

## Week 2

# Reading

### ● Nonfiction

- “Altruism: why we risk our own well-being to help others” (2018) Kendra Cherry
  - Read the article, pay special attention to how heading and subheadings can help you navigate a nonfiction article.
  - Answer the ACT style multiple choice questions and practice answering questions in multiple sentences.

### ● Fiction

- “The Model Millionaire” (1876) Oscar Wilde
  - Read the story, pay special attention to how the author includes or excludes details to keep or give the reader information
  - Answer the ACT style multiple choice questions and practice answering questions in multiple sentences.

### ● Poetry

- “The Lighthouse Lamp” (1896) Margaret E. Sangster
  - Read the poem, pay special attention to how the author uses the dialogue between characters to describe their feelings towards the subject
  - Answer the ACT style multiple choice questions and practice answering questions in multiple sentences.

# Writing

**NOTE:** Write these down in a journal, a note on your phone, or a google doc. Don't stress about getting every detail right or grammar rule right the first time, just tell your story. If you like it, tweek it, make it better, and tell it to a friend or family member. One day your children and grandchildren will study Covid-19 in history class and will want to hear your stories.

- **Writings 3 & 4**
  - Write a narrative about your life or experiences.
  - Don't like the prompt?  
That's okay, write about whatever you want to write about.
  - The important part is that you write, and then read that writing.  
The best way to become a better writer is to READ and to WRITE.

THE MOTH



FIRST LINES PROMPT

Tell us about a time you  
had to prove yourself.

#MothFirstLines



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

# Altruism: Why We Risk Our Own Well-Being to Help Others

By Kendra Cherry  
2018

*In this informational text, Kendra Cherry explores the various explanations for why people act in unselfish ways.*

- [1] Everyone knows at least one of those people who are willing to jeopardize<sup>1</sup> their own health and well-being to help others. What is it that inspires these individuals to give their time, energy, and money for the betterment of others, even when they receive nothing tangible in return?



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## **Defining Altruism**

Altruism is the unselfish concern for other people; doing things simply out of a desire to help, not because you feel obligated to out of duty, loyalty, or religious reasons.

Everyday life is filled with small acts of altruism, from the guy at the grocery store who kindly holds the door open as you rush in from the parking lot to the woman who gives twenty dollars to a homeless man.

News stories often focus on grander cases of altruism, such as a man who dives into an icy river to rescue a drowning stranger or a generous donor who gives thousands of dollars to a local charity. While we may be familiar with altruism, social psychologists are interested in understanding why it occurs. What inspires these acts of kindness? What motivates people to risk their own lives to save a complete stranger?

## **Prosocial Behavior and Altruism**

- [5] Altruism is one aspect of what social psychologists refer to as prosocial behavior. Prosocial behavior refers to any action that benefits other people, no matter what the motive or how the giver benefits from the action. Remember, however, that pure altruism involves true selflessness. While all altruistic acts are prosocial, not all prosocial behaviors are completely altruistic. For example, we might help others for a variety of reasons such as guilt, obligation, duty, or even for rewards.

## **Theories for Why Altruism Exists**

Psychologists have suggested a number of different explanations for why altruism exists, including:

1. **Jeopardize (verb):** to put someone or something at risk

**Biological reasons.** Kin selection is an evolutionary theory that proposes that people are more likely to help those who are blood relatives because it will increase the odds of gene transmission to future generations. The theory suggests that altruism towards close relatives occurs in order to ensure the continuation of shared genes. The more closely the individuals are related, the more likely people are to help.

**Neurological reasons.** Altruism activates reward centers in the brain. Neurobiologists have found that when engaged in an altruistic act, the pleasure centers of the brain become active.

**Environmental reasons.** A recent study at Stanford suggests that our interactions and relationships with others have a major influence on altruistic behavior.

[10] **Social norms.** Society's rules, norms, and expectations can also influence whether or not people engage in altruistic behavior. The norm of reciprocity, for example, is a social expectation in which we feel pressured to help others if they have already done something for us. For example, if your friend loaned you money for lunch a few weeks ago, you'll probably feel compelled to reciprocate when he asks if you if he can borrow \$100. He did something for you, now you feel obligated to do something in return.

**Cognitive reasons.** While the definition of altruism involves doing for others without reward, there may still be cognitive incentives that aren't obvious. For example, we might help others to relieve our own distress or because being kind to others upholds our view of ourselves as kind, empathetic<sup>2</sup> people.

Other cognitive explanations include:

**Empathy.** Researchers suggest that people are more likely to engage in altruistic behavior when they feel empathy for the person who is in distress, a suggestion known as the empathy-altruism hypothesis. Researchers have found that children tend to become more altruistic as their sense of empathy develops.

**Helping relieves negative feelings.** Other experts have proposed that altruistic acts help relieve the negative feelings created by observing someone else in distress, an idea referred to as the negative-state relief model. Essentially, seeing another person in trouble causes us to feel upset, distressed, or uncomfortable, so helping the person in trouble helps reduce these negative feelings.

## ***Comparing the Theories***

[15] The underlying reasons behind altruism, as well as the question of whether there is truly such a thing as "pure" altruism, are two issues hotly contested by social psychologists. Do we ever engage in helping others for truly altruistic reasons, or are there hidden benefits to ourselves that guide our altruistic behaviors?

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2. **Empathetic (adjective):** showing the ability to understand or feel for others

Some social psychologists believe that while people do often behave altruistically for selfish reasons, true altruism is possible. Others have instead suggested that empathy for others is often guided by a desire to help yourself. Whatever the reasons behind it, our world would be a much sadder place without altruism.

*["Altruism: Why We Risk Our Own Well-Being to Help Others"](#) by Kendra Cherry. Copyright © 2018 Dotdash. Used by permission of Dotdash. All rights reserved.*

## Text-Dependent Questions

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

1. PART A: Which statement identifies the central idea of the text?
  - A. Behaving in a truly altruistic manner is an important part of being human; the reasons why people do it are less important.
  - B. Psychologists are unable to agree if true altruism exists, but they believe several factors could be encouraging people to act in seemingly selfless ways.
  - C. Psychologists have determined that true altruism doesn't exist because humans are compelled to always put themselves first.
  - D. Behaviors should be discussed in terms of their prosocial nature because psychologists still don't fully understand the nature of altruism.
  
2. PART B: Which detail from the text best supports the answer to Part A?
  - A. "Everyone knows at least one of those people who are willing to jeopardize their own health and well-being to help others." (Paragraph 1)
  - B. "News stories often focus on grander cases of altruism, such as a man who dives into an icy river to rescue a drowning stranger or a generous donor who gives thousands of dollars to a local charity." (Paragraph 4)
  - C. "Prosocial behavior refers to any action that benefits other people, no matter what the motive or how the giver benefits from the action." (Paragraph 5)
  - D. "Do we ever engage in helping others for truly altruistic reasons, or are there hidden benefits to ourselves that guide our altruistic behaviors?" (Paragraph 15)
  
3. Which of the following best captures the author's point of view on altruism in the text?
  - A. The author doesn't know the true reasoning behind altruism but thinks it's an important part of life nonetheless.
  - B. The author believes that it's more likely that people are motivated by their own selfishness rather than selflessness.
  - C. The author doesn't support psychologists' pessimistic views on altruism and thinks that people are in fact capable of true altruism.
  - D. The author believes that the social explanations for altruism are the most likely, rather the biological or neurological explanations.
  
4. How does the list of potential explanations for altruism contribute to our understanding of psychologists' views on the subject?
  - A. The list of explanations emphasizes the variety of ways psychologists explain this behavior.
  - B. The list of explanations suggests that the cause of altruistic behavior is more likely biological than social.
  - C. The list of explanations supports the notion that the reason for altruistic behavior is unimportant as long as people are helping others.
  - D. The list of explanations proves that psychologists are getting close to discovering the one true cause for altruism.

5. What connection does the author draw between empathy and altruism?

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## 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. Describe a time when you helped someone selflessly. What was your selfless act and what compelled you to do this? Do you think this was an example of true altruism? Why or why not?
  
2. In the text, the author discusses some psychologists' skepticism about true altruism. Do you think humans are capable of true altruism? Why or why not? If not, what do you think is the driving force for behaviors that appear altruistic?
  
3. In the text, the author discusses how we might be more compelled to behave altruistically towards our immediate family. Do you tend to be more altruistic towards your family than friends or strangers? What goes through your head when you decide to do something selfless for a family member?



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

## The Model Millionaire

By Oscar Wilde  
1876

*Oscar Fingal O'Flahertie Wills Wilde (1854-1900) was an Irish author and playwright who is most famous for his novel The Picture of Dorian Gray. "The Model Millionaire" is a story about an average man whose generosity produces an unexpected outcome. As you read, take notes on the way Wilde characterizes the various individuals in the story, and consider how these characterizations contribute to a humorous ending.*

[1] Unless one is wealthy there is no use in being a charming fellow. Romance is the privilege of the rich, not the profession of the unemployed. The poor should be practical and prosaic.<sup>1</sup> It is better to have a permanent income than to be fascinating. These are the great truths of modern life which Hughie Erskine never realised. Poor Hughie! Intellectually, we must admit, he was not of much importance. He never said a brilliant or even an ill-natured thing in his life. But then he was wonderfully good-looking, with his crisp brown hair, his clear-cut profile, and his grey eyes. He was as popular with men as he was with women, and he had every accomplishment except that of making money. His father had bequeathed him his cavalry sword, and a *History of the Peninsular War* in fifteen volumes. Hughie hung the first over his looking-glass,<sup>2</sup> put the second on a shelf between *Ruff's Guide* and *Bailey's Magazine*, and lived on two hundred a year that an old aunt allowed him. He had tried everything. He had gone on the Stock Exchange for six months; but what was a butterfly to do among bulls and bears? He had been a tea-merchant for a little longer, but had soon tired of pekoe<sup>3</sup> and souchong.<sup>4</sup> Then he had tried selling dry sherry.<sup>5</sup> That did not answer; the sherry was a little too dry. Ultimately he became nothing, a delightful, ineffectual young man with a perfect profile and no profession.



*"The beggar..."* by Tiago Pinheiro is licensed under CC BY-NC-ND 2.0

1. **Prosaic (adjective):** straightforward, lacking imagination
2. an outdated term for a mirror
3. a variety of black tea
4. a type of tea made from the older leaves of the shoot
5. a Spanish wine

To make matters worse, he was in love. The girl he loved was Laura Merton, the daughter of a retired Colonel who had lost his temper and his digestion in India, and had never found either of them again. Laura adored him, and he was ready to kiss her shoe-strings. They were the handsomest couple in London, and had not a penny-piece between them. The Colonel was very fond of Hughie, but would not hear of any engagement.

'Come to me, my boy, when you have got ten thousand pounds of your own, and we will see about it,' he used to say; and Hughie looked very glum on those days, and had to go to Laura for consolation.<sup>6</sup>

One morning, as he was on his way to Holland Park, where the Mertons lived, he dropped in to see a great friend of his, Alan Trevor. Trevor was a painter. Indeed, few people escape that nowadays. But he was also an artist, and artists are rather rare. Personally he was a strange rough fellow, with a freckled face and a red ragged beard. However, when he took up the brush he was a real master, and his pictures were eagerly sought after. He had been very much attracted by Hughie at first, it must be acknowledged, entirely on account of his personal charm. 'The only people a painter should know,' he used to say, 'are people who are *bête*<sup>7</sup> and beautiful, people who are an artistic pleasure to look at and an intellectual repose<sup>8</sup> to talk to. Men who are dandies and women who are darlings rule the world, at least they should do so.' However, after he got to know Hughie better, he liked him quite as much for his bright buoyant<sup>9</sup> spirits and his generous reckless nature, and had given him the permanent *entree* to his studio.

- [5] When Hughie came in he found Trevor putting the finishing touches to a wonderful life-size picture of a beggar-man. The beggar himself was standing on a raised platform in a corner of the studio. He was a wizened old man, with a face like wrinkled parchment,<sup>10</sup> and a most piteous expression. Over his shoulders was flung a coarse brown cloak, all tears and tatters; his thick boots were patched and cobbled, and with one hand he leant on a rough stick, while with the other he held out his battered hat for alms.

'What an amazing model!' whispered Hughie, as he shook hands with his friend.

'An amazing model?' shouted Trevor at the top of his voice; 'I should think so! Such beggars as he are not to be met with every day. *A trouvaille, mon cher*;<sup>11</sup> a living Velasquez!<sup>12</sup> My stars! what an etching Rembrandt<sup>13</sup> would have made of him!

'Poor old chap! said Hughie, 'how miserable he looks! But I suppose, to you painters, his face is his fortune?'

'Certainly,' replied Trevor, 'you don't want a beggar to look happy, do you?'

- [10] 'How much does a model get for sitting?' asked Hughie, as he found himself a comfortable seat on a divan.<sup>14</sup>

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6. **Consolation** (*noun*): comfort given to someone who is experiencing loss or disappointment
  7. French for "not very bright and lacking in judgment"
  8. a state of resting
  9. cheerful
  10. paper or sheepskin for writing on
  11. French for "a treasure, my dear"
  12. Diego Velázquez was a Spanish painter from the 17th century.
  13. Rembrandt van Rijn was a Dutch painter and etcher from the 17th century.
  14. a large couch, especially one designed for use as a bed

'A shilling an hour.'

'And how much do you get for your picture, Alan?'

'Oh, for this I get two thousand!'

'Pounds?'

[15] 'Guineas.<sup>15</sup> Painters, poets, and physicians always get guineas.'

'Well, I think the model should have a percentage,' cried Hughie, laughing; 'they work quite as hard as you do.'

'Nonsense, nonsense! Why, look at the trouble of laying on the paint alone, and standing all day long at one's easel! It's all very well, Hughie, for you to talk, but I assure you that there are moments when Art almost attains to the dignity of manual labour. But you mustn't chatter; I'm very busy. Smoke a cigarette, and keep quiet.'

After some time the servant came in, and told Trevor that the frame-maker wanted to speak to him.

'Don't run away, Hughie,' he said, as he went out, 'I will be back in a moment.'

[20] The old beggar-man took advantage of Trevor's absence to rest for a moment on a wooden bench that was behind him. He looked so forlorn<sup>16</sup> and wretched that Hughie could not help pitying him, and felt in his pockets to see what money he had. All he could find was a sovereign<sup>17</sup> and some coppers. 'Poor old fellow,' he thought to himself, 'he wants it more than I do, but it means no hansoms<sup>18</sup> for a fortnight;' and he walked across the studio and slipped the sovereign into the beggar's hand.

The old man started, and a faint smile flitted across his withered lips. 'Thank you, sir,' he said, 'thank you.'

Then Trevor arrived, and Hughie took his leave, blushing a little at what he had done. He spent the day with Laura, got a charming scolding for his extravagance, and had to walk home.

That night he strolled into the Palette Club about eleven o'clock, and found Trevor sitting by himself in the smoking-room drinking hock<sup>19</sup> and seltzer.

'Well, Alan, did you get the picture finished all right?' he said, as he lit his cigarette.

[25] 'Finished and framed, my boy!' answered Trevor; 'and, by-the-bye, you have made a conquest. That old model you saw is quite devoted to you. I had to tell him all about you — who you are, where you live, what your income is, what prospects you have —'

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15. an old unit of British money, equal to just over a pound

16. **Forlorn** (*adjective*): sad and lonely

17. an old British coin worth about a pound

18. a small horse carriage with two wheels

19. a German white wine

'My dear Alan,' cried Hughie, 'I shall probably find him waiting for me when I go home. But of course you are only joking. Poor old wretch! I wish I could do something for him. I think it is dreadful that any one should be so miserable. I have got heaps of old clothes at home — do you think he would care for any of them? Why, his rags were falling to bits.'

'But he looks splendid in them,' said Trevor. 'I wouldn't paint him in a frock-coat for anything. What you call rags I call romance. What seems poverty to you is picturesqueness to me. However, I'll tell him of your offer.'

'Alan,' said Hughie seriously, 'you painters are a heartless lot.'

'An artist's heart is his head,' replied Trevor; 'and besides, our business is to realise the world as we see it, not to reform it as we know it. *À chacun son métier.*<sup>20</sup> And now tell me how Laura is. The old model was quite interested in her.'

[30] 'You don't mean to say you talked to him about her?' said Hughie.

'Certainly I did. He knows all about the relentless<sup>21</sup> colonel, the lovely Laura, and the £10,000.'

'You told that old beggar all my private affairs?' cried Hughie, looking very red and angry.

'My dear boy,' said Trevor, smiling, 'that old beggar, as you call him, is one of the richest men in Europe. He could buy all London to-morrow without overdrawing his account. He has a house in every capital, dines off gold plate, and can prevent Russia going to war when he chooses.'

'What on earth do you mean?' exclaimed Hughie.

[35] 'What I say,' said Trevor. 'The old man you saw to-day in the studio was Baron Hausberg. He is a great friend of mine, buys all my pictures and that sort of thing, and gave me a commission<sup>22</sup> a month ago to paint him as a beggar. *Que voulez-vous? La fantaisie d'un millionnaire!*<sup>23</sup> And I must say he made a magnificent figure in his rags, or perhaps I should say in my rags; they are an old suit I got in Spain.'

'Baron Hausberg!' cried Hughie. 'Good heavens! I gave him a sovereign!' and he sank into an armchair the picture of dismay.

'Gave him a sovereign!' shouted Trevor, and he burst into a roar of laughter. 'My dear boy, you'll never see it again. *Son affaire c'est l'argent des autres.*<sup>24</sup>

'I think you might have told me, Alan,' said Hughie sulkily, 'and not have let me make such a fool of myself.'

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20. French for "everyone to his trade"

21. **Relentless (adjective):** showing no lessening of determination, intensity, or strength

22. a fee paid for a job

23. French for "What do you want? The fantasy of a millionaire!"

24. French for "his business is in other people's money"

'Well, to begin with, Hughie,' said Trevor, 'it never entered my mind that you went about distributing alms in that reckless way. I can understand your kissing a pretty model, but your giving a sovereign to an ugly one — by Jove,<sup>25</sup> no! Besides, the fact is that I really was not at home to-day to any one; and when you came in I didn't know whether Hausberg would like his name mentioned. You know he wasn't in full dress.'

[40] 'What a duffer<sup>26</sup> he must think me!' said Hughie.

'Not at all. He was in the highest spirits after you left; kept chuckling to himself and rubbing his old wrinkled hands together. I couldn't make out why he was so interested to know all about you; but I see it all now. He'll invest your sovereign for you, Hughie, pay you the interest every six months, and have a capital story to tell after dinner.'

'I am an unlucky devil,' growled Hughie. 'The best thing I can do is to go to bed; and, my dear Alan, you mustn't tell any one. I shouldn't dare show my face in the Row.'

'Nonsense! It reflects the highest credit on your philanthropic<sup>27</sup> spirit, Hughie. And don't run away. Have another cigarette, and you can talk about Laura as much as you like.'

However, Hughie wouldn't stop, but walked home, feeling very unhappy, and leaving Alan Trevor in fits of laughter.

[45] The next morning, as he was at breakfast, the servant brought him up a card on which was written, 'Monsieur Gustave Naudin, *de la part de*<sup>28</sup> M. le Baron Hausberg.'

'I suppose he has come for an apology,' said Hughie to himself; and he told the servant to show the visitor up.

An old gentleman with gold spectacles and grey hair came into the room, and said, in a slight French accent, 'Have I the honour of addressing Monsieur Erskine?'

Hughie bowed.

'I have come from Baron Hausberg,' he continued. 'The Baron —'

[50] 'I beg, sir, that you will offer him my sincerest apologies,' stammered Hughie.

'The Baron,' said the old gentleman, with a smile, 'has commissioned me to bring you this letter;' and he extended a sealed envelope.

On the outside was written, 'A wedding present to Hugh Erskine and Laura Merton, from an old beggar,' and inside was a cheque for £10,000.

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25. The phrase "by Jove" is used to convey surprise.

26. a clumsy or awkward person

27. **Philanthropic (adjective):** showing a spirit of goodwill and generosity toward all people

28. French for "on behalf of"

When they were married Alan Trevor was the best-man, and the Baron made a speech at the wedding-breakfast.

'Millionaire models,' remarked Alan, 'are rare enough; but, by Jove, model millionaires are rarer still!'

*"The Model Millionaire" by Oscar Wilde is in the public domain.*

## Text-Dependent Questions

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

1. Summarize "The Model Millionaire" in no more than two sentences.

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2. PART A: How does Wilde characterize Hughie in paragraph 1?
- A. As charismatic and good-natured, yet unsuccessful.
  - B. As handsome and intelligent, yet cruel.
  - C. As wealthy and successful, yet not very bright.
  - D. As practical and strategic, yet aggressive.

3. PART B: Which of the following THREE phrases from the text BEST provide support for your answer to Part A?
- A. "romance is the privilege of the rich"
  - B. "permanent income"
  - C. "practical and prosaic"
  - D. "had every accomplishment except that of making money"
  - E. "ill-natured thing"
  - F. "as popular with men as he was with women"
  - G. "what was a butterfly to do among bulls and bears"

4. Why can't Hughie marry Laura? Cite evidence from the text to support your answer.

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5. What does paragraph 4 reveal about Alan Trevor?

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6. Reread paragraph 7. How does Wilde foreshadow his twist ending to the story in this paragraph?

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7. PART A: As it is used in paragraph 25, the word “conquest” most nearly means:

- A. An enemy
- B. Someone won over
- C. A romantic admirer
- D. A discovery

8. PART B: Record a piece of evidence on the lines below that supports your answer to part A.

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9. Re-read the line: "Millionaire models,' remarked Alan, 'are rare enough; but, by Jove, model millionaires are rarer still!" Explain what this means in your own words.

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10. Write a sentence that states the theme of the story on the lines below.

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## 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. According to Oscar Wilde, what makes a person a “model millionaire?” Do you agree? Why or why not?
2. In “The Model Millionaire,” Oscar Wilde gives two examples of generosity: a wealthy person and a person who barely has any money to give. What causes a person to be generous?
3. A comedy shows the rise of an unexpected hero. In “The Model Millionaire,” Hughie’s situation completely changes by the end. Is Hughie a hero? Why or why not?
4. In the context of this story, what can we learn from comedy?

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

## The Lighthouse Lamp

By Margaret E. Sangster  
1896

*Margaret Elizabeth Sangster (1838-1912) was an American poet, author, and editor. Her poetry was often inspired by themes of family and religion. In this poem, a speaker describes a family's lighthouse during a storm. As you read, take notes on how the speaker describes Gretchen.*

[1] The winds came howling down from the north,  
Like a hungry wolf for prey,  
And the bitter sleet<sup>1</sup> went hurtling forth,  
In the pallid<sup>2</sup> face of the day.

[5] And the snowflakes drifted near and far,  
Till the land was whitely fleeced,  
And the light-house lamp, a golden star,  
Flamed over the waves' white yeast.<sup>3</sup>

In the room at the foot of the light-house  
[10] Lay mother and babe asleep,  
And little maid<sup>4</sup> Gretchen was by them there,  
A resolute<sup>5</sup> watch to keep.

There were only the three on the light-house isle,<sup>6</sup>  
But father had trimmed the lamp,  
[15] And set it burning a weary while  
In the morning's dusk and damp.

"Long before night I'll be back," he said,  
And his white sail slipped away;  
Away and away to the mainland sped,  
[20] But it came not home that day.

The mother stirred on her pillow's space,  
And moaned in pain and fear,  
Then looked in her little daughter's face  
Through the blur of a starting tear.



*"Yaquina Light House - Agate beach" by Peter Roome is licensed under CC BY-NC 2.0.*

1. frozen or partly frozen rain
2. pale
3. an archaic term for the foam of waves
4. a girl or young woman
5. **Resolute (adjective):** determined and unwavering
6. an island or peninsula

[25] "Darling," she whispered, "it's piercing cold,  
And the tempest<sup>7</sup> is rough and wild;  
And you are no laddie<sup>8</sup> strong and bold,  
My poor little maiden child.

[30] "But up aloft<sup>9</sup> there's the lamp to feed,  
Or its flame will die in the dark,  
And the sailor lose in his utmost need  
The light of our islet's<sup>10</sup> ark."

[35] "I'll go," said Gretchen, "a step at a time;  
Why, mother, I'm twelve years old,  
And steady, and never afraid to climb,  
And I've learned to do as I'm told."

[40] Then Gretchen up to the top of the tower,  
Up the icy, smooth-worn stair,  
Went slowly and surely that very hour,  
The sleet in her eyes and hair.

She fed the lamp, and she trimmed it well,  
And its clear light glowed afar,  
To warn of reefs, and of rocks to tell,  
This mariner's<sup>11</sup> guiding star.

[45] And once again when the world awoke  
In the dawn of a bright new day,  
There was joy in the hearts of the fisher folks  
Along the stormy bay.

[50] When the little boats came sailing in  
All safe and sound to the land,  
To the haven the light had helped them win,  
By the aid of a child's brave hand.

*"The Lighthouse Lamp" by Margaret E. Sangster (1896) is in the public domain.*

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7. a violent windy storm
  8. a boy or young man
  9. in a high place
  10. a small island
  11. a sailor

## Text-Dependent Questions

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

1. PART A: Which sentence summarizes the poem “The Lighthouse Lamp”? [RL.2]
  - A. A father is lost at sea as his family struggles to survive through the night in a lighthouse.
  - B. A mother huddles with her baby to stay warm during a storm while her twelve-year-old daughter watches over them.
  - C. A mother and her family find courage to climb the icy steps to a lighthouse tower and turn on the lantern.
  - D. A twelve-year-old girl saves boats coming to shore by fighting through a storm to light the lantern in a lighthouse.
  
2. PART B: Which lines from the poem provide the clearest evidence for the summary in Part A? Select TWO answers. [RL.1]
  - A. “And the light-house lamp, a golden star, / Flamed over the waves’ white yeast.” (Lines 7-8)
  - B. “In the room at the foot of the light-house / Lay mother and babe asleep” (Lines 9-10)
  - C. “And little maid Gretchen was by them there, / A resolute watch to keep.” (Lines 11-12)
  - D. “The mother stirred on her pillow’s space, / And moaned in pain and fear” (Lines 21-22)
  - E. “She fed the lamp, and she trimmed it well, / And its clear light glowed afar” (Lines 41-42)
  - F. “There was joy in the hearts of the fisher folks / Along the stormy bay.” (Lines 47-48)



# Week 2

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Recommended for April 13-17

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# Readings



# *Nonfiction Reading*

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**“Altruism: Why we risk our well-being to help others”**

**(2018) Kendra Cherry**

Read the article, pay special attention to how headings and subheadings can help you navigate a non fiction text.

Answer the ACT style multiple choice questions and practice answering questions in complete sentences.

For more information on altruistic behavior and the way it works watch the attached videos.

# Can Animals Be Nice? Altruism Debate

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# Why Some People are More Altruistic Than Others

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# *Fiction Reading*

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## **“The Model Millionaire”**

**(1876) Oscar Wilde**

Read the story, pay special attention to how the author includes or excludes detail to keep or give the reader information.

Answer the ACT style multiple choice questions and practice answering questions in complete sentences.

For more information on the author and the audio version of the short story watch the following videos.

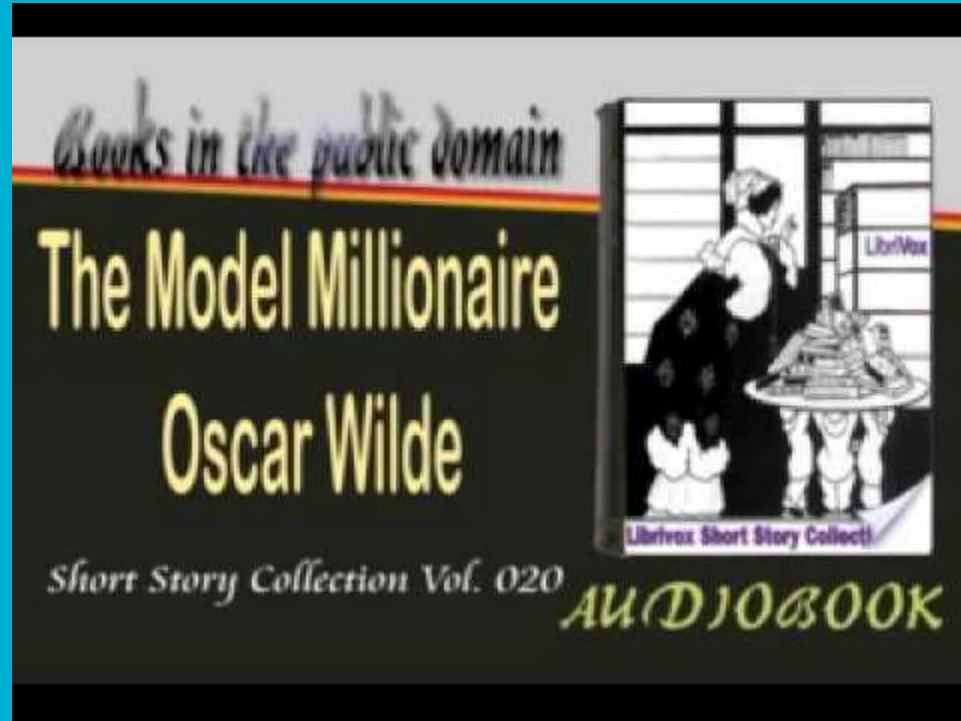
# Oscar Wilde- An Extravagant Life

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<https://www.biography.com/video/oscar-wilde-an-extravagant-life-2080074102>

# The Model Millionaire by Oscar Wilde - Audiobook

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# Poetry Reading

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## “The Lighthouse Lamp”

(1896) Margaret E. Sangster

Read the poem, pay special attention to how the author uses the dialogue between the characters to describe their feelings toward the subject.

Answer the ACT style multiple choice questions and practice answering questions in complete sentences.

Watch the attached videos to spark thinking and start a discussion with your family and friends.

# The Power of Bravery - Joseph Wang

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Discuss the different types of bravery Wang identifies. What type of bravery do they think Gretchen shows in the text? What are the benefits of being brave? Do students think there are any disadvantages to being brave?



# For the Heros: A Pep Talk from Kid President

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What traits does Kid President identify that are important to being a hero? Do you have to be brave to be a hero? Do students think that Gretchen is a hero in the text? Why or why not

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# Writing

# Moth Story of the Week: “Pastels and Crayons”

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## Writing 3

Write a narrative about your life or experiences.

Don't like this prompt? That's okay, write about whatever you want to write about.

The important part is that you write, and then read that writing. The best way to become a better writer is to READ and to WRITE.

THE MOTH



FIRST LINES PROMPT

Tell us about a time you had to prove yourself.

#MothFirstLines

## Writing 4

Write a narrative about your life or experiences.

Don't like this prompt? That's okay, write about whatever you want to write about.

The important part is that you write, and then read that writing. The best way to become a better writer is to READ and to WRITE.

