



Facilitator note: This story is about designing the environment so a good thing's pull has less power - not about cutting the good thing. Bassie keeps the correspondence fully; she gives it a better address and a real time. Do not let the lesson become "letters are a distraction to be defeated" - the letter is the best part of her week, and Sunday's reply is the best she has ever written BECAUSE of the design. The four parts are hers, plain and specific: where it sleeps, when it is checked, when it gets its time, where the mid-week lines go. Students may adapt the design to their own pulls; they are not asked to share what their pulls are. Activity 7 uses a made-up case. If a student's pull involves something unsafe or something an adult should know about, that goes to her parents, not on a card.

Activity 1: The two weeks

From the story, compare the desk week and the drawer week: pages reviewed, letters enjoyed, replies written. What changed? What stayed exactly the same?

Activity 2: Where does it sleep?

For each fictional item, choose a sleep spot that fits exam season, and say why: on the desk, in the drawer, or in another room.

1. The novel you are in the middle of.
2. Your review sheets.
3. The craft project you work on for fun.
4. Your Shabbos shoes.
5. The letter from your best friend.
6. Your sister's baby, who visits on Sundays.





(No trick: some things belong on the desk. Name which and why.)

Activity 3: The doorbell line

Bassie says a letter open on the desk is "a doorbell that rings all afternoon." Explain what she means. Why does moving it to the drawer not count as rejecting it? Use Tatty's line in your answer: "Where it sleeps decides how loud it is."

Activity 4: Mail arithmetic (all numbers made up for practice)

A girl checks the mail 3 times a day, 6 days a week, at 5 minutes a check including the walk and the sigh. How many minutes a week is that? Her sister checks once a day - how many minutes? Suppose the first girl also loses 10 minutes of refocusing per check - what is her real weekly cost? Show your steps.

Activity 5: The card

When a reply-line arrives mid-week, Bassie writes it on a card and puts the card in the drawer. Why does writing the line down calm the urge, when just "trying not to think about it" does not? What is the card's job, exactly?

Activity 6: Draw the desk

Draw Bassie's desk after the design: the review sheets, the closed drawer, the index card edge just visible. Only what can be seen - no labels for feelings. Caption with one line from the story.





Activity 7: Debbie's serial - planning for a fictional case

A teen named Debbie gets a weekly magazine with a serial story she loves, and during exam month the new issue keeps pulling her out of study blocks. Write her four-part design (where it sleeps, when it is read, when it gets its time, where mid-week thoughts about it go), keeping the serial fully. One sentence per part, with names.

Activity 8: Word grid

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

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

PULL, MAIL, DESK, DRAWER, WAITS, TIME, READ, FOUR. Which word names what the letter does in the drawer, and which word names what the design gives the reply?





Teacher answer key

1. Desk week: nine of fourteen planned pages, the letter read and reread all week, dozens of lines composed and none written. Drawer week: the pages get read, the letters still arrive and are still loved, and Sunday produces "the best letter she has ever written." Same letter, same love, same Bassie - changed: where the letter slept and when it got her time. "Not less letter. A better address for it."

2. 1 Drawer or another room - a live pull during study season. 2 On the desk - they ARE the desk's job this month. 3 Drawer - its time is after the block. 4 Another room - no pull; sleep spot hardly matters. 5 Drawer, per the story's design. 6 The baby gets Sunday in full - a person is never "put away"; the design is about things, not people. The desk belongs to the review sheets this month; that is the point of choosing.

3. The letter in sight calls her attention every few minutes the way a ringing doorbell does - each glance is a small answer to a small ring. The drawer is not rejection because the letter loses nothing: it is still read fully, still answered, still loved; it simply waits where it cannot ring. "Where it sleeps decides how loud it is. On the desk, it shouts. In the drawer, it waits. It's the same letter."

4. $3 \times 6 = 18$ checks; $18 \times 5 = 90$ minutes. Sister: $6 \times 5 = 30$ minutes. Real cost: $18 \times (5+10) = 270$ minutes. Steps shown.

5. An unwritten line keeps knocking because the mind is guarding it; written on the card, it is safe - the mind can put it down. "Trying not to think about it" is a fight the urge usually wins; the card ends the fight by saving the line. The card's job is to hold the thought so she does not have to.

6. Open. The desk should show the sheets, the closed drawer, the card's edge. Strong captions quote "Not less letter. A better address for it" or "Where it sleeps decides how loud it is." Any honest rendering counts.





7. Sample: Sleep - "During exam month, Debbie's magazine sleeps in the kitchen rack, not her room." When read - "She reads it once, fully, on Friday afternoon." Its time - "The serial gets her unhurried Shabbos afternoon, tea optional." Mid-week thoughts - "Predictions about the plot go on a card for her sister, who reads it too." Any four-part design that keeps the serial fully counts.

8. PULL row 1 columns 3-6; MAIL row 2 columns 5-8; DESK row 3 columns 2-5; DRAWER row 4 columns 4-9; WAITS row 5 columns 1-5; TIME row 6 columns 6-9; READ row 7 columns 4-7; FOUR row 8 columns 2-5 In the drawer, the letter WAITS; the design gives the reply its TIME. (Bonus: the design has FOUR parts.)

