



Facilitator note: Fictional performance nerves. Do not ask students to share real embarrassments or to perform in front of the class. In this story the feeling is consulted, not crushed: embarrassment is real information about how the moment felt, and Shlomit's own comfort and wishes are valid input - the teacher offers a bounded skill assessment ("my ear on one Friday morning"), never a verdict on what Shlomit should want, and the honest exit stays open and respectable the whole time, with no practice required to earn it. Not every urge should be opposed: real sickness, real overload, and real danger are reasons to stop, and adults help tell the difference. The supports shown are ordinary ones: check what the urge is carrying, say the honest version out loud, ask for a second pair of ears, and build a plan for the hard spot.

Activity 1: Sequence

Order:

- A. Shlomit promises the solo.
- B. Her voice cracks in the first full rehearsal.
- C. She builds the sore-throat plan at supper.
- D. She asks the urge what it is protecting her from.
- E. She tells Morah Tema the honest version and hears three real choices.
- F. Bar twelve becomes two voices, and Morah Tema coaches both singers.
- G. On the night, one voice wobbles and the other holds the line.

Which step turns the story - and what would the story be without it?

Activity 2: Observable, interpretation, support, or choice?

Label O (observable fact), I (interpretation - a story the mind adds), S (support), or C (choice). Some may earn two labels.

1. A genuine fever on the morning of the event.
2. One girl giggled at rehearsal.
3. "Thirty faces are remembering the crack."
4. Morah Tema's assessment that the part fits the voice she heard.
5. The agreed rescue plan for a wobble.
6. "Quit before Friday, and no one ever hears you crack again."

Which belong in the decision? Careful: embarrassment is real and allowed - the labels are about what each item can and cannot prove, not about which feelings count.





Activity 3: The two questions

Shlomit asks her urge two questions. Write them from the story. What answer does each one get? Then answer: which of her checks does she hand to someone else, and why can't she do that one alone?

Activity 4: Practice arithmetic

A made-up practice schedule for arithmetic practice: 2 sessions of 20 minutes - how many minutes is that? If bars 10-14 are played ten times at 40 seconds each, how long is the set? The solo is 8 bars inside a 40-bar song. What fraction of the song was the urge trying to cancel?

Activity 5: The plan and the excuse - a contrast from the story

Quote the sore-throat sentence Shlomit rehearses, and the sentence she actually says to Morah Tema. Both answer the same fear - one by hiding, one by sharing it. What does each one cost, in the story's evidence? Note that an honest step-down was on the table from the first minute, no practice required - why does the story treat the supper plan as the weak one?

Activity 6: Draw the plan

Draw the moment during the song: the two singers, the teacher at the piano mid-nod, the chairs, the stage. Only what can be seen - no labels for feelings. Faces and poses are your choice. Caption with one line from the story.

Activity 7: Check the urge - planning for a fictional case

A teen promised to bring the cakes for the bake sale, frosted them badly, and wants to skip the sale and let the table manage. Write the two urge-questions for this case, the honest answers (is anyone sick? is the task too big? what is the urge protecting?), one support the teen could ask for and from whom, and the useful action. One sentence each, with names.





Activity 8: Word grid

Find eight words left to right. Row/column numbering begins at 1.

P	R	O	M	I	S	E	B	F	Y
G	H	C	R	A	C	K	O	R	S
T	U	R	G	E	I	Q	Z	X	J
K	V	W	B	R	E	A	T	H	P
R	E	S	C	U	E	T	C	D	E
A	I	S	O	L	O	K	V	W	B
F	P	R	A	C	T	I	C	E	O
R	S	T	N	O	D	A	I	Q	Z
X	J	K	V	W	B	F	Y	G	H
U	P	L	M	N	O	R	S	T	C

PROMISE, CRACK, URGE, BREATH, RESCUE, SOLO, PRACTICE, NOD. Which word names the signal that starts the hard bar, and which word names the sound that started everything?





Teacher answer key

1. A, B, C, D, E, F, G. Step D turns the story: without it, she could easily have carried the supper plan to the music room - the excuse was already smooth in her mouth, and it might well have worked. With it, the urge gets examined before it gets obeyed, and choices open that the supper plan had already closed: the honest conversation, the three real options, the two voices. The questions do not decide for her - they widen what she can choose.
2. 1 O (body information - it belongs in the decision, and so does a scratchy throat, watched honestly); 2 O (it happened - and it is allowed to sting); 3 I (a story the mind adds; the observable part is one giggle); 4 I (Morah Tema's reading is informed and honest, but it is her interpretation of two takes on one morning - evidence she offers, not a diagnosis that settles the choice; what is observable is the singing she heard); 5 S; 6 I (a hypothesis about the future - the urge's own prediction, not a fact; quitting changes what happens next, not what already happened, and nobody can check a prediction like that). All of it belongs on the table, labeled: observables and supports inform the decision; interpretations are worth naming, because naming shows how small their evidence is; and embarrassment itself is real input - it is the reason for the conversation, just not proof of what will happen.
3. "What are you protecting me from?" - from the giggle, not from failing. "Is the thing you're pointing at real?" - the scratchiness eased over two honest days of watching, which is encouraging but not proof of anything; if it comes back, that goes to her mother and the nurse, whatever the concert needs. No exhaustion. And one question she cannot answer alone: whether the part is too big for her. That one goes to Morah Tema, because a second pair of ears hears the bar fresh, from outside the moment - the teacher listens to two takes and offers a bounded reading. The choosing still belongs to Shlomit: the teacher's ears inform the bar, but comfort, preference, and wanting are hers to weigh.
4. $2 \times 20 = 40$ minutes. 10×40 seconds = 400 seconds = 6 minutes 40 seconds. $8 / 40 =$ one fifth of the song.
5. The rehearsed excuse: "Morah Tema, I'm so sorry, my voice is gone" - Shlomit can taste that it is not quite honest, which is part of why it loses. The honest one: "I want to quit... the reason is embarrassing and I want to check it with you" - it costs one uncomfortable conversation and buys a fresh reading of the bar and three real choices, including a clean exit. An honest step-down was respectable from the first minute - Morah Tema says so, no practice required. The supper plan is the weak one because it decides with the facts out and borrows a lie to do it. The story is not against quitting - it is against deciding unchecked.
6. Open. The drawing should show the observable plan: the two singers, the teacher at the piano mid-nod, the chairs, the stage. Strong captions quote "Morah Tema nods the entrance" or "the other holds the line." Any honest rendering counts.
7. Open. Sample: Questions - "What is the urge protecting me from?" (being seen with ugly cakes, not from any real failure); "Is the thing it points at real?" (no sickness, no overload; the cakes look bad, and looks are not for me to judge as sellable or safe). Support - "I'll show them honestly to Mrs. G, the teacher running the sale: what's sellable, what's safe, and any price are her calls, with the school's food rules, not mine." Useful action - "I go at four like I promised, put the cakes in front of Mrs. G, and do the job she gives me - even if the job is 'take these home and we replan the table.'"
8. PROMISE row 1 columns 1-7; CRACK row 2 columns 3-7; URGE row 3 columns 2-5; BREATH row 4 columns 4-9; RESCUE row 5 columns 1-6; SOLO row 6 columns 3-6; PRACTICE row 7 columns 2-9; NOD row 8 columns 4-6. The NOD is the signal that starts the hard bar (Morah Tema nods the entrance at bar eleven); the CRACK started everything.

