

**OLYMPIADS SCHOOL/GRADE 10 ENGLISH/HOMEWORK 5****NAME (FIRST AND LAST):**\_\_\_\_\_ **GRADE:**\_\_\_\_\_**DAY/TIME/TEACHER:**\_\_\_\_\_

**After reading from chapter five to ten of *The Catcher in the Rye*, read the following summary to refresh your memory of the events that have unfolded so far. (Adapted from SparksNotes.)**

Home from his date, Stradlater barges into the room. He reads Holden's composition and asserts that it has nothing to do with the assignment. Holden tears the composition up and throws it away angrily. Afterward, he smokes a cigarette in the room just to annoy Stradlater. The tension between the two increases when Holden asks Stradlater about his date with Jane. When Stradlater nonchalantly refuses to tell Holden any of the details, Holden attacks him and Stradlater reluctantly retaliates.

Outside, in the dorm's hallway, Holden decides that he will leave for New York that night instead of waiting until Wednesday. After passing a few days there in secret, he will wait until his parents have digested the news of his expulsion before he returns to their apartment. He packs his bags, dons his hunting hat, and begins to cry. Then he steps outside and leaves Pencey.

Holden catches a late train to New York. At Trenton, an attractive older woman gets on and sits next to him. She turns out to be the mother of his classmate, Ernest Morrow. He dislikes Ernest immensely but tells extravagant lies about him to his mother, claiming that he is the most popular boy on campus and would have been elected class president if he'd let the other boys nominate him. Holden tells her his own name is Rudolph Schmidt, which is actually the school janitor's name.

At Penn Station, Holden wants to call someone but cannot think of anyone to call—his brother, D. B., is in Hollywood; his sister, Phoebe, is young and probably asleep; he doesn't feel like calling Jane Gallagher; and another girl, Sally Hayes, has a mother who hates him. So, Holden takes a cab to the Edmont Hotel. He tries to make conversation with the driver, asking him where the ducks in the Central Park lagoon go in the winter, but the driver is uninterested. In his room at the Edmont, he looks out across the hotel courtyard into the lighted windows on the other side and discovers a variety of bizarre acts taking place. One man dresses in women's clothing, and in another room a man and a woman take turns spitting mouthfuls of their drinks into each other's face. Holden begins to feel aroused, so he calls a promiscuous girl recommended to him by a boy he met at a party, and tries to make a date with her. She refuses.

Still feeling restless, Holden goes downstairs to the Edmont's nightclub. Before he leaves his room, he thinks again about calling his little sister, Phoebe. Referring to her as "old Phoebe," he gives a description of her character. Like Allie, she has red hair and is unusually intelligent for her age. He notes Phoebe's humor and cleverness, and mentions that she writes never-ending fictional stories that feature a character named "Hazel" Weatherfield. According to Holden, Phoebe's one flaw is that she is perhaps too emotional.

In the Lavender Room, Holden takes a table and tries to order a cocktail. He explains that due to his height and his gray hair, he is often able to order alcohol, but, in this case, the waiter refuses. He flirts and dances with three women who are visiting from Seattle. They seem amused but uninterested in this obviously young man who tries to appear older and debonair.

**Answer the following general questions. Write complete sentences, please.**

*Question about Chapter 6*

1. What has Stradlater ask Holden to do for him?

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2. Who is Ed Banksy?

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*Questions about Chapter 7*

3. Who is Ely?

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4. What has Holden's mom bought for Holden that he packs before leaving?

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*Questions about Chapter 8*

5. Who is Rudolf Schmidt? Who pretends to be him?

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6. Who is Ernest Morrow?

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*Questions about Chapter 9*

7. After standing in the phone booth for twenty minutes, whom does Holden end up calling?

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8. What is something that Holden claims he just doesn't understand?

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9. Who does Holden call up to see if she is available for a cocktail?

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*Questions about Chapter 10*

10. What is the name of the detective in Phoebe's unfinished books?

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11. What does Holden do with the three women at the nightclub?

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12. Why does Holden tell the three women at the nightclub that his name is Jim Steele?

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13. Where are the three women going in the morning?

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**READING COMPREHENSION SELECTION ONE**

Read the following passage from Chapter 6 of *The Catcher in the Rye* and answer the questions that follow.

He was finished cutting his damn toenails. So he got up from the bed, in just his damn shorts and all, and started getting very damn playful. He came over to my bed and started leaning over me and taking these playful as hell socks at my shoulder. "Cut it out," I said. "Where'd you go with her if you didn't go to New York?"

"Nowhere. We just sat in the goddam car." He gave me another one of those playful stupid little socks on the shoulder.

"Cut it out," I said. "Whose car?"

"Ed Banky's."

Ed Banky was the basketball coach at Pencey. Old Stradlater was one of his pets, because he was the center on the team, and Ed Banky always let him borrow his car when he wanted it. It wasn't allowed for students to borrow faculty guys' cars, but all the athletic bastards stuck together. In every school I've gone to, all the athletic bastards stick together.

Stradlater kept taking these shadow punches down at my shoulder. He had his toothbrush in his hand, and he put it in his mouth. "What'd you do?" I said. "Give her the time in Ed Banky's goddam car?" My voice was shaking something awful.

"What a thing to say. Want me to wash your mouth out with soap?"

"Did you?"

"That's a professional secret, buddy."

This next part I don't remember so hot. All I know is I got up from the bed, like I was going down to the can or something, and then I tried to sock him, with all my might, right smack in the toothbrush, so it would split his goddam throat open. Only, I missed. I didn't connect. All I did was sort of get him on the side of the head or something. It probably hurt him a little bit, but not as much as I wanted. It probably would've hurt him a lot, but I did it with my right hand, and I can't make a good fist with that hand. On account of that injury I told you about.

Anyway, the next thing I knew, I was on the goddam floor and he was sitting on my chest, with his face all red. That is, he had his goddam knees on my chest, and he weighed about a ton. He had hold of my wrists, too, so I couldn't take another sock at him. I'd've killed him.

"What the hell's the matter with you?" he kept saying, and his stupid face kept getting redder and redder.

"Get your lousy knees off my chest," I told him. I was almost bawling. I really was. "Go on, get off a me, ya crumby bastard."

He wouldn't do it, though. He kept holding onto my wrists and I kept calling him a sonuvabitch and all, for around ten hours. I can hardly even remember what all I said to him. I told him he thought he could give the time to anybody he felt like. I told him he didn't even care if a girl kept all her kings in the back row or not, and the reason he didn't care was because he was a goddam stupid moron. He hated it when you called a moron. All morons hate it when you call them a moron.

"Shut up, now, Holden," he said with his big stupid red face. "just shut up, now."

"You don't even know if her first name is Jane or Jean, ya goddam moron!"

"Now, shut up, Holden, God damn it--I'm warning ya," he said--I really had him

going. "If you don't shut up, I'm gonna slam ya one."

"Get your dirty stinking moron knees off my chest."

"If I letcha up, will you keep your mouth shut?"

I didn't even answer him.

He said it over again. "Holden. If I letcha up, willya keep your mouth shut?"

"Yes."

He got up off me, and I got up, too. My chest hurt like hell from his dirty knees.

"You're a dirty stupid sonuvabitch of a moron," I told him.

That got him really mad. He shook his big stupid finger in my face. "Holden, God damn it, I'm warning you, now. For the last time. If you don't keep your yap shut, I'm gonna--"

"Why should I?" I said--I was practically yelling. "That's just the trouble with all you morons. You never want to discuss anything. That's the way you can always tell a moron. They never want to discuss anything intellig--"

Then he really let one go at me, and the next thing I knew I was on the goddam floor again. I don't remember if he knocked me out or not, but I don't think so. It's pretty hard to knock a guy out, except in the goddam movies. But my nose was bleeding all over the place. When I looked up old Stradlater was standing practically right on top of me. He had his goddam toilet kit under his arm. "Why the hell don'tcha shut up when I tellya to?" he said. He sounded pretty nervous. He probably was scared he'd fractured my skull or something when I hit the floor. It's too bad I didn't. "You asked for it, God damn it," he said. Boy, did he look worried.

1. Why does Holder use the offensive word, "bastard," to label athletic students?

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2. Was Stradlater being friendly or antagonistic when he takes playful socks at Holden's shoulder? Explain your answer.

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3. Holden screams that Stradlater does not “even care if a girl kept all her kings in the back row.” Why is Holden so angry with Stradlater’s ignorance about the way Jane plays chess?

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4. What do you think going through Stradlater’s mind when he pins Holden to the floor?

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## READING COMPREHENSION SELECTION TWO

The following passage is taken from Chapter 9 in *The Catcher in the Rye*. Here, Holden reacts to the sexual acts that he sees when he looks out across the hotel courtyard. Here, Salinger’s narration of Holden’s thoughts invites us to think more deeply about teenage innocence and sexuality. Read it and answer the questions that follow.

The trouble was, that kind of junk is sort of fascinating to watch, even if you don't want it to be. For instance, that girl that was getting water squirted all over her face, she was pretty good-looking. I mean that's my big trouble. In my mind, I'm probably the biggest sex maniac you ever saw. Sometimes I can think of very crumby stuff I wouldn't mind doing if the opportunity came up. I can even see how it might be quite a lot of fun, in a crumby way, and if you were both sort of drunk and all, to get a girl and squirt water or something all over each other's face. The thing is, though, I don't like the idea. It stinks, if you analyze it. I think if you don't really like a girl, you shouldn't horse around with her at all, and if you do like her, then you're supposed to like her face, and if you like her face, you ought to be careful about doing crumby stuff to it, like squirting water all over it. It's really too bad that so much crumby stuff is a lot of fun sometimes. Girls aren't too much help, either, when you start trying not to get too crumby, when you start trying not to spoil anything really good. I knew this one girl, a couple of years ago, that was even crumbier than I was. Boy, was she crumby! We had a lot of fun, though, for a while, in a crumby way. Sex is something I really don't understand too hot. You never know where the hell you are. I keep making up these sex rules for myself, and then I break them right away. Last year I made a rule that I was going to quit horsing around with girls that, deep down, gave me a pain in the ass. I broke it, though, the same week I made it--the same night, as a matter of fact. I spent the whole night necking with a terrible phony named Anne Louise Sherman. Sex is something I just don't understand. I swear to God I don't.

1. What is the “junk” that Holden sees

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2. Do you agree with Holden that “so much crumby stuff is a lot of fun sometimes”? Explain your answer.

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3. Why had Holden spent one whole night making out with Anne Louise Sherman when she is, in his words, “a terrible phony”?

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4. What exactly is the source of Holden’s inner conflict when he says that “that kind of junk is sort of fascinating to watch, even if you don't want it to be”? Explain your terms in terms of Holden’s budding sexuality and his need to maintain his own childhood innocence.

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**SELECTION 3**

The following passage is taken from Chapter 10 in *The Catcher in the Rye*.

You should see her. You never saw a little kid so pretty and smart in your whole life. She's really smart. I mean she's had all A's ever since she started school. As a matter of fact, I'm the only dumb one in the family. My brother D.B.'s a writer and all, and my brother Allie, the one that died, that I told you about, was a wizard. I'm the only really dumb one. But you ought to see old Phoebe. She has this sort of red hair, a little bit like Allie's was, that's very short in the summertime. In the summertime, she sticks it behind her ears. She has nice, pretty little ears. In the wintertime, it's pretty long, though. Sometimes my mother braids it and sometimes she doesn't. It's really nice, though. She's only ten. She's quite skinny, like me, but nice skinny. Roller-skate skinny. I watched her once from the window when she was crossing over Fifth Avenue to go to the park, and that's what she is, roller-skate skinny. You'd like her. I mean if you tell old Phoebe something, she knows exactly what the hell you're talking about. I mean you can even take her anywhere with you. If you take her to a lousy movie, for instance, she knows it's a lousy movie. If you take her to a pretty good movie, she knows it's a pretty good movie. D.B. and I took her to see this French movie, *The Baker's Wife*, with Raimu in it. It killed her. Her favorite is *The 39 Steps*, though, with Robert Donat. She knows the whole goddam movie by heart, because I've taken her to see it about ten times. When old Donat comes up to this Scotch farmhouse, for instance, when he's running away from the cops and all, Phoebe'll say right out loud in the movie--right when the Scotch guy in the picture says it--"Can you eat the herring?" She knows all the talk by heart. And when this professor in the picture, that's really a German spy, sticks up his little finger with part of the middle joint missing, to show Robert Donat, old Phoebe beats him to it--she holds up her little finger at me in the dark, right in front of my face. She's all right. You'd like her. The only trouble is, she's a little too affectionate sometimes. She's very emotional, for a child. She really is. Something else she does, she writes books all the time. Only, she doesn't finish them. They're all about some kid named Hazel Weatherfield--only old Phoebe spells it "Hazle." Old Hazle Weatherfield is a girl detective. She's supposed to be an orphan, but her old man keeps showing up. Her old man's always a "tall attractive gentleman about 20 years of age." That kills me. Old Phoebe. I swear to God you'd like her. She was smart even when she was a very tiny little kid. When she was a very tiny little kid, I and Allie used to take her to the park with us, especially on Sundays. Allie had this sailboat he used to like to fool around with on Sundays, and we used to take old Phoebe with us. She'd wear white gloves and walk right between us, like a lady and all. And when Allie and I were having some conversation about things in general, old Phoebe'd be listening. Sometimes you'd forget she was around, because she was such a little kid, but she'd let you know. She'd interrupt you all the time. She'd give Allie or I a push or something, and say, "Who? Who said that? Bobby or the lady?" And we'd tell her who said it, and she'd say, "Oh," and go right on listening and all. She killed Allie, too. I mean he liked her, too. She's ten now, and not such a tiny little kid any more, but she still kills everybody--everybody with any sense, anyway.



1. Describe Holden's feelings towards his sister, Phoebe.

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2. What is the tone of voice in the passage above? Is it warm, or cynical and angst-ridden? How do you know if the tone is warm or cynical?

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3. Holden says that Phoebe is "a little too affectionate sometimes. She's very emotional, for a child." Why does Holden see Phoebe's emotional nature as a problem? Explain your answer in terms of Salinger's handling of the theme of childhood innocence and adult experience. Is he somehow worried that Phoebe's emotions will make her vulnerable when she enters the adult world?

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4. "She's ten now, and not such a tiny little kid any more, but she still kills everybody--everybody with any sense, anyway." Why does Holden feel that only people with "sense" will like Phoebe? In your opinion, what are the qualities of these people who have "sense."

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## GRAMMAR

### INDIRECT OBJECTS

- The **indirect object** is the noun or pronoun that tells to whom or for whom an action is done. The indirect object is always placed between the action verb and the direct object.

Action	Indirect	Direct
Verb	Object	Object

EXAMPLE: The sailor threw Eleanor a lifeline.

- The indirect object can be replaced by a phrase beginning with to or for, placed after the direct object. This is a useful way to test whether a word is functioning as an indirect object.

EXAMPLE: The sailor threw a lifeline to Eleanor.

**A. Underline the verb in each sentence. Then write DO above each direct object and IO above each indirect object.**

1. You gave me your cold germs.
2. Toss me the ball.
3. Hedyeh finally told her mother the big secret.
4. Would you please send your cousin some warm socks by airmail?
5. The hotel manager offered them a complimentary suite.

**B. Identify the underlined words as DO (direct object) or IO (indirect object).**

1. My cat bit me on the finger. \_\_\_\_\_
2. You promised your little brother a day in the park. \_\_\_\_\_
3. Nicholas found his shoe in the washing machine. \_\_\_\_\_
4. Toss me a clean towel, please. \_\_\_\_\_
5. Did you make your guests any hors d'oeuvres? \_\_\_\_\_

**THE END**

**Remember to read Chapter 11 to 15 of *The Catcher in the Rye* for the next class.**