

The Good Deed

Short Story by Marion Dane Bauer

Can first IMPRESSIONS be trusted?

COMMON CORE

RL 3 Describe how the characters respond as the plot moves toward a resolution.

L 6 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.



● 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.

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

▲ 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	accusation	impaired	pert
LIST	generic	incredibly	trite

<i>Know Well</i>	<i>Think I Know</i>	<i>Don't Know</i>

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."



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Complete the activities in your **Reader/Writer Notebook**.

The Good Deed

Marion Dane Bauer

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
10 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.

Analyze Visuals ▶

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

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



“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**

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.

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?

generic (jə-nēr’ĭk) *adj.*
having no particularly distinctive or noteworthy quality

“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 L 6

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

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**

100 “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" × 24". © Marty Walsh.

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.



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." D

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." E

◆ 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.

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?

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?

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?

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**.

180 "The green of horses munching," Risa said, offering the words up like 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."



“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?

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
210 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
220 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. **I**

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
230 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. **I**

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

I CONNECT

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

J CONFLICT

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

“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**

accusation

(ăk’yōō-zā’shən) *n.* the act of charging someone with wrongdoing

K CONFLICT

Reread lines 272–282.

How does Miss Benson’s eye bouquet increase Heather’s conflict with Risa?

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.



◀ 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.

“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
310 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?”

incredibly
(ĭn-krĕd’ə-blĕ) *adv.*
unbelievably

COMMON CORE L6

Language Coach

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

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
340 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.

370 “I’ll bet Miss Benson would have come over to watch the boys while 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.”

L CLIMAX

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

M CLIMAX

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

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

“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.”  **O**

N 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?

O CONFLICT

What is the **resolution**, or end, of the conflict between Heather and Risa?



Heber Valley Pastures (2005), Douglas Aagard. Oil, 11" × 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.

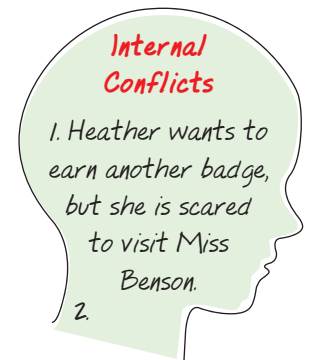
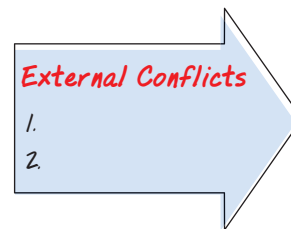
5 I'm going out to fetch the little calf
That's standing by the mother. It's so young
It totters when she licks it with her tongue.
I shan't be gone long.—You come too.

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.”



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.

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?

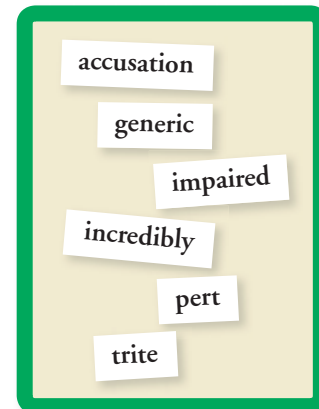
What did Heather’s experiences teach you about the wisdom of trusting first impressions?

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.

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.

COMMON CORE

L4b Use common affixes as clues to the meaning of a word.

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

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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.



L1 Demonstrate command of the conventions of grammar.
W2 Write informative/explanatory texts to convey ideas.

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