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**Vocabulary Acquisition through Literature:
The Catcher in the Rye**

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ABSTRACT

This didactic unit is intended to work with third grade students of secondary level to improve vocabulary acquisition. The main reasons to do this are the specific amount of words required by Ministry of Education and the higher complexity of new vocabulary included in the written work chosen. In order to enhance the learning of vocabulary in class, a set of activities have been developed as a way of combining literature and students' interests. The written work chosen is *The Catcher in the Rye* (1951), which is closely related to the reality of students and their experiences. The use of formal and informal register is present in the text and it will be applied with the purpose of making the vocabulary functional and relevant in different contexts according to the students' needs.

INTRODUCTION

This research paper is intended to develop a didactic unit so as to expand vocabulary acquisition for third grade students of secondary level, through the use of a literary text as an authentic material. It includes a description of what is necessary for the teacher to know before carrying out this didactic unit. This information has been divided in two chapters: Theoretical Background and Didactic Unit.

The first chapter exposes five sections. In the first section, working with literature, the authentic material to be used, *The Catcher in the Rye* (1951) written by J.D. Salinger is presented as the ideal instrument to achieve vocabulary acquisition, engaging realities that are similar to what students undergo at teen age nowadays in our country. In addition, the use of authentic materials is introduced as an important element to create an atmosphere appropriate for communication among students according to their language level and interests.

The subsequent section, vocabulary as a tool, is focused on the description of lexicon as a device to develop communicative competence. This is used as a starting point to define relevant concepts such as: receptive and perceptive knowledge, register, academic and social language, and the use of previous knowledge. Therefore, the aim of the section is to help teachers to acknowledge the nature of language and its use amidst students. As exposed in this section, at third grade of secondary level, students should manage a considerable amount of words. This is why it becomes useful for students to be aware of the distinction between degrees of formality in the target language.

The third section is related to formality and audience, concepts that are relevant when choosing the most accurate register, since these will influence student's speech

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going from one register to the other. In this sense *The Catcher in the Rye* (1951) represents a suitable authentic material for the exposure of registers.

Section four contains the theoretical information needed to put into practice the proposed activities including two main approaches and strategies. The two approaches included are the Communicative Language Teaching Approach and the Natural Approach. Among the strategies chosen the teacher will find incidental learning, explicit learning and independent strategy development. Group work and collaborative learning is the final aspect to accomplish the activities in a productive and dynamic way. All of them contribute to the development of the activities proposed to acquire vocabulary.

In the fifth section “Reviewing the literary work”, teachers will find a complete description of *The Catcher in the Rye* (1951). The book is closely related to what students experience in high school, exposing vocabulary that will fulfill the requirements of the Ministry of Education. All the information mentioned above will facilitate the task of reviewing the book, assessing students to go through the historical context, the main characters, the vocabulary used by them and its communicative situations.

In the second chapter of this didactic unit, objectives and contents are specified in depth to clarify the aim of it. All the activities are intended to generate the appropriate atmosphere for students to communicate in a natural way. Using the four skills, students will be guided in the process of enlarging their lexicon as they develop social abilities to continue with the practice and internalization of the language. All the activities of this unit contain lesson plans that specify objectives, instructions, materials,

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time required and assessment methodologies. Teachers will find a full guide to carry out the activities in a comprehensible and well-organized way.

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1. THEORETICAL BACKGROUND

1.1 Working with literature

Working with literature is usually seen as putting into practice a set of activities in which the main objectives are the memorization of situations, character features and comprehension of the main ideas presented in the story. However, when focusing on vocabulary, the use of literature as an authentic material and the appropriate assessment make the acquisition process more interesting for students, since they get to face a text taken from a context that is not necessarily the pedagogical one. In this sense, the use of literature provides the necessary atmosphere to present social vocabulary, formal and informal registers along with aspects from different cultures, including common expressions used in the target language, and descriptions of experiences from the point of view of native speakers.

When using literature it is important to consider which book is appropriate; that is to say, its language complexity and how interesting the book is. Following these principles, the book *The Catcher in the Rye* (1951), written by J. D. Salinger represents the ideal authentic material that a teacher could use with high-school students to enlarge vocabulary and develop reading comprehension.

The *leit motif* of the story is shaped by the narration of Holden and the different experiences he had after being expelled of school. In spite of being set in a foreign country, most of the situations exposed in the story are similar to what teenagers might experience in high school in Chile or any other country; struggling with grades, being afraid of failing a course, being lectured by a teacher or having problems with friends. Although aged, Salinger's book perfectly describes the eccentric teenage life. The main character, Holden Caulfield, grew up in the Upper East Side of Manhattan, surrounded by the elite of the island. He was also expelled from several schools until he ended up in

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a military academy. It seems to be that Holden shows exactly what teenagers think, what they want to do, their problems and expectations. For these reasons *The Catcher in the Rye* (1951) is an attractive tool for students that are willing to read the reflection of their life in a book. The situations in which the main character is involved, give a powerful tool for teachers to develop debates and a variety of activities based on the students interests. According to Duff and Maley;

The advantages of using literary texts for language activities are that they offer a wide range of styles and registers; they are open to multiple interpretations and hence provide excellent opportunities for classroom discussion; and they focus on genuinely interesting topics to explore in the classroom. (As cited in Lazar, 2008, p. 27)

Debates create a situation in which students may differ or agree depending on the topic, generating the instances to carry out discussion among them. This is done with the assistance of the teacher as a moderator. This kind of activity encourages students to express their ideas, developing communicative skills intrinsically. Apart from providing the context to introduce new vocabulary, literature leads students to achieve the main objective of every second or foreign language learner, which is to communicate effectively in the target language (Lazar, 2008, p. 27).

When presenting new vocabulary using these activities, it is essential to take into account the following aspects: the availability of teaching materials; the selection of the vocabulary according to students' age and level of proficiency in the target language; the organization of contents; and finally how it will be presented (Nation & Newton, cited in Coady & Huckin, 1997, p. 238).

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When students come across a new word in a text, understanding the meaning might turn the reading into something complicated. However, it is extremely important that teachers make sure that students can embed those words in their lexicon. Teachers use various strategies to catch students' attention so they can become aware of unknown words and store them in their long-term memory. Referring to this topic, Rieder (2002) proposed three processes that will help assessing students when they encounter a new word in a text. The first process is defined as Enrichment/Focus, where the student identifies the context in which the word was found, helping him/her to classify the word into a category that will facilitate the acquisition of it. The second process is called Abstraction/Integration, the identified word is taken out of the context in which was found in order to look for the literary meaning of it. Then, students elaborate the range of the denotative concept, followed by the integration of the word into the knowledge structures already acquired. This will help to understand and assimilate the complete meaning of the word. And finally, Consolidation/Association, the traditional procedure where students reassure the word by making connections between the written word and its definition using memorization or practice through different activities (pp. 14-15).

Students follow this pattern of acquiring a new word. Nevertheless, students give up easily when they encounter a book that seems complicated to understand. This behavior is due to some of the common obstacles students come across in terms of vocabulary acquisition, which discourage them to learn new words on their own. Some of those problems are: (www.glencoe.com)

a) Lack of independent reading: students are lacking motivation in terms of reading routines, this is sometimes due to the insufficiency of background experiences they have. Therefore, if teachers choose a book that refers to oceans, and there are students that have never been to the coast, it will be difficult for them to make

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connections and to get interested in the story. Consequently, this fact affects directly in terms of vocabulary acquisition, and taking into account that reading helps to enlarge lexicon, students who have lower reading habits have fewer opportunities to acquire new vocabulary. Also, Educators should make use of commonly shared background experiences so students relate and imagine what they are reading with real life situations.

b) Inability to use context clues: usually texts give clues to understand the idea of what the writer is trying to convey, using extra examples or by showing pictures. Inexperienced readers usually do not use this information to guess from context. The cause of this problem could be that students are not trained to use this strategy. Consequently, students should be taught to systematically deal with unknown terms. The most effective way to do this is by teaching the students to use the word-attack strategy. Students examine the word that both precedes and follows a difficult or unknown word. This strategy facilitates students' usage of the context within a sentence to understand the unknown item. They should use these evidences to guess from context what it is being read and continue with their reading, focusing on the overall message. This process is known as Metalinguistic awareness.

c) Weakness of context-clue vocabulary acquisition: even when students have the skill to understand the context of a text, writers often do not offer enough clues to help the reader to guess from context when encountering an unfamiliar word. This is when teachers have to intervene in the student's process of acquiring new words.

These kinds of problems can be avoided by generating the connection between students' contexts or real situations and the settings presented in the written work.

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1.2. Vocabulary as a tool

The curricular framework for third grade students of secondary level establishes the inclusion of a variety of readings, accordingly selected to the students' interests, for the development of receptive skills. The readings' contents could also be related to the cross curricular objectives (MINEDUC, 2004, p. 9). In this level the lexical objective is to complete 1600 words in the students' lexicon, 300 words are added to the 1300 that were acquired in the previous years. Additionally, the program requires the mandatory use of authentic texts to develop the four skills, listening, reading, speaking and writing. In this sense the target language is considered to be an instrument to obtain information and cultural background from a different country. This is why it is extremely important for the student to be exposed to authentic texts, not only to make use of them with pedagogical purposes, but to acquire the majority of information exposed in the book (MINEDUC, 2004, p. 10).

Literary texts are considered to be authentic material, since they are written for native speakers; therefore, they offer a large amount of cultural background, different ways of expressing emotions, vocabulary used in the time where the book was written and plenty of real life situations that could be used in conversations among students. Literary texts also satisfy the curiosity that students have in terms of getting to know someone from a different culture, and answer to multiple and common questions, such as what do people do?, what do they eat? or do they behave in the same way that we do? Literature should be used in the classroom in order to build this connection.

The language used in class, which is mainly academic, might turn the task of understanding what the teacher is saying into a complicated task for students. In order to enlarge their lexicon, students go through the same processes as they do in language

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acquisition, reading and listening to identify new words (receptive skills), writing and speaking to incorporate them in their oral practice (productive skills), (Nation, 2001, p. 24).

Considering this differentiation, teachers should introduce new words and expect their students to use them in class. However, taking into account that they can get multiple sources of input¹, there will be some words that might be considered as part of what they need to enlarge their lexicon. In this case, instead of only accepting as suitable the terms and concepts discussed in class, which are considered to be delivered in a formal context, teachers should describe the different uses of these terms and the varieties between registers. The concept of register is explained by Finocchiaro & Brumfit (1983) following three main characteristics.

The term “register” is generally defined as variation of language which differs according to; a) *formality* or *informality* of the situation; b) the *topic, activity, work or profession* under discussion; and c) the *mode* – oral or written – of the discourse (pp. 24-25).

When talking to a native speaker or a person with a higher level of proficiency in the target language, students might feel threatened when looking for the appropriate words. Considering that informal language is the way in which students interact among them in their daily lives, it is important to provide them with the vocabulary to communicate using social language². This might encourage them to speak using expressions and words that are more likely to be used by native speakers in casual

¹ “(...) events affecting the visual and auditory perceptual system. They can be understood to be acoustic-phonetic events, in the case of speech, or graphic objects, in the case of written texts, produced by an individual for some purpose on a specific occasion” (Carroll, 2001, p. 8).

² “A given social language is composed of the lexical and grammatical resources (whether in speech or writing) that a recognizable group of people uses to carry out its characteristic social practices” (Rees-Miller, 2003, p.652).

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situations. These are some of the reasons why working with authentic material such as literary texts is encouraged. The program for third grade students of secondary level supports these statements in the methodology to develop general skills in the target language:

The third grade program for secondary level uses various authentic texts as sources, which represent a variety of different communicative situations that satisfy the needs and particular interests shown by the students and the different modes of the school. Working with authentic texts allows students to be exposed to real life communicative situations and a variety of texts that go beyond the traditional framework of edited texts with pedagogical purposes (p. 32).

It is important to bear in mind that making the process of communication more accessible would clearly lower the levels of anxiety, which will enhance the comprehension and acquisition of vocabulary along with oral fluency. The teacher has a vast responsibility to build a bridge between previous knowledge and the new vocabulary. This methodology will provide students with a new strategy, which will facilitate the learning process, using past contents to build up new ones. Regarding this topic, Allen (1983) stated: “intermediate students have one great advantage. They have learned a large number of English words, which can now be used by the teacher for defining new vocabulary” (p. 45).

Previous knowledge is as valuable as comprehensible input in vocabulary learning. New items will be acquired based on the contents that students have learned in former years. If this is done with the assistance of the teacher; the student will never find her/himself alone in the process of learning.

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As stated in the curricular program of the Ministry of Education, by the end of the year students will recognize general and specialized lexicon of 1600 new words, from a variety of authentic texts of different topics, in order to solve listening and reading comprehension problems. Students will be able to use previous vocabulary and expressions in new communicative situations. Moreover, they will be able to build specialized glossaries in the class (MINEDUC, 2004, p. 21).

The role of the teacher in this process is essential, since it is necessary to place this new vocabulary and expressions in a context, where the students can put it into practice. Without this setting, the learning process will not be significant for them. Solange Mora (2001) explained what teachers should do to help students in this complicated process.

We must take into account that a lexical item is most likely to be learned when a learner feels a personal need to know it, or when there is a need to express something to accomplish the learner's own purposes. Therefore, it means that the decision to incorporate a word in ones productive vocabulary is entirely personal and varies according to each student's motivation and needs [sic] (para. 20).

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1.3. Formality and audience

The way students usually express their ideas is based on words or codes that are effortless for them to understand. These words are easily incorporated when used in an everyday context; this vocabulary is recurrent in their environment and among their peers. As students feel comfortable using words that are considered to be part of the informal register, it will be interesting and encouraging for them to acquire a vocabulary intended to accomplish a specific goal, communication. Once students have acquired enough vocabulary to express their ideas, they will use different registers according to the situation in which they need to communicate. The variation in the way they speak is described by Fromkin, Rodman & Hyams (2007):

Most speakers of a language speak one way with friends, another on a job interview or presenting a report in class, another talking to small children, another with their parents, and so on. These “situation dialects” are called styles, or registers (p.3).

According to this description, students might feel comfortable using their own manner of expressing ideas. When they do this, they tend to use words that mean something relevant for them. In other terms, they can create or give meaning to words in order to use them with their peers. This is how slang is used to communicate. Slang has made its own contribution to language, since sometimes words are created or their meanings are adapted to convey a different message (Fromkin et al., 2007).

The interaction among peers makes the process of communication something less formal; therefore the objective that teachers should pursue is the acquisition of social language before the acquisition of academic language. Social language plays an

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important role, since it provides innovative characteristics to social interactions, using specific words or changing the grammar rules of a language to make it distinctive among individuals. It is fundamental to acknowledge that the formality of the situation in which students need to communicate their ideas will determine efficiently the register they require.

In the book *The Catcher in the Rye* (1951) the use of social language and formal and informal registers is a very realistic way of describing how teenagers communicate themselves. Most of the chapters narrated by Holden include both registers alternating them according to the message he wants to convey. As the main character in the book, students should be able to adapt their register to the communicative situation and its audience. To accomplish this, teachers will make use of the multiple situations exposed in the book to contribute to the development of competence in oral production.

The use of different registers in the classroom plays a fundamental role in the preparation of students who can communicate with their peers. However, as English is spoken with different purposes, students need to practice considering different speech contexts with their own peers, before they speak to unknown native speakers of the target language or advanced learners. “The more you know about your audience, the receivers of your message, the more you can communicate efficiently” (Adams & Gill, p. 18).

Outside the classroom, students will need to talk to strangers; therefore, the chances of communicating efficiently without changing their register will decrease considerably. In this sense, the audience will force students to express themselves using the correct words according to the context. Instead of repeating the message, students should adapt it so that it becomes understandable for the receivers.

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The different uses of English in terms of formality respond to specific needs. But formal and informal register have their rules and standards. Informal language is not related to breaking grammar rules and uses a vocabulary that is considered to be derisory. Contrary to what most people think, the latter has norms that make it reliable and ensure the efficiency of communication.

Formal and informal registers should be given equal importance, considering English as a non standardized language. Therefore, the use of any register is to be judged in terms of its efficiency by the ones who use it in a determined context, not by any speaker of English (Crystal, 1987, p. 69).

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1.4. EFL Acquisition

Current theories have exposed a variety of methodologies and approaches to teach vocabulary. Many of them have different objectives and different language levels; therefore, the suitable ones will be described in depth to facilitate the development of what has been set as the goal of this research paper.

1.4.1. Natural Approach

In the second half of the twentieth century, a Spanish teacher in California, Tracy Terrel, thought about a new philosophy when teaching a foreign language. A way in which people could learn a second language as they acquire their mother tongue in the most natural way. At the same time, Stephen Krashen, a linguistics teacher at Southern California University, was employing this same technique with his students, combining it with his already published second language acquisition theory (Richards & Rodgers, 1987, pp. 128-141). In 1983, Terrel and Krashen published their first book, called *The Natural Approach*.

Some of the principles that Krashen and Terrell exposed, were that students needed a free-stressed environment to naturally acquire the language, since learners should be as relaxed as possible during the learning process. This stage of anxiety known as Affective Filter was defined by Krashen (1981) in his book *Second Language Acquisition and Second Language Learning* as:

(...) an imaginary wall that is placed between a learner and language input. If the filter is on, the learner is blocking out input. The filter turns on when anxiety is high, self-esteem is low, or motivation is low. Hence, low anxiety classes are better for language acquisition. Another implication is that too much correction

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will also raise the affective filter as self-esteem in using the language drops (p.29).

The anxiety that students feel has a close relationship with the acquisition of new contents, if they are in a formal as well as an informal situation. Thus, anxiety levels are a dominant influence on the affective filter. Low anxiety levels benefit acquisition, while at least a moderate degree of anxiety may be helpful for learning (Krashen, 1981, p. 30). Having this kind of environment, plus an appropriate selection of literary works, will help students to implicitly acquire vocabulary in a natural way.

This approach has two important ways of presenting the language, unraveling meaning as the essence of language and vocabulary as the heart of language. While students work with a literary work, vocabulary becomes the main tool for understanding context and general expressions. In addition, Krashen proposed in his book, *Principles and Practice in Second Language Acquisition* (1982) that extensive reading could also lead to vocabulary acquisition. This practice is focused on the meaning of the book itself and not entirely on the language. The purpose of extensive reading is for pleasure and information which is called by Krashen, “pleasure reading” (p. 164). He stated that extensive reading will lead to language acquisition, since it includes an adequate exposure to the language, interesting material and a relaxed, tension-free learning environment. Nutall (1982) emphasized that: “(...) extensive reading programs were the most effective way of increasing vocabulary size, improving reading skills, and developing overall language ability” (as stated in Charles Brown, 2003, p.6). A way to promote this is encouraging students to read extensively on their own, by reading more outside of school or during independent work time in the classroom; for example while the teacher is working with a small group or when students have completed an activity and they are waiting for a new one (Armbruster, B., Lehr, F. & Osborn, J. 2003, p.41).

1.4.2. Communicative Language Teaching Approach

During the mid 60's the concept of communicative competence was becoming more recognizable in the teaching field. It refers to a learner's ability to use language to communicate successfully (www.teachingenglish.org.uk). Having this concept as a starting point, the Communicative Language Teaching Approach (CLT) was developed based on the work of two recognized linguistics of the time, Hymes (1972) and Halliday (1973), who viewed language mainly as a system of communication.

The objective of this approach is to put learners in situations in which they need to communicate relevant messages. These situations need to be as real as possible, so that students make use of all their natural learning strategies to acquire the correct language expressions, in order to communicate meaningful information. This approach permits teachers to implement authentic materials in the classroom, to create real communicative situations, focusing the process of learning on skills, and not only on systems of repetitions or grammatical formulas. By doing this, the approach can be adapted to different levels of proficiency (www.teachingEnglish.org.uk). In 1991, Nunan proposed five basic principles for this approach. First, learners should communicate through the interaction in the second language. Second, there should be an introduction of authentic texts in the classroom. Third, opportunities presented by teachers should be focus on the language and in the learning process. Fourth, the personal experiences that the learner has make a significant contribution to the learning process. And fifth, there should be a link between the language students learn in the classroom and the language learn outside of the classroom (www.englishraven.com).

For these reasons, the communicative language teaching approach was chosen, since it has proved to obtain satisfactory results in vocabulary acquisition, aiming at

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communication as the primary objective. This is why activities to generate the appropriate atmosphere are not necessarily related to what is taught in class. What is used in the classroom, the topics and contents presented should be focused on real communicative situations outside the classroom (Flowerder & Miller, 2005, p.12).

Within the communicative situations, students are expected to make language mistakes, which are not supposed to be corrected unless they interfere with communication. In regular classes, not all the language mistakes are corrected in the same way by teachers. Some teachers use them to clarify a certain item, and some others penalize them or simply ignore them. For this reason, as long as the messages are clear, the intervention of the teacher is not entirely necessary. Teachers should also encourage students to use words taken from other contexts (previously acquired) to express their ideas in a natural way.

Pair or group work is also advisable, especially when gathering students from different levels. This would give them the opportunity to use structures and words in a context that is more comfortable for them (Richard-Amato, 2003). This would clearly lower their levels of anxiety, since sometimes the presence of the teacher, in direct relationship with the students, might threaten them interfering with their learning process.

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1.4.3. Incidental Learning

Hunt and Beglar (as stated in Richards & Renandya, 2002 pp. 256-262) proposed three strategies that might be suitable for vocabulary acquisition. The process of acquiring new vocabulary in the first language is implicit, through listening and reading. It has been researched that students go under the same process when learning a second language. Reber and Allen defined and characterized implicit learning using literature as “a hypothesized abstraction process, a non-conscious, nonrational, automatic process whereby the structural nature of the stimulus environment is mapped into the mind of the attentive subject” (as stated in Weinert, 2009). Learning words incidentally implies that there is intention or assignment by the teacher that the student learns new words. Therefore, by providing valuable opportunities through the elucidation of knowledge in other subjects apart from regular English classes, students will implicitly acquire new words that can be put in context creating connections among different pedagogical areas. When using the appropriate strategies students should not realized when they are learning something; they would notice it when applying contents in an out-of-class context. In English classes, most of this incidental learning is acquired through receptive skills; in this way, the students receive the input they need to communicate in different contexts. Incidental learning generally takes place without much external facilitation or structure. It is important to state that this strategy can benefit all levels of proficiency, as it can be reformulated and adapted depending on the group being taught (Richards & Renandya, 2002). It can also be enhanced with facilitation or increased awareness by the learner, “and it takes place whenever people have the need, motivation, and opportunity for learning” (Marsick & Watkins, 2001).

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1.4.4. Explicit Learning

Explicit learning refers to the type of instruction which is usually developed in regular English classes. In fact, Ellis (as stated in Rieder, 2002) explained that explicit learning: “is said to be characterized by ‘more conscious operation where the individual makes and tests hypotheses in a search for structure’” (Ellis, 1994, p.2). For that reason, teachers seek for the appropriate method to teach new contents, taking into account what is necessary to put it into practice. Primarily, teachers detect students’ priorities and the best way to acquire new contents; secondarily, teachers make connections via previous knowledge to present new ones using high-frequency vocabulary and extensive reading. When presenting new contents, teachers should instruct new collocations and association trees that have not been covered in previous classes. However, “(...) it seems utterly implausible to assume that all we learn or process is consciously available or intentional” (Cleeremans, 1996). Consequently, combining both implicit and incidental learning strategies, teachers might have superior results than just using them separately. Also, teachers can have a “top-down” strategy, which is first going through explicit learning and then incidental learning, or a “bottom-up” direction, which is the opposite. Nevertheless, conscious awareness cannot be simply left apart or turned off in order to implicitly acquire contents, that is why it is advisable to combine both approaches.

1.4.5. Independent Strategy Development

The last of these three strategies, Independent Strategy Development, involves putting into practice all the abilities in order to understand what is being read, encouraging students to guess from context and training them to use dictionaries appropriately. Even though guessing from context might lead to confusion, since sometimes students do not have the right idea about the meaning of a word, it still contributes to vocabulary learning. This includes working with words that students know and words they think they know. In these categories we can find deceptive vocabulary and sight vocabulary (Coady & Huckin 1997). The first concept can be defined as words which definition is the sum of the meaning of its parts *i.e.* they look as they provide the appropriate description, but they are actually misinterpretations from students. An example of this would be ‘butterfly’, which is an insect, compound word from ‘butter’ and ‘fly’. The second concept, sight vocabulary, can be defined as words which forms and common meanings are recognized automatically, irrespective of the context (Coady & Huckin, 1997). The student uses previous word knowledge to apply it in word families, for example, ‘different’, ‘differently’, ‘differentiate’ and ‘difference’.

Regarding students’ training on how to use dictionaries, it can benefit all levels of learners, beginners can use it as a tool for translation, and at advanced levels, dictionaries can serve with words which families are too open and have multiple meanings. The use of bilingual and monolingual dictionaries is advised. Also, electronic dictionaries with multimedia annotations, give students access to images that can facilitate the learning process (Richards & Renandya, 2002, p. 256). It is highly important for teachers to promote the use of dictionaries – but only after training and supervision – in order to avoid students inferring the wrong meaning of a word. This is

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why it is essential to revise the context of a word, as its definition is determined by the connotation given to it in relation to the message that wants to be conveyed.

1.4.6. Group Work and Collaborative Learning.

Group work and collaborative learning are compatible with the approaches and strategies described above. They can be developed in large classes in order to optimize the time and space.

The process of communication takes place in situations where interaction is the basis for the exchange of information. In this sense, group work generates this context in any task, especially in oral activities, since discussions will lead to the organization of ideas and the solution of problems. Group work results in meaningful situations that add a different perspective to the activities proposed in class. This provides students with social abilities that can be used later on when they confront real situations in society (Norland & Pruett-Said, 2006, p. 21).

When working in groups, the teacher delegates responsibilities to the members of the group; therefore, students are encouraged to be in charge of their own results. Instead of waiting for the knowledge to be delivered, students will perceive their teacher as a facilitator and they will be able to work at their own pace. The supervision of their performance is done indirectly, giving students the opportunity of communicating without restraints (Frey, 2002).

Working in groups will encourage students to be responsible for their own performance and for the one of their groups. As they assign the role of each member of the group, they become aware of other's needs and strengths. They will also develop a sense of respect for other's opinions and comments, in order to complete the tasks for the entire group. As students share their ideas and knowledge, they will develop these abilities that will be fundamental for their future as adults.

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The groups should be small to make the task of sharing less complicated; otherwise the organization will become a time consuming task, especially when working with a specific skill. For example, if the class is focused on writing, students will need more time to exchange ideas, read and correct each others. However, this will contribute to the completion of a good work based on everybody's knowledge (Boerner, Holguin & Wingersky, 2008).

1.5. Reviewing the Written Work: *The Catcher in the Rye*

1.5.1. Bio-bibliography

Working with a literary text that is selected accordingly to the students' interests, makes the task of analyzing it easier. The book should also be adequate for the teacher to fulfill all students' needs. In the case of *The Catcher in the Rye* (1951), all these requirements are met.

The author of this book, Jerome David Salinger, was born in New York City in 1919 and grew up in a wealthy neighborhood in Manhattan, but he did not have a stable life. Salinger was kicked out from several schools, until his parents decided that he should join in the Military academy in 1934. After he graduated he attended a few colleges but he never got a degree. In one of them Salinger took a creative writing class, where he began to write in a more elaborated manner following the interest that he had when he was younger in terms of writing. His first short story, published in 1940, was called "The Young Folks". His teacher at Columbia University, Whit Burnett who was a writer and respected editor, saw the talent in Salinger's works, encouraging him to publish in Burnett's magazine called "Story". The short story describes a pair of young adults, who in a selfish way talk about the shallowness of their lives. It is satire of the upper life of Manhattan people that think for a minute how superficial and "phony" they are (www.deadcaulfields.com).

After a few years, Salinger was enrolled by the Allies, to participate as a truck driver in World War II, where he continued writing every time he could, always carrying a typewriter at the back of his truck. After he came back from war to New York, he published several short stories in the *New Yorker*. Nine of them were part of the book "Nine Stories" published in 1953. Most of them were published in different

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magazines between 1948 and 1953 (www.deadcaulfields.com). The first short story was “A Perfect Day for Bananafish” published in 1948, which was about a suicidal young man, Seymour Glass, who had a superficial wife, Muriel. At the same time, Seymour had a little girl friend that had a crush on him. Weighed down by his wife and the love of a little girl, he suddenly committed suicide by shooting on his head. The second short story called “Uncle Wiggily in Connecticut” published in the same year, dealt with two women who get drunk talking about how they have not learned about their mistakes. The three stories described above, “Young Folks”, “A Perfect Day for Bananafish” and “Uncle Wiggily in Connecticut”, referred to similar topics, shallowly lives, imperfections and superficiality. These were also a pattern in many of the future short stories written by Salinger.

The third short story published in 1948 was “Just Before the War with the Eskimos” which is centered around the meeting of two tennis partners. One of them met the other one’s brother, who resulted to be a repulsive man with a friend that loved everything in ladies. John Wenke criticized Salinger’s short story, placing it in the same category as “The Laughing Man” and “De Daumier-Smith’s Blue Period”: “the alienation of a post-adolescent youth not yet initiated into manhood”. In 1949 he published two short stories “The Laughing Man” and “Down at the Dinghy”. These stories have been described as Salinger’s finest works (www.salingerincontext.org). However, as exposed by the journalist Richard Davison “(...) ‘The Laughing Man’ never received the attention it deserves” (p.3). In 1950 only one publication took place in the New Yorker, “For Esme – With Love and Squalor”, which was Salinger’s most famous short story, the one which received most critiques. It talked about a sergeant that remembered the love of his life, this memory helped him to overcome the misery of war. A review for this story made by Charles Poore in 1953 stated that: “For Esme –

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‘With Love and Squalor’ is still the best short story that has come out of World War II” (para. 2). This short story opened an opportunity to publish a collection of Salinger’s previous publications to the world. In 1951, the same year in which “The Catcher in the Rye” was released; Salinger also published “Pretty Mouth and Green my Eyes”. It tells about two lawyer friends and their respective wives who were at a party of their Buffet.

“De Daummier-Smith’s Blue Period” was written in 1952 and it was the last but one of the *Nine Stories*. The story was rejected by the *New Yorker*, since it was categorized as: “too dark and too weird” (salingerincontext.org). It is about a young man who came to America after being abroad for a long time, he felt awkward and uncomfortable in the city, which is why he became obsessed with art and painting. This obsession allowed him to reinvent himself and transform all his life (www.deadcaulfields.com). One can infer while reading the story that the main character is gay and he is under a lot of pressure for this situation. The ninth and final short story published in 1953 was “Teddy”. It merged together with the collection of the previous short stories. “(...) ‘Teddy’ is a culmination of themes of not only the “Nine Stories”, but all of Salinger’s previous works” (www.deadcaulfields.com). The story revolves around a ten year old boy, Theodore, who met an odd man called Nicholson. They conversed about philosophy, religion, but mainly reincarnation. Teddy explains how reincarnation works and how death can come abruptly. His example to explain death was that he could fall into a pool and die. Surprisingly, Teddy is pushed by his sister into a pool, shockingly dying (www.hackwriters.com). This ending was strongly criticized by its ambiguity and for being extremely scandalous (www.deadcaulfields.com).

The nine stories seemed to be completely different from each other; however, when one reads Salinger’s most important pieces, one can finally understand the

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complexity of his work, connecting all stories little by little. In the following years he continued publishing in several magazines. Among these publications the most important ones were “Franny” and “Zooney” published separately in 1955 and 1957, respectively. In 1961 these two stories were brought together and published in *The New Yorker*. The first one tells the story of Franny and her inner problems trying to find happiness and a different explanation to things in a spiritual sense. In her quest for the right answers, she finds a book called “The way of the pilgrim”, which she rapidly converts into her own manual, guiding her actions. Soon, she becomes obsessed with the ideas in the book, until she is too exhausted to continue with her transformation according to the text.

Zooney is the continuation of *Franny*. After Franny finds herself lost, she decided to return home searching for some guidance. Zooney is Franny’s older brother, who is asked by his mother to talk and try to calm Franny after her spiritual crisis. Things do not get better immediately and Zooney, in his attempt to help his sister, ends up bringing answers based on logic rather than spirituality, which complicates Franny’s situation.

The following publication in *The New Yorker* was written in 1955; *Raise High the Roof Beam, Carpenters*, and later continuing with *Seymour – An introduction* in 1959. Nevertheless, a few years later both stories were put together in one publication. *Raise High the Roof Beam, Carpenters and Seymour, an Introduction* (1963) was Salinger’s final book and its critical reception “was more subdued than the reaction to *Franny and Zooney* (1961), but reviewers still condemned its religious content as well as the seemingly erratic writing style of *Seymour-An Introduction*” (www.deadcaulfields.com).

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In the story, the main topic used by Salinger is the interaction of family members. A wedding in New York is the scenario that unites two brothers and creates the atmosphere of this story. The older brother, Seymour is the one getting married, and his younger brother Buddy Glass, explains everything he sees from his particular point of view. Apart from the setting and slang, which is widely used, Emily Woodward (1999) compares this story with *The Catcher in the Rye*, because of the main characters, Holden and Buddy Glass. As in some other works written by Salinger, Buddy glass is the one in charge of describing the actions in the story (www.suite101.com).

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1.5.2. *The Catcher in the Rye*

Salinger's most recognized and only novel was *The Catcher in the Rye* (1951). The book was published in a difficult but emerging year, since The United States was recovering from World War II and the great depression. There was some sense of homogenization among society. People did what was right and respected at that time; this was described in the story by Holden, where he defined them as "Phonies". The tone of the book set mayor controversy for the time; actually, it is still banned in many libraries and schools across the world, due to the problematic topics that Holden gave life during the story. During the 50's there was a shared feeling by teenagers, who felt overwhelmed with the pressure of society that demanded a fast initiation in the employment field. Holden Caulfield exposed the freedom, rebellion and that non-restriction of his personality to the world, which is still shared by many teenagers.

Holden Caulfield is the only narrator of the story, he describes things in his own language, portraying them from his own point of view. This erratic and aggressive way of expressing his thoughts was the main reason why the book was banned and criticized in many countries. Salinger also lets us know Holden's thoughts and ideas. Many of his words were thoughts, not actually messages that he wanted to convey to some other characters.

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1.5.2.1. The Plot

The Plot line of the story moves around Holden Caulfield and his desire to spend some days milling around in New York City before he starts his winter break, this happened after being kicked out of school. In *The Catcher in the Rye* the **exposition**³ begins with Holden's contradictions, describing his family and life; nevertheless, he says he is not going to give many details about it. This turns confusing for the reader, since in his first words he expresses that he is not in the mood for talking about those topics, and those details bore him: "I'm not going to tell you my whole goddam autobiography or anything (p.1)". However, he continues giving details about his previous experiences, family and how he is now. Another episode that contributes to the exposition of the story, revolves around the idea of being kicked out of Pencey, his secondary School. He decided to visit his History teacher, Spencer, thinking that he is the only one significant enough in the school to say goodbye. Once being there, he realized that it was not a good idea, since all that "Old Spencer" did was to lecture him. Holden went back to his school for his luggage and found himself nostalgic with the idea of leaving that place. After a period of time interacting with some of the students living there, he had a fight with his roommate and finally decided to change his plans. He went to New York instead of waiting until holidays, mostly to avoid telling his parents that he had been expelled from Pencey.

The **rising point**⁴ of the story deals with Holden's experiences in New York. Not having an organized schedule, Holden starts improvising how these three days were going to be for him. Any idea he had was taken as a step to follow, not knowing the consequences of his actions. One of the first experiences he had in the city was staying

³ "This preliminary information is usually given by a narrator before any action has properly started; it functions as an exposition" (Lethbridge & Mildorf, 2002, p.79).

⁴ "the part of the plot that adds complications to the conflict and increases reader interest" (<http://cdis.missouri.edu>)

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at a cheap hotel, but actually he spent almost all that night walking around in several night clubs, meeting new people but not having a real connection with any of them. All of a sudden, he begins to remember familiar facts, bringing back places that he visited when he was a kid, and all the memories that were nice for him. In fact, every time that he gets into trouble or does something that makes him feel bad, he yearns to be with someone from the past that helped him or made him happy. Most of the time was a family member, such as his sister Phoebe or his dead brother Allie.

The **turning point**⁵ of the story begins when Holden meets his girl friend from childhood, Sally Hayes. She represented everything Holden hated in people. Both get mad at each other when he proposed her to get married and escape from the city, go somewhere across the country and start a new life with new identities. Sally, unable to understand Holden's problems, called him crazy; they finally parted from each other.

The **climax**⁶ of Holden's narration comes right after he gets drunk at a bar, smoking as many cigarettes as he could, suffering a terrible headache. He cannot feel more depressed and dejected about his situation; the feeling of loneliness overwhelms him all the time, and he is about to break down in the middle of the street, when he calls one of his teachers, Mr. Antolini, who was also a friend of the family. A serious situation between them changed everything in the story, while they are peacefully analyzing what happened to Holden, he decided to go to sleep in the couch. Caulfield was deeply slept when he realized that someone was looking at him, it was Mr. Antolini staring at him in a bizarre way. All what Holden wants to do is to get out of that place and never come back.

⁵ The time at which a situation starts to change in an important way (www.dictionary.cambridge.org).

⁶ The most important or exciting point in a story or situation, which usually happens near the end (www.dictionary.cambridge.org).

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The **falling action**⁷ of the narration is set by Holden's nervous breakdown, where he changed his mind and decided to rejoin his family. Joseph Claro (1984) in his book *J.D. Salinger's Catcher in the Rye* describes the final moments of the story:

He then enters a hospital or rest home not far from Hollywood, California, and he is telling us his story while in this institution. At the novel's close, Holden is not sure whether he will be able to handle things better when he leaves the institution, and he is sorry he told his story at all. (p. 6)

⁷ "The fourth part in Gustav Freytag's model to describe the overall structure of plays, in this part new tension is created through further events that delay the final catastrophe or dénouement" (Lethbridge & Mildorf, 2002, p.5).

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1.5.2.2. Setting (time and space)

Throughout the story, the main character seemed to be affected by the atmosphere generated by the cold winter. The winter weather gives a depressive touch to most of the characters. According to Holden's description, it is really cold and there is snow everywhere he goes. This might also explain his mood, since he seemed to be depressed all the time.

In the first chapters of the book, the story takes place in Pennsylvania at Pencey High school, which is described as an unpleasant place for Holden. This wealthy, private and only for boys school with small rooms and problems with the heating, was strongly criticized even in the smallest details, such as the meals offered in special occasions, and the treatment of students. The second location is New York City, Manhattan. The main character takes a train to the city and moves around in a reduced area, giving a brief description of each place he visited. Some of them were the hotel in which he had planned to stay; a couple of bars, a record store in Broadway, Central Park and the Natural History Museum. Finally, the story ends up with two important places that affected the denouement, Mr. Antolini's house and Holden's home. Only the spaces that were relevant for Holden were given more attention.

The narration lasts three days. It starts when Holden is expelled from Pencey, until it is time for him to return home, which was on Wednesday. During his narration he has flashbacks⁸ from previous events in order to give more information or to clarify descriptions. An example of this can be read in chapter five, when he is asked to write an essay for his roommate Ward Stradlater; he remembers his dead brother Allie and the poem he once wrote on his mitt.

⁸ **Flashback:** an event is presented later than it would take place in a natural chronology of the story. (Lethbridge & Mildorf, p. 6).

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1.5.2.3. Characters

Holden's young sister **Phoebe Caulfield** is a ten years old girl with a strong personality. Holden is constantly mentioning her because he admires her intelligence and attitude towards different situations and her capability of acting in the right way. Phoebe represents what Holden wanted to be as a child. With all her qualities, she is one of the few people Holden feels respect and admiration for.

Allie Caulfield was Holden's younger brother who died from leukemia three years before Holden narrates his story. He was a really intelligent boy and this is what Holden admired the most, his amazing intelligence and warm attitude. With his red hair and great ability to write, he was, according to Holden, someone that would never get mad at anybody.

D.B. Caulfield is Holden's older brother who is also described as a wise character, since he has succeeded in every aspect of his life. D.B. is a writer, Holden's favorite one, who lives in Hollywood. Holden seems to admire some aspects of his personality, but he also criticizes his late works.

Jane Gallagher is the date of Holden's roommate, and the cause of the first conflict presented in the story. She spent some time with Holden during their childhood before his narration. Holden mentions the way in which Jane always kept her kings in the back row when they played checkers, being this activity the one they enjoyed the most while they were together. Although she never appears in the story, it is quite obvious that Holden talks about her with affection.

Ward Stradlater, Holden's roommate at Pencey High school, is a handsome athletic boy who dates Jane Gallagher, making Holden jealous. This character is the responsible of the first fight in the story. Holden is very critical about his behavior, but at the same time he describes him as a good man.

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Sally Hayes used to be Holden's girlfriend before the narration took place. She is the person Holden tries to contact when he needed help in New York. This character is not completely admired by Holden; however, as she is so attractive, he ignores everything he does not like about her, proposing to her when he was desperately looking for someone who understands his feelings.

Mr. Spencer is Holden's history teacher at Pencey High school. He invited Holden to his house, worried about his attitude and his academic results. They had a conversation, in which one can see Holden's way of thinking, the way of describing and comment on everything.

Mr. Antolini is Holden's former English teacher; this character plays an important role for Holden when he is in trouble. Holden calls Mr. Antolini to help him in New York and goes to his house. When Holden wakes up in Mr. Antolini's couch and finds out that his teacher was staring in a strange way at him, he is frightened by this situation and escapes from that place. It seems that Mr. Antolini's interest was beyond the academic sense, and Holden notices too.

Holden Caulfield is a sixteen years old boy who was born in a wealthy family. He has been expelled from various high schools due to his lack of commitment with his academic achievements. He seems to be the only member of his family who does not care about his future nor the opinion of his peers. He does not like people that are not interesting. By calling the ones he dislikes "phonies" he tries to feel good about his own characteristics making everyone else look bad or less important. His attitude makes everything difficult and he simply do not respect nor follows the general principles of what his life as a teenager should be. His language, or at least the way he thinks, is full of anger and aggressiveness. However, he knows how to control himself in front of certain characters, he is not disrespectful. Holden had one characteristic that made easy

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for the reader to notice his mood swings, a red hunting hat he bought in New York. He shows himself connected to this specific object, giving importance to it in determined moments of the narration. Every time he is alone and wants to use informal language or slang, without caring about what people might think of him, he puts it on. But when he is around friends or family, he never wears it, kipping it hidden in his pocket.

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1.5.2.4. Narrator

The story is narrated by Holden Caulfield, a homodiegetic narrator⁹. He is also an “overt narrator”¹⁰ since he is constantly making explicit judgments about everything he sees or does, for example: “I’m always saying ‘Glad to’ve 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. 92). Throughout the story the reader can get to know Holden in every aspect of his life, based on what he is telling: experiences, people and family.

The first person narration¹¹ of Holden helps the reader to feel close to the character almost the entire story, since he is always expressing how he feels about certain situations and experiences, what he thinks about other people and his expectations. Holden is also an unreliable narrator, due to the sometimes untrustworthy information he gives. As stated in Lethbridge and Mildorf: “Some narrators tell deliberate lies or omit crucial information. (...) In other cases the narrator simply does not know enough to give an accurate account of what actually happened. (...) This makes the information the reader receives (seem) unreliable” (p.61). This is mostly because of the constant personal opinions that Holden gives in every situation. Characters might be different to what Holden thinks; he gives negative features to almost every person he interacts with, because he is always criticizing everyone from his own point of view, except Jane Gallagher, his brother Allie, and his sister Phoebe.

Stream of consciousness¹² is a stylistic feature present in the narration in the form of two of its techniques, interior monologue and narrated monologue or free

⁹ “it is understood as someone who is both, a character and a narrator” (Lethbridge & Mildorf, p. 56)

¹⁰ “[who] seems to have a distinct personality, someone who makes his or her opinions known, who makes explicit judgments or implicit evaluations for instance when the narrator comment is ironic” (Lethbridge & Mildorf, p. 58).

¹¹ First person narrative situation: the term is used by the critic Franz Stanzel to denote a narrative situation where the narrator is also a character in the story and refers to him- or herself using the first person pronoun (p.6)

¹² Stream of consciousness: a concept developed in psychology by William James which denotes the idea that one’s thoughts are not orderly and well-formulated but more of a jumbled-up sequence of

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indirect discourse. The first one, interior monologue, : “is intended to present a character’s thoughts directly, imitating as much as possible the way this character might ‘actually’ have thought his thoughts” (Lethbridge & Mildorf, p. 70). An example of this is expressed by Holden in chapter one when he is talking to Mr. Spencer, right after he had been expelled from school:

"Life is a game, boy. Life is a game that one plays according to the rules."

"Yes, sir. I know it is. I know it."

Game, my ass. Some game. If you get on the side where all the hot-shots are, then it's a game, all right – I'll admit that. But if you get on the other side, where there aren't any hot-shots, then what's a game about it? Nothing (The Catcher in the Rye, 1951, p. 13).

The way in which Holden expresses his thoughts, lets the reader know more about Holden’s real feelings. However, it can be confusing since he sometimes does not make a distinction between his speech and his thoughts in terms of register. Consequently, using the stream of consciousness and the interior monologue technique, allows the reader to know Holden’s ideas, thoughts, critiques and comments.

2. DIDACTIC UNIT

2.1. Fundamental Objectives

The fundamental objectives set by the ministry of education will be met, using the book *The Catcher in the Rye* (1951).

- The first of these objectives deals with comprehension and interpretation of general and specific ideas in English or Spanish. Using an authentic material that shows real life situations, will encourage students to read and comprehend general ideas that can be associated to their life.
- The Second objective refers to the comprehension of oral texts at a normal speed, messages spoken by native speakers or multimedia, identify and relate ideas and come up with conclusions in Spanish if necessary. This will be met by doing reading comprehension activities that can be carried out aloud, students will listen complete paragraphs at a normal speed in order to comprehend messages in different contexts. These activities will encourage students to produce concluding ideas in the target language or even in their mother tongue.
- The third objective deals with: communicative situations, generation of short written and oral messages, the exchange of information and the appropriate use of different registers. This objective will be fully reached when using the multiple communicative situations presented in the book *The Catcher in the Rye* (1951). The information presented in the book will help students to place themselves in diverse contexts; therefore, they will be exposed to different registers. This exposure will give them the

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opportunity to produce short messages in relation to what they perceive from the literary work.

- The fourth objective is related to the recognition and correct usage of the lexical items that should be covered during the course, adding 300 words to the previous 1300. *The Catcher in the Rye* (1951) presents a variety of vocabulary which is contextualized in multiple situations; consequently, students will have enough lexical items to acquire during the reading. Using the activities presented in this didactic unit, teachers will help students to locate these words and place them in their everyday language.
- The fifth fundamental objective conveys the development of a positive attitude towards reading and the cultural background that the foreign language texts offer to the reader. By providing the context using activities that will situate the students in various cultural backgrounds, *The Catcher in the Rye* (1951) offers a positive environment for reading, since it exposes experiences that most of teenagers have gone through. This will automatically supply the connection that is needed to create a positive attitude.

Having these as Fundamental objectives and focusing on the acquisition of lexical items, the aim will be to present a written text that contains topics that are familiar for students, turning the acquisition of new words into something less complicated. As stated by the Ministry of Education in the section “Construcción de Unidades”:

Complejidad conceptual del texto: los conocimientos y experiencias previas son un factor facilitante para el acceso a los textos en lengua extranjera. Los textos que tratan conceptos, temas, actividades o problemas conocidos por los alumnos y alumnas serán más fáciles de comprender que aquellos que entregan información nueva (p. 40).

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Thus the literary work chosen is the ideal material for meeting the fundamental objectives, since gathers the requirements set by the Ministry of Education. Under this concept, the selection of the literary work should help teachers when working with vocabulary.

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2.2. Transversal Fundamental Objectives

Other aspects of the requirements set by the Ministry of Education are the Transversal Fundamental Objectives (TFO). These objectives are related to the personal, ethic and intellectual development of students. These objectives are mandatory in every educational level and they must be stated in the curriculum of the school. They should be carried out by the different levels of the educational institution, that means not only teachers but administratives and students.

The English program for third year students of secondary level reinforced the TFO that are closely related to the acquisition of this language, having as a base the four Cross Curricular dimensions (p.18):

- Growth and Self-confidence,
- Thinking Development,
- Ethical Education,
- People and their environment.

The first dimension has a close relation with the way in which students are immerse in this globalized world. Every day they are exposed to movies, music and television programs in the target language. Nowadays the opportunity to integrate English language to students' daily activities increases considerably; therefore, if students do not have the necessary skills to communicate in the target language their self-confidence and growth might not be consolidated.

The second dimension, Thinking Development, is related to the progress of interpretation, analysis and synthesis abilities, if students do not develop these skills, they will not be able to communicate effectively. This will lead to stagnation in terms of acceptance and respect towards other cultures.

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This dimension is closely related to the third one, Ethic Education. If a student does not develop cultural knowledge, respect and appreciation, different ways of thinking would not exist, resulting on the arousal of stereotyping and discrimination, which are built based on the lack of information and tolerance.

The fourth dimension called People and their Environment, deals with appreciation and knowledge, which students should develop towards national identity, in line with a globalized world.

This didactic unit will contribute to the development of these four dimensions which are fundamental for the acquisition of a foreign language, since without those the students will never develop commitment with the language and its culture.

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2.3. General Objectives

The scope of this didactic unit is based on the achievement of three major or general objectives.

- The first one refers to the introduction of registers in different communicative situations, and the appropriate usage of language according to the audience.
- The second one deals with the acquisition of the vocabulary that students will need to make their communication as natural and fluent as possible.
- The third objective is to provide students with the tools to facilitate the communication in the target language through the differentiation of both registers, formal and informal.

While reading fragments of the book *The catcher in the Rye* (1951) and with the guidance of their teacher, students will distinguish the communicative situations in which formal or informal register will be specified. Along with examples of register usage, students will be guided in the appropriate way of employing them according to the audience. The activities proposed in this unit will also lead students to discover words that change the way in which they express their ideas. It is important to remark that the number of words they will add to their lexicon might exceed the expected 300 words for this level. As students recognize the difference between formal and informal registers, and acquire vocabulary that can be used in different contexts, their capacity of communicating effectively will increase by applying the acquired vocabulary to work on this unit.

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2.4. Activities**Lesson Plan One**

Name of the Unit: “The Catcher in the Rye”

Name of the Class: “The 1950’s part 1”¹³

Objective:

- Students will interpret the possible messages conveyed on a set of images on the U.S. of the 1950s’ related to the main topics of *The Catcher in the Rye* (1951), in order to generate a positive attitude towards the cultural background of the language.

Skills: Listening and Speaking.

Methodology: Communicative Language Teaching Approach, Natural Approach.

Instructions:

- In order to introduce this unit, students will listen to 50’s music, such as Ella Fitzgerald, Ray Charles and Jazz music. In addition, students will observe images that are related to the novel *The Catcher in the Rye* (1951). For example, a picture of its cover, a picture of J.D. Salinger, a picture of New York City and parts of the setting of the novel, or a picture of Holden Caulfield.
- Afterwards, students will receive an image summarizing the important facts of the book. This can be handed in to the students or projected on a Data Show. The teacher will ask students some questions about the image such as what do they see? And the teacher will use the image to retell the story.
- Then, the teacher will introduce the following activity to organize the class. First, the teacher will randomly place students into heterogeneous groups of four. Second, each team will choose a leader who will pick a colored piece of paper from an envelope with a topic written on it. The topic will correspond to

¹³ Adapted from Audrey Farrugia, 2005, *The Catcher in the Rye: a Teaching Unit*.

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the groups they will break off into, which will also specify the context for the investigation (Chile or The United States):

- Group 1: Entertainment
 - Group 2: Music
 - Group 3: Fashion
 - Group 4: Domestic Technology
- Third, within each team students will select the following roles:
 - Reader: responsible for reading aloud all the information collected.
 - Task Master: make sure that the group completes all of the assigned tasks.
 - Recorder: responsible for writing anything that needs to be written down. Example: notes for a summary.
 - Collector: pass out all materials needed to group members. Also, collect all materials at the end of each day and secure it in their folder, which afterwards will be kept by the teacher.
 - Finally, each team will develop a 1950's nickname according to the topic chosen.

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Contents	Learning Outcomes	Activities	Resources	Time	Assessment
<u>Grammar:</u> Future Tense, Past Simple, Simple present, Passive voice, used to	- Cultural background. - Respect for other cultures. - Interpretation of information. - Positive attitude towards the language.	- Students will listen to 50's music and observe images related to the novel (see appendix 1).	- Music from the 50's and images related to the book.	- 5 min.	Monitoring students' participation and organization.
<u>Preposition:</u> In, of, on, out.		- The teacher will provide an image resuming the facts of the story <i>The Catcher in the Rye</i> (1951), (see appendix 2).	- Printed copies of the image or data show.	-10 min.	
<u>Vocabulary:</u> Unpleasant, wealthy, denouement, relevant, expelled, clarify.		-The teacher will provide an envelope with the topics in it. - After this, each group will name itself after the topic chosen. Students will assign the roles that each member will have (reader, task master, recorder, collector). -Each member will research on an aspect of the topic at home to bring the materials and information for next class. (For example, music styles, interpreters, bands, lyrics, concerts, etc).	-Envelope, colored papers, labels with topics written on them. - Internet, magazines, Media, books, dictionaries.	-10 min. - 10 min. - 10 min.	

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Lesson Plan Two**Name of the Unit:** “The Catcher in the Rye”**Name of the Class:** “The 1950’s Part 2”¹⁴**Objectives:**

- Students will investigate the lifestyle of teenagers in the 1950’s in the United States and in Chile in order to generate positive attitude towards the cultural background of the language.

Skills: Reading Comprehension, Listening and Speaking.**Methodology:** Communicative Language Teaching Approach, Natural Approach.**Instructions:**

- In this session of 90 minutes, the teacher will continue with the activities of the previous lesson. Students will be responsible for organizing and carrying out a presentation in order to explain the 1950’s way of living in the United States and in Chile to the class. Each team will be an instructional team of experts on their topic, building up a presentation to expose one aspect of the life in the 1950’s.

- Procedure of the activity:

The groups will bring all materials they need in order to explore one aspect of the life in the 1950’s. All students will be told to read through the materials collected and come up with a plan to present the information to the class. Each group will develop visuals in order to help explaining their aspect to the class. Finally, teams will present their understanding of life in the 1950’s.

Closing: Students will be asked how they are going to use the knowledge they gained from this lesson and apply it to their reading. After this, the teacher will ask students to read chapter number one and two of the book *The Catcher in the*

¹⁴ Adapted from Audrey Farrugia, 2005, *The Catcher in the Rye: a Teaching Unit*.

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Rye (1951) for next class, and for the following classes the teacher does the readings of chapters 12, 25 and 26.

Assessment: Random students will be asked to explain what they are doing in their group. The teacher will walk around the groups observing, listening to discussions, and asking questions. If help or clarification is needed, it will be given.

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Contents	Learning Outcomes	Activities	Resources	Time	Evaluation
<u>Grammar:</u> Future Tense, Past Simple, Simple present, Passive voice. used to	- Cultural background. - Respect for other cultures - Interpretation of information.	<i>These activities belong to the 90 minutes session due to the time needed for the presentation of the groups.</i> Students organize the information collected about the topic assigned to the 1950's (Music, fashion, entertaining, technology).		- 10 min.	Monitoring
<u>Preposition:</u> In, of, on, out.		Students will develop visuals to help explaining their topic.	- Craft Paper, markers.	- 15 min.	
<u>Vocabulary:</u> Unpleasant, wealthy, denouement, relevant, expelled, clarify.		After this, students make a short presentation (5 min.) in order to present it to the rest of the class. Students will be asked how they are going to use the knowledge they gained from this lesson and apply it to their reading. For the following class, students will be asked to read chapters one and two.	- Power Point Presentation, Props, Realia, craft paper, board.	- 40 min. - 10 min.	Summative evaluation according to rubric (see appendix 5).

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Lesson Plan Three

Name of the Unit: “The Catcher in the Rye”

Name of the Class: “Chilean and American Slang”¹⁵

Objectives:

- Students will connect their use of slang with the one used by Holden, creating a connection between Holden’s and the students’ world.
- Students will erase the span of time between nowadays students’ way of expressing and Holden’s speech through different communicative situations.

Skills: Reading Comprehension, Listening Comprehension, Speaking, and Writing.

Methodology: Communicative Language Teaching Approach, Incidental Learning, Independent Strategy Development.

Instructions:

- The teacher will encourage students to have a class discussion and allow them to share the slang words or phrases they found in the text from the previous reading. Using the contextual clues they will come up with definitions for these words as a class. Words may include: lousy, touchy, crumby, dough, stiff, corny, phony, madman, moron, and phrases such as, “it killed me,” “kick out of it,” “got the ax,” “shoot the bull,” etc.
- The teacher will talk briefly about the history of slang in Chile (see appendix 3). Discuss the idea that young people have historically used slang terminology to differentiate themselves from adults, and some explanations about the reasons of using it. It might be useful to include different countries realities. Materials that could be used for this section; Power Point Presentation, craft paper, markers and board.
- Then, divide the class into groups of 3 or 4 students. As a group, have them brainstorming 5 to 10 slang words that are part of their daily vocabulary in their

¹⁵ Adapted from Katie Reese, 2006, *Unit Outline For The Catcher in the Rye*.

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mother tongue. Have them also come up with definitions for these words, using English and Spanish only if necessary.

- As a class, share the words and definitions the groups came up with. How are these words similar to the ones Holden uses? This will help connect students with Holden’s world and allow them to see that even though they’re generations apart, they might not be so different.

Contents	Learning Outcome	Activities	Resources	Time	Assessment
<u>Vocabulary:</u> lousy, touchy, crumby, dough, stiff, corny, phony, madman, moron “it killed me,” “kick out of it,” “got the ax,” “shoot the bull,” <u>Grammar:</u> Simple present, Present continuous, Simple past, Past continuous, conditional: if, Future: will, Past perfect.	- Students will connect their use of slang with one used by Holden. - Lessen the generational gap between students’ way of expressing and Holden’s speech.	Student will discuss about words and expressions they did not recognize while reading the chapters assigned. As a group, they will come up with possible definitions using contextual clues. Students will observe a short explanation about the history of the use of slang (See appendix 3). Students will have to get together in groups, and provide examples of the slang they use nowadays, choosing a maximum of 10 words per group. After this, they will define those words using English or	- The book <i>The Catcher in the Rye</i> (1951) - Students’ notebooks. - Power Point Presentation, craft paper, board and markers. - Students’ notebooks. - English dictionary	- 5 min. - 5 min. - 10 min. - 10 min. - 10 min.	Formative class participation: students will be evaluated based on a rubric (See appendix 7).

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		Spanish when necessary.		- 5 min.	
		The groups will discuss the definitions of the words they chose and share them to the class.			

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Lesson Plan Four

Name of the Unit: “The Catcher in the Rye”

Name of the activity: “Illustrated Vocabulary”¹⁶

Objectives:

- Students create their own illustrated comic strip in relation to the reading they have done so far of *The Catcher in the Rye* (1951).
- Students choose the chapter that has caught more their attention and make drawings that represent what they have read.
- Students incorporate words related to the reading in order to associate them with the comic, generating connections among words, short messages and the differentiation of registers.

Skills: Reading Comprehension and Writing.

Methodology: Incidental Learning and Independent Strategy Development.

Instructions:

- By using materials such as colored papers, pencils, markers, etc, students will create illustrated comics using the slang expose in chapters one and two.
- By choosing a chapter from the book, students will represent the reading of the chapters in the comic individually or in groups.
- By letting the students draw and connecting the word's meaning to themselves, they will remember the meaning and its related words effortless, since they will create a natural connection between the word and the image. Consequently, understanding of vocabulary will be successful for all students (Eileen Simmons, 2010).¹⁷

¹⁶ Adapted from Bryan Cohen, 2010, Fun Vocabulary Activities for High School.

¹⁷ Cited in Fun Vocabulary Activities for High School.

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Contents	Learning Outcomes	Activities	Resources	Time	Assessment
<p><u>Vocabulary:</u></p> <p>Lousy, touchy, crumby, dough, stiff, corny, phony, madman, moron.</p> <p><u>Expressions:</u></p> <p>“it killed me,” “kick out of it,” “got the ax,” “shoot the bull”.</p>	<p>- Students discover a personal way of associating words and images according to their own point of view.</p> <p>-Students relate several concepts enlarging their lexicon.</p>	<p>Students choose a chapter from the book between chapter one and two.</p> <p>They will represent with a comic the chapter they have chosen.</p> <p>Once students have chosen the chapter and draw it according to their interpretation, they will share it to the class, having an oral activity.</p>	<p>The book <i>The Catcher in the Rye</i> (1951).</p> <p>Colored paper, scissors, markers, pencils, dictionaries.</p>	<p>-10 min.</p> <p>- 20 min.</p> <p>- 15 min.</p>	<p>Formative evaluation (See appendix 6).</p>

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Lesson Plan Five

Name of the Unit: “The Catcher in the Rye”

Name of the Class: “Hot seat”¹⁸

Objectives:

- Students create yes/no questions orally.
- Students comprehend yes/no questions.
- Students should be able to guess a concept based on those questions, recognizing lexical items by generating short oral messages.

Skills: Listening Comprehension and Speaking.

Methodology: Communicative Language Teaching Approach.

Instructions:

- The teacher will ask one student to sit in front of the classroom on a chair and turn his/her back to the board. Meanwhile, the teacher will write a word on the board, but the student is not allowed to look at it.
- The student will ask yes or no questions to his/her classmates to determine what the word might be. The student has 10 questions to guess the word.
- Teachers can make this activity as an individual contest or have the class separated into several teams to add a competitive element. The objective is that both, the student in front of the class and the rest of it, actively participate on the challenge.

¹⁸ Adapted from Bryan Cohen, 2010, Fun Vocabulary Activities for High School.

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Contents	Learning Outcomes	Activities	Resources	Time	Assessment
<p><u>Formal Vocabulary:</u></p> <p>Liabile, parlour, shoves, goner, chiffonier, conceited, aggravating.</p> <p><u>Informal Vocabulary:</u></p> <p>Lousy, touchy, goddam, madman, crumby, dough, faggy, scrawny, falsies, phoney, snob, flunk, bumpy, chuck, turd, nasty, foils, cosy, fart, corny, swung, pimples, horsing around, neat, crumby, helluva.</p>	<p>- Create yes/no questions orally.</p> <p>- Comprehend yes/no questions.</p> <p>- Students guess concepts based on questions.</p>	<p>One student is chosen to come in front of the class and play.</p> <p>One word is written on the board selected from previous vocabulary of <i>The Catcher in the Rye</i> (1951).</p> <p>The student at the front will have a maximum of 10 yes/no question to ask to his/her classmates in order to guess which is the word written on the board.</p> <p>By the end of the class most of the students will have participated since there is an average of at least three words with 10 questions each that will be played.</p>	<p>- Markers, board, <i>The Catcher in the Rye</i> (1951).</p>	<p>- 5 min.</p> <p>- 5 min.</p> <p>- 25 min.</p>	<p>Formative evaluation.</p> <p>Monitoring students' participation (See appendix 7).</p>

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Lesson Plan Six

Name of the Unit: “The Catcher in the Rye”

Name of the Class: “Fan Fiction”¹⁹

Objectives:

- Through the comprehension of reading and by using communicative situations exposed in the book *The Catcher in the Rye* (1951), students will create a Fan Fiction appropriately using formal or informal register.
- Students will produce written messages correctly using the vocabulary already learned in previous classes.

Skills: Reading Comprehension and Writing.

Methodology: Communicative Language Teaching Approach, Incidental Strategy Development.

Instructions:

- Fan Fiction is when students write or respond to a piece of literature that has already been written to explore themes and ideas that will not or cannot be explored in the original piece of literature (www.dictionarreference.com). Some examples of fan fiction could be adding a chapter to a novel you have read, creating a different ending, or adding a new character.
- Students will write a fan fiction paragraph for *The Catcher in the Rye* (1951). They will choose from a box a piece of paper which will contain the register they will have to use, formal or informal. Each student will decide what to create; a different ending or a new character for the chapter they read.
- The students will be evaluated on the quality, appropriate use of vocabulary, language and cultural background.

¹⁹ Adapted from Audrey Farrugia, 2005, *The Catcher in the Rye: a Teaching Unit*.

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Contents	Learning Outcomes	Activities	Resources	Time	Evaluation
<p><u>Formal Vocabulary:</u></p> <p>Liable, parlour, shoves, goner, chiffonier, conceited, aggravating.</p>	<p>- Students create a paragraph using formal or informal registers.</p> <p>- Students apply the vocabulary learned from previous lessons.</p>	<p>After students have finished their assigned reading, they will have to choose what to create for their Fan Fiction (ending, character, chapter, etc).</p>	<p>- <i>The Catcher in the Rye</i> (1951).</p>	<p>- 5 min.</p>	Summative Evaluation (See appendix 6)
<p><u>Informal Vocabulary:</u></p> <p>Lousy, touchy, goddam, madman, crumby, dough, faggy, scrawny, falsies, phoney, snob, flunk, bumpy, chuck, turd, nasty, Foils, cosy, fart, corny, swung, pimples, horsing around, neat, horney, crumby, helluva, gimme,</p>	<p>- Students use their imagination to create a paragraph according to their interests.</p>	<p>In a box, students will find a piece of paper indicating “formal” or “informal” register, which they will randomly pick up to write their Fan Fiction; therefore, they will use the appropriate vocabulary provided by the teacher.</p>	<p>- A box, pieces of paper with formal and informal register written on them.</p>	<p>- 5 min.</p>	
		<p>Once they have a register, they will decide which step to follow, that is: to create a different ending, create a character or include themselves in the story.</p> <p>This will be done according to the topic they have decided to write about.</p>	<p>- Pieces of paper to write on them, pencils.</p>	<p>- 5 min.</p> <p>- 25 min.</p>	

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		At the end of the class, stories will be collected in order to be evaluated by the teacher.		- 5 min.	
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Lesson Plan Seven

Name of the Unit: “The Catcher in the Rye”

Name of the Class: “Vocabulary Toss”²⁰

Objectives:

- Students recognize and correctly use lexical items that were covered during the previous lessons.
- In a ludic way students will practice vocabulary.

Skills: Listening Comprehension, Speaking, and Writing.

Methodology: Communicative Language Teaching Approach, Explicit Learning.

Instructions:

- The teacher will write on the board words from *The Catcher in the Rye* (1951) in order to reinforce contents from previous classes. Then, the teacher will divide the class into two teams. Each team will have to stand on two single-lines parallel to each other.
- The game will require a ball and a wastebasket. This game will combine a vocabulary guessing game with a basketball shooting game.
- When the students are standing on their respective lines, the first player is asked to come to the front to define a word from the board, which has been previously reviewed by the teacher in class. If the student gets it right, the team gets a point. To get a second point, the student must throw the ball into the basket. If they get the word wrong, the player on the other team has a chance to answer it and shoot the ball into the basket.
- The teacher needs to keep rotating players until everybody gets at least one turn. The team with the most points at the end wins.

²⁰ Adapted from Bryan Cohen, 2010, Fun Vocabulary Activities for High School.

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Contents	Learning Outcomes	Activities	Resources	Time	Assessment
<p><u>Vocabulary:</u> “it killed me,” “kick out of it,” “got the ax,” “shoot the bull,” lousy, touchy, crumby, dough, stiff, corny, phony, madman, moron Foils, cosy, fart, corny, swung, pimples, goner, chiffonier, horsing around, neat, honey, crumby, helluva, conceited, gimme, aggravating.</p>	<p>- Students will respect to take turns when speaking. - Students will review previous vocabulary.</p>	<p>The class is separated in two big groups. Each group will have to locate parallel to each other. Both lines will have a ball and a wastebasket. The first student standing will be the first to play. If he/she knows the definition of the word, he/she gets the chance to throw ball. The activity continues until every student participates. Students rotate, finally, the teacher and students count the points of both teams, deciding who the winner is.</p>	<p>- 2 balls and 2 wastebaskets.</p>	<p>- 5 min. - 5 min. - 25 min. - 10 min.</p>	<p>Monitoring students’ participation (See appendix 7).</p>

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Lesson Plan Eight

Name of the Unit: “The Catcher in the Rye”

Name of the activity: “Two in one vocabulary review”²¹

Objectives:

- Creation of meaningful contexts to activate students’ imagination through a word association game.
- The association students will create will help them remember vocabulary items unconsciously.

Skills: Reading Comprehension, Speaking and Writing.

Methodology: Natural Approach, Communicative Language Teaching Approach, Incidental learning.

Instructions:

- Students and teacher will make on the board a list of words to be reviewed.
Then, students will get in pairs and the teacher will explain the rules of the game after all couples get together. Afterwards, two unrelated words will be circled on the board, where the pairs will quickly form a sentence using both words. When both students in the couple agree on a sentence, they will raise their hands together. The teacher will call on either student from the pair in order to say their sentences to the whole class.
- The class will listen carefully and decide whether the couple has used the two words correctly. If the sentence is incorrect, another pair may try. The teacher will praise all the pairs with a correct sentence by giving them one point. Two more words will be selected and repeat the contest until all words have been used.
- Note: because students don’t know which students in the pair the teacher will call on, both partners must be ready to answer. You can encourage both students

²¹Adapted from Pollard & Hess, 1997, pg. 95.

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to be prepared, if not, a point will be subtracted when the partner you call on is unable to produce a sentence. Partners quickly learn to answer and listen fast to get each other ready.

Variations:

1. Have students do this alone, and then compare their sentences with others in a noncompetitive lesson.
2. Put students in groups of three or more. Increase the challenge level by circling three words instead of two. Students must use all three in a single sentence.
3. In large classes divide the students into two teams. Correct sentences from pairs will score a point for their team.

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Contents	Learning Outcomes	Activities	Resources	Time	Assessment
<p><u>Formal Vocabulary:</u></p> <p>Liable, parlour, shoves, goner, chiffonier, conceited, aggravating, ostracized.</p> <p><u>Informal vocabulary:</u></p> <p>Lousy, touchy, crumby, dough, stiff, corny, phony, madman, moron, bucks, flunck.</p> <p><u>Expressions:</u></p> <p>“it killed me,” “kick out of it,” “got the ax,” “shoot the bull”, “to get a lot of dough”, “full of crooks”.</p>	<p>- Interpretation of meaningful contexts through students’ imagination.</p> <p>- Association of concepts and creation of short messages according to their meaning.</p>	<p>The teacher will build up a list of words to be reviewed.</p> <p>Students will get together in couples.</p> <p>The teacher will circle two words, and the students will need to create a sentence using them correctly.</p> <p>The first couple that finishes will raise their hands, and both students will read their sentence.</p> <p>With the assistance of the teacher, the couples will correct the sentences. If these are correct, the couple will receive a point.</p> <p>Two more words will be selected, until most students have participated.</p>	<p>The book <i>The Catcher in the Rye</i> (1951).</p> <p>Board, markers, students’ notebooks, pencils.</p>	<p>- 5 min.</p> <p>- 5 min.</p> <p>- 10 min.</p> <p>- 5 min.</p> <p>- 10 min.</p> <p>- 10 min.</p>	<p>Class participation (See appendix 7).</p>

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Lesson Plan Nine

Name of the unit: “The Catcher in the Rye”

Name of the activity: “Pygmalion”²²

Objectives:

- Students will focus on registers, that is, how language changes in different social contexts.
- Students realize why it is important to distinguish between formal and informal language usage in their everyday life.

Skills: Reading Comprehension, Speaking.

Methodology: Communicative Language Teaching Approach, Incidental Learning.

Instructions:

- The teacher will choose a passage which includes dialogues with contrasting degrees of formality. The recommended fragment is in chapter 12, page 91 (see appendix 4), when Holden is at a bar drinking and listening to jazz music. He meets up Lillian Simmons, his brother’s ex girlfriend. They began to remember episodes from the past and exchanging information about their lives. While talking with Lillian, Holden uses formal vocabulary; however, when thinking, he uses informal and sometimes offensive vocabulary.
- The teacher will make copies of the fragment. There should be enough for one between every two students. The class will be divided into pairs. To form the pairs use squares or strips of colored paper in a bag and have students reach inside the bag. Students holding the same colors or shapes would form the groups.

²² Adapted from Maley & Duff, 2007, pp. 46-47.

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- Each pair will have one copy of the text. The teacher will allow time for silent reading. After students read the fragment, the teacher will make a connection between the reading and the image they saw in the first lesson of the unit, by providing further explanation and putting emphasis on Lillian's character. Then, the students will be asked to look close to what Holden says. They should mark any words or expressions which suggest that he is:
 - a. Being deliberately formal –or “on his best behavior.”
 - b. Being in his natural self-speaking freely, perhaps not in “proper” English.
- The teacher will encourage class discussion on the idea of formality and informality in the language. Ask for examples of situations when formal language is needed in their mother tongue. How about English?

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Contents	Learning Outcome	Activities	Resources	Time	Assessment
<p><u>Formal Vocabulary:</u></p> <p>Marvelous, aisle, sort of, glad to have met you.</p> <p><u>Informal Vocabulary:</u></p> <p>Knockers, poker up, phoney, pansy, stuff, blocking up, in a way, handsomer, so-and-so, it kills me, goddam.</p>	<p>- Distinguish formal from informal register.</p> <p>- Students realize about the importance of using informal and formal language in their everyday life.</p>	<p>Students will be grouped in pairs by colors or shapes.</p> <p>The teacher will pass out the corresponding reading (See appendix 4).</p> <p>Students will silently read a fragment of the novel. Then, the teachers will relate the image used in the first session with the reading.</p> <p>Students will identify and mark or underline the words and expressions that suggest:</p> <ol style="list-style-type: none"> Holden is being deliberately formal. Holden is using his natural speech (informal register) <p>Students discuss the use of registers in pairs.</p> <p>Students are asked about the ways in which they use formal and informal language in their mother tongue. Is it the same in English?</p>	<p>Short reading from <i>The Catcher in the Rye</i> (1951).</p> <p>Markers, students' notebook.</p>	<p>- 5 min.</p> <p>- 15 min.</p> <p>- 5 min.</p> <p>- 10 min.</p> <p>- 10 min.</p>	<p>Monitoring.</p> <p>Class participation.</p>

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Lesson Plan Ten

Name of the Unit: “The Catcher in the Rye”

Name of the activity: “Poems for Students by Students”²³

Objectives:

- Students enlarge their lexicon by using adjectives and verbs from the novel.
- Students use “ing” verb phrases (verb + noun) to create sentences that will become part of their poems.

Skills: Speaking and Writing.

Methodology: Natural Approach, Incidental Learning.

Instructions:Demonstration phase

- The teacher and the students will choose a character from the book *The Catcher in the Rye* (1951). For example: Holden. The teacher will write the name of the character chosen on the board and this will become the first line of the poem that the students will write.
- Afterwards the teacher will elicit adjectives that describe this character. The teacher and the students choose the three most appropriate adjectives to place under the name. Write these as the second line of the poem. Examples: “juvenile, outgoing, careless”.
- After that, the teacher will elicit “ing” verb phrases (verb + noun) and together they will choose three that best suit the subject. Write these as the third line of the poem. Examples: “criticizing people, omitting information, pursuing dreams.” Then, the teacher will elicit short sentences that describe the character and, with the class, will choose the most appropriate sentences to form the fourth

²³ Adapted from Pollard & Hess, 1997, pg. 93.

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line of the poem; example: “He doesn’t know what he wants but he acts as if he knew”.

- Finally add the last name, in this case “Caulfield”, as the final line of the poem.

The poem on the board will read:

“Holden

Juvenile, outgoing, careless

Criticizing people, omitting information, pursuing dreams

He doesn’t know what he wants but he acts as if he knew

Caulfield.”

Production phase

- The teacher will write the name of 6 characters on pieces of paper and will repeat the name 5 times. After this students will pick a piece of paper from a bag which will contain the name of the character they will have to write about. After that students gather around the names they picked, together they will write the poem about the character they have chosen. Finally all poems are read aloud.

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Contents	Learning Outcomes	Activities	Resources	Time	Assessment
<p><u>Vocabulary:</u> Lousy, touchy, crumby, corny, phony.</p> <p><u>Expressions:</u> “it killed me,” “kick out of it,” “got the ax,” “shoot the bull”.</p> <p><u>Grammar:</u> Adjectives, ing verb phrases, sentence structure.</p>	<p>- Students enlarge their lexicon by using adjectives and verbs from the novel.</p> <p>- Students use “ing” verb phrases to create sentences that will become part of their poems.</p>	<p>The teacher will write the name of a character from the book on the board. Being this name the first line of the poem.</p> <p>Adjectives will be elicited to create the second line of the poem.</p> <p>Elicit “Ing” verb (verb + noun) phrases that best suit the character. These are chosen as the third line of the poem.</p> <p>Then, the teacher and students choose a short phrase that describes the character.</p> <p>Finally, the last name of the character chosen is written down as the end line of the poem.</p> <p>The teacher will write the name of 6 characters on pieces of paper and will repeat the name 5 times. After this students will pick a piece of paper from a bag, which will contain the name of the character they will have to write about.</p>	<p>The book <i>The Catcher in the Rye</i> (1951).</p> <p>Board, markers.</p> <p>Small pieces of paper, a bag.</p>	<p>- 5 min.</p> <p>- 5 min.</p> <p>- 5 min.</p> <p>- 5 min.</p> <p>- 5 min.</p>	<p>Evaluation of students’ participation.</p> <p>Monitoring.</p>

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		<p>Then, students gather around the names they picked. Together students write the poem.</p>	<p>Students' notebooks, pens.</p>	<p>- 10 min.</p>	
		<p>Finally poems are read aloud.</p>		<p>- 5 min.</p>	

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Lesson Plan Eleven

Name of the Unit: “The Catcher in the Rye”

Name of the activity: “I am the Curtains”²⁴

Objectives:

- Students activate their imagination by using vocabulary taken from the novel.
- Students demonstrate respect to each other while performing orally in the target language.

Skills: Reading Comprehension, Writing and Speaking.

Methodology: Natural Approach, Communicative Language Teaching Approach.

Instructions:

- The teacher will ask students to think about one aspect of the book *The Catcher in the Rye* (1951). It can be a character, a place or anything students can describe. (This can become a great opportunity for students to learn new lexicon from the teacher and from classmates).
- Students will tell the teacher some of the things they have thought about. The teacher notes these on the board. Afterwards, the teacher asks students to choose one thing they feel some connection with. Write on the board:

“I am the _____
 I am (Adjective)
 I am.... (Another adjective)
 I have....
 I want
 I never....
 I always...
 I like
 I hate
 I love
 People..... me.....
 Nobody
 I wish
 Someday.....”

²⁴ Adapted from Pollard & Hess, 1997, pg. 91.

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- The teacher demonstrates with any unusual element of the book (Holden's cap, ducks in Central Park, Holden's house, Pencey School), calling on various students to offer statements using some of the vocabulary on the book.

Example: "I am Holden's cap. I am red. I am worn out."

- The teacher invites students to imagine they are the element they chose. Ask them to mutter or whisper a long list of statements trying to use the vocabulary from the book. When they are ready, students write what they have created on paper. Volunteers may read their sentences to the class.

Note: these are often revealing, personal poems. Students tend to project their own feelings onto the chosen aspect. For this reason it's important to let each student choose whether to read aloud or not.

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Contents	Learning Outcomes	Activities	Resources	Time	Assessment
<p><u>Vocabulary:</u></p> <p>Lousy, touchy, crumby, dough, stiff, corny, phony, madman, moron.</p> <p><u>Expressions:</u></p> <p>“it killed me,” “kick out of it,” “got the ax,” “shoot the bull”.</p> <p><u>Grammar:</u></p> <p>Sentence structure; subject, verb, complement.</p>	<p>- Students activate their imagination by using vocabulary taken from the novel.</p> <p>- Students respect each other while performing orally in the target language.</p>	<p>Students think about one element of the novel. Then, they share it with the class, while the teacher writes it on the board.</p> <p>The teacher will write on the board the beginning of the sentences students must complete.</p> <p>The teacher demonstrates how to complete the sentences by using example statements from the students.</p> <p>Students imagine themselves being the element they chose and describe it using the vocabulary from the book.</p> <p>When students feel ready, they write what they have created. Some of them may read their creations, and finally the task is collected by the teacher.</p>	<p>The book <i>The Catcher in the Rye</i> (1951), board, markers.</p> <p>Markers, board.</p> <p>The novel, board, markers.</p> <p>Students’ notebooks, pen.</p> <p>Students’ notebooks, pen.</p>	<p>-10 min.</p> <p>- 5 min.</p> <p>- 5 min.</p> <p>- 10 min.</p> <p>- 15 min.</p>	<p>Monitoring, Formative evaluation of students’ performance in the class and when collecting the written task. (See appendix 6)</p>

3. Conclusion

To conclude, this didactic unit was designed for teachers to increase students' vocabulary. The literary work *The Catcher in the Rye* (1951) was selected as the appropriate one, since it simplifies the acquisition process by exposing various communicative situations. Additionally, this material fulfilled the requirements of the ministry of education in relation to the communicative situations suggested for third grade of secondary level, as well as the cultural knowledge that the students must build in order to enhance a positive attitude towards the target language. This book was the perfect evidence to expose those key elements. Apart from these, the topics included made the task of introducing the language easier.

The role of the teacher was to proceed as a facilitator providing students with authentic material, which related the students' context to the one described by its main character, Holden Caulfield. This was done through the elucidation of two teaching approaches based on communication, which was the main objective of this unit. The strategies selected helped students to accomplish the objectives set in all the activities proposed. And these were intended to provide students with the opportunity to use new vocabulary according to their interests. This has been done generating a connection between student's language and the register used in the novel *The Catcher in the Rye* (1951). The process of developing the strategies for this didactic unit resulted in a very useful and innovative one for the researchers, since the activities included new elements that have not been commonly used in the Chilean classrooms. Incidental learning and independent strategy development help students to appreciate the new lexicon as a way of improving communication in the target language by using all the elements exposed in literary text and other authentic materials.

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This investigation on registers opened a new dimension for researchers who may find encouraging ways of motivating students that are first encountering the language in real communicative situations, since this makes them aware of the fact that the use of registers, just as in their mother tongue, facilitates the understanding of language. Moreover, the contextualization of the vocabulary lowered the students' anxiety levels, since they perceived the English language as a means of communicating effectively, and not as subject to master for evaluations.

There are several facts that support the implementation of the activities selected. To begin with, in order to enlarge the students' lexicon, the process of communication must take place in the correct atmosphere. Collaborative learning considers two or more individuals who work at their own pace, performing according to their own corrections and participation. That is to say, working in groups allows students to communicate without the direct supervision of the teacher, who only monitors students' participation. This ensures that students communicate in a natural manner. In this sense the activities proposed gather the aspects that lead the learner to achieve the main goal, which is communicative competence in the target language.

As it has been exposed above, the methodology selected for teachers to be applied was analyzed in terms of its characteristics, looking for the most natural way of acquiring vocabulary and the insertion of the four skills: listening, reading, writing and speaking. As most of the activities were adapted to work in groups, students were given plenty of opportunities to generate social abilities that were reinforced in every task. Therefore, once the appropriate atmosphere for vocabulary acquisition was created, students could feel comfortable enough to incorporate the new lexical items and expressions to their already acquired vocabulary.

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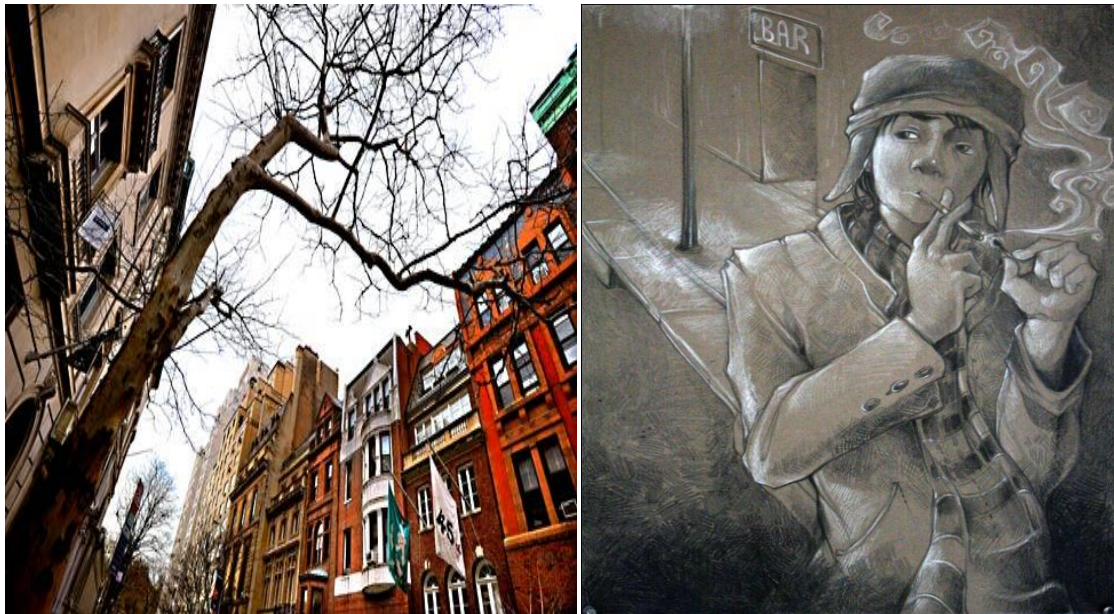
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2.7 Appendixes**2.7. Appendix 1: Teaching Materials to contextualized students in activity one.****Music:**

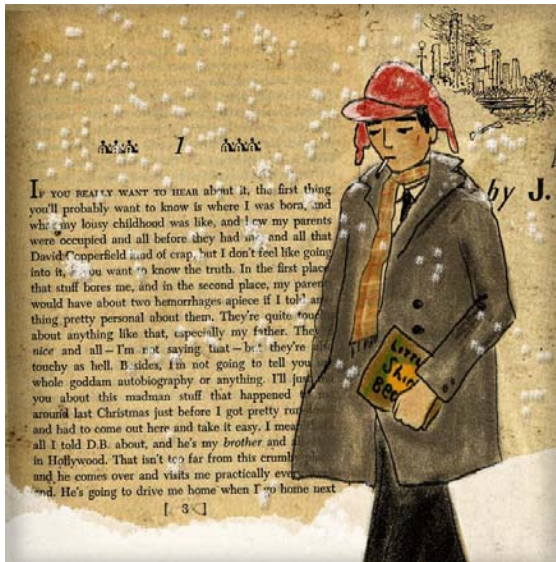
Ella Fitzgerald, link: <http://www.youtube.com/watch?v=C0Qg377uI7g&feature=related>

Ray Charles, link: http://www.youtube.com/watch?v=qI_nrfxV2ps

Jazz Music, link: <http://www.youtube.com/watch?v=aGsoyFoYEQM>

Images:

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2.7. Appendix 2: Teaching Materials to present *The Catcher in the Rye* (1951) in activity two.

2.7. Appendix 3: Teaching Materials to introduced *Slang* in activity three.**Slang**

According to Cambridge Dictionary, Slang can be defined as very informal language that is usually spoken rather than written, used especially by particular groups of people. Further explanation is provided in chapter 1.3.

In the following paragraphs the teacher will find a brief history of slang written by Winona Bullard (n.d).

History of Slang

Slang was the main reason for the development of prescriptive language in an attempt to slow down the rate of change in both spoken and written language. Latin and French were the only two languages that maintained the use of prescriptive language in the 14th century. It was not until the early 15th century that scholars began pushing for a Standard English language.

During the middle Ages, certain writers such as Chaucer, William Caxton, and William of Malmesbury represented the regional differences in pronunciations and dialects. The different dialects and the different pronunciations represented the first meaning for the term “slang.”

However, our present-day meaning for slang did not begin forming until the 16th or 17th century. The English Criminal Cant developed in the 16th century and it was a new kind of speech used by criminals and cheats, meaning it developed mostly in saloons and gambling houses. It was at first believed to be foreign, meaning scholars thought that it had either originated in Romania or had a relationship to French. The English Criminal Cant was slow developing. In fact, out of the four million people who

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spoke English, only about ten thousand spoke it. By the end of the 16th century this new style of speaking was considered to be a language “without reason or order” (Thorne 23). During the 18th century schoolmasters taught pupils to believe that the English Criminal Cant (which by this time had developed into slang) was not the correct usage of English and slang was considered to be taboo.

However, slang was beginning to be presented in popular plays. The first appearance of the slang was in a play by Richard Brome’s and later appeared in poems and songs by Copland. By the 1700’s the cultural differences in America had begun to influence the English-speaking population, and slang began to expand.

Almost all of the slang words during this time were anatomical and well known all through Britain and in America due to the British colonists. Furthermore, certain events happened in the 18th century that helped the development of slang such as, Westward expansion, the Civil War, and the abolitionist movement. By this time scholars such as Walt Whitman, W. D. Whitney, and Brander Matthews all considered slang to be anything that sounded new, and that was not in the “glossaries of British dialects” (Thorne 26). Walt Whitman considered slang to be the life of the language. Whitman wrote “that slang was a wholesome.....of common humanity to escape the form bald literalism, and express itself illimitably” (Thorne 26).

This was a turning point for slang it was starting to escape the harsh criticism of being associated with criminals or foreigners. It was not until the early 1920’s that slang had gained the interest of popular writers. It was during the post-World War I era that society gained new attitudes about slang. There was now a demand for entertainment, mass media, and slangy fiction.

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Today modern American slang has been shaped and reshaped by the different cultures and the emergence of technology, which has left our society with varieties of slang from extremes like Street/Drug Slang to African-American Slang

(www.uncp.edu).

In our context, slang has a critical reality since Chile is known for having created an enormous amount of distinct words and expressions. Consequently, the Spanish spoken in Chile is frequently indiscernible for foreigners who come to visit, since every day there are several words that are included in Spanish dictionaries. Chilean Spanish has a multitude of words and expressions that are only used inside the country, or only a few of the neighboring countries. Many go back to the influence of the Quechua and Mapudungun languages spoken by the native population of the area

(www.contactchile.cl).

2.7. Appendix 4: Teaching Materials, Fragment chapter 12, page 91. *The Catcher in the Rye* (1951), written by J.D. Salinger for Activity number nine.

All of a sudden, this girl came up to me and said, "Holden Caulfield!" Her name was Lillian Simmons. My brother D.B. used to go around with her for a while. She had very big knockers.

"Hi," I said. I tried to get up, naturally, but it was some job getting up, in a place like that. She had some Navy officer with her that looked like he had a poker up his ass.

"How marvelous to see you!" old Lillian Simmons said. Strictly a phony. "How's your big brother?" That's all she really wanted to know.

"He's fine. He's in Hollywood."

"In Hollywood! How marvelous! What's he doing?"

"I don't know. Writing," I said. I didn't feel like discussing it. You could tell she thought it was a big deal, his being in Hollywood. Almost everybody does. Mostly people who've never read any of his stories. It drives me crazy, though.

"How exciting," old Lillian said. Then she introduced me to the Navy guy. His name was Commander Blop or something. He was one of those guys that think they're being a pansy if they don't break around forty of your fingers when they shake hands with you.

God, I hate that stuff. "Are you all alone, baby?" old Lillian asked me. She was blocking up the whole goddam traffic in the aisle. You could tell she liked to block up a lot of traffic. This waiter was waiting for her to move out of the way, but she didn't even notice him. It was funny. You could tell the waiter didn't like her much, you could tell even the Navy guy didn't like her much, even though he was dating her. And I didn't like her much. Nobody did. You had to feel sort of sorry for her, in a way. "Don't you have a date, baby?" she asked me. I was standing up now, and she didn't even tell me to sit down. She was the type that keeps you standing up for hours. "Isn't he handsome?"

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she said to the Navy guy. "Holden, you're getting handsomer by the minute." The Navy guy told her to come on. He told her they were blocking up the whole aisle. "Holden, come join us," old Lillian said. "Bring your drink."

"I was just leaving," I told her. "I have to meet somebody." You could tell she was just trying to get in good with me. So that I'd tell old D.B. about it.

"Well, you little so-and-so. All right for you. Tell your big brother I hate him, when you see him."

Then she left. The Navy guy and I told each other we were glad to've met each other.

Which always kills me. I'm always saying "Glad to've 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.

After I'd told her I had to meet somebody, I didn't have any goddam choice except to leave.

2.8. Appendix 5: Oral Presentation Rubric for Lesson plan 2.**Oral Presentation Rubric**

Trait	4	3	2	1
Non verbal Skills				
Eye contact	Holds attention of entire audience with the use of direct eye contact, seldom looking at notes.	Consistent use of direct eye contact with audience, but still returns to notes.	Displayed minimal eye contact with audience, while reading mostly from the notes.	No eye contact with audience, as entire report is read from notes.
Body Language	Movements seem fluid and help the audience visualize.	Made movements or gestures that enhance articulation.	Very little movement or descriptive gestures.	No movement or descriptive gestures.
Poise	Student displays relaxed, self-confident nature about self, with no mistakes.	Makes minor mistakes, but quickly recovers from them; displays little or no tension.	Displays mild tension; has trouble recovering from mistakes.	Tension and nervousness is obvious; has trouble recovering from mistakes.
Verbal Skills				
Enthusiasm	Demonstrates a strong, positive feeling about topic during entire presentation.	Occasionally shows positive feelings about topic.	Shows some negativity toward topic presented.	Shows absolutely no interest in topic presented.
Elocution	Student uses a clear voice and correct, precise pronunciation of terms so that all audience members can hear presentation.	Student's voice is clear. Student pronounces most words correctly. Most audience members can hear presentation.	Student's voice is low. Student incorrectly pronounces terms. Audience members have difficulty hearing presentation.	Student mumbles, incorrectly pronounces terms, and speaks too quietly for a majority of students to hear.
Content				
Subject Knowledge	Student demonstrates full knowledge by answering all class questions with	Student is at ease with expected answers to all questions, without	Student is uncomfortable with information and is able to answer only rudimentary	Student does not have grasp of information; student cannot answer questions

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	explanations and elaboration.	elaboration.	questions.	about subject.
Organization	Student presents information in logical, interesting sequence which audience can follow.	Student presents information in logical sequence which audience can follow.	Audience has difficulty following presentation because student jumps around.	Audience cannot understand presentation because there is no sequence of information.
Mechanics	Presentation has no misspellings or grammatical errors.	Presentation has no more than two misspellings and/or grammatical errors.	Presentation has three misspellings and/or grammatical errors.	Student's presentation has four or more spelling and/or grammatical errors.

2.9. Appendix 6: Writing Assignment Rubric for Lesson plan 3.**Writing Assignment Rubric**

Criteria					Points
	1	2	3	4	
Organization	Sequence of information is difficult to follow.	Reader has difficulty following work because student jumps around.	Student presents information in logical sequence which reader can follow.	Information in logical, interesting sequence which reader can follow.	
Content Knowledge	Student does not have grasp of information; student cannot answer questions about subject.	Student is uncomfortable with content and is able to demonstrate basic concepts.	Student is at ease with content, but fails to elaborate.	Student demonstrates full knowledge (more than required).	
Grammar and Spelling	Work has four or more spelling errors and/or grammatical errors.	Presentation has three misspellings and/or grammatical errors.	Presentation has no more than two misspellings and/or grammatical errors.	Presentation has no misspellings or grammatical errors.	
Neatness	Work is Illegible.	Work has three or four areas that are sloppy.	Work has one or two areas that are sloppy	Work is neatly done	
References	Work displays no references.	Work does not have the appropriate number of required references.	Reference section was completed incorrectly	Work displays the correct number of references, written correctly.	
Total →					

2.10. Appendix 7: Rubric for Participation in Class for Lesson plan 4.²⁵**Rubric for Participation in Class**

	1	2	3	4
Frequency	Too frequent responses: dominates discussion, not allowing students (or sometimes even teacher) to contribute or is silent or creates distractions by playing with items.	Comments occasionally or a bit too much or at times that break the flow of the discussion. Sometimes talks over others.	Contributes regularly to discussions, and allows others their turns to share their comments as well.	Frequency of comments is optimal (just right: neither too frequent so as to dominate, nor so little that there is no contribution). Steps in when there are silences to move discussion along but keeps quiet when this allows others to contribute. Sensitive to when to comment
Relevance	Comments are not related to topic at hand, or go back to previous part of discussion or question. Language is so general or confused that it's difficult to understand where comment fits.	Comments may only repeat what has been already said, or may be tangential or may sidetrack discussion from time to time. Language is fairly general; only personal experience has some specific details.	Contributions are related to the topic and some support is provided, at least in general ways, to make connections between the topic and the students' comments. Clarification questions are asked. Language is clear, if somewhat general, and specific details are provided	Contributions enhance lesson or discussion: they may ask a key question, elaborate, bring in relevant personal knowledge, move the discussion along, identify issues or take the discussion to another level. Students use the vocabulary of the topic to be precise and clear. Able to synthesize or indicate gaps or extensions to topic.
Growth of School Community	Comments may focus attention on self rather than on discussion. Comments may frequently interrupt others or be disrespectful. Side conversations, body language or actions, inappropriate comments or sounds may make class participation fragmented.	Listens intermittently as others speak, so comments are sometimes off topic or don't follow thread of discussion. Comments and body language sometimes respectful. Sometimes follows the lead of others to disrupt participation. (Eye contact made intermittently if culturally appropriate.)	Listens as others contribute. Comments acknowledge others' contributions. Student both asks and answers questions in discussion. Comments and body language are generally respectful. (Eye contact made if culturally appropriate.)	Listens actively and attentively to others prior to making own comments. Comments focus on and enhance consideration of topic rather than focusing on specific people. Comments and body language validate and encourage others' contributions. (Eye contact and nodding as culturally appropriate.)

²⁵ All rubrics adapted from http://www.teach-nology.com/web_tools/rubrics/