

English 7/8 IB 2023-2024
Summer Reading
***The Catcher in the Rye* J. D. Salinger**
and
Preparing for the Senior Year in IB

Mrs. Sedor Room 255 ssedor@pvschools.net

Questions are welcome. Replies may be delayed. I'm looking forward to meeting you and starting a terrific intellectual odyssey together!

Required Summer Readings:

- ◆ *The Catcher in the Rye* by J.D. Salinger
- ◆ IB Papers: Areas of Exploration and Seven Central Concepts

N.B. All written work is to be completed in your Learner Portfolio. I prefer you write in dark blue or black ink, but if you must write in pencil please make sure that your work is dark enough so that I can read it. You are welcome to type and print, also.

Synopsis: “It’s Christmas time and Holden Caulfield has just been expelled from yet another school... Fleeing the crooks at Pencey Prep, he pinballs around New York City seeking solace in fleeting encounters—shooting the [breeze] with strangers in dive hotels, wandering alone round Central Park, getting beaten up by [questionable characters] and cut down by erstwhile girlfriends. The city is beautiful and terrible, in all its neon loneliness and seedy glamour, its mingled sense of possibility and emptiness. Holden passes through it like a ghost, thinking always of his kid sister Phoebe, the only person who really understands him, and his determination to escape the phonies and find a life of true meaning.

The Catcher in the Rye is an all-time classic [*bildungsroman*]*— an elegy to teenage alienation, capturing the deeply human need for connection and the bewildering sense of loss as [childhood is left] behind” (Goodreads.com).*

Please complete the required reading of the novel You’ll have an objective test over the book (including vocabulary, allusions, and terms) the first week of school, likely on Day 2 or 3.

Complete the Advanced Analysis and Novel as a Whole questions in your Learner Portfolio Use the Areas of Exploration and Seven Central Concepts handouts to guide your responses to the Novel as a Whole questions.

These responses do not need to be in MLA format. If you consult, copy from, quote from or in any way use outside sources (sources beyond your own mind such as the Internet or Artificial Intelligence), cite them parenthetically, and then write a Works Cited page that pairs with your parentheticals.

Should you need to cite, find an excellent resource on correct formatting at the OWL at Purdue University (<https://owl.purdue.edu/>). Do not rely on a citation generator. Instead, use

your ability to learn from text. (This, in addition to curiosity, is an expectation in Senior IB English.) Giving credit for your ideas is an integral and important component of your learning.

Preparing for the Senior Year in IB: Please read the IB papers on the Areas of Exploration and the Seven Central Concepts. Paraphrase each Area and Concept according to the attached instructions.

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Part I: Advanced Analysis
Part II: The Novel as a Whole
Part III: IB Areas of Exploration and Central Concepts

Part I Advanced Analysis: Before beginning to read and as you read, investigate the following and record your findings in your LP.

Analysis Required Information

1. Your Name:
2. Date your work was begun:
3. Date your work was completed:
4. Means of accessing the text: (read the book online, read a hard copy, read with companion audiobook, listened only to audiobook, listened to audiobook while performing other tasks, etc.)
5. Title:
6. Author:
7. Date of Publication:
8. Genre:
9. Biographical Information about the author: (brief, not to exceed 10 sentences)
10. Brief Plot Summary with word count (not to exceed 100 words)
11. Characters, their roles, and their significance:
12. Setting (various settings of the novel and the significance of the opening and closing scenes)
13. Themes (list and explain each)
14. Major symbols and their significance
15. Important quotes and their significance (at least one from each chapter and not one of the quotes from the Novel as a Whole guide below)
16. Personal reaction to and reflection about the work of about a paragraph..

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Part II The Novel as a Whole: The words, phrases and sentences below have a particular significance to the novel, *The Catcher in the Rye*. In your Learner Portfolio, explain the meaning each has in the book. Quotes should identify speaker, situation, and meaning/significance. When answering questions, offer commentary or insight as to what you believe is important or essential and, where possible, make connections to other works you have studied at any time in your education. The IB Areas of Exploration and Central Concepts should guide you in this process. At the end of each chapter, reflect on it using one AOE or one Concept. Page numbers are approximate to

help you with context. We have a different edition of the book, so the page numbers given here are approximate.

1. *ostracized* (~p.6)
2. *psychoanalyzed* (~p. 44)
3. *bourgeois* (~p. 121)
4. *Life is a game, boy. Life is a game that one plays according to the rules.* (~p. 11)
5. *Mothers are all slightly insane.* (~p. 62)
6. *Grand. There's a word I really hate. it's a phony.* (~pp. 12 & 112)
7. *I'm always saying "Glad to have met you" to somebody I'm not at all glad I met. If you want to stay alive, you have to say that stuff though.* (~p. 98)
8. *What really knocks me out is a book that, when you're all done reading it, you wish the author that wrote it was a terrific friend of yours and you could call him up on the phone whenever you felt like it.* (~p. 22) Do you agree? What's your definition for a great book?
9. *"The mark of the immature man is that he wants to die nobly for a cause, while the mark of the mature man is that he wants to live humbly for one."* (~p. 207-208) Explain why you agree or disagree with this philosophy.
10. Explain J.D. Salinger's title, *The Catcher in the Rye*. (~p. 191) Why do you think this is an effective or ineffective title?
11. Why is Holden expelled from Pencey? What are his reasons for disliking the school?
12. List five different things that Holden does while in midtown New York. Number them 1-5.
13. Identify the following characters. Explain Holden's attitude toward each of them.
a. Spencer b. Ackley c. Stradlater d. Sally Hayes e. Mr. Antolini f. James Castle
14. Holden Caulfield suffers from a number of significant disappointments during the course of the story. Describe five from various sections. (Identify chapter and page number.) Number them 1-5
15. Who are the people in the novel that Holden likes? Why does he like them but dislike others?
16. What does Holden think of the average movie or magazine story? Do you agree?
17. How does Holden feel about the world in which he lives? Are his reactions to the world negative or positive? Is he realistic? Explain.
18. Explain the symbolic significance of Holden's red hunting cap.
19. Structurally, *The Catcher in the Rye* can be divided into three parts. Define these divisions and explain the significance of each.
20. Are the novel's point of view, style, and language *appropriate* or *inappropriate* for what the author is trying to say? Explain.
21. In this book the character Holden Caulfield has many problems and is finally expelled from Pencey. Imagine Holden being a member of your class. How do you think you, your classmates, and teachers would react to a student with the personality of Holden? Before you attempt to answer this question, make an outline of Holden's personality traits. Which of these traits would make him acceptable or unacceptable in your school? If you had the personality of Holden, how would you react to your school? (This response should show an outline of personality traits before your written comments.)
22. Discuss the themes of *The Catcher in the Rye*. Why are Salinger's themes still valid today or are they not?
23. What evidence in the novel suggests that Holden may be seeking self-destruction? Explain, and cite the book.

24. What does Holden mean when he labels someone or something phony? Is he justified in his opinions? Explain.
25. Explain the significance of children in the novel. Discuss times when children appear as well as what they might symbolize.
26. Famous writer James Joyce coined the term “epiphany,” a moment of sudden and changing experience. What might be Holden’s epiphany? Is there a time when compassion, trust, and love save him from real or symbolic death and give him the chance to function normally or at least hope for normalcy?
27. What is Holden Caulfield’s definition of a man? Where do you see evidence of this? What is yours? Is it relevant to consider this question today? Was it more relevant at the time the book was written?
28. Is this an essentially comic or tragic novel? Is some other term necessary to describe it? Explain.
29. Is Holden Caulfield an heroic figure? Explain.
30. May a novel about an adolescent be significant to adults?
31. What specifically did you like and dislike about *The Catcher in the Rye*? Give examples.

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Part III: IB Areas of Exploration and Central Concepts (descriptors attached)

Please clarify your understanding of the Areas of Exploration and Central Concepts by the description of each one and paraphrasing it in a statement of one to two well-constructed sentences. This is to help you fix your understanding of these ideas in your brainy brain so that you become more fluent in them and can readily refer to them throughout the year.

If you have your own method for paraphrasing text, by all means use it. Here is one suggested process for doing so:

Work with one descriptor at a time, perhaps one per day.

Read the descriptor once.

Re-read and annotate important ideas.

Distill those ideas using the essential phrasing.

Write your one or two sentence paraphrase.

IB Areas of Exploration

- 1. Readers, Writers, and Texts**
- 2. Time and Space**
- 3. Intertextuality: Connecting Texts**

IB Seven Central Concepts

- 4. Identity**
- 5. Culture**
- 6. Creativity**
- 7. Communication**
- 8. Perspective**
- 9. Transformation**
- 10. Representation**

Areas of Exploration (AOE)

Readers, writers and texts

Just as the reader participates in the production of the text's meaning so the text shapes the reader. —Shlomith Rimmon-Kenan (2005)

This area of exploration introduces students to the nature of literature and its study. The investigation students will undertake involves close attention to the details of texts in a variety of literary forms to learn about the choices made by authors and the ways in which meaning is created. At the same time, study will focus on the role readers themselves play in generating meaning as students move from a personal response to an understanding and interpretation that is influenced by the community of readers of which they are a part. Their interaction with other readers will raise an awareness of the constructed and negotiated nature of meaning.

Students will learn to understand the aesthetic nature of literature and come to see that literary texts are powerful means to express individual thoughts and feelings, and that their own perspectives as experienced readers are integral to the effect of a literary text.

Study in this area should be structured to allow students to become more confident in their ability to recognize key textual features and how they create or affect meaning. Works can be chosen which lend themselves to close reading and give students a sense of elements across a variety of literary forms. The aim is not to enumerate or define various features, but to study them beyond the identification of elements or the consideration of individual effects to see the complex constructed nature of literary texts. While conducting detailed study, learning activities can be structured to introduce students to the ways in which literary professionals attend to texts and their concerns. Student writing and response can involve moving back and forth between personal and academic response or between the creative and the expository.

The area of exploration of readers, writers and texts aims to introduce students to the skills and approaches required to closely examine literary texts as well as to introduce metacognitive awareness of the nature of the discipline by considering the following guiding conceptual questions.

Why and how do we study literature?

How are we affected by literary texts in various ways?

In what ways is meaning constructed, negotiated, expressed and interpreted?

How does language use vary among literary forms?

How does the structure or style of a literary text affect meaning?

How do literary texts offer insights and challenges?

Time and space

The ultimate boundary of world literature is found in the interplay of works in a reader's mind, reshaped anew whenever a reader picks up one book in place of another
— David Damrosch (2009)

This area of exploration focuses on the idea that literary texts are neither created nor received in a vacuum. It explores the variety of cultural contexts in which literary texts are written and read across time and space as well as the ways literature itself—in its content—mirrors the world at large. Students will examine how cultural conditions can shape

the production of a literary text, how a literary text can reflect or refract cultural conditions, and the ways culture and identity influence reception.

Students will investigate ways in which literary texts may represent and be understood from a variety of cultural and historical perspectives. Through their exploration, students will be able to recognize the role of relationships among text, self and other, and the ways in which the local and the global connect. These relationships are complex and dynamic. The background of an author and the make-up of an audience are not necessarily clear or easily described. Literary texts are situated in specific contexts and deal with or represent social, political and cultural concerns particular to a given time and place. For example, a work written to address the concerns of an author in contemporary society can be set in ancient times. Cultures that are geographically separated can share mores or ideas, while people living in proximity can embrace disparate traditions. Students will consider the intricacies of communication within such a complex societal framework and the implications that language and text take on when produced and read in shifting contexts.

Study and work selection in this area should allow students to explore texts and issues from a variety of places, cultures and/or times. The culture, biography of an author, historical events or narratives of critical reception will be considered and may be researched, but the focus of study will be on the ideas and issues raised by the literary texts themselves and a consideration of whether these are best understood in relation to an informed consideration of context. In this area of exploration, students examine the ways in which a literary text may illuminate some aspect of the political or social environment, or the ways in which a more nuanced understanding of events may affect their understanding or interpretation of a literary text. The study of contexts does not imply a static, one-to-one relationship between a literary text and the world, but sees the former as a powerful “non-human actor” across time and space.

Time and space aims to broaden student understanding of the open, plural, or cosmopolitan nature of literary texts by considering the following guiding conceptual questions.

How important is cultural or historical context to the production and reception of a literary text?

How do we approach literary texts from different times and cultures to our own?

To what extent do literary texts offer insight into another culture?

How does the meaning and impact of a literary text change over time?

How do literary texts reflect, represent or form a part of cultural practices?

How does language represent social distinctions and identities?

Intertextuality: connecting texts

Any text is constructed as a mosaic of quotations: any text is the absorption and transformation of another. —Julia Kristeva (1980)

This area of exploration focuses on intertextual concerns or the connections between and among diverse literary texts, traditions, creators and ideas. It focuses on the comparative study of literary texts so that students may gain deeper appreciation of both unique characteristics of individual literary texts and complex systems of connection. Throughout the course, students will be able to see similarities and differences among literary texts. This area allows for a further exploration of literary concerns, examples, interpretations and readings by studying a grouping of works set by the teacher or set in close conversation with a class or groups of students. Students will gain an awareness of how texts can provide critical lenses to reading

other texts and of how they can support a text's interpretation by expanding on it or question it by providing a different point of view.

Intertextuality: connecting texts can be approached in a variety of ways, such as through:

- the study of a group of works from the same literary form (for example, fiction, non-fiction, poetry and drama)
- the study of sub-categories within that literary form (for example, the novel, comedy, the sonnet, the essay)
- an exploration of a topic as represented across literary texts (for example, power, heroism, gender)
- a study of the way different texts address one same concept (for example, representation, identity, culture)
- an analysis of how allusions by one literary text to another affect the meaning of both of them (for example, explicit intertextual references from an author to another author's work)
- a theoretical literary investigation (such as literary value or critical perspective).

This area of exploration aims to give students a sense of the ways in which literary texts exist in a system of relationships with other literary texts past and present. Students will further engage with literary traditions and new directions by considering the following guiding conceptual questions.

How do literary texts adhere to and deviate from conventions associated with literary forms?

How do conventions and systems of reference evolve over time?

In what ways can diverse literary texts share points of similarity?

How valid is the notion of a "classic" literary text?

How can literary texts offer multiple perspectives of a single issue, topic or theme?

In what ways can comparison and interpretation be transformative?

Seven Central Concepts

Conceptual understanding in studies in language and literature courses

1. Identity

When reading texts, students will encounter and interact with a multiplicity of perspectives, voices and characters. It is usual when reading and interpreting a text to assume that the views are to some extent representative of the writer's identity. However, the relationship between an author and the different perspectives and voices they assume when they write is frequently complex, and this makes the concept of identity an elusive one. The figure that emerges from the reading of various texts by the same author adds to the complexity of the discussion. Conversely, the ways in which the identity of a reader comes into play at the moment of reading a text are equally central to the analysis of the act of reading and interpretation.

2. Culture

The concept of culture is central to the study of language and literature. It raises the question of how a text relates to the context of its production and reception, and to the respective values, beliefs and attitudes prevalent in them. This concept also plays an important role with regard to the relationship that is established between an individual text and the writing tradition preceding it. The application of this concept to the study of a text should prompt reflection on the extent to which it is the product of a particular cultural and literary context and how it interacts with it.

3. Creativity

Creativity plays an important part in the experience of reading and writing. The concept is fundamental to analyse and understand the act of writing, and the role that imagination plays. When applied to the act of reading, creativity highlights the importance of the reader being able to engage in an imaginative interaction with a text, which generates a range of potential meanings from it, above and beyond established interpretations. Creativity is also related to the notion of originality and to the question of the extent to which it is important or desirable in the production and reception of a text.

4. Communication

The concept of communication revolves around the question of the relationship that is established between a writer and a reader by means of a text. The extent to which writers facilitate communication through their choices of style and structure may be an aspect to analyse in this exploration. The writer may also have a particular audience in mind, which may mean assumptions have been made about the reader's knowledge or views, making communication with some readers easier than with others. Alternatively, the amount of cooperation that a text demands from a reader for communication to take place, and the readiness of the reader to engage is also important as a topic for discussion. Even with cooperative readers, the meaning of a text is never univocal, which makes the concept of communication a particularly productive, and potentially problematic one in relation to both literary and non-literary texts.

5. Perspective

A text may offer a multiplicity of perspectives which may, or may not, reflect the views of its author. Readers have also their own perspectives, which they bring to their interaction with the text. This variety of perspectives impacts on the interpretation of a text and, therefore, deserves critical attention and discussion. The fact that the acts of reading and writing happen in a given time and place poses

the additional question of how far the contexts of production and reception have influenced and even shaped those perspectives.

6. Transformation

The study of the connections among texts constitutes the focus of one of the three areas of exploration, namely intertextuality: connecting texts. The complex ways in which texts refer to one another, appropriate elements from each other and transform them to suit a different aesthetic or communicative purpose are evidence of the importance of transformation in the process of creating a text. Additionally, the act of reading is potentially transformative in itself, both for the text and the reader. Different readers may transform a text with their personal interpretation. The text, on the other hand, can have an impact on the reader, which potentially might lead to action and to the transformation of reality.

7. Representation

The way in which language and literature relate to reality has been the subject of much debate among linguists and literary theorists across time. Statements and manifestos by writers have made claims about this relationship, which range from affirming that literature should represent reality as accurately as possible to claiming art's absolute detachment and freedom from reality and any duty to represent it in the work of art. Irrespective of such a discussion, the concept is a central one to the subject in connection with the way in which form and structure interact with, and relate to, meaning.