**Focus and Motivate**

**COMMON CORE FOCUS**

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. W 2 Write informative/explanatory texts to convey ideas. L 1 Demonstrate command of the conventions of grammar. L 4b Use common affixes as clues to the meaning of a word. L 6 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**

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

- **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

* Resources for Differentiation † Also in Spanish ‡ In Haitian Creole and Vietnamese

**Before Reading**

**The Good Deed**

Short Story by Marion Dane Bauer

**Can first IMPRESSIONS be trusted?**

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.
**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.

<table>
<thead>
<tr>
<th>What Is Happening?</th>
<th>My Connection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heather is scared to talk to Miss Beacon</td>
<td>I was nervous to meet my pen pal at the Senior Center for the first time</td>
</tr>
</tbody>
</table>

**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.

<table>
<thead>
<tr>
<th>WORD LIST</th>
<th>accusation</th>
<th>impaired</th>
<th>pert</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>generic</td>
<td>incredibly</td>
<td>trite</td>
</tr>
</tbody>
</table>

**VOCABULARY SKILL**

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

- **accusation** (ə-kəs′ə-shən) *n.* the act of charging someone with wrongdoing
- **generic** (je-nər′ık) *adj.* having no particularly distinctive or noteworthy quality
- **impaired** (im-pārd′) *adj.* being in a less than perfect condition
- **incredibly** (in′krid′ə-bli) *adv.* unbelievably
- **pert** (pərt) *adj.* offensively bold; saucy
- **trite** (trīt) *adj.* boring because overused; not fresh or original

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

- **impaired**
- **incredibly**
- **pert**
- **trite**

**THE GOOD DEED**

**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.”

**Teach**

**TEXT ANALYSIS**

**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**

**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.

**RESOURCE MANAGER**—**Copy Master**

Connect p. 45 (for student use while reading the selection)
**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.

**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.

**VOCABULARY**
**impaired (im-pârd’)** adj. being in a less than perfect condition

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**Analysis of Visuals**
What do the lines and colors in this painting lead you to focus on?

**Targeted Passage**

- Miss Benson was my good deed for the summer. Every girl in our scout troop was assigned someone. My friend Melody had Mr. Stengle. 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. Stengle, 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.

**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)
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:

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

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.

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.

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 I’ve never met a blind person before. So I said instead, “I’ve come to know.

“Hello,” I mean. 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 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.

“She’s sight impaired, you know.”

She 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 even 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, 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 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.

“What conflict is Heather facing?”

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

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.

Own the Word
Generic: Ask students to list things that they use at school that could be considered generic. Possible answers: pens, pencils, paper
“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.

“Well, 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.

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.

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.”

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.

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THE GOOD DEED 51
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?

“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.

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**Analyzing 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.”

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**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:

<table>
<thead>
<tr>
<th>Heather’s Conflicts</th>
<th>Examples</th>
<th>How will conflicts be resolved?</th>
</tr>
</thead>
<tbody>
<tr>
<td>External</td>
<td>Heather doesn’t like Risa’s pushiness</td>
<td>Heather might get Risa to change.</td>
</tr>
<tr>
<td>Internal</td>
<td>Heather isn’t sure how to act around someone who is sight-impaired</td>
<td>Heather will stop being nervous once she meets Miss Benson.</td>
</tr>
</tbody>
</table>
I told Miss Benson how many badges I’d earned and how my parents 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 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 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 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.

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 push 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 used to be a teacher, would want to hear.

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Differerentiated Instruction

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/ADAPTED**

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.”

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 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.

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.

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?
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.

For Struggling Readers
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 239–241)
- 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.”

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.*

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.”

“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.” 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 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 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! 1

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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.

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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.

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. B9

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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.

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TEXT ANALYSIS

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? 

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.

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THE GOOD DEED 57
“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.

“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.
"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."

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 Runner 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.”

“Where’s Andrew?” I said again.

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 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.
“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 in on my good deed. Was that it?

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?”

When I lifted the baby away from her, I could feel how hot he was.

“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 brothers? Something terrible could have—”

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.

“Why did you hide it?” she countered. “Where did you find it?” I demanded to know.

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“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.

“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.”

“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.”

**CONNECT**

Think of a time when you realized your first impression of someone was wrong. How does that experience help you to understand how Heather is feeling?

**TEXT ANALYSIS**

**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.

**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?

**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.

**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?

**BEST PRACTICES TOOLKIT—Transparency**

Character Map p. D8

**INDEPENDENT READING**

Students may also enjoy reading Jennifer L. Holm’s Penny from Heaven, a novel with an eccentric family of characters.
Connect: Poem

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.

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.
Practice and Apply

Internal Conflicts
1. Heather wants to earn another badge, but she is scared to visit Miss Benson.

External Conflicts
2. 

After Reading
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 Miss Benson 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?

Extension and Challenge
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).

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

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.

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).
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**
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.

**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.

**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.

**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.

- **Suffixes**
- **Meanings**
  - **-er, -or**
  - **person or thing that**
  - **-ance, -ence, -ion, -tion, -ation**
  - **act or condition of**
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, but 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 Online

The following tools are available online at thinkcentral.com and on WriteSmart CD-ROM:

- Interactive Graphic Organizers
- Interactive Student Models
- Interactive Revision Lessons

For additional grammar instruction, see GrammarNotes on thinkcentral.com.

Assess

DIAGNOSTIC AND SELECTION TESTS

Selection Tests A, B/C pp. 27–28, 29–30
Interactive Selection Test on thinkcentral.com

Reteach

Level Up Online Tutorials on thinkcentral.com
Reteaching Worksheets on thinkcentral.com

Literature Lesson 6: Conflict
Vocabulary Lesson 1: Word Parts
Vocabulary Lesson 5: Noun Suffixes
Grammar Lesson 2: Avoiding Run-Ons