

Focus and Motivate

COMMON CORE FOCUS

RL3 Describe how the characters respond as the plot moves toward a resolution. **RL9** Compare and contrast texts in different genres in terms of their approaches to similar topics. **W2** Write informative/explanatory texts to convey ideas. **L1** Demonstrate command of the conventions of grammar. **L4b** Use common affixes as clues to the meaning of a word. **L6** Gather vocabulary knowledge when considering a word important to comprehension or expression.

SUMMARY

To earn a scouting badge, Heather is assigned to help sight-impaired Miss Benson. On her first visit, Risa, a young neighbor of Miss Benson's, barges in. Heather soon becomes jealous of the girl. Eventually, however, she learns more about Risa's difficult situation, and the girls become friends.

Can first IMPRESSIONS be trusted?

Discuss the question. Ask students why first impressions are often wrong. What problems can result from this? After students complete the **LIST IT** activity, have them discuss what changed their first impressions.

Selection Resources

Before Reading

The Good Deed

Short Story by Marion Dane Bauer

Can first IMPRESSIONS be trusted?

COMMON CORE

RL3 Describe how the characters respond as the plot moves toward a resolution.
L6 Gather vocabulary knowledge when considering a word important to comprehension or expression.

Whenever you meet someone, you form an impression, or idea of what that person is like. You base your opinion on how the person looks, talks, and acts. Sometimes, after you get to know the person, you realize that your first impression was wrong. In "The Good Deed," a young girl finds out whether her first impression of someone was accurate.

LIST IT Think of someone you have known for a year or two. Make a list of words that describe your first impression of that person. When you are finished, decide if your impression has changed. Make a second list of words describing how you currently feel about that person.



46

See resources on the Teacher One Stop DVD-ROM and on thinkcentral.com.

R RESOURCE MANAGER UNIT 1

- Plan and Teach, pp. 33–40
- Summary, pp. 41–42†‡*
- Text Analysis and Reading Strategy, pp. 43–46†*
- Vocabulary, pp. 47–49*
- Grammar in Context, p. 52

BEST PRACTICES TOOLKIT

- Reciprocal Questioning, p. A3
- Venn Diagram, p. A26
- Sensory Notes, p. B9
- Character Map, p. D8
- Word Squares, p. E33
- Compare-Contrast, p. C26

TECHNOLOGY

- Teacher One Stop DVD-ROM
- Student One Stop DVD-ROM
- Audio Anthology CD
- GrammarNotes DVD-ROM
- ExamView Test Generator on the Teacher One Stop

DIAGNOSTIC AND SELECTION TESTS

- Selection Tests, pp. 27–30

* Resources for Differentiation

† Also in Spanish

‡ In Haitian Creole and Vietnamese

Meet the Author

Marion Dane Bauer

born 1938

A Life Spent Writing

Marion Dane Bauer spent much of her childhood making up stories. Her first written work was a poem dedicated to her teddy bear. For Bauer, writing is a habit. She says, "It's what I get up in the morning to do." In 1987 her efforts were rewarded when she received the Newbery Honor for her novel *On My Honor*.

Inspiration

Many events in Bauer's life have inspired her writing, but she draws her stories less from real life than from her need to connect with someone else's feelings. "It may start with ... a newspaper article, from something overheard in the grocery store, or told to me by a friend," she says. Then Bauer thinks about how to turn the information into a story. She explains, "It must first pass through my own thoughts and feelings.... And when it does, the story is true. Not because it 'really happened,' but because, for me, it is real."



Author
Online

THINK
central

Go to thinkcentral.com.
KEYWORD: HML6-47

TEXT ANALYSIS: CONFLICT AND CLIMAX

Most characters face a problem or struggle. It is this struggle, or **conflict**, that makes a story interesting. There are two main types of conflict.

- An **external conflict** is a struggle with a force outside the character, such as another character.
- An **internal conflict**, such as overcoming a fear, takes place inside the character and is expressed through the character's thoughts and actions.

A strong plot pulls you in and moves the story towards a **climax**, the turning point in the story when you find out how the conflict will be resolved, or worked out.

READING STRATEGY: CONNECT

Stories introduce us to new people and sometimes to new places and times. As you read a story, you may find that you can **connect**, or identify with, the feelings of the characters or the events and situations in the story.

As you read, use a chart like the one shown to record the connections you make.

What Is Happening?	My Connection
Heather is scared to talk to Miss Benson.	I was nervous to meet my pen pal at the Senior Center for the first time.

VOCABULARY IN CONTEXT

The author uses these words to show how powerful first impressions can be. See which ones you already know. Place each word in the correct column of a chart like the one shown.

WORD LIST	accusation	impaired	pert
Know Well	generic	incredibly	trite
Think I Know			
Don't Know			

Complete the activities in your Reader/Writer Notebook.

VOCABULARY SKILL

VOCABULARY IN CONTEXT

DIAGNOSE WORD KNOWLEDGE Have all students complete Vocabulary in Context. Check their definitions against the following:

accusation (ăk' yōō-zā' shən) *n.* the act of charging someone with wrongdoing
generic (jē-nĕr'ĭk) *adj.* having no particularly distinctive or noteworthy quality

impaired (ĭm-pârd') *adj.* being in a less than perfect condition
incredibly (ĭn-kräd'ĕ-blē) *adv.* unbelievably
pert (pôrt) *adj.* offensively bold; saucy
trite (trît) *adj.* boring because overused; not fresh or original

Teach

TEXT ANALYSIS

COMMON CORE
RL 3

Model the Skill: CONFLICT AND CLIMAX

To model how to identify conflicts, read aloud this example:

When I first saw Bijan, I could tell we weren't going to get along. He wore a jacket and tie to school! I figured he was a real snob.

Ask students what internal and external conflicts might develop as a result of this first impression. **Possible answer:** The narrator might be unfriendly toward Bijan and might want to call him names.

GUIDED PRACTICE Ask students to give examples of internal and external conflicts from stories they know.

READING STRATEGY

Model the Strategy: CONNECT

Have students review the plot of "The School Play" (pages 36–42). Ask: Are the characters like anyone you know? Have you ever been in a similar situation? If so, how did you feel? *Answers will vary.*

GUIDED PRACTICE Ask students how connecting with events and situations in a story can help them understand the characters' thoughts and actions.

R RESOURCE MANAGER—Copy Master
Connect p. 45 (for student use while reading the selection)

COMMON CORE
L 4

PRETEACH VOCABULARY Use the following copy master to help students predict meanings.

R RESOURCE MANAGER—Copy Master
Vocabulary Study p. 47

Practice and Apply

READ WITH A PURPOSE

Help students set a purpose for reading. Ask them to read “The Good Deed” to discover how someone who is sight impaired can help those who can see examine the world in different and new ways.

VOCABULARY

COMMON CORE

L4

OWN THE WORD

impaired: Have students discuss how the narrator of the story, Heather, is using the word *impaired*. Ask if they think Heather is using *impaired* in a respectful way. Do they think her use of this word reveals more about her character or Miss Benson’s?

Possible answers: Although we learn that Miss Benson is sight impaired, we learn more about Heather’s character, or personality. Some students may think that Heather is using the word in a realistic way, just as many young people would. Others may think that she is being somewhat disrespectful.

The Good Deed

Marion Dane Bauer

Analyze Visuals ▶

What do the lines and colors in this painting lead you to focus on?

① Targeted Passage

impaired (im-pârd')
adj. being in a less than perfect condition

Miss Benson was my good deed for the summer. Every girl in our scout troop was assigned someone. My friend Melody had Mr. Stngle. He's the oldest resident of the Riverview Nursing Home. He must be at least one hundred and two. He used to be a farmer, and all he ever talks about is the weather. Anne Marie got Mrs. Mechlenburg. Mrs. Mechlenburg has four children, all under five, and kind of bewildered, cocker spaniel eyes. Like maybe she doesn't know how they all got there. But I was assigned Miss Benson.

Miss Benson is old. Not old like Mr. Stngle, but old enough. And she's blind. "Sight impaired, Heather," our scout leader said. But whether you say "sight impaired" or "blind," the truth is, Miss Benson can't see a thing.

48 UNIT 1: PLOT, CONFLICT, AND SETTING

DIFFERENTIATED INSTRUCTION

FOR STRUGGLING READERS

In combination with the *Audio Anthology CD*, use one or more Targeted Passages (pp. 48, 53, 56, 59, 60) to ensure that students focus on key story events, concepts, and skills.

① Targeted Passage [Lines 1–11]

This passage introduces the situation to which the title refers—the good deed.

- What, or who, is the narrator’s good deed? (line 1)

- Why is the narrator doing a good deed? (lines 1–2)
- What good deeds have the other girls been assigned? (lines 2–6)
- What do you know about Miss Benson so far? How might the narrator help her? (lines 9–11)



BACKGROUND

Reading for the Blind and Visually Impaired
In this story, Miss Benson enjoys hearing Heather read aloud (lines 119–132). She might also have access to books printed in Braille. Braille is a system of raised dots that enables visually impaired people to read books and other printed materials on their own—in English or any other language. Additionally, a full range of technologies exists for helping the blind and visually impaired to communicate with the outside world. These include large print books and newspapers, scanners, video magnifiers, and, for computers, screen-magnifying programs and synthetic-speech systems.

Analyze Visuals

Possible answer: They lead the viewer to focus on the young girl in front of the window. The lines in the floorboards focus the viewer's attention toward her, and the two doorways form a frame around her. She is also silhouetted by the light background of the window.

About the Art Canadian Erik Slutsky is a self-taught artist with many talents. In addition to painting, Slutsky's other talents include songwriting and performing music (beginning at age 12), photography (which he took up at 15), and creative writing. *Alex Reading*, dated 2000, is oil on canvas. The painting evokes both sadness and solitude.

FOR ENGLISH LANGUAGE LEARNERS

Comprehension Support Have students read the Summary and discuss it. Divide students into three language proficiency groups and have them discuss the two sides of conflict:

BEGINNING	INTERMEDIATE	ADVANCED	ADVANCED HIGH
Listen to <i>Audio Anthology CD</i> and follow along silently. Reread targeted passages to students; check comprehension using questions in the margins.	Take turns reading aloud in pairs, then discuss the story.	Read the story independently and discuss it in a small group.	

R RESOURCE MANAGER

Summary pp. 41–42

FOR ADVANCED LEARNERS/PRE-AP

The author says that she draws her inspiration from the feelings of others. Encourage students to think about feelings as an inspiration and to brainstorm a list of writing topics.

READING STRATEGY

A CONNECT

Remind students to record their answers in their charts from page 47, including any connections to their own experiences.

Possible answer: Heather isn't sure how to act around someone who is sight-impaired.

TEXT ANALYSIS

COMMON CORE

RL 3

B CONFLICT

Possible answer: Heather wants to earn another badge by helping someone, but she is scared to visit Miss Benson because she has never met a blind person before.

Extend the Discussion Is Heather's conflict internal or external? How can you tell?

REVISIT THE BIG QUESTION

Can first IMPRESSIONS be trusted?

Discuss In lines 32–38, what is Heather's impression of the girl who lives in Miss Benson's building? **Possible answer:** Her first impression is that the girl is messy, pushy, and nosy.

TIERED DISCUSSION PROMPTS

In lines 35–52, use these prompts to help students understand the beginning of Heather's conflict with Risa:

Infer What can you infer from the appearance and behavior of the two children?

Possible answer: They are unkempt and rowdy. There may not be an adult in the apartment to take care of them.

Speculate How might this girl complicate Heather's good deed? **Possible answer:** She might get in the way and not allow Heather to read to Miss Benson.

VOCABULARY

COMMON CORE

L 4

OWN THE WORD

generic: Ask students to list things that they use at school that could be considered generic. **Possible answers:** pens, pencils, paper

"What do I do?" I asked. "What do I say?" **A**

"Start with 'hello,'" our scout leader said, like that was some kind of help. Then she added, "She's a retired teacher. I'll bet she'd just love it if you'd read to her." And she was off talking to Anne Marie about diapers.

The problem was I'd never been alone with a blind person before. Come to think of it, I don't suppose I'd ever even met one. And the thought of trying to talk to Miss Benson kind of scared me. Melody and ²⁰ Anne Marie and I all had the same number of badges though, the most of anyone in the troop, and I wasn't about to let either of them get ahead of me. So the next day I called Miss Benson—she sounded normal enough on the phone—then I set out to meet her. **B**

A CONNECT

Reread lines 1–12. Think of a time when you felt nervous about meeting someone. What is adding to Heather's nervousness?

B CONFLICT

Reread lines 17–23. What conflict is Heather facing?

Her place wasn't hard to find. She lived in the apartment building right next to the Piggly Wiggly, only a few blocks from my house. Which meant I got there really fast. Too fast. Then I kind of stood in front of her door, waiting, though I couldn't have said what I was waiting for. To figure out what I was going to say, I guess. After "hello," I mean. But before I even got around to knocking, the door across the hall from ³⁰ Miss Benson's apartment popped open and this girl I'd never seen before stuck her head out.

"What do you want?" she said, like it was her door I was standing in front of.

"I'm visiting Miss Benson," I told her, which was perfectly obvious.

The girl had long brown hair. Kind of a reddish brown. But it was a tangled mess. I'll swear she'd pulled it into a ponytail that morning without ever passing it by a brush. "Why are you visiting her?" she wanted to know.

It would have sounded really dumb to say, "Because I'm a Girl Scout, ⁴⁰ and she's my good deed for the summer." So I said instead, "I've come to read to her." And then I added, just in case this girl didn't know anything at all, "She's sight impaired, you know."

"No, she's not," the girl answered, with a toss of that tangled hair. "I've seen her. She's blind as a bat."

Behind the girl, from inside her apartment, a whole lot of noise was going on. It sounded like the beginnings of World War III. Or like a herd of runaway horses maybe. Just then two little kids came hurtling up to the doorway and stopped to peer out from each side of the girl. I couldn't tell whether they were boys or girls or one of each. They looked kind of ⁵⁰ **generic**. Is that the word? Their hair wasn't combed either, and their noses were snotty. . . . I decided maybe reading to a blind woman wasn't so bad after all and turned to knock on the door.

generic (jē-nĕr'ĭk) *adj.*
having no particularly distinctive or noteworthy quality

DIFFERENTIATED INSTRUCTION

FOR ENGLISH LANGUAGE LEARNERS

Comprehension: Comparison Explain that English has many expressions that compare one thing to another. Tell students that many comparisons use the words *like* or *as*, e.g., "She's blind as a bat." (line 44) Have students find two more comparisons in lines 46–47 (*like the beginnings of World War III* and *like a herd of runaway horses*).

Language: Conversational English Patterns

Explain that English speakers often use tags to emphasize intention. Point out the tags *I guess* (line 28), *I mean* (line 28), and *you know* (line 42). Also point out the phrase *kind of* (lines 19, 26, 35, 49), which literally means "in a way" and indicates a tentative thought or action. Ask students to think of examples of such informal words and phrases in their primary languages. Challenge them to find more examples of tags and other informal terms as they read the story.

"Wait," the girl said. "I'll come with you."

Just like that she said it, as though she'd been invited.

And the truth was, I didn't know whether to be annoyed at her for being so pushy or relieved that I didn't have to go in there alone. What if a good deed didn't count if you had help? But though there wasn't a reason in the world for me to do what that girl said, I found myself standing there with my hand in the air, waiting.

60 "Tell Mama I've gone across the hall," the girl told the two snotty-nosed kids. And she stepped out and closed the door behind herself.

"Mama," I heard the kids yodel as they stampeded back into the apartment. And then there was nothing left to do but to knock on Miss Benson's door.

The rest wasn't nearly as hard as I'd expected. After a moment a tall woman with curly, salt-and-pepper hair opened the door and said, "You must be Heather. Come in." I could tell she couldn't see me, because she looked right over my head like there was something interesting on the wall across the way, but her voice didn't sound blind.

70 I don't know what I mean by that exactly, except that she didn't sound like she was missing anything at all. And I guess she wasn't, because when the girl said, "Hi!" and followed me into the apartment Miss Benson asked right away, "Who's your friend?"

Of course, I didn't have a clue who my "friend" was, but she answered, just as pert as you please, "Risa. My mom and me and my little brothers"—so they were boys—"just moved in across the hall."

"Welcome, Risa," Miss Benson replied. Her voice sort of had a smile in it. "I'm glad to see you."

Just like that she said it. *I'm glad to see you!* Like she could.

80 Miss Benson led the way, one hand trailing lightly across the furniture she passed or sometimes just grazing the wall. "I hope you don't mind if we go to the kitchen," she called back. "It's the cheeriest place."

The kitchen was a cheery place. The sun was all spread out across a table made out of some kind of golden wood. And in the middle of the table, sweating coolness, sat a pitcher of lemonade and a big blue plate heaped with oatmeal-raisin cookies. There were glasses, too. Just two of them though.

"Mmmm, cookies," Risa said.

"Help yourselves, girls," Miss Benson told us. "I made them for you."

90 And it was a good thing she extended the invitation, because Risa already had one in her hand.

Miss Benson went to the cupboard and got out another glass and began to pour lemonade for everyone. She stopped pouring before she overflowed the glasses too, though I couldn't figure how she did it.

COMMON CORE L6

Language Coach

Homonyms Words that have the same pronunciation but different meanings are called homonyms. What homonyms for *there* in line 57 do you know?

pert (pûrt) *adj.*
offensively bold; saucy

TIERED DISCUSSION PROMPTS

In lines 55–91, use these prompts to help students understand the development of Heather's internal conflicts:

Connect In lines 56–57, Heather asks herself, "What if a good deed didn't count if you had help?" What would you say to Heather in response? *Students might sympathize with Heather's desire to get full credit for her good deed. However, since she's not quite sure what to do with Miss Benson, getting help might improve the good deed.*

Analyze How does Risa's presence smooth Heather's introduction to Miss Benson and make Heather feel less nervous? *Possible answer:* Risa enters Miss Benson's apartment without seeming nervous. She speaks easily and comfortably.

Evaluate What is your opinion of Risa's behavior? Do you think she is being rude, or friendly, or something else? What made you form this impression of her? *Responses will vary. Students should give examples to support their opinions.*

REVISIT THE BIG QUESTION

Can first IMPRESSIONS be trusted?

Discuss In lines 67–71, Heather is surprised that Miss Benson doesn't "sound blind" or sound as if she is "missing anything at all" (lines 69–71). How can stereotyping contribute to or contradict our first impressions?

Possible answers: Stereotypes can lead to inaccurate or unjustified portrayals of people. On the other hand, our first impressions can make us question stereotypes, as Heather does when she meets Miss Benson.

FOR ENGLISH LANGUAGE LEARNERS

Language Coach

COMMON CORE
L6

Homonyms Point out the words *wood* (line 84) and *too* and *two* (line 86) and ask students for their homonyms. (*would, to*) Then have students list as many homonyms as they can think of in three minutes. *Possible answers:* deer, dear; right, write; sun, son; bow, bough

FOR STRUGGLING READERS

Comprehension Support Point out the sentence fragments in lines 24–31, and read the passage aloud, emphasizing the breaks and pauses. Explain that this stilted rhythm shows Heather's incomplete thoughts and reflects her nervousness and hesitancy. Then help students "fix" the fragments to make complete sentences. Explain that the meaning of sentence fragments can often be determined from context.

THE GOOD DEED

51

VOCABULARY

COMMON
CORE

L4

OWN THE WORD

pert: Tell students that words that are similar in meaning to *pert*, or synonyms, include the words *lively, forward, high-spirited*, and *rash*. Ask them to think of words that mean the opposite of *pert*. *Possible answers:* dull, apathetic, lifeless, humble

READING STRATEGY

C Model the Strategy: CONNECT

- Model for students how to identify with the events in the story. Point out how Heather expected Risa to “gobble her cookie” (line 95), but was surprised when she only “took a couple of nibbles” (lines 96–97). Ask them to think about being surprised by how someone acted.
- Have students practice and apply the strategy by adding connections to their charts.

What Is Happening?	My Connection
Heather hesitates to talk about herself.	I don't really like talking about myself either.

IF STUDENTS NEED HELP ... Create a chart like the one above on the board and fill it in with students' ideas.

Possible answers: Heather seems to think that Risa is rude, but Heather also seems curious about her. Sometimes I feel people act rudely at first, but when I get to know them I realize that they may have been insecure.

I expected Risa to gobble her cookie, just the way she had grabbed it off the plate without being invited, but she didn't. She just took a couple of nibbles, then tucked the rest into the pocket of her cutoffs. Can you imagine that? An oatmeal cookie in your pocket? C

“Tell me about yourselves, girls,” Miss Benson said, sitting across from us at the table, and before I could even open my mouth, Risa was off and running.

She told about her three little brothers—there was a baby I hadn't seen; he probably had a snotty nose too—and about how her mom had moved to Minnesota for a better job, only Risa didn't like her mom's new job because the boss wouldn't even let her take telephone calls from her children when she was at work.

Detail of *Breakfast Room II*, Marty Walsh. Oil on panel, 24" x 24". © Marty Walsh.



Analyze Visuals

Possible answer: The colors—yellow, blue, and red—are cheerful, but there are many shadows in the painting. Miss Benson's kitchen, where “The sun was all spread out across a table made out of some kind of golden wood” (lines 83–84) is more cheerful.

About the Art Marty Walsh, the painter of *Breakfast Room II*, was born in the 1950s. She has two studios—one in Las Vegas, Nevada, and the other in County Kildare, Ireland. In her still life paintings, Walsh tries to capture “a sense of the moment.” She says, “Wherever our eyes rest or linger, for even a moment, it is a personal encounter.”

C CONNECT

What do Heather's internal thoughts and feelings tell you about her impression of Rita? Have you ever felt the same way about someone you just met?

▼ Analyze Visuals

Does the dining table in this painting seem as cheery as Miss Benson's kitchen? Explain.

DIFFERENTIATED INSTRUCTION

FOR STRUGGLING READERS

Comprehension Support Help students understand the distinction between internal and external conflicts and make predictions about what will happen by completing a chart like the following while they read:

Heather's Conflicts	Examples	How will conflicts be resolved?
External	Heather doesn't like Risa's pushiness.	Heather might get Risa to change.
Internal	Heather isn't sure how to act around someone who is sight-impaired.	Heather will stop being nervous once she meets Miss Benson.

I told Miss Benson how many badges I'd earned and how my parents and I had gone to Disney World over spring break. I could tell, just by the way Risa looked at me, that she'd never been near any place like Disney
110 World and that she hated me for saying I'd been there. But what was I supposed to do? It was the truth.

When Miss Benson pushed the cookies toward us and said "Help yourself" again, quick as a flash, Risa took another cookie and put that one into her pocket too. I figured she must be stashing them for the snotty-nosed brothers at home, and I was almost impressed. It was kind of nice of her, really, to think of her brothers that way. It made me wish I had a little brother or sister to take cookies home for, but if I had one, I'd teach mine how to use a tissue. ♦

And then I offered to read, so Miss Benson sent me to her bedroom
120 to check out her bookshelf. I found a tall blue book—it looked kind of tattered, so I figured it had been around awhile and was, maybe, a favorite—called *Stories That Never Grow Old*. There was a picture on the cover of a woman wearing a long dress reading a book to some children.

When I came back with the book, Risa looked at it and said low, under her breath, "Dummy. That one's for little kids."

I shrugged, like I didn't care, but still my cheeks went hot when I opened it and saw she was right. It was a lot of old-timey stories like "The Little Engine That Could" and "Hansel and Gretel" and "Why the Bear Has a Stumpy Tail," things like that. Probably not what a grown-up, even one who
130 used to be a teacher, would want to hear.

But then Miss Benson asked, "What book did you get?" and when I told her, she clapped her hands and said, "Perfect!" So I shot Risa a look and started to read. "Bruin, the young brown bear, was feeling very hungry." ♦

Risa leaned across the corner of the table so she could see the page too. She even started silently shaping the words with her mouth as I read, like she was tasting each one. I figured she must not be a very good reader though, because I'd given up reading with my lips when I was in the first grade.

140 As soon as I'd finished the story I knew I was right about her not being a good reader, because Miss Benson said, "Okay, Risa. Why don't you read the next one?"

While I was reading, she couldn't get close enough to the book, but suddenly she couldn't get away from it fast enough. "Oh no!" she said, pushing away from the table so hard that her chair screeched against the floor. "Anyway, you don't want to hear any more from that old thing. I'll do something else for you instead." ♦

◆ GRAMMAR IN CONTEXT

A run-on sentence is created when two sentences are written as if they were one sentence. Read lines 116–118. The writer avoids using a run-on sentence by inserting a comma and the coordinating conjunction *but* between two thoughts.

② Targeted Passage

D CONFLICT

Reread lines 124–134. What evidence is there that the tension between Heather and Risa has increased?

E CONFLICT

Why doesn't Risa want to read aloud?

REVISIT THE BIG QUESTION

Can first IMPRESSIONS be trusted?

Discuss In lines 102–111, how does this passage reinforce Heather's and Risa's first impressions of each other? **Possible answer:** Heather continues to believe that Risa and her family are messy. Risa probably feels that Heather is stuck up. Accept any reasonable answers.

◆ GRAMMAR IN CONTEXT

COMMON CORE L1

Run-on Sentences Point out that run-on sentences can be corrected by making them into separate sentences or by inserting a comma and coordinating conjunction (*and*, *but*, *or*). Ask students to find examples of other instances on this page where the writer avoided run-on sentences.

Possible answers: lines 126–127, 131–132

TEXT ANALYSIS

COMMON CORE

RL 3

D CONFLICT

Possible answers: The girls are competing for Miss Benson's attention. Risa calls Heather a "dummy" under her breath (line 125). Heather is embarrassed when she realizes she has chosen a book of children's stories (lines 126–127). When Miss Benson indicates that she is pleased with the choice, Heather glares at Risa (line 132).

TEXT ANALYSIS

COMMON CORE

RL 3

E CONFLICT

Possible answer: It can be embarrassing to do something in front of other people if you don't think you do it well. Risa doesn't want Heather and Miss Benson to know that she has trouble reading.

FOR STRUGGLING READERS

② Targeted Passage [Lines 112–139]

This passage describes Heather and Risa's first meeting with Miss Benson.

- What does Risa do that impresses Heather? What does it make Heather wish for? (lines 113–117)
- What kind of book does Heather find to read to Miss Benson? (lines 120–122)
- What does Heather learn about Risa? (lines 137–139)

FOR ADVANCED LEARNERS/PRE-AP

Synthesize: Dialogue [paired option] What do we sound like when we talk about ourselves? What impressions do we give? Have pairs reread lines 102–111 and then write a dialogue in which Heather and Risa describe themselves to each other. The dialogue should be based on details from the story, but students may also invent other details. Have students practice reading their dialogues aloud and then perform them for the class.

F CONFLICT

Conflict is the struggle that makes a story interesting and keeps you reading to see what happens next. There are two main types of conflict. In an **external conflict** a character struggles against an outside force. A character who confronts a school bully or is trapped in a terrifying storm is facing an external conflict. An **internal conflict** takes place within a character's mind. A character who is tempted to cheat at a game faces an internal conflict. You can learn about the development of conflicts by paying attention to the thoughts and feelings of a character as the plot moves toward a resolution. Reread lines 171–176. What kind of conflict do these lines reveal?

TIERED DISCUSSION PROMPTS

In lines 150–186, use these prompts to help students understand Heather's jealousy:

Infer What does Risa do for Miss Benson instead of reading to her? What special talent does this reveal? **Possible answer:** *Risa gives Miss Benson an “eye bouquet.” Risa has a gift for imaginative description.*

Evaluate What was your first impression of Risa? Has it changed? *Answers will vary.* Students should cite evidence from the story.

TEXT ANALYSIS**COMMON CORE**

RL 3

F CONFLICT

Possible answer: Accept reasonable answers. For example, Heather has an internal conflict because she “couldn’t stand being bested by a girl who still read a little kiddy book with her lips” (lines 171–172).

READING STRATEGY**G** CONNECT

Possible answer: Accept all reasonable responses, but elicit from students that Heather is jealous of Risa’s eye bouquet.

VOCABULARY**COMMON CORE**

L 4

OWN THE WORD

trite: Discuss why “green like grass” is a trite, or overused, expression. Then have students list other examples that might be called trite. **Possible answers:** *blue like the sky (or sea); light as air, dark as night*

Miss Benson’s face was round and soft. “What do you want to do instead?” she asked, and she folded her hands in her lap, waiting.

150 For a moment Risa looked around, whipping that tangled ponytail back and forth like she was expecting to find an idea for something she could do hanging on the wall. Then it must have come to her, because her face lit up and she settled back in her chair. “How about,” she said, “if I give you an eye bouquet.”

“An eye bouquet?” The way Miss Benson leaned forward you could tell she was expecting something grand.

An eye bouquet? I thought. How dumb!

But Risa explained. “I’ll make a picture for you with words.”

“What a wonderful idea!” Miss Benson said.

160 And it was a wonderful idea. I wished I’d thought of something half as wonderful. Though Miss Benson seemed to like the story I’d read well enough.

Risa thought for a few seconds, then she began. “The lilac bushes are blooming in front of the apartments.”

Miss Benson nodded. “It’s been years since I’ve seen those old lilac bushes, but they’re still there, are they?”

“Yes,” Risa said. “And they’re that shimmery color, halfway between silver and purple. You know what I mean?”

170 “Shimmery. Halfway between silver and purple.” Miss Benson nodded again. “That’s it. That’s it exactly. I can see them now.”

I couldn’t stand being bested by a girl who still read a little kiddy book with her lips, so I jumped in. I hadn’t especially noticed the bushes she was talking about, but I’d seen lilac bushes all my life. “The leaves are shaped like little hearts,” I said. “And they’re green.” I could see Miss Benson was waiting for something more, so I added, kind of feebly, “Green like grass.” **F**

But that wasn’t any good, and I knew it. What could be more ordinary than “green like grass”? It’s what my English teacher would call **trite**.

“The green of horses munching,” Risa said, offering the words up like 180 a gift, and Miss Benson tipped her head back and laughed out loud.

“Well,” I said, getting up so fast I had to catch my chair to keep it from tipping over. “I guess I’d better be going. My father”—I leaned heavily on the word since it was obvious Risa didn’t have one of those—“told me he’d take me and my friends to the beach this weekend.” **G**

It wasn’t a lie. Daddy was taking me and Melody and Anne Marie to the beach, but not until Sunday afternoon. This was Saturday.

Miss Benson stood up too. “Thank you, Heather,” she said, “for the nice visit. I enjoyed it. I enjoyed it very much.”

trite (trīt) *adj.* boring because overused; not fresh or original

G CONNECT

Have you ever tried to make someone jealous? Why is Heather trying to make Risa jealous?

DIFFERENTIATED INSTRUCTION**FOR STRUGGLING READERS**

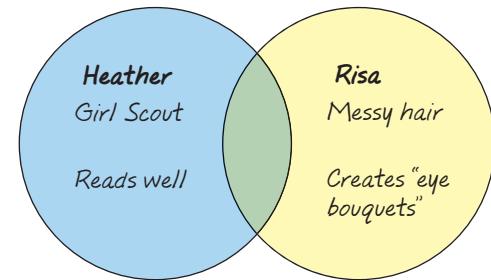
Comprehension Support [small-group option] Have students practice Reciprocal Questioning to gain clarity about what is happening on page 54. Each student should write down questions about the passage while reading. Then students should take turns asking and answering questions in a group.

BEST PRACTICES TOOLKIT

Reciprocal Questioning p. A3

FOR ADVANCED LEARNERS/PRE-AP

Analyze Character Ask students to think about what they have already learned about Heather and Risa. What do they look like? How do they sound? How do they act? Have them complete a Venn Diagram to explore the similarities and differences between these two characters. Then ask them to write a paragraph predicting whether or not the girls will become friends. Have them use the details they gathered to support their predictions.



BEST PRACTICES TOOLKIT—Transparency
Venn Diagram p. A26



"I'll be back," I promised. "I'll come and read again on Monday."
190 By myself, I wanted to add, but I said instead, "I'll put your book away before I go." And I carried it back to the bedroom.

When I got to the bookshelf I stood looking at the empty space where the book had stood. *Risa lives right across the hall*, I was thinking. *What if she decides to come back on her own? Maybe she'll even decide to read to Miss Benson, and this is the book she'll want, one that doesn't have too many big words.*

And then there I was, looking around for some place to put the book where she wouldn't find it. After all, Miss Benson herself certainly wasn't going to be wanting to look at it again while I was gone.

200 The wastebasket next to the bookshelf, rectangular and deep and perfectly empty, was just the right size. I slipped the book inside. It would be safe there, waiting for me. **H**

H CONFLICT

Reread lines 192–202. Why does Heather decide to hide the book?

THE GOOD DEED

55

Analyze Visuals

About the Art This watercolor, titled *Dream Hydrangea II*, evokes the "shimmery color" (line 167) of Risa's eye bouquet. The American artist John Bunker, whose works are included in many public and private collections throughout the world, painted it in 1995.

TEXT ANALYSIS

COMMON CORE

RL 3

H Model the Skill: CONFLICT

- Model for students how to identify the internal conflict Heather is experiencing. Point out how the author uses italics in lines 193–196 to indicate Heather's thoughts, which show her jealousy of Risa.
- Have students practice and apply the skill by citing details from the story that help explain why Heather hides the book.

Possible answer: Heather doesn't want Risa to find the book and read it to Miss Benson while she is not there. She feels that she is competing with Risa for Miss Benson's favor, and she hopes to gain an advantage by hiding the book.

IF STUDENTS NEED HELP . . . Ask them to summarize the conflict between Heather and Risa. What do both of them seem to want from Miss Benson? Then read aloud Heather's thoughts in lines 193–196 to help students understand her anxiety. Ask: How do these thoughts affect what Heather does next?

FOR STRUGGLING READERS

Reading Strategy Follow-Up: Connect Have students read lines 189–202 silently to themselves. Have them write what is happening in this passage. Then ask students to think about how they identify with the situation and write their connection to the passage in the second column of the chart.

What Is Happening?	My Connection
Heather hides the book so Risa won't be able to read it to Miss Benson.	Once I hid my sister's homework because I was sick of hearing what a great student she is.

TIERED DISCUSSION PROMPTS

In lines 208–210, use these prompts to help students understand how Heather's first impression of Risa affects her judgment:

Summarize Why does Heather say that Risa is "a liar"? **Possible answer:** Risa told Miss Benson that the lilacs were "halfway between silver and purple" (lines 167–168). Heather checks, and sees that the blooms are brown.

Analyze How does Heather's first impression of Risa affect how and interprets the issue of the lilacs? **Possible answer:** Her negative impression and jealousy of Risa leads her to judge Risa harshly.

Evaluate Is Risa a liar for describing the lilacs as shimmery purple instead of brown? Explain. **Possible answers:** Yes—she did not tell the truth about the lilacs. No—she described the lilacs as she imagined them.

READING STRATEGY

1 CONNECT

Possible answers: Accept all reasonable answers, such as anxiety, stress, and fear.

TEXT ANALYSIS

COMMON CORE

RL 3

1 CONFLICT

Possible answer: Heather finds that the book is missing. Now she is worried that it has been thrown away and that Miss Benson will be disappointed.

Extend the Discussion Whose opinion is Heather more concerned about now?

When I got to the door, Risa was there, standing beside Miss Benson. She had to go home too, she said, though I knew she didn't have plans for going anywhere special like the beach. But I said all the polite things you're supposed to say to someone you've just met, to her and to Miss Benson too, and I left. My good deed was done for the day.

On my way out of the apartment building, I couldn't help but notice. The blooms on the lilac bushes were a crisp brown, the color of tea. So the girl was a liar, too, besides being a poor reader.

A couple of days later when I came to visit Miss Benson again, I stopped in front of her door, half expecting Risa to pop out of the apartment across the hall. All seemed quiet over there this time except for cartoons blaring from a TV. I breathed a sigh of relief and knocked on Miss Benson's door.

This time the blue plate on the table held sugar cookies, creamy white, just beginning to be brown at the edges, and sparkling with sugar.

"I'll get a book," I said, after we had each eaten a cookie and sipped some cocoa, chatting about this and that. And I hurried off to Miss Benson's bedroom to get *Stories That Never Grow Old*.

Only the book wasn't there.

I looked in the wastebasket, of course. I even picked it up and turned it upside down and shook it, as though something as big as a book could disappear. But the wastebasket was empty. Just the way it had been the first time I'd come into the room. I wondered, in fact, why Miss Benson had a wastebasket at all since she didn't seem to put anything into it. 1

Then I hurried to the shelf. Maybe Miss Benson had reached a hand into the basket and found it there and put it away herself. Or maybe someone who came and cleaned for her had discovered it. Now that I thought about it, a wastebasket was about the dumbest place in the world to hide a book.

The space left behind when I took *Stories That Never Grow Old* out, right between two fatter books—*A Literary History of England* and *The Oxford Companion to English Literature*—was still there, empty, accusing. *You did it!* the space said. *You've lost Miss Benson's book! Probably her favorite book in all the world.*

Did she empty her own wastebaskets? She wouldn't have been able to see what was in there. Or maybe somebody else emptied them for her and thought, seeing it there, that she meant to throw it away. My heart beat 240 faster just thinking about the possibilities. 1

There was nothing else to do, so I picked out another book, a collection of poems by Robert Frost, and brought that out instead.

③ Targeted Passage

1 CONNECT

Based on your own experiences, what emotions do you think Heather feels when she realizes the book is missing?

1 CONFLICT

Reread lines 227–240. How has Heather's conflict become more complicated?

DIFFERENTIATED INSTRUCTION

FOR ENGLISH LANGUAGE LEARNERS

Language: Punctuation and Print Cues

- Point out the dashes in lines 233–234 and 250–251. Explain that the dashes set off extra information that is not absolutely necessary to understand the sentence. Model reading the sentences twice, the first time omitting the content set off by dashes. Explain that students can use this strategy to improve comprehension.

- Point out the ellipses in lines 266 and 273. Explain that they indicate a pause or an incomplete thought.
- Explain that italics can indicate private thoughts, as in lines 235–236. They can also indicate titles of books (lines 232–234, 249).
- Have students find more examples of these kinds of punctuation in the story.

FOR STRUGGLING READERS

③ Targeted Passage [Lines 218–242]

This passage describes a new problem facing Heather: the book that she hid is missing.

- What happens when Heather goes to get the book? What does she think might have happened to it? (lines 222–224, 238–240)
- How does Heather feel about what has happened? (lines 229–231, 235–236)
- How is the story's conflict getting more intense and interesting? (lines 239–242)

"I have some poems," I told Miss Benson, and before she had a chance to say whether she was disappointed that I hadn't brought the blue book, I opened the collection and began to read.

"I'm going out to clean the pasture spring."¹

She settled back to listen, a small smile tipping the corners of her mouth, but though she looked perfectly happy, I couldn't get past feeling that maybe she'd rather have heard *Stories That Never Grow Old*.

250 I read several poems—I especially liked the one about the boy who died after cutting himself with a chainsaw; it was so sad—but I kept feeling this weight in the pit of my stomach. The blue book was gone. Miss Benson had probably had it since she was a little kid.

I guess I quit reading without even noticing I'd stopped, because the next thing I knew Miss Benson was saying, "How about an eye bouquet now? What can you make me see?"

Her asking took me by surprise, because I'd already proven on Saturday that "eye bouquets" weren't really my thing. When I didn't answer right away though, she said, "I'll give you one first."

260 "All right," I said, though I couldn't help wondering what kind of eye bouquet a blind woman could come up with.

"Freckles," she said, "and hair the color of pulled taffy.² Green eyes, a misty green like the sea."

For a moment I just sat there, feeling dumb, until gradually what Miss Benson had said began to dawn. I had freckles, though I didn't like to think they were the first thing a person saw. And my hair . . . well, it's the color people like to call "dirty blond," though I always hated that description. I keep my hair as clean as anybody's. But if you were being real nice, you could say it's the color of pulled taffy. And my eyes? Were 270 they green like the sea? (I guess that would be better than green like horses munching.)

And then slowly, gradually, the truth dawned. Miss Benson had gotten her eye bouquet from . . .

"Risa's been here," I said. It came out sounding like an **accusation**.

"Yes. She came Sunday afternoon. She's a very nice girl. I'm sure the two of you are going to be great friends."

I ignored that, about Risa's being a nice girl and about the two of us being friends, because an idea was rising in me like dinner on a rocking boat. Risa had been in Miss Benson's apartment since the last time I'd 280 been there. The blue book was gone from the place where I'd hidden it. Risa had taken it. I already knew she was a liar. Now I knew she was a thief, too! **K**

1. I'm going . . . pasture spring: the first line of Robert Frost's poem "The Pasture." (See page 62.)

2. pulled taffy: a boiled candy usually of molasses or brown sugar that is stretched until light-colored.

FOR STRUGGLING READERS

Develop Reading Fluency Tell students that when they read aloud, they can make the story more interesting by varying the tone of their voice, depending on which character is speaking. Model varying tones for some of the dialogue on this page. Have students work in small groups to practice varying their tone. After reading, have students provide feedback on each other's fluency.

R RESOURCE MANAGER—Copy Master

Reading Fluency p. 53

FOR ADVANCED LEARNERS/PRE-AP

Create Eye Bouquets Have students write eye bouquets describing people, places, or things that they find beautiful. They may use the Sensory Notes chart to gather details of sight, sound, smell, taste, and touch. Then have them illustrate their bouquets. Encourage volunteers to read aloud their descriptions and display their illustrations.



BEST PRACTICES TOOLKIT—Transparency

Sensory Notes p. Bg

TIERED DISCUSSION PROMPTS

In lines 254–282, use these prompts to help students understand the developing conflict between Heather and Risa:

Recall How does Risa's eye bouquet describe Heather? **Possible answer:** It compares her eyes to the "misty green" of the sea and her hair to "the color of pulled taffy" (lines 262–263).

Analyze Miss Benson could have kept Risa's eye bouquet to herself. Why do you think she shares it with Heather? **Possible answer:** She might sense the tension between the two girls and want to smooth things over.

Speculate Heather thinks that Risa stole the book. Do you share her opinion? Why or why not? **Possible answer:** Yes—she might want to practice reading it so that she can compete with Heather. No—she might have put it away in a different place, or Miss Benson might have given it to her.

TEXT ANALYSIS

COMMON CORE

RL 3

K CONFLICT

Possible answer: Now Heather knows that Risa has been to Miss Benson's apartment. Heather thinks Risa found it and then stole it.

Extend the Discussion Risa has created a very flattering eye bouquet to describe Heather to Miss Benson. Why is Heather uncomfortable with the compliment?

COMMON CORE

L 4

VOCABULARY

OWN THE WORD

accusation: Ask: When might you make an accusation? How might you feel if someone made an accusation about you? Accept all reasonable responses, but help students understand the hurt feelings and other problems that can arise from making a false accusation.

Analyze Visuals

Possible answer: She looks more like Risa, who has reddish-brown hair.

About the Art This painting, *Muchacha en la Ventana* (*Girl at the Window*), is by Argentinian painter Graciela Genoves (b. 1962). It helps readers picture Risa, deep in thought or perhaps listening to Miss Benson.

REVISIT THE BIG QUESTION

Can first IMPRESSIONS be trusted?

Discuss In lines 283–289, how does the description Heather creates in her eye bouquet of Risa compare with her first impression of Risa? Possible answer: Heather's first impression of Risa was that she was pushy and that she had messy hair (lines 32–38). This description includes more complimentary details.



◀ Analyze Visuals

Does the girl in this painting look more like Heather or Risa? Explain.

"Okay," I said, "I can give you an eye bouquet. Hair . . ." I was going to say *Hair that's never seen a brush*, but something stopped me. Instead I said, "Hair the color of chestnuts." I paused. That was pretty good. And Risa's hair was a nice reddish brown. "And eyes . . . eyes like little bits of sky." I didn't even know I'd noticed those things about Risa—what a rich color her hair was, tangled or not, and the brilliant blue of her eyes—until I'd named them, but even as I did, I was standing up.

290 "Sor . . . sorry," I said, stumbling over my feet and my tongue at the same time. "I'm afraid I've got to go. I mean, there's something I've got to do. But I'll be back. Tomorrow. I promise."

Miss Benson stood too. "Is your daddy taking you to the beach again?" she asked.

DIFFERENTIATED INSTRUCTION

FOR ENGLISH LANGUAGE LEARNERS

Language: Contractions [mixed-readiness pairs] Point out that contractions are often used in dialogue to reflect the way people speak. An apostrophe replaces the missing letters, as in *that's*, *didn't*, and *I'd* (lines 284–287). Have pairs find contractions in the story and use context to determine their meanings. Help them see that some contractions, such as *I'd*, can stand for different tenses (*I had*, *I would*). Have them read aloud sentences with contractions spelled out.

FOR STRUGGLING READERS

Comprehension Support Encourage students to add examples of conflicts to the charts they began on page 52. **Possible conflicts:**

- **External:** Heather is competing with Risa for Miss Benson's attention. Miss Benson's book is missing, and Heather blames Risa.
- **Internal:** Heather admires Risa's creativity and thoughtfulness, but she also feels jealous of her.

Connect to the Characters Read lines 290–292 aloud. Point out that Heather likely feels embarrassed because of her "eye bouquet." Encourage volunteers to describe a time when they (or a character) was embarrassed. Ask: What was the situation? Why do you think you (or the character) felt embarrassed? How did you (or the character) overcome the feeling? Then, have students predict how Heather can overcome her embarrassment.

"No . . . no." I was backing toward the door. "Not today. He's working today. But"—I'd reached the front door—"he'll probably take us again next weekend."

"That's nice." Miss Benson had followed. "Come back anytime, dear. I like having you here."

300 *Come back anytime!* She wouldn't say that when she found out her book was missing. Then she would think I was the thief. Because I was the one who'd had the book last, wasn't I? She'd never think of suspecting Risa of stealing a book, Risa who'd refused to read, Risa with her pretty eye bouquets.

As soon as Miss Benson closed the door behind me, I stalked across the hall and knocked on Risa's door . . . hard. I could hear the television still, Road Runner³ cartoons, but no one answered. The girl was hiding from me!

I knocked again, harder, and when still no one came, I turned the handle. Surprised to find the door unlocked—some people are **incredibly** careless!—I opened it slowly and peeked in. Two pairs of sky-blue eyes stared back at me from the couch. Without taking his thumb out of his mouth, one of the little boys mumbled, "Who're you?"

"I'm a friend of Risa's," I lied. "Is she here?"

They stared at one another and then, without answering, turned back to the TV.

"Where's Risa?" I said more loudly.

The one who had talked before pulled his thumb out of his mouth this time. "She took Andrew and went," he said. "She told us to sit right here." 320 He gave me a warning look. "She told us not to let anybody in, and we're not supposed to talk to strangers."

I stepped closer. Who was Andrew? The baby, probably. And where was their mother? Was she going to come marching in, demanding to know what I was doing in her apartment bullying her little kids? Not likely. This was Monday. She must be working. And Risa was supposed to be here taking care of the little boys. Well, so much for counting on her for anything. "When will she be back?" I demanded to know, stepping closer. "She's got something of mine."

No answer, so I moved between the couch and the coyote zooming 330 across the screen, facing down the two small, dirty-faced boys. And that's when I saw it. The tattered blue book lay on the couch between them, open to a picture of a cheerful train puffing up a steep hill.

I snatched up the book. "Where did you get this?"

3. *Road Runner*: a bird cartoon character who is constantly chased but never caught by Wile E. Coyote.

incredibly
(in-kred'ə-blē) *adv.*
unbelievably

④ Targeted Passage

COMMON CORE L6

Language Coach

Onomatopoeia The word *zooming* in line 329 is an example of onomatopoeia (on'ā-mät'ā-pē'a) because its sound imitates its meaning, like *buzz*. Can you think of other examples of onomatopoeia?

REVISIT THE BIG QUESTION Can first IMPRESSIONS be trusted?

Discuss In lines 314–333, what impression are Risa's brothers probably getting of Heather?

Possible answer: They might be getting the impression that she is impatient and bossy.

VOCABULARY

COMMON
CORE

OWN THE WORD

incredibly: Ask students if they have ever thought that someone was "incredibly careless." Have them explain when and why they had this opinion and whether their opinion changed at some point. Then, have students write sentences using *incredibly* to describe Heather and Risa.

FOR ENGLISH LANGUAGE LEARNERS

Language Coach

COMMON CORE

L6

Onomatopoeia Work with students to brainstorm other examples of onomatopoeia, such as *buzz*, *snap*, *whisper*, and *crackle*. Help students work with a partner to write sentences with examples of onomatopoeia.

FOR STRUGGLING READERS

④ Targeted Passage [Lines 305–333]

This passage shows Heather's attempt to confront Risa about stealing the book.

- What does Heather think when Risa doesn't open the door? (lines 308–309)
- Who does Heather see when she opens the door? (lines 311–312)
- Where has Risa gone? (line 319)
- What does Heather find on the couch? (line 331)

FOR ADVANCED LEARNERS/PRE-AP

Analyze Action Verbs

[small-group option] Point out these words in lines 305–333: *stalked*, *marching*, *demanding*, *bullying*, *zooming*, and *snatched*. Discuss what students visualize when they hear these vivid verbs. Then have pairs or small groups brainstorm five to ten additional verbs that suggest strong action and write a description of a dramatic event using the verbs. Have them discuss how different their accounts might be if they used verbs with less punch.

TEXT ANALYSIS**COMMON CORE**

RL 3

L CLIMAX

Possible answer: Heather realizes that hiding the book was wrong. She has made negative assumptions about Risa, when her own behavior has been petty and unkind.

TEXT ANALYSIS**COMMON CORE**

RL 3

M CLIMAX

Possible answer: Heather is seeing first-hand the many responsibilities Risa has in taking care of her siblings and the overall struggles her family is experiencing (lines 360–365). Instead of seeing Risa as a liar and rival, Heather is beginning to see her as a friend in need of support.

IF STUDENTS NEED HELP ... Ask a volunteer to reread lines 360–361 aloud. Point out the significance of Heather's use of the word *heavy*, meaning both "to carry a baby that physically weighs a lot" and "to carry a lot of responsibilities, or burdens."

REVISIT THE BIG QUESTION**Can first IMPRESSIONS be trusted?**

Discuss In lines 356–378, how has Heather's first impression of Risa changed? What words in the story tell you so? **Possible answers:** She now sees Risa with compassion. She perceives Risa as "scared" (lines 356–358) and as speaking "softly" (line 372). The description of Risa's hair is complimentary (lines 376–377).

"Risa give it to us," the talker replied. The other one just leaned over until he had almost toppled onto his side, trying to peer around me to see the TV. Maybe he didn't know how to talk.

"I'll bet she did," I said. I could have burst. That buttinski girl who thought she was so great was a thief. Just as I'd thought.

The voice came from the doorway behind me. "Miss Benson gave it to me, and I gave it to them." I whirled around to see Risa, standing there holding an armful of baby. He was asleep with a fat cheek pressed against her shoulder. Risa looked small under his weight.

"Miss Benson gave it to me," she said again, as though she knew I didn't believe her, "when I went over there on Sunday."

"Where did you find it?" I demanded to know.

"Why did you hide it?" she countered.

The question hung in the air. The instant she asked, I realized I couldn't answer. Why had I hidden the book anyway? Something about not wanting Risa to horn in⁴ on my good deed. Was that it? **L**

350 I tried another attack. "How come you went off and left your little brothers? Something terrible could have—"

She interrupted. "Andrew was sick. His temperature got really high. I couldn't get hold of my mom, so I went looking for a doctor." As she said it, she kind of staggered, like she couldn't hold up that lump of a baby for another minute.

Suddenly I could see how scared she'd been, scared for the baby, scared to go off and leave her brothers, probably scared to walk into a strange doctor's office alone too. "Here," I said, moving toward her. "Let me take him. Is he going to be all right?"

360 When I lifted the baby away from her, I could feel how hot he was. And how heavy, too. **M**

"Yeah." She rubbed her nose with the back of her hand. Had she been crying? "The doctor gave him a shot. And he called my mom too. Her boss didn't have any choice. He had to let the doctor talk to her. She's coming home real soon."

I walked over to the couch and laid the sleeping baby down beside the other two boys. His cheeks were bright red. I took a tissue out of my pocket and wiped his nose.

"I'll bet Miss Benson would have come over to watch the boys while **370** you went looking for the doctor," I said. And for a moment we both stood there, considering the word *watch*.

Risa nodded. "I didn't think of that," she said softly. But then she lifted her chin and added, like it was what we were talking about still, "I found her book in the wastebasket."

4. *horn in:* to push one's way in without invitation.

L CLIMAX

Reread lines 346–349. How does Risa's question affect Heather?

G Targeted Passage**M CLIMAX**

What causes Heather to suddenly change her attitude towards Risa? Why is this a turning point?

DIFFERENTIATED INSTRUCTION**FOR ENGLISH LANGUAGE LEARNERS**

Vocabulary: Idioms Explain that students can use context clues to unlock the meaning of some idioms. One example is in lines 347–348: "The question hung in the air. The instant she asked, I realized I couldn't answer." Point out that the first sentence describes the silence that follows the question. Have students look for more idioms and practice using context clues. Examples include *an armful of baby* (line 341) and *What do you take me for?* (line 378).

Vocabulary Support

- Point out the phrase *That buttinski girl* in line 337. Explain that this expression comes from the phrasal verb *butt in*, which means the same as *horn in* (defined in footnote 4). Heather means that Risa is pushy.
- The word *snotty* is used in two different ways in this story. In lines 51, 103, and 115, it means "having a runny nose." In line 393, it means "snobbish" or "thinking you are better than someone else."

FOR STRUGGLING READERS**G Targeted Passage [Lines 339–361]**

This passage shows how Heather and Risa begin to resolve their conflict.

- How did Risa get the book of stories? (line 343)
- Where has Risa been with her baby brother? (lines 352–353)
- How does the encounter between Heather and Risa begin to resolve their conflict? (lines 358–361)

"Did you tell her?"

Risa tossed her head. Her pretty chestnut hair had been brushed that morning, and it flowed with the movement like a horse's tail. "Of course not. What do you take me for?"

Something deep inside my chest loosened a bit. **N**

380 "Miss Benson said if I read out loud to my brothers it will help me get better. Better at reading, I mean." As Risa said it, a slow blush touched her cheeks, made her ears flame, even reached the roots of her hair. And that's why I knew she was telling the truth. Never in a thousand years would she have admitted that she needed help with reading except as a way of letting me know she hadn't stolen the book. "I'm going to read to her sometimes too," she added.

"That's . . . that's really great," I stammered. And I knew it was. Really. "You'll be helping her, and she'll be helping you. A kind of a good deed both ways."

390 "A good deed?" Risa laughed. "Is that what you call it?"

"Risa," one of the boys interrupted, the one I'd thought couldn't talk, "would you read to us some more?"

She looked sideways at me, and I knew that it was me—snotty me—who'd kept her from reading out loud before. "Why don't we take turns reading to them?" I said. "That would be fun."

Risa considered my offer long and carefully. "Okay," she said at last. "Just so it doesn't count as a good deed."

"It doesn't," I said. "I promise." **W** **O**

READING STRATEGY

N CONNECT

Possible answer: Heather feels bad for misjudging Risa and for being so hard on her. In order to make a connection between their feelings and Heather's, students should think of a time when they had a similar experience.

COMMON CORE

RL 3

TEXT ANALYSIS

O CONFLICT

Possible answer: Heather realizes that her first impression of Risa was wrong. She tries to be friendly by offering to stay and read to the boys. Risa decides to forgive Heather for her "snotty" behavior.

SELECTION WRAP-UP

READ WITH A PURPOSE How important is Miss Benson's blindness to the story? Would the conflict between Heather and Risa have been different if Miss Benson had not been sight impaired? **Possible answer:** Miss Benson's blindness is an important element to the plot and her character. If Miss Benson was able to see, the central conflict of the story would likely have changed because Heather might never have met Risa.

STAR CRITIQUE Have students think about the resolution of the story. Was it believable? Would the story have been more true to life without a positive ending?

INDEPENDENT READING

Students may also enjoy reading Jennifer L. Holm's *Penny from Heaven*, a novel with an eccentric family of characters.

FOR STRUGGLING READERS

Comprehension Support [paired option]

Distribute copies of the Character Map. Check students' understanding of the journey Heather has made from the beginning to the end of the story by having them complete the map. Then have them discuss with a partner whether or not they identify with Heather and whether they would have felt and reacted in similar ways.



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Character Map p. D8

FOR ADVANCED LEARNERS/PRE-AP

Make Judgments [small-group option] Have students find the several references to good deeds throughout the story and, in small groups, discuss the following questions:

- Whom do good deeds benefit more—the giver or the receiver? Explain.
- Heather wants credit for doing a good deed. Is this wrong? Is it better to give when you are not expecting to get something in return?

Analyze Visuals

Activity What images of people, places, or things in the poem are shown in this painting?

Possible answer: The poem mentions a pasture and a cow, which are also shown in the painting.

About the Art The painter Douglas Aagard is primarily self-taught. His subject matter—the landscape of the American West—is rooted in his experience growing up on a ranch in Montana. Today he lives in a 19th-century pioneer home in rural Utah, where he paints full time. The soft colors and peaceful scene depicted in *Heber Valley Pastures* reflect the mood of “The Pasture.”

TIERED DISCUSSION PROMPTS

Use these prompts to help students understand the poem that Heather reads to Miss Benson in “The Good Deed” (lines 243–246):

Connect The speaker describes two tasks that he is going to perform, and he invites the reader to come along. Would you accept his invitation? Why or why not? *Students may say that the invitation sounds friendly, so they would probably choose to accept it.*

Infer What can you infer about the relationship between the speaker and the person to whom he is speaking? **Possible answer:** *They have a comfortable, affectionate relationship.*

Evaluate Why do you think the author of “The Good Deed” quotes from this particular poem? How does it compare or contrast with the situation in the story? **Possible answer:** *The poem is peaceful, and the sentiments are kind. It provides an ironic contrast to Heather’s intense feelings and actions.*



Heber Valley Pastures (2005), Douglas Aagard. Oil, 11" x 14". © 2005 Meyer-Milagros Gallery. All rights reserved.

The Pasture

Robert Frost

I'm going out to clean the pasture spring;
I'll only stop to rake the leaves away
(And wait to watch the water clear, I may):
I shan't be gone long.—You come too.

5 I'm going out to fetch the little calf
That's standing by the mother. It's so young
It totters when she licks it with her tongue.
I shan't be gone long.—You come too.

DIFFERENTIATED INSTRUCTION

FOR ENGLISH LANGUAGE LEARNERS

Options for Reading Tell students the picture shows a setting similar to the one in the poem. Have students listen to the *Audio Anthology CD* as they read along silently. Do an echo reading with students: you read one line aloud and then they repeat it chorally, copying your pronunciation and rhythm. Ask a volunteer to tell what he or she thinks the poem means. Encourage students to reread the poem until they can say it fluently from memory.

FOR ADVANCED LEARNERS/PRE-AP

Visualize [paired option] Distribute copies of two poems by Robert Frost to pairs of students. Some good options are “Birches,” “Mending Wall,” “Stopping by Woods on a Snowy Evening,” and “Design.” Have students read the poems aloud to each other. As they do so, the listening partner should close his or her eyes and visualize the images in the poem. Then have students discuss which poem has the most vivid images and which one they enjoyed more.

Comprehension

1. Recall How does Heather meet Risa?
2. Clarify Reread lines 260–274. Why is Miss Benson able to describe Heather?
3. Represent Sketch one of the eye bouquets described in “The Good Deed.” Which of the author’s words helped you form a mental picture of the image?

Text Analysis

4. Connect Pick one of the connections you listed on the chart you kept while reading. Explain how the connection helped you to understand the character’s actions.
5. Identify Conflicts An **external conflict** is a character’s struggle against an outside force. An **internal conflict** takes place inside a character’s mind. Create a “portrait” of Heather like the one shown. Go back through the story and record examples of the internal and external conflicts she faces.
6. Identify Climax What event leads to the resolution between Heather and Risa?
7. Evaluate Do you think Heather accomplishes her “good deed” by the end of the story? Use examples to support your answer.
8. Connect Literary Works In line 246, Heather begins to read Robert Frost’s poem “The Pasture” to Miss Benson. Reread the entire poem on page 62. Do you think the **speaker**, or the voice in the poem that talks to the reader, would treat Risa the way Heather did, or the way Miss Benson did? Support your opinion with examples from the poem and “The Good Deed.”

Extension and Challenge

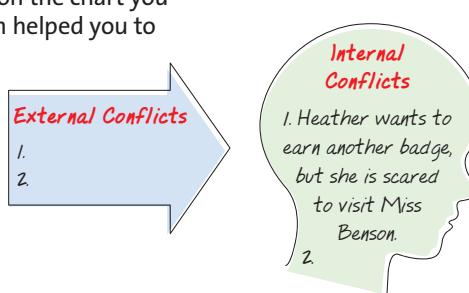
9. Inquiry and Research What challenges does a blind person face on a daily basis? Research the strategies, tools, and resources available to help them actively participate in every aspect of life, just as Miss Benson does.

Can first IMPRESSIONS be trusted?

What did Heather’s experiences teach you about the wisdom of trusting first impressions?

COMMON CORE

RL.3 Describe how the characters respond as the plot moves toward a resolution. **RL.9** Compare and contrast texts in different genres in terms of their approaches to similar topics.



7. Heather has accomplished her good deed because she visited Miss Benson twice. Helping Risa is another good deed.
8. Students will likely conclude that the speaker of the poem would treat Risa the way Miss Benson did. Like Miss Benson, the speaker is friendly and inclusive, saying, “You come too.” When an extra girl shows up at Miss Benson’s door, she welcomes her and offers her cookies (lines 77–78, 89).

Extension and Challenge

9. Students should work in pairs or small groups to do the appropriate research and then present their findings.

Can first IMPRESSIONS be trusted? Students might consider experiences they had when forming first impressions and the consequences that resulted.

Practice and Apply

For preliminary support of post-reading questions, use these copy masters:

R RESOURCE MANAGER—Copy Masters

Reading Check p. 50

Conflict p. 45

Question Support p. 51

For additional questions, see page 37.

ANSWERS

Comprehension

1. *Risa lives across the hall from Miss Benson. She pops her head out of her apartment and asks Heather what she wants before Heather can knock on Miss Benson’s door.*
2. *Risa gave Miss Benson an eye bouquet that describes Heather. Miss Benson is only repeating what Risa said.*
3. *Students’ responses will vary, but they should mention specific sensory words.*

COMMON CORE RL 3, RL 9

Text Analysis

Possible answers:

4. Connect Answers will vary, but students should explain how connecting, or identifying, with that event helped them better understand the characters.
5. ● COMMON CORE FOCUS Identify Conflicts
 - **External Conflicts:** Heather competes with Risa; she hides the book and the book disappears; she blames Risa for taking it.
 - **Internal Conflicts:** Heather isn’t sure how to act around Miss Benson. Heather worries that her good deed won’t count if Risa comes along; Heather feels guilty after talking about Disney World and hurting Risa’s feelings; Heather feels bad about losing the book; Heather is confused by Risa’s description of her.
6. ● COMMON CORE FOCUS Identify Climax The turning point in the story occurs when Heather discovers that Miss Benson gave Risa the book and that Risa is caring for her siblings, one of whom is very ill (lines 339–361).

ANSWERS

Vocabulary in Context

▲ VOCABULARY PRACTICE

1. **false**
2. **false**
3. **true**
4. **false**
5. **false**
6. **true**



RESOURCE MANAGER—Copy Master

Vocabulary Practice p. 48

ACADEMIC VOCABULARY IN WRITING

Suggest that students begin by rereading the passage that describes Heather's thoughts and feelings about meeting Miss Benson (lines 9–23). As they write their responses, challenge them to use as many Academic Vocabulary words as they can.

VOCABULARY STRATEGY: SUFFIXES

COMMON CORE L 4b

Possible answers:

1. **concentrate**; “the act of concentrating”
2. **instruct**; “a person who instructs”
3. **allow**; “the amount that is allowed”
4. **fascinate**; “the act of fascinating”



RESOURCE MANAGER—Copy Master

Vocabulary Strategy p. 49

Interactive Vocabulary

THINK
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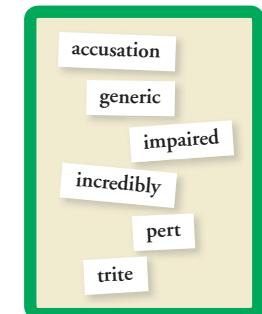
Keywords direct students to a WordSharp tutorial on thinkcentral.com or to other types of vocabulary practice and review.

Vocabulary in Context

▲ VOCABULARY PRACTICE

Show that you understand the vocabulary words by deciding if each statement is true or false.

1. A **generic** shirt is hard to find.
2. If you give a **pert** answer, other people will think you are quiet and shy.
3. A room that is **incredibly** noisy is very loud.
4. A **trite** statement usually suggests a new way of looking at something.
5. If my ability to hear is **impaired**, I can hear very well.
6. A false **accusation** against someone is likely to make that person angry.



ACADEMIC VOCABULARY IN WRITING

• affect • analyze • evidence • impact • provide

Heather is nervous at the beginning of the story. How did her nervousness **affect** her relationship with Miss Benson? Support your answer with examples from the text. Use at least two Academic Vocabulary words in your response.

VOCABULARY STRATEGY: SUFFIXES

A **suffix** is a word part that appears at the end of a root or base word to form a new word. Suffixes can change a word’s part of speech. For example, the suffix in *accusation* changes the verb *accuse* to a noun. If you can recognize the base word, you can usually figure out the meaning of the new word. See the chart for common suffixes and their meaning.

COMMON CORE

L 4b Use common affixes as clues to the meaning of a word.

PRACTICE For each boldfaced word, identify the base word and its meaning. Then use your knowledge of the word and the information in the chart to define the boldfaced word.

1. The sudden noise broke his **concentration**.
2. Our swimming **instructor** was a teenager.
3. She received a weekly **allowance** for buying lunch.
4. I have always had a **fascination** with frogs and toads.

Suffixes	Meanings
-er, -or	person or thing that
-ance, -ence, -ion, -tation, -ation	act or condition of

Interactive Vocabulary THINK
central

Go to thinkcentral.com.
KEYWORD: HML6-64

DIFFERENTIATED INSTRUCTION

FOR ENGLISH LANGUAGE LEARNERS

Vocabulary Practice Model for students how to use a dictionary to look up word meanings. In pairs, have students use a dictionary to find the meanings of the vocabulary words and complete a Word Squares chart for each word. They should then be able to complete the Vocabulary Practice activity above.

BEST PRACTICES TOOLKIT—Transparency

Word Squares p. E33

FOR ADVANCED LEARNERS/PRE-AP

Vocabulary Strategy For each base word, have students think of additional suffixes that may be attached to it. Then have them list other words that end with these suffixes. They will find many examples in the story. Have students contribute to a class list.

Language

◆ GRAMMAR IN CONTEXT: Avoid Run-On Sentences

A run-on sentence is two or more sentences written as one sentence. To correct the error, use a period to make two separate sentences, or use a comma and coordinating conjunction (*and, but, or*) to divide the parts of the run-on.

Original: Heather politely says goodbye to Miss Benson, she barges into Risa's home uninvited.

Revised: Heather politely says goodbye to Miss Benson, **but** she barges into Risa's home uninvited.

PRACTICE Rewrite the following sentences, making changes in punctuation and, if necessary, capitalization to correct the run-on sentences. Add coordinating conjunctions where needed.

1. Risa walked in the door, she asked me to give her the book.
2. I accused Risa of stealing the book, she blushed and looked down.
3. Risa told me she planned to return the book after she read it to her brothers, she asked me not to tell Miss Benson.
4. I wasn't sure what to do, I really liked Miss Benson.

For more help with run-on sentences, see page R64 in the *Grammar Handbook*.

READING-WRITING CONNECTION



Broaden your understanding of "The Good Deed" by responding to this prompt. Then use the **revising tip** to improve your writing.

WRITING PROMPT

Short Constructed Response: Comparison
Outwardly, Heather treats Miss Benson differently than she treats Risa. Write **one paragraph** comparing Heather's behavior toward Miss Benson with her behavior toward Risa.

REVISING TIP

Review your response. Have you avoided using run-on sentences in your writing? If not, revise your writing.

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Revision

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