

Name: _____ Date Due: _____

English Composition Homework Assignment Packet 2nd Semester

Week 1

Assignment	Points Earned
Journals 1 & 2	
Article Annotation – Should teens work part time...	
Article Analysis	
Reading Response Assignment Week 1	
Reading Selection – Grace’s Painful Pattern ...	

Total=>

Should teens work part time while in school?

By Carrie Whitney, How Stuff Works

01/08/2019

From bagging groceries to making smoothies, that first job a teenager has can provide him or her with a sense of independence, not to mention extra cash to spend on important teenage things like fast food, cool sneakers and Fortnite skins. But finding — and holding — a job can also teach teens tons of skills, and help them develop positive work habits early in life.

Having a part-time job during high school might sound like a no-brainer, but parents of teens need to weigh the benefits against the potential pitfalls (like time away from schoolwork and extracurricular activities) to determine whether working is a good choice. And set boundaries so the teen's focus stays on their studies.

Working as a teenager has the obvious benefit of earning money to spend and save. But more than a simple influx of cash, working allows teens to appreciate the value of money and what it means to earn a dollar. Working teens learn an important financial lesson about how much people really earn per hour, says Nashica McRath, a financial adviser with Edward Jones. Putting that into perspective, along with understanding how to pay taxes and contribute to Social Security are lessons in maturity and "how to navigate the world of becoming an adult," she says.

Whether a high school student continues on to higher education or moves straight into the working world, holding a job during high school can prime them with real-life financial awareness and the ability to budget and manage money.

"Work experience allows [teens] to learn time management and practical job skills that can only help them in their daily lives when they go to college and after college," says Brenda M. Brown, director of business development, College Aid Services, LLC.

Dr. Ciara Smalls Glover, associate professor at Georgia State University, agrees and says in addition to practical matters, teens with jobs might discover new interests and talents, possibly leading to a future career path. Glover researches family-youth processes and culturally distinctive experiences that contribute to positive development.

"Typically, we expect adolescents to make decisions about their future careers when they get to college and select a major," she says. "That can be a daunting task for some. Work or volunteer experiences can provide opportunities for students to better understand themselves."

Increased cash flow and financial maturity aside, having a part-time job during high school also means time away from studies and extracurricular activities. If a teen doesn't know how to prioritize, something is going to suffer, McRath explains.

Holding all of that together could become overwhelming for many high schoolers. Yet sports, socializing and other extracurricular activities offer critical life lessons and experiences for young students, so each requires attention, even simply socializing with friends.

"Having too many [work] hours can compromise an adolescent's energy and investment in schoolwork, and that has implications for more than school grades and graduation," Glover says. "Adolescence is a

key period of identity development, so time to explore self through social relationships contributes to this development."

To some extent, working hours are determined by law. Minors 14 and 15 years old can work a maximum of 18 hours during a school week and three hours per school day, according to the U.S. Department of Labor Fair Labor Standards Act (FLSA), which does not limit hours for teens 16 and older. However, child labor laws vary by state. In Georgia, for instance, minors aged 16 and 17 have no work-hour restrictions, but California labor laws do restrict hours for teens ages 16 and 17. On weekends or during holidays and school breaks, those legal restrictions are often disregarded, leaving teens with little time for recuperating.

There are also minimum wage exceptions for paying employees under 20 years of age. The FLSA allows for a \$4.25-per-hour rate for the first 90 days of employment, and full-time students and some others can be paid "less than the minimum wage under special certificates from the Secretary of Labor," according to the U.S. Department of Labor website.

"Employers often skirt the child labor and wage laws, particularly with seasonal or temporary jobs," says attorney Marni Lennon, who is also assistant dean for public interest and pro bono director, HOPE Public Interest Resource Center at University of Miami School of Law. "Long shifts without breaks, stipend payment schemes and consecutive evenings of work while a child is in school are likely in violation of the state's labor laws."

For students planning to attend college, keeping an eye on earnings and savings should be a consideration for future financial aid awards. Brown says student earnings are required on the Free Application for Federal Student Aid (FAFSA) and may even impact their eligibility for need-based assistance.

"However, it does not mean that not working is the answer to receiving financial aid," Brown says. "Many factors come into play when determining eligibility for financial aid, and work experience has a value on its own that goes beyond just dollars."

A supportive boss is another critical part of making a part-time job successful for a teenager. If that boss acknowledges their employee is a student and is willing to put their schooling first, that can really help, McRath explains. But it's also up to the teenager to proactively communicate with their employer — and take responsibility. If they need time off to study, they need to be proactive in getting their shift covered, for instance.

Workplace etiquette that is second nature to adults is unknown territory for teens. Parents should help their teens navigate by ensuring they do things like follow up when applying for a job, submit their school/class schedule in a timely manner and keep up with uniform requirements. And making teens save a portion of each paycheck is a skill that can help them for a lifetime.

Reading Response Choice

Directions: As you read, put a sticky note next to any line, sentence, or section that jumps out at you. Write a brief note on your sticky note so that you can remember what you were thinking about that section. (If nothing jumps out at you by the time you have finished reading, go back and **FIND** something to respond to.)

When finished reading, write your Reading Response on the back of this paper.

YOU MUST:

- Write **at least ten (10) complete sentences** in your Reading Response.
- Give the **page number, paragraph, or line number** of the part you are responding to.
- **Highlight** which Reading Response entry you are using from the list below.

Types of Reading Response Entries

- 1. Interesting Intro or Clever Conclusion:**
You think the author's introduction or conclusion interesting, clever, engaging, or effective. Tell what technique the author used and why it works so well.
- 2. Give an Opinion:**
Tell what you think or feel about a certain part of the story, and why you think or feel that way. Be specific.
- 3. Ask a Question:**
This can be a basic question about something you don't understand in the text, or a larger question (about life, literature, or anything) that the text made you consider. Explore possible answers to the question.
- 4. Make a Connection:**
As you read, a certain point in the text reminds you of another story, poem, movie, song, or something from real life. How are the two alike?
- 5. Language Recognition:**
You notice some appropriate sensory details, or figurative language such as a simile, onomatopoeia, or personification, and so on. What is the language, and how does it add to the story?
- 6. Significant Passage:**
You realize a certain part in the text is important. Maybe you found the climax. Why do you think it's important? What does it mean? What does it tell you about the entire book? Explain **why** it is so important.
- 7. Find Foreshadowing:**
You read something that seems like a hint of what will come later. Explain why you think this, and make a prediction.
- 8. Theme Recognition:**
You find a sentence or two that might be the theme (the "So what?") of the piece. Explain it in your own words.
- 9. Spot the Setting:**
You notice a part that refers to a particular place or time in the story. Why is it so important to the story?
- 10. Character Description:**
You notice a detail about a character (what he or she looks like, thinks, says, or does). Why is it important? What does it reveal about that character?
- 11. Mark the Motivation:**
You realize a character's motive(s) (what a character wants). Explain the motive(s) and its effect on the story or on other characters.
- 12. Detect the Conflict:**
You realize one of the conflicts or problems in the story. Explain it, and explain how you recognized it.
- 13. Cite the Claim:**
You find the sentence that is the author's main argument (the thesis or claim ... the most important quote in the story). Explain why you think it is the focus of the piece.

Grace's Painful Pattern Repeated; See It?

by Jesse Kohn

"Do you know what a 'sestina' is?" Grace asked.

"Sounds painful," Pete said.

"A sestina is a nine-hundred-year-old poetic structure," said Grace, "in which six stanzas are each composed of six lines, and the same words that end the first six lines are repeated as the endings of the six lines in each of the six stanzas, except, of course, the order of the words is reconfigured according to a set pattern."

"Sounds painful," Pete repeated.

"If the lines in the first stanza end with the six words, numbered 1, 2, 3, 4, 5, 6, in that order," said Grace, "in the second stanza the lines end with the same words but in this order: 6, 1, 5, 2, 4, 3, you see?"

Pete said, "So, in the second stanza, it's the last word, the first, the second to last, the second, the third to last, and the third, as though you had drawn a spiral through the first six lines-is that it?"

After she had explained the way the poem structure works-with the third stanza reconfiguring the order of the words that end the lines of the second stanza in the same way the second stanza had reconfigured the order of the words that had ended the lines of the first stanza (the third stanza thus: 3, 6, 4, 1, 2, 5) and so on through all six stanzas-Grace explained that she had become rather enamored with the sestina, though Pete didn't see the point of it.

"When I go for a walk, I always end up walking on the exact same streets, no matter how hard I try to find streets I've never been on before," said Grace.

Pete said, "I see...?"

"I start to find the city boring," said Grace, "and walking becomes painful."

"I think I know what you mean: every new thing seems like an old thing repeated."

"Whether walking around the city, or writing a poem, I think we're always following one pattern or another," said Grace, "and, to me, writing a sestina is one way of choosing a new pattern."

Pete thought all the rest of the day about what Grace had said about her pattern.

As he left the café and boarded the subway heading uptown, he just couldn't make sense of it.

But wasn't this the same train he had taken a few days ago when he and Grace went to see that film about the man whose day, no matter what he did the next day and the day after and the day after

that, just repeated?

The train came to a stop, the doors opened, and a woman-she must have been a dancer-leapt onto the train with a dancer's grace.

The train started so abruptly, Pete banged his head against a handrail, which was surprisingly painful.

"Say, weren't you on this same train the other day?" asked the dancer, but Pete had hit his head so hard, he could hardly see.

It turned out the dancer's name was Sestina, a strange name, and a stranger coincidence.

She said, "Isn't it strange the way strangers get caught up-like strands of thread in a tapestry-following the same pattern?"

"Stranger than you know," Pete said, nursing the bump on his head, "maybe even a little painful."

Sestina laughed and said, "Tell me about it!"

"I can't imagine you hurt yourself very often," Pete said, "what with your divine dancer's grace."

Sestina said, "I'll tell you what's painful: leaping the same graceful leap a thousand times."

Even though Pete hadn't been to the museum in several weeks, he was beginning to get quite worried that everything he was doing-even this-was just something he'd already done, once more, repeated.

Then Sestina said, "Well this is my stop, but I have a feeling we might see each other-"

"Again?" Pete said, finally starting to understand what he had learned from Grace.

"I'm guessing you're going to the museum, too," said Sestina, laughing, "and you're starting to sense a pattern?"

So Sestina and Pete decided to go to the museum together since-what else could they do? The pattern had commanded it.

At least what the pattern commanded, seeing as Pete was beginning to grow rather fond of Sestina, wasn't the least bit painful for Pete.

"The colors are so bright," Pete said, wincing at a modern abstract painting, "looking at it is literally painful."

"Sometimes," Sestina said, "painters have to paint something painful in order to avoid painting something that's just another painting repeated."

"Well, whatever it is," Pete said, his head still hurting, "I sure don't like it."

Next, they stood in front of a series of paintings-there must have been a hundred of them, all exactly the same, as far as the eye could see.

"This artist," said Sestina, "by exactly repeating the patterns of her own painting, avoided repeating any other artist's pattern."

At that moment Pete realized that he had never been to the modern art section before, having always returned to the familiar rooms where the art was easier to understand, and, as the newness of this filled him with a sense of joy, he said to Sestina, "Sestina, you've broken my pattern, and I attribute our new friendship to a rare state of grace."

Name: _____ Date: _____

1. What is a sestina?

- A. a dance in which people make the same graceful leap a thousand times
- B. an abstract painting that makes people wince when they look at it
- C. a movie about a man whose days repeat themselves over and over
- D. a nine-hundred-year-old poetic structure that follows a pattern of sixes

2. What is the structure of this story?

- A. It is divided into six sections, and each section is divided into six paragraphs.
- B. It is divided into two sections, and each section presents the point of view of a different character.
- C. It is divided into four sections, which move back and forth between the lives of two characters.
- D. It is divided into three sections, and each section ends with the same sentence.

3. Read the following sentence from the story: "Sometimes," Sestina said, "painters have to paint something painful in order to avoid painting something that's just another painting repeated."

- A. Sestina believes that painters would rather paint something that looks like another painting than paint something painful.
- B. Sestina believes that painters would rather paint something painful than paint something that looks like another painting.
- C. Sestina believes that painters make paintings because they enjoy causing pain in people who visit art museums.
- D. Sestina believes that painters should make more paintings that look like other paintings and fewer paintings that are painful.

4. What is Grace's attitude toward patterns?

- A. Grace likes following familiar patterns when she is walking around the city but not when she is writing a poem.
- B. Grace likes following familiar patterns when she is walking around the city and when she is writing poems.
- C. Grace likes patterns that are new to her more than patterns that are familiar to her.
- D. Grace likes patterns that are familiar to her more than patterns that are new to her.

5. What is the theme of this story?

- A. the joy of painting
- B. the joy of dancing
- C. the consequences of telling lies
- D. the significance of patterns

6. Read the following sentence from the story: "'The colors are so bright,' Pete said, wincing at a modern abstract painting, 'looking at it is **literally painful**.'"

What does Pete mean when he says that looking at the painting is "**literally painful**"?

- A. Looking at the painting reminds him of a sestina.
- B. Looking at the painting reminds him of a painful moment in his life.
- C. Looking at the painting causes him to feel pain.
- D. Looking at the painting causes him to imagine something painful.

7. Select the word that best completes the sentence.

Grace likes the sestina very much; _____, Pete doesn't see the point of it.

- A. in contrast
- B. therefore
- C. for instance
- D. most importantly

8. Where do Pete and Sestina go after they get off the train?

9. Describe Pete's feelings at the museum.

10. At the end of the story, Pete says to Sestina, "Sestina, you've broken my pattern, and I attribute our new friendship to a rare state of grace." What does Pete mean by this statement? Support your answer with evidence from the passage.
