

American Stories

“The Blue Hotel,” Part Two, by Stephen Crane

Lesson Plan

This lesson plan is to accompany Part Two of the American Stories series episode “The Blue Hotel” by Stephen Crane.

A transcript of the story is included at the end of this lesson to print so students can read 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.

And now for today's lesson:

Prepare

Introduce the story: "Today, we will read Part Two of 'The Blue Hotel' by Stephen Crane. In this story, three men have traveled to a small town in Nebraska. The men are staying in the same hotel. First, let's review a few important details from Part One of the story."

Ask students to discuss what they remember from Part One.

Then say, "Think about the last time you took a trip somewhere – it could be a city or town, near or far. Now, tell the person sitting next to you about your trip. Tell them what you liked and didn't like and any other details that you think are important."

Tell students they will have three minutes each to tell their stories. And say, "When you see my hand raised, stop talking and look to the front." Be sure to use a timer.

Ask several volunteers to report on their partners for the whole class. For example, "My partner told me he went to New York with his family. They visited the Empire State Building. He liked being in a very high building, but wishes he had seen it at night."

Continue: "As you just told us about your partner's trip, you were using a strategy called *Summarize*. Today, we're going to listen to the story and summarize, or retell the story using our own words. This strategy helps us to check our own understanding. If we can correctly summarize a story, we know we have understood what we've listened to or read. We're going to

learn about this strategy in today's class. But first, let's learn some new vocabulary."

Teach the vocabulary that can be found on the pages following the transcript. Use words and gestures to convey understanding.

Note that, this week, there are more new vocabulary words than usual. Briefly teach them and be sure that students have a printout of the definitions so they can refer to them during the activities.

For words not defined on the list: many are simply synonyms for words students already know ("Utter," for example, means to say.) Other words are body parts that you can point to. As you play the audio for (or read) each section, make sure students know or can guess the word meanings from context before doing the activities.

Present

Introduce the task to students: "Retelling any kind of story – whether it's a real-life event or a piece of literature – involves summarizing, or using your own words. As we read the story today, we will practice summarizing, or restating the story in our own words."

Play or read aloud to the end of paragraph two: "He looked like a murderer."

Tell students: "When you summarize, you don't need to tell everything. So, I am going to make a summary with only the parts that I think are important. Here is my summary."

Show your summary on the board or a shared screen. It might read something like this:

"The Swede is upstairs in his room trying to pack his bags to leave. He screams when he hears Scully enter the room. Scully's face looks very scary because the lamp he is holding is causing shadows on his face.

Practice

Put students into pairs. Be sure they have a new partner – not the same person as previously. Ask them to bring paper to write on.

Tell students, "Now it's your turn. Take out a piece of paper. After we read the next part of the story, you will write a summary. Then I will ask you to share your summary with your partner."

Play or read aloud starting with the third paragraph all the way to, "Here! Come with me in a minute" (end of paragraph 11)

Note that the transcript is marked with "[STOP AUDIO]" to indicate where each section ends.

Say, "Now, we are going to listen to this section again so you can catch details that you may have missed the first time." Play this section of the story again.

Then say, "Now, write a short summary paragraph on your paper. What happened in the part of the story we just heard? Remember: when you summarize, you use your own wording to retell what happened. You may look at the transcript as you write your summary but do not copy any of the sentences. Restate the important parts of the story in your words."

Give students time to write. Then ask them to tell their partners their summary. Ask them to notice any similarities and differences in the information they included. If they need help pointing out similarities and differences, you can say, "For instance, maybe you wrote down the many faces that the Swede makes. Maybe your partner wrote down something about Scully telling the Swede not to pay for the hotel room."

Ask a few pairs to share with the whole class what was different or similar about their summaries.

Say, "Let's listen to the next part of the story."

Play or read aloud to, "'At what?' asked Johnnie and the cowboy together" (end of paragraph 25)

Ask students to, again, write their summaries and then discuss them with their partners. Remind them to discuss any similarities and differences in what information they included.

Ask a few pairs to share with the whole class what was different or similar about their summaries.

Say, "Let's listen to the next part of the story."

Play or read aloud to, "'He's all right now'" (end of paragraph 40)

Again, ask students to write their summaries and then discuss them with their partners. Remind them to discuss any similarities and differences in what information they included.

Now, have two pairs sit together to make groups of four. Ask each person to read their stories to their group members and then they should all discuss similarities and differences.

Ask a volunteer or two from each group to tell the class about the similarities and differences. Students will stay seated in their four-person groups to do the next part.

Play or read aloud to, "'Yes, I'll play'" (end of paragraph 48)

Ask students to, again, write their summaries, share them with their group members and then discuss similarities and differences.

Ask a volunteer or two from each group to share with the whole class what was different or similar about their summaries. Students will stay seated in their four-person groups to do the next part.

Play or read aloud to the end of the story.

Ask students to, again, write their summaries, share them with their group

members and then discuss similarities and differences.

Ask a volunteer or two from each group to share with the whole class what was different or similar about their summaries.

Self-Evaluate

Say to the class, "Notice that each one of us retells stories in different ways. To some of us, some details will stand out, and to others, other details will stand out. Now, I'd like to ask – what do you think about using this strategy, *Summarize*, when you read? Did it help you follow the events and details in the story? Tell the people in your group what you think."

Expand

Ask students, "Are there other times when you can summarize?" Take responses from students who raise their hands. Continue, "This strategy is helpful in both reading and listening. Summarizing helps us to review important points of what we hear or read. For example, if you can accurately summarize ideas, historical or current events, or scientific processes, you probably understand what you read or heard. If you can't summarize, it means you probably did not understand what you read. So, you should go back and read it again. Try using this strategy tonight when you do your homework, or in your next class. Let me know how it goes!"

"The Blue Hotel," Part Two

By Stephen Crane

"I think you are tongue-tied," said Scully finally to his son, the cowboy, and the Easterner; and at the end of this sentence he left the room.

Upstairs the Swede was closing his bag. His back was half-turned toward the door, and hearing a noise there, he turned and jumped up, uttering a loud cry. Scully's face was frightening in the light of the small lamp he carried. This yellow shine, streaming upward, left his eyes in deep shadows. He looked like a murderer.

"Man! Man!" exclaimed Scully. "Have you gone mad?"

"Oh, no! Oh, no!" answered the other. "There are people in this world who know nearly as much as you do—understand?"

For a moment they stood gazing at each other. Then Scully placed the light on the table and sat himself on the edge of the bed. He spoke slowly. "I never heard of such a thing in my life. It's a complete mystery. I can't think how you ever got this idea into your head." Then Scully lifted his eyes and asked, "And did you really think they were going to kill you?"

The Swede looked at the old man as if he wished to see into his mind. "I did," he said at last. He apparently thought that this answer might cause an attack. As he worked on his bag his whole arm shook, the elbow trembling like a bit of paper.

Having finished with his bag, the Swede straightened himself. "Mr. Scully," he said with sudden courage, "how much do I owe you?"

"You don't owe me anything," said the old man angrily.

"Yes, I do," answered the Swede. He took some money from his pocket and held it out to Scully, but the latter moved his hand away in firm refusal.

"I won't take your money," said Scully. "Not after what's been happening here." Then a plan seemed to come to him. "Here," he cried, picking up his lamp and moving toward the door. "Here! Come with me a minute." **[STOP AUDIO]**

"No," said the Swede, in great alarm.

"Yes," urged the old man. "Come on! I want you to come—just across the hall—in my room."

The Swede must have decided that the hour of his death had come. His mouth dropped open and his teeth showed like a dead man's. He at last followed Scully across the hall, but he had the step of one hung in chains.

"Now," said the old man. He dropped suddenly to the floor and put his head beneath the bed. The Swede could hear his dulled voice. "I'd keep it under my pillow if it weren't for that boy Johnnie. Where is it now? I never put it twice in the same place. There—now, come out!"

Finally he came out from under the bed, dragging with him an old coat. "I've got it," he whispered. Still on the floor on his knees, he unrolled the coat and took from it a large, yellow-brown whiskey bottle.

His first act was to hold the bottle up to the light. Satisfied, apparently, that nobody had touched it, he pushed it with a generous movement toward the Swede.

The weak-kneed Swede was about to eagerly grasp this element of strength, but he suddenly pulled his hand away and cast a look of terror upon Scully.

"Drink," said the old man in a friendly tone. He had risen to his feet, and now stood facing the Swede.

There was a silence. Then again Scully said, "Drink!"

The Swede laughed wildly. He seized the bottle, put it to mouth. And as his lips curled foolishly around the opening and his throat worked, he kept his glance, burning with hate, upon the old man's face.

After the departure of Scully, the three men, still at the table, sat for a long moment in surprised silence. Then Johnnie said, "That's the worst man I ever saw."

"Oh, I don't know," replied the Easterner.

"Well, what do you think makes him act that way?" asked the cowboy.

"He's frightened." The Easterner knocked his pipe against the stove. "He's frightened right out of his senses."

"At what?" asked Johnnie and the cowboy together. **[STOP AUDIO]**

"I don't know, but it seems to me this man has been reading cheap novels about the West, and he thinks he's in the middle of it—the shooting and killing and all."

"But," said the cowboy, deeply shocked, "this isn't a wild place. This is Nebraska."

"Yes," added Johnnie, "and why doesn't he wait until he really gets out West?"

The traveled Easterner laughed. "Things aren't bad even there— not in these days. But he thinks he's right in the middle of hell."

Johnnie and the cowboy thought for a long while.

"It's strange," remarked Johnnie at last.

"Yes," said the cowboy. "This is a queer game. I hope we don't get a lot of snow, because then we'd have to have this man with us all the time. That wouldn't be any good."

Soon they heard a loud noise on the stairs, accompanied by jokes in the voice of old Scully; and laughter, evidently from the Swede. The men around the stove stared in surprise at each other. The door swung open, and Scully and the Swede came into the room.

Five chairs were now placed in a circle about the stove. The Swede began to talk, loudly and angrily. Johnnie, the cowboy, and the Easterner remained silent while old Scully appeared to be eager and full of sympathy.

Finally the Swede announced that he wanted a drink of water. He moved in his chair, and said that he would go and get some.

"I'll get it for you," said Scully at once.

"No," refused the Swede roughly. "I'll get it for myself." He got up and walked with the manner of an owner into another part of the hotel.

As soon as the Swede was out of the room, Scully jumped to his feet and whispered quickly to the others: "Upstairs he thought I was trying to poison him."

"This makes me sick," said Johnnie. "Why don't you throw him out in the snow?"

"He's all right now," declared Scully. "He was from the East, and he thought this was a rough place. That's all. He's all right now." **[STOP AUDIO]**

The cowboy looked with admiration upon the Easterner. "You were right," he said.

"Well," said Johnnie to his father, "he may be all right now, but I don't understand it. Before, he was afraid, but now he's too brave."

Scully now spoke to his son. "What do I keep? What do I keep? What do I keep?" he demanded in a voice like thunder. He struck his knee sharply to indicate he himself was going to make reply, and that all should listen. "I keep a hotel," he shouted. "A hotel, do you hear? A guest under my roof has special privileges. He is not to be threatened. Not one word shall he hear that would make him want to go away. There's no place in this town where they can say they took in a guest of mine because he was afraid to stay here." He turned suddenly upon the cowboy and the Easterner. "Am I right?"

"Yes, Mr. Scully," said the cowboy, "I think you're right." "Yes, Mr. Scully," said the Easterner, "I think you're right."

At supper that evening, the Swede burned with energy. He sometimes seemed on the point of bursting into loud song, and in all of his madness he was encouraged by old Scully. The Easterner was quiet; the cowboy sat in wide-mouthed wonder, forgetting to eat, while Johnnie angrily finished great plates of food. The daughters of the house, when they were obliged to bring more bread, approached as carefully as rabbits. Having succeeded in their purpose, they hurried away with poorly hidden fear. The Swede controlled the whole feast, and he gave it the appearance of a cruel affair. He seemed to have grown suddenly taller; he gazed bitterly into every face. His voice rang through the room.

After supper, as the men went toward the other room, the Swede hit Scully hard on the shoulder. "Well, old boy, that was a good meal."

Johnnie looked hopefully at his father. He knew that the old man's shoulder was still painful from an old hurt. And indeed, it appeared for a moment as if Scully were going to flame out in anger about it. But Scully only smiled a sickly smile and remained silent. The others understood that he was admitting his responsibility for the Swede's new attitude.

When they were gathered about the stove, the Swede insisted on another game of cards. In his voice there was always a great threat. The cowboy and the Easterner both agreed, without interest, to play. Scully said that he would soon have to go to meet the evening train, and so the Swede turned to Johnnie. For a moment their glances crossed like swords, and then Johnnie smiled and said, "Yes, I'll play." **[STOP AUDIO]**

They formed a square around the table. The Easterner and the Swede again played together. As the game continued, it was noticeable that the cowboy was not playing as noisily as before.

Scully left to meet the train. In spite of his care, an icy wind blew into the room as he opened the door. It scattered the cards and froze the players. The Swede cursed frightfully. When Scully returned, his icy entrance interrupted a comfortable and friendly scene. The Swede cursed again, but soon they were once more giving attention to their game, their heads bent forward and their hands moving fast.

Scully took up a newspaper, and as he slowly turned from page to page it made a comfortable sound. Then suddenly he heard three awful words: "You are cheating!"

The little room was now filled with terror. After the three words, the first sound in the room was made by Scully's paper as it fell forgotten to his feet. His eyeglasses had fallen from his nose, but by a grasp he had caught them. He stared at the card-players.

Probably the silence was only an instant long. Then, if the floor had been suddenly pulled out from under the men, they could not have moved more quickly. The five had thrown themselves at a single point. Johnnie, as he rose to throw himself upon the Swede, almost fell. The loss of the moment allowed time for the arrival of Scully. It also gave the cowboy time to give the Swede a good push which sent him backwards.

The men found voices together, and shouts of anger, appeal, or fear burst from every throat. The cowboy pushed and pulled feverishly at the Swede, and the Easterner and Scully held wildly to Johnnie. But through the smoky air, above the straining bodies of the peace-compellers, the eyes of the enemies steadily warned each other.

Scully's voice was loudest. "Stop now! Stop, I say! Stop, now—" Johnnie, as he struggled to break away from Scully and the Easterner, was crying, "Well, he says I cheated! He says I cheated! I won't allow any man to say I cheated! If he says I cheated him, he's a—!"

The cowboy was telling the Swede, "Stop now! Do you hear?"

The screams of the Swede never ceased: "He did cheat! I saw him! I saw him!"

As for the Easterner, he was begging in a voice that was not heard: "Wait a moment, can't you? Oh, wait a moment. What's the use of fighting over a game of cards? Wait a moment."

In-this noisy quarrel, no complete sentence was clear. "Cheat"—"Stop"—"He says"—these pieces cut the screaming and rang out sharply. It was remarkable that Scully, who undoubtedly made the most noise, was the least heard.

Then suddenly there was a great stillness. It was as if each man had paused for breath. Although the room still filled with the anger of men, it could be seen there was no danger of immediate fighting.

At once Johnnie pushed forward. "Why did you say I cheated? Why did you say I cheated? I don't cheat, and I won't let any man say I do!"

The Swede said, "I saw you! I saw you!"

"Well," cried Johnnie, "I'll fight any man who says I cheat!"

"No, you won't," said the cowboy. "Not here."

Johnnie spoke to the Swede again. "Did you say I cheated?"

The Swede showed his teeth. "Yes."

"Then," said Johnnie, "we must fight."

"Yes, fight," roared the Swede. He was like a mad devil. "Yes, fight! I'll show you what kind of a man I am! I'll show you who you want to fight! Maybe you think I can't fight! Maybe you think I can't! I'll show you, you criminal! Yes, you cheated! You cheated! You cheated!"

"Well, let's start, then, fellow," said Johnnie coolly.

The cowboy turned in despair to Scully. "What are you going to do now?"

A change had come over the old man. He now seemed all eagerness; his eyes glowed.

"We'll let them fight," he answered bravely. "I can't watch this any longer. I've endured this cursed Swede till I'm sick. We'll let them fight."

Review Vocabulary

Easterner - *n.* a person from the eastern coast of the United States

Swede - *n.* A person from the country of Sweden

cowboy - *n.* a man who rides a horse and whose job is to take care of cows or horses, especially in the western U.S.

stove - *n.* a flat piece of kitchen equipment for cooking that usually has four devices (called burners) which become hot when they are turned on

cards - *n.* a small piece of stiff paper that is marked with symbols or pictures to show its value, comes in a set, and is used for playing games

New Vocabulary

accompany - *v.* to go somewhere with someone; to be a companion for someone

approach - *v.* to move or become near or nearer to something or someone

attitude - *n.* the way you think and feel about someone or something

alarm - *n.* a feeling of fear caused by a sudden sense of danger

awful - *adj.* extremely bad or unpleasant

brave - *adj.* feeling or showing no fear; not afraid

burst - *v.* to begin to produce or do something suddenly

cast - *v.* to send or direct something in the direction of someone or something

compel - *v.* to force someone to do something

departure - *n.* the act of departing

dull - *adj.* not clear and loud

endure - *v.* to experience pain or suffering for a long time

feverishly - *adv.* involving intense emotion or activity; feeling or showing great or extreme excitement

gaze - *v.* to look at someone or something in a steady way and usually for a long time

glow - *v.* to look happy, excited or healthy

grasp - *v.* to take and hold something with your fingers or hands

hell - *n.* the place where the devil lives and where evil people go after they die, according to some religions

indicate - *v.* to show something

insist - *v.* to demand that something happen or that someone do something

oblige - *v.* to do something that someone has asked you to do; to do a favor for someone

pillow - *n.* a bag filled with soft material that is used as a cushion usually for the head of a person who is lying down

poison - *v.* to give someone a substance that can cause people or animals to die or to become very sick if it gets into their bodies especially by being swallowed

privilege - *n.* a right or benefit that is given to some people and not to others

scream - *v.* to suddenly cry out in a loud and high voice because of pain or surprise

shadow - *n.* a dark shape that appears on a surface when someone or something moves between the surface and a source of light

straining - *adj.* a feeling of stress and worry that you have because you are trying to do too much, are dealing with a difficult problem

sympathy - *n.* the feeling that you care about and are sorry about someone else's trouble, grief or misfortune

tongue-tied - *adj.* unable to speak because you are nervous or shy

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.