't got a gun with me, Scratchy,' he said. 'Honest, I haven't'."	Because Jack did not bring a gun, Scratchy is going to shoot Jack.
"'Married?' said Scratchy. Seemingly for the first time, he saw the pale, frightened woman at the other side. 'No!' he said."	Scratchy is going to kidnap or grab Jack's bride.

Self-Evaluate

Ask, "Now I'd like to ask – what do you think about using this strategy, **Predicting**, when you read? Did it help you to stay focused while reading? Write a sentence or two on your paper to turn in about how **Predicting** helped you today."

Expand

Ask students: "Are there other times when you can predict based on what you know, for example, when you read a book, and you have seen the movie of the book? Often books are very different from movies about them, but you may know some of the story. Or, imagine you walk into the class and you see the teacher with a stack of papers and a handful of pencils. You can predict there will be a test in class today.

Listen to the students' responses.

Continue, "This strategy is helpful in both reading and listening. **Predicting** helps you focus on information you get from the story. **Predicting** can help in other school subjects, too. In mathematics, we call it estimating. In science, we call it making a hypothesis. Try using this strategy tonight when you do your homework, or in your next class. Let me know how it goes!"

Transcript

Part Two – "The Bride Comes to Yellow Sky"

"Don't know whether there will be a fight or not," answered one man firmly, "but there'll be some shooting—some good shooting." The young man who had warned them waved his hand. "Oh, there'll be a fight fast enough, if anyone wants it. Anybody can get in a fight out there in the street. There's a fight just waiting." The salesman seemed to be realizing the possibility of personal danger.

"What did you say his name was?" he asked.

"Scratchy Wilson," voices answered together. "And will he kill anybody? What are you going to do? Does this happen often? Can he break in that door?" "No, he can't break in that door," replied the **saloon-keeper**. "He's tried it three times. But when he comes you'd better lie down on the floor, stranger. He's sure to shoot at the door, and a bullet may come through."

After that, the salesman watched the door steady. The time had not yet come for him to drop to the floor, but he carefully moved near the wall. "Will he kill anybody?" he asked again. The men laughed, without humor, at the question.

"He's here to shoot, and he's here for trouble. I don't see any good in experimenting with him."

"But what do you do in a situation like this? What can you do?"

A man answered, "Well, he and Jack Potter—" "But," the other men interrupted together, "Jack Potter's in San Antonio."

"Well, who is he? What's he got to do with this?" "Oh, he's the town policeman. He goes out and fights Scratchy when he starts acting this way."

A nervous, waiting silence was upon them. The salesman saw that the saloon-keeper, without a sound, had taken a gun from a hiding place. Then he saw the man signal to him, so he moved across the room.

"You'd better come with me behind this table."

"No, thanks," said the salesman. "I'd rather be where I can get out the back door."

At that, the saloon-keeper made a kindly but forceful motion. The salesman obeyed, and found himself seated on a box with his head below the level of the table. The saloon-keeper sat comfortably upon a box nearby.

"You see," he whispered, "Scratchy Wilson is a **wonder** with a gun—a perfect wonder. And when he gets excited, everyone gets out of his path. He's a terror when he's drunk. When he's not drinking he's all right—wouldn't hurt anything—nicest fellow in town. But when he's drunk—be careful!"

There were periods of stillness. "I wish Jack Potter were back from San Antonio," said the saloon-keeper. "He shot Wilson once—in the leg. He'd come in and take care of this thing."

"Soon they heard from a distance the sound of a shot, followed by three wild screams. The men looked at each other.

"Here he comes," they said. A man in a red shirt turned a corner and walked into the middle of the main street of Yellow Sky. In each hand the man held a long, heavy, blue black gun. Often he screamed, and these cries rang through a seemingly deserted village.

The screams sounded sharply over the roofs with a power that seemed to have no relation to the ordinary strength of a man's voice. These fierce cries rang against walls of silence.

The man's face flamed in a hot anger born of **whiskey**. His eyes, rolling but watchful, hunted the still doorways and windows. He walked with the movement of a midnight cat. As the thoughts came to him, he roared threatening information.

The long guns hung from his hands like feathers, they were moved with electric speed. The muscles of his neck straightened and sank, straightened and sank, as **passion** moved him.

The only sounds were his terrible invitations to battle. The calm houses preserved their dignity at the passing of this small thing in the middle of the street.

There was no offer of fight—no offer of fight. The man called to the sky. There were no answers. He screamed and shouted and waved his guns here and everywhere.

Finally the man was at the closed door of the **saloon**. He went to it, and beating upon it with his gun, demanded drink. The door remained closed.

He picked up a bit of paper from the street and nailed it to the frame of the door with a knife. He then turned his back upon this place and walked to the opposite side of the street. Turning quickly and easily, he fired the guns at the bit of paper. He missed it by half an inch.

He cursed at himself, and went away. Later he comfortably shot out all the windows of the house of his best friend. Scratchy was playing with this town. It was a toy for him.

But still there was no offer of fight. The name of Jack Potter, his ancient enemy, entered his mind. He decided that it would be a good thing if he went to Potter's house, and by shooting at it make him come out and fight. He moved in the direction of his desire, singing some sort of war song.

When he arrived at it, Potter's house presented the same still front as had the other homes. Taking a good position, the man screamed an invitation to battle. But this house regarded him as a great, stone god might have done. It gave no sign. After a little wait, the man screamed more invitations, mixing with them wonderful curses.

After a while came the sight of a man working himself into deepest anger over the stillness of a house. He screamed at it. He shot again and again. He paused only for breath or to reload his guns.

Potter and his bride walked rapidly. Sometimes they laughed together, quietly and a little foolishly.

"Next corner, dear," he said finally.

They put forth the efforts of a pair walking against a strong wind. Potter was ready to point the first appearance of the new home. Then, as they turned the corner, they came face to face with the man in the red shirt, who was **feverishly** loading a large gun.

Immediately the man dropped his empty gun to the ground and, like lightning, pulled out another. The second gun was aimed at Potter's chest.

There was a silence. Potter couldn't open his mouth. Quickly he loosened his arm from the woman's grasp, and dropped the bag to the sand.

As for the bride, her face had become the color of an old cloth. She was motionless. The two men faced each other at a distance of nine feet.

Behind the gun, Wilson smiled with a new and quiet cruelty.

"Tried to surprise me," he said. "Tried to surprise me!" His eyes grew more evil. As Potter made a slight movement, the man pushed his gun sharply forward.

"No, don't you do it, Jack Potter. Don't you move a finger toward a gun yet. Don't you move a **muscle**. The time has come for me to settle with you, and I'm going to do it my own way—slowly, with no interruption. So just listen to what I tell you."

Potter looked at his enemy. "I haven't got a gun with me, Scratchy," he said. "Honest, I haven't." He was stiffening and steadying, but at the back of his mind floated a picture of the beautiful car on the train. He thought of the glory of the wedding, the spirit of his new life.

"You know I fight when I have to fight, Scratchy Wilson. But I haven't got a gun with me. You'll have to do all the shooting yourself."

His enemy's face turned pale with anger. He stepped forward and whipped his gun back and forth before Potter's chest.

"Don't you tell me you haven't got a gun with you, you dog. Don't tell me a lie like that. There isn't a man in Texas who ever saw you without a gun. Don't think I'm a kid." His eyes burned with anger and his breath came heavily.

"I don't think you're a kid," answered Potter. His feet had not moved an inch backward. "I think you're a complete fool. I tell you I haven't got a gun, and I haven't. If you're going to shoot me, you'd better begin now; you'll never get a chance like this again."

So much enforced reasoning had weakened Wilson's anger; he was calmer. "If you haven't got a gun, why haven't you got a gun?" he asked. "Been to church?"

"I haven't got a gun because I've just come from San Antonio with my wife. I'm married," said Potter. "And if I had thought there'd be a fool like you here when I brought my wife home, I would have had a gun, and don't you forget it."

"Married!" said Scratchy, not at all understanding.

"Yes, married. I'm married," said Potter, clearly.

"Married?" said Scratchy. Seemingly for the first time, he saw the pale, frightened woman at the other side. "No!" he said.

He was like a creature allowed a glance at another world. He moved a **pace** backward, and his arm, with the gun, dropped to his side.

"Is this the lady?" he asked.

"Yes; this is the lady," answered Potter.

There was another period of silence.

"Well," said Wilson at last, slowly. "I suppose we won't fight now."

"We won't if you say so, Scratchy. You know I didn't make the trouble."

Potter lifted the bag.

"Well, I guess we won't fight, Jack," said Wilson. He was looking at the ground.

"Married!"

He was not a student of good manners; it was merely that in the presence of this foreign condition he was a simple child of the wildlands. He picked up his fallen gun, and he went away. His feet made deep tracks in the heavy sand.

Words in this story

feverishly - *adv.* done in a way that involves intense emotion or activity : feeling or showing great or extreme excitement

muscle - *n.* a body tissue that can contract and produce movement

Old West / Wild West - *expression*. the western United States in its frontier period characterized by roughness and lawlessness

pace - *n.* a single step or the length of a single step

passion - *n.* a strong feeling of enthusiasm or excitement for something or about doing something

saloon - *n.* a business where alcoholic drinks are served

saloon-keeper - *n.* a person who runs a bar; a bartender

whiskey - *n.* a strong alcoholic drink made from a grain (such as rye, corn, or barley)

About the CALLA Approach

This lesson is based on the CALLA approach. The Cognitive Academic Language Learning Approach (CALLA) is an instructional model for second and foreign language learners based on cognitive theory and research.

CALLA integrates instruction in priority topics from the content curriculum, development of the language skills needed for learning in school, and explicit instruction in using learning strategies for academic tasks.

The goals of CALLA are for students to learn essential academic content and language and to become independent and self-regulated learners through their increasing command over a variety of strategies for learning in school. CALLA can be used in ESL, EFL, bilingual, foreign language, and general education classrooms.

A list of CALLA learning strategies follows. These strategies were researched by J. Michael O'Malley and Anna Uhl Chamot.

See a list of language learning strategies below.

METACOGNITIVE STRATEGIES

Plan / Organize

Before beginning a task:

Set goals.

Plan the task or content sequence.

Plan how to accomplish the task (choose strategies).

Preview a text.

Monitor / Identify Problems

While working on a task:

Check your progress on the task.

Check your comprehension as you use the language. Do you understand? If not, what is the problem?

Check your production as you use the language. Are you making sense? If not, what is the problem?

Evaluate

After completing a task:

Assess how well you have accomplished the learning task.

Assess how well you have used learning strategies.

Decide how effective the strategies were.

Identify changes you will make the next time you have a similar task to do.

Manage Your Own Learning

Determine how you learn best.

Arrange conditions that help you learn.

Look for Ways to Practice.

Focus your attention on the task.

TASK-BASED STRATEGIES - USE WHAT YOU KNOW

Use Background Knowledge

Think about and use what you already know to help you do the task.

Make associations between new information and your prior knowledge.

Use new information to clarify or modify your prior knowledge.

Make Inferences

Use context and what you know to figure out meaning.

Read and listen between the lines.

Go beyond the text to understand its meaning.

Make Predictions

Anticipate information to come.

Make logical guesses about what will happen in a written or oral text.

Make an estimate (math).

Make a hypothesis (science).

Personalize

Relate new concepts to your own life, to your experiences, knowledge, beliefs and feelings.

Transfer / Use Cognates

Apply your linguistic knowledge of other languages (including your native language) to the target language.

Recognize cognates.

Substitute / Paraphrase

Use a synonym or descriptive phrase for unknown words or expressions.

TASK-BASED STRATEGIES - USE YOUR SENSES

Use Images

Use or create an actual or mental image to understand and/or represent information.

Use or draw a picture or diagram.

Use Sounds

Say or read aloud a word, sentence, or paragraph to help your understanding.

Sound out/vocalize.

Use your "mental tape recorder" to remember sounds, words, phrases, and/or conversations.

Use Your Kinesthetic Sense

Act out a role, for example, in Readers' Theater, or imagine yourself in different roles in the target language.

Use real objects to help you remember words, sentences, or content information.

TASK-BASED STRATEGIES - USE YOUR ORGANIZATIONAL SKILLS

Find/Apply Patterns

Apply a rule.

Make a rule.

Recognize and apply letter/sound, grammar, discourse, or register rules.

Identify patterns in literature (genre).

Identify patterns in math, science, and social studies.

Classify/Sequence

Categorize words or ideas according to attributes.

Classify living things; identify natural cycles.

Identify order and sequences in math, science, and social studies.

Sequence events in history.

Take Notes

Write down important words and ideas while listening or reading.

List ideas or words to include in speaking or writing.

Use Graphic Organizers

Use or create visual representations (such as Venn diagrams, time lines, webs, and charts) of important relationships between concepts.

Summarize

Create a mental, oral, or written summary of information.

Use Selective Attention

Focus on specific information, structures, key words, phrases, or ideas.

TASK-BASED STRATEGIES - USE A VARIETY OF RESOURCES

Access Information Sources

Use the dictionary, the internet, and other reference materials.

Seek out and use sources of information.

Follow a model

Ask questions

Cooperate

Work with others to complete tasks, build confidence, and give and receive feedback.

Talk Yourself Through It (Self-Talk)

Use your inner resources. Reduce your anxiety by reminding yourself of your progress, the resources you have available, and your goals.