

Learning English

American Stories

Rappaccini's Daughter, Part Two

by Nathaniel Hawthorne

Lesson Plan
by Jill Robbins, Ph.D.

Introduction

This lesson plan is to accompany the American Stories series episode, *Rappaccini's Daughter, Part Two* by Nathaniel Hawthorne.

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.

This lesson plan is based on the CALLA Approach. See the end of the lesson for more information and resources on teaching with the CALLA approach. The following slide shows the five parts of this lesson plan.

Lesson Elements

Prepare

Present

Practice

Self-Evaluate

Expand

Prepare

Introduce the story. “Today we will read the final half of our American story, Rappaccini’s Daughter. We read the first part in our previous class. What do you remember of the first half of the story? Do you have any ideas about how it will end?”

Listen to students’ comments about the story.
Prompt them to make predictions about the end.

Teach the vocabulary for the story.

Vocabulary

sparkle - *v.* to be or become bright and lively

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

handsome - *adj.* pleasing to look at

glow - *n.* a pink color in your face from exercising, being excited, etc.

grab - *v.* to quickly take and hold (someone or something) with your hand or arms

crawl - *v.* to move with the body close to or on the ground

Present

Introduce the task to students: “As we read the story today, we will practice the strategy *make an inference* to ‘read between the lines’ and understand the deeper meaning of this story. When we make an inference we think about what the writer is telling us indirectly. One way to do this is to ask ‘why did the character do that?’ as we read. I’ll show you how to do this.”

Play to “He has created many terrible poisons from the plants in his garden.”

Explain to students, “I remember this from the first part of the story. I am asking my self, ‘why does Pietro Baglioni tell Giovanni about the doctor?’”

Model the strategy: “I am going to *make an inference* now. I think that Professor Baglioni wants to protect Giovanni. But maybe he also envies Doctor Rappaccini. He admires the doctor for his scientific work, but Baglioni does not like the poisons the doctor makes. Let’s listen to more of the story, and make an inference if we can.”

Play or read aloud to ‘But she would never let him kiss her or even hold her hand.’

Summarize the events in the story: Beatrice and Giovanni meet in the garden. Beatrice stops Giovanni when he wants to touch a flower. The place where she touched him is painful. Ask, “What *inference* can you make now about Beatrice?”

Practice

Guide a discussion of the hints the writer Hawthorne gives about Beatrice – the dead lizard and butterfly, and the pain in Giovanni’s arm where she touched him. Ask several students to explain what they think about Beatrice based on their inferences.

Summarize: “Good. You are making inferences and think Beatrice herself is poisonous. She has lived all her life in a garden of poisonous plants. The poisons do not hurt her. Now Giovanni is in love with Beatrice. He goes to the garden every day. Let’s read some more and see if we can make more inferences.”

Play or read aloud to ‘Give it to your Beatrice to drink.’

Instruct students to sit with another student and talk about the inferences they can make. “With your partner, ask yourself the question, ‘Why does Professor Baglioni give Giovanni the bottle?’ Your reasons are based on the *inferences* you make.”

Give students time to discuss their inferences. Guide them to question the motives of Professor Baglioni. Does he really want to help Beatrice?

Let’s read some more of the story. Keep thinking about your question.

Play to ““And with your poison you have made me into a monster, too. I am a prisoner of this garden.””

Summarize the events of the section: Giovanni realizes he is changing. Notice he think he is handsome, just like he thought Beatrice was beautiful! But his breath kills flowers and a spider. He meets Beatrice and accuses her of making him a monster. “What inferences can you make now?”

Give students time to discuss their inferences.

“Let’s read the rest of the story. Keep thinking about your question – why do the characters do what they do?”

Play to the end of the story.

Self-Evaluate

Ask students to stay with their partner and talk about Doctor Rappaccini's reasons for keeping his daughter in a garden of poisonous plants.

Give students time to talk about their inferences.

Ask, "Now I'd like to ask – what do you think about using this strategy, ***make an inference***, when you read? Did it help you understand the story? How about understanding the characters? Write a sentence or two on your paper to turn in about how *making an inference* helped you today."

Expand

Ask students, “Are there other times when you can *make an inference*?”

Listen to students’ responses.

Continue, “This strategy is helpful in reading a story with hidden meanings. It gives you a way to think deeply about the characters and why they are doing things in the story. Writers do not usually tell us about their characters *directly*. They *show* us about the character’s motives and personality by what the character does. The writer expects you, as a reader, to *enjoy* making inferences based on what you are shown.” Try using this strategy tonight when you do your homework, or in your next class. Let me know how it goes!”

Many years ago, a young man named Giovanni Guasconti left his home in Naples to study in northern Italy. He took a room in an old house next to a magnificent garden filled with strange flowers and other plants.

The garden belonged to a doctor, Giacomo Rappaccini. He lived with his daughter, Beatrice, in a small brown house in the garden. From a window of his room, Giovanni had seen that Rappaccini's daughter was very beautiful. But everyone in Padua was afraid of her father.

Pietro Baglioni, a professor at the university, warned Giovanni about the mysterious Doctor Rappaccini. "He is a great scientist," Professor Baglioni told the young man. "But he is also dangerous. Rappaccini cares more about science than he does about people. He has created many terrible poisons from the plants in his garden."

One day, Giovanni found a secret entrance to Rappaccini's garden. He went in. The plants all seemed wild and unnatural. Giovanni realized that Rappaccini must have created these strange and terrible flowers through his experiments.

Suddenly, Rappaccini's daughter came into the garden. She moved quickly among the flowers until she reached him. Giovanni apologized for coming into the garden without an invitation. But Beatrice smiled at him and made him feel welcome.

"I see you love flowers," she said. "And so you have come to take a closer look at my father's rare collection."

While she spoke, Giovanni noticed a perfume in the air around her. He wasn't sure if this wonderful smell came from the flowers or from her breath.

She asked him about his home and his family. She told him she had spent her life in this garden. Giovanni felt as if he were talking to a very small child. Her spirit **sparkled** like clear water.

They walked slowly through the garden as they talked. At last they reached a beautiful plant that was covered with large purple flowers. He realized that the perfume from those flowers was like the perfume of Beatrice's breath, but much stronger.

The young man reached out to break off one of the purple flowers. But Beatrice gave a **scream** that went through his heart like a knife. She caught his hand and pulled it away from the plant with all her strength.

"Don't ever touch those flowers!" she cried. "They will take your life!" Hiding her face, she ran into the house. Then, Giovanni saw Doctor Rappaccini standing in the garden.

That night, Giovanni could not stop thinking about how sweet and beautiful Beatrice was. Finally, he fell asleep. But when the morning came, he woke up in great pain. He felt as if one of his hands was on fire. It was the hand that Beatrice had **grabbed** in hers when he reached for one of the purple flowers.

Giovanni looked down at his hand. There was a purple mark on it that looked like four small fingers and a little thumb. But because his heart was full of Beatrice, Giovanni forgot about the pain in his hand.

He began to meet her in the garden every day. At last, she told him that she loved him. But she would never let him kiss her or even hold her hand.

One morning, several weeks later, Professor Baglioni visited Giovanni. "I was worried about you," the older man said. "You have not come to your classes at the university for more than a month. Is something wrong?"

Giovanni was not pleased to see his old friend. "No, nothing is wrong. I am fine, thank you." He wanted Professor Baglioni to leave. But the old man took off his hat and sat down.

"My dear Giovanni," he said. "You must stay away from Rappaccini and his daughter. Her father has given her poison from the time she was a baby. The poison is in her blood and on her breath. If Rappaccini did this to his own daughter, what is he planning to do to you?"

Giovanni covered his face with his hands. "Oh my God!" he cried. "Don't worry, the old man continued. "It is not too late to save you. And we may succeed in helping Beatrice, too. Do you see this little silver bottle? It holds a medicine that will destroy even the most powerful poison. Give it to your Beatrice to drink."

Professor Baglioni put the little bottle on the table and left Giovanni's room. The young man wanted to believe that Beatrice was a sweet and innocent girl. And yet, Professor Baglioni's words had put doubts in his heart.

It was nearly time for his daily meeting with Beatrice. As Giovanni combed his hair, he looked at himself in a mirror near his bed. He could not help noticing how **handsome** he was. His eyes looked particularly bright. And his face had a healthy warm **glow**.

He said to himself, "At least her poison has not gotten into my body yet." As he spoke he happened to look at some flowers he had just bought that morning. A shock of horror went through his body.

The flowers were turning brown! Giovanni's face became very white as he stared at himself in the mirror.

Then he noticed a spider **crawling** near his window. He bent over the insect and blew a breath of air at it. The spider trembled, and fell dead. "I am cursed," Giovanni whispered to himself. "My own breath is poison."

At that moment, a rich, sweet voice came floating up from the garden. "Giovanni! You are late. Come down."

"You are a monster!" Giovanni shouted as soon as he reached her. "And with your poison you have made me into a monster, too. I am a prisoner of this garden."

"Giovanni!" Beatrice cried, looking at him with her large bright eyes. "Why are you saying these terrible things? It is true that I can never leave this garden. But you are free to go wherever you wish."

Giovanni looked at her with hate in his eyes. "Don't pretend that you don't know what you have done to me."

A group of insects had flown into the garden. They came toward Giovanni and flew around his head. He blew his breath at them. The insects fell to the ground, dead.

Beatrice screamed. "I see it! I see it! My father's science has done this to us. Believe me, Giovanni, I did not ask him to do this to you. I only wanted to love you."

Giovanni's anger changed to sadness. Then, he remembered the medicine that Professor Baglioni had given him. Perhaps the medicine would destroy the poison in their bodies and help them to become normal again.

"Dear Beatrice," he said, "our fate is not so terrible." He showed her the little silver bottle and told her what the medicine inside it might do. "I will drink first," she said. "You must wait to see what happens to me before you drink it."

She put Baglioni's medicine to her lips and took a small sip. At the same moment, Rappaccini came out of his house and walked slowly toward the two young people. He spread his hands out to them as if he were giving them a blessing.

"My daughter," he said, "you are no longer alone in the world. Give Giovanni one of the purple flowers from your favorite plant. It will not hurt him now. My science and your love have made him different from ordinary men."

"My father," Beatrice said weakly, "why did you do this terrible thing to your own child?"

Rappaccini looked surprised. "What do you mean, my daughter?" he asked. "You have power no other woman has. You can defeat your strongest enemy with only your breath. Would you rather be a weak woman?"

"I want to be loved, not feared," Beatrice replied. "But now, it does not matter. I am leaving you, father. I am going where the poison you have given me will do no harm. Good bye to you, Giovanni."

Beatrice dropped to the ground. She died at the feet of her father and Giovanni. The poison had been too much a part of the young woman. The medicine that destroyed the poison, destroyed her, as well.

You have just heard the story "Rappaccini's Daughter." It was written by Nathaniel Hawthorne and adapted for VOA by Dona de Sanctis. Your storyteller was Kay Gallant. This is Shep O'Neal.

Words in This Story

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About 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.

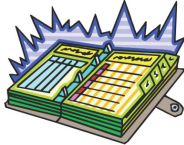



CALLA integrates instruction in priority topics from the content curriculum, development of the language skills needed for learning in school, and explicit instruction in using learning strategies for academic tasks.

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.






CALLA was developed by Anna Uhl Chamot and J. Michael O'Malley, and is being implemented in approximately 30 school districts in the United States as well as in several other countries.

See a list of language learning strategies below.







Metacognitive Strategies

CALLA CONTENT AND LANGUAGE LEARNING STRATEGIES		
STRATEGY	DESCRIPTION	
METACOGNITIVE STRATEGIES		
Plan / Organize	 <p>Planner</p>	<p>Before beginning a task:</p> <ul style="list-style-type: none"> -Set goals. -Plan the task or content sequence. -Plan how to accomplish the task (choose strategies). -Preview a text.
Monitor / Identify Problems	 <p>Check</p>	<p>While working on a task:</p> <ul style="list-style-type: none"> -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	 <p>I did it!</p>	<p>After completing a task:</p> <ul style="list-style-type: none"> -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	 <p>Pace Yourself</p>	<ul style="list-style-type: none"> -Determine how you learn best. -Arrange conditions that help you learn. -Seek opportunities for practice. -Focus your attention on the task.

Task-Based Strategies

CALLA CONTENT AND LANGUAGE LEARNING STRATEGIES		
STRATEGY	DESCRIPTION	
TASK-BASED STRATEGIES		
		
Use Background Knowledge	 I know.	<ul style="list-style-type: none"> -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 Clues	<ul style="list-style-type: none"> -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	 Crystal Ball	<ul style="list-style-type: none"> -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	 Me	<ul style="list-style-type: none"> -Relate new concepts to your own life, to your experiences, knowledge, beliefs and feelings.


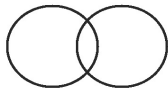


Task-Based Strategies

CALLA CONTENT AND LANGUAGE LEARNING STRATEGIES		
STRATEGY	DESCRIPTION	
TASK-BASED STRATEGIES		
Transfer / Use Cognates	 Coffee/Café	<ul style="list-style-type: none"> -Apply your linguistic knowledge of other languages (including your native language) to the target language. -Recognize cognates.
Substitute / Paraphrase	 Make it work	<ul style="list-style-type: none"> -Use a synonym or descriptive phrase for unknown words or expressions.
  USE YOUR SENSES		
Use Images	 See it in your mind	<ul style="list-style-type: none"> -Use or create an actual or mental image to understand and/or represent information. -Use or draw a picture or diagram.
Use Sounds	 Sound Out	<ul style="list-style-type: none"> -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.


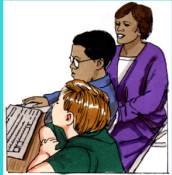
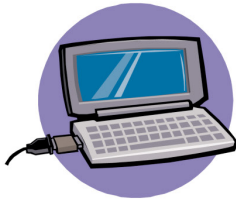


Task-Based Strategies

CALLA CONTENT AND LANGUAGE LEARNING STRATEGIES		
STRATEGY	DESCRIPTION	
TASK-BASED STRATEGIES		
Use Your Kinesthetic Sense		<ul style="list-style-type: none"> --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.
  USE YOUR ORGANIZATIONAL SKILLS		
Find/Apply Patterns	 abacus	<ul style="list-style-type: none"> -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	 Life cycle	<ul style="list-style-type: none"> -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.

Task-Based Strategies

CALLA CONTENT AND LANGUAGE LEARNING STRATEGIES		
STRATEGY	DESCRIPTION	
TASK-BASED STRATEGIES		
Take Notes	 <p>PDA</p>	<ul style="list-style-type: none"> -Write down important words and ideas while listening or reading. -List ideas or words to include in speaking or writing..
Use Graphic Organizers	 <p>A Venn diagram</p>	<ul style="list-style-type: none"> -Use or create visual representations (such as Venn diagrams, time lines, webs, and charts) of important relationships between concepts.
Summarize	 <p>Main Idea</p>	<ul style="list-style-type: none"> -Create a mental, oral, or written summary of information.
Use Selective Attention	 <p>Focus</p>	<ul style="list-style-type: none"> -Focus on specific information, structures, key words, phrases, or ideas.

Task-Based Strategies

CALLA CONTENT AND LANGUAGE LEARNING STRATEGIES		
STRATEGY	DESCRIPTION	
TASK-BASED STRATEGIES		
 		
USE A VARIETY OF RESOURCES		
Access Information Sources	 <p>Look it up!</p>	<ul style="list-style-type: none"> -Use the dictionary, the internet, and other reference materials. -Seek out and use sources of information. -Follow a model -Ask questions
Cooperate	 <p>Together</p>	<ul style="list-style-type: none"> -Work with others to complete tasks, build confidence, and give and receive feedback.
Talk Yourself Through It (Self-Talk)	 <p>I can do it!</p>	<ul style="list-style-type: none"> - Use your inner resources. Reduce your anxiety by reminding yourself of your progress, the resources you have available, and your goals.