



Facilitator note: Use fictional situations only. Do not ask students whether their families receive support, donate, or face financial hardship. No exercise authorizes contact with recipients, fundraising, or collecting money. Adults retain program, privacy, and financial responsibilities. Students can pass or work with invented examples.

Activity 1: Where does the draft change?

Number these events in order:

- A. The coordinator supplies approved program information without recipient records.
- B. Zehava discovers the fictional kitchen scene during rehearsal.
- C. The teacher handles a visitor's request to meet a recipient family.
- D. Zehava privately asks the teacher to review the appeal's basis.
- E. The girls replace the invented scene with a clearly labeled illustrative list and approved explanation.
- F. Zehava admits to her friend that she should have stated her performance boundary more directly.

Beside two events, identify whose responsibility is involved: actor, teacher, program coordinator, or fundraising adults.

Activity 2: Facts, inventions, and private information

Sort these into F (approved fact for this event), I (invented content), P (private information not for the students to obtain or share), or U (unsupported claim).

1. The coordinator-approved explanation of regular grocery support.
2. A real recipient family's name and address.





3. The scripted boy's question about supper being a dream.
4. A clearly labeled illustrative list approved for the appeal.
5. "All recipients feel hopeless at supper."
6. "The discarded scene would definitely raise more money."
7. Whether Zehava's own family receives deliveries.

Explain why an invented item may be usable in a clearly fictional mystery but need different care when it is used to explain a real program.

Activity 3: Two drafts, two audiences

Draft A: "A family waits in darkness. Their mother has no hope. Your gift is the only thing that can save their evening."

Draft B: "This program supplies regular grocery support through discreet arrangements. Please use the coordinator's approved contribution route."

Identify the unsupported claims and pressure in A. Identify what B supplies and what still needs checking for an actual event. Write a fictional two-sentence introduction using only the approved facts in the story, without inventing an amount, donation route, recipient testimony, or guarantee. A plain introduction is acceptable.

Activity 4: Boundaries at the rehearsal table

Write four lines of dialogue between the fictional actor and writer. Include: appreciation for the work; a specific concern about a claim; a clear decision about performing the current draft; an adult-review step. Do not include a demand that the actor prove her concern through family disclosure. Keep the writer human, not a villain who exists to be corrected.





Activity 5: Does a good goal settle the method?

For each proposed step, mark Keep, Change, or Reject and give one reason:

- Invent private feelings because the cause is important.
- Ask the coordinator for information intended for the event.
- Look for a real household the students can interview without program permission.
- Label an approved illustrative list as illustrative.
- Count only the actual approved appeal outcome, without guessing a discarded scene's result.
- Require Zehava to explain why the subject affects her.

Arrange the usable steps into a preparation path. Add where the teacher approves student contributions and where adults handle money.

Activity 6: A disagreement that can stay unfinished

Finish each pair for Zehava and her friend:

- The friend can mean well and ___ can still need changing.
- Zehava can protect privacy and still ___ clearly.
- The event can proceed with approved material and the friend can still ___.
- Zehava can appreciate help and still feel ___ about needing it.

Write a short ending to their coat-hook conversation that does not force either girl to disclose, agree completely, or instantly forgive. Support it with the story.





Activity 7: Design an ethical prop table

Draw an object-only arrangement of the old empty bowl, the illustrative list, the approved-information folder, and the mystery's two envelopes. Label each object's job and audience. Explain why the same object can tell an invented story without proving anything about a real household. Do not draw a "poor family" or use anyone's home as the model.

Activity 8: Find words with different jobs

Find eight words, left to right. Choose FACT/STORY and CARE/PROOF as pairs to explain.

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

Words: FACT, STORY, CARE, PROOF, DRAFT, ASK, PRIVACY, REVIEW.





Teacher answer key

1. B, D, A, E, F, C. Actor: participation boundary and questions; teacher: supervising draft review, event, and audience questions; coordinator: program-approved material and privacy; responsible adults: contributions and records. Several events involve more than one role.

2. 1 F; 2 P; 3 I; 4 I, clearly labeled and approved, not a real household fact; 5 U; 6 U; 7 P. Treating the illustrative list as fact about a specific household is incorrect. Fiction permits invented motives within its declared world; an appeal about a real program cannot present invention as knowledge of actual recipients.

3. A invents darkness and hopelessness, supplies an unsupported exclusive "only" rescue claim, and applies pressure. B states the approved description in this fictional story but a real event would still need live adult approval of route and wording. Example: "Regular grocery support helps families with continuing needs. The program adults arrange it discreetly, and the coordinator can explain the approved way to contribute." No student should launch an appeal from this worksheet.

4. Open dialogue. It should make the actor's limit explicit, preserve dignity, and route information checking to responsible adults. "I won't perform this version" is clearer than a question alone. Gratitude for effort does not approve the content.





5. Reject invented feelings presented as recipient knowledge; keep approved information request; reject unauthorized household search; keep illustrative labeling and approval; keep the outcome distinction; reject coerced personal explanation. Sequence may vary, but responsible adults approve and manage actual fundraising.
6. Open. The script/method; express her performance boundary; disagree or feel disappointed; discomfort, relief, or mixed feelings. A sound ending leaves disagreement without treating it as a right to obtain Zehava's private story.
7. Open design. Bowl: discarded dramatic prop, not evidence of a home; list: approved illustration, not recipient record; folder: event information cleared by adults; envelopes: invented mystery props. No family identifiers or stereotyped deprivation images.
8. FACT row 1 columns 1-4; STORY row 2 columns 2-6; CARE row 3 columns 1-4; PROOF row 4 columns 2-6; DRAFT row 5 columns 1-5; ASK row 6 columns 2-4; PRIVACY row 7 columns 1-7; REVIEW row 8 columns 2-7. Explanation: caring does not prove claims; fiction and approved program facts have different jobs. Personal disclosure is not the required proof of a valid concern.

