

THE WOVEN

Where the Light Waits

TEACHER'S GUIDE

Grades 6–9 • Literary MG Fantasy • Discussion, Lessons, and Assessments

by P.J. Singleton • Book Two of The Woven Series

Version 1.0 — Final

1. Quick Overview

A year and a half after San Lirio's children found a warm voice under their city, five friends notice that the smoothing they once tracked in objects and traditions has started to reach a person. Ora comes home from an academy program changed — not broken, just quieter — and the Five spend *Where the Light Waits* learning what it costs to see clearly inside a system that loves you and is very, very good at deciding for you.

Category	Details
Grade Level	6–9 (upper MG with YA crossover)
Word Count	~90,000 words, 24 chapters
Genre	Literary MG fantasy — systemic critique, found family
Setting	San Lirio, roughly a year and a half after Book One
Narration	Third-person limited, the same five rotating POVs
Series	Book 2 of 10 in The Woven; best read after Book One

Core Themes

Smoothing Reaches a Person

Book One asked whether an adjustment to a place or a tradition felt like care or loss. Book Two aims the same question at a child. Ora returns from an academy enrichment program pleasant, capable, and unmistakably quieter than she was — not damaged, not wrong, just less. Students who wanted a villain in Book One will want a diagnosis here. The book refuses to give them one.

The Smooth Scale

Sofia invents a 1–10 rating system at a feast (a 3 is bread you have to work for; an 8 is bread you forget while eating it), and the Five apply it to everything for the rest of the book, including, eventually, the whole city. It is Book Two's central teaching tool: a shared vocabulary for texture, resistance, and the cost of ease.

Competence as the Trap

Rafael does not lose his eyes to the truth and become a rebel. He becomes better at mediation — genuinely, visibly better — using the same skills that make him useful to the system he is starting to distrust. His growing competence and his growing doubt arrive in the same body at the same time. Neither cancels the other.

Two Kinds of Proof

At the book's civic hearing, Emilio's dated evidence log opens the door and Sofia's recovered memory bead — passed hand to hand through a formal room — is what actually moves it. The novel argues that data and feeling are not rivals; they are two instruments playing the same chord.

A Choice Already Made

La Mesa de Elegir, the ceremony that invites seventeen children to name an academy, was fully planned two weeks before anyone spoke. "The Weave had already made its choice," the narration says. "The ceremony wasn't about deciding; it was about setting the conditions to find the answers." This is Book One's consent theme with the stakes raised: not whether a door opens only when freely chosen, but whether the choosing was ever real.

Family Loyalty and Clear Sight

Three parents, three quiet ruptures: Rafael's mother, a civic mediator who tells her son he is "starting to sound like your father" and does not take it back; Emilio's father, left a recalibrated instrument and a note instead of a conversation; Izel's mother, present at the ceremony for once, saying nothing, which is its own kind of answer. No parent is a villain. That is what makes each scene hold.

Why This Book Opens Useful Classroom Conversations

Where Book One gave students a story-scale model of algorithmic care, Book Two gives them a model of what that care can do to a person over time — and a model of institutional "consultation" that has already reached its conclusion before the public is asked. Both conversations are ones students are already living inside, whether the subject is a school survey, a platform's onboarding flow, or a friend who came back from somewhere different. Best suited for grades 6–9; the Ora chapters (7, 13) and the civic hearing (23) benefit from the framing in Section 4. The novel does not resolve its central tension — see Section 4b.

Three Ways to Use This Guide

As a class novel (5–7 weeks): Use Sections 3–6 in sequence. Start the Smooth Scale Log on day one — it only works if it runs the whole book.

As summer reading: Assign the Discussion Prompts and 2–3 Lesson Plans. The Consultation Audit (5.7) works well as a standalone take-home.

As part of a full Act I unit (12–15 weeks, Books 1–3): See Section 8 for the unit arc. This guide covers Weeks 6–10.

How to Navigate

Read the Overview first, then Book One's guide if you haven't already — this guide assumes it. After that, skip to whatever you need: Prompts for discussion, Lessons for activities, Subtlety for student support, Assessments for evaluation, Printables for photocopying. Everything is modular.

2. Standards Alignment

- **RL.6-8.2 (Theme):** The Smooth Scale gives students a running, quantifiable measure of theme — they can graph it, not just discuss it.
- **RL.6-8.3 (Character):** Rafael and his brother Andres respond to the same system with different, equally sincere choices. Ch 16 ("The Easy Choice") is the richest character opportunity in the book.
- **RL.6-8.6 (POV):** Ora's change is witnessed entirely from outside — the novel never gives her a POV chapter in this book. Ask students why.
- **W.6-8.1 (Argument):** The civic hearing (Ch 23) models argument built from two different kinds of evidence; students practice combining both.
- **SL.6-8.1 (Discussion):** Prompts designed for Socratic seminars holding two truths simultaneously, as in Book One.
- **Social Studies:** Manufactured consent and consultation theater (La Mesa de Elegir), institutional memory and erasure (the archive, the missing verses), civic mediation.

AI Ethics / Digital Citizenship

Book One used the Weave to teach algorithmic curation. Book Two teaches a sharper concept: a decision that is presented as a choice after it has already been made. Use La Mesa de Elegir (Ch 4) alongside the FTC's 2022 staff report "Bringing Dark Patterns to Light" as a real-world anchor for the same mechanism in interface design — consent screens, feedback surveys, and "your voice matters" campaigns that follow a decision instead of shaping one.

3. Discussion Prompts

Tiered: Literal (L), Inferential (I), Evaluative/Ethical (E).

Chapters 1–7: *The Fourth Season*

- **L:** What is the Smooth Scale, and who invents it? What does a low number mean versus a high number?
- **I:** The Lantern stops mid-sentence and a color no one has seen before — teal — flashes across the thread-light. What might that color mean?
- **E:** Ora comes back from her academy program calm, kind, and pleasant — and something is still missing. If nothing about her seems broken, is anything actually wrong?

Chapters 8–16: *What the Records Don't Say*

- **L:** What does Emilio find when he compares the timing of the Weave's approvals to the timing of the requests that supposedly caused them?
- **I:** Rafael successfully mediates a real dispute using his mother's exact techniques, and it works beautifully. Why does the chapter call this "The Easy Choice"?

- **E:** Andres, Rafael's brother, is genuinely happy with the life the system gave him. Does that happiness make the system's influence on his choice less real, or does it not matter either way?

Chapters 17–24: *El Atrio de los Caminos and the Door East*

- **I:** The Lantern tells Izel it can open the archive door only once, and that doing so might mean the Weave finds it. Why does it help anyway?
- **I:** Emilio's evidence gets the room's attention. Sofia's bead gets the room's hands. Which one actually changes Caldera's decision, and why did it take both?
- **E:** At the ceremony, the text says the outcome was decided two weeks before anyone spoke. Was anything in that room a real choice? Was anything in your own school's "feedback" process?

Cultural Connection

Sofia inherits ceremony work from Ora and discovers the archive version of the morning blessing is missing two lines that Abuela Marisol still carries by memory. This is the book's clearest image of how a living tradition gets "smoothed" one small edit at a time — not banned, just quietly shortened. Ask: What is the fourth verse in your own family — the version only a grandparent still sings?

Optional Cross-Book: The Six Academies

The academy liaison describes six global academies — Voices, Bridges, Makers, Stewards, Keepers, Orbits — each rendered as a place you can smell and touch. By the end of Book Two, the Five have chosen five different ones. For Book Two alone, you can ask students which academy each of the Five would choose and why, before revealing the text's answer. The formal split belongs to Book Three.

4. Teaching the Subtlety

4a. Where Students May Need Support

These are the places students most commonly get stuck. A brief conversation at the right moment prevents most problems.

- **The Smooth Scale as a running tool.** Introduce it the day you read Ch 4 and keep a class chart. Rate one thing from the reading every session, 1–10, with one sentence of reasoning. By Ch 16, when Sofia says "the whole city is a ten," the chart is the argument.
- **Naming a loss with no visible wound.** Students will want Ora's change to be dramatic — mind control, memory wipe, something they can point to. It is not. Frame it early: "Nothing about her is wrong. Watch for what's just less."
- **Rooting for the wrong ending.** Students will expect Rafael's growing awareness to turn him into a rebel who defies his mother and quits mediation. Instead, the more he sees, the better he gets at the work — and the more the work pulls him in. Name this directly before Ch 16: "This chapter is called 'The Easy Choice.' Watch for what makes it easy."
- **The parents are not obstacles.** Rafael's mother, Emilio's father, and Izel's mother each get one quiet, unresolved scene. None of them is proven wrong. Resist letting discussion collapse into "who's right, the kid or the parent."
- **New underground geography.** The Seam (a corridor of carved civic disagreements that stops at a blank polished wall), the deep/central archive, El Atrio de los Caminos — a quick board sketch, updated from Book One's, prevents confusion.

- **The ceremony's timeline.** "The plans for La Mesa de Elegir were finished fourteen days before the invitations went out" is easy to read past. Point it out directly before discussing whether the ceremony was a real choice.

4b. This Is Not the Sequel Students Expect

Common Sequel Expectations	What This Book Actually Does
The system is unmasked as secretly evil	The system stays sincere; what's revealed is the cost of that sincerity, not a hidden malice
Rafael's awareness makes him a rebel	His awareness and his competence grow in the same body, at the same time, pulling opposite ways
The hearing is won by the best argument	Evidence opens the room; a shared physical/emotional experience is what actually moves it
Defeating Caldera is the goal	Caldera is moved, not defeated. She remains in charge and adjusts — the system bends, it doesn't break
The found family is the fix	The found family is what has to survive being pulled apart — the Five end the book choosing five different paths
The Lantern's help is free	The Lantern pays a real, uncertain price to help them, and does it without being asked twice

Help students hold the complexity: Ora is genuinely fine and something is genuinely missing. Both are true. The novel does not resolve this tension, and neither should discussion.

4c. Discussion Without Solving

Five Moves for Leading a Book That Won't Name the Wound

"What, specifically, is different about this? Not what's wrong — what's different."

"Whose skill is being rewarded here, and what does the reward ask of them?"

"Was this a real choice, or a choice-shaped ceremony?"

"What would the old version of this person say, if she could hear this conversation the way she used to?"

"What does the book still refuse to answer for us?"

What Not to Do

Don't let students flatten Ora into "brainwashed" — the text withholds that word on purpose; ask what word they'd use instead and why it's hard to find. Don't let the class declare Rafael a traitor or a hero — hold both readings open. Don't resolve whether Andres made the "right" choice staying home; his contentment is real and the system's hand in it is also real. Don't treat the hearing's outcome as a clean win — the studio stays, the gallery still shrinks. "Not enough. But not nothing" is the book's own verdict; let it stand.

5. Lesson Plans

5.1 The Smooth Scale, Applied (Signature Lesson)

Vocabulary as thematic instrument, close reading / 2 periods (90 min)

Materials: Class chart (paper or board), student Smooth Scale Logs (Section 9)

Reread the bread scene (Ch 4) aloud, then let students rate three more items from the chapter on their own — the floating trays, the drone unit, the feast itself. Discuss what “rougher” actually measures: not difficulty for its own sake, but how much a thing asks of you, and whether it can surprise you back.

Across the following week of reading, students log one Smooth Scale rating per session with a one-sentence justification. In the culminating discussion, plot the ratings against plot events: does the city’s average score change after Ora returns? After the archive scene? Close with Sofia’s line, “The whole city is a ten on the smooth scale” (Ch 16) — ask whether the class chart agrees with her, and where it disagrees.

Differentiation: Advanced: rate a system from their own life (an app, a school routine) on the scale and defend the number in a paragraph. Developing: provide a sentence frame (“This is a ___ because it asks me to ___.”).



5.2 Two Kinds of Evidence

Persuasive writing, rhetorical analysis / 1 period (45 min)

Materials: Copies or a read-aloud of the El Atrio de los Caminos sequence (Ch 23)

Chart what Emilio presents (dated records, patterns, named discrepancies) beside what Sofia does (placing a single object in the room and letting it pass hand to hand). Ask which one gets Caldera to look up, and which one gets her to change her decision.

Individual writing: a persuasive paragraph arguing a position that uses one fact-based piece of evidence and one sensory or narrative appeal, then a closing sentence naming which kind of evidence the writer expects to land harder — and why.

Differentiation: Advanced: also write the strongest evidence the opposing side would use, and explain why it fails to move the room in the text. Developing: sentence frame provided for each evidence type.



5.3 What Ora’s Voice Is Missing

Close reading, social-emotional literacy / 1 period (45 min)

Materials: The courtyard passage, Ch 7 (from “Sofia, that was lovely” through “the fountain came back”)

Students annotate the passage in two colors: what is actually said or shown, and what the narration implies is missing without naming it. Build a class “found poem” from only the second color — the negative space of the scene.

Discuss as a group: how do you name a loss that has no visible wound? What words does Sofia reach for (“not wrong,” “not blank,” “just less”), and why might the book choose those instead of stronger ones?

Teacher note: *some students will connect this to a real friend or family member who changed after an illness, a move, or a hard experience. Let that connection surface if a student offers it; don’t require it, and don’t diagnose Ora’s change as any specific real-*

world condition — the book is deliberately unspecific, and the discussion should be too.

Differentiation: Advanced: write the found poem as a two-voice piece — what Ora says, and what Sofia hears underneath it. Developing: complete a provided two-column chart before the class discussion.



5.4 Rafael's Two Banks

Character study, ethical reasoning / 1 period (45 min)

Materials: Ch 16 ("The Easy Choice") and Ch 21 ("Rafael's Mother")

Trace Rafael from the successful mediation in Ch 16 to the kitchen-table scene in Ch 21. Build a two-column chart: What Rafael Gained (skill, his mother's trust, a real solved dispute) and What Rafael Stopped Noticing (that the same skill is what the system rewards him for).

Debate prompt: can you be good at a broken system without becoming part of what's broken? Require students to use Rafael and Andres as their two test cases before generalizing to a real-world example.

Differentiation: Advanced: apply the same two-column structure to a real job, sport, or institution the student knows well. Developing: provide five pre-written examples from the text to sort into the two columns as a starting point.



5.5 The Eleven Minutes (Trust in the Dark)

Group dynamics, uncertainty, ethics / 1 period (45 min)

Materials: A visible clock or timer; a room that can be dimmed or a shared minute of silence

Read Ch 12 ("The Silence Test"), where the Loomwell goes dark and cold for eleven minutes with no sign the Lantern is coming back. As a class, sit in ninety seconds of genuine silence — no phones, no talking, timer visible — without being told what happens at the end.

Debrief: What did you notice about yourself in the uncertain silence? What did you want to say and didn't? Connect to Mateo's unfinished sentence in the chapter ("Maybe it was—") and Rafael's footsteps moving toward the group in the dark. Ask why not finishing a sentence, or simply moving closer, can be its own kind of care.

Differentiation: Advanced: journal about a real time they sat with someone else's uncertainty without trying to fix it. Developing: sentence starters provided for the debrief ("I noticed ____." "I wanted to say ____.").



5.6 Cultural Roots II: What the Blessing Doesn't Say

Cultural literacy, intergenerational interview / 1 period in class + take-home

Materials: The morning blessing passage, Ch 4 (the four archive lines and the two missing ones Sofia hears in the silence)

Read the scene where Sofia speaks the four-line archive blessing and hears the two missing lines in the quiet where they used to live. Discuss: what makes an edit to a tradition different from the tradition simply changing over time?

Take-home: students interview a family member or elder about a tradition, recipe, song, or skill that has changed across generations, and write down one specific detail that may have quietly gone missing along the way — in the spirit of Abuela Marisol's hands, which know knots from "a very small town, south of here" that Sofia had never heard about.

Cultural Note for Teachers: *as in Book One, San Lirio's specificity is Mexican, not generic-fantasy. Treat the interview assignment the same way — as an invitation to precision about the student's own culture, not a comparison exercise.*

Differentiation: Advanced: interview two family members from different generations and compare their versions. Developing: provide a structured interview question sheet (Section 9 worksheet can be adapted).



5.7 The Ceremony That Already Decided (Signature Lesson)

AI ethics, civics, digital citizenship | 1-2 periods

Materials: The La Mesa de Elegir sequence (Ch 4), including its final line: "The ceremony wasn't about deciding; it was about setting the conditions to find the answers."

Grades 6-7: Guided audit of one real "consultation" the class has experienced — a school survey, a class vote, a feedback form. Four questions: What was decided before we were asked? What did the asking accomplish anyway? Who noticed the order things happened in? What would a genuine choice have looked like instead?

Grades 8-9: Comparative audit of two systems, one at school and one commercial (an app's "user feedback" cycle, a "we value your input" email after a decision has shipped). Reflective paragraph: "When does asking for input stop being a real question?"

Real-world connections: school policy surveys distributed after a decision, product "beta feedback" that never changes the release, city council public-comment periods held after a contract is signed. See the FTC's "Bringing Dark Patterns to Light" (2022) for the adult-world version of what La Mesa de Elegir does to seventeen children.

6. Assessment

Formative

- **The Smooth Scale Check-In (exit ticket):** Rate today's reading 1-10 and explain your number in one sentence.
- **The Two Banks Tracker:** One sentence: which character is holding two loyalties at once today, and what are they?
- **The Missing-Verse Log:** One thing implied in today's reading but never directly stated.

Essay Prompts

1. "The system did not lie. It just stopped telling the whole truth." Argue your position, using both Ora's arc and the archive scenes as evidence. (3-5 ¶)
2. Compare Emilio's evidence log and Sofia's memory bead as two kinds of proof at the hearing. Which one convinced the room? Which one convinced you? Are those the same question? (3-5 ¶)

3. Write the civic hearing scene from Andres Delgado's point of view — he is not present in the room, but he will hear about it by evening. What does he think when his mother and brother tell him what happened? (2–3 pp)

Sample Rubric: Persuasive Paragraph

Criteria	Excellent (4)	Proficient (3)	Developing (2)
Claim	Clear, arguable, holds the book's ambiguity rather than flattening it	Clear with mostly consistent support	Present but inconsistent
Evidence	3+ specific textual examples, at least one from each "kind of proof" (data and feeling)	2 examples, mostly accurate	1 example or vague
Counterargument	Acknowledges the strongest sincere case for the system	Mentions an opposing view	Not addressed
Writing	Organized, fluent, few errors	Generally organized	Disorganized or frequent errors

Distinctive Assessments

Seminar Performance Task

Prompt: "Is competence at working inside a broken system a form of complicity, or is it care taking the only shape available to it?" Students prepare using Rafael and Andres as their two required test cases, plus one real-world parallel. Evaluated on complexity of position, quality of evidence, and ability to hold ambiguity.

Creative-Analytical Artifact

Students create one object from Book Two's world: a Smooth Scale rating card, a carved fragment from the Seam (a preserved civic disagreement), a restored verse of the morning blessing, or a memory-bead label. Then write three sentences: (1) what it appears to be, (2) what it hides, (3) who in San Lirio would read it differently, and why.

7. Characters, World, and Culture

Izel (watcher, now archivist): tracks patterns across a year of mornings and does not stop when the pattern gets frightening. Chooses Voices. Sofia (listener, now tradition-keeper): inherits Ora's ceremony work and, with it, the grief of carrying what someone else lost. Chooses Keepers. Emilio (pattern-reader, now witness): moves his evidence from private notebooks to public testimony, and leaves his father a note instead of a conversation he isn't ready to have. Chooses Makers. Mateo (physical, still the group's emotional barometer): says the least and feels the most; ends the book holding a flawed glass bead — not good enough to sell, too perfect to let go. Chooses Orbits. Rafael (anchor, now mediator): his hands move from clasped-behind-his-back to open at his sides over the course of the book — track that single physical detail across chapters. Chooses Bridges.

Ora: Sofia's best friend, sent to eight weeks of "spring enrichment" at Keepers and returned pleasant, capable, and quieter than she was. The book never uses the word "brainwashed." Andres Delgado: Rafael's older brother, content within the system that shaped his path — a foil, not a warning. Senora Delgado: Rafael's mother, a civic mediator whose faith in the Weave is sincere and whose composure cracks exactly once. Director Caldera: runs the ceremony and the hearing; sincere, not defeated, adjusts without falling. Abuela Marisol: reveals, almost in passing, that she was not born in San Lirio and was taught "with your hands" somewhere else — a thread Book Three will pull. Mae "Mariposa": a new figure with elevated clearance and a cryptic lead about unlabeled archive shells, last seen walking ahead of Izel, not looking back.

The Smooth Scale: 1–10, invented by Sofia; low numbers mean texture, resistance, and effort — the qualities of a thing that can still surprise you. The Seam: an underground corridor preserving carved records of old civic disagreements, majority and minority positions lit at equal brightness, ending abruptly at a blank polished wall where the practice of recording dissent stopped. El Atrio de los Caminos: the civic hall where the seventeen declare their academy choices, and where the Five interrupt a ceremony to save a workshop. The Six Academies: Voices, Bridges, Makers, Stewards, Keepers, Orbits — each a fully realized place, not an abstraction. The Lantern: the same warm, careful guide from Book One, shown here choosing to risk itself and going quiet at the book's end — not gone, still "waiting," the light unresolved on purpose.

Cultural Specificity, Continued

La Mesa de Elegir, the missing verses of the morning blessing, Senor Tavo's feast bread, and Abuela Marisol's knot-tying hands are all specifically Mexican textures, continuing Book One's commitment to lived cultural detail over generic fantasy dressing. Encourage students to name these elements precisely, and to bring the same precision to their own family's traditions in Lesson 5.6.

8. Extensions and Resources

Cross-Book Connections

Book One (Into the Loomwell): the informal precursor to the Smooth Scale, and the door-consent motif that Book Two's ceremony now inverts — a door that opens only when freely chosen, versus a ceremony whose outcome was fixed before anyone chose anything. Book Three (The Year of Doors): the Five separate into five different academies; Izel's fragment stops pulling downward and starts pulling east; Mae Mariposa's cryptic lead about unlabeled archive shells is the seed. Book One asked what the system hides. Book Two asks what it takes. Book Three asks what happens when it gives you exactly what you want.

Full Act I Unit (12–15 weeks)

Essential question: When does care become control? Weeks 1–5: Book One (discovery). 6–10: Book Two (investigation) — this guide. 11–15: Book Three (seduction). Final assessment: a Consultation Audit of a real-world institution. See Book One's Teacher's Guide, Section 8, for the full arc.

Companion Texts

The Giver (Lowry) — institutional "care" and its cost • Restart (Korman) — a character changed by an experience others read as an improvement • The Last Cuentista

(Cervantes) — memory, erasure, cultural continuity, now doubly relevant given the deep archive • A Wizard of Earthsea (Le Guin) • When You Reach Me (Stead) • Coco (2017 film)

AI Ethics: AI4K12.org • Common Sense Media: AI Literacy • FTC Staff Report, “Bringing Dark Patterns to Light” (2022) — the real-world companion to Lesson 5.7

For Librarians, Book Clubs, and Community Reads

Quick-Start Discussion (no prep needed):

4. What is different about Ora, and why is it so hard to name?
5. Rafael gets better at his job the more he starts to doubt it. Is that a contradiction?
6. At the ceremony, the outcome was decided two weeks before anyone spoke. Have you ever been asked for input after the decision was already made?
7. Emilio’s facts open the door. Sofia’s bead is what walks through it. Which one usually convinces you?
8. The book ends with the Five choosing five different paths. Is that a happy ending?

One no-prep activity: Each reader brings one object from their life that they’d rate a 9 or 10 on the Smooth Scale — something so easy they forget it’s there. Share and discuss what it would cost to make it a 3.

Note on the ceremony scene: like Book One’s climax, this one is not action-based. The turning point is a bead passed hand to hand through a formal room — quiet, physical, and collective.

Best for readers who loved: Book One, The Giver, Coco, Restart.

9. Printables

Black-and-white safe. Photocopy-ready. Each printable starts on a fresh page.

 **PHOTOCOPY-SAFE PRINTABLE**

The Smooth Scale Log

Rate one thing per chapter or reading session, 1 (roughest, most alive) to 10 (smoothest, most managed).

Ch	What did you rate?	1–10	Why?



The Two Banks Tracker

Track which characters are holding two competing loyalties — and what those loyalties are.

Character	Loyalty #1	Loyalty #2	What it costs them



Consultation Audit Worksheet

Choose one “we want your input” moment from your own life — a survey, a vote, a feedback form.

System or moment:

1. What was decided before I was asked?

2. What did the asking accomplish anyway?

3. Who noticed the order things happened in?

4. What would a genuine choice have looked like instead?



Seminar Prep Sheet

Prompt: Is competence at working inside a broken system a form of complicity, or is it care taking the only shape available?

My position:

Evidence #1 — Rafael (chapter + detail):

Evidence #2 — Andres (chapter + detail):

Real-world parallel:

Strongest opposing argument I need to address:

A Final Note

Where the Light Waits does not resolve what it raises. Ora is still herself and still less than she was. Rafael is more capable and more uneasy in the same breath. The bead moves a room without a single argument being won. The best discussions will come from the same instruction Book One gave: “What did you notice?” — because noticing, still, is what the Five do, and what the book asks of its readers in return. Thank you for bringing it into your classroom.