

Three Names for It

Facilitator note: The skill is naming a feeling precisely because the right next step depends on the right name: disappointed (a wanted thing didn't happen - let it hurt, then re-aim), embarrassed (an audience saw a slip - laugh small, move on; it has a short shelf life), left out (a relationship signal - say it early and plainly). Keep all three feelings legitimate - none is shamed, none is "too sensitive," and the body signal itself is not the problem; the one-size remedy is. One caution, plainly: the tight chest here is a story signal, not a medical claim - a chest symptom that is new, persistent, or frightening goes to a parent or a doctor, not to a naming exercise. Do not let this become a feelings-chart recitation; the point is always the step that fits the name. Students are never asked to disclose real hurts; Activity 7 is a made-up case. If a student is carrying something heavy and persistent, the library-to-adult bridge in this story is the model: one trusted grownup, named.

Teacher answer key

1. Events: the lead goes to Itty (Sterna is fourth on the list), the full-arm wave at a stranger, the overheard walk plan without her. Each triggers the same chest tightness "right under the top button." Her remedy - go quiet, avoid, replay at night - fails because it treats all three as one thing, so nothing gets a step that fits: the part needs re-aiming, the wave needs deflating, the walk needs saying.
2. A suitcase word packs everything but locates nothing - "upset" tells her she feels bad, not what happened or what to do. Proper names locate each event (a wanted thing lost, an audience, a relationship), and each location comes with its own next step, because "the next step depends on the name."
3. Disappointed: "you wanted something and it didn't happen" - let it hurt, then ask what you still want. Embarrassed: "everyone saw me slip" - laugh once on purpose and move on. Left out: a relationship signal - say it early and plainly. Disappointed can't be laughed off because the want is real and still standing; laughing would skip the re-aim. Left out can't be fixed alone because the information lives in someone else - "relationships don't get fixed inside your own head."
4. $4 \times 6 = 24$ replays. Laughing it off saves $24 - (4 \times 2) = 16$ replays. Arithmetic can't measure how heavy each replay is, or that her classmates' single thought carried no pain. Steps shown.
5. Evidence of the change: the laugh's direction flips - "everyone laughs - with her, which is a completely different sound" - and "the whole thing deflates like a paper bag." What is being tested is not a universal promise that every audience forgets; it is that her deliberate laugh changed the moment she was standing in. Laughing on purpose works because she holds the joke, so it ends; being laughed at leaves the joke in someone else's hands.
6. Open. The scene should show the paper list, the crowd, Sterna reading from the top. Strong captions quote "Same bell every time" or "Upset is a suitcase word." Any honest rendering

counts.

7. Sample: Essay - disappointed; step: "Perka lets it sting overnight, then asks the contest teacher what the winning essay did that hers didn't." Stairs - embarrassed; step: "Perka bows once at the bottom of the stairs the next day, laughs with everyone, and lets it die." Picnic - left out; step: "Perka tells her cousin, 'I heard about the picnic and I wanted to be asked - it pinched.'" The picnic one needs saying out loud to another person. Any correct name-step matches count.

8. NAME row 1 columns 1-4; HURT row 2 columns 1-4; STEP row 3 columns 1-4; TELL row 4 columns 1-4; WANT row 5 columns 1-4; LEFT row 6 columns 1-4; SAME row 7 columns 1-4; NEXT row 8 columns 1-4 The thing that stays the same all week is SAME (the chest/bell) - accept SAME or, with reasoning, HURT; what changes when the name is right is the NEXT (step) - accept NEXT or STEP.