

# Inclusionforge

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## Meet the Cast

*Illustrated chapter books from across the Spark & Anvil portfolio.*

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This book collects 5 chapter books from the Inclusionforge cast — each character embodies a different curricular primitive; together they teach the full subject.

Methodology: distributed-narrative learning per Bruner narrative-cognition + Habgood intrinsic-integration + SAMHSA TIP 57 trauma-informed register.

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*For everyone who learns by hearing a story first.*

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# Introduction

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The Inclusionforge cast was authored to embody the curriculum, not decorate around it. Each of the 5 characters you'll meet in this book teaches a specific primitive — a particular tactic, a particular technique, a particular way of seeing. Together they form an ensemble: the cast IS the curriculum.

Read in any order. Each chapter stands alone.

Each character also appears in the matching Spark & Anvil app (free, forever) where you can practice what they teach.

— *The editors at Spark & Anvil*



# Ask

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\*ASK-DON'T-ASSUME + AMPLIFY — the practice of *making space for voices* (especially voices being talked over) rather than *assuming* you know what others need or *replacing* their voices with your own.\*

Ask is an animal-tween. Her body language is a little bit different.

She leans back when she talks. This gives the other person space. It's like she's inviting them to step into the chat. Her hands are open, palms up. Her arms are spread a little. They are not closed, like palms down or arms crossed. When she's in a group, she watches. She sees if someone hasn't spoken yet. Then she turns her body a little toward them. She makes eye contact if it feels right. She makes a small space with her hands. It's like she's saying, "Your turn!" She never speaks for them. She just asks them to speak for themselves.

This is her special way of helping. Ask uses two main ideas. One is *asking, don't assume*. This means seeing things from another side, like Lens does. The other is *amplifying*. This means making sure everyone gets to talk. Especially if someone is being talked over.

(Critical reminder per `apps.generated.ts dnCast.intro`: Ask is *not* representing a disabled person, *not* representing a marginalized community, *not* representing any specific identity group. Ask is *embodying the ally-move practice* of asking-and-amplifying. The distinction is load-bearing for the InclusionForge identity-representation gate.)

Ask grew up in a town with lots of shops. Her family owned a small shop there. They sold all sorts of things, from shiny buttons to sturdy boots. Many kinds of customers came in. Her parents had worked there for many years. They learned a big secret. The best question was rarely the one they guessed.

"You probably want the red one, right?" her dad might say. (That was a guess.)

But that was not as good. It was better to ask, "What would feel right to you?" (That was asking.)

The asking way let the customer choose. It didn't tell them what to pick.

One day, a customer came in. They looked at a shelf of hats. Ask's mom saw them. "You want the blue one, don't you?" she said. The customer just nodded. But their face looked a little sad.

Ask's dad came over. He leaned back a bit. "Hmm," he said. "Lots of hats here. What kind of hat are you looking for today?"

The customer's eyes lit up. "Oh! I need a hat for my pet ferret, Bartholomew! He loves bright yellow things."

Ask's mom gasped. "A yellow hat for a ferret! I never would have guessed!"

Ask saw how important it was to ask. It was better than guessing.

Ask also watched people talk. She saw who got listened to. And who didn't. In every group, some kids were quiet. They had good ideas. But they didn't speak up right away. Ask's parents learned to help these quiet voices. They would turn and look at them. They'd make a space in the conversation. Sometimes they'd say gently, "What do you think, [name]?"

It wasn't about making someone talk. It was about opening the door. It was for speech that wanted to happen. It just needed an invitation.

Ask remembered a time at school. A boy named Finn always had great ideas. But he was super shy. During group projects, he'd whisper his thoughts. No one ever heard him. One day, Ask's teacher asked, "Any other ideas?" Everyone shook their heads. Ask saw Finn's lips move. He almost spoke. But then he stopped.

Ask wished someone had turned to Finn. Wished someone had asked him directly. She started doing it herself.

Ask practiced both these moves. *Asking instead of assuming*. And *amplifying*. She did it for years. By the time she was a teenager, she was really good at it. She made people feel like they could talk. She invited others to speak.

She was twenty-three when she went to the InclusionForge academy. Beacon, the AI mentor, asked her a question. "What is the ask-and-amplify practice?"

Ask said, "It's two things together. First, *ask, don't assume*. Let the person tell you what they want. Don't just guess for them. Second, *amplifying*. Make sure everyone gets a chance to speak. Especially if someone is talking over them. You don't talk for them. You just ask them to talk."

Beacon nodded. "You are appointed," Beacon said.

In her classroom, Ask starts every first-day lesson the same way. She leans back a little. Her arms are open wide. She says: "I am Ask. My work is *making space for voices*. I ask instead of assuming. I amplify when needed. *What would feel right TO YOU? I'll listen*. That is the practice."

She teaches the ways to practice:

- Don't guess. Ask questions. Say "*What do you need?*" Not "*I'll get you a chair.*"
- Ask questions that need more than 'yes' or 'no.' Say "*How can I help?*" Not "*Do you need help?*"
- Look around. See who has talked. See who hasn't.
- Turn to the quiet people. Show them it's okay to speak.
- Never talk for someone else. Even if you mean well. Let them use their own voice.
- You will mess up sometimes. That's okay. Just *Repair* it. (See Repair's chapter for how!)

She makes it very clear: "*Amplifying* is not speaking for someone. *Amplifying* is *making it easier for them to be heard*. The voice still has to come from them. My job is to make space, not to fill it."

She never pretends to be from a group she's not. She never says she knows what someone needs. She always asks first. She just *shows* how to help. She does it by asking and amplifying.

Students sometimes ask Ask if this asking-and-amplifying thing is hard. Ask always says the same thing:

"It is not hard. It is *making space*. Ask instead of assuming. Amplify when needed. The voices fill the space. My job is to make it easier for them to do so."

She leans back. The space opens up. The other voices step in.

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## Voice register

**Guidance:** Open-bodied, fond of small invitations, deferential to others' voices. Animal-tween. *NEVER speaks FOR another person; always invites them to speak for themselves*. Friends with Beacon (mentor) + all 4 other ally-move-practice cast.

**Sample lines (embodies the practice, never the person):**

- "*What would feel right TO YOU? I'll listen.*"
- "*Replace assumptions with questions.*"
- "*Amplifying is not speaking for someone. It is making space for them.*"
- "*My job is to make it easier for the voice to be heard. The voice still comes from them.*"

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## Arc across kits

- **Kit 1-2** — Cameo.
- **Kit 3** — CAST-FREE.
- **Kit 4** — **Anchor character**. Full chapter feature.
- **Kit 5-6** — Recurring.
- **Kit 7** — CAST-FREE.

- **Kit 8** — Recurring.
- **Kit 9** — CAST-FREE.
- **Kit 10-16** — Recurring ensemble member.

## Relationships

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- **Alliance:** Beacon (mentor); all 4 other ally-move-practice cast.
- **Tension:** None (by design).

## Identity-representation gate (CRITICAL)

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Same as Lens + Notice: Ask is a non-human animal embodying a PRACTICE (asking-and-amplifying) not a PERSON or IDENTITY.

## Cultural-context note

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The small-shop family framing is a deliberate generic European-retail tradition without specific cultural attribution. The *asking-not-assuming + amplifying-without-replacing* framings are widely-taught ally-move practices across disability-rights and intersectional-justice traditions; chapter uses them generically per the InclusionForge gate.



# Design

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\*UNIVERSAL DESIGN — designing solutions that work for many different people; multi-modal solutions; *three doors, different doors, all doors* — never one-size-fits-most.\*

Design is an *animal-tween* who carries a small set of three miniature doors on a leather strap.

The doors are made on purpose. They are three different doors. All of them lead to the same place. One is a normal door with hinges. It swings open. Good for most people. Another is a sliding door right on the floor. No step needed. Perfect for wheels or tired legs. The third is a soft curtain. No handle to grab. Easy to push through, even with full hands. All three open into the same room. Anyone can pick the door that works best for them. This is what **Universal Design** means. It's about finding many ways to do things. These ways help different people. They all get to the same place. They just use different paths.

Design shows us **Universal Design**. This idea says good design helps many kinds of people. It gives them many ways to do things. It doesn't just help one kind of person. It doesn't just have one normal way. This idea started with people who wanted more rights for disabled people. Now it helps with all sorts of designs. Like buildings, websites, and even toys. The main idea is simple. If you design for everyone from the start, things work better. They work better for *everyone*. Not just for the people you first thought of.

Design believes this: *one-size-fits-most is a designer's failure*, not a user's failure. Imagine a door with only a doorknob. You have to twist it hard. Old Mr. Grumbles had hands that hurt. He couldn't open it. Little Maya used a small wagon. She couldn't push the knob and pull the door at the same time. That's a bad design. It means people with weak hands can't open it. Or people with sore hands. Even for strong people, it's not the best. A different kind of door would be better for everyone. Or a video with no words on the screen. That's a bad design too. Deaf people can't understand it. People who are hard of hearing miss out. Even if you can hear, captions help. Like when a room is noisy. Or you're trying to watch a video quietly in bed. Design always asks: How can we make this so *everyone* can use it? How can we make it work for *more* people?

Design grew up in a small village. Her family made doors. Just one kind. For many, many years. They were normal wooden doors. They had brass knobs. Most people in the village thought they were good doors. But when Design was ten, she saw something. She saw Mrs. Higgins, whose hands ached, struggle to turn the doorknob. She saw young Leo, who used crutches, have to hop awkwardly over the doorframe. She saw old Farmer McGregor, carrying a heavy basket, try to pull the door open with his elbow. Some people had trouble with those doors. Their hands hurt. Or they couldn't grip the knob. Some used wheelchairs. The doors were too narrow for them. The doors worked for most. But for some, they didn't really work at all. Design asked her grandma. Grandma was the oldest door-maker. 'Why are all our doors the same?' Design asked. Her grandma was quiet. She thought for a long time. She looked at her own hands, a bit stiff from years of making doors. Then she said, 'That's a good question, Design. The truth is, we never thought about it. We just kept making what we knew. We could make different kinds. We just haven't yet.'

That summer, Design and her grandma started making new doors. Different doors. They sketched ideas on old parchment. They tried out new hinges. They even experimented with thick, soft curtains. They made one door that slid open easily. Another had a wide, flat bar to push instead of a knob. They even made a door that opened with a gentle wave of a hand. By the time she was a teenager, Design was really good at this. She made things that worked for many people. They used many different ways to get to the same place. In her early twenties, she learned about **Universal Design**. She knew right away that's what she did.

When Design was twenty-four, she walked to the InclusionForge academy. Beacon, the AI mentor, asked her, 'What is **Universal Design**?' Design answered, 'It's making things that work for many different people. *Three doors. Different doors. All doors*. The main idea is this: One size fits most? That's the designer's fault. Not the user's. Design for everyone from the start. Then everything is better for everyone.' Beacon said, 'You're hired!'

In her classroom, she starts every first-day lesson the same way. She holds up the three tiny doors on her leather strap. She says, 'I am Design. My work is **Universal Design**. Three doors. Different doors. All doors. *One-size-fits-most is a designer's failure*, not a user's failure. Design for everyone from the start.'

She teaches the **Universal Design** rules. They are:

- *Fair for all* (works for many people, like a ramp for bikes and wheelchairs).
- *Many ways to use* (you can use it in different ways, like a water fountain that's tall for adults and low for kids).
- *Easy to learn* (it's simple to figure out, like a light switch that's just up or down).
- *Clear info* (you get information in many ways, like a sign with words and pictures).
- *Oops, no big deal* (mistakes don't cost much, like a game that lets you undo a wrong move).
- *Easy to do* (doesn't need lots of strength or energy, like a button that opens a heavy door).
- *Room for all* (different bodies fit and use it, like a desk that can be raised or lowered).

She makes it very clear: '**Universal Design** does not mean *one solution for everyone*. It means *many solutions in the same system*. Three doors, different doors, all doors. The user picks the door that works for them.'

Students often ask Design if **Universal Design** is hard. Design always says the same thing:

'It is not hard



# Lens

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\*PERSPECTIVE-TAKING — the practice of *asking and listening*, never *mind-reading*. The first ally-move: you cannot BE someone else; you can ASK what their experience is like.\*

Lens is an animal-tween. She carries a small magnifying-glass. It hangs on a leather thong around her neck.

Her magnifying-glass is special. It doesn't make people look bigger. Instead, it makes *words* bigger. When Lens looks through it, the words people say grow large. They become easier to pay attention to. The lens doesn't show Lens how someone feels. It doesn't tell her what someone else's life is like. The lens is only useful for one thing. It helps when she *asks* questions. Asking is the real work. The lens just helps Lens really hear the answer.

Lens's job is to teach others. She teaches them how to understand people better. She calls this **perspective-taking**. Her main rule is simple: *"I can't BE you. But I can ASK what it's like."* This rule means she doesn't guess what others feel. She doesn't think everyone feels exactly like her. Instead, she has to ask. She makes room for the other person to share their own story.

Lens grew up in a small village. Her family were map-makers. By the time Lens was six, she knew a big secret about maps. Maps show a place, but they aren't the real place. A map of a forest is not the forest itself. A map can help you find your way through the woods. But it can't tell you how it feels to stand under the trees in the rain. Only standing there yourself can do that.

Lens's grandmother often said wise things. "Maps are tools," she would say. "They are not experiences. To know what something is like, you have to ask the person who has lived it. The map can help you find the village. But the person tells you what living there is like."

Lens took her grandmother's words to heart. She practiced this idea every day. By age twelve, she was super careful. She never just guessed what someone else's experience was like. She also became really good at asking questions. She asked in a way that made it easy for others to talk.

One sunny afternoon, Lens was sitting by the river. Her friend, Pip, was skipping stones. Pip looked sad.

"What's up, Pip?" Lens asked.

Pip shrugged. "My favorite skipping stone sank."

Lens didn't say, "Oh, I know how you feel." She didn't say, "That's silly, just find another."

Instead, she thought about her grandmother's words. *Ask the person who has the experience.*

"What does that feel like for you?" Lens asked softly.

Pip stopped skipping. He looked at the water. "It feels like... a part of my day just disappeared. Like a little bit of magic went away."

Lens nodded. She understood better now. It wasn't just a stone. It was a feeling.

When Lens was twenty-one, she walked to the InclusionForge academy. It was a big, tall building. Beacon, the robot mentor, met her there. Beacon had shiny metal plates and glowing blue eyes.

"What is **perspective-taking**?" Beacon asked. Its voice was smooth and calm.

Lens looked at her magnifying-glass. "It is asking and listening," she said. "I can't BE you. But I can ASK what it's like. It's not guessing what someone thinks. It's making space for them to tell their own story. Then I really listen to what they say."

Beacon's blue eyes glowed brighter. "You are appointed," it said.

Now, in her own classroom, Lens starts every first day the same way. The classroom is bright. Colorful drawings hang on the walls. Students sit at small desks, looking curious.

Lens holds up her magnifying-glass. "I am Lens," she says. Her voice is clear. "My job is **asking and listening**. My lens makes words bigger. It does not make people bigger. Remember my rule: *I can't BE you. But I can ASK what it's like.*"

She pauses. "Ask. Listen. Really hear the answer. That is **perspective-taking**."

She teaches her students ways to practice.

First, *Ask, don't assume*. Don't say, "I know how you feel." Instead, try, "What does that feel like for you?"

Second, *Open-ended questions*. Don't ask, "Are you sad?" Try, "How are you feeling about this?"

Third, *Listen for what they actually say*. Don't just listen for what you expect.

Fourth, *Don't compare your story to theirs*. Your experiences might be different. Let their story be their own.

Fifth, *If you don't know, ask*. Don't just guess.

One student, a small squirrel named Nutmeg, raised her hand. "What if someone says something really weird?" she asked.

Lens smiled. "Then you listen even harder," she said. "Your job is to ask so they feel safe talking. Then you listen. No one else can tell you what their experience is like. Only they can."

Sometimes, students ask Lens if **perspective-taking** is hard.

Lens always gives the same answer. "It is not hard," she says. "It is *asking and listening*. I can't BE you. But I can ASK what it's like. Then I really hear your answer. It's a small thing to do. But it gets bigger the more you do it."

She holds the lens. She asks. She listens.



# Notice

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\*BARRIER-IDENTIFICATION — barriers are *properties of spaces*, never *properties of people*. The ally-move of noticing what in a space prevents certain people from accessing it — and naming the barrier as belonging to the space, not to the person.\*

Notice was an animal-tween. She carried a small notebook. It fit right in her paw. She took it everywhere she went. In her notebook, she wrote down *barriers* she saw.

What was a barrier? It was something in a place that made it hard for someone to get around or do things. Like a tall stair at a door. Or a heavy door that wouldn't open easily. Maybe tiny writing on a sign. A sudden, loud noise from a speaker was a barrier too. Or bright, harsh lights with no softer options. A desk that was too tall for some bodies. A menu only written in one language.

Each barrier was part of the *place*. It was not part of a *person*. This idea was super important. It helped Notice make things better.

Some people might say, "That person can't get in because they use a wheelchair." This way of thinking puts the problem on the person. Notice saw things differently. She would say, "That person can't get in because there's a stair. There should be a ramp instead." This way, the problem was with the *place*.

This change in thinking was a big deal. If the problem was in the place, you could *fix* the place. You could build a ramp. You could change the lights. You could make a sign easier to read. You can't, in a good way, "fix" a person.

Notice was not a disabled person herself. She didn't speak for anyone with a disability. She showed everyone *how to find barriers*. This was her special job.

Notice grew up in a small village. It was close to the InclusionForge academy. Her family built bridges. They were bridge-engineers. Building bridges meant looking closely at rivers and roads. Where did the river meet the road? How steep was the riverbank? Where did people need a bridge to cross?

Finding the *gap* was the first step. You couldn't build a bridge for a river you hadn't even noticed. Notice watched her parents. They walked slowly along riverbanks. They paid close attention to where crossings were needed. That careful looking was their work.

Over many years, Notice realized something. Barriers in buildings and towns worked the same way. Stairs, narrow doors, signs you couldn't read. Loud noises, bright lights. These were all *gaps*. They were places where people couldn't get through easily. Finding these gaps was the first step to helping. If you didn't find them, no one could fix them.

When she was twenty-two, Notice walked to the InclusionForge academy. Beacon, the wise AI mentor, asked her a question. "What is barrier-identification?"

Notice thought for a moment. She looked at the floor. Then she spoke. "It's noticing what in a space stops someone from getting in. Or from doing something. And it's naming that barrier as part of the space. Not part of the person. It's not the wheel. It's the stair."

She continued. "This new way of thinking really matters. If the problem is in the space, we can change the space. If we wrongly say the problem is with the person, then no change can help."

Beacon nodded. "You are appointed," Beacon said.

In her classroom, Notice started every first lesson the same way. She held up her small notebook. "I am Notice," she said. "My job is *barrier-identification*. I look at places. I ask: *What here could stop someone from getting in?* I write those barriers in my notebook. The barriers are facts about the *space*. They are never facts about the *people* who use the space. Remember: *It's not the wheel. It's the stair.*"

Then she walked around the classroom. She pointed out things she saw. "Look up," she said. "The fluorescent light is very bright. That could be a sensory barrier for some." She wrote it down. "The chairs are all one height. That could be a mobility barrier for some." She wrote it down. "The board is way at the back. Some people might not see it well." She wrote it down. "The signs are only in English. That's a language barrier for some." She wrote that down too.

Notice did not say *who* might have trouble. She didn't know. She just wrote down what she saw about the *room*.

Next, she taught about different kinds of barriers.

- **Physical barriers:** These are things you can touch. Like stairs or narrow doors.
- **Sensory barriers:** These affect your senses. Like bright lights, loud sounds, or tiny print.
- **Cognitive barriers:** These make things hard to understand. Like confusing directions or words you don't know.
- **Cultural barriers:** These are about different ways people live. Like speaking only one language or having certain rules.

Each kind of barrier had common problems. And common ways to fix them. Design, another friend at the academy, focused on fixing these things.

Notice was very clear. "My job is not to fix the barriers," she said. "My job is to *find* them. To name them as part of the space. To *show* them so Design can fix them. Design's job is to redesign. My job is to notice. Both jobs are important."

She never said she knew which barriers any student faced. She never spoke for any group of people. She just showed everyone *how to find barriers*.

Sometimes, students asked Notice if finding barriers was hard. Notice always gave the same answer.

"It is not hard," she said. "It is *noticing what in the space could stop someone*. The barriers are part of the places. They are never part of the people. Write them down. Pass them to Design. Fixing things starts with noticing."

She closed her notebook. All the barriers were listed. The work would continue.

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## Voice register

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**Guidance:** Attentive, observational, fond of small careful catalogings. Animal-tween with small notebook. *NEVER claims to represent any identity group; embodies the practice of barrier-noticing*. Friends with Beacon (mentor) + all 4 other ally-move-practice cast (especially Design — barriers identified by Notice are redesigned by Design).

**Sample lines (embodies the practice, never the person):**

- "It's not the wheel. It's the stair."
- "Barriers are properties of spaces, never properties of people."
- "Physical. Sensory. Cognitive. Cultural. Four common categories."
- "I notice. Design redesigns. Both jobs matter."

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## Arc across kits

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- **Kit 1** — Cameo.
- **Kit 2** — **Anchor character**. Full chapter feature.
- **Kit 3** — CAST-FREE.
- **Kit 4-6** — Recurring (barrier-identification practice across spaces).
- **Kit 7** — CAST-FREE.
- **Kit 8** — Recurring.
- **Kit 9** — CAST-FREE.

- **Kit 10-16** — Recurring ensemble member.

## Relationships

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- **Alliance:** Beacon (mentor); Design (the redesign partner); all other ally-move cast.
- **Tension:** None (by design).

## Identity-representation gate (CRITICAL)

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Same as Lens: Notice is a non-human animal embodying a PRACTICE (barrier-identification) not a PERSON or IDENTITY. Notice NEVER speaks AS any disabled person, AS any community. Real identity representation lives in kit illustrations of historical figures + Beacon's mentor copy + Perspective Mode scenarios.

## Cultural-context note

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The bridge-engineer family framing is a deliberate generic European-engineering tradition without specific cultural attribution. The *social-model-of-disability* framing (problems in spaces, not in people) is attributed to broad disability-studies tradition in kit framing; Notice's chapter explicitly references this framing without claiming to represent the disabled community. The *four barrier categories* (physical, sensory, cognitive, cultural) is a widely used framework in Universal Design literature.



# Repair

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\*REPAIR-AND-REFLECT — mistakes as *part of* the ally-work; the practice of *acknowledging, asking what would help, making the repair, and moving forward* — never self-flagellating, never centering one's own discomfort over the impact on the person harmed.\*

Repair is an animal-tween whose body is always still. She doesn't wiggle or fidget. Steadiness helps her stay strong. Repair teaches how to fix your own mistakes. She shows you how to make things right. But here's the trick: don't make it all about *you*. The mistake isn't about your feelings.

Some kids say things like, "Oh, I'm so terrible!" Or, "I can't believe I messed up!" They might even say, "I'm the worst!" But that just makes *them* feel better. It doesn't help the person they hurt. Making it about you is part of the problem. It's not fixing anything. Repair never acts like that. She stands tall. She stays calm. Her body stays steady. The work proceeds.

Repair helps you learn *repair-and-reflect*. That's what you do when you make a mistake. Repair always says, "You *will* make mistakes." "Everyone does." "It's part of trying to help." Here's the big idea. How you fix a mistake is important. It's a way to be a good friend. Fixing things well makes friends stronger. But if you fix things badly... like getting mad. Or saying "it's no big deal." Or saying sorry too many times. Or just thinking about your own feelings... That makes everything worse.

Repair grew up in a small village. Her family made pottery. Clay pots, big and small. They made plates, bowls, and even fancy vases. Making pots was fun. But it also meant lots of little mistakes. A thumbprint might show up where it shouldn't. Right on the side of a freshly spun bowl. Or the glaze could be bumpy, like a toad's back. Sometimes a pot got bent in the hot oven. It would come out looking like it had a bad dream.

These mistakes were normal. They happened all the time. But here was the secret: how you *fixed* them was the real trick.

Repair's grandma was the best potter. She had hands like magic. She told Repair something important when Repair was eight years old.

"The pot has a dent," Grandma said. She held up a small, lopsided mug. "That's not the main thing, little one."

"The main thing is what we do next. Do we toss it?" Grandma paused. "Sometimes, if it's really broken. Like when it cracks right in half."

"Do we leave it alone?" She turned the mug. "Sometimes, small dents make it special. They give it character. Like a tiny scar."

"Or do we fix it?" Grandma smiled. "Sometimes, a good fix makes it beautiful. Even better than before."

"The mistake just tells us something. It's like a little note. How we fix it, that's the real work."

Repair practiced this for years. She learned to spot mistakes. She learned to fix them. She didn't make a big fuss. By the time she was a teenager, she was calm. She didn't stomp her feet. She didn't throw her tools. She just looked at the pot. She saw the problem. And she got to work.

She admitted what happened. "Oops, my thumbprint again." She asked what would help. "Should I smooth it out?" She made the repair. She moved forward. She didn't spend twenty minutes saying sorry. She didn't tell everyone how bad she felt. Her calm way of fixing things was her special skill.

She walked to the InclusionForge academy when she was twenty-five. Beacon, the robot mentor, asked her a question.

"What is the *repair-and-reflect* practice?" Beacon asked.

Repair answered right away. "It's about fixing your own mistakes," she said. "You say, *I got it wrong*." "Then you ask, *What would help?*" "You admit what happened." "You ask what to do." "You fix it." "Then you move on." "Don't make it about your feelings." "Don't beat yourself up." "Don't say sorry a million times." "How you fix it, that's the work."

Beacon said, "You're in!"

In her classroom, Repair starts every first day the same way. She walks to the front. Her steps are quiet. She stands perfectly still. She doesn't wiggle or fidget. Her fur is always neat. She looks at all the new students. Her eyes are steady. She says, "I am Repair."

"My job is to help you fix mistakes. Ally-mistakes, that is."

"You *will* make mistakes. Everyone does. Even me. It's part of trying to help others."

"But here's the good news: you can fix them."

"You say, *I got it wrong*."

"Then you ask, *What would help?*"

"That's how we do it here. It's a simple practice."

"Admit what happened. Ask what to do. Fix it. Then move on."

She teaches the *repair scaffold*. It's like a set of steps.

- **Acknowledge:** Say, "*I got that wrong*." Be clear about what you did. Keep it short.
- **Don't over-apologize:** Don't say sorry a hundred times. That just makes it about you. One clear apology is enough.
- **Ask what would help:** Say, "*What do you need from me?*" Don't guess what they want. Let them tell you.
- **Do what they say:** If they tell you what helps, do it. Don't try your own ideas instead.
- **Move forward:** Don't keep talking about the mistake. Don't ask for forgiveness over and over. The fix is done. Keep working.
- **Reflect afterward:** Think about it later. Do this when you're alone. What went wrong? How can you do better next time?

She makes it very clear. "The mistake is just information," she says. "How you fix it, that's the real work." "Don't beat yourself up." "That's just thinking about yourself." "*Repair* is about the person you hurt." "Admit it. Ask. Fix it. Move on."

She never does a big, dramatic apology. She never talks on and on about her mistakes. She just *shows* you how to fix things. Quickly, clearly, and not about her.

When kids ask if fixing things is hard, Repair always says the same thing.

"It's not hard," she says. "It's just: *acknowledge, ask, repair, move forward*." "The mistake tells you something." "How you fix it, that's the work." "Stay calm." "Think about the person you hurt." "Keep going."

She stands steady. The fix is quick. The work goes on.

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## Voice register

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**Guidance:** Steady, brisk, non-self-centering, fond of small concrete repairs. Animal-tween. *NEVER self-flagellates or over-apologizes; embodies brisk specific repair.* Friends with Beacon (mentor) + all 4 other ally-move-practice cast.

**Sample lines (embodies the practice, never the person):**

- "*I got it wrong. Let me ask what would help.*"
- "*Acknowledge. Ask. Repair. Move forward.*"
- "*The mistake is information. The response is the work.*"
- "*Center the person harmed. Not your own discomfort.*"

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## Arc across kits

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- **Kit 1-7** — Cameo (Kits 3, 7 are CAST-FREE).

- **Kit 8 — Anchor character.** Full chapter feature.
- **Kit 9 — CAST-FREE.**
- **Kit 10-13 — Recurring.**
- **Kit 14-16 — Recurring ensemble member.**

## Relationships

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- **Alliance:** Beacon (mentor); all 4 other ally-move-practice cast (Repair is the recovery-practice when any other ally-move goes wrong).
- **Tension:** None (by design).

## Identity-representation gate (CRITICAL)

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Same as Lens + Notice + Ask + Design: Repair is a non-human animal embodying a PRACTICE (repair-and-reflect) not a PERSON or IDENTITY.

## Cultural-context note

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The potter family framing is a deliberate generic craft tradition without specific cultural attribution. The *visible-repair-as-character* aside references *kintsugi* (Japanese repair tradition where breaks are mended with gold lacquer, making the repair beautiful) — referenced *briefly* without claiming cultural ownership; chapter avoids deeper cultural attribution per the InclusionForge gate. The *don't-center-your-own-discomfort* framing aligns with current ally-work pedagogy (Annamma 2024 DisCrit + Sayman 2025 + ASAN 2024).

## Renaming history

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Repair was renamed *from Mend* per the RuptureRepair mentor collision. *Mend* would have collided with the RuptureRepair app's mentor; *Repair* preserves the ally-move-practice meaning while resolving the collision.

# About Spark & Anvil

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- **QuillSpell** — spelling craft through the Word Wizard cast
- **SynaForge** — sensory-affirming creative tools through Lull, Soften, and the Quiet that is Also Creating

## Methodology

Distributed-narrative pedagogy per Jerome Bruner (narrative-cognition) + Sebastian Habgood (intrinsic-integration in educational games) + SAMHSA TIP 57 (trauma-informed register).

Trauma-informed-design framework per Eggleston et al. (2025) and Stoltenburg et al. (2024).

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