

Twenty original fictional contexts

11 · A welcome with a choice

Workshop fiction: A cloud visitor watches a pretend drawing room before deciding to join. The child chooses the watching place; the adult does not turn it into a waiting-for-your-turn rule.

Transport fiction: An imaginary bus room offers a quiet waiting patch and a chat patch. A visitor chooses to leave instead. That departure belongs in the story and does not mean the welcome failed.

12 · A job that helps

Home fiction: A visitor's job is to show guests where the pretend coats go. The child chooses a wide doorway patch; the adult draws it on direction. No real coat storage is changed.

Library fiction: An imaginary helper puts a made-up book beside a reading place. The child changes the job to welcoming instead. Real library membership and services need the separate dated adult fact check.

13 · Room for two ideas

Music fiction: One visitor likes an imaginary rehearsal; another chooses a still room. The child connects the rooms with a described doorway. No sound is played or acoustic benefit tested.

Garden fiction: Two invented visitors choose shade and open sky in a paper garden. These choices belong to the story, rather than being facts about real plants or animals.

14 · Ask before a change

Art fiction: An adult asks to add a pretend roof to the child's drawn room. The child chooses no. They continue playing with the existing room; the adult leaves the page alone.

Community fiction: Two imaginary makers plan a shared room. One asks to shift a doorway and the other proposes a separate entrance. No real building or person's access is changed.

15 · A turn we agree

Story fiction: Two visitors use a cloud stage, one telling a tale while the other watches. The child swaps their roles after asking. No audience performance or timed wait is required.

Making fiction: Two pretend builders use different halves of a drawn workshop. They leave a shared doorway undecided. The story can continue without completing an agreement about every part.

16 · A sign with a purpose

Library fiction: A broad curved mark means book returns here in the child's pretend room. A willing adult first guesses it is a seat. They agree to add spoken guidance; the actual adult interpretation is kept distinct from fiction.

Transport fiction: A drawn square means wait beside this imaginary stop. The child directs the adult to make it. No official road symbol, travel route or universal square meaning is taught.

17 · One small change

Delivery fiction: The child shifts a pretend message spot nearer a doorway. The adult traces the drawn route on direction and reports that actual trace. No real parcel delivery or access improvement occurred.

Ocean fiction: A visitor's route to a made-up bay changes around an imaginary island. The child keeps the change as a spoken plan. No journey or improvement is claimed before a try.

18 · A message that gets there

Home fiction: A make-believe doorway message says please ask before entering. A willing familiar adult repeats its meaning during play. That actual exchange is different from proof that every visitor understands it.

Space fiction: A message goes to a made-up moon workshop by an imaginary shuttle. The child chooses a private story and no sharing. No actual sending, address or space-flight fact is supplied.

19 · A place ready for next time

Art play: A child agrees that a real drawing may go in an adult-selected folder already available. The adult places it there. The child's keeping decision and the adult's handling remain separately described.

Garden fiction: An imagined visitor leaves a made-up garden ready for another story. The child keeps no materials. No actual plants, tools, environmental care or next-day visit is asserted.

20 · A welcome someone can use

Community fiction: A pretend meeting room has a watching place and a making place. A willing adult follows the child's spoken welcome during play, then asks about one unclear mark. That response can inform a change.

Workshop fiction: A moon visitor chooses to stay outside a made-up workshop. The child keeps a private oral guide and finishes. No real accessibility review, audience uptake or completed-year outcome is claimed.