

Twice, Out Loud

Facilitator note: The skill is rehearsing a hard talk, and its two rails matter equally: out loud with a trusted person twice, and only your own side. Do not let students script the other person - the lesson of the three Tobies is that the other person will go off-script, and the preparation that survives is knowing your own first line and must-says. Keep the stakes honest: the story does not pretend the talk goes well - "It is not a good conversation, exactly. It is an honest one." Do not ask students to rehearse real hard talks in class or to name the talks they are avoiding; Activity 7 uses a made-up case. If a student has a hard talk that involves safety, an adult should help with it directly.

Teacher answer key

- Beyond the telling, the almoses cost her the normal friendship itself - "the secret sits in the middle of it like a third person" - and add a second debt: now she must explain not just the news but the two weeks. Every almost raises the price, because the delay itself becomes something else to confess.
- 1 Y. 2 T. 3 Y - her honest answer is her side. 4 T. 5 Y - her own behavior in the moment. 6 T. Scripting even one T item weakens everything because the other person will go off-script, and a rehearsal built on a scripted partner collapses the moment reality differs - you prepared for a conversation that will never happen.
- Crying Tobie triggers the instinct to take it back and fix it - she practices staying sorry without unsaying it. Angry Tobie triggers defending herself - she practices the plain second must-say "without varnish." Quiet Tobie is hardest because there is nothing to answer, and Chaiky "fills silences like her mother fills suitcases"; she practices letting the quiet be quiet, then offering "You don't have to say anything yet."
- 14 days x 5 x 10 = 700 minutes of fog-rehearsal. Sister's rule: 2 x 30 = 60 minutes. The 60 worked - "in your head it stays a fog"; out loud with a person, the words get real and get better. Steps shown.
- The talk fails by not telling her at all, or by telling her "from a script so stiff she can't find you in it." Both are about losing yourself - your courage in the first, your actual voice in the second. The other person's reaction is never the measure; Tobie can cry, be angry, or go quiet, and the talk has still succeeded.
- Open. The drawing should show the two girls, the porch, the space between them. Strong captions quote "It is not a good conversation, exactly. It is an honest one" or "You're not rehearsing her. You're rehearsing you." Any honest rendering counts.
- Sample: First line - "Tommie says, 'I have to tell you all something, and I wanted you to hear it from me.'" Must-says - the switch is real and why she waited a week. Reactions she may not script - one teammate shrugs it off, another takes it personally. Practice line - "Instead of

defending the week, she says, 'I was scared to say it out loud. I'm sorry.'" Any first line plus two must-says with unscripted reactions counts.

8. TALK row 1 columns 2-5; TWICE row 2 columns 5-9; SIDE row 3 columns 1-4; LOUD row 4 columns 6-9; LINE row 5 columns 3-6; DOOR row 6 columns 5-8; WORDS row 7 columns 1-5; SAY row 8 columns 3-5 She rehearses TWICE and out LOUD; the only part she may write is her own SIDE.