



Facilitator note: Fictional school crew and a workspace negotiation. Do not ask students to name real teachers they disagree with or real rooms at their school. In this story the adult keeps the authority - she says no to one specific ask, offers what she can actually give, and sets the terms - and the teen's skill is the shape of the ask: the real problem in numbers, one specific feasible request, honest listening to a no, and a next step with names and times. A request like this is not a script to copy; the point is doing the homework before the meeting and closing the loop after it.

Activity 1: Sequence

Order:

- A. The crew is asked to move out of the corridor twice.
- B. Tilla counts the hours the moves are costing.
- C. Sosha warns her the answer will be "there isn't one."
- D. Morah Margalit says no to the lunchroom, and says why.
- E. The music room is offered on different days, with terms.
- F. Two sessions of evidence turn into the room through the show.

Where exactly does Tilla's preparation pay off?

Activity 2: Observation, request, guess, or boundary?

Label each O (observation), R (request), G (guess), or B (boundary). Some sentences may earn more than one label - say why.

1. "The gym situation is so unfair, everyone knows it."
2. "Forty-eight person-hours of work left, three weeks, and the corridor's twelve a week is withdrawn."
3. "If the schedule can't hold, we end the trial and ask for a new plan."
4. "Can the crew have the back half of the lunchroom, Tuesday and Thursday, four to six?"
5. "Can we try it for one week, and end it if it fails?"
6. "She never gives this crew anything."





Which ones give the listener something she can act on? Note: an observation or a boundary can be the right thing to say - this exercise is about what each sentence does, not about which feelings are allowed.

Activity 3: The four parts of the ask

From Chapters 3 and 4, find: (a) the problem stated in numbers, (b) the specific request with times and a place, (c) the reason the request is feasible (what Tilla checked first), (d) what Tilla does when the answer is no. Why does (d) matter as much as (b)?

Activity 4: Crew arithmetic

Forty-eight person-hours of work remain (that estimate already includes setup and cleanup). The crew is 4 girls, 2 sessions a week, 2 hours a session. How many person-hours is one week on paper? The old corridor's moves cost about 4 person-hours a week - what fraction was that, and how many effective hours were left? The corridor is now withdrawn; this comparison shows why a new room was needed, it is not a menu of choices. How many weeks would 48 person-hours have taken there, and how many in the music room with no moves? Painting must be done in 3 weeks: which room makes the date?

Activity 5: The no and the alternative - a contrast from the story

Quote Morah Margalit's no to the lunchroom, including her reason. Then quote her alternative. What does Tilla's "what would work?" lead to in this story - and what does her fit-check before accepting protect? Answer from the story's evidence, in this situation, not as a rule for all nos.

Activity 6: Draw the locked room

Draw the moment the music room door opens: the piano under its sheet, the bare wall space, the key ring, the two girls seeing it for the first time. Only what can be seen. Faces and poses are your choice. Caption with one line from the story.





Activity 7: Build the ask - follow-through planning

Write a bounded request for a fictional case: your club's shelf in the supply closet has been taken over by another club's boxes, and your materials are getting crushed. Give it the four parts from Activity 3: the problem in numbers, the specific request, the feasibility check you did first, and what you will do if the answer is no or different. End with the next step you would name to close the agreement - a name, a date, and a check-in.

Activity 8: Word grid

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

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

REQUEST, SPECIFIC, OFFER, LISTEN, ANSWER, AGREE, TRIAL, PAINT. Which word names what Tilla built before the meeting, and which word names what the first week was?





Teacher answer key

1. A, B, C, D, E, F. In this story the numbers are what turn "we need a room" into a specific, checkable ask; a vaguer ask gives the listener nothing to check. Her "what would work?" - asked after letting the disappointment land - is what finds the music room here.
2. 1 G ("everyone knows it" is a guess dressed as a fact - the feeling is real and allowed, the "everyone" is unchecked); 2 O (a problem in numbers - the ground a request stands on); 3 B (a stated boundary with a next step inside it); 4 R; 5 R; 6 G. The requests hand the listener something she can check and grant; the observation gives her the reason to; the boundary tells her the crew knows its own limits. None of this requires anyone to stop feeling angry or disappointed - the labels describe what the sentences do, not what the girls may feel.
3. (a) "Forty-eight person-hours of work left, three weeks, and the corridor used to give us twelve a week - and now it's withdrawn." (b) "The back half of the lunchroom, Tuesday and Thursday, four to six." (c) She checked that it is empty then, that the floor is tile, and that drop cloths exist in storage. (d) She lets the disappointment land and asks "what would work?" - the no is specific, aimed at her ask, not at her. (d) matters because in this story the alternative only surfaces after she asks "what would work?" A no can also stay a no - nobody owes a second answer - which is exactly why her fallback (end the trial and ask the adult for a new plan) is part of the plan instead of an afterthought.
4. 4 girls x 2 sessions x 2 hours = 16 person-hours a week on paper (the 48 estimate includes setup and cleanup, so the comparison is like-for-like). Moves: 4 of 16 = a quarter lost, leaving 12 effective - and that corridor capacity is withdrawn anyway, so the comparison is history, not a menu. Old corridor: $48 / 12 = 4$ weeks, missing the 3-week deadline by one. Music room: $48 / 16 = 3$ weeks exactly - makes the date with no slack, which is why the drop cloths, the storage rules, and the crew list matter: there is no week to redo.
5. The no: "The lunchroom, no... The kitchen rules are the kitchen's, not mine, and paint near a serving kitchen is a fight I will lose before I start." The alternative, in the order she says it: first "there's a room I think you haven't checked, because everyone forgot it exists," and then the terms - "Monday and Wednesday, four to six." In this situation the no is hearable because it carries its reason and its boundary - what the adult cannot give, not a verdict on the crew - and Tilla does not have to feel calm to be heard: she feels the drop, asks "what would work?", and then checks the alternative against her real problem before accepting it, with the trial's end agreed up front if it fails.
6. Open. The drawing should show the observable room: piano, sheet, wall, key ring. Strong captions quote "everyone forgot it exists" or "a room with a door that locks." Any honest rendering counts.
7. Open. Sample: "Our club's shelf held 12 boxes; 4 are crushed this month because the other club's boxes are stacked on them" (numbers); "Can the closet get a second shelf for their boxes, or a divider, by next month?" (specific); "I measured the bare wall and asked the janitor whether a shelf fits and who would install it - he would, with Mrs. R's okay" (feasibility, with the adult doing the actual installation); "If the answer is no or different, I'll ask what would work and say honestly whether it fits our problem" (listening without auto-accepting). Next step: "I report to Mrs. R Friday; if she approves, the janitor installs it, and we check the shelf together in two weeks" (names, dates, check-in).
8. REQUEST row 1 columns 1-7; SPECIFIC row 2 columns 3-10; OFFER row 3 columns 2-6; LISTEN row 4 columns 4-9; ANSWER row 5 columns 1-6; AGREE row 6 columns 3-7; TRIAL row 7 columns 2-6; PAINT row 8 columns 4-8. Tilla built the REQUEST; the first week was the TRIAL.

