

Instituto de Literatura y Ciencias del Lenguaje

Facultad de Filosofía y Educación



Raise high your awareness, students: Meet Mr. Salinger.

A workshop for students of 2nd year high school

**TRABAJO DE TITULACIÓN
PARA OPTAR AL TÍTULO DE PROFESOR DE INGLÉS
Y AL GRADO DE LICENCIADO EN EDUCACIÓN**

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Introduction

Literature, on the one hand, is seen as a way to learn from human experiences, to escape from this world, to find answers to the unknown etc, all of these are valid reasons for people who have a blast while reading. On the other hand, it is seen as an activity that lacks pleasure and it is only a means to develop a major task in order to fulfill an educational purpose.

Keeping in mind these opposite opinions, our task as future teachers is to enchant those who do not enjoy literature, by making accessible books that are appealing to student's reality. This reality might offer answers to them, how to deal with their problems and how to overcome them. Books, by offering appealing topics, provide teachers the possibility to exploit them by revealing issues that go beyond the obvious, to question what it is presented to them and to have an opinion, known as critical thinking –a life time skill that will help students to question every single situation and hierarchy power that they might encounter during their life time.

Nevertheless, these purposes previously mentioned can not be the only ones, especially in our case –teachers of English. Literature offers us the opportunity to present English in context, in a natural mode because by reading English books, we can convey a great input to our students (how the language works and how written models might fit to every need, whether is a poem or a novel). At the same time they can feel encourage to make an incursion in the narrative world, consequently they will be closing the circle of the importance of literature inside the classroom: get students interest in reading English books because of the topics covered, presentation of English and inspire them to become a writer,

if it is possible, or at least to have a critical point of view on different kinds of text. All of these alternatives that are found through the exploitation of a text, allow teachers to develop a habit in students, especially in the Chilean culture, where people are said to have a low reading comprehension and lack of critical thinking skills; hence, by incorporating challenging tasks, teachers will be contributing to model a new generation.

Taking into account all the reasons presented so far, this project aims to present the value of literature as a tool to increase higher skills, such as critical and abstract thinking by the inclusion of books in the curriculum and its consequent exploitation.

It will be given pertinent definitions of literature –as a general term and the types in which can be divided according to the reader’s expectations, whether the target audience is a child or a young adult. Concepts that in one way or another will help to clarify the study of the novels to work with: *Raise high the roof beam, carpenters* and *Seymour: An introduction* by J.D Salinger. At the same time, both novels will be described in order to reveal their importance and elements that offer to be exploited. The author’s biography will be included as well as the kind of literature that belong those books in order to match the similarities between the author’s life and his work. All of these elements are necessary in order to validate the use of both novels and the impact that they will have in students.

The elements previously mentioned (literature and novels to work with in the project) are meant to be included to justify a chosen syllabus in which the theory will be put into practice in order that goals meet needs analysis (match of needs and stated goals from the teacher).

1. The unexplored world of literature.

1.1 It is a broad world.

Since ancient times, men have had the necessity to tell stories in order to entertain or to keep a record of the events; this was done orally and then written, in hand with the English language as it arises around the world. Literature, from this point of view has its origin in folklore, but -unlike folklore- according to Vladimir Propp (Tatar 380) the text “only exist when two agents are present: the author (the creator of the work) and the reader”, that is that no matter the impressions that the reader may add to his reading process, it will be only for him; meanwhile, the folklore is susceptible to suffer changes because of its oral nature.

In the process of telling stories, an important element was needed to engage the reader/listener; thus, it was needed to use a special language or devices to accomplish that goal. Jakobson (Eagleton 2) sustained that literature acts as an “organized violence committed on ordinary speech”; that is the ordinary language used in common life, changed systematically to turn into literature, by adding beauty to the speech. As a matter of fact, in the beginning of the 20th century, a group of linguists, the formalist, gave an important relevance to the form in which a text was written and how the devices were used (Jakobson shared some of their views). However, the problem with this focus was that it was suitable the analysis of poetry and only for those texts in which form was more important than content.

Terry Eagleton adds to this partial view imaginative or factual elements (1) leading to the presence of an ideology which always permeates a literary text, whether intentionally added by the author or by the reader. Thus, since ancient times literature has been seen as a means

to encourage people to rebel against the structure of unequal power. Consequently, for Plato (who exerts great influence in the Western philosophy), writers were seen as a great enemy of social order, since they acted as accuser of these injustices (Culler 39).

Actually, literature can be seen as a “scream for hope”, in periods of social conflicts, writers expressed their opinion on their works, either to release themselves or to inspire others to achieve a major change in their reality. At the same time, a piece of writing can be read and scrutinized according to the social structure in which ideas are based, these ideas are re-assigned time by time, an idea supported by Fiske (Hunt 35) “Reading becomes a negotiation between the social sense inscribed in the program and the meanings of social experience made by its wide variety of viewers: this negotiation is a discursive one.”

In that statement, Fiske is trying to portray the proposal that ideas are not unique and that always are constructed within a social media in which the reading process occurs; thus, the analysis of a text is guaranteed by specific issues such as the age in which a material is read, the culture of the reader, etc. For example, a reading of a naïve novel in which love is the central theme, it can be easily read as a subjugation of women to the patriarchal rule of any given society (if the reader tends to be feminist).

Fiske is not the only author that adventures to sustain that idea, Umberto Eco also (Hunt 49) alert us about the different types of readers and their reactions on this imposed ideology by proposing the existence of three kinds of reader: the first reader include the ideology imposed into their own comprehension, the second one ignore it over his own ideology and the third one questioning it. The third type of reader shows an active reader because by using his critical thinking and dialoguing with the writer, he fulfills one of the main

purposes of reading, after all “Reading is not the discovering of meaning, but the creation of it” (84), that is when someone reads adds some background context into the process of reading and change or rebuilt the world presented in the text. In this dialogical sense, the text is no longer seen as a fixed structure, but as a word that moves between the writer and reader, as Bakhtin supported as well and has provided an intertextual vision to this reader-writer relationship (130). In intertextuality more elements are added into this “conversation”, which at the end it will become in a non-ending conversation because infinity of responses, languages and codes are offered, in which the word plays an important role because it can be seen as a dynamic entity that seeks contact with the other or to show something to the other (Bakhtin 136).

Also, literature can be defined according to different elements that made up its nature and that granted it the indefinable nature: as it is organized, relation to the world as fiction, aesthetic features (that can be reached by the use of different devices), intertextuality not only seen as a dialogue with the reader but mainly as the renewal of meanings provided by earlier texts. Hence, every piece of work can be called literature since they have their own modality to be organized and linked with the real world –which then will respond to different varieties of literature (Culler 28-34) and then, once again it makes hard defining literature.

So far it has been stated that literature is a broad world, yet it is needed to narrow down well or to clarify its own limits –when talking about genres or classifications– even though, to get to a definite concept, literature is hard because there are some elements that can be shared among the different texts that can be categorized for a specific audience. Therefore, the world and the events are shared for all of us and we can re-encounter with them at any

age; nonetheless, there are some characteristics representatives from one type or another, being the object of this project: Children's literature as a modeling feature for kids, Young Adult Literature (YAL) as a work that aims to identify with its audience and Bildungsroman as a work that reveals the unexpected events to achieve a higher step. Only the last two are close related to this project because of the audience that will work with *Raise the high roof beam, carpenters* and *Seymour: An introduction*.

1.2 Some branches: Children's literature, Young adult literature and Bildungsroman.

Children's literature

Images of candidness might be related to children's literature, however, what happens inside this genre is not that naïve; as a matter of fact, this genre is full of ideology. According to Stephens "Writing for children is usually purposeful, its intention being to foster in the child reader a positive apperception of some socio-cultural values which, it is assumed, are shared by the author and audience" (3).

The statement means that an ideology is intrinsically present in children's literature, and it is presented through the decision of grammatical choices and language use, since "practice ideology is never separable from discourse" (Stephens 2).

The ideology present in children's literature is a necessity that answers to the history of this genre. This genre has a history of less than two hundred years old; these kinds of books were almost unknown until 1700 and as an industry not before 1850, mainly because childhood and the child are not easy to define (Grenby & Immel xiii). It is important to mention that before 1700 the category of children was unknown, because from an early age kids had to work; hence, there was no childhood. Nevertheless, as the situation has changed, now children are a popular target of marketing -since they are the target that will perpetuate some values- then to define children's literature is a must if young audiences are the target to work with and recommend books to future classes are the goals.

One of the elements that will help to define children's literature is the fact that it offers an asymmetric relationship because adults are the ones who write and children the recipients,

so they are an easy target to transmit any preconceived idea. As it has been already stated, through literature we transmit an idea that is expected to change the reality, especially in children's literature: "literature seeks to define the relationships between child and culture" (Stephens 5). Then, the power to decide for one book or another is in the parents' hands (who were children too; hence, they should know their offsprings' interests, yet they are sometimes tempted by book publishers that aim to transmit a specific ideology to those kids).

Thus, it is important to state that the definition of childhood has changed from place to place and, time to time; the emphasis put on different issues differs from one to another, in order to call attention at different behavioral attitudes that children might have and/or are needed for modeling a behavior, "The beauty and the beast" and "Little red riding hood" are examples that portray that situation. The former one has been written and rewritten several times, in different cultures indicating different features as the importance of keeping a promise, sacrificing a daughter for being selfish or a daughter willing to die by his good father, etc here lies the influence of culture and history for the studies on children's literature. Meanwhile, the latter one's ending was rewritten according to the influence it received: in Perrault's version (Tatar 4-5) it is offered a tragic final as a way to criticize the prevailing upper class. This version it could be linked with the ideological factor that Eagleton (13) has mentioned, an ideology in which the wolf is seen as the upper class that attacks the innocent girl (representation of the people), because she allows it. On the contrast, there is a softer or happy ending based in the folk tale stories where is needed a reconstruction, basically because of the Victorian influence in which everything needed an order (Grimms' version). Nonetheless, some authors such as Joan Aiken (Hunt 18) do not

incorporate moral issues in her books, since children are capable to see it by their own in their immediate reality. Certainly, all of these topics encounter real life, thus force readers to have a say, especially in children who are intended to be taught something or to cope with daily issues as racism, the role of the woman in the society, etc.

Then, children are intended to be taught something and at the same time there are other motifs that explain why children do read and what do they read. According to Donna Norton and Robert Lesson (Hunt) there are two possible reasons. On the one hand, Norton (26) says that a possible answer to that might be that children want to identify with the character, in terms of thoughts and feelings in order to become similar to them. On the other hand, Lesson (26) sustains that it is not enough to identify with the plot and its main character, but also to escape into a different world where pleasure and thrills can be found.

Some other opinions go beyond those characteristics, for example according to Bruno Bettelheim (Tatar 269-273), pleasure cannot be the only goal for reading, books for children should not be so shallow, because –from his position as a psychologist and with a vast experience attending children- they look for meaning to their life (it is not a characteristic only present in YAL, because from a very early age, kids tend to question life); moreover, he sustains that books should stimulate imagination, intellect, clarify children's emotions and suggest solutions to the problems that they might experience. Some of these requirements might be found in folk fairy tales, since they offer the moral model that any kid might need. Here might be placed the most evident ideology that writers tend to impose (which is why fairy tales have been written and rewritten in order to print a seal), due to the cultural heritage from which they are influenced and eventually, this ideal will remain in children's conscience or unconscious affecting their behavior. Furthermore,

fairy tales are the ones that confront children with their reality, showing them the bright and dark side of society and, how to behave. For example the use of animals or beast fable might portray human faults, in that way offer a moral to teach (Mikics 37). Nodelman (Hunt 73-75), sustains that animals are shown to demonstrate the relation between adults and children: as the little ones (beings with less power) try to communicate vividly with the adults and they do not pay attention, thus children need to learn how to negotiate and to behave as adults expect them to do it.

Another characteristic in children's literature that denotes the use of ideology is the division that generates a woman; woman is viewed as a weak character that needs to be rescued. According to Lissa Paul (Hunt 112-121), groups of feminist have claimed for an inclusion more fair; thus, their proposal is to review the texts and their interpretation. For example, if a story was seen as a community of women to serve men, then it was reviewed as the story of women who support each other. This reviewing did not make a great difference because did not recognize the inner characteristics of women; for instance, when presenting a woman facing adventures it was just a shift of gender or the story presented contradictions such as autonomy and dependency, reason and desire, etc. Moreover, women are seen as the detonator for irrational acts performed by men.

As it has been stated –as a general characteristic present in literature- ideology is an inevitable aspect inside this genre, but it is not the only aspect. As a matter of fact, the decision of grammatical structures, vocabulary, the voice that narrates etc, are elements that will make a difference when writing for children, especially if a deeper connection to the reader is required, because it should not be forgotten that language is the instrument that allows communication, thus it can build a bridge between the reader and the text arising the

feeling of intimacy. In addition to that, the importance of these decisions is fundamental in children's literature, because it will be the first instance when a child meets written language; hence, the structure that a writer follows it will give clues of a good piece of writing.

As it has been proved by all the characteristics previously mentioned, the pedagogical and ideological aspects are fundamental in children's literature for its utility in a child's life; hence, those aspects should be present in children's literature.

Young adult literature

Meanwhile in children's literature the aim is to model a behavior in the child, in YAL the aim is to fulfill youngster's desire for identification. This distinction that sometimes is hard to tell, has forced experts to "label" what kind of literature is from different group -a group of readers that goes from 12 to 17 (Trupe 2006). The main component that needs to be fulfilled is the pleasure of the reader, because it is the only way in which will have an impact on academic success (Yoke 4). For this reason, writers' task is hard since they have to get readers' attention in the battle against technology by using different narratives structures, voices and the inclusion of social commentary on racism, feminism, etc that were not a topic in older books. Yet, technology should not be demonized, because nowadays it helps to share opinions, likes and dislikes about different book; thus, the reading experience is not longer seen as an isolated experience. Beyond that, technology can be used to discuss ideas between fans and authors of their favorite books, so authors can have an immediate feedback on their work (Allison 9).

Certainly, there are several reasons for reading, as the author Matt de la Peña (5) affirmed that he enjoys reading because of the emotions that those stories cause on him, characters that have in common experiences, which can be used as an example to deal with an specific issue such as finding meaning of life, spiritual connection to people and supernatural entities, etc. The characteristics given by the de la Peña are shared among people, especially by teenagers that seek identification.

Then, if the reader wants to experience emotions by reading, it will be wise to review the characteristics that are proper of YAL. According to Lev Grossman (7), YAL tends to emphasize strong voices, its prose is clear and descriptive, focuses on storytelling about things that adults had experienced or things that they are still processing; nevertheless, these are features that differ from the ones discussed in the 1960's (when the discussion began). In those times, the type of fiction included tough and vulnerable characters that faced social, emotional and economical problems, multiple of options to decide. Meanwhile, nowadays, the characteristics are more complex because plots, motivations and ethics are ambiguous (Trupe vii).

It has been stated that adolescents deal with different issues, but there is no clarification of the kind of issues, which is why Alice Trupe (1-240) present them: abuse and sexual violence; accepting differences in foreigners, homosexuals, people with disabilities (relatives or even themselves) or coping with diseases and experiencing compassion; accidents and adjustments related to addictions; animals and the environment in connection to the bond created with pets; beauty's meaning as a trendy topic since teenagers tend to privilege the outside nor the inside; breaking the silence and speaking out related to fears, secrets and traumas present in families; suicide and how younger confront their problems,

the presence of survival stories as an example; dating challenges in terms of identification our own feelings, reactions, when to “make a move”, whether the object of love is heterosexual or homosexual, etc forcing teenager to cope with sexual desire and sexual identity; families (absence or presence of parents), traditions and how those familiar elements are redefined, being fundamental for every adolescent specially the relation with old family members, seen as a model to face future parenthood (face pregnancy at an early age or abortion if it is decided); friends or having a teammate as peers to walk by in this transitional process; mystery related to a crime; the presence of a hero or an antihero, who is more attractive than the former; historical settings (war impact) which can increase the interest for history and the renewal of old tales; connected to science fiction: imagined future whether is an utopian or a dystopian one, imagined places, imagined creatures from the space; sense of belonging: families and friends; having a job connected to future responsibilities, experiencing the stage in between; economic issues such as poverty; religion and spiritual life, questioning beliefs; school days as an important period in which the main interactions and feelings occurred; etc. All of those are characteristics common in adolescents and it is important for them to see those topics explicitly in a story because of the identification needed, they urgently need to feel that somebody else has or is experienced the same aching as they are, in that sense they will find a way to find release or a solution to all their pains.

Bildungsroman

As YAL is about the younger’s desire for mirroring, in this type of genre, the aim is to describe the process of maturation and the man’s reaction to those changes before entering the world of adulthood. According to Cuddon (81) bildungsroman (German word that

means education) is an education novel in which the process of maturation of a hero is portrayed. The conception of the world and the plot in which the actions occur, will determinate the type of hero.

According to Bakhtin (10- 25) there are different types of novels: the travel novel, the novel of ordeal and the biographical novel, which will be explained in the following paragraphs.

In the travel novel, the hero is not the main the character, but he is just presenting different realities connected to nature and the contrast inside of it (failure/success, etc), eventually this novel will evolve into a more picaresque one. In this novel, there is no presence of time, yet events are only evident because of the contrast made between the elements.

Unlike the previous novel in the novel of ordeal, the hero is central because he is constantly tested as a way to prove how faithful he remains facing those tests. This kind of novel has been exploited in the Greek literature when testing his love for a girl, represented also in Christian martyrs, medieval chivalric and baroque novel.

In the biographical novel, specific facts of the hero are pointed out, for example in the naïve old form the success/failure is important; in the confessional form a biography in form of confession is made; in the hagiographic form and the family-biographical novel, exterior elements made up the hero's life.

All of those novels, offer elements (time, space and hero) in isolation, yet they help to set the origins for bildungsroman. Once, those elements work at the same level, the hero is forced to face different situations that will help him to grow old (issues that will be widely

exploited by Goethe). In Goethe's work time can be seen linked with human activities, only through this connection time becomes real and it can be seen for example in the cycle of life. Goethe (Bakhtin 27) focused his attention on internal feelings and experiences, since there was a clear manifestation of time and place (experiences are only justified in an specific time and place, known as *cronothope*, then experiences are not longer just words but a real manifestation).

Time and place offer the quality to learn to face what happens among people and inside of their world: by getting older, people face different issues that can only be manifested along the years; otherwise those problems will not rise. If people stay forever in a stage (year and place) the changes will not occur, since they are in their comfort zone; once people leave their comfort zone, they face issues that before had not appeared. A pretty similar characteristic that young people experience while passing from child to younger ages; emotions thriven by physical changes, new ideas and new needs that are growing inside of him/her will become in an issue seen as an urgent emergency for them, but not with a clear solution: this is the moment when they need to feel identify with a hero that can hold them while processing all those changes.

Some of the elements present in *bildungsroman* can be found as well in Salinger's novels: Buddy has to move to his brother's wedding where all the action happens; it is just in this place that all the discomfort arises and then, once he is in the apartment that shares with Seymour, he finds out about Seymour's hidden thoughts and starts a frenetic search for knowing more about him (especially to find an answer for Seymour's suicide). In parallel, Seymour realizes that life is too short and he wants to transcend, even when he did not imagine the impact that his actions will have on his siblings. Time is an element that

reminds the fact that we are not getting younger, in fact we are getting closer to death: this is the most important discovery of Seymour, which is why he decides to explore different religions and to live for ever in spirit. Moreover, by exploring other religions, Seymour became in a presence that transcends rejecting to end the dialogue of life; Buddy is the one who keeps Seymour with “life”-in fact, Buddy might be seen as a follower who tries to find answers and to elevate Seymour almost as a deity and by doing this action, he is keeping Seymour with life.

David Seed (Bloom 81-82) has explored the narration of events in *Raise high the roof beam, carpenters* and he has stated that time offers another view, for example when Buddy narrated the events from 1942 he is doing it from 1955, knowing that in 1948 Seymour committed suicide. Still in 1942, Buddy was too young to see the connection among some events, for example when Buddy read Seymour’s diary, he was unable to see the essential qualities. Hence, it can be stated that only when we take distance from the events (age and place) we are able to see beyond the obvious.

1.3 The man behind the book

A brief chronology

Jerome David Salinger never authorized a biography; nevertheless, there is wide information about his life that covers some of his personal life and how his work as a writer was always a constant during his life.

He was born on January 1, 1919 in New York. His parents were Solomon (Jewish) and Miriam Jillich (German and Irish) Salinger; seven years ago, his sister's Doris had been born.

J.D studied in public school up to 1932 when he enrolled in a private one and his grades lowered. Two years later he enters in the Valley Forge Military Academy and at the same time he wrote on the school's newspaper, showing first indications of passion for writing. In 1936 graduates from the academy and enrolls in the New York university, yet he fails, quits university and travels to Europe to attend his father's business.

In 1941 Salinger tried to join the army, but he could not due to a minor heart irregularity. Since that option failed, Salinger continues with his writing processes, so he hires the Harol Ober Agency as his agent and writes and publishes "Slight rebellion off Madison" (which will serve as the basis of his well-known novel *The catcher in the rye*), "The hang of it" and "Heart of a broken story". While those publications were made, Salinger starts a relationship with Oona O'Neill (daughter of the playwright Eugene O'Neill).

In 1947 Salinger returned to the US after being in Europe and joined to the bohemian crowd that used to meet in Greenwich Village bars and cafes. The same year, Salinger

submits the original version of *The catcher in the rye*, yet he felt disappointed and rewrites it. At the same time, he writes “A perfect day for Bananafish” (the beginning of the Glass family’s saga), which is submitted to *The New Yorker*, establishing a strong relationship with them. It is important to mention that around those years, Salinger intensifies his studies of Eastern religion and philosophy.

Two years after that, Salinger is invited to lecture at Sarah Lawrence College (New York), yet he does not feel comfortable after having participated, so he will never expose again in that way. This could be seen as a first attempt made by him to take distance from people a decision that will be reassured after *The catcher in the rye* was published, because of the huge popularity that brought him.

In 1953 moves to New Hampshire and releases his second book *Nine stories* a collection of some short stories previously published on different magazines and newspapers.

1954 was a year in which Salinger kept silence and in 1955 continue to work based on the Glass family such was the case of “Franny” (two years later releases “Zooney” the continuation of this story) and *Raise high the roof beam, carpenters* (four years later in connection with this story releases *Seymour: An introduction*).

The same year (1955) Salinger marries Claire Douglas, yet the family life was not happy at all and in 1967, Claire was granted the divorce. This could be seen as one of the few facts that are known related Salinger’s personal life, as a matter of fact Salinger’s family life was not too exposed, because he decided to live in reclusion from the media and from people in general (just as his well-known character Seymour Glass), in fact Salinger did not give any interview. Nonetheless, Salinger would rather to offer an interview before accepting any

opinion and reformulation on his work, an attitude that denotes his childish manner (French 1976: 33-34).

After decades of reclusion in his home in New Hampshire, Salinger died on January 27, 2010 and according to his will, some of the unpublished stories will be released 50 years after his death.

About his work

Salinger mainly deals with moral issues as a way to criticize society and his characters are a reflection of the moral code prevalent in the time of writing. For example, when his most popular novels were written, society tended to be superficial, a period where baby boomers were blooming; then, there is always a group that is more reluctant to those changes and look for more, something more related to the spirit. As Paul Levine (92) sustains:

But Salinger's importance in the school of younger writers comes from a moral awareness as well as a social perception. The hero in every Salinger story becomes a reflection of a moral code arising out of a cult of innocence, love, alienation, and finally redemption. These heroes form a particularly adolescent troupe of spiritual non-conformists, tough-minded and fragile, humorous and heartbreaking.

A characteristic that will be preserved in works such as *The Catcher in the Rye*, his most popular novel, yet for some authors, such as Dominic Smith (639) Seymour Glass and his family are the best exponent of the connection between the author and the stories written, due to the spiritual aspects. Salinger develops so well that happy place, in which the Glass family lives in, that he would like us to live in it rather than in the phony world. In a sense,

according to French, Salinger seems infatuated with Seymour because he is seen as a true poet, an only seer or an “emotional superman who has risen so far above self as to destroy himself rather than either compromise with society or destroy others” (French 157-159).

This dichotomy between the poet and the world lead to a spiritual illness, which according to Wiegand (French 37), it is characterized by the inability to distinguish what is important and what is not, leading to a suicide as the only path to reach liberation from this “Banana fever”. Yet, banana fever was acquired only after the phony world affected people’s spirit. The reference made to the banana fever is connected to the short story “A perfect day for bananafish”, in which the main character is obsessed with this kind of fish that greedily eats bananas, causing them death for the inability to abandon the hole.

Salinger made incursions in children’s awareness and disillusion aiming to criticize the current society, especially from his own country, which had a “ ‘Phony’ heroic pose of a country that fights for freedom abroad and still practices fatal discrimination at home” referring to the racial discrimination during the 1960’s (French 90). Furthermore, he criticizes society in general as if it were a double standard to meet: people tend to behave or to claim something but they act the other way around, and that same idea was trying to be perpetuated to new generations. Salinger was so worried about children that it can be seen in seven of his *Nine Stories*; there, he portrayed children in a higher moral than adults (Smith 640) as if they had not been infected by the phoniness of the world. Yet, in Salinger’s stories, it is foreseen a possibility for adults to change: man could reach perfection by taking distance from this phony world and getting immersed in the simplicity of life (based on Buddhism and Zen), even though by following these paths a tragic or hopeful outcome could be brought to those pains experienced by the characters. According to

Dan Wakefield (Bloom 36) Salinger's characters move between suicide and miracle, one of Salinger's characters, Seymour was both at different times.

A notorious quality of Salinger's work is the allusion (Mikics 11) that he always makes to other short stories written by him or by other authors, in that sense for those curious readers any reference can lead to the discovery of other pieces of writing. At the same time can be seen as a rehearsal of ideas that will be developed extensively in the future, as it happens with the story "The Varioni Brothers" (two brothers, one of them dies and the one alive tries to acknowledge the virtues of the first one) and *Seymour: An introduction*. Both stories have in common admiration for an older brother, a kind of spiritual guide for the younger, as an allegory of what adults should do with kids: to teach kids how to transcend, to be as sincere as possible, to leave behind the material world and to value what is inside, to be able to see the spirit, but at the same time to find a balance between the ordinary and the superordinary (pretty similar to the Taoist tale mentioned in the beginning of *Raise high the roof beam, carpenters* in which by paying too much attention to the spiritual mechanism, the homely details are forgotten and it can be possible a lost of meaning, a lost of oneself into a hole –a bananafish hole.), in other words life has no end, no purpose; otherwise, we will be bored after have achieved a goal: we must keep going, searching and living.

The importance of getting to know about Salinger's life and his work, it is because of the impact that the own life of a writer might have in the development of his work; most of the times, it is huge. A perfect example of this idea is the relation between Seymour Glass and the author, as a matter of fact, the author after being under media persecution, decided to imprison himself in a small town. Thus, it can be seen as an urgent decision to escape from the material world, into a more personal and mystical course, just as Seymour did.

Furthermore, Salinger has been pointed out as a person that had been in contact with different religions to find a deeper meaning to his life, Seymour did the same and got so much information impossible to handle it and to include it in the regular life that it was needed to ended up that suffer by committing suicide. Any way of reclusion is worthy, if it is to escape from this phony world, Salinger did it at the beginning through stories and then he actually did it, after all Salinger was “the sensitive, alienated man in search of innocence and love in a world of corruption” (Smith 647). Perhaps in a sense, Salinger knew that it was not possible to find those elements in real life, which is why he had to create them in fiction to keep living through those stories.

1.4 A double piece of art.

Raise high the roof beam, carpenters (1955)

The story was written in 1955, at that time Salinger had seen life and had already experienced a hard life: he participated in the WWII, maybe this experience offered him a new view connected to the double standard present at those times (baby boomers), but this time was more powerful: in order to keep peace, a war was needed (which was the case of the US, a country that had to participate in the war because they were attacked directly and because of the risk of bigger consequences). At the same time, Salinger had seen the behavior of a new generation in which materialism was more important, consumerism was the key to any problem –or maybe to avoid them, after all he was involved with the upper class when studying. Under this context, Salinger gained a new perspective of the world and writes a saga, in which the Glass family portrays a successful family, oriented to art, yet it lacks something, that something will be added by Seymour Glass.

In *Raise high the roof beam, carpenters* the story is told by Buddy Glass, the second child of the family, and tells the story of his brother's wedding (Seymour, who is dead at the time the story is written). The reader never gets to see Seymour, yet he is known through his diaries and his brother's statement. Buddy at the same time includes some facts about his large family (there are seven siblings) and how closer they were, especially when Buddy refers to the custom of writing messages on the mirror. All of the Glass children participated in a radio show (*It's a wise child* was a radio quiz program), even though the most popular and perfect at every task was Seymour –even in the spiritual sense, in fact he was in contact with Buddhist ideas that shape his actions up to a point. Seymour, for being the older

brother becomes a model for his siblings, a living testimony of how to live. An idea reinforced by David Galloway (Bloom 34-35) who sustains that Seymour has experienced different erratic spiritual knowledge, leading him to become in a Christ-figure; nonetheless, he was so saturated with that knowledge that he was unable to participate in the real world again. Beyond that, Seymour was seen as child or as someone who was unwilling to grow up, someone with a schizoid personality, according to Muriel's mother (future mother-in-law).

The story begins with some background of the Glass family as a way to describe Seymour's character, the groom. Buddy (the narrator and Seymour's brother) was invited to the wedding as the only family member (the rest of the family was absent for different reasons), yet some situations arise and make the ceremony difficult to proceed. When the groom does not appear, Buddy has to face uncomfortable situations with the bride's family and other strangers -especially after his identity as Seymour's brother is revealed and he has to explain what has happened with Seymour. Buddy experiences isolation, but from one moment to another he becomes a hero by offering his apartment as a place to have some drinks and make some calls to Muriel (the bride); while being in the car, a parade stops the car motion (a situation that can be seen as an obstacle to move from one place to another; once it is overcome, the action continues, similar to what happens in the traditional structure of a bildungsroman). Once in the apartment, Buddy finds Seymour's diary, which helps him to understand Seymour's internal world. A world in which happiness is questioned, love is questioned; pretty much everything that is around him is questioned. It is important to mention that Seymour never shows up, he is a presence that is alive through Buddy's speech; Seymour is only real in the world of word, since he is not alive physically,

yet he serves as an excuse to join the group of strangers on the wedding day, all the conversations turn around him. Furthermore, the conversations from that day covered different topics related to different moments of Seymour's life, the conversations became in a never ending one, just as Bakhtin (136) has stated. Those conversations might be seen as a reflection of Salinger's work: he is describing a never ending process in order to encourage readers to experience the same: search just for the sake of it without having a goal in mind, because if someone is looking for a specific goal and then this is accomplished, what is next? Salinger seems to be aware of the fact that people get bored once they achieve something; hence, the importance of having a continual quest will keep us alive. The story ends with an enigma: Muriel's father's deaf uncle has left the place, only leaving some indicators of his presence, yet we –as readers- do not know why he has left without announcing, just as Seymour did in a moment; several options trying to explain this event might be announced, yet the answer is not important, it is important to have “multiplicity of meanings, contained even in the simplest assertion” (Bloom 94).

This book is difficult to label since it can be seen from different perspectives and reviewed based on its characteristics: it is perceived with a humoristic style for example when Buddy had to retell the unforeseen events that had to face on his brother's wedding; the format of the novel presents letters as evidence of Seymour's features; in terms of topics presented, the spiritual ones play an important role in the search for meaning, a recurrent issue among teenagers, at the same time forces the reader to have an opinion if spiritual meaning is important or not; the role of the family when we have to grow up, are they seen as a real support or as an obstacle to achieve full development? –from these last two points, the novel has some elements of YAL already discussed.

At the same time, this novel can be seen as a bildungsroman work because it offers some elements such as displacement: Buddy moves from his work to the wedding, then movement becomes an issue (parade) and Buddy gets control on the situation when he offers his apartment, subsequently, it changes the tense atmosphere. However, Seymour is again the focus on every discussion: the girl on a photograph looks like Muriel (Seymour's future wife) when she was a girl, coincidentally, the girl in the picture was attacked by Seymour with a stone, only because she looked so beautiful sitting, at least that was the explanation given by Buddy.

Seymour: An introduction (1959)

Again, Buddy is the one who narrates this story about his brother Seymour. The novel can be separated into four parts: conversation with the general reader, Seymour as a seer, Seymour's qualities and his description. In the novel, Buddy tells the process of publishing his brother's works after being pushed by his family to do it, he accepts as a way to honor Seymour, Buddy describes his brother in detailed according to his point of view and compares him a lot with a general characteristic that is present in every artist and that apparently is the cause for committing suicide, this section is written as a conversation. In a sense, Buddy is in a frenetic quest of truth; he wishes to know why his beloved brother commits suicide.

The story begins with fragments related to the writing process by Franz Kafka and Kierkegaard, to facilitate a "conversation" with the reader, a general reader which is described by the narrator compared to a bird lover- as a unique being. Continues with the description of the type of person who likes poetry (based on his students) and the

characteristics that an artist must have (for this Buddy uses his family as a sample), and finalizes with Seymour's description (which has been pointed out by pieces in companion with the description of poetry). The conversation with the reader sometimes becomes in something annoying because he is always giving more details, references to other authors and experiences from the past with the purpose of continuing the conversation, apparently he is too obsess in never finish the discussion, that is Buddy's goal.

As in the previous novel, the narrator points out the year and age, maybe as a way to show that years gone by and that he has changed, actually he is no longer a sick shy boy; he is now an English teacher –just as his brother. From this position, he adventures in publishing his brother's poems, pointing out two poems that are his favorite. There is a possibility that Buddy had not publish Seymour's work because that means to face his brother's feeling and thoughts, something that would mean to close the circle, to circled the questioning of everything that has lead Buddy's life.

Buddy, while describing the process of publishing, tries to define his brother as someone special with artist-like-character (maybe that direct Seymour to death, as a matter of fact Seymour seems to be dazzled by death) that aims to be a seer. Buddy, accepts that he is better as a narrator than as a main character, which is why he might be so obsesses about his brother, in a sense, he is a Seymour's disciple that will spread the word and he will contribute to mythologize Seymour, who is just a normal guy, or not.

In terms of classification, this novel is hard to be labeled, in terms of structure it is expressed as a true dialogue between the writer and the reader, because the writer is always waiting an answer from the reader, but at the same time is hard to follow the writer's

thoughts since this book is written basically as a stream of consciousness, which is why the writer narrates every action and every thought that crosses his mind as part of a process to reconstruct his brother's work. It is full of descriptions making connections to Seymour's physical and psychological characteristics, from the writer's personal view so it is narrowed in that sense, since it might lack objectivity, especially on the use of comparison and adjectives.

In overall, both books can be seen as a bildungsroman, because they offer an experience that any person can go through in a specific period of life, any person at some point questioned about spiritual meaning, look for those meanings; it could be at a young age as Seymour did, or it could be when someone is older, after having experienced all the mundane pleasures in life, a deeper meaning to transcend is needed.

In overall, both books have the same narrator and same main character (Seymour) - in *Raise high the roof beam, carpenters* Seymour is invisible and in *Seymour: An introduction* he is the object- which is why it is important to dedicate a few more lines to describe his complex world. Seymour was seen as a spiritual guide for his younger siblings, he was the first to participate in a radio show, he was skilled at every task (setting high goals for his siblings) and possibly due to his participation in that program, he was unable to grow up as a normal person, in a sense he lost his childhood and which is why he is constantly seeking contact with little kids as a way to revive that age or it could be seen that kids are entities that are closer to heaven, pure and genuine. Simultaneously, Seymour seeks for meaning, and as it has been seen through other novels or stories, this compulsive quest ends up in a

dramatic experience. Seymour gets so obsessed with spiritual ideas that provoke in him a sense that he can not belong in the real world anymore, which will lead him to commit suicide -an episode that is told in “A perfect day for bananafish”, the perfect allegory for his situation: a greedy spiritual man. It seems as if Salinger warns us about the danger that a frenetic quest brings, but Salinger is just providing us options of how to face life: whether to live it with a single goal in mind or to live as if was a continual quest.

Finally, both novels in overall can be seen as a criticism to the shallow society, one in which the material world is more important than the spirit, where parents are selfish most of the times and transmit their dreams getting their kids away for living their childhood and how the behavior of parents can affect their children, forgetting that a kid is “a guest in the house, to be loved and respected- never possessed, since he belongs to God” (Salinger 69).

Seymour could not grow as a child, he was the adult in this family; he was he one who led intellectually and spiritually the family, not his parents. Bessie and Les (Seymour’s parents) still were into art (which is why they transmit this idea to their offsprings), their kids are unable to behave as a normal kid and every time they have to face a hard situation is Seymour the one who “rescue” them; he is a model, the one who would be “sent out to look for horses in a stead”. (Salinger 11). The later quotation is an extract (*Raise high the roof beam, carpenters*) placed after a Taoist tale. In the tale, a man is send to look a superlative animal based on its age and sex, yet this man brings another type of horse which does not fulfill the requirements; however, according to the man who picked it, that animal was superlative in its essence. The teaching of the tale is the capacity to see the essential over the external of things. Seymour is said to have that capacity -according to Buddy.

Novels in connection to Salinger's life

There are some elements inside both novels that are connected to Salinger's life, for example the mystery that surrounds Seymour is the same mystery that surrounds Salinger, after all up to a point they are a reflex from the other: both explored different religions, both search meaning by feeding their spirits. Nonetheless, Seymour was unable to return to the real world and the only answer to relieve the pain was through suicide; meanwhile, Salinger decided to live in reclusion apart from everybody, which might be seen as a suicide from the media. At the end, both became in a myth. But, Seymour is not the only character that share characteristic with the author; as a matter of fact, Buddy is another character that might be seen as a reflex of Salinger.

Buddy is a narrator, who acknowledges to have written other stories (that we know are from Salinger) and he is constantly describing the process of writing and publishing some works; he is only a voice that narrates what considers important. Salinger uses Seymour and these stories as an excuse to criticize everything that affect to the world and people; Seymour is just an idea to transmit his criticism, which is why it is not important Seymour's body, just the impact that his actions have on others; he is a presence that aims to have an impact on the reader, to change reader's reality just as the impact that a deity might have. It seems that people needs something to believe and meaning in their lives, yet when this "something" is discovered, life becomes dull or lack of meaning –as it was Seymour's case: that is the purpose of placing Seymour as an object for Buddy and Salinger.

2. The class and its needs analysis

2.1 The school

Misión

La misión de The Mackay School, es la de “Formar jóvenes íntegros, capaces de vencerse a si mismos y desenvolverse en un mundo globalizado, a través de una formación académica de excelencia, el bilingüismo en idioma ingles y la practica del deporte”.

En el Proyecto Educativo se contempla un currículo amplio y flexible, que genere en el alumno desafíos y estímulos cognitivos conducentes a la exploración, la investigación y al cuestionamiento de la realidad existente, lo que permite conformar al estudiante un “Proyecto Personal”, basado en sus propios intereses.

Sin duda, la libertad y motivación que esto significa en la vida de un joven, representa una experiencia inolvidable y estimulante para enfrentar desafíos con una visión más amplia del mundo que lo rodea, permitiéndole sortear sin dificultad ni temor el futuro.

Proyecto Educativo

Desde su fundación en 1857, The Mackay School tiene como objetivo educacional capacitar a sus alumnos para lograr el pleno desarrollo de sus potencialidades, dentro del marco de las tradiciones británicas cimentada en valores cristianos.

El propósito primordial que persigue The Mackay School es imprimir en cada uno de sus alumnos, un sello característico que los destaque en todo su quehacer, cualquiera sea el

ámbito en que estos se desarrollen, a nivel personal, familiar, profesional, en sus deberes de estado y a nivel internacional. Este sello está plasmado en nuestro lema “VINCIT QUI SE VINCIT!, es decir “vence el que se vence”. Vence aquel que es capaz de superarse día a día, que fortalece su voluntad fomentado y motivado por una sana competencia consigo mismo.

El colegio enfatiza su educación dentro de un armónico equilibrio en lo intelectual, moral, social y físico y en su carácter bilingüe, procurando lograr un hombre integral, con todas sus áreas desarrolladas, capaces de contribuir positivamente a la sociedad, consciente de su responsabilidad a nivel nacional e internacional.

Queremos alumnos basados en los estándares éticos del “fair play”, que vean en su enseñanza un medio para “Ser más” y no un medio para “Tener más”, de esta forma, apreciaran el esfuerzo por conocer y saber como un bien en sí y no solo un medio para el logro de bienes materiales que estos puedan brindarles.

Mediante un currículum conocerán las distintas áreas del conocimiento y la rica variedad cultural inserta en la historia, incluyendo el programa de Bachillerato Internacional, que los capacita a contribuir en el proceso de internacionalización y globalización mundial.

Description of the class

The class is a second grade from high school; there are fifteen students in this advanced level (lingua B), the class is short because they are grouped according to the result obtained in the IB.

The first term of the last year the class read *The catcher in the rye*, so the students are familiar with the author background and writing style. Nevertheless, the challenge is to make those students who did not enjoy the previous book, to love these two part novels, to re-meet Mr. Salinger in a new way and to fascinate them with the English literature.

Students are used to working the whole term with a book or the whole year (depending on the length) and to do a lot of work to increase critical thinking: creating newspaper, writing a lot and doing role plays, etc—as a matter of fact, the classes are mainly orientated to those two skills.

2.2 Need analysis

The needs analysis is an instance that teachers should work with in order to know the real needs of the students and to connect them with the expected goals. Since every student is a unique world, teachers should take into account the different needs and likes/dislikes of the students in order to include their uniqueness in one way or another throughout the course, having in mind this idea a questionnaire (Appendix 1) was completed by the students.

The results of the questionnaire (Appendix 2) showed that students in their majority like to read books that are not focus to fulfill academic assignments, yet there are a number of students who do not like it; hence, one of the tasks will be to increase their motivation for reading by converting it into a regular activity.

Regarding the kind of text they preferred to read, all the students answer without distinction, the results were: the most popular theme was adventure, followed by stories in which teenagers were the character or their issues were portrayed and sci-fi. Then, the task will be to focus on the aspects more closely related to adventure, emphasizing the situation faced by the narrator as if it were a huge problem.

In terms of reading frequency, most students are used to reading once or twice a week, then it is possible to assign them short weekly readings, in that sense they will be able to fulfill the requirements of this workshop.

When it comes to the Salinger's section, 80% of the students did like his work mainly because the accurate description of events/characters and the plot; thus, this evidence showed that it is possible to work with *Raise high the roof beam*, *carpenters* and *Seymour*:

An introduction, because they fulfill the criteria expected by students. Yet, due to the fact that the author usually wanders on different ideas, might be a problem according to the students because that was an element that they did not like about Salinger. Thus, it will be necessary a guided reading in order to clarify some points and to draw a line of how to follow the story.

In terms of activities to perform inside the classroom, students show a wide range of options, yet the more general was to give oral presentations, hence it will be included in the syllabus; and the less popular was debate (mainly because of the format), then it will not be included, up to a point, because to stand a point of view, to develop critical thinking, it is part of the general aim.

2.3 Rationale

The importance of literature in the classroom

The benefits of working with literature in a classroom are wider than some people might think, as a matter of fact according to Parkinson and Reid Thomas the list –discussed in Sell’s work (2)- includes: the promotion of cultural understanding and awareness, serves as a linguistic model, mental training, linguistic competence, offers the opportunity to work with a genuine linguistic material, increase memory and rhythm (by working with poems), it is seen as a motivating material since it deals with subjects and themes that may be of interest to the learner, open to interpretation and it is convenient (print or photocopy version of it).

Despite all these positives features, still to work with literature is seen as a problematic issue since it is related to political ideologies. We all are aware that words are charge with ideas from the writer, sometimes transmit stereotypes that are not the advisable for young learners to encounter with. Yet, it is advisable to revise the bibliography to work with, because any book can be worked inside the classroom and seen as a mean to an end, not as an end in itself.

Furthermore, by means of literature we can raise awareness on our students about different current issues and, what is even more important, to teach them to develop critical thinking and to see beyond the obvious, to develop abstract thinking as well.

Schafersman (1) considers critical thinking as the 'higher-order' intellectual skill that aims to teach students the proper ways to obtain new reliable knowledge for one's self, not on

engendering factual overload by asking appropriate questions, gathering relevant information and reasoning logically to get trustworthy conclusions.

Raise high the roof beam, carpenters (1955)

It is a novel written in 1955 and then included in a released publishing from 1963. The novel deals with the narration of Seymour's wedding from his brother's point of view, Buddy; while doing so, the narrator tells family characteristics in order to set a background that serves to explain why the events happened in that way.

In educational settings, this book can be worked in high school (properly in second grade) since offers important topics for teenagers: family composition, admiration, search for meaning through spiritual paths and, up to a point suicide is mentioned, a topic that can lead to a productive discussion. The main goal of working with this book is to raise awareness of the value of life and to know oneself, the meaning of happiness related to feeding the spirit, more than materialism—which is a very important feature in The Mackay School, by achieving these goals, students will be different. Weekly reading journals will help students to transmit their ideas on the different situations presented in the book, to questioning what triggered any event up to that point, discuss possible theories on how to handle the events, connect them with personal experiences and their beliefs and, encourage them to read more about the religious mentioned and the authors that deal with the same topics. Furthermore, students are expected to do homework in order to expand on the topics and then to share it in class, by having extra time to think on the issues they will have time to elaborate hypothesis, otherwise in classes students will find a guide in explaining important points.

The reading of the novel is not so hard, yet includes some elements that need extra effort in order to make deeper connection such as the name of the novel itself when is back up by a poem. This will be one of the instances in which the teacher will have to guide student's attention.

Seymour: An introduction (1959)

This novel describes in detailed the artist distinctiveness and it makes reference to other books, a feature that will increase the interest of the students for reading more and it deals with the same topics present in the previous novel; Seymour is described in connection to the artistic features. This novel encloses the relation among two brothers, one of them in a desperate act for understanding the decision of committing suicide of his brother, unwilling to understand why someone that is apparently perfect in the material world is not happy and accuse people of plotting for making him happy as if he did not deserve it at some level and commits suicide as a last resort. Furthermore, the Glass family saga offers the possibility to explore more about them in other short-stories, such as "A perfect day for bananafish", which deals with Seymour's suicide, as a way to complement or to satisfy a possible desire for knowing more about this particular family and the struggles that Seymour experienced. Certainly, these questions are common in teenagers and through discussions in class; they will figure out a possible answer to all those elements that disturb their peace. What it is more important, suicide is not the answer.

Some of the potential problem that might arise while reading this book is that the narrator wanders between one situation and another and that might distract students, but if it were

necessary some of the passages will be re-read and explained in class to check that the idea was fully understood.

In order to meet the goals previously settled (love for reading and critical and abstract thinking), both books will be used as a starting point to find in context the issues to discuss: spiritual seek, family as a fundamental pillar in the process of growing up and suicide. Then, by the accomplishment of task such as: weekly discussions based on the identification of factors that might trigger the problem and possible solutions to it; comparing the fictional situation to the real one, it could be connected to some cases closer to them; students are expected to change their way of thinking, to question the spiritual seek as an urgent need and the only key to find some relief, that suicide is not the answer to problems and that people who think they do not fit, can find a way to fit in society, acceptance is seen as a key element.

3. Syllabus design

The syllabus will be oriented to develop linguistic competencies and critical/abstract skills by the accomplishment of tasks. Students will have to accomplish tasks design for the whole class in order to exploit all their skills, yet students will be able to work and to design a project that fits with their best skill, at the end of the workshop.

3.1 Justification

It is considered that every teacher should take into account his student's wants and needs, skills and intelligences in order to keep and/or to increase motivation –hopefully- connected with the expected goals for the class. In this sense, this syllabus will be task-based one and the skill-based syllabus, both oriented to the process rather than the product itself.

According to Tarey Reilly the skill-based syllabi:

Group linguistic competencies (pronunciation, vocabulary, grammar, and discourse) together into generalized types of behavior, such as listening to spoken language for the main idea, writing well-formed paragraphs, giving effective oral presentations, and so on.

Keeping in mind this definition, the syllabus will be worked in the sense that students have to develop those linguistic competencies, especially for the designed tasks such as presenting topics orally and writing reading journals to expand the ideas discussed in classes. This kind of syllabus will be worked in companion with the task-based syllabus, because as it has been already pointed out; students will deal with little tasks that will lead

them to reach more proficiency in the second language and critical thinking. In order to accomplish this last point, students will be demanded every week a reading journal, to know their thoughts and while they are writing every week, an improvement in their writings will be seen as part of the process of increasing awareness of the different issues discussed and, at the same time, developing critical thinking.

It is important to mention that both books will be worked as a workshop, in order to expand the hours designated to literature. The workshop will last 12 weeks with an hour and a half of classes in The Mackay School, during the second term.

3.2 Syllabus

(Workshop) Raise high your awareness, students: Meet Mr. Salinger.

Second year of high school 2014.

Teacher: Dominique Ibarra Valenzuela	Area: English
Lesson Period: Wednesday 16.30-18.00	Sub Area: Literature
Weekly Hours: 1.30	Number of Lessons: 12

Course Description:

This is an extracurricular workshop addressed to students in their second year of High School. The workshop will be taught once a week after regular classes and it will be developed as a practical workshop to reinforce the hours of Literature as an important media to develop critical and abstract thinking and personal growth to fulfill the expectations that The Mackay School pursues. In this way, the syllabus fits into the MINEDUC program (26) since one of the goals expected to be accomplished is the progression of concrete readings to a more abstract one. At the same time, it fulfills the need to know more about this American writer who is familiar for them –since in first year of high school they read a novel of J.D Salinger - thus the knowledge can increase.

One of the aims is to achieve students' independence and autonomy to complete the workshop with the assigned tasks based on weekly journals using the readings of different passages as their prompt to develop their opinion on the issues presented, in that way by

analyzing different fragments they will be able to develop critical and abstract thinking. *Raise High the Roof Beam, Carpenters* and *Seymour: An introduction* are the novels to work with in this workshop, they will be read by sections as homework and they will have questions to answer in order to guide the reading in home and, analyzed and discussed during classes in connection to the biography of the author as an important source to understand part of the reading and to increase the interest for the story as well. The discussion will vary from the analysis of the structure of the novel, the writer's style, topics such as religion and family as support for every person, in order to develop an opinion whether these presences are important or not, sustaining in facts and strong arguments.

General Objectives:

Students are expected to:

- Analyze both novels in terms of their topics in order to raise awareness of the world surrounding and at the same time to develop critical and abstract thinking, so they will be able to extrapolate that rationale in any new situation that is presented to them.
- Read both novels and due to the themes and topic exploited is expected to increase motivation to read and to know more about American literature.
- Develop the entire task; especially the reading journals in order to become in autonomous learners, eventually students will design an original project.

Specific Objectives:

- Discuss in class about the main topics taken from both novels, providing strong arguments in order to develop argumentative skills.
- Identify the meaning of symbols that might help to understand the connections among Salinger's novels, short story and related movies, in order to develop abstract thinking since any decision made by the author has its reason.
- Analyze topics and themes present in both novels in order to connect them with their reality, then to express it orally or in written form through weekly reading journals.
- Recognize elements present in both novels that allow further investigation and presenting some of them orally, in order to expand the topics and to increase the desire for reading and to know more about other authors and religions and, at the same time to develop autonomy.
- Evaluate American culture and the national one, the value of the role of the family and how family can affect the process of growing up, in order to develop an opinion on those issues.

Expected Learning Outcomes:

By the end of this workshop:

- Students will be able to design a project that demonstrates a full understanding of the topics and themes presented in both novels.

- Students will be able to work in groups cooperating and distributing roles.
- Students will be able to communicate questions and critics about the family as an institution, poetry and the characteristics of an artist.
- Students will be able to analyze any relation that is presented to them and to look explanations to those symbolic relationships, since they are not connected just for coincidence.

Contents and Themes:

By reading Salinger's novel, themes such as family, admiration, religion and spirituality, psychoanalysis, artist characteristics and to stay faithful to our ideas will be addressed.

Key concepts:

Young adult literature, spirituality, growing up.

Class Information:

Number of Students: 15 students

Grade: 2 grade Lengua B.

Period: After class workshop

Type of Syllabus used: Process-oriented one: task-based approach and skill-based syllabus.

Number of Lessons: 12

Requisites: Be a second grader student with a high level of English

Required Readings:

Course Materials: *Raise High the Roof Beam, Carpenters* and “*Seymour: An introduction*”.

Additional Materials: “A perfect day for bananafish”, “The Royal Tenenbaums” (extract from the film), “Salinger” (extract from the documentary), “Little Buddha” (extracts from the film).

Evaluations:

Since one of the main aims of this course is to increase critical thinking as a process, reading journals will have more percentage because their ideas and conclusion that can be drawn from different extracts or questions are important. Oral presentations (based on further research) will have the 20% and a written essay (based on extracts of a film) will have the same percentage in order to not affect any student that is skilled in one skill than the other. The final project made by the students since it is an important product made by the students, they will decide how to do it: the purpose and mean (written, oral, video, performance, etc) because I consider important to let them have the opportunity to exploit all their skills and to share responsibilities as an important factor to develop in The Mackay School, and to become in autonomous agents of their educative process. Finally, the class participation will have a 20% in order to encourage them to be active in class discussion.

Course Assignments:

Oral Presentations	15%
Written essay	15%
Reading Log (weekly)	30%
Students' participation and self-evaluation (from the teacher 15%, self 5%) (see Appendix 3)	20%
Final project (group work) (see Appendix 4)	20%

Late Assignments and test absence:

Late assignments and test absence will be accepted only with a medical certificate, otherwise the grade is 1.0. At the same time, the teacher compromises to give a complete feedback on every work the following week of having hand-in.

It will not be accepted late submissions because it will be unfair with other students, at the same time it is considered important to teach students the importance of being responsible and accomplish deadlines.

Academic misconduct:

Since it is an activity that takes place inside the school, any misconduct will be notified to the authority in charge. Misconducts such as: verbal disrespects to the teacher and/or among classmates and physical aggressions to the teacher, classmates and/or property.

Mutual obligations

Important information will be delivered on time by the official e-mail account: salingerworkshop@gmail.com

Punctuality is important; hence, no one that is coming late will be allowed to join the class, unless a previous notification has been made.

It is important to raise the hand and wait for the turn to share an opinion. Interruptions without raising hand will not be allowed.

Drinking and eating is allowed as long as the trash is left where it belongs and the food is not lingers smell in the room.

Turn off cell phones during class.

3.3 Chart

For homework, oral presentations and more, check Appendix 5

Lesson	Content	Objectives	Lesson sequence	Teacher's role	Student's role
1	<p>-Background and reflection on a work.</p> <p>-Family and impact in a child development.</p>	<p>-Students will be able to analyze Salinger's life and how this might affect his work.</p> <p>-Students will be able to analyze and compare families' styles.</p> <p>-Students will be able to compare and contrast famous children and how their lives might differ in terms of their outcome.</p>	Open	Teacher asks students to write down the expectations on the workshop.	Students write down their expectations and then give it to the teacher.
			5		
			10	Teacher plays the first four minutes of the documentary about Salinger and tells students how great the fanaticism is for him and the mystery that surrounds his person. Teacher asks them to mention and to write down some facts that they remember about him or to formulate some hypothesis about him.	Students watch the extract and then raise their hands to mention some characteristics and then write them down.
			Hands on	Teacher asks students to pay attention to the following 16 minutes in order to check whether their hypotheses were correct and to share it with the class.	Students write down some features that called their attention. Then, some of them raise their hand to share opinions.
			16 min first video, 10min sharing		
			27 min	Teacher tells students that they will be working with a novel in which a	Students watch the second video and take notes on the features that

				<p>particular family is portray, for that reason they will see a similar one in order to predispose them. Then, the teacher asks students to compare Tenenbaums' family with the national one, taking notes in the most notorious attitudes.</p>	<p>call their attention, make hypothesis about it.</p>
			10 min sharing.	Then, asks students to share their opinion.	Students share it with the class.
			Closure (7min)	Teacher explains students why is important to know a biography, and then asks them for opinions regarding other cases.	Students give more samples of the connection between the biography of an author and his work.
			Home-work 5min		

2	<p>-Taoist tale: importance of the inner rather than superficial.</p> <p>-Buddhism, some elements.</p> <p>-importance of 1942 for the author, fictional family or world.</p> <p>-Seymour's characteristics</p> <p>-Buddy's discomfort.</p>	<p>-Students will be able to interpret the Taoist tale.</p> <p>-Students will be able to discuss the importance of 1942 in order to connect it to the background and the fictional world.</p> <p>-Students will be able to recognize Buddy's discomfort and some other elements that denote part of his personality.</p>	Open 10	Teacher shows images from 1942 and asks students to discuss why those images are relevant.	Students raise their hand to share their point of views.
			10	Then, shows pictures of Buddhism and asks them what they know about it.	Students raise their hand and make attempts to answer.
			Hands on 30	Teacher asks students to explain the importance of the Taoist tale, teacher asks them to make predictions on the relevance it will have on Seymour. (When is needed, teacher reformulates or gives clue)	Students raise their hand and share formulated hypothesis.
			25	Teacher asks students to create a similar story in which there is a teaching.	Students work on crafting a story.
			Closure (10)	Teacher asks student to sum up the key elements from the class.	Students demonstrate full understanding of the class by summarizing it.
			Home-work (5)		
3	<p>-Happiness defined by Buddhism.</p> <p>-Zen in Buddhism</p>	<p>-Students will be able to evaluate and to discuss the definition of happiness, according to their background</p>	Open (20)	Teacher reads different definitions of happiness and asks students to give their own definition: what	Students listen carefully those definitions and say what means to be happy for them.

		knowledge and what is presented in the novel.	Hands on 15	Teacher asks students to prepare a script for a talk show in order to discuss the meaning given of happiness in the novel and to back up their answers, in connection to the Zen Buddhism. One of them should lead the discussion and the others should discuss whether they agree or disagree in a statement.	Students prepare the script.
			45(15min each group of 5 people)	Then, teacher asks them to present the talk show.	Students perform the talk show.
			Closure (5)	Teacher asks students to write down the thing they enjoyed the most from the class.	Students write down.
			Home-work (5)		

4	<p>-Spiritualism as a mean to reach significance.</p> <p>-Isolation and the desire for feel part of a team.</p>	<p>-Students will be able to discuss the idea of spiritualism, its importance in connection to the development of the self.</p> <p>-Students will be able to recognize isolation as an undesired feeling, in connection to the human needs to feel part of a whole.</p>	Open 8	Teacher plays a song (The cure, "Open") and asks students to listen carefully the lyric and to pay attention to the emotions that might cause them.	Students pay attention to the instructions and to the song.
			12	Then, asks them to share it with the class.	Then raise their hands to give their opinion.
			Hand on 45	Teacher asks students to prepare a role play of a person who experiences isolation and he is in need, the other classmate roles play a counselor. (Teacher checks every group)	Students prepare and perform a role play.
			10	Teacher asks one group to perform voluntarily in front of the class.	Students pay attention in order to compare with their activity.
			Closure (10)	Teacher asks students to mention key concepts to apply in a situation like that.	Students mention key concepts.
Home-work (5)					
5	<p>-Hats and cough as symbols.</p> <p>-Macduff.</p>	<p>-Students will be able to recognize symbolism in connection to other novels.</p>	Open (10)	Teacher presents the concept of symbolism: he gives definitions and examples.	Students pay attention to the concept and examples, they take some notes when is necessary.

			10	Teacher reminds student about Holden's hat (<i>The catcher in the rye</i>) in order to trigger a discussion about symbolic manifestations that denotes different emotions on students.	Students share their experiences and describe how they manifest their emotions through different manifestations.
			Hands on(30)	Teacher asks them to refer about the symbols present, their meaning and connection to the plot or characters, even when these connections are outside the text. For this purpose, the teacher provides images of some characters or events that they had to previously investigate and the images are placed in the middle of a web, then students have to complete it with as many ideas as they can.	Students make connections based on the evidence provided by the text or further information.
			25	Teacher asks students to share their results and to challenge them.	Students share their results and question the alternatives given.
			Closure (10)	Teacher encourages students to verify	Students mentioned reasons why

			Home-work (5)	any symbol presented to them.	they think it was useful the class.
6	-Name of the book connected to spiritualism. -Family's relationships.	-Students will be able to demonstrate full understanding of the connection between the name of the book and spiritualism. -Students will be able to criticize the role of the family as a pillar.	Open (20)	Teacher writes controversial statement on the board about the role of the family and asks students to pose their opinion.	Students share their opinion respectfully and with back ups.
			Hands on 15	Teacher asks students to write on the board different theories on the name of the book.	Students write on the board different propositions.
			40	Teacher asks students to challenge the different propositions made by their classmates.	Students discuss the different propositions.
			Closure (10)	Teacher asks student to name the different roles of the family in order to recheck the content learned.	Students participate by giving several options. Demonstrating full understanding of the topic.
			Home-work (5)		
7	-poetry -vaudevillians life-style -Kafka. -Kierkegaard -Buddhism -dogmas -Salinger's work.	-Students will be able to investigate on their own and show full understanding of the chosen themes by crafting a presentation.	Open (5)	Teacher introduces the short oral presentations.	
			Hands on(75)	Teacher after each presentation says that questions can be asked or add more information	Students listen carefully to their classmates' presentation and make

				<p>in connection to the novel previously studied (<i>Raise high the roof beam, carpenters</i>).</p> <p>Closure (5)</p> <p>Teacher asks students what they have found interesting and encourages them to keep on reading.</p> <p>Home-work (5)</p>	<p>comments on the presentations, ask question, etc.</p> <p>Students answer.</p>
8	<p>-Artist description.</p> <p>-Sick men.</p>	<p>-Students will be able to recognize the description of an artist.</p> <p>-Students will be able to evaluate those characteristics as positive or negative.</p>	<p>Open (15)</p> <p>Hands on 20</p>	<p>Teacher asks students to draw different characters according to descriptions (about sick men) given by him.</p> <p>Teacher asks students to share their drawing with their classmate and their classmate will have to write down characteristics that belongs to him, then to check whether those characteristic belongs to the character or not (for example, if a drawing seems to be Kafka, then he will have to write more information about him -more information was part of a</p>	<p>Students draw the character following the directions.</p> <p>Students share their drawing and attempt to figure out whether the descriptions correspond to the drawing.</p>

			25	homework). Teacher asks students to compare those characters in terms of Buddy's view on what means to be an artist.	Students compare those characters with Buddy's parameters.
			10	Teacher asks student to write down their final argument whether they agree or disagree with the characteristics given.	Students write on a paper their opinion.
			Closure (10)	Teacher asks students to review all the characteristics given on the poet and the type of person who likes poetry.	Students tell the characteristics that defines those types of people.
			Home-work (5)		
9	-Relationship between Buddy and Seymour.	-Students will be able to identify Seymour's characteristics and to differentiate him from Buddy.	Open 10	Teacher reads several descriptions and asks who am I? (referring to the characters present in the novel) Teacher asks students to do the same thing with people from the school.	Students pay attention to those descriptions and identify who is the character. Then, they do it the same with people from the school.
			10	Teacher gives to students some pictures that represents Seymour and Buddy	Students analyze those pictures and tell more characteristics representative

			Hands on 30	Teacher asks students to discuss the letter written by Seymour as an evidence of their personalities.	of Buddy and Seymour. Students discuss the letter by examine it in order to reveal Seymour and Buddy's personalities.
			15	Then, asks them to demonstrate Buddy and Seymour's differences by a comparison chart.	Students write down the differences in a chart.
			15	Teacher asks students to imitate the writing style from the author by writing a letter to a family member that they had never seen before, so they need to reveal their true essence.	Students imitate the writing style and accomplish the task.
			Closure (5)	Teacher asks students to tell what was the most important thing learned.	Students share their opinion on what they consider important.
			Home-work (5)		
10	-Seymour as a seer. -Meditation to reach enlightenment.	-Students will be able to evaluate what is a seer. -Students will be able to recognize mediation as a source to find enlightenment.	Open 9	Teacher asks students to explain what a seer is, to make predictions about it. Then, asks them to pay attention to several extracts of a movie ("Little Buddha.)	Students make predictions and then pay attention to the extract.

				<p>Hands on 58 (extracts + opinions)</p> <p>5</p> <p>18</p>	<p>First extract from min 13-17.</p> <p>Teacher asks students to pay attention to different extracts, teacher asks them to take note and to check some questions that will guide them, because then students will have to write an essay (after each extract is played, there are some minutes to discuss, clarify the events presented).</p> <p>Teacher asks students to share some insights extract.</p> <p>Teacher asks students to sketch an essay on one topic. (*Check Sample lesson)</p>	<p>Students pay attention, use the questions as guidelines.</p> <p>Then, they share their insights.</p> <p>Students sketch an essay.</p>
11	<p>-Shared characteristics.</p> <p>-A perfect day for bananafish.</p>	<p>- Students will be able to compare and contrast a short story and both novels in terms of the process experienced by the main character and the evolution experienced by the character.</p>	<p>Open 10</p> <p>Hands on 30</p>	<p>Teacher asks students to predict Seymour's feeling the day he commits suicide.</p> <p>Teacher gives students the short-story by parts, and then asks students to form groups of three, read a part and tell it to their classmates, until they complete the story.</p>	<p>Students make predictions on Seymour's feelings.</p> <p>Students form group of three and complete the task.</p>	

			15	Teacher gives them a set of question to guide them and they discuss it in group the previous action of Seymour's suicide.	Students answer the set of questions.
			30	Teacher asks students to rewrite the reasons that led Seymour to commit suicide, to create an alternative solution to his pain. To imagine how it would be Seymour's life and his family if he hadn't commit suicide.	Students rewrite parts of the story and make hypothesis on an alternative end.
			Home-work (5)		
12	Review	-Students will be able to demonstrate full understanding of the contents by adding important information, asking inquisitive questions, etc.	Open 20	Teacher shows the cover of both novels and asks students if they would buy it just by the cover. Then, the teacher shows other images created by him/her.	Students see the coverage and share their opinion.
			Hands on 40	Teacher asks students to design a new cover for both novels and try to sell it to their classmates.	Students design new coverage and try to sell it to their classmates.
			15	Teacher tells students about the project, so asks them to	Students gather in groups of three and review

				<p>think about it, to gather in groups of three and if they have questions they can raise their hands.</p>	<p>their notes and make questions when is necessary.</p>
			<p>Closure 10</p>	<p>Teacher tells students to mention the key element discussed in the previous classes, what they have called their attention, how can be expanded, etc. Teacher returns them the paper they had written in the first class to see if they have accomplished their expectations.</p>	<p>Students mention the key elements that they learned in the previous classes.</p>
			<p>Home-work (5)</p>	<p>Teacher tells students they will have to send their project by e-mail.</p>	

4. Samples.

Grade/Class/Subject: 2 high school English

Unit/Theme: Raise high the roof beam, carpenters

Lesson:4

Objective (s):

- Students will be able to discuss the idea of spiritualism, its importance in connection to the development of the self.
- Students will be able to recognize isolation as an undesired feeling, in connection to the human needs to feel part of a whole.

Key Vocabulary Spiritualism, Isolation.	Supplementary Materials Audio speakers, written lyric, computer, song in mp3
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SIOP Features		
Preparation <input type="checkbox"/> Adaptation of Content <input checked="" type="checkbox"/> Links to Background <input type="checkbox"/> Links to Past Learning <input checked="" type="checkbox"/> Strategies Incorporated	Scaffolding <input type="checkbox"/> Modeling <input type="checkbox"/> Guided Practice <input checked="" type="checkbox"/> Independent Practice <input checked="" type="checkbox"/> Comprehensible Input	Grouping Options <input checked="" type="checkbox"/> Whole Class <input checked="" type="checkbox"/> Small Groups <input type="checkbox"/> Partners <input checked="" type="checkbox"/> Independent
Integration of Process <input type="checkbox"/> Reading <input type="checkbox"/> Writing <input checked="" type="checkbox"/> Speaking	Application <input type="checkbox"/> Hands-on <input type="checkbox"/> Meaningful <input type="checkbox"/> Linked to Objectives	Assessment <input type="checkbox"/> Individual <input checked="" type="checkbox"/> Group <input type="checkbox"/> Written

Time	Lesson sequence	Teacher's role	Students' role
8	Open	Teacher plays a song (The cure, "Open") and he asks students to listen carefully the lyric and to pay attention to the emotions that might cause them.	Students pay attention to the instructions and to the song.
12		Then, asks them to share their sensations and opinions with the class.	Then raise their hands to give their opinion.
45		Hands on Teacher asks students to prepare a role play of a person who experiences isolation (similar to Buddy) and he is in need, the other classmate roles play	Students prepare and perform a role play.

10		a counselor. (Teacher checks every group)	
10	Closure	Teacher asks one group to perform in front of the class voluntarily.	Students pay attention in order to compare with their activity.
10		Teacher asks students to mention key concepts to apply in a situation like that.	Students mention key concepts.
5	Homework	Teacher asks students to pay attention to the connections present in the novel with other works. For further information a guideline is provided for tasks or prompts to write their reading journals.	

Lyric "Open" by The Cure.

<p>I really don't know what I'm doing here I really think i should've gone to bed tonight but... just one drink and there're some people to meet you I think that you'll like them I have to say we do and I promise in less than an hour we will honestly go now why don't I just get you another while you just say hello... yeah just say hello... So I'm clutching it tight another glass in my hand and my mouth and the smiles moving up as i stand up too close and too wide and the smiles are too bright and I breathe in too deep and my head's getting light but the air is getting heavier and it's closer and I'm starting to sway and the hands on all my shoulders don't have names and they won't go away so here I go here I go again... Falling into strangers and it's only just eleven and I'm staring like a child until someone slips me heaven and I take it on my knees just like a thousand times before and I get transfixed that fixed and I'm just looking at the floor just looking at the floor yeah I look at the floor And I'm starting to laugh like an animal in pain and I've got blood on my hands and I've got hands in my brain and the first short retch leaves me gasping for more and I stagger over screaming on my way to the floor and I'm back on my back with the lights and the lies in my eyes and the colour and the music's too loud and my head's all the wrong size</p>	<p>so here I go here I go again... Yeah I laugh and I jump and I sing and I laugh and I dance and I laugh and I laugh and I laugh and I can't seem to think where this is who I am why I'm keeping this going keep pouring it out keep pouring it down and the way the rain comes down hard that's the way I feel inside... I can't take it anymore this it I've become this is it like I get when my life's going numb I just keep moving my mouth I just keep moving my feet I say I'm loving you to death like I'm losing my breath and all the smiles that I wear and all the games that I play and all the drinks that I mix and I drink until I'm sick and all the faces that I make and all the shapes that I throw and all the people I meet and all the words that I know makes me sick to the heart oh I feel so tired... And the way the rain comes down hard that's how I feel inside...</p>
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Homework:

Students, check the following questions before reading from page 42 to 52, these questions will help you to guide the reading and to pay attention to important elements. At the same time, you can use some of those topics to develop your reading journal.

See you next week ☺

-How is connected Buddy's cough with Holden's red hat? (ref.p42)

-What does the gardenia bouquet represents and why does the matron of honor hold it as by instinct? (ref.p43)

-Why do you think Buddy offers his apartment to go, do you think was a selfish act or was he expecting a reward? (ref.p44)

-Why is Buddy called "Macduff" by the matron of honor? (do a little research) (ref.p44)

-What is matron of honor's view on working children, do you share her opinion? Support it. (ref.p49)

-Why is Buddy always referring to people's hat, what are their meanings or symbolisms?

Grade/Class/Subject: 2 high school English

Lesson: 9

Unit/Theme: Seymour: An introduction.

Objective (s):

Students will be able to identify Seymour’s characteristics and to differentiate him from Buddy.

<p>Key Vocabulary Descriptions, Buddy, Seymour.</p>	<p>Supplementary Materials Extract from the novel.</p>
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SIOP Features		
<p>Preparation <input type="checkbox"/> Adaptation of Content <input checked="" type="checkbox"/> Links to Background <input type="checkbox"/> Links to Past Learning <input checked="" type="checkbox"/> Strategies Incorporated</p>	<p>Scaffolding <input type="checkbox"/> Modeling <input type="checkbox"/> Guided Practice <input type="checkbox"/> Independent Practice <input checked="" type="checkbox"/> Comprehensible Input</p>	<p>Grouping Options <input checked="" type="checkbox"/> Whole Class <input type="checkbox"/> Small Groups <input type="checkbox"/> Partners <input checked="" type="checkbox"/> Independent</p>
<p>Integration of Process <input checked="" type="checkbox"/> Reading <input checked="" type="checkbox"/> Writing <input checked="" type="checkbox"/> Speaking</p>	<p>Application <input type="checkbox"/> Hands-on <input type="checkbox"/> Meaningful <input checked="" type="checkbox"/> Linked to Objectives</p>	<p>Assessment <input checked="" type="checkbox"/> Individual <input checked="" type="checkbox"/> Group <input type="checkbox"/> Written</p>

Time	Lesson sequence	Teacher’s role	Students’ role
10	Open	Teacher reads several descriptions/speech and asks who am I? (referring to the characters present in the both novels) Teacher asks students to do the same thing with people from the school.	Students pay attention to those descriptions and identify who is the character. Then, they do it the same with people from the school.
10		Teacher gives students some pictures that represents Seymour and Buddy	Students analyze those pictures and tell more characteristics representative of Buddy and Seymour.
30	Hands on	Teacher asks students to discuss the letter written by Seymour as an evidence of their personalities.	Students discuss the letter; examine it in order to reveal Seymour and Buddy’s personalities.
20		Then, asks them to demonstrate	Students write down the

10		Buddy and Seymour's differences by a comparison chart. Teacher asks students to imitate the writing style from the author by writing a letter to a family member telling a secret.	differences in a chart. Students imitate the writing style and accomplish the task.
5	Closure	Teacher asks students to tell what was the most important thing learned.	Students share their opinion on what they consider important.
5	Homework	Teacher writes on the board the homework and asks students to copy it on their notebooks.	

Open: The teacher will read the following sentences, and then students will have to identify the speaker:

- a. I'm defined as schizoid, I love Muriel.
- b. Poor Muriel, if only I could have Seymour for just two minutes.
- c. I'm just 23.

Homework: (to be written on the board)

-Refer to the bicycle issue, what was the reaction of the participant, what is your opinion? (ref.151)

- Refer to the final lines: "Seymour once said that all we do our lives is go from-one little piece of Holy Ground to the next. Is he never wrong?" What is it meaning?

Take a look at these pictures that represents some friends that you know...

Add some other features that represent them.



Students, complete the following tasks:

1- Read again some parts of Seymour's letter in order to compare their personalities in a chart:

Dear old Tiger that Sleeps:

I wonder if there are many readers who have ever turned the pages of a manuscript while the author snores in the same room. I wanted to see this one for myself. Your voice was almost too much this time. I think your prose is getting to be all the theater your characters can withstand. I have so much I want to tell you, and nowhere to begin.

This afternoon I wrote what I thought was a whole letter to the head of the English Department, of all people, that sounded quite a lot like you. It gave me such pleasure I thought I ought to tell you. It was a beautiful letter. It felt like the Saturday afternoon last spring when I went to Die Zauberflöte with Carl and Amy and that very strange girl they brought for me and I wore your green intoxicator. I didn't tell you I wore it. [He was referring here to one of four expensive neckties I'd bought the season before. I'd forbidden all my brothers - but especially Seymour, who had easiest access to them: - to go anywhere near the drawer I kept them: in. I stored them, only partly as a gag, in cellophane.] I felt no guilt when I wore it, only a mortal fear that you'd suddenly walk on the stage and see me sitting there in the dark with your tie on. The letter was a little bit different. It occurred to me that if things were switched around and you were writing a letter that sounded like me, you'd be bothered. I was mostly able to put it out of my mind. One of the few things left in the world, aside from the world itself, that sadden me every day is an awareness that you get upset if Boo Boo or Walt tells you you're saying something that sounds like me. You sort of take it as an accusation of piracy, a little slam at your individuality. Is it so bad that we sometimes sound like each other? The membrane is so thin between us. Is it so important for us to keep in mind which is worse? That time, two summers ago when I was out so long, I was able to trace that you and Z. and I have been brothers for no fewer than four incarnations, maybe more. Is there no beauty in that? For us, doesn't each of our individualities begin right at the point where we own up to our extremely close connections and accept the inevitability of borrowing one another's jokes, talents, idiocies? You notice I don't include neckties. I think Buddy's neckties are Buddy's neckties, but they are a pleasure to borrow without permission.

It must be terrible for you to think I have neckties and things on my mind besides your story. I don't. I'm just looking everywhere for my thoughts. I thought this trivia might help me to collect myself. It's daylight out, and I've been sitting here since you went to bed. What bliss it is to be your first reader. It would be straight bliss if I didn't think you valued my opinion more than your own. It really doesn't seem right to me that you should rely so heavily on my opinion of your stories. That is, you. You can argue me down another time, but I'm convinced I've done something very wrong that this situation should be. I'm not exactly wallowing in guilt at the moment, but guilt is guilt. It doesn't go away. It can't be nullified. It can't even be fully understood, I'm certain - its roots run too deep into private and long-standing karma. About the only thing that saves my neck when I get to feeling this way is that guilt is an imperfect form of knowledge. Just because it isn't perfect doesn't mean that it can't be used. The hard thing to do is to put it to practical use before it gets around to paralyzing you. So I'm going to write down what I think about this story as fast as I can. If I hurry, I have a powerful feeling my guilt will serve the best and truest purposes

here. I do think that. I think if I rush with this, I may be able to tell you what I've probably wanted to tell you for years...

2- Find a partner with the other half of the letter and complete the chart.

Buddy's characteristics	Seymour's characteristics

Students, complete the following tasks:

1- Read again some parts of Seymour's letter in order to compare their personalities in a chart:

... You must know yourself that this story is full of big jumps. Leaps. When you first went to bed, I thought for a while that I ought to wake tip everybody in the house and throw a party for our marvellous jumping brother. What am I, that I didn't wake everybody up? I wish I knew. A worrier, at the very best. I worry about big jumps that I can measure off with my eyes. I think I dream of your daring to jump right out of my sight. Excuse this. I'm writing very fast now. I think this new story is the one you've been waiting for. And me, too, in a way. You know it's mostly pride that's keeping me up. I think that's my main worry. For your own sake, don't make me proud of you. I think that's exactly what I'm trying to say. If only you'd never keep me up again out of pride. Give me a story that just makes me unreasonably vigilant. Keep me up till five only because all your stars are out, and for no other reason. Excuse the underlining, but that's the first thing I've ever said about one of your stories that makes my head go up and down. Please don't let me say anything else. I think tonight that anything you say to a writer after you beg him to let his stars come out is just literary advice. I'm positive tonight that all 'good' literary advice is just Louis Bouilhet and Max Du Camup wishing Madame Bovary on Flaubert. All right, so between the two of them, with their exquisite taste, they got him to write a masterpiece. They killed his chances of ever writing his heart out. He died like a celebrity, which was the one thing he wasn't. His letters are unbearable to read. They're so much better than they should be. They read waste, waste, waste. They break my heart. I dread saying anything to you tonight, dear old Buddy, except the trite. Please follow your heart, win or lose. You got so mad at me when we were registering. [The week before, he and I and several million other young Americans went over to the nearest public school and registered for the draft. I caught him smiling at something I had written on my registration blank. He declined, all the way home, to tell me what struck him so funny. As anyone in my family could verify, he could be an inflexible decliner when the occasion looked auspicious to him.] Do you know what I was smiling at? You wrote down that you were a writer by profession. It sounded to me like the loveliest euphemism I had ever heard. When was writing ever your profession? It's never been anything but your religion. Never. I'm a little over-excited now. Since it is your religion, do you know what you will be asked when you die? But let me tell you first what you won't be asked. You won't be asked if you were working on a wonderful moving piece of writing when you died. You won't be asked if it was long or short, sad or funny, published or unpublished. You won't be asked if you were in good or bad form while you were working on it. You won't even be asked if it was the one piece of writing you would have been working on if you had known your time would be up when it was finished-I think only poor Soren K. will get asked that. I'm so sure you'll get asked only two questions.' Were most of your stars out? Were you busy writing your heart out? If only you knew how easy it would be for you to say yes to both questions. If only you'd remember before ever you sit down to write that you've been a reader long before you were ever a writer. You simply fix that fact in your mind, then sit very still and ask yourself, as a reader, what piece of writing in all the world Buddy Glass would most want to read if he had his heart's choice. The next step is terrible, but so simple I can hardly believe it as I

write it. You just sit down shamelessly and write the thing yourself. I won't even underline that. It's too important to be underlined. Oh, dare to do it, Buddy ! Trust your heart. You're a deserving craftsman. It would never betray you. Good night. I'm feeling very much overexcited now, and a little dramatic, but I think I'd give almost anything on earth to see you writing a something, an anything, a story, a poem, a tree, that was really and truly after your own heart. The Bank Dick is at the Thalia. Let's take the whole bunch tomorrow night. Love, S.

2- Find a partner with the other half of the letter and complete the chart.

Buddy's characteristics	Seymour's characteristics

Grade/Class/Subject: 2 high school English

Lesson: 10

Unit/Theme: Seymour: An introduction.

Objective (s):

-Students will be able to evaluate what is a seer.

-Students will be able to recognize meditation as a source to enlightenment.

Key Vocabulary
Seer, Buddha, meditation.

Supplementary Materials
Extract of “Little Buddha”, computer, audio speakers.

SIOP Features		
Preparation <input type="checkbox"/> Adaptation of Content <input type="checkbox"/> Links to Background <input type="checkbox"/> Links to Past Learning <input checked="" type="checkbox"/> Strategies Incorporated	Scaffolding <input type="checkbox"/> Modeling <input checked="" type="checkbox"/> Guided Practice <input type="checkbox"/> Independent Practice <input checked="" type="checkbox"/> Comprehensible Input	Grouping Options <input checked="" type="checkbox"/> Whole Class <input checked="" type="checkbox"/> Small Groups <input type="checkbox"/> Partners <input checked="" type="checkbox"/> Independent
Integration of Process <input type="checkbox"/> Reading <input checked="" type="checkbox"/> Writing <input checked="" type="checkbox"/> Speaking <input checked="" type="checkbox"/> Listening	Application <input type="checkbox"/> Hands-on <input type="checkbox"/> Meaningful <input checked="" type="checkbox"/> Linked to Objectives <input type="checkbox"/> Promotes Engagement	Assessment <input checked="" type="checkbox"/> Individual <input checked="" type="checkbox"/> Group <input checked="" type="checkbox"/> Written <input type="checkbox"/> Oral

Time	Lesson sequence	Teacher’s role	Students’ role
9	Open	Teacher asks students to explain what a seer is, to make predictions about it. Then, asks them to pay attention to several extract of a movie (“Little Buddha.”) from min 13-17.	Students make predictions and then pay attention to the extract.
58	Hands on	Teacher asks students to pay attention to different extracts, teacher asks them to take note and to check some questions that will guide them, because then students will have to write an essay (after each extract is played, there are some minutes to discuss, clarify the events presented). *Second extract from min 31-52/ 4 min for clarifications *watch from min 59-65/ 2 min to	Students pay attention, use the questions as guidelines.

5		<p>clarify. *watch from min 68-75/ 3 min for clarifications. *watch from min 90-101/ 5 min for clarifications.</p> <p>Teacher asks students to share some insights from the topics covered.</p>	<p>Then, they share their insights.</p>
18		<p>Teacher asks students to sketch an essay on one topic.</p>	<p>Students sketch an essay.</p>

Seymour as a seer.

1. What does seer mean? Describe the characteristics that might have a seer.
2. Watch the extract and check if your predictions were correct.
3. Think on the following issues while watching the extracts
 - a. What was discovered by Siddhartha?
 - b. Does he look like Seymour? Do you think Seymour experienced the same?
 - c. Do you agree with the idea that meditation helps to find enlightenment?
4. Choose one of the following prompts and write an essay (check the directions for writing an essay). You can also expand on some of the answers given in the previous number.
 - a. The importance of being a seer in difficult times (think on the impact for the people around him and in society)
 - b. The importance of being a person with high moral and spiritual insight (how helpful is for oneself).
 - c. The importance of meditation to achieve enlightenment.

Directions for writing an essay:

- Brainstorm ideas that you consider important for writing the essay
- Outline the ideas to sketch your writing: first provide an introduction to get reader's attention, here you state your thesis, the following paragraphs will be to support your thesis (provide evidence), and the last paragraph is to conclude and wrap up your essay.

Now that you know some important points, write down your essay. 😊 (Today sketch some ideas, you have to bring your full essay next class).

Conclusion

Being a teacher is not an easy task, it is needed a well complementation between theory and practice, in this case theory and planning. Along this project, there have been portrayed different definitions that seem -at first sight just words, words that become alive and get real meaning when a piece of work (a novel) is analyzed. In this process a complementation occurs: the novel gets alive and becomes in a product that is ready to be exploited and worked inside a classroom. A classroom that is not an isolated world, yet it is unique. As it has been stated in the project, every student is unique and their interests need to be fulfilled in order to convey learning through motivation. This project was oriented to a particular class, nonetheless with some adjustment it can be put into practice in any classroom, since literature is transversal as well as the topic that younger experience through this game called life.

I consider important the teaching of a second language, which is why I am in this program and, at the same time I consider important to give something extra inside the classroom, be actually a counselor for kids maybe not directly, but through the use of literature students can face different situations that sometimes they hide from adults and by the development of this kind of classes they can express their worries and fears.

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Appendix 1

Questionnaire

1. Do you like to read English books that have nothing to do with academic tasks?
 - a. Yes.
 - b. No.

2. What kind of texts do you like?
 - a. Sci-fi
 - b. Romantic novels
 - c. Stories that deals with teenagers' issues.
 - d. Adventures
 - e. Other (specify) _____

3. How often do you read?
 - a. Once a week.
 - b. Twice a week.
 - c. Thrice a week.
 - d. Rarely or never.

4. Do you like J.D Salinger's work?
 - a. Yes
 - b. No

5. What do you like about Salinger's books (you can mark more than one option)
 - a. The accurate description of places and people.
 - b. The use of language.
 - c. The Plot.
 - d. Other (specify)_____

6. What do you not like about his books? (you can mark more than one option)
 - a. I do not feel identify with the Plot
 - b. He wanders a lot from the central story and that distracts me a lot
 - c. Other (specify)_____

7. If you have to choose the activities that you enjoy the most inside the classroom?
Enumerate them from the most attractive to the less attractive.
 - a. Write
 - b. Perform
 - c. Present orally
 - d. Debate
 - e. Other (specify)_____

Appendix 2

Needs Analysis results

Q1: From 15 students, 10 students (66,66%) like to read English books or material that have nothing to do with academic assignments and 5 (33,3%) students do not like it.

Q2: From 15 students, 7 (46,6%) of them like adventures stories to read, 5 (33,3%) of them like stories in which adolescent's problems or characters were present, 3 (20%) of them like sci-fi stories, and none (0%) of them like to read romantic novels.

Q3: From 15 students, 5 of them (33,3%) rarely or never read, there was an even score for student that read once or twice a week (4 students= 26,6 %) and 2 students read thrice or more per week.

Q4: From 15 students, 12 (80%) of them like Salinger's book and 3 (20%) of them do not like it.

Q5: From 15 students, even those who did not like Salinger pointed out a feature that they liked it. 5 students marked 3 options, 5 marked 2 options and 5 marked 1 option. The option most times marked was letter a (80%), then letter c (66,6%) and letter b (46,6%).

Q6: From 15 students, 3 (20%) students marked 2 options, 10 (66,6%) students marked 1 option and 2 (13,3%) students did not marked an option. The option more popular was marked by 11(73,3%) students that chose letter b, 4 (26,6%) students pointed out letter a and 1 (6,6%) student marked letter c.

Q7: From 15 students, 6 (40%) marked letter c, 4 (26,6%) marked letter a, 4 (26,6%) marked letter b and 1(6,6%) student marked letter d as their most favorite activities to perform inside the classroom to the least favorite.

Appendix 3

Rubric for class participation

	1	3	5	Total
Discourse management	The student makes attempt to pose questions or give opinion, even though these do not show full elaboration in terms of complexity.	The student poses questions or gives opinions that show some level of critical and abstract thinking, but fails in drawing conclusions.	The student poses questions and gives opinions that show critical and abstract thinking by getting to interest conclusions.	
Content	The student phrases what has been stated in the readings	The student phrases what has been stated in the readings, but relates them with ideas present in additional materials.	The student adds new information from new sources and links them to the worked material.	
Interaction	The student constantly interrupts and does not respect speaking turn.	The student disrespects the speaking turn or interrupts scarcely.	The student by his interventions allows a natural flow of the conversation	
Language	The student's discourse or interventions has several mistakes in terms of grammar structures.	The student's discourse or interventions are based in simple grammatical structures.	The student's discourse or interventions are based in complex grammatical structures.	

Appendix 4

Rubric Final Project

	1	3	5	Total
Distribution of roles	There is no clarity of the roles; thus, the work lacks cohesion.	The roles are clear defined, but they are unequal in terms of amount of work.	The roles are distributed equally in terms of amount of work and these are respected and fully developed.	
Integration of skills	It only focuses on one skill.	It focuses on one skill, but work with another to support it.	Include more than two skills	
Content	Make up the work done during the workshop by changing it into another skill.	Present a level of insightful view on the treated topics and expand them by getting into new conclusions or connections.	Present an insightful view on the treated topics and expand them by getting into new conclusions and connections.	
Language use	The discourse is full of grammatical mistakes that makes hard to understand the idea.	The discourse is based in simple grammatical structures.	The discourse is based in a combination of grammatical structures, from simpler to more complex one.	

Appendix 5

At the end of each class the following direction/homework will be given, at the same time those questions can gather a prompt to develop a reading journal.

Class 1

- While reading: Pay attention to the features mentioned in the Taoist tale. Think in what other situations you can apply the same teaching.

- Why do you think 1942 was mentioned as a year that everybody mention with hate? Think in terms of the real world, meaning to the fictional family and the author. Do a little research and be prepared to share it in class.

Class 2

- “You just sat very erect, maintaining a clearance of four or five inches between your top hat and the roof, and you stared ferociously ahead at the windshield. If death—who was out there all the time, possibly sitting on the hood— if death stepped miraculously through the glass and came in after you, in all probability you just got up and went along him, ferociously but quietly”(ref.p29). Why do you think, the narrator mention this allegory in the middle of his description, what is its meaning?

- Place yourself in the discomfort and angry that the matron of honor experienced, have you ever been in a situation like that? Describe it in detail.

Class 3

-What do you know about psychoanalysis (do a little research), do you think that being psychoanalyzed gives the authority to judge others? (ref.p32)

-How is a schizoid personality defined? (ref.p33)

-Why does Buddy make a reference to the Zen monks, does he feel as part of them? (ref.p39)

-Why do you think the author refers as “poem” to the one-word that the deaf-mute Muriel’s father’s uncle wrote?

Class 4

-How is connected Buddy’s cough with Holden’s red hat? (ref.p42)

-What does the gardenia bouquet represent and why does the matron of honor hold it as by instinct? (ref.p43)

-Why do you think Buddy offers his apartment to go, do you think was a selfish act or was he expecting a reward? (ref.p44)

-Why is Buddy called “Macduff” by the matron of honor? (do a little research) (ref.p44)

-What is matron of honor’s view on working children, do you share her opinion? Support it. (ref.p49)

-Why is Buddy always referring to people’s hat, what is their meaning or symbolism?

Class 5

- “Raise high the roof beam, carpenters. Like arcs comes the bridegroom, taller far than tall man. Love, Irving’s Sappho, formerly under contract to Elysium studios ltd. Please be happy happy happy with your beautiful Muriel. This is an order. I outrank everybody on this block” (ref.p52) what is the meaning of this quote, apart from being the title of the book? What is not being told? Why is the word happy mentioned three times, what is its importance in Buddhism?

-How can you describe Muriel and Seymour’s relationship in terms of freedom, comfortability with the other, etc? (ref.p52-53)

-Refer to the definition of sentimentality by R.H. Blyth. (ref.p53) Think of it in connection to the love for earthly things, the perdurability of love, etc.

-How is the dead cat connected to the Taoist tale from the first page? What do these stories say about Seymour?

- How would you define Muriel's and her mother's relationship? Include relevant aspect of each of them separately.

- Refer to the encounter between Seymour and Dr. Sims. Take into account the "perfectionist" quality that is attributed to Seymour.

- Refer to Charlotte Mayhew, Seymour's accident and the comparison to Muriel.

- Why does Seymour feel scars on his hands from touching certain people? And why does he suspect people of plotting to make him happy? (p59)

- What is your opinion about Muriel and Seymour's eloped? Take into consideration their fears.

Class 6 students will have to gather in groups of three to choose one of the topics to develop in oral presentation for the class 7. Each presentation should last 12 minutes and leave 3 minutes for questions.

1-Poetry: characteristics of a kind of poetry, portrayed by an specific artist

2-Vaudevillians life-style

3-Other works of Kafka connected to some of the topics covered.

4-Other works of Kierkegaard connected to some of the topics covered.

5-More about Buddhism

6- Other dogmas

7- Others connections among Salinger's work.

Class7

-Refer to sick men portrayed by 3 artists (Kierkegaard, Van Gogh and Kafka), make a research on their lives and be prepared to share it with your classmates.

While you read ask yourself the following questions:

- What is the purpose of placing the description of the gold crest?
- What is your opinion on the fact that it took 10 years to Buddy publishing his brother's work (based on his reasons to decide to finally release them)? (ref. 87-91)
- What is the purpose of presenting the Hotel Alamac episode in connection to the Japanese or Chinese poetry? (ref. 91)
- Refer to the following extract: I'm no longer merely asserting my brother's position as a poet; I feel I'm removing, at least for a minute or two, all the detonators from all the bombs in this bloody world"(91). What were those detonators and bombs? How is Buddy seen?
- What is a poet's duty? Do you agree? Explain.
- Refer to Seymour's piece of advice to Buddy in terms of: what does he tell about the wit and to be honest? Why is it so important, do you agree with Seymour's statement? Explain. (ref. 115)
- Refer to Seymour's letter to Buddy (ref117-120)
 - a) Why is Buddy called a tiger? (look for the meaning of the tiger in different cultures)
 - b) Why does Seymour refer to a four incarnations?
 - c) How is Buddy's and Seymour relationship in terms of pride?
 - d) Why does Seymour prefer to call to be a writer a religion and not a profession, when referring to Buddy's work?

Class 8

- Describe your favorite character from a movie and from a book.
- Describe your family in connection to an anecdote.
- Describe Seymour and Buddy's relationship in terms of playing games.

Class 9

- Refer to the bicycle issue, what was the reaction of the participant, what is your opinion?
(ref.151)
- Refer to the final lines: "Seymour once said that all we do our lives is go from-one little piece of Holy Ground to the next. Is he never wrong?" What is its meaning?

Class 12

For your project: Try to answer Buddy's questions about Seymour reasons for committing suicide, whether is a letter, a video recorder, a song, etc.