

3 - Loss of Innocence

Content Area: ELA
Course(s): CP English 9
Time Period: Marking Period 2
Length: 7-8 for 1st and 7-8 for the 2nd
Status: Published

Pacing Guide

CP English 9 introduces students to a variety of literary genres but, more importantly, depicts the ways individuals struggle to fight injustices in society, which inspires us to do the same.

This particular unit will comprise two marking periods (2 & 3). We'll devote the first of those marking periods to *The Catcher in the Rye* and supplement our reading with non-fiction resources as well as short stories, poems, and song lyrics indicated in the resources below. The focus of the short stories and poetry will be on the role of family and community, which is central to both texts in this unit. This will be approximately 7-8 weeks for the study of the novel as well as the short story & poetry units. After our midterm exam, we will continue our study of the Loss of Innocence with *Romeo & Juliet*. We'll begin with some background research on Shakespeare as well as on the nature of tragedy. We'll have some review of poetic terms and meter. Then, we'll begin our study of the play, and we will also be supplementing with non-fiction articles to make modern-day connections (identified in the Resources below). This unit will take approximately 7 weeks.

Name of Unit	MP	# of Weeks
Conformity/Non-Conformity	1	3
The Courage to Fight Injustice	1	6-7
The Loss of Innocence (TCITR Focus)	2	7-8
The Loss of Innocence (R & J Focus)	3	7-8
Defining a Hero	3-4	7
Non-Fiction: Effecting Change in the World	4	4

Unit Overview

The novel in this unit is written in first person about the challenges we face as we becomes aware that the world is often cruel and unfair. One work features an affluent, white male prep school boy in *The Catcher in*

the R. This work will stimulate meaningful conversations about the challenges of overcoming the loss of innocence and how one's socioeconomic status and cultural upbringing can either hinder one's chances or build the character one needs to succeed.

In this unit we will also explore Shakespeare and *Romeo and Juliet*. Romeo and Juliet lose their innocence and take their lives rather than conform to the expectations of their families. (Note: some teachers may choose to use Shakespeare's *Macbeth* instead of *Romeo and Juliet*. In that scenario, please refer to the unit on "Rise of Dictators and Fighting Corrupt Leadership.")

*Due to time constraints with the new curriculum, we will not be reading *House on Mango Street* each year. Instead, we will integrate short stories leading up to the midterm exam, and those stories will connect to all of our themes from the first semester (Conformity/Non-Conformity, Fighting Injustice, and Loss of Innocence).

Short stories will be integrated at the end of the 2nd marking period after students have read *The Catcher in the Rye*. Students will engage with short stories with a special focus on how people in a variety of settings face or respond to a range of challenges and conflicts, many of which we've seen in the first two marking periods. -- how to demonstrate bravery, how to handle prejudice and injustice, when to rebel versus when to conform, etc. Students will work in literature circles to discuss and analyze a book they choose from a variety of options. For the short story unit, students will read a collection of thematically rich and stylistically notable short stories.

Short Story Options:

"A Very Old Man with Enormous Wings" by Gabriel Garcia Marquez

"The Falling Girl" by Dino Buzzati

"Harrison Bergeron" by Kurt Vonnegut

"The Secret Life of Walter Mitty" by James Thurber

"The Interlopers" by Saki

"Everyday Use" by Alice Walker

"The Lottery" by Shirley Jackson

"Thank You, Ma'am" by Langston Hughes

"The Masque of the Red Death" by Edgar Allen Poe

"August 2025: There Will Come Rains" by Ray Bradbury

"The Star Beast" by Nicholas Stuart Gray

LGBTQIA+ Integration Choice:

"X: A Fabulous Child's Story" by Lois Gould

<http://www.smchigh.org/klong/files/09-10/Child%20Named%20X.pdf>

We will also be integrating non-fiction and poetry into this large unit. Please see below for those additional suggested texts that we will pair with our study of the core texts.

Enduring Understandings

One's relationship with his or her family affects one's behavior and values.

A writer's use of syntax creates a connection between a first-person narrator and the reader (e.g. Holden's use of 40s slang)

The distinct experiences of adolescence affect one's psychological and social development (e.g. the isolation both Holden feels -- the sense of being on the outside/different from everyone else).

What are some of the most powerful sources of conflict in life? How can we deal with them?

What makes a story worth telling?

What are the benefits/challenges of reading fiction vs. nonfiction?

Shakespeare's plays were meant to be heard and to be performed. Elizabethan England was dramatically different from modern day America, but Shakespeare's plays are still studied because of their universal appeal to people from all cultures during different time periods.

All choices have consequences. Irrational hatred has devastating effects on the individual, the community, and the world.

Tragedy often follows misunderstanding or lack of communication.

Literary devices and motifs enhance the drama and make the characters / events memorable to the audience.

Essential Questions

What components make up who we are? How does your gender, wealth/socio-economic status, ethnicity play into your identity?

How does attitude or outlook on life impact your happiness or success in life?

How does your relationship to a narrator/character impact your reading experience? (Can you hate a character but love a book?)

How do literary devices contribute to the drama in *Romeo & Juliet*?

In what ways do pride, love, and hate affect the choices one makes?

New Jersey Student Learning Standards (No CCS)

LA.RL.9-10.2

Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details and provide an objective summary of the text.

LA.RL.9-10.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place;

how it sets a formal or informal tone).

LA.RL.9-10.5	Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create specific effects (e.g., mystery, tension, or surprise).
LA.RL.9-10.7	Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each work (e.g., Auden's "Musée des Beaux Arts" and Breughel's Landscape with the Fall of Icarus).
LA.RL.9-10.9	Analyze and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from mythology or the Bible or how a later author draws on a play by Shakespeare).
LA.RI.9-10.1	Accurately cite strong and thorough textual evidence, (e.g., via discussion, written response, etc.) and make relevant connections, to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain.
LA.RI.9-10.2	Determine a central idea of a text and analyze how it is developed and refined by specific details; provide an objective summary of the text.
LA.RI.9-10.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).
LA.RI.9-10.5	Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).
LA.RI.9-10.6	Determine an author's point of view or purpose in a text and analyze how an author uses rhetorical devices to advance that point of view or purpose.
LA.RI.9-10.7	Analyze various perspectives as presented in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.
LA.RI.9-10.10a	By the end of grade 9, read and comprehend literary nonfiction at grade level text-complexity or above with scaffolding as needed.
LA.W.9-10.1.B	Develop claim(s) and counterclaims avoiding common logical fallacies, propaganda devices, and using sound reasoning, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.
LA.W.9-10.1.C	Use transitions (e.g., words, phrases, clauses) to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
LA.W.9-10.1.D	Establish and maintain a style and tone appropriate to the audience and purpose (e.g., formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.
LA.W.9-10.2.A	Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
LA.W.9-10.2.D	Use precise language and domain-specific vocabulary to manage the complexity of the topic.
LA.W.9-10.2.E	Establish and maintain a style and tone appropriate to the audience and purpose (e.g., formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.
LA.9-10.W.9-10.1	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes

LGBTQIA+ Integrations

The Catcher in the Rye

Some scholars have argued that protagonist Holden Caulfield is dealing with repressed feelings about his sexuality and this contributes to his poor mental health and behaviors in the novel.

Looking at the novel through this lens gives a decidedly different portrait of this complex character.

Holden mentions gay activities in his diction (he uses the derogatory term “flit” multiple times in the text). Given the time period of the novel, Holden would have grown up in a culture where homosexuality would be seen as a source of shame or a source of mockery. In addition, he suspects that one of his former classmates (Carl Luce) is gay and alternatively mocks him and seeks his approval and attention. As an aside, at the time of this writing (late 1940s) homosexuality was considered a mental illness. It is interesting that Carl Luce is viewed as a gay character whose father is a psychoanalyst and suggests that Holden visit a psychoanalyst. When Holden asks Carl if he had ever been "analyzed" Carl is notably silent.

Another example of an LGBTQIA+ integration is when Holden witnesses a man who dresses in women's clothing through a hotel window. Holden notes how the man looks so "normal" when he first sees him: business suit, etc. He is both repulsed and fascinated as the man puts away his suit and tie and takes out women's lingerie and heels from his suitcase. Clearly this was a time period where people, like this character, could not wear what they wished and so had to hide this part of their identities.

Suggested Activity:

A map of Holden's mind. Students create images, words/phrases and quotes to support all the different and contrasting elements of Holden's mind, including his confusing experiences with sexuality.

Suggested Activity:

Noting Holden's diction. Holden has a very particular way of speaking. An activity (i.e. a translation sheet) or a paired analysis of what Holden is actually saying could be very helpful, especially for our ELL students and students with IEPs/504 plans.

Romeo and Juliet/Shakespeare

Only males were permitted to be actors in the theater during Shakespeare's time. Therefore boys and younger men were used in women's roles during this time.

Shakespeare had a very particular way of presenting female roles. It would be an interesting think-pair-share to explore Shakespeare's views on women and how they are portrayed in his work.

SJ.3	Students will recognize that people's multiple identities interact and create unique and complex individuals.
SJ.11	Students will recognize stereotypes and relate to people as individuals rather than representatives of groups.
SJ.12	Students will recognize unfairness on the individual level (e.g., biased speech) and injustice at the institutional or systemic level (e.g., discrimination).

Amistad Integration

Emphasis on the silence of African American voices in this text. Where are they and why are they not a part of Holden's milieu? Holden's one interaction with an African American man is Ernie, who plays a musical instrument at a jazz club. Although Holden admires Ernie's talent, he does not view him as a peer. There are also opportunities to read Black authors and read Black perspectives in the short stories that will be embedded in this unit. For example, Langston Hughes' "Thank You, Ma'am" as well as Alice Walker's "Everyday Use" would fit both categories.

LA.RL.9-10.1	Cite strong and thorough textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain.
LA.RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
LA.RL.9-10.10a	By the end of grade 9, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above with scaffolding as needed.
SOC.9-12.1.1.1	Compare present and past events to evaluate the consequences of past decisions and to apply lessons learned.

Holocaust/Genocide Education

Holden makes historical and cultural references throughout the novel, which includes references to Jewish people as well as his brother's time in the war (which would be World War II). The author of this text, J.D. Salinger, was a Jewish man from New York City who also served in World War II. After writing *The Catcher in the Rye*, Salinger did not grant interviews and removed himself from public life (very much in the way Holden wishes to at certain points in the novel). Some literary scholars suggest that Salinger's wartime experiences impacted his mental health and contributed to his isolation.

LA.RL.9-10.1	Cite strong and thorough textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain.
LA.RL.9-10.9	Analyze and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from mythology or the Bible or how a later author draws on a play by Shakespeare).

Interdisciplinary Connection

Psychology features prominently in *The Catcher in the Rye* and having an academic understanding of (what we now call) PTSD, reactions to trauma, reactions to grief, parental abandonment is integral to understanding the conflict and the character of Holden Caulfield.

Although it is fictional, *The Catcher in the Rye* takes place shortly after World War II, and Holden recalls that his brother fought in the war. In addition, there is academic literature that indicates that the author of *The Catcher in the Rye*, JD Salinger, suffered from PTSD based on his own wartime experiences.

There is a musical element to *Romeo and Juliet* by having an understanding of the rhythm and meter of the text (i.e. iambic pentameter).

SOC.9-12.1.1.1	Compare present and past events to evaluate the consequences of past decisions and to apply lessons learned.
SOC.9-12.1.3.1	Distinguish valid arguments from false arguments when interpreting current and historical events.
SOC.9-12.1.3.2	Evaluate sources for validity and credibility and to detect propaganda, censorship, and bias.
SOC.9-12.1.3.3	Gather relevant information from multiple sources representing a wide range of views (including historians and experts) while using the date, context, and corroborative value of the sources to guide the selection.

Technology Standards

TECH.K-12.1.3.a	plan and employ effective research strategies to locate information and other resources for their intellectual or creative pursuits.
TECH.K-12.1.6.a	choose the appropriate platforms and tools for meeting the desired objectives of their creation or communication.
TECH.K-12.1.7.b	use collaborative technologies to work with others, including peers, experts or community members, to examine issues and problems from multiple viewpoints.

21st Century Themes/Careers

LA.RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details and provide an objective summary of the text.
LA.RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Financial Literacy Integration

Holden is born into a wealthy family, and this colors his perception of the world. He will often pepper his

diction with references to wealthy items or travel, in a manner that is nonchalant. Poverty is not something that really registers for Holden since it is so far outside his life experience.

In a pivotal scene where he goes out on a date with Sally Hayes, he proposes to her and suggests that they take all their money and move to a cabin in the woods. His inability to understand that this is not a realistic goal at this stage of his life is indicative of both his immaturity and his increasing mental instability.

PFL.9.1.12.A.3	Analyze the relationship between various careers and personal earning goals.
PFL.9.1.12.A.4	Identify a career goal and develop a plan and timetable for achieving it, including educational/training requirements, costs, and possible debt.
PFL.9.1.12.B.1	Prioritize financial decisions by systematically considering alternatives and possible consequences.

Instructional Strategies and Learning Activities

- Mini-presentation re: historical context -- key events, people, laws, Salinger
- Independent Reading + Graphic Organizer per chapter (key events, personal response, new characters identified, key quotations)
- Small Group discussion
- Define and demonstrate understanding of vocabulary from text through art and movement, objective assessments and writing
- Read, annotate, and prepare a presentation based on reading of articles about mental health issues relevant to the study of *The Catcher in the Rye*.
- Students will emulate the unique voice of Holden Caulfield in a creative writing assignment.
- Compose a letter of advice to Holden Caulfield
- Project assessment where students have a choice of creating an interview with Holden Caulfield, writing and performing a monologue by Holden Caulfield, enacting a significant theme from the novel, creating a work of art that represents one of the novel's major themes, or compose a musical piece that demonstrates an understanding the novel's tone and themes.
- Complete organizers and/or questions for each story.
- Small group and whole class discussions.
- Written reflections on selected short stories.
- Creative writing pieces based on selected short stories--alternate endings, letters to a character, story from another perspective
- Reading and performing *Romeo & Juliet* out loud in class
- Close reading activities of a sonnet (prologue) and soliloquies throughout the play
- Vocabulary activities and quizzes. All words on the vocabulary list are from the novel.

Closure

- Sequence It - create timelines of major events discussed
- Low-Stakes Quizzes - Give a short quiz using technologies like Kahoot or a Google form.
- Have students write down three quiz questions (to ask at the beginning of the next class).
- Ask a question. Give students ten seconds to confer with peers before you call on a random student to answer. Repeat.
- Direct kids to raise their hands if they can answer your questions. Classmates agree (thumbs up) or disagree (thumbs down) with the response.
- Ask students to write what they learned, and any lingering questions on an "exit ticket". Before they leave class, have them put their exit tickets in a folder or bin labeled either "Got It," "More Practice, Please," or "I Need Some Help!"

Special Education

- word banks for tests/vocab quizzes;
- reduction in multiple choice
- assist student in completing chapter summaries/graphic organizer (scaffolded based on student need);
- 25-30% reduction in writing;
- assist in annotation ;
- review reading level of selected articles to help students select article most appropriate for reading level;
- conference with student prior to submission;
- give select students (as per IEP) opportunity to follow up verbally for written assessments;
- heterogenous grouping during historical relevance presentations as well as during discussion to foster engagement

ELL

- Consult with ELL teacher in district
- Use of e-dictionaries
- Use of audio books
- Larger font size
- Increased amount of white space on handouts, tests, etc.
- Reduction in required amount of writing
- Extended time
- Preferential seating near the point of instruction
- Pair instruction with visual aids
- Use of student exemplar

Gifted and Talented

- Consult with Accelerated teachers and/or Advanced Placement teachers for G/T strategies
- Student choice
- Opportunities for extension, elaboration
- Grouping with other G/T students

504

- preferential seating
- extended time on tests and assignments
- reduced homework or classwork
- verbal, visual, or technology aids
- modified textbooks or audio-video materials
- behavior management support
- adjusted class schedules or grading
- verbal testing
- excused lateness, absence, or missed classwork
- pre-approved nurse's office visits and/or visits for school-based counseling services
- consult with student's guidance counselor

Differentiated Instruction

- Inquiry/Problem-Based Learning
- Learning preferences integration (visual, auditory, kinesthetic)
- Tiered Learning Targets [i.e. Tiered SGOs]
- Meaningful Student Voice & Choice
- Debate
- LMS use [i.e. Canvas]
- Game-Based Learning
- Heterogenous Grouping
- Rubrics
- Learning Menus
- Jigsaws
- Concept Attainment
- Flipped Classroom

Summative Assessment

- *The Catcher in the Rye* Project
- *The Catcher in the Rye* Objective & Short Answer Assessment
- Midterm Exam
- *Romeo and Juliet* Act assessments (objective and short answer)
- *Romeo and Juliet* Essay

Formative Assessment

- Discussion Questions
- Vocabulary quizzes
- Reading quizzes to ensure understanding
- Journal entries
- Creating dialect activity for *Catcher in the Rye*
- Figurative Language terminology and practice with both *Catcher & Romeo & Juliet*
- Scansion & iambic pentameter exercise for *Romeo & Juliet*
- Performance/Adaptation of a scene in *Romeo & Juliet*

Resources

PBS American Masters *Catcher in the Rye* JD Salinger Biography

<http://www.pbs.org/wnet/americanmasters/episodes/jd-salinger/educators-guide-and-poster/2852/>

Educator Resource for this video: [https://www-](https://www-tc.pbs.org/wnet/americanmasters/files/2014/01/Salinger_poster_pages.pdf)

[tc.pbs.org/wnet/americanmasters/files/2014/01/Salinger_poster_pages.pdf](https://www-tc.pbs.org/wnet/americanmasters/files/2014/01/Salinger_poster_pages.pdf)

Unit Plan with pacing guide, journal/ reflective writing do now ideas, “Rock, Island, Misinterpreted Boy” Essay -- Model of an essay where the writer compares Holden with 2 songs

<http://commons.emich.edu/cgi/viewcontent.cgi?article=1072&context=honors>

Catch Her in the Oatmeal: <http://users.clas.ufl.edu/rthompso/oatmeal.html>

Supplemental Texts found through CommonLit:

Non-Fiction/News: "Fear Prompts Teens To Act Impulsively" by Laura Sanders (2013)

<https://www.commonlit.org/en/texts/fear-prompts-teens-to-act-impulsively>

"Teenage Brains Are Malleable and Vulnerable" by Jon Hamilton (2012)

<https://www.commonlit.org/en/texts/teenage-brains-are-malleable-and-vulnerable-researchers-say>

"Depression: The Secret We Share" a TED talk speech by Andrew Solomon (2013)

<https://www.commonlit.org/en/texts/depression-the-secret-we-share>

"Nice Kids Finish First: Study Finds Social Skills Can Predict Future Success" by Audie Cornish (2015)

<https://www.commonlit.org/en/texts/nice-kids-finish-first-study-finds-social-skills-can-predict-future-success>

"The Bright Side of Sadness" by Bruce Bower (2013) <https://www.commonlit.org/en/texts/the-bright-side-of-sadness>

"Should We Scoff At the Idea of Love at First Sight" by James Kunzer (2018)

<https://www.commonlit.org/en/texts/should-we-scoff-at-the-idea-of-love-at-first-sight>

"On Tragedy" excerpt from Aristotle's Poetics (335 BCE) <https://www.commonlit.org/en/texts/on-tragedy>

Poetry: "Sympathy" by Paul Laurence Dunbar <https://www.commonlit.org/en/texts/sympathy>

"The Raincoat" by Ada Limon <https://www.commonlit.org/en/texts/fyc-the-raincoat>

"Children" by Khalil Gibran <https://www.commonlit.org/en/texts/fyc-children>

"Those Winter Sundays" by Robert Hayden <https://www.commonlit.org/en/texts/fyc-those-winter-sundays>

"The Possessive" by Sharon Olds <https://www.commonlit.org/en/texts/fyc-the-possessive>

"To A Daughter Leaving Home" by Linda Pastan <https://www.commonlit.org/en/texts/to-a-daughter-leaving-home>

Song Analysis:

"Sound of Silence" by Simon and Garfunkel. Activity connecting the lyrics of the song to Holden's perspective.

Catcher in the Rye by J.D. Salinger

House on Mango Street by Sandra Cisneros [Not used for 2022-23 school year due to time constraints & not included in this updated Curriculum guide]

Romeo and Juliet by William Shakespeare [Note some teachers may opt to read *Macbeth* by Shakespeare. If reading *Macbeth*, please see unit "Rise of Dictators"]

Block Schedule

Suggested pacing for unit:

Unit Days 1 and 2

Introduce *Catcher in the Rye*

Vocabulary #1

Small Group: understanding diction, previewing information about the text prior to reading

Reading chapter 1 together, pauses for metacognition and comprehension

Day 3

CITR Chapter 2

Day 4

CITR Chapter 3

Day 5

CITR Chapters 4-5

Day 6

Small group: Vocab Quiz #1 (alternate setting if needed)

Analysis and discussion of Chapters 1-5. Begin reading together Chapter 6.

Introduce Comparative Analysis between Holden from CTR and Esperanza from HOMS (complete Comparative Analysis #1)

Days 7-10

Chapters 7-12 with Discussion Questions

Day 11, 12

Small Group (alternate setting): “Pop” Quiz for Chapters 7-12. Students are allowed to bring their notes and answers to their discussion questions.

CTR Vocab #2 - review how to pronounce each word, part of speech, how that word can change based on the tense, review word in context.

Day 13

Chapter 13

Day 14

Chapter 14

Day 15

Chapter 15

Day 16, 17

Small group/Alternate Setting: Vocab quiz #2

Comparative Analysis #2

Day 18

Chapter 16

Day 19

Chapter 17

Day 20, 21

Chapters 18-19

Day 22

Chapter 20

Day 23

Chapter 21

Day 24

Chapters 22-24

Day 25

End of the book

Review for test

Day 26

CITR Test

Day 27

Comparative Analysis between HOMS and CITR [if reading HOMS], if not, inclusion of short stories and/or poetry related to loss of innocence with comparative analysis of theme

