

The Same Hour

Facilitator note: The skill is choosing between two good things: weigh what cannot be redone, name the cost out loud, and tell the losing side early. Do not flatten this in either direction - not "the first commitment always wins" and not "family always wins." Morah never tells Shoshi which to pick; the scale is about what cannot be redone and about what she has built well enough to leave. Keep the ending honest: the loss is real and nobody rescues her from it - the board ran without her, and the story lets that sting and lets it be the proof of good building at the same time. Some students carry pressure to say yes to everything - name plainly that a real no, said early with the cost said out loud, is more respectful than a warm maybe. Some students carry the opposite pressure, that a warm maybe keeps everyone happy - the dash plan shows what maybes actually cost other people. Students are not asked to reveal real dilemmas of their own; Activity 7 is a made-up case.

Teacher answer key

1. Maybes include: the first act ending on time ("it never has, but maybe"), her assistant running the second act ("she has never run a full act alone at night, but maybe"), the speeches waiting until eight-thirty, kind traffic, changing in eleven minutes. Each hides a perfect-world requirement - one slip anywhere spills the whole glass, "like a glass of water filled to the very top."
2. A late no costs other people's plans made on your maybe - the twenty girls and the family both built Thursday around her, and "disappointing two groups of people on the same night" is the double. An early no still costs the thing itself - "It costs me the only full run - I'm not pretending it doesn't." Early removes the double, not the loss.
3. One side: twenty girls, the show in six days, the only full run with lights, a September promise. Other side: Faige, the family table, family flown in, a night that happens once. The two deciding questions: what cannot be redone (one Thursday in a family's life versus a rehearsal whose whole purpose is a show she will still run), and what she has actually built (labeled shelves, written cards, a trained assistant - a system meant to survive her). She says the loss out loud "to the paper" so the choice is honest, not anesthesia - a choice made by pretending the cost away is not a choice.
4. Late no: $20 \times 10 = 200$ minutes of other people's time. Early no: 15 minutes. Missed: the feeling of planning around a maybe, trust spent, the fact that minutes are not all the same size - a terrified Thursday-morning handoff is not ten ordinary minutes. Steps shown.
5. Sample: "Shoshi told Morah: I want to run Thursday's rehearsal - I built the whole board for it. My cousin's sheva brachos is the same night, and I'm choosing my family. It costs me the only full run, so I'm telling you Tuesday, not Thursday." All three parts (want, choice, cost) with both names counts; wording may vary.

6. Open. The scene should show the dancers, the head table, Shoshi inside both feelings. Strong captions quote "the hour holds one thing. That is what hours do." or "She lets that part stand there, and she goes back in and dances." Any honest rendering counts.

7. Sample: Scale - "Twenty children and a shul party I promised weeks ago / my best friend's special birthday dinner with her family." Cost sentence - "If I choose the party, I lose the dinner and being in her family's memory of it, and that's real." Early no - "'I want to come to dinner so much. I promised the children's corner weeks ago and they can't replace me in time. I'm choosing the promise, and I'm telling you today because today is when it's still cheap. Happy birthday - save me the story.'" Either choice counts if the scale, the cost, and the early tell are all present.

8. PLAN row 1 columns 1-4; BOTH row 2 columns 1-4; HOUR row 3 columns 1-4; COST row 4 columns 1-4; PICK row 5 columns 1-4; TELL row 6 columns 1-4; LOSS row 7 columns 1-4; YES row 8 columns 1-3 The answer she gives Morah at first is BOTH (the maybe-dash), and what she says out loud to the paper is the COST - accept COST or, with reasoning, LOSS.