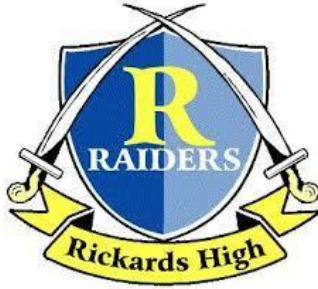


## James S. Rickards High School Summer Reading

**Attention: Parents and Students!**



**WHO:** ALL James S. Rickards High School Students.

**WHAT:** The following information outlines the assignments we have given to our students for the 2021 James S. Rickards School-Wide Summer Reading Program. While specific courses such as Advanced Placement (AP) or International Baccalaureate (IB) may have additional summer assignments that will need to be completed before the beginning of the 2021-2022 school year, we want to develop a program that encourages a culture of reading and an expectation of academic dedication for all students. Therefore, we are asking you to read the attached information and participate in our summer reading activity. The assignment composed for this year focuses on having students fine-tuning their reading skills by answering text-based questions on grade-level, themed texts. Students are expected to complete each assignment by themselves, only using the power of their brain. If a student is caught plagiarizing, they will receive a 0%.

- Students are to use the active reading skills/strategies they have learned throughout the year to navigate the text.
- Students are to then answer each text-based question based on their reading.

Students can use PDF Candy (found in ClassLink) to annotate, highlight the text and/or correct answers, and insert text boxes to complete responses.

If that option is not viable, students can create a new Word document that includes the answers for each text. Be sure to include the title of the text and then proceed with typing your answers to ensure proper labeling and therefore, grading.

**WHEN:** While the expectation is that students will select the best choice to each question, write original answers to the short responses and submit them as a course requirement by the end of the first week of school following our return, we also want to encourage parents and groups of students to use the text and suggested novel readings as a point of discussion with each other so that we can all share in the experience of these texts. Activities centered upon the reading skills within these texts will take place within the first few weeks of Language Arts instruction in the fall.

**CONTACT INFO:** If you have any questions regarding our JSRHS Summer Reading Program, please feel free to contact Ms. O'Reilly or Ms. Cotton, JSRHS ELA Department Chair and Reading Coach (oreillys@leonschools.net; cottonta@leonschools.net)

Name: \_\_\_\_\_ Class: \_\_\_\_\_

# Adolescence and the Teenage Crush

*Teenage crushes are an early approximation of romantic love*

By Dr. Carl Pickhardt  
2012

*In his article "Adolescence and the Teenage Crush," Dr. Carl Pickhardt differentiates between different types of teenage crushes. As you read the text, highlight Dr. Pickhardt's claims and then make an outline of his argument.*

[1] Teenage crushes have a significant role to play in the journey of adolescence.

Consider crushes of two kinds — identity crushes and romantic crushes. In both cases, the teenager feels smitten by a compelling<sup>1</sup> person who captivates their attention for good and ill. (A third kind is the celebrity crush that shapes ideals and stirs fantasies, but there is usually no interpersonal contact to play them out. However, this is definitely where the market for celebrity posters comes in — to decorate teenage bedroom walls.)



*"Private Moment. In Public."* by Skedonk is licensed under CC BY-SA 2.0.

In all three cases, the young person largely projects onto another person idealized attributes the admirer highly values and wants to be associated with. Then she or he attaches strong positive feelings to the perfectly wonderful image that has been created. Crushes have more to do with fantasy than with reality, and they tell much more about the admirer than the admired. It's because they usually prove unrealistic that in a relatively short time they soon wear off. But it is because of the idealization<sup>2</sup> that crushes have such momentary power. This is why parents need to respect an adolescent crush and not dismiss or put it down. After all, it is an early approximation of love. While it lasts it is seriously felt, so it should be seriously treated.

Identity crushes are formed by finding someone they much admire, want to become like, and treat as a leader or model they are eager to imitate and follow. Romantic crushes are formed by finding someone whom they find powerfully attractive, who they feel excited to be around, and with whom they want to spend a lot of time. In both cases, the person with the crush gives enormous power of approval to the object of their crush — wanting to be liked by them and wanting to be like them, willing to do a lot to get in the other person's good graces. They go out of their way to be around each attachment.

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1. **Compelling** (*adjective*) evoking interest, attention, or admiration in a powerfully irresistible way  
 2. **Idealization** (*noun*) the act or process of regarding or representing someone or something as perfect or better than in reality

[5] There is a great outbreak of romantic crushes and gossip about them (“Guess who likes who?”) in middle school. By this time, early adolescence and the separation from childhood has caused young people to want to act more grown up, and sexual maturity from puberty has motivated them to act in more young manly and young womanly ways. Since girls tend to enter puberty before boys, they are more likely to experience the wave of crushes first, more drawn to boys than boys are to them, taking romantic feelings seriously that boys treat lightly or even laughably. However the time for same-age boys to become romantically smitten is not far off, and when it arrives a crush proves to be no laughing matter when they become smitten, too.

Because a romantic crush is a potent<sup>3</sup> mix of idealization and infatuation,<sup>4</sup> it doesn’t require knowing another person well at all. In some cases a superficial<sup>5</sup> impression can be provocation<sup>6</sup> enough. “I like how she’s so quiet and watchful and keeps to herself.” “I like how what others think doesn’t matter to him.” As mentioned, although the crush appears to be about attraction to another person, it is actually about projection of valued attributes onto another person — a statement about what they find attractive. In this, crushes are very revealing. “My son is always getting crushes on young women who seem the opposite of him, as fun loving as he is serious.” Crushes are not only the stuff that dreams are made of; they signify a lot about the dreamer.

Of course, romantic crushes can have a risky side. You don’t want a teenage crush to become a fixation, a young person unable to stop daydreaming and fantasizing all the time about this person, for example. You don’t want the young person to act out under the influence of a crush in self-endangering ways, soliciting or expressing inappropriate interest, for example. And you don’t want the crush to be exploited by the object of the crush, an older adolescent taking advantage of a romantically besotted<sup>7</sup> younger adolescent, for example.

Because a romantic crush is so intensely felt, parents must not take it lightly or make fun of it. An awakening of romantic feelings provokes a lot of anxiety because there are many problematic questions for the young person to answer. “What am I supposed to do with these feelings?” Should they just be kept secret, thus increasing the risk of obsessive preoccupation? “What if I tell close friends?” Suppose I get talked about and teased, thus increasing the risk of embarrassment. “What if I have to be around the other person who doesn’t know how I feel?” Now feeling nervous, there is more risk of doing or saying something awkward. “What do I tell this person about my crush?” To declare the crush to the person creates the risk of rejection. It’s not easy managing a crush.

One way to manage it is telling the object of the crush. The language used, however, is important. The temptation, because the romanticized feelings are so intense, is to express the feelings with the “love” word. Better not. It’s best to talk about these feelings in “liking” terms because that reduces the pressure on everyone. “I like talking with you.” “I like hanging out with you.” Enough said, then leave it at that.

[10] Most romantic crushes don’t last very long because once the object of the crush becomes better known, the magic of the other person soon wears off and the ideal falls away. “I can’t believe I felt he was so great! What was I thinking?” However, this kind of crush does have one lasting value. Having experienced an awakening of infatuated feelings, the adolescent has opened themselves up to the pleasure and possibility of romantic love.

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3. **Potent** (*adjective*) powerful or strong  
4. an intense but short-lived admiration of someone or something  
5. **Superficial** (*adjective*) on the surface; shallow  
6. **Provocation** (*noun*) action or speech that makes someone annoyed or angry, especially on purpose  
7. strongly in love or enamored with someone

Identity crushes often last longer because the adolescent is focused not so much on pleasing the other person as on altering themselves, using the leader whom they admire as a model to shape their own womanly or manly growth. So a shy 7th grade girl gets a crush on a very popular female classmate and wants to become highly social like her, hoping that regular association will rub off as she learns to become more outgoing. It's an unstated bargain. She gets acceptance and inclusion by the popular girl who gets to be looked up to in this admiring way. Sometimes sexual feelings are aroused in an identity crush, even acted on to express liking, but that does not usually signify a homosexual orientation has become established, only that the identity crush can have a sexual component.

Of course, the risk with following an admired leader is that the young person with the identity crush may be lead astray, which is what some parents fear. "Our son worships a classmate who rides his skateboard to school, stashes it in his locker, dresses like an outlaw, all in leather and black, and has this angry attitude toward authority. But if we say anything against him, our son gets really angry, defending his hero and criticizing us. What are we supposed to do?"

This is a hard situation, but in general parents need to respect the friendship, get to know the friend, and if there are behaviors the friend is into that parents don't want for their son, they need to talk to him about not doing those activities. Sometimes they discover that beneath the appearance they find alarming is a person they get to like.

Particularly during the middle school years, teenage crushes can be of the attraction (romantic) kind and of the admiration (identity) kind. In both cases growth is advanced by this influential experience, most often for the good, but sometimes not. This is why parents need to pay attention to the crush relationship, not just leave it to their son or daughter and look the other way.

*"Adolescence and the Teenage Crush" from [Psychology Today](#), © 2012, Dr. Carl Pickhardt. Reprinted with permission, all rights reserved.*

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## Text-Dependent Questions

**Directions:** For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which of the following best describes a central idea of the passage?
  - A. There is a greater pressure on teenagers to have crushes than on any other age group.
  - B. Puberty and developing identities are the main reasons teenagers are more prone to have crushes.
  - C. Crushes are incidental, or insignificant, to ordinary adolescent development.
  - D. Adolescent crushes are matured expressions of love; it is a common myth that they are not.
  
2. PART B: Which of the following quotes best supports the answer to Part A?
  - A. "After all, it is an early approximation of love. While it lasts it is seriously held, so it should be seriously treated." (Paragraph 2)
  - B. "There is a great outbreak of romantic crushes and gossip about them ("Guess who likes who?") in middle school." (Paragraph 4)
  - C. "...early adolescence and the separation from childhood has caused young people to want to act more grown up, and sexual maturity from puberty has motivated them to act in more young manly and young womanly ways." (Paragraph 4)
  - D. "Most romantic crushes don't last very long because once the object of the crush becomes better known, magic of the other person soon wear off and the ideal falls away." (Paragraph 9)
  
3. How does Dr. Pickhardt describe and/or differentiate between the three types of crushes? Cite evidence in your answer.

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4. How does the concept of “idealization” contribute to the author’s key argument regarding crushes?
- A. The author argues that most crushes are idealized and therefore cannot be considered real love.
  - B. The author argues that crushes, romantic or identity, involve the projection of idealized traits that a person values and desires onto another person (i.e. the crush).
  - C. Idealized celebrities and celebrity crushes can give teenagers an unrealistic understanding of individuals; this makes it more difficult for them to accept flaws.
  - D. Idealized relationships in popular media encourage adolescents and teenagers to seek out romance, causing them to have more frequent crushes.
5. Which of the following statements best describes the author’s point of view on how parents should react to their children’s crushes?
- A. Parents should discourage crushes, especially celebrity crushes and risky identity crushes.
  - B. Parents should encourage crushes, respect the child’s boundaries, and not monitor in any way the adolescent.
  - C. Parents should inform their children early on that crushes aren’t often serious—even if it feels like it—so that the adolescent will be able to face possible rejection more easily.
  - D. Parents should support their children’s feelings, but be aware of the possible risks or fallout that come with crushes.

## Discussion Questions

**Directions:** *Brainstorm your answers to the following questions in the space provided. Be prepared to share your original ideas in a class discussion.*

1. Do you agree with Dr. Pickhardt's views on crushes? Why or why not? Cite evidence as to why you agree or disagree.
2. In your opinion, what are the advantages or disadvantages of having a crush?
3. What are ways to get rid of a crush? Can they go away on their own?
4. How do you think the experience of having a crush can shape a person? Do you think you have experienced what Pickhardt describes?
5. How does love emerge? Use evidence from this text, your own experience, and other literature or art to answer this question.

Name: \_\_\_\_\_ Class: \_\_\_\_\_

## Excerpts from Romeo and Juliet

By William Shakespeare  
c. 1593

*William Shakespeare (1564-1616) was an English poet, playwright, and actor. He wrote 38 plays, including Romeo and Juliet, which recounts the tragic romance of two young lovers divided by their families' ongoing feud. The following excerpts are taken from the play's prologue and its famous balcony scene. As you read, take notes on how the figurative language used throughout the passage contributes to the themes.*

### Prologue

#### CHORUS:

- [1] Two households, both alike in dignity,  
In fair Verona, where we lay our scene,  
From ancient grudge break to new mutiny,<sup>1</sup>  
Where civil blood makes civil hands unclean.
- [5] From forth the fatal loins of these two foe  
A pair of star-cross'd lovers take their life;  
Whose misadventured piteous overthrows  
Do with their death bury their parents' strife.  
The fearful passage of their death-mark'd love,
- [10] And the continuance of their parents' rage,  
Which, but their children's end, nought could remove,  
Is now the two hours' traffic of our stage;  
The which if you with patient ears attend,



*"Untitled" by Ivan Jevtic is licensed under CC0.*

1. In this context, "mutiny" means violence or turmoil. The more modern use of "mutiny" refers to a rebellion against authority.



What here shall miss, our toil shall strive to mend.<sup>2</sup>

## Excerpt from Act II, Scene II

**JULIET:**

[15] O Romeo, Romeo! wherefore<sup>3</sup> art thou Romeo?

Deny thy father, and refuse thy name;

Or, if thou wilt not, be but sworn my love,

And I'll no longer be a Capulet.

**ROMEO:**

[Aside] Shall I hear more, or shall I speak at this?<sup>4</sup>

**JULIET:**

[20] 'Tis but thy name that is my enemy;

Thou art thyself, though not a Montague.

What's Montague? it is nor hand, nor foot,

Nor arm, nor face, nor any other part

Belonging to a man. O! be some other name:

[25] What's in a name? that which we call a rose

By any other name would smell as sweet;

So Romeo would, were he not Romeo call'd,

Retain that dear perfection which he owes

Without that title. Romeo, doff<sup>5</sup> thy name;

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2. Whatever hasn't been mentioned (in the prologue) will be explained on stage.

3. "Wherefore" means "why."

4. Romeo says this line as an aside, or spoken dialogue that is heard by the audience but not by the other characters in the play. Romeo says this line as an aside because Juliet is not aware that he is listening.

5. **Doff** (*verb*) to remove or rid of

[30] And for that name, which is no part of thee,  
Take all myself.

**ROMEO:**

I take thee at thy word.

Call me but love, and I'll be new baptiz'd;

Henceforth I never will be Romeo.

**JULIET:**

[35] What man art thou, that, thus be-screen'd in night,<sup>6</sup>

So stumblest on my counsel?

**ROMEO:**

By a name

I know not how to tell thee who I am:

My name, dear saint, is hateful to myself,

[40] Because it is an enemy to thee:

Had I it written, I would tear the word.

**JULIET:**

My ears have not yet drunk a hundred words

Of that tongue's uttering, yet I know the sound:

Art thou not Romeo, and a Montague?

**ROMEO:**

[45] Neither, fair maid, if either thee dislike.

**JULIET:**

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6. hidden or shrouded in darkness

How cam'st thou hither, tell me, and wherefore?

The orchard walls are high and hard to climb,

And the place death, considering who thou art,

If any of my kinsmen<sup>7</sup> find thee here.

**ROMEO:**

[50] With love's light wings did I o'erperch these walls;

For stony limits cannot hold love out,

And what love can do that dares love attempt;

Therefore thy kinsmen are no stop to me.

*"Excerpts from Romeo and Juliet" by William Shakespeare (1593) is in the public domain.*

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7. family member; relative

## Text-Dependent Questions

**Directions:** For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which statement best describes a theme of the play excerpts?
  - A. Love makes people more willing to change and face obstacles.
  - B. Children should be obedient and not go against their parents' wishes.
  - C. Grudges are easy to overcome, to forgive, and to forget.
  - D. People's fates are set in stone and cannot be changed.
  
2. PART B: Which of the following quotes best supports the answer to Part A?
  - A. "From forth the fatal loins of these two foes / A pair of star-cross'd lovers take their life" (Lines 5-6)
  - B. "The fearful passage of their death-mark'd love, / And the continuance of their parents' rage, / Which, but their children's end, nought could remove" (Lines 9-11)
  - C. "What's Montague? it is nor hand, nor foot, / Nor arm, nor face, nor any other part / Belonging to a man." (Lines 22-24)
  - D. "Call me but love, and I'll be new baptiz'd; / Henceforth I never will be Romeo." (Lines 33-34)
  
3. What purpose does the prologue serve in the text?
  - A. It updates the audience on the current state of the feud.
  - B. It informs the audience of past and future events in the play.
  - C. It discusses the reasons behind why the two families hate each other.
  - D. It outlines the themes of the play by describing them.
  
4. How does Juliet's monologue in lines 15-31 affect Romeo?
  - A. He is shocked by her insistence that he give up his name.
  - B. He regrets being a Montague but resigns himself to being apart from Juliet.
  - C. He is willing to give up his family name in order to be with her.
  - D. He falls more in love with her and convinces her to marry him.

5. Explain the figurative language Juliet uses in lines 25-26 and how it relates to a theme of the excerpts.

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Name: \_\_\_\_\_ Class: \_\_\_\_\_

## Sonnet XVII

By Pablo Neruda  
1959

*Pablo Neruda was the pen name and, later, legal name of the Chilean poet-diplomat and politician Ricardo Eliécer Neftalí Reyes Basoalto. Neruda became famous worldwide for his intense and original poetry, especially his poems about love. As you read, identify examples of juxtaposition in the poem.*

[1] I do not love you as if you were salt-rose,<sup>1</sup> or topaz,<sup>2</sup>  
or the arrow of carnations the fire shoots off.  
I love you as certain dark things are to be loved,  
in secret, between the shadow and the soul.

[5] I love you as the plant that never blooms  
but carries in itself the light of hidden flowers;  
thanks to your love a certain solid fragrance,  
risen from the earth, lives darkly in my body.

I love you without knowing how, or when, or from  
where.

[10] I love you straightforwardly, without complexities or  
pride;  
so I love you because I know no other way  
than this: where *I* does not exist, nor *you*,  
so close that your hand on my chest is my hand,  
so close that your eyes close as I fall asleep.



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*From 100 LOVE SONNETS: CIEN SONETOS DE AMOR by Pablo Neruda, translated by Stephen Tapscott, Copyright © Pablo Neruda 1959 and Fundación Pablo Neruda, Copyright © 1986 by the University of Texas Press. By permission of the publisher.*

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1. a rose that grows by the sea
2. a precious stone

## Text-Dependent Questions

**Directions:** For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which statement best expresses the theme of this poem?
  - A. Love can be a destructive force.
  - B. True love is inexplicable and boundless.
  - C. When you are in love, you don't need anyone or anything else.
  - D. Love is always beautiful and positive.
  
2. PART B: Which line from the poem best supports the answer to Part A?
  - A. "I love you as certain dark things are to be loved" (Line 3)
  - B. "I love you as the plant that never blooms" (Line 5)
  - C. "I love you without knowing how, or when, or from where" (Line 9)
  - D. "Where I does not exist, nor you" (Line 12)
  
3. At the beginning of the third stanza, the tone of this poem becomes more...
  - A. urgent and passionate.
  - B. peaceful and intimate.
  - C. hopeless and dismayed.
  - D. vexed and contemptuous.
  
4. The speaker juxtaposes the ways they do and do not love their subject in this poem. How does this emphasize the theme of Sonnet XVII?

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## James S. Rickards High School Summer Reading

**Attention: Parents and Students!**



### Summer Reading Recommended Novels

Reading for pleasure is a frequent expectation throughout the school year. In preparation for this, the English department encourages students to read high interest novels throughout the summer. The following is a list of suggested novels. Feel free to choose from this list or to find something else that suits your interests:

**WHAT:** While there is no specific assignment required as you read, we strongly recommend annotating the text in such a way that you will have quick access to important ideas, evidence, etc. To guide your summer reading, here are some ideas that may help to increase your enjoyment of the novel:

- ✓ Close-read a section of the book and analyze how the author promotes their purpose through strategies;
- ✓ Meditate on how your own life is similar to or different from the character(s) in the novel;
- ✓ Think about whether you agree with, disagree with, or qualify some of the author's thoughts or claims; use your own set of knowledge, personal experience/observations outside readings or research, etc.

### NOVELS

**Theme:** Adolescence and Love

*Children of Blood and Bone* by Tomi Adeyemi

*To All the Boys I've Loved Before* by Jenny Han

*The Sun is Also a Star* by Nicola Yoon

*A Curse So Dark and Lonely* by Brigid Kemmerer

**CONTACT INFO:** If you have any questions regarding our JSRHS Summer Reading Program, please feel free to contact Ms. O'Reilly or Ms. Cotton, JSRHS ELA Department Chair and Reading Coach ([oreillys@leonschools.net](mailto:oreillys@leonschools.net); [cottonta@leonschools.net](mailto:cottonta@leonschools.net))