

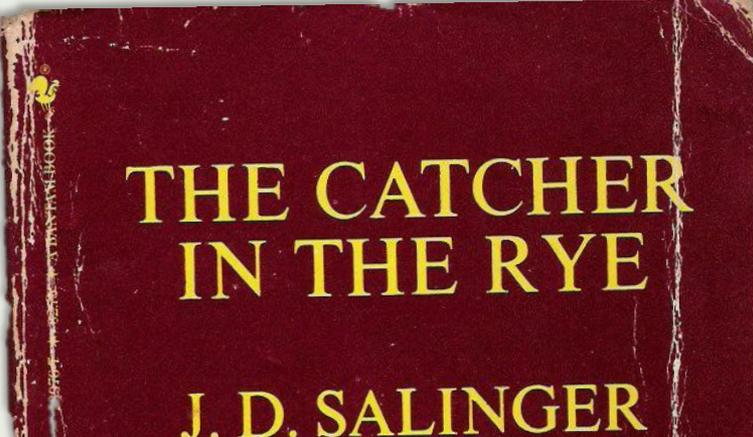
POWERPOINT PRESENTATION BY

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ALGONQUIN REGIONAL HIGH SCHOOL

NORTHBOROUGH, MA

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THE CATCHER  
IN THE RYE

J. D. SALINGER

The corpus of [Salinger's] good work is very small, but it is classic. His was arguably the first truly original voice in American prose fiction after the generation of Hemingway, Fitzgerald, and Faulkner. Of course nothing is absolutely original in literature, and Mr. Salinger had his precursors, of whom Hemingway was one, and Mark Twain - from whose Huck Finn Hemingway said that all modern American literature came - another. From them he learned what you could do with simple, colloquial language and a naïve youthful narrator. But in *The Catcher in the Rye* Mr. Salinger applied their lessons in a new way to create a new kind of hero, Holden Caulfield, whose narrative voice struck a chord with millions of readers.

DAVID LODGE, *The New York Times*

29 January 2010



THE CATCHER IN THE RYE  
J.D. SALINGER

“They were so ignorant, and they had those sad, fancy hats on and all. And that business about getting up early to see the first show at Radio City Music Hall depressed me.”

~J.D. SALINGER



Cover Art by Adrian Tomine for The New Yorker.



In what ways is the teenage girl in this illustration different from the other sightseers?



Cover Art by Adrian Tomine for The New Yorker.

# {contents}

## INTRODUCTION

*Background information on J.D. Salinger & key terms defined.*

## CHAPTERS 1-10

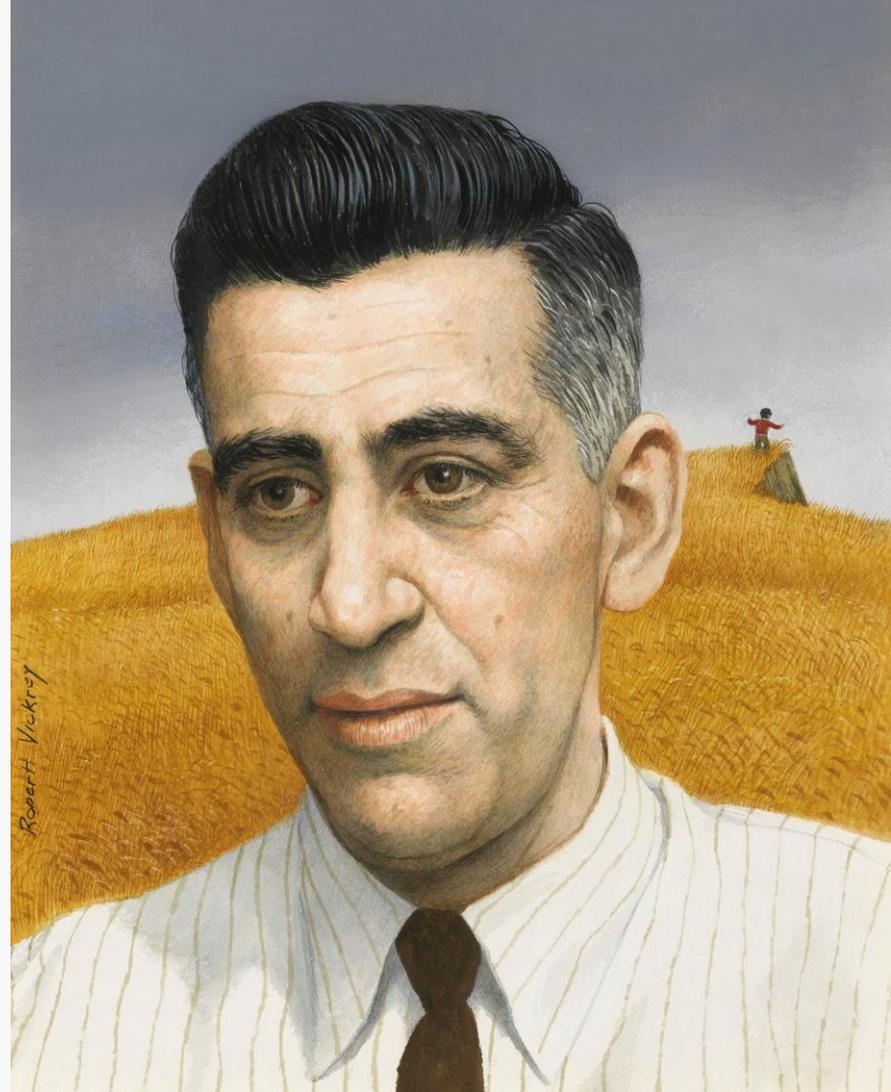
*Allie's Baseball Mitt, reading quizzes, "The Truth about Lying," & Central Park map.*

## CHAPTERS 11-20

*Scenes from The Basketball Diaries, "Rebels without a Cause," & quizzes.*

## CHAPTERS 21-26

*"Comin' thro the Rye," "Serve the Servants," reading quiz, & scenes from Chapter 27.*



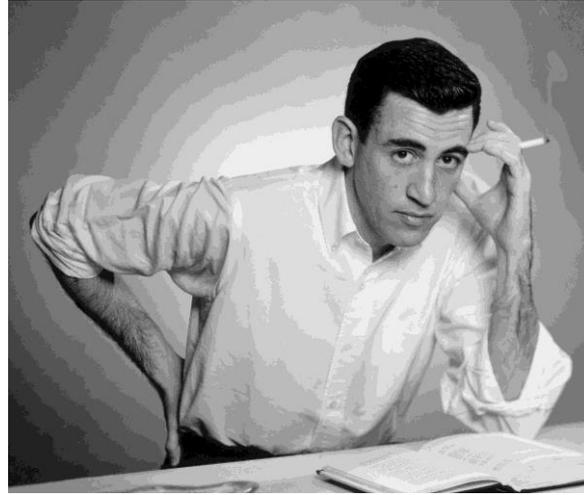
If you really want to hear  
about it...



*J.D. Salinger*  
1919-2010

In the autumn of 1950, at his home in Westport, Connecticut, J.D. Salinger completed *The Catcher in the Rye*. The achievement was a catharsis for the young writer. It was confession, purging, prayer, and enlightenment, in a voice so distinct that it altered American culture.

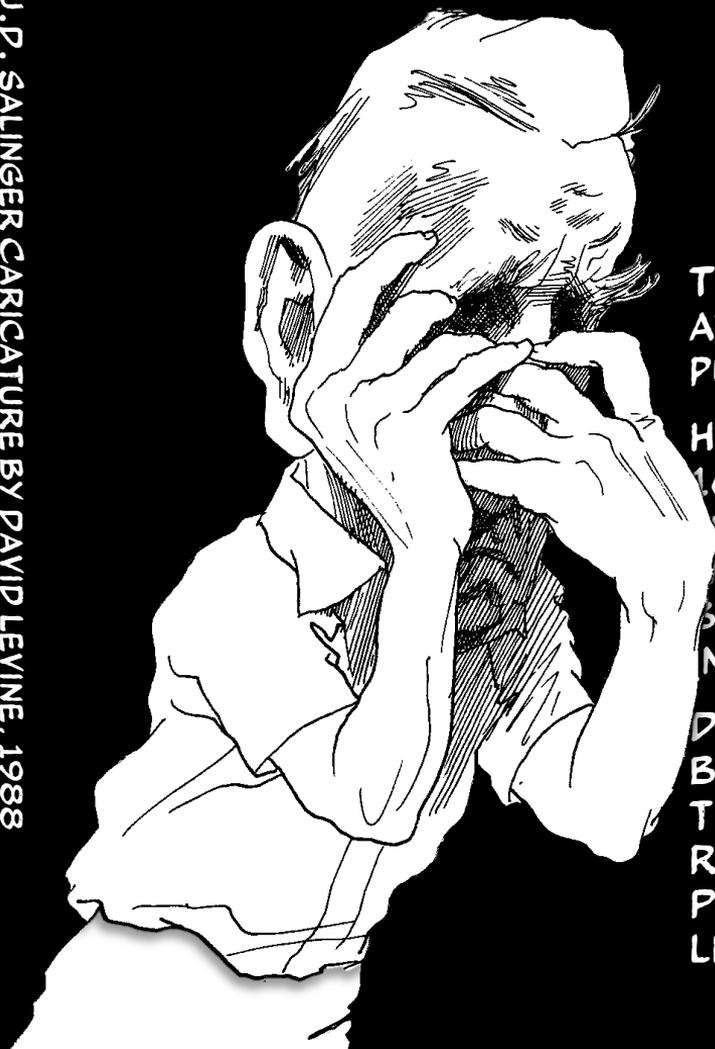
Holden Caulfield, and the pages that held him, had been the author's constant companion for most of his adult life. Those pages, the first of them written in his mid-20s,



just before he shipped off to Europe as an army sergeant, were so precious to Salinger that he carried them throughout World War II. Pages of *The Catcher in the Rye* had stormed the beach at Normandy; they had paraded

down the streets of Paris, been present at the deaths of countless soldiers in countless places, and been carried through the concentration camps of Nazi Germany. In bits and pieces they had been rewritten, put aside, and rewritten again, the nature of the story changing as the author himself was changed.

*The Catcher in the Rye* was published on July 16, 1951. The public impact was greater than Salinger could have hoped for—or perhaps could deal with.



# THE MYSTERIOUS CASE OF J.P. SALINGER

THE SUCCESS OF THE CATCHER IN THE RYE LED TO PUBLIC ATTENTION AND SCRUTINY; SALINGER BECAME RECLUSIVE, PUBLISHING NEW WORK LESS FREQUENTLY.

HIS LAST PUBLISHED WORK, A NOVELLA ENTITLED HAPWORTH 16, 1924, APPEARED IN THE NEW YORKER ON JUNE 19, 1965. IN 1996, A SMALL PUBLISHER ANNOUNCED A DEAL WITH SALINGER TO PUBLISH THE NOVELLA IN BOOK FORM, BUT AMID THE ENSUING PUBLICITY, THE RELEASE WAS INDEFINITELY DELAYED.

DETAILS ABOUT SALINGER WERE NOTORIOUSLY VAGUE BECAUSE OF HIS RECLUSIVE NATURE, WHICH HAD MADE HIM THE SUBJECT OF A GREAT DEAL OF SPECULATION. SALINGER REFUSED TO GIVE INTERVIEWS OR TO DEAL WITH THE PRESS. PERSONAL INFORMATION ABOUT SALINGER WAS THEREFORE LIMITED BUT IN GREAT DEMAND.





# FIELD OF DREAMS

In 1982, W.P. Kinsella published his famous novel, *Shoeless Joe* which was made into the immensely popular film *Field of Dreams*. In *Shoeless Joe*, the novel's main character, Ray Kinsella, kidnaps the reclusive Salinger who acts as an intermediary between the Kinsella family and the spirits of the long deceased 1919 Chicago White Sox. Respectful of Salinger's aversion to publicity, his name was changed for the movie. In the film, the author "Terence Mann" is played by James Earl Jones.

## KEY TERMS

1. **Angst** - in existentialist philosophy, a feeling of dread arising from an awareness of free choice.
2. **Cynicism** - a distrust of others' apparent motives. It can be a form of jaded negativity and other times realistic criticism or skepticism.

## WHAT IS A COMING-OF-AGE STORY?

A coming-of-age story is a type of narrative where the protagonist is initiated into adulthood through knowledge, experience, or both, often by a process of disillusionment. Understanding comes after the dropping of preconceptions, a destruction of a false sense of security, or in some way the loss of innocence. Some of the shifts that take place are these: ignorance to knowledge, innocence to experience, false view of world to correct view, idealism to realism, immature responses to mature responses.

“The thing was, I couldn’t think of a room or a house or anything to describe the way Stradlater said he had to have... So what I did, I wrote about my brother Allie’s baseball mitt. It was a very descriptive subject.”

-Holden Caulfield



## ALLIE'S BASEBALL MITT

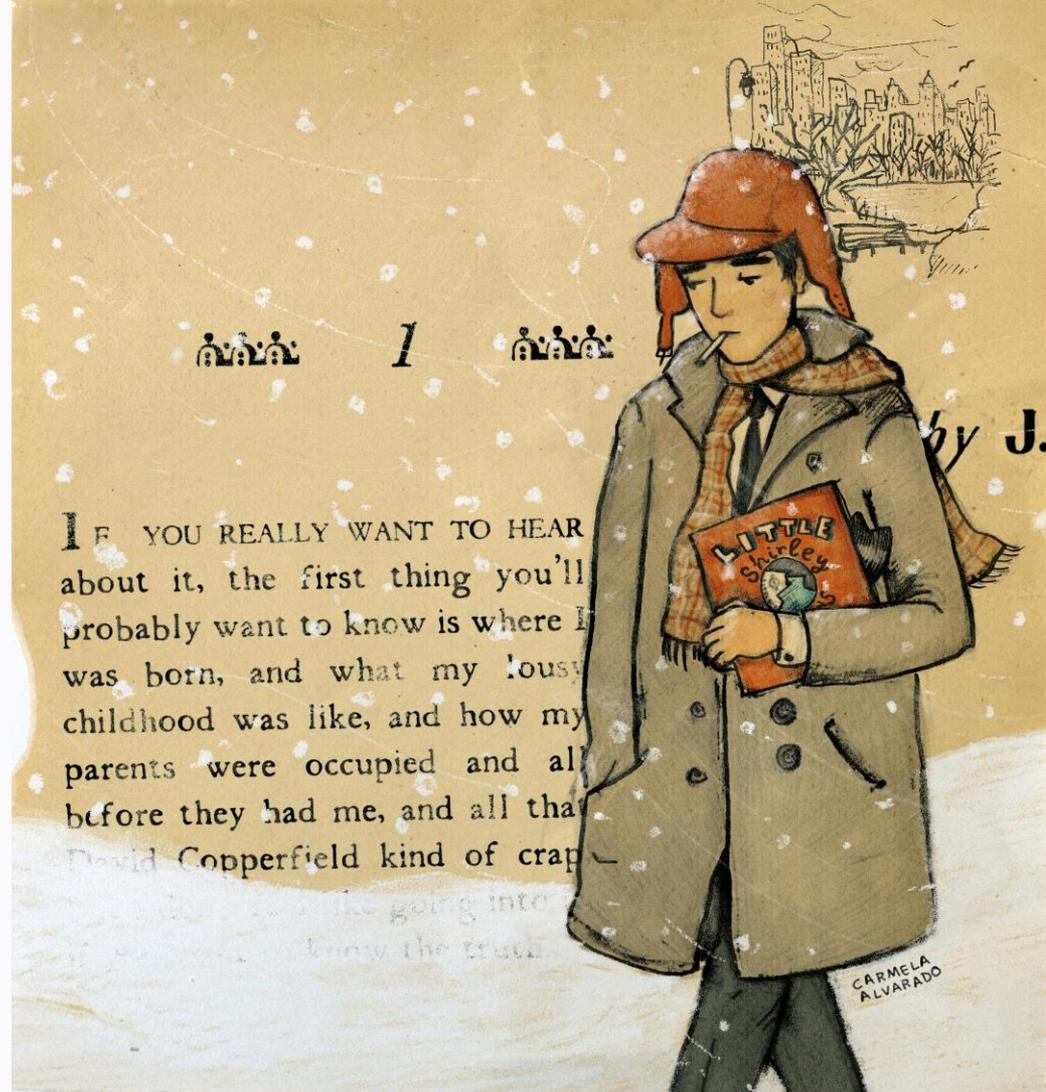
In chapter six, Stradlater is furious with Holden for writing about a “goddam” baseball glove. Although readers never see Holden’s actual composition, it appears to be about much more than a “goddam” baseball glove. Write Holden’s one page description of Allie’s baseball mitt. Why is this mitt so special to Holden?



# CHAPTERS 1-5 READING COMPREHENSION

# Holden 'n Huck

In many ways reminiscent of Mark Twain's *Adventures of Huckleberry Finn*, Salinger's novel finds great sympathy for its wayward child protagonist. Both books feature teenage male protagonists who are at odds with the values of their cultures. These characters embark on journeys without really knowing where they are going and in the process learn lessons about hypocrisy in adult society.



# THE TRUTH ABOUT LYING.

GROUP 1: LYING TO SAVE FACE

GROUP 2: LYING TO SHIFT BLAME

GROUP 3: LYING TO AVOID CONFRONTATION

GROUP 4: LYING TO GET ONE'S WAY

GROUP 5: LYING TO BE NICE

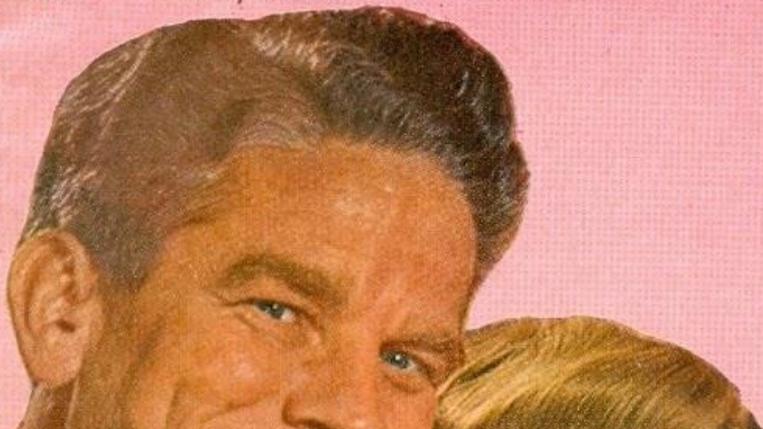
GROUP 6: LYING TO MAKE ONESELF FEEL BETTER



# TV STAR PARADE

FDC

TV STAR PARADE/JULY 25c



## HOW BIG QUIZ WINNERS SPEND THEIR MONEY

\_\_\_\_\_ plus \_\_\_\_\_

Elvis Presley      Frank Parker

Hugh O'Brian      [unclear]

Mike W.      [unclear]

### Be Happy-GO LUCKY

Here's why  
Luckies taste better!



You get better taste from fine tobacco, and L.S./M.F.T.—Lucky Strike means fine tobacco . . . fine, mild, good-tasting tobacco. There's no substitute for fine tobacco—and don't let anybody tell you different!

NO LOOSE ENDS



ALWAYS



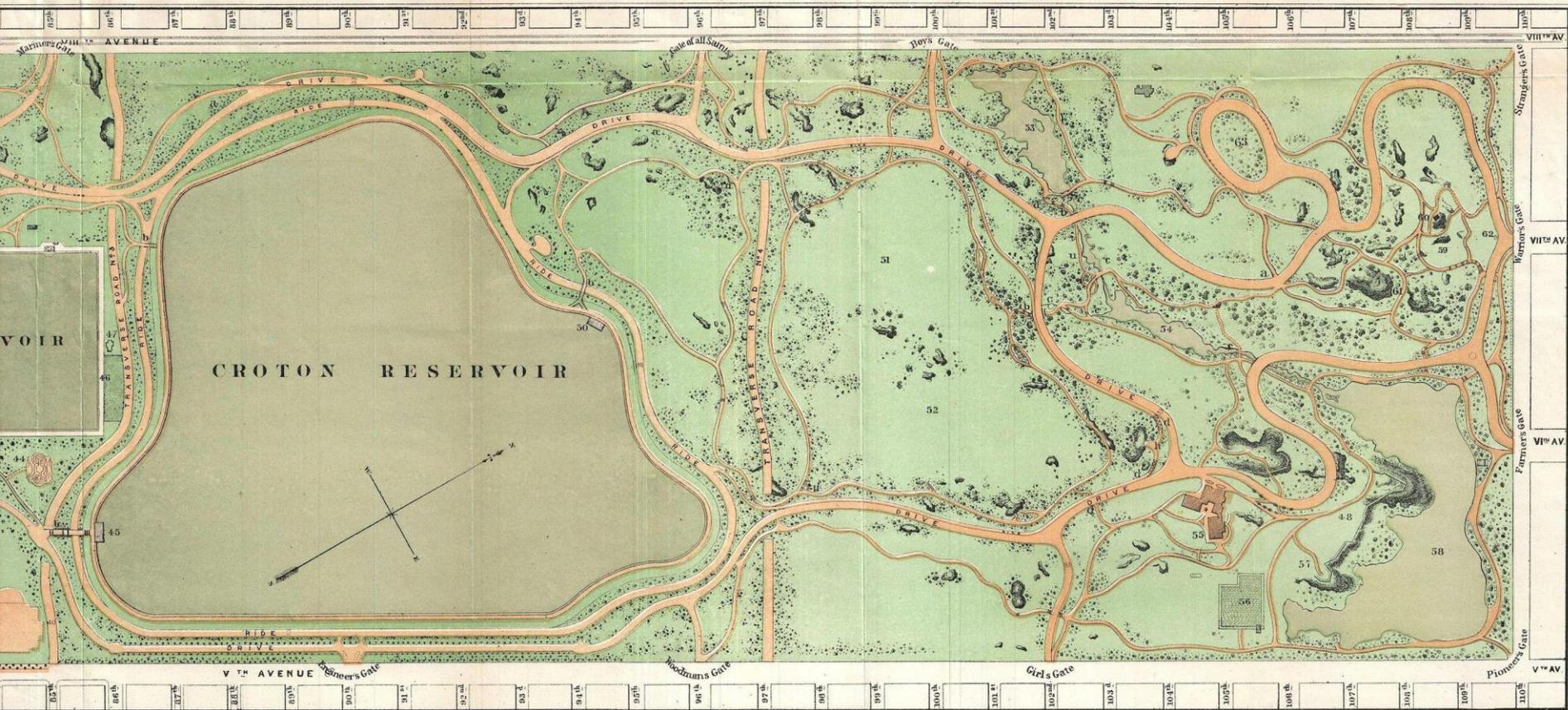
# CHAPTERS 6-10 READING COMPREHENSION



CENTRAL PARK

1870

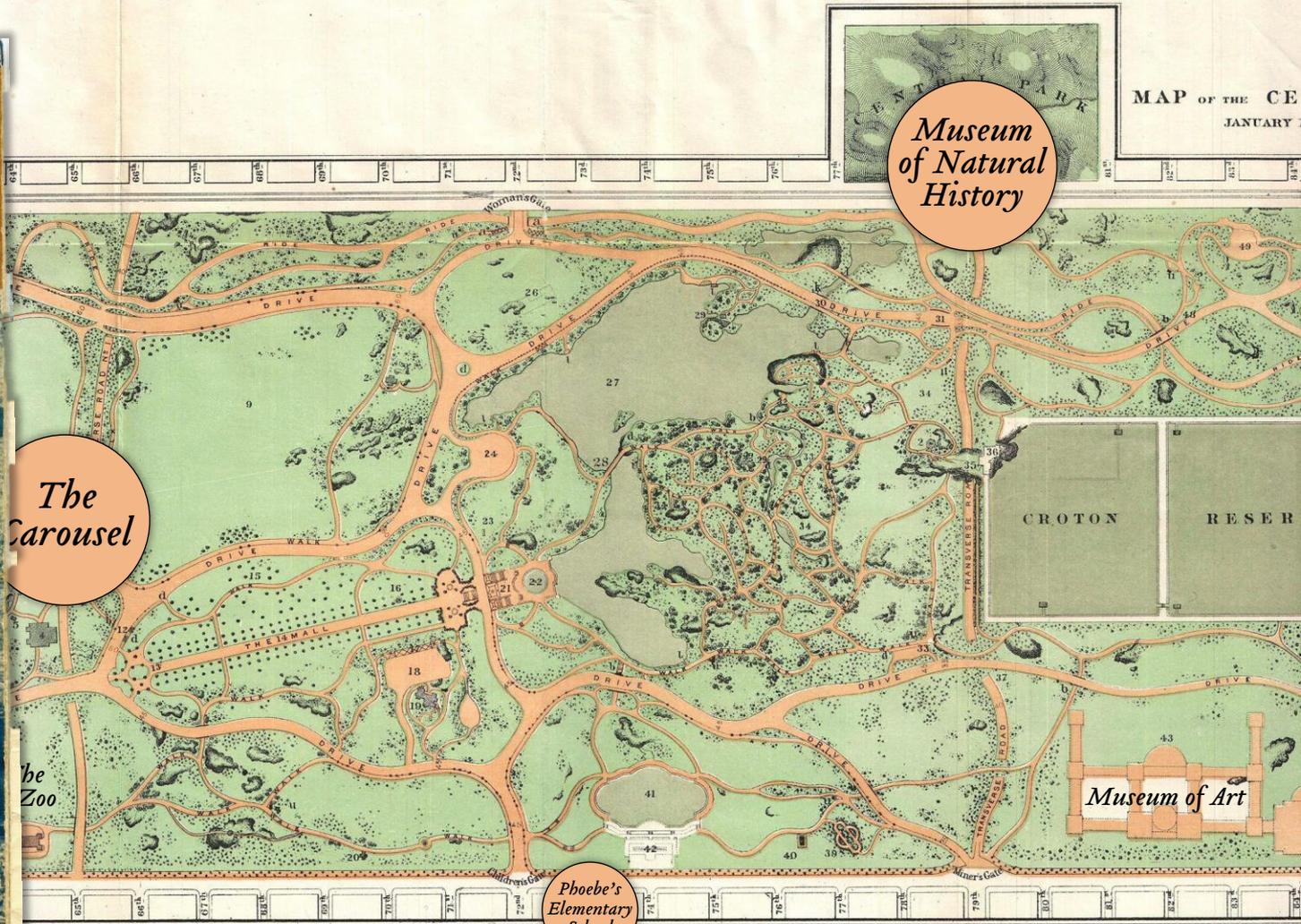
The Edmont  
Hotel



# NEW YORK SUBWAYS



UNION DIME SAVINGS BANK



MAP OF THE CENTRAL PARK  
JANUARY 1900

*Museum  
of Natural  
History*

*The  
Carousel*

*Phoebe's  
Elementary  
School*

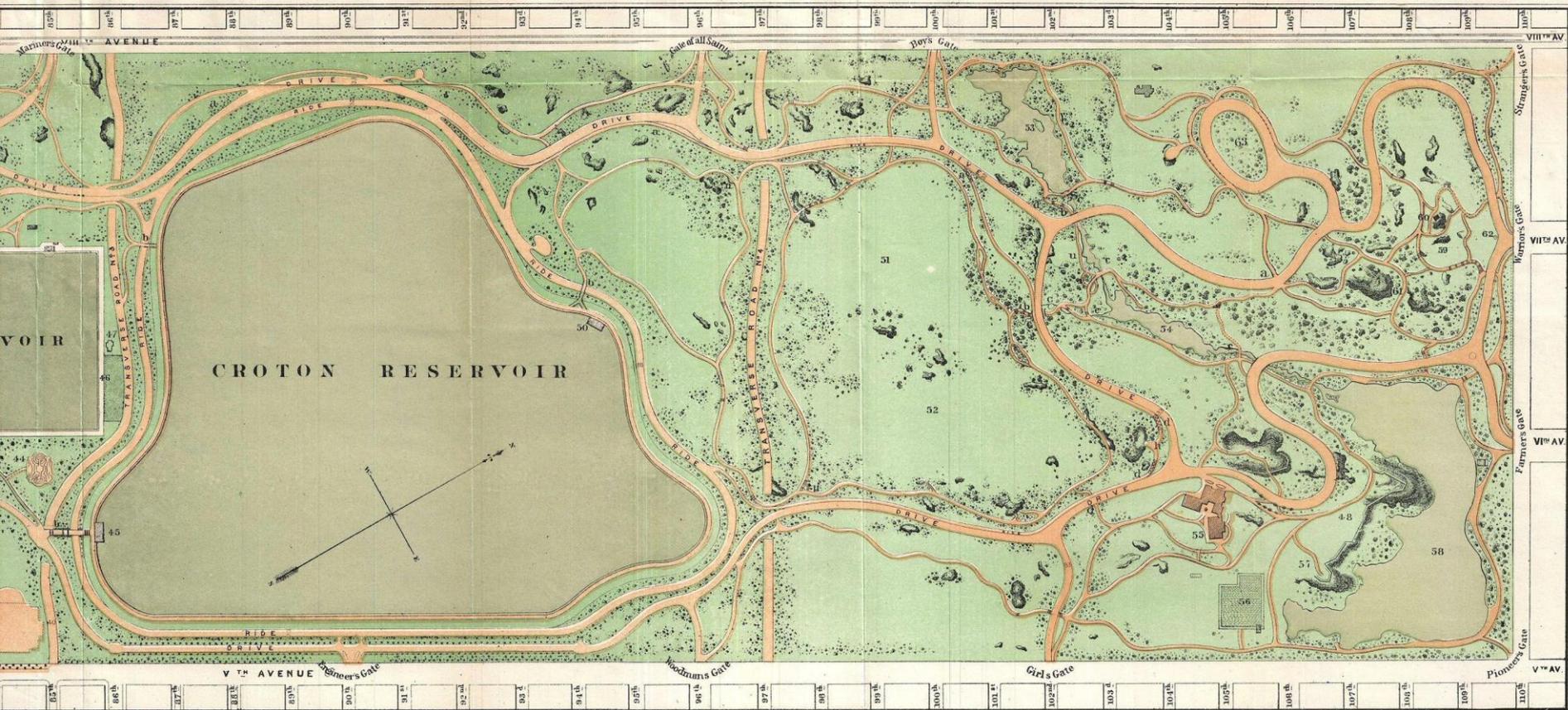
*Museum of Art*

Scale 400 feet to the inch

CENTRAL PARK

1870

The Edmont  
Hotel



Central Park, New York.  
*Aerial View.*



POST CARD  
BUY  
DEFENSE SAVINGS  
BONDS AND STAMPS  
19 School St.  
Huntington Conn.

**LUCKIES TASTE BETTER**

Cleaner,  
Fresher,  
Smother

Nothing—no, nothing—  
beats better taste

You know, yourself, you smoke for joyment. And you get enjoyment only from the taste of a cigarette.

*Luckies taste better.* You can even see why when you strip the paper from Lucky by tearing down the seam.

# CHAPTERS 11-16 READING COMPREHENSION



A large, vertical image of Leonardo DiCaprio in a dark suit, white shirt, and striped tie, looking off to the side with a serious expression. The background is a warm, golden light.

# *The Basketball* DIARIES

*The Basketball Diaries* is a 1995 film directed by Scott Kalvert, starring Leonardo DiCaprio and Mark Wahlberg. It is based on the autobiographical novel of the same name by Jim Carroll. Critics have compared the book and subsequent film adaptation to J. D. Salinger's *The Catcher in the Rye* as a portrayal of teenage angst and rebellion.

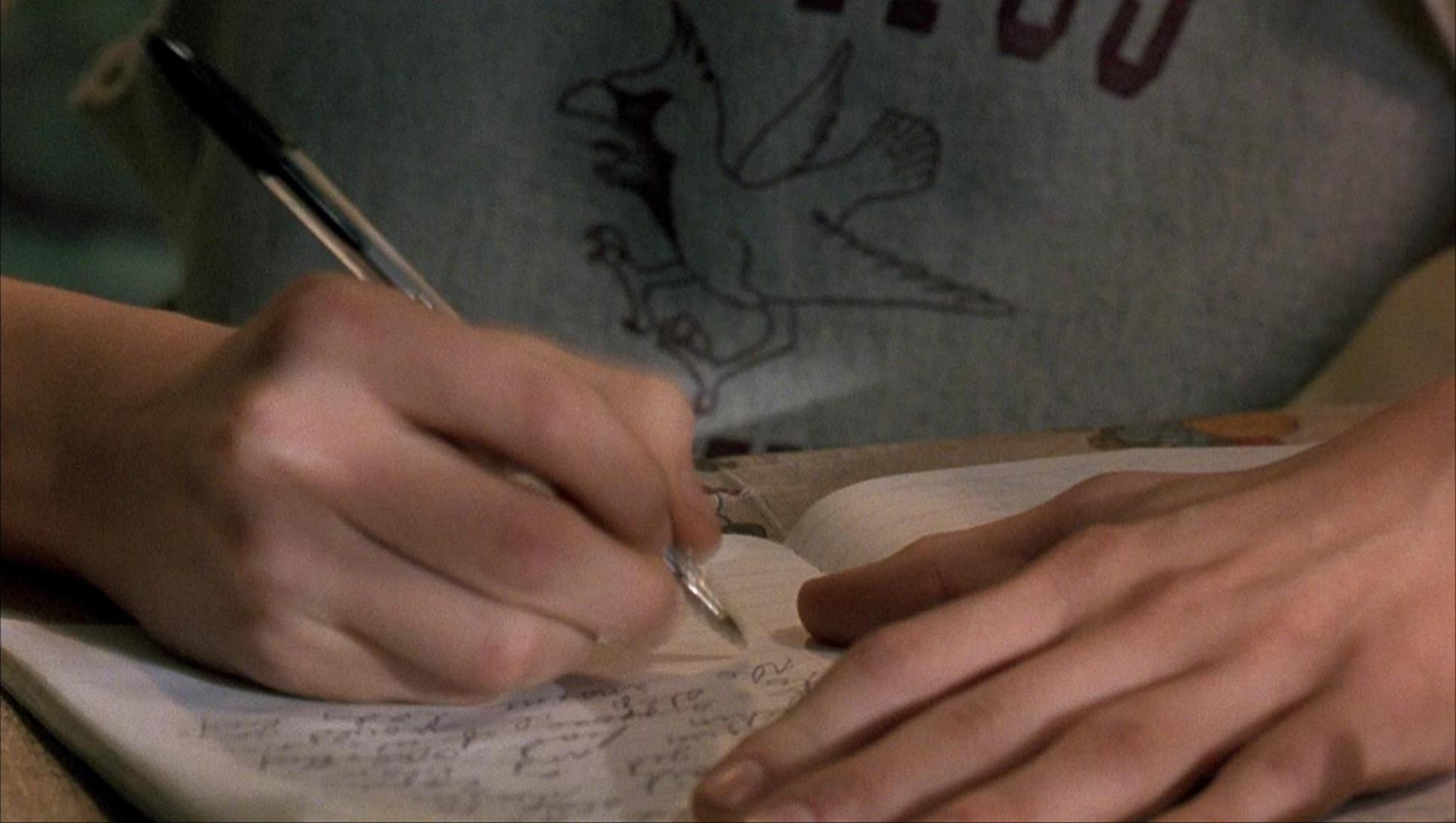


“Mr. DiCaprio may harden into a practiced Hollywood actor someday, but for the moment he’s a stunning natural performer who hides nothing, with the wrenching expressiveness of a latter-day James Dean.”

-JANET MASLIN, *THE NEW YORK TIMES*

“DiCaprio is electrifying in a bust-out star performance that charged the Sundance Film Festival in January and will spark more award talk when *Diaries* opens nationwide in April... DiCaprio is now in Paris portraying the poet Rimbaud in *Total Eclipse*, and the role of James Dean may be on his agenda. Neither challenge seems beyond his formidable talent. You leave *The Basketball Diaries* believing that Leonardo DiCaprio can do anything.”

-PETER TRAVERS, *ROLLING STONE*



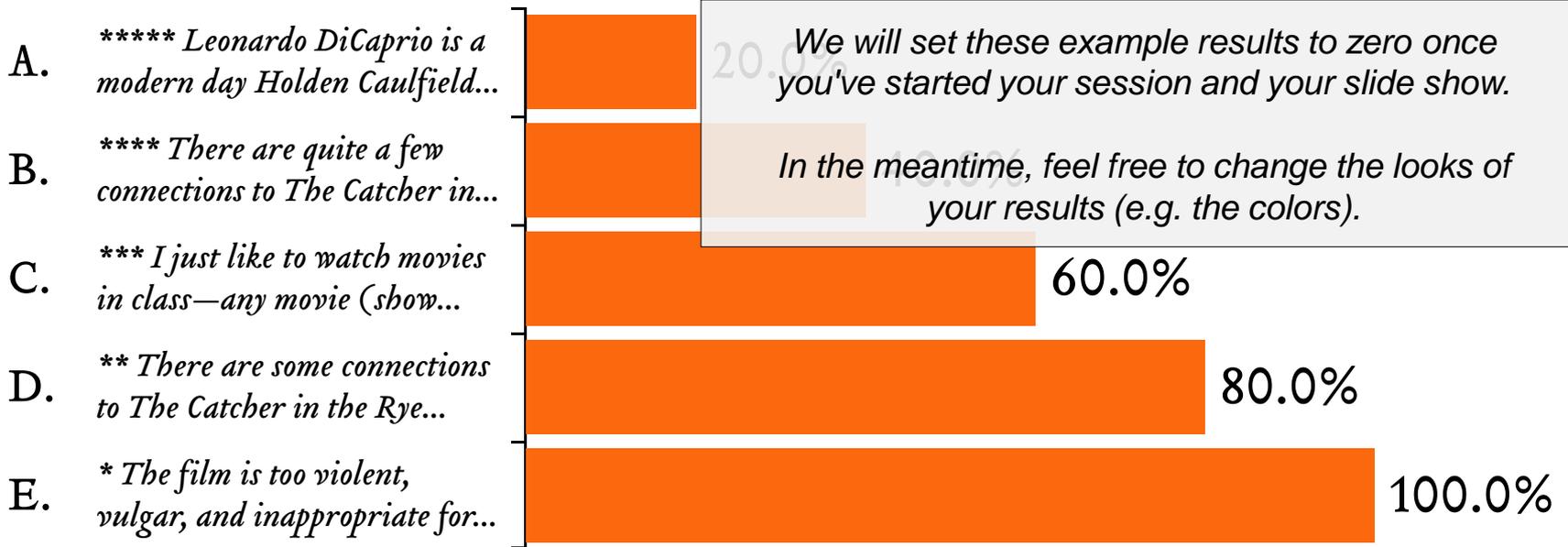


# Responses to *The Basketball Diaries*

- A. \*\*\*\*\* Leonardo DiCaprio is a modern day Holden Caulfield (definitely show again)
- B. \*\*\*\* There are quite a few connections to *The Catcher in the Rye* (show again)
- C. \*\*\* I just like to watch movies in class—any movie (show again)
- D. \*\* There are some connections to *The Catcher in the Rye* (probably not worth showing again)
- E. \* The film is too violent, vulgar, and inappropriate for high school students (definitely do not show again)

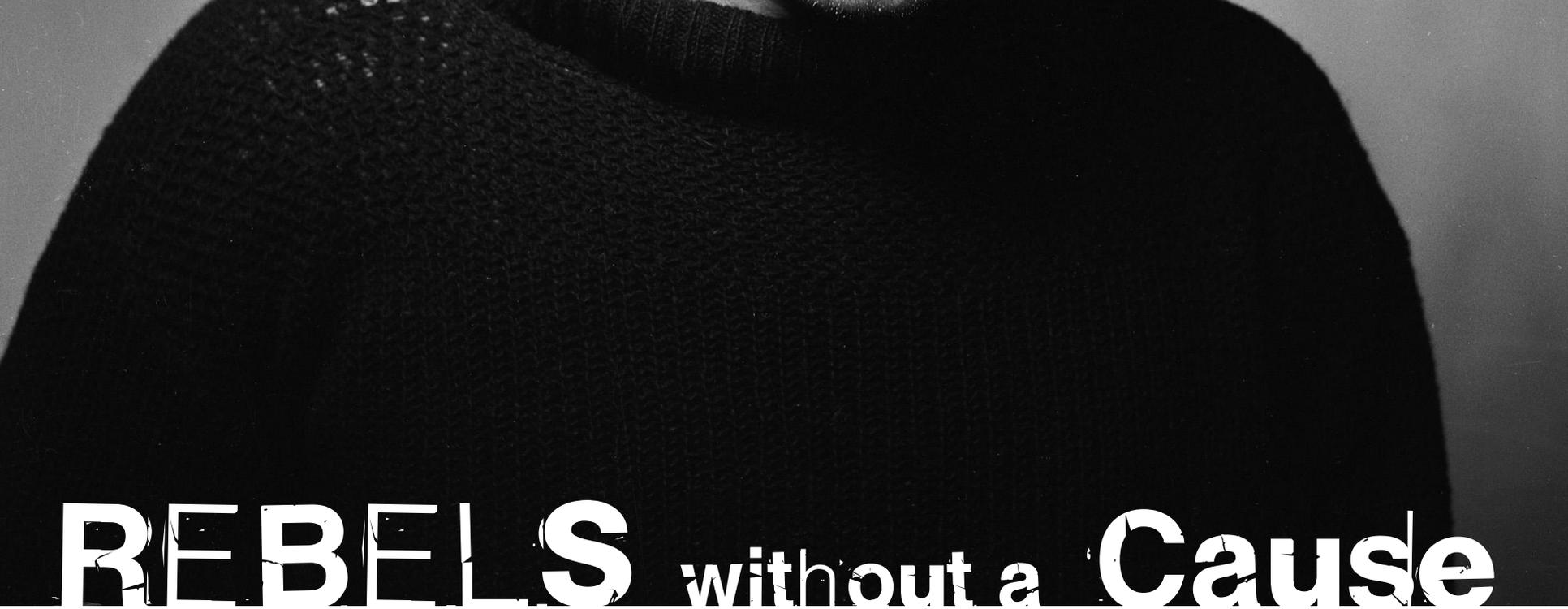
# votes: 0

# Responses to *The Basketball Diaries*





*James Dean*  
1931-1955



# REBELS without a Cause

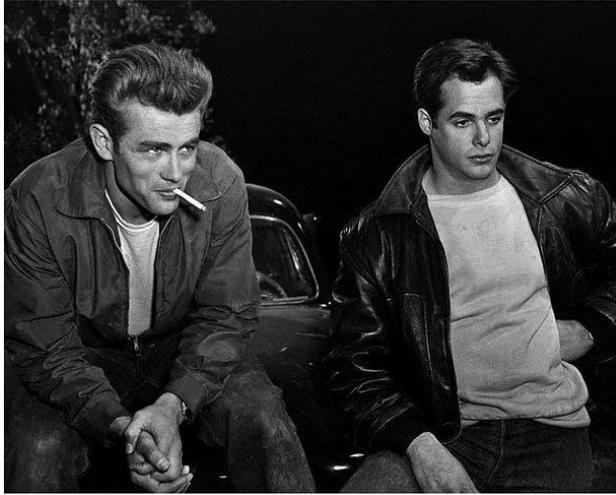
With the character of Holden Caulfield, J.D. Salinger created a new type of hero, one that altered American culture. James Dean followed close behind the success of *The Catcher in the Rye* with his iconic

performance as troubled Los Angeles teenager Jim Stark in the film *Rebel without a Cause* (1955). So, how are these heroes different from classical representations of the hero? The chief person in a modern



*James Dean*  
1931-1955

novel or film whose character is discrepant from that which we associate with the traditional protagonist or hero of a serious literary work is called an antihero. Instead of manifesting largeness, dignity, power, or heroism, the anti-hero is petty, shameful, passive, ineffectual, or dishonest.



The antihero is especially conspicuous in dramatic tragedy, in which the protagonist had usually been of high estate, dignity, and courage. Extreme instances are the

overpopulation. Postmodernism involves not only a continuation, sometimes carried to an extreme, of the counter traditional experiments of modernism, but also diverse attempts to break away from modernist forms which had, inevitably, become in their turn conventional, as well as to overthrow the elitism of modernist “high art” by recourse to the models of



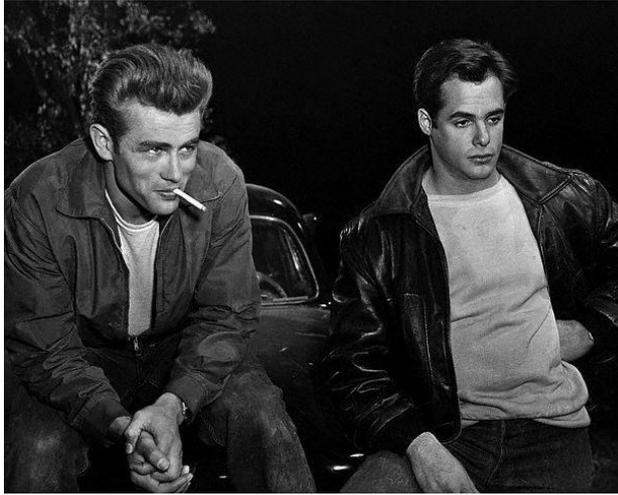
“mass culture” in film, television, newspaper cartoons, and

characters who people a world stripped of certainties, values, or even meaning. The term “antihero” was first applied to writings in the period of disillusion after the Second World War (1939-45).

The term postmodernism is often applied to the literature and art of this period when the effects on Western morale of the first war were greatly exacerbated by the experience of Nazi totalitarianism and mass extermination, the threat of total destruction by the atomic bomb, the progressive devastation of the natural environment, and the ominous fact of

popular music. Many of the works of postmodern literature so blend literary genres, cultural and stylistic levels, the serious and the playful, that they resist classification according to traditional literary rubrics. An undertaking in some postmodernist writings is to subvert the foundations of our accepted modes of thought and experience so as to reveal the meaninglessness of existence and the underlying “abyss,” or “void,” or “nothingness” on which any supposed security is conceived to be suspended.

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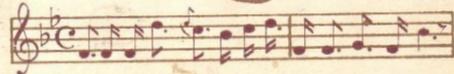
Possible title for my book?

# THE CATCHER IN THE RYE

Robert Burns (1759-1796) was a poet and a lyricist. He is widely regarded as the national poet of Scotland, and he is celebrated worldwide. His poem was set to music in the 1940s, and young people in Holden's time would have been familiar with the tune. It is of interest that Burns should feature in, what is, one of the classics of modern American literature and even supply the source of the title for the book. Do you know which other American classic took its name from a Burns poem?



## Comin' thro' the RYE.



Gin a bo.dy meet a bo.dy, Comin thro' the rye.



Gin a bo.dy greet a bo.dy, Need a bo.dy cry?



Il-ka lassie has her laddie Ne'er a one hae I, But-



a' the lads they smile at me When comin thro' the rye



I

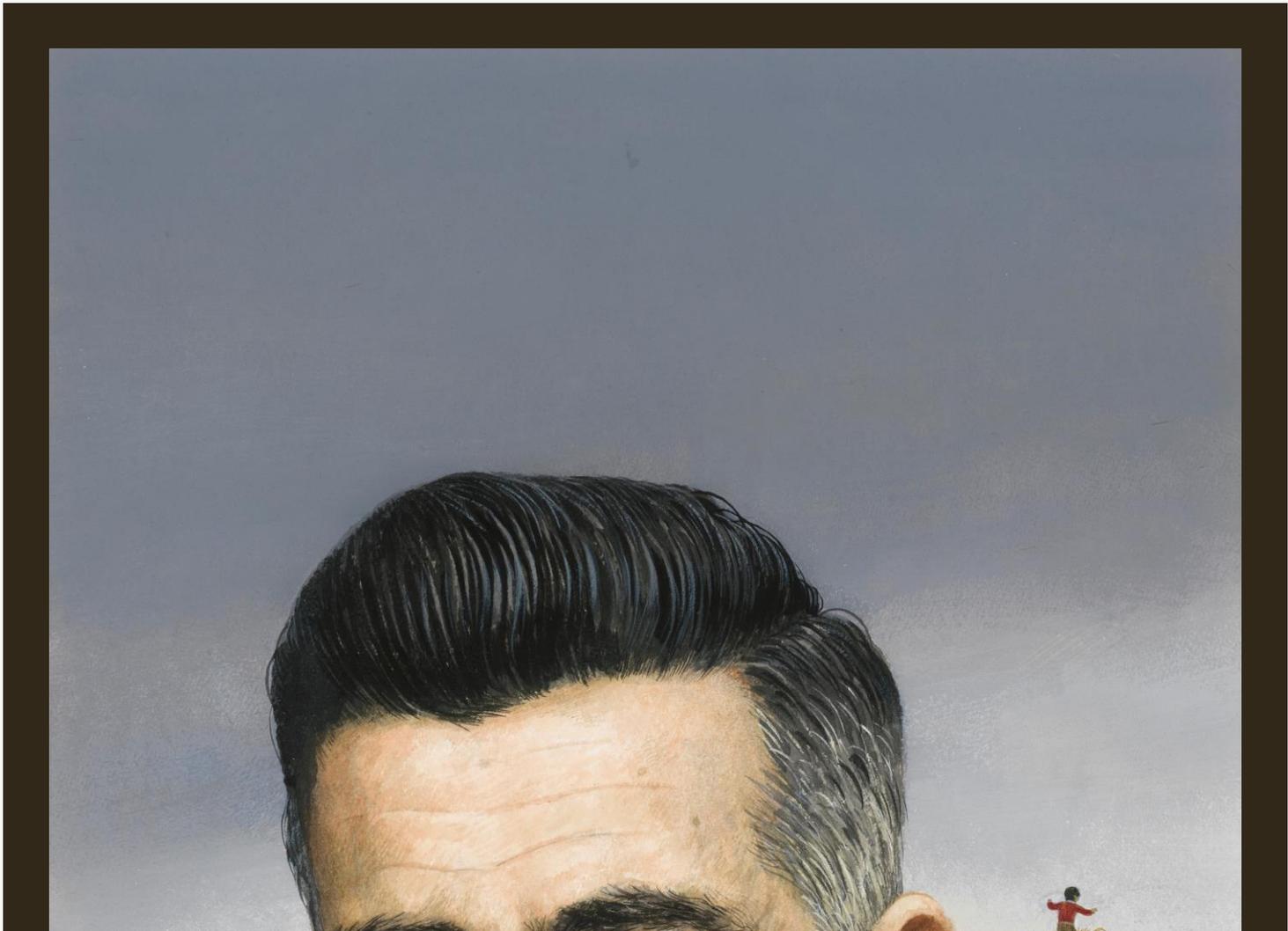


IF YOU REALLY WANT TO HEAR  
about it, the first thing you'll  
probably want to know is where I  
was born, and what my lousy



by J.

# CHAPTERS 17–22 READING COMPREHENSION

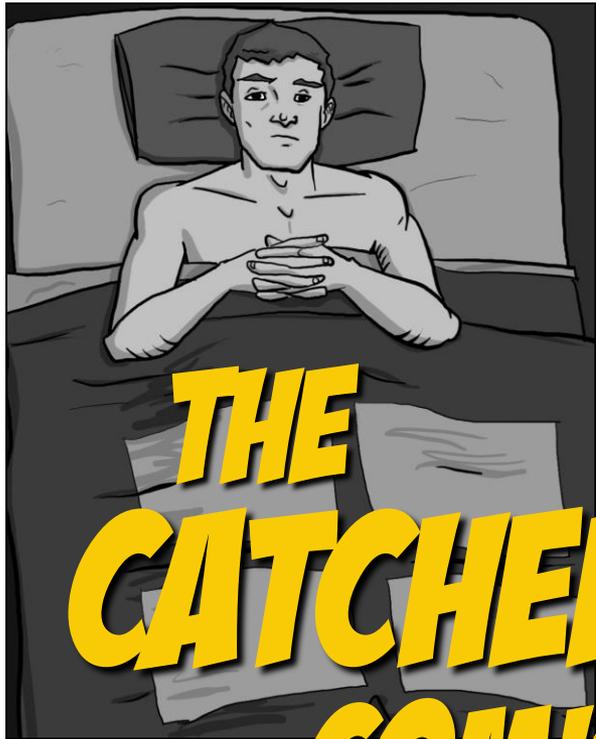




Robert Vickrey

“Teenage angst  
has paid off well  
Now I’m bored  
and old...”





# **THE CATCHER IN THE RYE COMIC BOOK ASSIGNMENT!**



I DON'T KNOW WHAT TIME  
IT WAS OR ANYTHING,  
BUT I WOKE UP. I FELT  
SOMETHING ON MY HEAD,  
SOME GUY'S HAND.



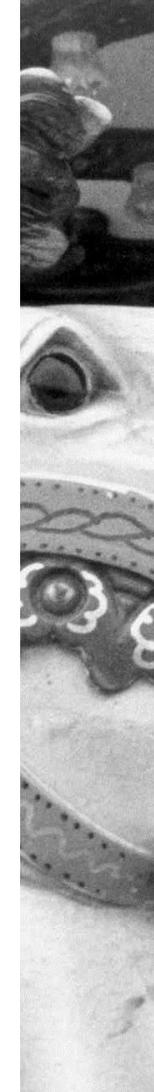
**DIRECTIONS:**



FIRST, FIND A SCENE FROM A CHAPTER WE HAVE ALREADY READ THAT YOU WOULD LIKE TO ILLUSTRATE FOR YOUR CATCHER IN THE RYE COMIC STRIP. THEN, USING A SHEET OF WHITE PAPER, COLORED PENCILS, AND YOUR CREATIVITY, BRING THE SEQUENCE TO LIFE. IF DRAWING IS NOT YOUR SPECIALTY, YOU MAY DO THE ASSIGNMENT ON THE COMPUTER USING CLIP ART. AT LEAST FOUR ILLUSTRATIONS ARE REQUIRED, AND EACH ILLUSTRATION SHOULD HAVE A CAPTION OR A PULL-OUT QUOTATION FROM THE NOVEL.

# CHAPTERS 23-26

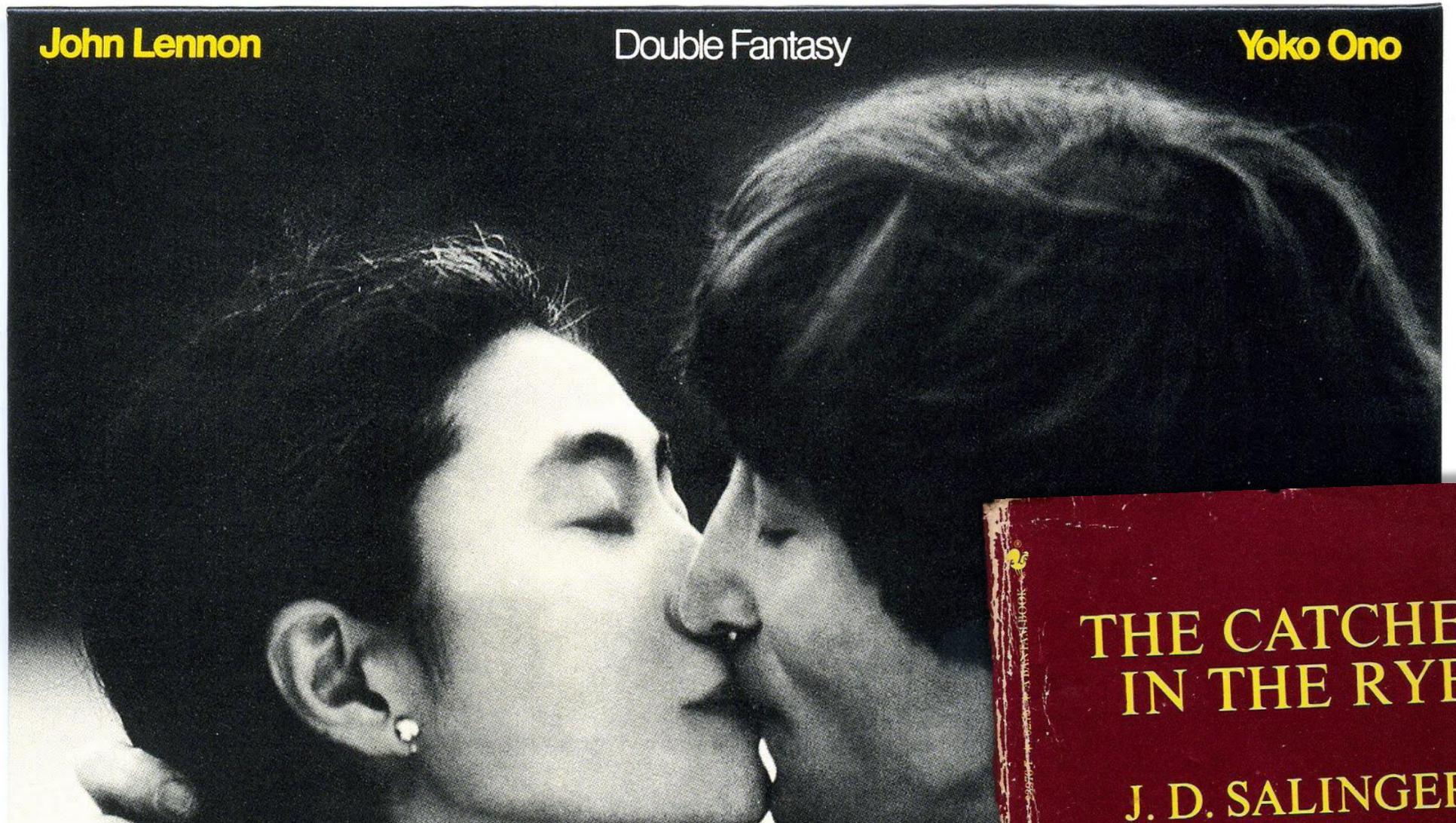
## READING COMPREHENSION



**John Lennon**

Double Fantasy

**Yoko Ono**



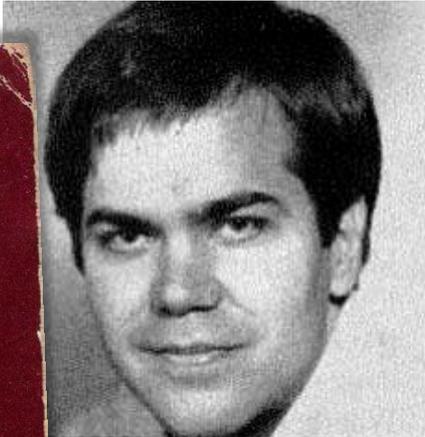
**THE CATCHER  
IN THE RYE**

**J. D. SALINGER**

Mark David Chapman is the man who shot and killed John Lennon on December 8, 1980 in New York City. After shooting Lennon, Chapman remained at the scene and took out his copy of *The Catcher in the Rye* and read it until the police arrived. Chapman was arrested without incident.



John Warnock Hinckley, Jr. attempted to assassinate U.S. President Ronald Reagan on March 30, 1981. He was also said to be obsessed with *The Catcher in the Rye* and was carrying Salinger's novel with him when he was taken into custody.



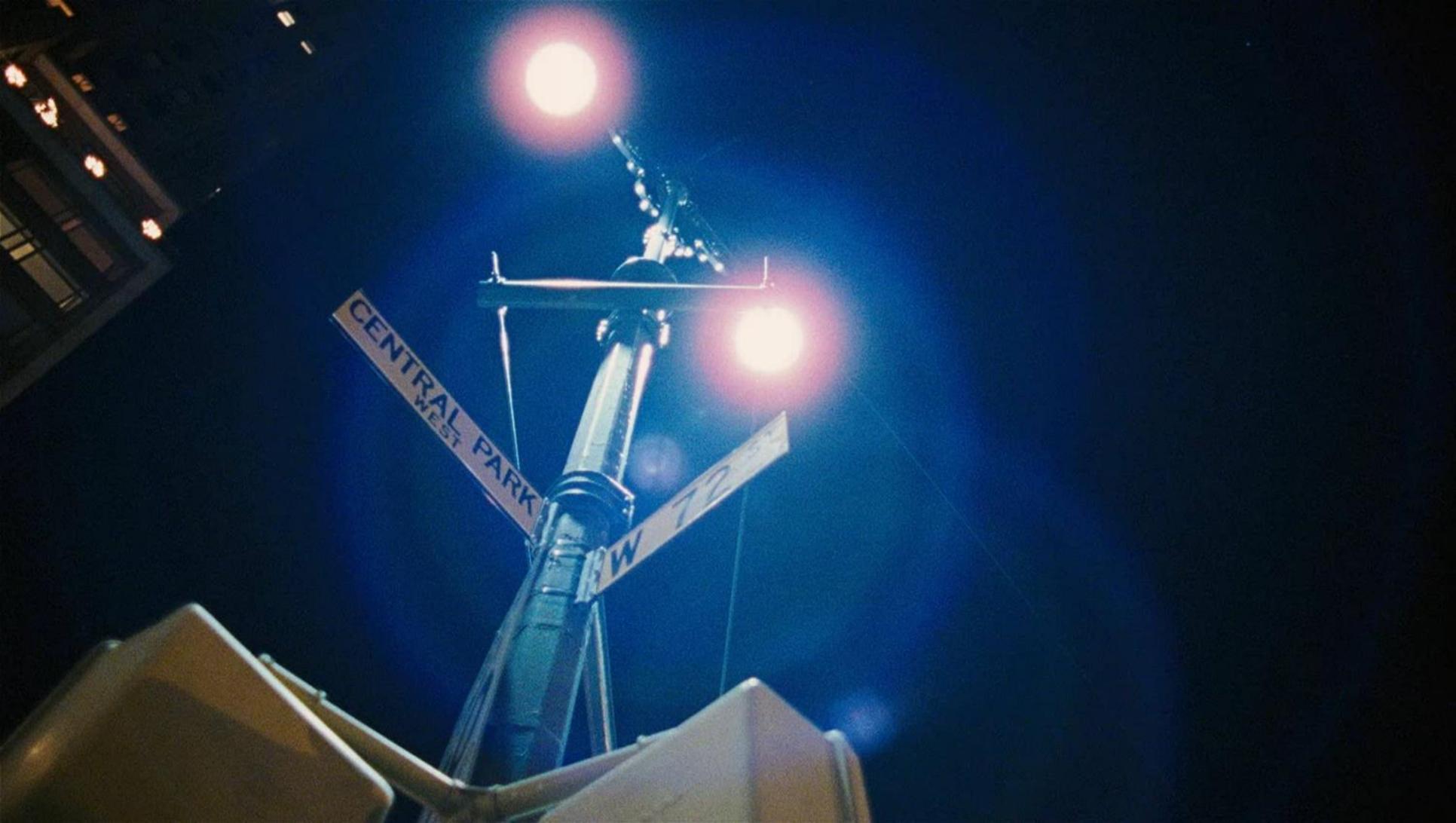
ER  
E  
R





# Chapter 27

The film takes place in the three days leading up to John Lennon's murder and is intended to be an exploration of Chapman's psyche, without putting substantial emphasis on the murder. The title "Chapter 27" suggests a continuation of J.D. Salinger's novel *The Catcher in the Rye*, which has 26 chapters, and which Chapman was carrying when he shot Lennon. Chapman was obsessed with the book, to the point of attempting to model his life after its protagonist.



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Salinger, J. D. *The Catcher in the Rye*. Boston: Little Brown, & Company, 1951. Print.



