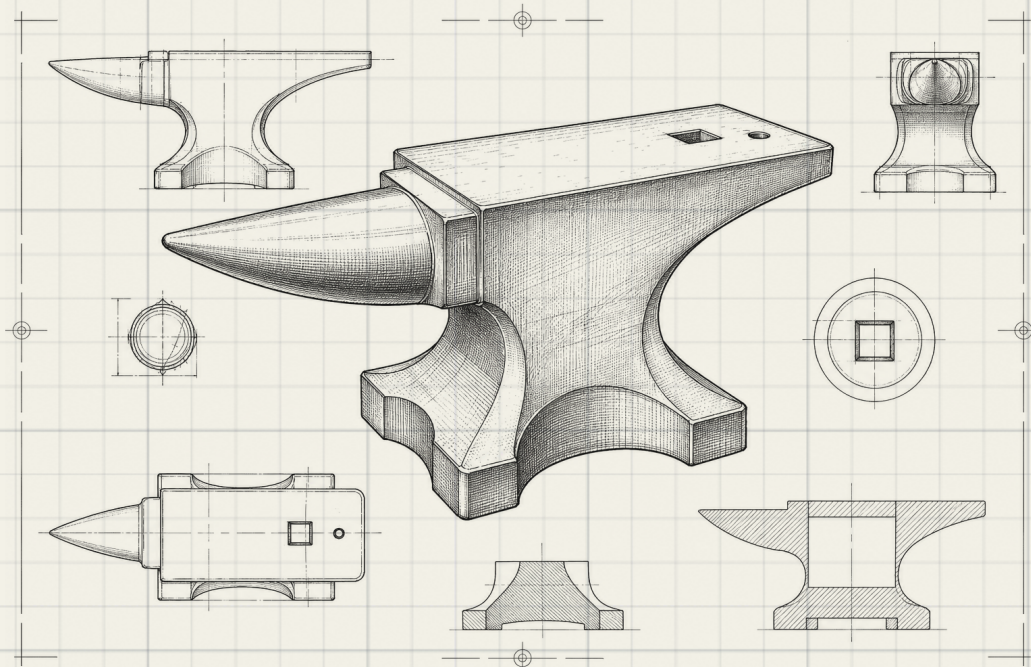


FALL 2026 - SPRING 2027

THE FORGE

MENTOR BINDER



Run the room. Guard the fire. Fade on purpose.

MENTOR

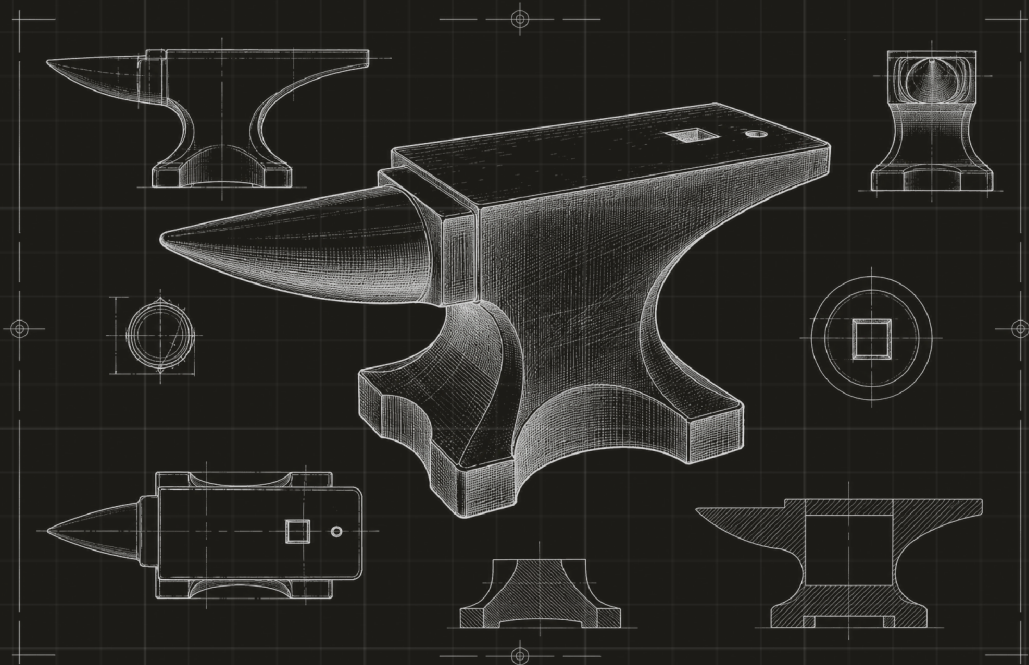
DOSSIER · name = "The Forge → Mentor"

FIG. 01 - ANVIL

FALL 2026 — SPRING 2027

THE FORGE

MENTOR BINDER



Run the room. Guard the fire. Fade on purpose.

MENTOR

DOSSIER · name = "The Forge → Mentor"

FIG. 01 — ANVIL

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WHAT TO TELL STUDENTS TO OPEN, AND WHEN

STUDENT BINDER AT A GLANCE

Use this during a session. One cue from you should land every student on the right student-binder page.

WHEN YOU ARE TEACHING / CUEING...	STUDENT BINDER PAGE	HANDBOOK §
Debate procedure, pre-vote, openings, rebuttals, closings	RHYTHM • 11-14	§2 — The Oxford Debate
Role assignments / what each job does	ROLES • 21-27	§3 — Role Playbooks
Arms Room unit dashboard (role, deadline, question)	UNIT • 1/1	§9 — Your Guide
Moderator runs the Forge	MOD • 1/2 + 2/2	§3 Moderator playbook
Debater prepares / speaks twice	DEB • 1/2	§3 Debater playbook
Researcher delivers evidence packet	RSCH • 1/2	§3 Researcher playbook
Jury submits Evidence Map	JURY • 1/2 + 2/2	§3 Jury playbook
Forge Reflection, after the debate	REFL • PAD	§5 + §7 checklist
Story Layer, at the Tavern	STORY • 1/2	§5 — Story Layer
Nightly reading loop / catch-up	READING • 30-31	§4 — ACTOR loop
Year / week view	GUIDE • W-01-W-03	§9 — 30-Week
Shared vocabulary	DICTIONARY • 53-54	Back matter

FOR THE TRIAL FORGE

Hand out the role sheet that matches the assigned seat: Moderator → MOD • 1/2; Debaters → DEB • 1/2; Researcher → RSCH • 1/2; Jury → JURY • 1/2; everyone also has BENCH • PAD.

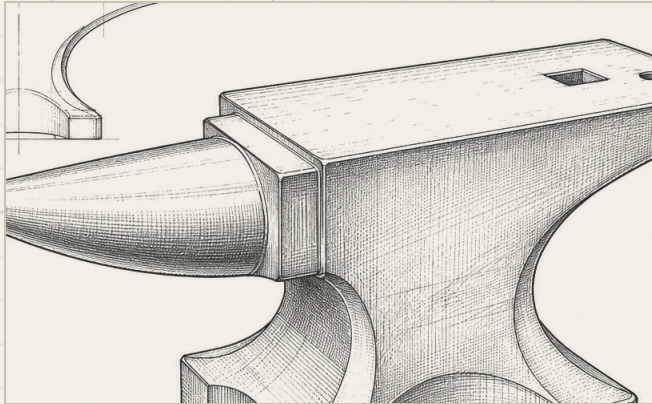


TAB 01 / 11 • FIRST-TIMER COLD START

START

START

You have never run this before. These two sections are your Tuesday-morning tab. First comes the whole machine in plain words, then the one procedure everything rests on.



11 TABS • START IN CONTRAST

START

WHY

MENTORS

WEEKS

CYCLE

UNITS

WORKSHOPS

FINALE

PROTOCOLS

FADE

DICT

START • opener



Start Here: You Have Never Run This Before

If this is your first time teaching a debate-driven class, read this page and the next one (The Forge Debate, Move by Move) before anything else. You do not need debate experience to run the Forge. You need to guard a process. This page gives you the whole machine in plain words; the next gives you the one procedure everything rests on. Gentleness will not break it. The structure carries you.

THE WHOLE MACHINE, IN PLAIN WORDS

The year is **eight units**, one per book. Each unit is **three weeks**, always in the same order:

Arms Room (prepare) → **The Forge** (debate) → **The Tavern** (reflect).

In the **Arms Room**, students arrive having read part of the book, mine quotes, build arguments, and get assigned a role and a side. In **the Forge**, they hold a 35-minute structured debate by fixed rules. In **the Tavern**, there's no debate. They reflect, you teach one skill, and they write a short piece about who they're becoming. Then the next book begins.

Before all of it, **Week 1 is the Trial Forge**, a practice run where you demonstrate a debate and students try a rough one, so everyone sees the shape before it counts.

Three jobs keep this running. You may hold more than one (most weeks, two adults split three jobs; see Section 2):

- 1 **Forge Coach**, runs the room: assigns roles, holds deadlines, guards the debate.
- 2 **Text Coach**, owns the evidence: checks sources, receives prep, fact-checks live.
- 3 **Weaver**, keeps the record and the story: a private log, the year-end "Final Gift," and each student's personal Story Layer.

Nobody is graded. You are not scoring arguments. You are running a room where students cannot hide, and stepping back a little more each unit until (by Unit 8) they run it without you. That deliberate stepping-back is **the fade** (Section 3).

YOUR LITERAL FIRST HOUR

Your first time in front of the room is the **Trial Forge** (Week 1). You are not expected to be a polished debate coach that day. Your only jobs:

- 1 **Demonstrate one short debate** with your co-mentor so students see the moves. (Use the move-by-move guide on the next page, read it aloud almost verbatim if you need to.)
- 2 **Narrate what you're doing as you do it:** *"I'm calling the pre-vote now." "That was the opening, now the other side opens."* Naming each move is the teaching.
- 3 **Throw students into a rough version** and let it be messy. Messy is the point. They are learning the shape, not winning.

If you can run the move-by-move sequence on the next page and say each step's name out loud, you can run the Trial Forge. Everything after Week 1 is the same shape, repeated, with you doing a little less each time.

ONE THING TO TRUST

The *format* does the hard work, not you. When a debate gets heated, you don't mediate, you re-read the exact question and let the rules carry it. **Precision cools emotion.**

LOST ON A WORD? Every Forge term: Arms Room, Weaver, the Anvil, the Gauge, is defined in the **Dictionary (tab DICT)**. The only companion you must print and clip in is the **Mentor Run-Sheets**; this binder alone is enough to run a session.

The Forge Debate, Move by Move

This is the one procedure the whole year rests on. Learn it once. It is identical to the student Role Cards and the student handbook's "Oxford Debate, Step by Step": so you, the students, and the cards all describe the same thing. Mentor cues are in italics.

WHO IS IN THE ROOM

SEAT	HOW MANY	THEIR JOB
Moderator	1	Runs the debate, calls votes, keeps time, decides who speaks. Does not argue. (<i>Week 1: you model this. Unit 2 on: a student does it, you sit beside with a whisper-card.</i>)
Affirmative	2, Aff1, Aff2	Argues <i>for</i> the claim.
Negative	2, Neg1, Neg2	Argues <i>against</i> the claim.
Researcher	1	Evidence packet open, passes fact-check notes. Silent in the flow.
Jury	everyone else	Votes before and after; one question per side. Decides the shift.

THE ORDER, START TO FINISH (~35 MINUTES)

- 01 **Pre-vote (silent).** Jury writes its starting position. *Cue: "No talking, just your gut, on paper."*
- 02 **Moderator reads the question and stakes,** ~60 seconds.
- 03 **Openings: 2 min each:** Aff1 → Neg1 → Aff2 → Neg2. *Cue: watch the clock here; first-timers run long. Stand silently at 15 seconds left.*
- 04 **Rebuttals: 2 min each:** Neg2, then Aff2. Attack the *other* side's strongest point. (*Affirmative rebuts last, they get the last attack.*)
- 05 **Closings: 1 min each:** Neg1, then Aff1. No new arguments. (*Affirmative closes last, final word.*)
- 06 **Jury questions, 30 sec each:** one per side, specific and text-based. *Cue: if the room is silent, call a juror by name.*
- 07 **Post-vote (silent).** Jury writes its ending position.
- 08 **Moderator announces the shift:** "*X minds changed. That is the point.*" No public scoreboard.

Each debater speaks exactly twice: Aff1/Neg1 = opening + closing; Aff2/Neg2 = opening + rebuttal. **Build → break → land.**

Where first-timers stumble, and your fix:

WHERE FIRST-TIMERS STUMBLE

Five wobbles, one move each

STUMBLE	YOUR ONE MOVE
Debate runs long	Stand up silently. No words. The standing is the signal. Train this at the Trial Forge.
Openings have no text evidence	At the Arms Room, require 3 quotes before assigning Debater. A quote-less opening is a reading-compliance signal, not a debate problem.
Jury sits silent	Moderator calls a juror by name: “[Name], what do you want to know?”
Room gets personal	Re-read the exact question aloud. If it continues, 2-minute break. Do not mediate the content.
Below the attendance floor BELOW FULL ROSTER • SEE SEAT COLLAPSE	Collapse seats; if 2+ debaters are absent, run the Socratic fallback (Protocols / student handbook Insert Card). The debate never cancels.

THE SINGLE RULE

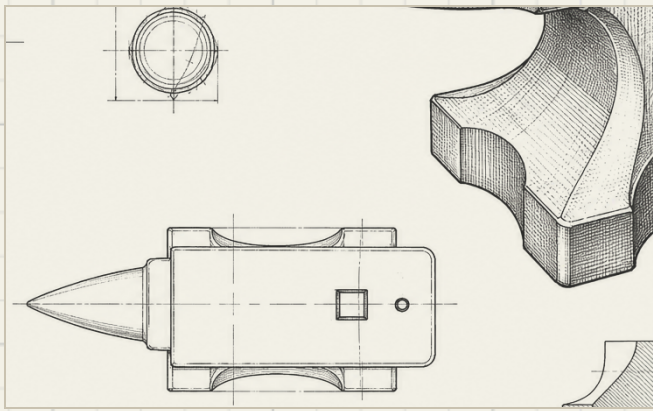
There are no passengers. Everyone has a job.



TAB 02 / 11 • SECTION 1

PHILOSOPHY WHY

Why debate, why fade, why these texts: the Capacity Triangle and the sequence that drives it.



11 TABS

START	WHY	MENTORS	WEEKS	CYCLE	UNITS	WORKSHOPS	FINALE	PROTOCOLS
FADE	DICT							



WHY DEBATE?

Most students arrive after years of being measured. They have learned to sit, absorb, and produce the minimally acceptable response. That is a habit, not a character flaw. The Forge interrupts it by making preparation public and participation visible. The room depends on every role.

WHY FADE?

Mentors who never step back produce dependent students. Mentors who vanish produce abandoned students. The fade is **responsive**: mentors scale UP when students are stretched and scale DOWN when students are solid. By Unit 8, students run the room because the fade has prepared them to.

WHY THESE TEXTS?

Each book demonstrates a trait under pressure. The characters pay a real price for what they believe. That price is worth arguing about. A student who argues whether Grace's discipline was real has learned more about discipline than one who writes a five-paragraph essay about it.

WHY NO PASSENGERS?

The room is built so no student can quietly disappear. Every student has a job in every unit and every debate. That is not distrust. It is activation.

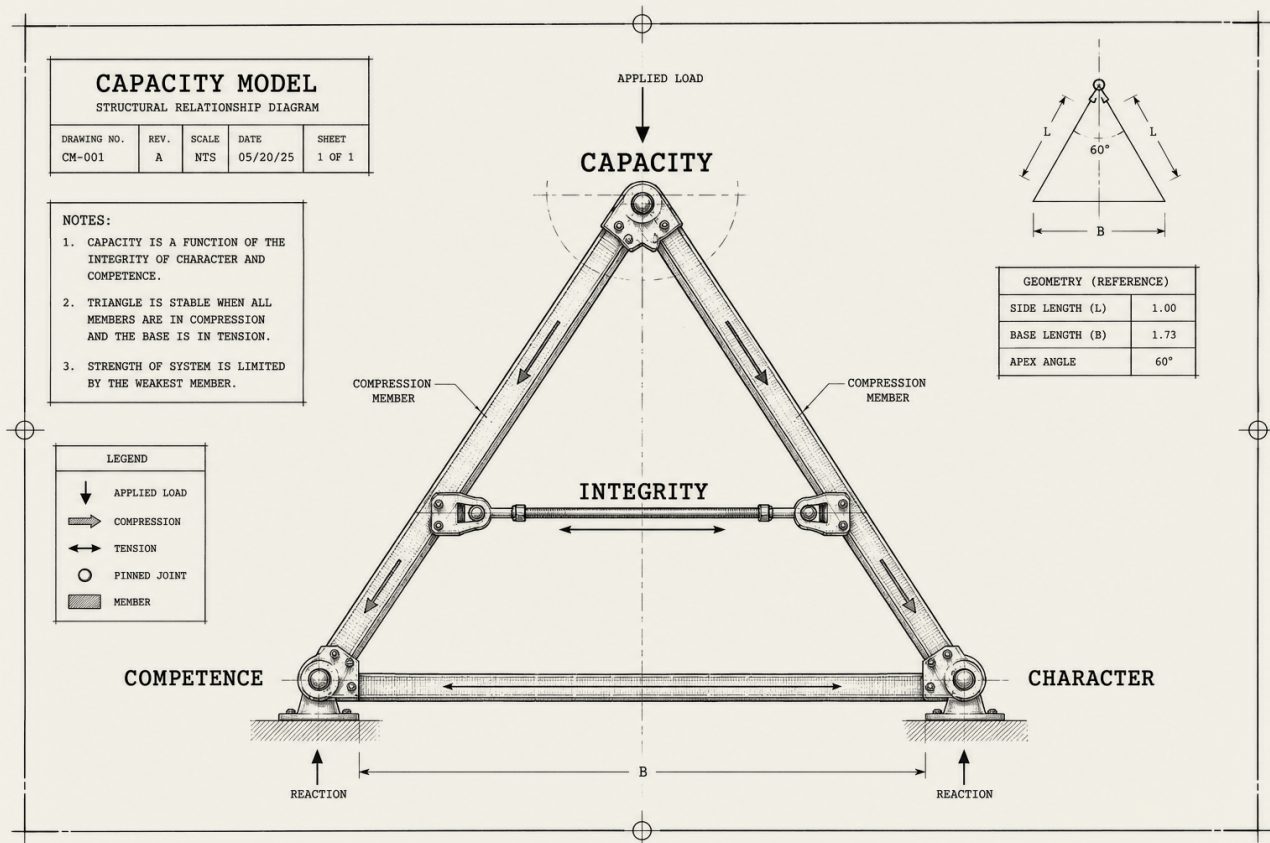
WHY THIS SEQUENCE

The order matters as much as the parts. A student who writes before they've argued ends up defending whichever idea came first. A student who argues before they've investigated is performing conviction, not earning it. The Forge runs on **Investigate-Debate-Write-Story**, in that order, on purpose:

- 1 Investigate:** students research before they form a position.
 - 2 Debate:** students argue under real stakes, with real consequences for the room. A weak position gets exposed in front of the room, before it ever reaches the page.
 - 3 Write:** this is where synthesis happens, not where practice begins.
 - 4 Story:** identity. Who are you becoming because of what you argued?
-

What The Forge holds to throughout: classics over textbooks, mentor-guided, student-owned.

THE CAPACITY TRIANGLE



Character and competence are the load-bearing members: the moral foundation and the skill to act on it. Integrity is the tie holding them in line. Without it, the two legs push apart under weight instead of carrying it together. Weaken any one member, and the whole structure fails at that point, not at the others.

HOW TO NAVIGATE THIS GUIDE

- 1 **Weeks 1–4 notes**, operational. These are the sessions you will run. Read them before Tuesday.
- 2 **Mentor Fade (Section 3)**, strategic. Read this before Week 1 and return to it every unit.
- 3 **The adversarial analysis**, optional reading for the curious mentor: the three-model failure-mode analysis that shaped these fixes.

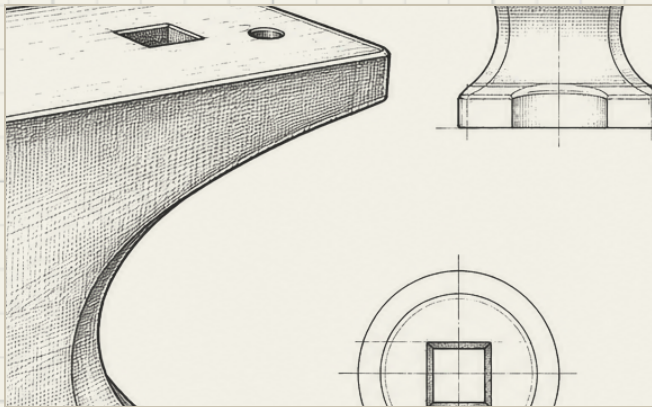


TAB 03 / 11 • SECTION 2

MENTORS

Three functions, not three bodies. How the 2-mentor primary split works, and when to add a third.

MENTORS



11 TABS

START

WHY

MENTORS

WEEKS

CYCLE

UNITS

WORKSHOPS

FINALE

PROTOCOLS

FADE

DICT



The Forge runs on **three functions**, not three people. Decouple the job from the body and the room survives a short-handed week.

FUNCTION	WHAT IT OWNS
Forge Coach	The room. Energy, role assignment, timer authority, deadline enforcement, the “hold the tension” minute. The smith who guards the fire.
Text Coach	The evidence. Source verification, Evidence Maps, jury prep, fact-checking during the Forge, the Skill Layer at the Tavern. Enforces the student-facing Sources & AI policy (Student Handbook, “Sources & AI — The Rule”): no fabricated or unread sources, no AI-generated text submitted as evidence. Know that policy verbatim before you spot-check against it.
Weaver	The record & the story. The private Forge Record, the Reveal, 1:1 conferences, Story Layer feedback, the year-end Final Gift.

THE 2-MENTOR CONFIGURATION (PRIMARY)

Most weeks you will run with two adults. Collapse the three functions onto two bodies like this:

MENTOR	CARRIES
Mentor A	Forge Coach + Weaver, runs the room <i>and</i> keeps the record/story thread.
Mentor B	Text Coach, evidence, jury, fact-check, skill layer.

THE LOAD RISK

Mentor A holds both room-running and record-keeping during a live Forge. Mitigate two ways: (1) keep the Forge Record to a **brief after-session note**, never live transcription; (2) have Mentor B hand over observational notes captured while fact-checking. Re-check this load at **Forge Workshop 1 (Oct 27)**, if Mentor A is drowning, split the Reveal off to Mentor B for spring.

THE 3-MENTOR CONFIGURATION (VARIANT)

With a third adult, split A back into its parts: one Forge Coach (room), one Text Coach (evidence), one Weaver (record/story). This is the configuration the Week 1–4 tables assume. **When you run 2 mentors, read every “Weaver” and every “Forge Coach” instruction as “Mentor A”:** the same person, wearing two hats.



TAB 04 / 11 • FACILITATION NOTES

WEEKS

1-4

WEEKS

Trial Forge through Unit 1 Tavern: minute-by-minute facilitation for your first month.

11 TABS

START	WHY	MENTORS	WEEKS	CYCLE	UNITS	WORKSHOPS	FINALE	PROTOCOLS
FADE	DICT							



Week 1: Trial Forge

SESSION TYPE: TRIAL FORGE • MENTOR VISIBILITY: ALL 3 ACTIVE, FULL DEMONSTRATION

What it is: Students watch mentors debate each other, then are thrown into a mock debate with roles assigned on the spot. The goal is not mastery. It is orientation: they see what the room feels like when it is alive.

PRE-CLASS SETUP → Appendix

☐ Print 8 Role Cards + 8 Scholar Agreements (signature pages)

→ Student Handbook

☐ Print 8 Evidence Map templates (Jury use)

→ Student Binder §9 • Jury Worksheet

☐ Prepare a 600-word mock topic students already know (e.g. “Should high school start later?”)

☐ Bring a timer. Test it. Bring a backup timer.

☐ Arrange chairs in two semicircles facing each other

☐ Prepare 8 blank ballots (scrap paper is fine)

HAND OUT ON ARRIVAL

1 Role Card (assigned at door, do not let them choose)

2 Scholar Agreement (sign after the session, before leaving)

3 Evidence Map (jurors only; debaters/researchers get blank paper)

MINUTE BY MINUTE

2 MENTORS? A = FORGE COACH + WEAVER • B = TEXT COACH

TIME	WHAT HAPPENS	YOUR JOB
0:00–0:05	Introduction: “You are not here to learn about debate. You are here to debate.” Set the single rule.	Weaver speaks. Forge Coach sets energy.
0:05–0:20	Mentor demonstration: Two mentors run the mock topic for 7 minutes, pre-vote, openings, rebuttal, questions, closing, post-vote. Narrate aloud: “ <i>I am calling the pre-vote now.</i> ”	Forge Coach moderates. Weaver narrates what is happening and why.
0:20–0:25	Debrief: “What did you notice?” Call on 3 students. Do not explain. Just listen.	Weaver asks. Text Coach notes noticed vs. missed.
0:25–0:30	Role assignment: Hand out Role Cards randomly. 3 minutes to study. Spot-check: “ <i>Moderator, what is your first job?</i> ”	Forge Coach assigns. Text Coach circulates.
0:30–0:35	Mock debate: Students run the same topic. 5 min, abbreviated. Chaotic is fine.	Forge Coach beside moderator w/ whisper-card. Text Coach beside researcher. Weaver watches.
0:35–0:50	Debrief: “What was harder than it looked?” Call on the student who said the least.	Weaver facilitates. Forge Coach notes confusion. Text Coach notes evidence mistakes.
0:50–0:55	Scholar Agreement: Hand out, read aloud, students sign. Parents sign before next week.	Weaver reads. Forge Coach collects.
0:55–1:00	Next-week preview: “You should be through Block 4 of <i>Project Hail Mary</i> . Finish by next week’s Arms Room (Sept 22).” Check that everyone has the reading guide.	Text Coach hands out guide. Forge Coach states deadline.

WHAT TO LISTEN FOR

- 1 Did the moderator call votes without prompting?
- 2 Did jurors ask questions or just sit?
- 3 Did debaters open with claims or with stories?
- 4 Did researchers have anything to pass?

COMMON FAILURE — A STUDENT REFUSES THEIR ASSIGNED ROLE

The single rule applies. *“There are no passengers. Everyone has a job.”* If they refuse, bench them for this session but explain that bench prep is still required for Week 2. Do not negotiate roles. The random assignment is part of the design.

HOMEWORK TO CHECK

- ☐ Finish *Project Hail Mary* by next week’s Arms Room (Sept 22). Blocks 1–4 should be done.
- ☐ Scholar Agreement signed by parent and returned before Week 2.

Week 2: Unit 1 – Arms Room

SESSION TYPE: ARMS ROOM (INVESTIGATE) • MENTOR VISIBILITY: ALL 3 ACTIVE

PRE-CLASS SETUP → Appendix

- ☐ Print the U1 debate questions (Q2 & Q4 priority; Q1 warm-up) → [unit materials](#)
- ☐ Print 8 Evidence Map templates
→ [Student Binder §9](#) • [Jury Worksheet](#)
- ☐ Have spare reading guides on hand

- ☐ Prepare the Q2 hook: “Mission Briefing” (1-page declassified brief)
- ☐ Prepare the Q4 hook: “Volunteer Form” (1-page agreement)
- ☐ Reading-compliance check: did 6+ students read the assigned chapters? (*crisis is fewer than 4, see Protocols*)

MINUTE BY MINUTE

2 MENTORS? A = FORGE COACH + WEAVER • B = TEXT COACH

TIME	WHAT HAPPENS	YOUR JOB
0:00–0:05	Reading check: “Stand if you've read through Chapter [X] and the unit's document study.” Count. If <6 stand, assign researcher roles to those current; late readers get jury or bench. A signal, not a penalty.	Forge Coach calls. Text Coach notes who stood. Weaver observes.
0:05–0:25	Document Study discussion: Mentor leads the U1 close-read questions. Students arrive having pre-read from the Document Study Reader.	Weaver facilitates; Forge Coach times. Keep it inside 20 minutes.
0:25–0:35	Hook: Run the Q2 or Q4 hook. Students write one sentence. Collect. Read 3 aloud. No discussion yet.	Weaver runs the anchor (Q4) or hook (Q2). Forge Coach times.
0:35–0:55	Evidence Forge: Quote mining, argument construction. Language is martial: “your blade” (opening), “your shield” (counter), “your range” (gaps).	Text Coach circulates; spot-checks one pair live. Forge Coach manages energy.
0:55–1:00	Break	
1:00–1:10	Argument Sharpen: Pair check. “Does your impact follow from your evidence, or are you just restating your claim?”	Text Coach spot-checks. Weaver listens for quality.
1:10–1:20	Role assignment for the Forge. Moderator tests timer.	Forge Coach assigns. No reference to prior history. Fresh start.
1:20–1:25	Role preview: What does this role require? Announce upcoming debate roles.	Forge Coach narrates. Students ask procedural questions.
1:25–1:30	Prep deadline stated in days and hours. No exceptions.	Forge Coach: “Your evidence packet is due [day] at [time].”

WHAT TO LISTEN FOR

- 1 Are students mining quotes from the text, or making them up?
- 2 Are they identifying counterarguments, or just restating their own claim louder?
- 3 Is anyone pairing with the same person every time? (Mix them next unit.)

COMMON FAILURE — THE EVIDENCE FORGE IS QUIET, STUDENTS ARE STUCK

Text Coach intervenes with one pair: *“Show me the strongest quote you found. Now show me why the other side would disagree.”* Do this once, out loud, for the room to overhear. Then circulate. Do not intervene with every pair.

HOMEWORK TO CHECK

- ☐ Reading: Day 2–3 of *Project Hail Mary* (see reading guide).
- ☐ Researchers: evidence packet due 48 hours before the Forge.
- ☐ Jurors: Evidence Map due 48 hours before the Forge.
- ☐ Bench: backup opening arguments due 48 hours before the Forge.

Week 3: Unit 1 – The Forge

SESSION TYPE: FORGE (DEBATE) • FORGE COACH MODERATES AND NARRATES EVERY MOVE

PRE-CLASS SETUP

- ☐ Confirm prep deadline was met. Forge Coach checks packets.
- ☐ Moderator has timer. Test it.
- ☐ Jurors have ballots.
- ☐ Weaver has logbook for the Forge Record.
- ☐ Print extra Evidence Maps for absent jurors.

→ Student Binder §9 • Jury Worksheet

MINUTE BY MINUTE

2 MENTORS? A = FORGE COACH + WEAVER • B = TEXT COACH

TIME	WHAT HAPPENS	YOUR JOB
0:00–0:05	Arrival. Evidence packets out. Prep deadline confirmed.	Forge Coach: nod or stare. Text Coach reviews packets quickly.
0:05–0:15	Hook: Q2 or Q4 (the one not used in the Arms Room). Students write. Collect.	Weaver runs. Forge Coach observes student energy.
0:15–0:25	Pre-debate. Moderator checks timer, reads stakes.	Forge Coach beside moderator. Whisper-card ready. Narrates aloud for the room.
0:25–0:30	Break	
0:30–1:05	Oxford Debate: Pre-vote → Openings → Rebuttals → Closings → Jury questions → Post-vote. 35 minutes , each debater speaks twice. This is the canonical Role-Cards flow, run it exactly. Ballots pass to the moderator at post-vote.	Forge Coach monitors clock, not content. Text Coach fact-checks only if a source is clearly fabricated. Weaver watches room dynamics.
1:05–1:20	Forge Reflection: Moderator tallies and announces once: “X minds changed. That is the point.” No public scoreboard. Then every role writes a short analytical reflection (Mod: turning point? Debater: what argument stuck? Jury: what moved me?). Goes in the Forge Journal: Anvil fuel. Distinct from the Story Layer. Moderator + jurors hand the tally sheet and reflections to the Weaver before this block ends.	Forge Coach or moderator announces once. Weaver reminds students to keep their reflection; Text Coach circulates if stuck. Weaver collects tally sheet + reflections.
1:20–1:30	The Reveal: Weaver reads one anonymized line from the written reflections aloud. “Someone changed their mind. That is the point.”	Weaver reads. No commentary. Let the room sit with it.
1:30–1:40	“Hold the Tension” minute: Weaver asks: “What did the winning side leave out?” One minute. Noted in the Forge Journal, not the Record.	Weaver asks. 60 seconds. No scoring. Just noticing.

WHAT TO LISTEN FOR

- 1 Did the moderator manage time, or lose control?
- 2 Did debaters address the strongest counterargument first?
- 3 Did jurors ask text-based questions, or emotional ones?
- 4 Did the room shift? If not, why not?

COMMON FAILURE — THE DEBATE DIES AT MINUTE 12

Check in this order: timer (does the moderator know where they are?), stakes (did the hook make the question feel real?), moderator confidence (calling jurors by name?), debater prep (do they have text evidence?). Fix the nearest problem. If all four are fine, let the room die for 30 seconds. **Silence is teaching.**

COMMON FAILURE — THE ROOM GETS PERSONAL OR ANGRY

Forge Coach pauses, re-reads the exact question aloud. Precision cools emotion. If it continues, call a 2-minute break. Do not mediate the argument, the format mediates it.

HOMEWORK TO CHECK

- ☐ Forge Reflection kept in the Forge Journal (analytical, about the argument).
- ☐ Reading: Day 4–5 of *Project Hail Mary*.

Week 4: Unit 1 – The Tavern

SESSION TYPE: TAVERN (BRIDGE) • WEAVER RUNS • FORGE COACH OBSERVES • TEXT COACH TEACHES SKILL

PRE-CLASS SETUP

- ☐ Forge Record updated with U1 roles, votes, shifts
- ☐ Skill Layer prepared: one explicit skill to teach
- ☐ U1 Story Layer prompt ready (Weaver's prompt)
- ☐ Celebration prepared: which name, which reason
- ☐ U2 reading guide (*Little Women*) ready to distribute

MINUTE BY MINUTE

2 MENTORS? A = FORGE COACH + WEAVER • B = TEXT COACH

TIME	WHAT HAPPENS	YOUR JOB
0:00–0:10	Arrival & Retro: “What worked? What faltered?” Call on the student who spoke least during the Forge.	Weaver facilitates. Forge Coach notes wins/failures. Text Coach notes evidence mistakes.
0:10–0:30	Skill Layer: Text Coach teaches one skill using the debate as context, e.g. “Here’s how to answer a counterargument: [technique].”	Text Coach teaches. Weaver and Forge Coach observe.
0:30–0:35	Break	
0:35–1:00	Story Forge: Weaver runs the Story Layer prompt, “It’s 5 years from now, who have you become because of what you argued?” Identity, not argument. Do not let it echo the Forge Reflection.	Weaver runs. Do not write for them.
1:00–1:15	Reading Pipeline: “Where is everyone in the next book? You need to be [X]% done by Friday.”	Forge Coach holds the line. Text Coach answers reading-guide questions.
1:15–1:20	Celebration: One public recognition. Name + reason. No grades, just names.	Forge Coach or Weaver announces. Specific, not generic.

WATCH FOR

- Are students citing themselves (“I argued...”) or the text? The Story Layer is about *them*.
- Is anyone following a template (“I became more disciplined”)? Ask what it looked like in their actual life.

HOMEWORK TO CHECK

- ☐ U2 reading begins tonight: *Little Women*, Day 1
- ☐ Story Layer paragraph submitted (1 paragraph, Unit 1)

COMMON FAILURE — THE STORY LAYER IS GENERIC

Weaver interrupts: “Stop. Go back to the debate. What did you actually say? What quote did you use? Now: what did that make you think about yourself?” Anchor every abstract claim to a specific debate moment.

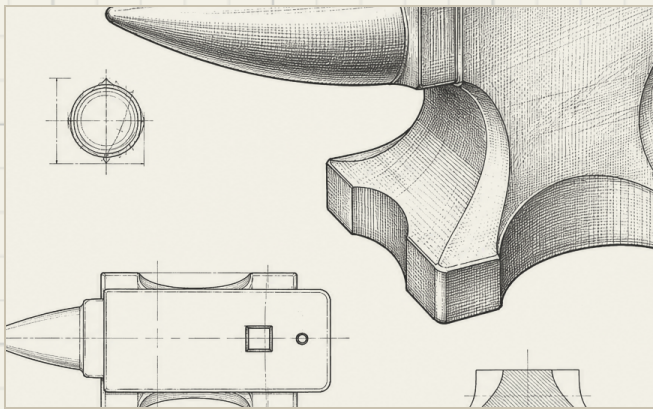


TAB 05 / 11 • UNIT CYCLE TEMPLATE

CYCLE

CYCLE

The repeating three-week shape. What never changes, what changes by unit, and the fade map.



11 TABS

START	WHY	MENTORS	WEEKS	CYCLE	UNITS	WORKSHOPS	FINALE	PROTOCOLS
FADE	DICT							



Weeks 1–4 are the fully-worked Unit 1 example, with mentors at full demonstration. **Units 2–8 run the same three-week rhythm:** Arms Room → Forge → Tavern. Do not re-learn the room each unit. Run this template, then layer in the unit-specific content from the **Per-Unit Card** that follows.

WHAT NEVER CHANGES

- 01** The **single rule**: every student has a job, every unit. No passengers.
- 02** The **35-minute, speak-twice Forge** (the Role Cards one-pager is canonical).
- 03** A **Forge Reflection** after every debate (analytical; kept in the Forge Journal).
- 04** A **Story Layer** at every Tavern (identity, 5 years out; never the debate question).
- 05** A **reading check** at the top of every Arms Room.
- 06** A **document-study discussion** at the Arms Room, every unit, built on a pre-read done at home from the Document Study Reader.
- 07** The **Reveal** after every Forge: one anonymized reflection line, read aloud, no commentary.

WHAT CHANGES BY UNIT — THE FADE MAP

The book, the trait and its lens, the priority questions, the signature failure, and **how much the mentors do**, because the fade advances. Use this to know how present to be:

UNIT	FADE PHASE	FORGE COACH	TEXT COACH	WEAVER
U2	Handoff	Beside moderator, whisper-card	Juries + spot-checks	Runs Bridge
U3–U4	Warm Fade	Outside circle, crisis only	Juries; steps in if researcher absent	Visible in Bridge only
U5–U6	Independent	Outside circle, emergency only	Juries like a student	1:1 conferences in Bridge
U7–U8	Emergency Only	In corner or absent	Fact-checks only if a source is fabricated	Workshop + conferences only

NOTE

Fade is **responsive**, not automatic, and the phase above is the *calendar default*, not the gate. The real gate is **rotation completion**: do not fade a role until every student has played it once (see FADE • 35 for the per-role rotation map). If a room wobbles, step back in for that role only (Section 3). **Document-study discussion follows the same fade**: mentor-led through U4, student-led from U5 onward. A room that is ready earlier may hand the discussion to a student moderator earlier; a room that wobbles keeps the mentor in the circle.

THE THREE-WEEK SHAPE (GENERIC)

Arms Room → Forge → Tavern**WEEK A – ARMS ROOM** (Investigate)

Reading check → Document Study discussion (15–20 min; students arrive having pre-read from the Document Study Reader) → Hook (one debate question's opener) → Evidence Forge (quote-mining; blade / shield / range) → Argument Sharpen (pair check) → Role assignment → Prep deadline stated. *Mentor job scales down per the fade map.*

WEEK B – THE FORGE (Debate)

Arrival + deadline confirmed → Hook (the other priority question) → Pre-debate → **Break** → 35-min Oxford debate, speak-twice, ballots to moderator at post-vote → **Forge Reflection** (15 min: moderator tallies + announces once, roles write reflections, kept) → the Reveal (Weaver reads a reflection line) → the “Hold the Tension” minute.

WEEK C – THE TAVERN (Bridge)

Arrival + Retro → Skill Layer (one skill, taught from what actually happened) → **Break** → Story Forge (the Story Layer prompt, 5 years out) → Reading Pipeline (next book) → Celebration. *On workshop weeks, the Story Forge block is replaced: see The Forge Workshops.*

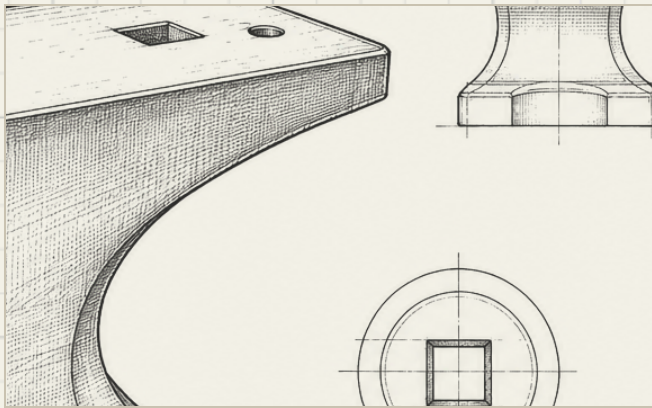


TAB 06 / 11 • PER-UNIT CARDS U2-U8

UNITS

One card per unit, U2-U8, then that unit's week schedule, the full Reading Guide, Debate Questions, and Document Study.

UNITS



11 TABS

START

WHY

MENTORS

WEEKS

CYCLE

UNITS

WORKSHOPS

FINALE

PROTOCOLS

FADE

DICT



This section covers all eight units two ways. **Unit 1** (*Project Hail Mary*) gets the fully-worked treatment: a Reading Guide, five Debate Questions, and a Document Study, walked through live in the WEEKS tab. **Units 2–8** each open with a one-page **card**, the unit at a glance: when it runs, the book and trait, the fade phase, which debate questions to prioritize, the **signature failure** for this unit and its fix, the reading-window stress note, and any workshop overlay, followed by that unit's own week schedule (Arms Room, Forge, Tavern), full Reading Guide, Debate Questions, and Document Study. Pair each card with that unit's **Reading-Guide-[Book]** and **Unit-[N]-Debate-Questions** pages right after it.

THE EIGHT BOOKS, AT A GLANCE

UNIT	TRAIT	BOOK	FADE PHASE
U1	Discipline	<i>Project Hail Mary</i>	Demo
U2	Perseverance	<i>Little Women</i>	Handoff
U3	Interdependence	<i>The Boys in the Boat</i>	Warm Fade
U4	Resilience	<i>Pride and Prejudice</i>	Warm Fade
U5	Acceptance	<i>A Man for All Seasons</i>	Independent
U6	Courage	<i>All the Light We Cannot See</i>	Independent
U7	Hope	<i>The Picture of Dorian Gray</i>	Emergency Only
U8	Moral Courage	<i>A Good Man Is Hard to Find</i>	Emergency Only

READING ORDER IS THE SPINE

Read Unit 1’s full package next, it’s the fully-worked example the rest of the year leans on. From Unit 2 on, each unit follows the same three-week rhythm, new book, a little less mentor each time.

U1

DISCIPLINE

Project Hail Mary

THE FORGE QUESTION Did Grace follow his mission, or betray it?

FIVE READING DAYS • MENTOR VIEW, STUDENTS DO NOT SEE THE "WHAT HAPPENS" COLUMN

DAY / READ	WHAT HAPPENS (MENTOR ONLY)	FOCUS QUESTION • THREAD
Day 1 THE AWAKENING Ch 1–5	Grace wakes with total amnesia, connected to tubes and robot arms. He doesn't know his name, his mission, or why he's on a strange ship.	Focus. What does Grace's <i>body</i> know before his <i>mind</i> does? What training reveals itself before his conscious memory returns? Thread. He tests his environment, counting, measuring, recording, before he knows <i>why</i> . Where does that method come from?
Day 2 THE SOLITARY SCIENTIST Ch 6–10	Grace works alone on the ship. He discovers Astrophage, FIGURES out the ship's DESIGN (it's a centrifuge), and begins to understand his mission: find out why Tau Ceti isn't dying.	Focus. When does Grace shift from <i>reacting</i> to his circumstances to <i>acting</i> on them? What triggers that shift? Thread. Days alone: no accountability, no deadline, no audience. He could stop at any time. What keeps him working?
Day 3 FIRST CONTACT Ch 11–16	Grace establishes contact with the alien ship. He names the alien "Rocky." They build a shared vocabulary across species, across senses (Rocky is blind, using sound/sonar), and across incompatible environments.	Focus. How do two beings with nothing in common, different biology, senses, home worlds, build enough trust to rely on each other? Thread. They work for days before they can share one sentence. What sustains effort when progress is invisible?
Day 4 ARRIVAL & DISCOVERY Ch 17–23	Grace and Rocky travel together to the Tau Ceti system. They arrive at the planet Adrian and analyze its atmosphere.	Focus. The solution comes from combined observation, not lone genius. What does Grace contribute that Rocky can't, and vice versa? Thread. The breakthrough takes months of sampling and failed hypotheses. Is the discipline in the moment, or in the work behind it?
Day 5 THE FINAL CHOICE Ch 24–end	The Taumoeba strains fail in high-nitrogen environments. Grace breeds new strains, but the mutated Taumoeba escapes containment and infects Rocky's ship.	Focus. When does Grace <i>know</i> what he will do, and when does the <i>reader</i> know? Thread. His final choice breaks his mission parameters. Is discipline following the plan, or following the goal when the plan no longer serves it?

WHAT STUDENTS KEEP — PROJECT HAIL MARY

THE DISCIPLINE JOURNAL

Each student flags 3 **moments** where discipline (or its absence) shapes the outcome: their **Compress (C)**: the trunk, not the leaves. For each moment they name what actually drove it.

#

WHAT HAPPENED

DISCIPLINE, CONDITIONING, OR
SOMETHING ELSE?

1

2

3

DEFINITIONS STUDENTS USE

Discipline, choosing to continue the hard thing when the easy thing is available and you know the difference. **Conditioning**, a trained response that fires automatically, without conscious choice.

Something else, curiosity, fear, love, hope, or habit. Discipline is one lens on this book, not the only one.

AT THE ARMS ROOM

Ask **one focus question** from the facing page aloud to confirm depth, not just completion. A student who read will have a moment flagged; a student who skimmed will reach for the plot.

DISCIPLINE

U1

Did Grace follow his mission, or betray it? Priority Q1 & Q3; Q2/Q4/Q5 work as essays or warm-ups. First unit: keep register accessible.

Q1, The Final Choice PRIORITY: CENTRAL DEBATE

“He saves Earth, but doesn’t come home, and never even tries. Is that discipline, or the moment discipline stopped mattering?”

Hook (5 min). Write: if finishing a different good thing became the only way to help a friend, would finishing the original job still mean going home? Then open with Grace’s choice.

Position A. He was sent to collect data and bring it home that was the deal. Staying with Rocky was choosing attachment over the job he was trained for.

Position B. The mission was never “collect data,” it was “save Earth.” Real discipline is staying loyal to the goal even when the plan under it has to change.

Research: mid-execution scope changes in search-and-rescue/expeditions; rule vs. the reason for the rule.

Q2, The Body That Remembers

“Grace’s hands know how to test and measure before his mind catches up. Discipline, or something wearing its clothes?”

Hook (5 min). Name one thing you do correctly without thinking about how you learned it. Is doing it well proof of discipline, or proof discipline once happened and isn’t needed now?

Position A. It’s discipline trained so thoroughly it survives even losing his memory of why he has it.

Position B. By the book’s own definition, discipline requires knowing the easy option exists. Amnesiac Grace isn’t choosing anything: that’s conditioning, not discipline.

Research: habit formation/procedural memory; does discipline require present-tense awareness?

Q3, No One Is Watching PRIORITY: WARMER, PAIRS WITH Q1

“For days Grace works alone with no deadline, no audience, no one who’d know if he stopped. What kept him going?”

Hook (5 min). If no one would ever find out whether you finished something hard, would you still finish it? Write, don’t share yet.

Position A. The truest test of discipline is exactly this: no supervisor, no grade. The habit was built with witnesses; it doesn’t need one to keep running.

Position B. Call it survival instinct or fear of a slow death alone in space. The alternative to working was dying: that’s necessity dressed up as virtue.

Research: solo endurance workers (sailors, polar researchers) on their own motivation; intrinsic vs. extrinsic discipline.

Q4, Building Trust Across a Total Stranger

“Grace and Rocky share no language, biology, or senses. What kind of effort builds enough trust to risk their lives on each other?”

Hook (5 min). Think of explaining something important to someone with almost no shared context. What did that cost you?

Position A. Building a relationship from zero shared ground, one confirmed signal at a time without giving up: that’s discipline applied to something harder than any solo task.

Position B. They persist because each needs the other to survive, and something like real friendship grows. Naming that “discipline” flattens what’s happening.

Research: field linguistics building shared vocabulary from zero; what builds trust under shared high-stakes pressure.

Q5, Where the Discovery Actually Lives

“Taumoeba isn’t found in one flash of genius. It comes from months of failed samples. Where does the discipline live?”

Hook (5 min). Think of something presented as an “overnight success.” What actually happened right before that nobody shows?

Position A. The discovery gets the credit, but it’s built on the discipline of showing up for the failed attempts. Without that, there’s no breakthrough to point to.

Position B. Endless effort without discernment to notice what works is just noise. The real discipline is the trained attention that lets you see the one result that matters.

Research: “accidental” discoveries (penicillin, microwave) and the systematic work that preceded them.

MENTOR NOTES

The room’s first Forge debate: spend extra time on format before content. Q1 is the anchor, already set up by the reading guide; run it last, after warming up on Q2 or Q3. Q2/Q3 are the gentlest on-ramps (no interpersonal stakes). Q4 previews Unit 2’s partnership theme: keep the discipline framing tight. Q5 is the best essay alternative. All five can run as Socratic seminar topics.

U1**DISCIPLINE**

William H. McRaven, *Make Your Bed* (2017), Ch. One, the bed inspection. Read from the Document Study Reader.

The document is the floor of the evidence, not the ceiling.

THE DOCUMENT

William McRaven spent 37 years as a Navy SEAL. *Make Your Bed* grew out of a 2014 commencement speech, built around ten small lessons from SEAL training. The first lesson comes from the very start of that training: every morning, in a bare barracks room, McRaven and his classmates had to make their bed to an exact standard, checked bed by bed by an instructor, down to a quarter bounced off the blanket to test how tight it was. Making the bed perfectly earned no praise. It was simply expected, every day, whether or not anyone would ever notice. Years later, McRaven contrasts this habit with something he witnessed directly: Saddam Hussein, in the small room where McRaven's soldiers held him after capture, never once made his own cot.

CLOSE-READ QUESTIONS

1. **No praise, and it still matters.** McRaven says making the bed correctly “was not going to be an opportunity for praise. It was expected of me.” Why do a thing perfectly every single day when no one rewards it and almost no one will ever notice?
2. **The smallest possible task.** Of everything SEAL training could have started with, why a bed? What does getting one tiny thing exactly right teach a person that a bigger task wouldn't?
3. **The hospital bed.** Recovering from the parachute accident, the first thing McRaven did was pull the sheets tight so the hospital bed “looked presentable,” his “way of showing that I had conquered the injury.” How is making a bed you're sick in different from making one in training? What is the habit doing for him there?
4. **Saddam's cot.** McRaven notes “with some sense of amusement” that Saddam Hussein never made his bed. Why include that one small detail about a man who once ran a country? What is he claiming an unmade bed reveals?

ANCHOR-BRIDGE • PROJECT HAIL MARY

5. Alone on the *Hail Mary*, Grace runs procedures and solves problems by trained habit, sometimes before he even remembers who he is. Is Grace's discipline the same as McRaven's made bed, a habit built to hold when no one is watching, or something different? Find a place in the book where a drilled habit carries Grace when feeling wouldn't have.

6. McRaven's bed has no audience; Grace's discipline plays out with literally no one in the solar system to see it. Does discipline done for no audience count for more, or is an unwitnessed habit just a habit? Argue from both.

THE TRAIT LINK, WHY THIS SCENE IS DISCIPLINE

MOMENT	FACE OF DISCIPLINE	THE HARD QUESTION IT RAISES
The inspection	A standard with no audience , done perfectly whether or not it's noticed	Does discipline require someone to be watching, or does it only count when no one is?
The one constant	Repetition across every circumstance , hospital bed, war-zone cot, no exceptions	Is discipline the habit itself, or the refusal to make exceptions for hard circumstances?
Saddam's cot	The absence of the habit in someone powerful	Can you tell something true about a person from one small, unwatched habit?

Discipline is the trait because nothing about a perfectly made bed is dramatic. It earns no medal and saves no one. The unit's live question sits inside that smallness: **if a habit like this never gets noticed and never gets rewarded, what is it actually for, and would you still do it if you knew for certain no one would ever check?**

MENTOR PREP

1. Students read this study themselves before class, from the Document Study Reader. Read the chapter once yourself, through the Saddam Hussein contrast, so the scene is fresh when you lead the questions.
2. This is the room's first document study. Budget a few extra minutes to explain what a document study is and how it's used later, at the Forge debate and in the Researcher's brief. The content here is deliberately gentle; the format is the real thing being taught.
3. Hold the frame on the smallness of the task, not on SEAL training itself. The temptation is to let the room get excited about military toughness. Keep steering back to the bed, an ordinary, boring, repeatable act, as the actual site of the discipline being studied.
4. McRaven's own closing paragraph (the "life is hard" passage) states the lesson directly. If a student leads with it, don't let it stand in for the work: let the close-read questions draw the same idea out of the scene, in the students' own words, instead of handing it to them pre-stated.
5. Citation format: (*McRaven, Make Your Bed, Ch. 1, "quoted phrase"*).

U2 PERSEVERANCE

Little Women

WEEKS 5-7

OCT 13 / 20 / 27

FADE: HANDOFF

LENS

What perseverance costs the people around you, not just you.

PRIORITY QUESTIONS

Q2 (The Cost) is the formal in-class debate; **Q4 (The Ledger)** is the emotional anchor; **Q1 (The Right Call)** warms up. (Order: Q2, Q4, Q1.)

AFFIRMATIVE POSITION

(Q2) Jo's perseverance was selfish, she left for New York while Beth was already declining, and it took Beth's death to make her quit her ambition.

SIGNATURE FAILURE → FIX

The debate lives in the back half of the book, which is exactly where students are most likely to have skimmed or fallen behind. **Fix:** at the Arms Room reading check, ask one specific plot-anchor question from the final reading days to surface who has actually finished before the Forge.

READING NOTE

Little Women is long (~500 pp) and runs back-to-back with *Project Hail Mary*, the heaviest reading stretch of the year. Send the *Project Hail Mary* reading guide to families in August so students arrive Week 1 having read it.

WORKSHOP OVERLAY

Forge Workshop 1 replaces Story Forge at the Week 7 Tavern (Oct 27).

HANDOFF NOTE

The first unit students moderate. Forge Coach sits *beside* the moderator with a whisper-card, present, but not running it.

Week 5: U2 – Arms Room

SESSION TYPE: INVESTIGATE • MENTOR VISIBILITY: HANDOFF – FORGE COACH BESIDE MODERATOR, WHISPER-CARD

PRE-CLASS SETUP

- ☐ Confirm reading guide Day 1–2 (Ch. I–XXI: "The Ambition" + "The Cost") was due tonight.
- ☐ Prepare Q2 hook materials: one slip of paper per student.
- ☐ Print Evidence Map templates and extra blank ballots.
- ☐ Have Q2 debate text ready to display or read aloud.
- ☐ Confirm the student moderator for this unit's Forge; print the whisper-card.

READING CHECK (TOP OF CLASS)

- Cold-call one student: "In 'Castles in the Air,' what does each sister say she wants, and what arrives right after?" (Correct: Meg wants a fine home; Jo wants fame as an author; Beth wants only to stay home; Amy wants to be a great artist. Then a telegram arrives, their father is ill.)
- Ask one focus question from Day 1 or Day 2 to confirm depth, not just completion.

HOOK

Name something you're pursuing that you'd set aside if a family member needed you. Would you? Jo will face exactly that choice by the end of this book.

MINUTE BY MINUTE

TIME	WHAT HAPPENS	YOUR JOB
0:00–0:05	Arrival. Reading check.	Forge Coach asks the plot-anchor question. Text Coach reviews evidence quickly.
0:05–0:25	Document Study discussion (Frankl, <i>Man's Search for Meaning</i>)	Students arrive having pre-read from the Document Study Reader. Mentor leads the close-read questions, still mentor-led through U4.
0:25–0:35	Hook: Q2 Cost prompt. Students write one sentence, share.	Weaver runs. Forge Coach times.
0:35–0:55	Evidence Forge: quote-mining for both sides of Q2, at least 3 quotes per side.	Text Coach circulates and spot-checks; verifies quotes are attributed to the correct chapter.
0:55–1:00	Break	
1:00–1:10	Argument Sharpen: pair check.	Text Coach spot-checks. Weaver listens for quality.
1:10–1:20	Role assignment, first unit a student moderates. Whisper-card handed to the student moderator.	Forge Coach sits beside the moderator from this unit on; does not run the room.
1:20–1:30	Prep deadline stated in days and hours.	Forge Coach: "Evidence packet due [day] at [time]."

HOMEWORK TO CHECK

- ☐ Day 3–4 reading (Ch. XXII–XLI, "New Territory" + "The Breaking Point") before next Arms Room check.
- ☐ Jury: Evidence Map with 2 quotes per side + 1 sentence each, submitted 48 hours before Forge.

Week 6: U2 – Forge

SESSION TYPE: DEBATE • MENTOR VISIBILITY: HANDOFF – FORGE COACH BESIDE MODERATOR, WHISPER-CARD

PRE-CLASS SETUP

- ☐ Confirm the student moderator is ready; timer checked; whisper-card in hand.
- ☐ Prepare Q4 hook materials: two columns on board, "What Amy sacrifices" / "What Jo sacrifices."
- ☐ Print ballots; confirm jury Evidence Maps received.
- ☐ Have Q2 and Q4 debate texts ready.

READING CHECK (TOP OF CLASS)

- Confirm Day 3–4 (Ch. XXII–XLI) complete. If multiple students are behind, run a 2-minute catch-up huddle before proceeding; do not cancel the debate.

HOOK

Each student lists what Amy sacrifices, then what Jo sacrifices. Compare on the board: who actually gave up more? Then: Jo "renounced her old ambition" at Beth's bedside while Beth was still alive (Ch. XL). But she also "never left her for an hour" (Ch. XL), and after Beth's death was "taught by love and sorrow," and wrote again (Ch. XLII). Was giving up the ambition itself the perseverance, or was coming back to the work?

MINUTE BY MINUTE

TIME	WHAT HAPPENS	YOUR JOB
0:00–0:05	Arrival. Evidence packets out. Prep deadline confirmed.	Forge Coach nods from beside the moderator. Text Coach reviews packets.
0:05–0:15	Hook: Q4 Ledger. Two columns on the board.	Weaver runs. Forge Coach keeps it moving.
0:15–0:25	Pre-debate. Student moderator checks timer and reads Q2 stakes.	Forge Coach sits beside the moderator with the whisper-card; prompts only if the moderator freezes.
0:25–0:30	Break	
0:30–1:05	Oxford Debate: Pre-vote → Openings → Rebuttals → Closings → Jury questions → Post-vote. 35 minutes.	Forge Coach stays beside the moderator, silent unless procedure breaks. Text Coach juries, votes and asks a jury question like a student, while also spot-checking evidence. Weaver watches room dynamics.
1:05–1:20	Forge Reflection: moderator tallies ballots and announces once: "X minds changed. That is the point." No public scoreboard. Each role then writes analytically.	Weaver reminds students to keep it in their Forge Journal; collects tally sheet + reflections for the Reveal.
1:20–1:30	The Reveal: Weaver reads one anonymized line aloud.	Weaver reads. No commentary.
1:30–1:40	"Hold the Tension" minute.	Weaver asks. No scoring.

Students treat Jo's bedside renunciation as the whole answer. Re-read the Ch. XL/XLII contrast aloud: she renounces ambition while Beth is dying, then resumes writing after, perseverance doesn't mean never pausing, it's what she does with the pause.

HOMEWORK TO CHECK

- ☐ Day 5 reading (Ch. XLII–XLVII, "What Remains") before next week.
- ☐ Story Layer paragraph: "What did this unit cost you? What shifted?"

Week 7: U2 – Tavern

SESSION TYPE: BRIDGE • MENTOR VISIBILITY: HANDOFF – WEAVER RUNS THE ROOM

PRE-CLASS SETUP

- ☐ Have Forge Record updated with U2 roles, votes, shifts.
- ☐ Prepare Skill Layer: arguing the text, not the wound, the U2 signature skill.
- ☐ Prepare Forge Workshop 1 (replaces Story Forge this Tavern).
- ☐ Have U3 reading guide (*The Boys in the Boat*) ready to distribute.
- ☐ Prepare Celebration: one name, one reason.

MINUTE BY MINUTE

TIME	WHAT HAPPENS	YOUR JOB
0:00–0:10	Arrival & Retro: "What worked? What faltered?" Call on the student who spoke least during the Forge.	Weaver facilitates. Forge Coach notes wins/failures, the first debate a student ran solo start-to-finish. Text Coach notes evidence mistakes.
0:10–0:30	Skill Layer: teach arguing the text, not the wound. Example: "Jo's choice hurt her family" is not evidence; "Beth risked her life, Meg gave up her salary" (reading guide, Day 2) is evidence. When a debate brushes close to home, the fix is always: cite the chapter, not the feeling.	Text Coach teaches. Weaver and Forge Coach observe.
0:30–0:35	Break	
0:35–1:00	Forge Workshop 1 (replaces Story Forge). See The Forge Workshops tab.	Weaver runs.
1:00–1:15	Reading Pipeline: introduce U3 (<i>The Boys in the Boat</i>). "Day 1–2 by next Arms Room."	Forge Coach holds the line. Text Coach answers reading-guide questions.
1:15–1:20	Celebration: one public recognition. Name + reason. No grades.	Forge Coach or Weaver announces.

HOMEWORK TO CHECK

- ☐ U3 Day 1–2 reading begins tonight.

U2

PERSEVERANCE

Little Women

THE FORGE QUESTION If perseverance requires you to give up what you love, was the ambition worth it?

FIVE READING DAYS • MENTOR VIEW, STUDENTS DO **NOT** SEE THE "WHAT HAPPENS" COLUMN

DAY / READ	WHAT HAPPENS (MENTOR ONLY)	FOCUS QUESTION • THREAD
Day 1 THE AMBITION Ch I–X	The four March sisters: Meg, Jo, Beth, and Amy, are growing up poor while their father serves as a chaplain in the Civil War. We meet each girl's defining flaw and ambition: Meg longs for fine things, Jo longs to be a writer (and a boy), Beth longs for music and domestic peace, and Amy longs for beauty and social standing.	Focus. Amy destroys years of Jo's work in an afternoon. What makes Jo write again, perseverance, or having nothing else to pour herself into? Thread. Her first real test isn't a rejection; it's her own sister. Track what actually sustains her.
Day 2 THE COST Ch XI–XXI	The sisters declare their future ambitions in "Castles in the Air". Meg wants a fine home, Jo wants fame as an author, Beth wants only to stay at home and be good, Amy wants to be a great artist. Then the crisis: a telegram arrives.	Focus. Jo sells her hair, Beth risks her life, Meg gives up her salary. Is this perseverance, or just what the women in this family do? Thread. This is where perseverance turns communal. Does the book rank these sacrifices, or treat them as equal?
Day 3 NEW TERRITORY Ch XXII–XXXI	Part Second opens with Meg married and managing a small household on a tiny income. Amy pursues art with genuine energy, pen-and-ink, oils, charcoal, clay, and learns "the difference between talent and genius" through "much tribulation." Jo, restless at home, takes a position as governess and seamstress at Mrs.	Focus. Jo finally earns money writing stories she's ashamed of and hides. When does perseverance become self-betrayal? Thread. Each sister drifts from the work she set out to do. Is that adaptation, or failure?
Day 4 THE BREAKING POINT Ch XXXII–XLI	Laurie proposes to Jo; she refuses him, explaining that she does not love him and cannot make herself. It devastates both of them.	Focus. Beth never had ambition; when she dies, Jo gives up hers. Was Beth's quiet life the real model, or a crisis Jo must grow through? Thread. The block the unit is built around. Track not just what happens, but what disappears, which hope, which plan, which future.
Day 5 WHAT REMAINS Ch XLII–XLVII	Jo's grief is the darkest part of the book. She is alone, angry, and convinced that her life will be nothing but "humdrum cares, a few small pleasures, and the duty that never seemed to grow any easier." Her mother suggests she try writing again, not for fame, but for them.	Focus. Jo's mature success is small and domestic, not the grand novel she dreamed of. Is perseverance adjusting your ambition to fit your life, or the limit of what a woman in 1868 could hope for? Thread. Her ambition began solitary and grand; it ends collaborative and small. An improvement, or just a smaller cage?

WHAT STUDENTS KEEP — LITTLE WOMEN

THE PERSEVERANCE JOURNAL

Each student flags 3 **moments** where perseverance (or its absence) shapes the outcome: their **Compress (C)**: the trunk, not the leaves. For each moment they name what actually drove it.

#

WHAT HAPPENED

PERSEVERANCE, SELFISHNESS,
ADAPTATION, OR SOMETHING ELSE?

1

2

3

DEFINITIONS STUDENTS USE

Perseverance, continuing toward a goal despite cost and setback, because stopping would be worse.

Selfishness, continuing while people you love pay for it, persistence without care for the cost to others.

Adaptation, changing the shape of your ambition when the world won't cooperate. **Something else**, fear, grief, duty, habit, or love. Perseverance is one lens on this book, not the only one.

AT THE ARMS ROOM

Ask **one focus question** from the facing page aloud to confirm depth, not just completion. A student who read will have a moment flagged; a student who skimmed will reach for the plot.

PERSEVERANCE

U2

Jo's perseverance costs the people who love her who paid, and did she have the right? Priority Q2, Q4, Q1; Q3/Q5 are essay/discussion.

Q1, The Right Call

"Jo made the wrong call refusing Laurie. She chose an abstract ideal over a person who truly loved her."

Hook (5 min). Would you rather be loved by someone great who doesn't fully understand you, or someone compatible who shares your values? Jo chose the second: did she have the right to choose it for everyone?

Position A. Laurie would have supported her writing; the family stayed poor because she closed a visible path out of it. When your choice costs your family security, that's not perseverance, it's selfishness.

Position B. Bhaer shares her ideals; marrying someone who doesn't understand your calling is self-erasure, not perseverance. Perseverance means not letting others define your success.

Research: 19th-c. marriage economics; Alcott's own romantic history; profession vs. domesticity in women's fiction.

Q2, The Cost PRIORITY: FORMAL DEBATE, REQUIRES TEXT EVIDENCE

"Jo left for New York while Beth was declining, came home, and was at her bedside when she died, but seeing Beth die made Jo renounce ambition entirely. Was it worth it?"

Hook (10 min). Name something you're pursuing that you'd set aside if a family member needed you. Would you?

Position A. At Beth's bedside, while Beth was still alive, Jo "renounced her old ambition" (Ch. XL). Perseverance that collapses the moment it's tested isn't perseverance: it's vanity dressed as ambition.

Position B. Jo "never left her for an hour" (Ch. XL); after Beth's death she was "taught by love and sorrow" and wrote again (Ch. XLII). Perseverance doesn't mean never pausing: it's coming back to the work after the grief.

Research: 19th-c. TB mortality/family care; ethics of career sacrifice during illness; Alcott's sister Lizzie's death.

Q3, The Privilege Question

"Jo's perseverance was a luxury. She could refuse Laurie because she had a family to catch her."

Hook (5 min). Each side names one person (real or fictional) who proves the other side wrong.

Position A. Strip Jo of the March family and she's a governess in Connecticut, not an author. The book rewards the sister with the most privilege.

Position B. Family isn't a net, it's the Forge itself: Jo's perseverance includes theirs. The strongest perseverance is communal, not solitary.

Research: economic history of 1860s women writers; the "bootstrap myth" in American literature.

Q4, The Ledger PRIORITY: EMOTIONAL ANCHOR

“The March family exists to support Jo’s ambition. Perseverance in fiction is just selfishness with good lighting.”

Hook (10 min). Each student lists what Amy sacrifices, then what Jo sacrifices. Compare on the board: who actually gave up more?

Position A. Every sister’s storyline feeds Jo’s arc: Meg’s marriage, Beth’s death, Amy’s consolation romance. In real life, one person’s ambition often costs everyone around them.

Position B. The family sacrifices for each other, and Jo’s success is their shared success. That’s not selfishness: it’s the only way perseverance survives.

Research: feminist criticism of the novel; 1860s household economics; Alcott as the family’s successful sister.

Q5, Amy’s Shadow

“Amy adjusted her ambition and built a life. Jo’s perseverance was just stubbornness with a typewriter.”

Hook (5 min). Two columns: what Amy learns, what Jo learns. Which sister actually changed more?

Position A. Amy learns “the difference between talent and genius” (Ch. XXVI) and adjusts. Jo’s stubbornness is adolescent: perseverance is adjusting gracefully, not refusing to compromise.

Position B. Amy always has a safety net; Jo risks everything and is rejected repeatedly before succeeding. Perseverance without real stakes is just persistence.

Research: Amy March in feminist criticism; the “good girl vs. rebel girl” trope; Alcott’s own potboilers for money.

MENTOR NOTES

Q2 is the emotional landmine: preview with Jana before running in class; the text is the question, their own grief is not. Say that out loud before opening the floor. Q1 is the formal debate, parallels Unit 1’s Q2 (personal vs. mission). Q4 pairs with the Story exercise: “What did you give up that someone else paid for?” Q3/Q5 are essay alternatives.

PERSEVERANCE**U2**

Viktor E. Frankl, *Man's Search for Meaning*, six acts of inner freedom across three scenes. Read from the Document Study Reader.

The document is the floor of the evidence, not the ceiling.

THE DOCUMENT

Viktor Frankl was a psychiatrist imprisoned in Nazi concentration camps, including Auschwitz, from 1942 to 1945. *Man's Search for Meaning* is his account of that imprisonment and the theory of meaning he built from it. The six acts on this sheet come from the chapter “Experiences in a Concentration Camp” and are not continuous in the book. Each one is a small, concrete moment: prisoners who stop to watch a sunset, a man who finds an inner “Yes” in a trench, men who give away their last piece of bread, a prisoner who chooses to stay with his dying countryman instead of escaping, a young woman who talks to a chestnut tree in the days before her death, and a prisoner stumbling to work in the dark who discovers love as the last thing the camp cannot take. None of them changes the prisoners' circumstances. Each one is evidence that something in the person survived circumstances built to erase it.

CLOSE-READ QUESTIONS

1. **Six different acts, one thing in common.** A sunset, a light in the trench, giving away bread, a chestnut tree, a remembered wife's face, a decision to stay. What do these share that lets Frankl treat them all as the same freedom?
2. **Perseverance that changes no outcome.** None of these scenes changes what happens: the men still starve, the young woman still dies. If the perseverance here changes no outcome, what *does* it change, and why does that still count as perseverance?
3. **The choice to stay.** Offered an escape, Frankl makes a last round, meets his dying countryman's eyes, and turns back, gaining “an inward peace that I had never experienced before.” Why would choosing the worse situation bring peace? Is that perseverance, or surrender?
4. **Love on the march.** Stumbling to work in the dark, he “grasped... the salvation of man is through love and in love.” What does love have to do with persevering? How does the thought of his wife help him keep walking?

ANCHOR-BRIDGE • LITTLE WOMEN

5. Jo March perseveres at her writing, her independence, her family, but who pays for it, and did she have the right? Frankl's perseverance costs him an escape yet helps others. Is there a perseverance that is selfish? Test both.

6. Frankl says the freedom that survives is "to choose one's attitude in any given set of circumstances." Which March sister best shows that freedom, and which one changes her circumstances instead? Is changing your circumstances a failure of perseverance, or a different virtue?

THE TRAIT LINK, WHY THE SIX ACTS HOLD TOGETHER

ACT	FACE OF PERSEVERANCE	THE HARD QUESTION IT RAISES
The sunset	Noticing beauty inside exhaustion, stopping, even dead tired, to see something	Does perseverance require effort, or can it be a form of attention?
Love on the march	Carrying a beloved face through suffering	Can love be a physical resource, not just a feeling?
The trench	Finding an inner "Yes" in a grey, hopeless moment	Can perseverance be quiet and inward, or must it show itself in action?
The huts	Giving away what little you have left	Is generosity a form of perseverance, or a different virtue that happens to survive alongside it?
The decision to stay	Choosing the worse situation for the sake of another	Is perseverance ever surrender, or is surrender sometimes perseverance?
The young woman	Gratitude and imagined companionship in the face of certain death	Can perseverance coexist with accepting that the outcome will not change?

Perseverance is the trait because none of these six people persevere by winning. They persevere by keeping some part of themselves intact while losing everything else. The unit's live question sits inside that gap: **if perseverance here doesn't produce survival or victory, what is it actually for, and is it still worth calling perseverance if it changes nothing but the person doing it?**

MENTOR PREP

1. Students read the six acts themselves before class, from the Document Study Reader. Read them once yourself, in the order the reader presents them: sunset, trench, huts, young woman, love on the march, decision to stay.
2. Know where the six acts sit in your edition. They are not adjacent in the book; the reader presents them in order, but a student reading from their own copy will need pointing to all six.
3. Hold the frame on the choice, not the suffering. The easy read of any camp narrative is grief at what was done to these people. Keep steering the room to what Frankl says survived it: a choice of attitude, made by particular people, in particular moments. The suffering is the given; the perseverance is what a few people did inside it.
4. Do not build past the "last of the human freedoms" line. It appears once, in the huts act, and the sheet stops there by design: the book's own philosophical expansion of it belongs to the close-read questions, not to a paraphrase that does Frankl's thinking for him.
5. Citation format: (Frankl, "Experiences in a Concentration Camp," p. X, "quoted phrase"). Confirm page numbers against your owned edition.

U3 INTERDEPENDENCE

The Boys in the Boat

WEEKS 8-10

NOV 3 / 10 / 17

FADE: WARM FADE

LENS

What you build with a crew that none of you could build alone.

PRIORITY QUESTIONS

Q2 (The Swing) is the formal in-class debate; **Q4 (The Trust)** is the emotional anchor; **Q1 (The Boat)** warms up. (Order: Q2, Q4, Q1.)

AFFIRMATIVE POSITION

(Q2) The swing erases the self, true interdependence demands surrendering yourself to the boat, not just cooperating with it.

SIGNATURE FAILURE → FIX

Interdependence debates collapse into “teamwork is good” platitudes. **Fix:** force every claim to name a *specific* dependency from the boat, who carried whom, and what it cost. No generic “they worked together.”

READING NOTE

3 clean weeks before Thanksgiving break (no school Nov 24). Finish the book *before* the break, not during it.

FADE NOTE

Forge Coach moves outside the circle. Intervene only on a genuine crisis. Text Coach still juries.

Week 8: U3 – Arms Room

SESSION TYPE: INVESTIGATE • MENTOR VISIBILITY: WARM FADE, FORGE COACH OUTSIDE CIRCLE, CRISIS ONLY

PRE-CLASS SETUP

- ☐ Confirm reading guide Day 1–2 (Ch. 1–8: "Abandonment" + "The Boat") was due tonight.
- ☐ Prepare Q2 hook materials: one slip of paper per student.
- ☐ Print Evidence Map templates and extra blank ballots.
- ☐ Have the Q2 debate text ready (Pocock's "swing" passage, Ch. 10 & 13).

READING CHECK (TOP OF CLASS)

- Cold-call one student: "What does Pocock mean when he says a crew must 'surrender yourself absolutely' (Ch. 12)? What happened to Joe before the shell house that makes surrender especially hard for him?" (Correct: rowers give up individual effort for the boat's rhythm; Joe was abandoned by his family and taught himself never to depend on anyone.)
- Ask one focus question from Day 1 or Day 2 to confirm depth, not just completion.

HOOK

Have you been in a group where your own thoughts disappeared into its rhythm? Freeing, or frightening? Great crews "have no stars...not the individual, not the self" (Ch. 10), is that what makes them great, or what it costs them?

MINUTE BY MINUTE

TIME	WHAT HAPPENS	YOUR JOB
0:00–0:05	Arrival. Reading check.	Forge Coach asks the plot-anchor question. Text Coach reviews evidence quickly.
0:05–0:25	Document Study discussion (Shackleton, <i>South</i>)	Students arrive having pre-read from the Document Study Reader. Mentor leads the close-read questions, still mentor-led through U4.
0:25–0:35	Hook: Q2 Swing prompt.	Weaver runs. Forge Coach listens for energy.
0:35–0:55	Evidence Forge: mine quotes for both sides of Q2; require 3 quotes per side.	Text Coach circulates. Both sides quote the same Pocock passage (Ch. 10) to opposite ends, hold students to exact wording.
0:55–1:05	Argument Sharpen: pair check.	Weaver listens for students who can't name the other side's best point.
1:05–1:15	Role assignment. Student moderator confirmed; whisper-card on standby only.	Forge Coach steps back from the circle now, present in the room, not beside the moderator.
1:15–1:20	State prep deadline and next reading.	Forge Coach: "Day 3–4 of <i>The Boys in the Boat</i> by next week. Evidence Maps due 48 hours before the Forge. Hard deadline."

HOMEWORK TO CHECK

- ☐ Day 3–4 reading (Ch. 9–16, "The Swing" + "The Trust").
- ☐ Jury: Evidence Map with 2 quotes per side + 1 sentence each, submitted 48 hours before Forge.

Week 9: U3 – Forge

SESSION TYPE: DEBATE • MENTOR VISIBILITY: WARM FADE, FORGE COACH OUTSIDE CIRCLE, CRISIS ONLY

PRE-CLASS SETUP

- ☐ Confirm moderator role assigned and timer checked.
- ☐ Prepare Q4 hook materials: prompt on board, "Who did you trust after being let down?"
- ☐ Print ballots; confirm jury Evidence Maps received.
- ☐ Have Q2 and Q4 debate texts ready.

READING CHECK (TOP OF CLASS)

- Confirm Day 3–4 (Ch. 9–16) complete. If multiple students are behind, run a 2-minute catch-up huddle before proceeding; do not cancel the debate.

HOOK

Write about a time you trusted someone after being betrayed. What did saying yes cost you? Then: after his father told him to leave, Joe's "world had grown dark, narrow, and lonely" (Ch. 2); Pocock says a rower must "surrender yourself absolutely" (Ch. 12). Is that surrender what happens when you can't leave, or is it trust?

MINUTE BY MINUTE

TIME	WHAT HAPPENS	YOUR JOB
0:00–0:05	Arrival. Evidence packets out. Prep deadline confirmed.	Text Coach reviews packets. Forge Coach checks in from outside the circle.
0:05–0:15	Hook: Q4 Trust.	Weaver runs. Forge Coach observes from outside the circle.
0:15–0:25	Pre-debate. Moderator checks timer, reads Q2 stakes.	Forge Coach stays outside the circle; whisper-card within reach but unused unless procedure collapses.
0:25–0:30	Break	
0:30–1:05	Oxford Debate: 35 minutes.	Forge Coach intervenes only on genuine crisis. Text Coach juries; steps in only if the researcher is absent. Weaver watches room dynamics.
1:05–1:20	Forge Reflection.	Weaver collects tally sheet + reflections for the Reveal.
1:20–1:30	The Reveal.	Weaver reads. No commentary.
1:30–1:40	"Hold the Tension" minute.	Weaver asks. No scoring.

Debates collapse into "teamwork is good" platitudes. Force every claim to name a specific dependency from the boat, who carried whom, and what it cost. No generic "they worked together."

HOMEWORK TO CHECK

- ☐ Day 5 reading (Ch. 17–19 + Epilogue: "The Furnace").
- ☐ Story Layer paragraph: "What did this unit cost you? What shifted?"

Week 10: U3 – Tavern

SESSION TYPE: BRIDGE • MENTOR VISIBILITY: WARM FADE, WEAVER RUNS THE ROOM

PRE-CLASS SETUP

- ☐ Have Forge Record updated with U3 roles, votes, shifts.
- ☐ Have U4 reading guide (*Pride and Prejudice*) ready to distribute.
- ☐ Prepare Skill Layer: naming a specific dependency, not a general one, the U3 signature skill.
- ☐ Prepare Celebration: one name, one reason.

MINUTE BY MINUTE

TIME	WHAT HAPPENS	YOUR JOB
0:00-0:10	Arrival & Retro.	Weaver facilitates. Forge Coach notes wins/failures from outside the circle. Text Coach notes evidence mistakes.
0:10-0:30	Skill Layer: teach naming the specific dependency. Example: not "they worked together" but "Hume's rhythm let the boat fall into synch (Ch. 13), and the other seven held that rhythm when he went white mid-race (Ch. 18)." Name the seat, name the cost.	Text Coach teaches. Weaver and Forge Coach observe.
0:30-0:35	Break	
0:35-1:00	Story Forge: the Story Layer prompt, 5 years out.	Weaver runs. Do not write for them.
1:00-1:15	Reading Pipeline: introduce U4 (<i>Pride and Prejudice</i>). "Day 1-2 by next Arms Room. Shortest book of the year but the most calendar-stressed window, front-load it."	Forge Coach holds the line. Text Coach answers reading-guide questions.
1:15-1:20	Celebration.	Forge Coach or Weaver announces.

HOMEWORK TO CHECK

- ☐ U4 Day 1-2 reading begins tonight; no school Nov 24 (Thanksgiving).

U3 INTERDEPENDENCE

The Boys in the Boat

THE FORGE QUESTION Pocock said “swing” only happens when the individual “ceases to exist.” Is that interdependence, or erasure with a stopwatch?

FIVE READING DAYS • MENTOR VIEW, STUDENTS DO NOT SEE THE “WHAT HAPPENS” COLUMN

DAY / READ	WHAT HAPPENS (MENTOR ONLY)	FOCUS QUESTION • THREAD
Day 1 ABANDONMENT Ch 1–4	Joe Rantz arrives at the University of Washington shell house on a rainy afternoon in 1933, broke and hungry, with nothing but a borrowed duffel bag and a stubborn refusal to quit. The book rewinds: we learn how Joe got here.	Focus. Joe joins the shell house because he has nowhere else to go. Is that the start of interdependence, or just the end of solitude? Thread. The book opens with interdependence absent. Does Joe believe the crew will differ from his family, or just need the meal ticket?
Day 2 THE BOAT Ch 5–8	The first year of rowing is brutal. The freshmen wake before dawn, run to the lake, and row until their hands blister and their lungs burn.	Focus. The freshmen win by making fewer mistakes, not by rowing as one. Is that interdependence, or synchronized failure-avoidance? Thread. Joe knows how to survive alone; he doesn’t yet know how to trust someone to pull when he pulls. Does that scare him or free him?
Day 3 THE SWING Ch 9–12	The sophomore year changes everything. George Pocock, the boatbuilder, begins to matter.	Focus. Brown calls the swing the moment the boat becomes “part of each of them.” Is that finding a larger self, or losing yourself? Thread. The philosophical core. Pocock’s language is also the language of surrender. Does the swing free Joe, or erase him?
Day 4 THE TRUST Ch 13–16	Coach Ulbrickson breaks the old boats and rebuilds. Merton Hatch is replaced by Joe in the number seven seat.	Focus. The crew said “got your back” before they knew what Joe’s back had cost him. Is trust real if you don’t know what you’re trusting? Thread. The new boat is fast, but was it Joe, or the boat’s willingness to accept him? Track what actually changed.
Day 5 THE FURNACE Ch 17–19 +Epi	The Husky Clipper travels to Berlin. The Nazi spectacle is overwhelming, the stadium, the pageantry, the flags, the Aryan rhetoric.	Focus. Hume’s body kept rowing while his mind left the race. Did the crew win by interdependence, or did seven good rowers drag one broken one across? Thread. The word tested against the hardest standard: does interdependence work when one person disappears mid-race?

WHAT STUDENTS KEEP — THE BOYS IN THE BOAT

THE INTERDEPENDENCE JOURNAL

Each student flags 3 **moments** where interdependence (or its absence) shapes the outcome: their **Compress (C)**: the trunk, not the leaves. For each moment they name what actually drove it.

#

WHAT HAPPENED

TRUST, COERCION, COST, OR SOMETHING ELSE?

1

2

3

DEFINITIONS STUDENTS USE

Trust, choosing to let someone else matter as much as you do. **Coercion**, going along because leaving would be worse, not because you choose it. **Cost**, someone else paid the price for this group to exist.

Something else, hunger, loneliness, ambition, habit, or performance. Interdependence is one lens on this book, not the only one.

AT THE ARMS ROOM

Ask **one focus question** from the facing page aloud to confirm depth, not just completion. A student who read will have a moment flagged; a student who skimmed will reach for the plot.

INTERDEPENDENCE

U3

The 1936 crew found family in the boat: what did it cost, and who paid? Priority Q2, Q4, Q1; Q3/Q5 essay/discussion. Non-fiction: students argue from facts, not narrative technique.

Q1, The Boat PRIORITY: WARMER, RUN EARLY

"A group that can replace you any Tuesday is not a family. It's abandonment with matching oars."

Hook (5 min). Describe a time you were left out of a group you needed. Joe's crew said "got your back" (Ch. 13); Ulbrickson said "every man for himself." Which was real?

Position A. Joe lived in the YMCA basement while most of the crew lived together (Ch. 14). "Changed Rantz and Hatch and it helped a lot" (Ch. 13): helped the boat, not Hatch. The mechanism was identical to Joe's exile from the cabin: perform or be discarded.

Position B. Roger shouted "you finally found the right boat!"; Shorty said "I've got your back" (Ch. 13). Joe's biological family told him to fend for himself at ten. The crew fed him trust before they fed him a meal.

Research: found-family psychology; 1930s informal adoption; sports teams vs. biological families.

Q2, The Swing PRIORITY: FORMAL DEBATE, REQUIRES TEXT EVIDENCE

"'Swing' demands rowers surrender the self until the boat becomes 'a part of each of them.' That is erasure with a stopwatch."

Hook (10 min). Have you been in a group where your own thoughts disappeared into its rhythm? Freeing, or frightening?

Position A. Great crews "have no stars...not the individual, not the self" (Ch. 10); Joe rowed "as if he were an extension" of the men beside him (Ch. 13). An extension is not a peer.

Position B. The same passage says crews are "carefully balanced blends" of personalities (Ch. 10): you combine rowers, not clone them. Joe "felt at home" and "just trusted them" (Ch. 13). Trust is not erasure.

Research: flow-state psychology (Csikszentmihalyi); individualism vs. collectivism in American sports; ego dissolution in Buddhism.

Q3, The Cut

"Hatch and the boys cut from varsity paid the cost of 'interdependence.' It's organized abandonment with a gold medal at the end."

Hook (5 min). Name a group where someone else was excluded so you could succeed: did you earn your spot, or did they lose theirs?

Position A. Every seat in the Husky Clipper required another boy to sit on shore. The book celebrates the nine who won and barely names the dozens who lost their place.

Position B. The boat "began to fly" after the change (Ch. 13). Rowing has nine seats: there's no alternative. Hatch wasn't betrayed, he was outperformed.

Research: meritocracy vs. inclusion in youth sports; does every team success require individual failure?

Q4, The Trust PRIORITY: EMOTIONAL ANCHOR

"Joe didn't learn to trust the crew. He learned trusting anyone was the only way not to be alone again. That's bargaining, not redemption."

Hook (10 min). Write about a time you trusted someone after being betrayed. What did saying yes cost you?

Position A. After his father told him to leave, Joe's "world had grown dark, narrow, and lonely" (Ch. 2). Pocock says you must "surrender yourself absolutely" (Ch. 12): surrender is what happens when you can't leave.

Position B. Joe "didn't perform trust; he just trusted them" (Ch. 13). Needing the crew doesn't make the trust less genuine: it makes it more necessary.

Research: attachment theory (Bowlby); adult friendship after childhood trauma; is trust a choice or a reflex?

Q5, The Stroke

"They won gold because Hume, Moch, and Pocock were superior parts. 'Interdependence' had nothing to do with it."

Hook (5 min). Name one crew member who deserves the most credit for the gold. Was it one man, or all of them?

Position A. Hume's "innate sense of rhythm" let the boat "fall into synch" (Ch. 13); Moch was a tactical prodigy at the catastrophic start (Ch. 18). They won because the parts were better.

Position B. Hume went white and unresponsive mid-race (Ch. 18); the other seven held the rhythm and sprinted past Germany anyway. A machine breaks when one part fails. This one didn't.

Research: great teams vs. great individuals in sports psychology; the myth of the lone genius in collaborative work.

MENTOR NOTES

Q2 is the formal debate: both sides quote the same Pocock passage to opposite ends. Q4 is the emotional landmine; preview with Jana, the hook asks about cost, not the person who hurt them that boundary keeps it safe. Q1 runs well as a warmer even before the book is finished. Non-fiction caveat: flag that Brown is a journalist with a thesis before students treat his commentary (e.g. "abandonment of the self," Ch. 10) as fact.

U3

INTERDEPENDENCE

Ernest Shackleton, *South (1919)*, Ch. IX, the *James Caird* voyage. Read from the Document Study Reader.

The document is the floor of the evidence, not the ceiling.

THE DOCUMENT

In 1915 Shackleton's ship *Endurance* was crushed by pack ice, and his twenty-eight men were left on the drifting floes of the Weddell Sea. They hauled their boats to Elephant Island, a bare rock where no ship would ever look for them. To bring help, Shackleton took five men and one of the boats, the *James Caird*, and set out for the whaling stations of South Georgia, eight hundred miles across the Southern Ocean in winter. The voyage took sixteen days. Every man on Elephant Island lived; every man in the boat lived. It worked because six men ran a single machine in shifts, day and night, until they reached land.

CLOSE-READ QUESTIONS

1. **The watch as a machine.** Three men, three jobs: tiller, sail, baling. Take any one job away. What happens to the other two, and to the boat? What separates six people helping each other from six people who cannot function apart?
2. **Leaving Wild behind.** Shackleton took his best navigator into the boat but left his most trusted man on the island, because he depended on Wild to keep twenty-two men alive. Is leaving someone behind a *failure* of interdependence, or a form of it?
3. **"We," not "I."** At the great wave, Shackleton, the leader, writes "We baled with the energy of men fighting for life," not "I saved the boat." Why tell the most heroic moment as "we"? What is he refusing to claim?
4. **The landing they almost didn't make.** After sixteen days they reach land, then nearly wreck on the reef, and Shackleton slips twenty feet up "just at the moment when we were achieving safety." Why end the ordeal with an accident? What does the near-miss say about how much of survival was ever in their hands?

ANCHOR-BRIDGE • THE BOYS IN THE BOAT

5. *The Boys in the Boat* turns on “swing,” the moment eight rowers become one thing. Is Shackleton’s watch the same as the boat’s swing, or is a racing crew a chosen team while the *James Caird*’s six are bound by pure necessity? Does that difference change what interdependence means?

6. Joe Rantz, abandoned by his family, slowly learns to trust the boat. Shackleton’s crew must trust each other with their lives from the first hour. Is interdependence something you choose, or something forced on you? And is trust that’s forced still trust? Use both.

THE TRAIT LINK, WHY THE FOUR SCENES HOLD TOGETHER

SCENE	FACE OF INTERDEPENDENCE	THE HARD QUESTION IT RAISES
Choosing the six	Placement , depending on a man by where you put him, even away from you	Is leaving someone behind a form of trust or a failure of it?
The watch and the cooking	Division , no task on the boat belongs to one man	Where is the line between people who help each other and people who cannot survive apart?
The wave	Simultaneity , survival that no single act can produce	Does courage still count the same when it can only be done all at once, together?
The landing	Luck at the edge , reaching safety only to slip on wet rocks	How much of survival was ever in their hands?

Interdependence is the trait because the *James Caird* is a machine that runs only with every man in his place. The cooking needs three men. The watch needs three men doing three different jobs. The men off watch are warmed by the men before them. When the wave comes, the boat lives because all of them bale, not because one of them is brave. The landing nearly fails because a single slip on wet rocks could have ended the story. The unit’s live question sits in the gap between help and necessity: **is the crew of the *James Caird* a group of people helping each other, or a single thing that six men happen to be made of, and does the difference matter when the wave hits?**

MENTOR PREP

1. Students read this study themselves before class, from the Document Study Reader. Read the four scenes once yourself so the build lands: who is chosen, how the boat is run, the wave that tests all of it, and the landing that almost fails.
2. Every quote above is transcribed verbatim from *Source-Shackleton-James-Caird-Excerpt.md* and the added landing scene from *Source-South-The-Story-of-Shackletons-Last-Expedition.md*, verified against the on-file sources.
3. Hold the frame on interdependence, not leadership. The easy read of any Shackleton story is “great leader saves his men.” Keep steering the room to what the crew owed each other, and how survival was split across six pairs of hands. Shackleton’s own account keeps saying “we,” not “I.”
4. Citation format: (*Shackleton, South, Ch. IX, “quoted phrase”*).

U4 RESILIENCE

Pride and Prejudice

WEEKS 11–13

DEC 1 / 8 / 15

FADE: WARM FADE

LENS

Being underestimated, and what you hold onto when you are.

PRIORITY & TIMELINE

Watch the timeline. Proposals come in order: **Ch. 19** (Mr. Collins), **Ch. 34** (Darcy's first, refused), **Ch. 58** (Darcy's second, accepted, *after* the Lady Catherine confrontation). Do not let a debater claim Darcy “defied his aunt and proposed” before the confrontation. The order matters.

**SIGNATURE FAILURE →
FIX**

The **December momentum unit**, exploited slack kills it. **The 48-hour hard prep deadline starts here (U4+)**. Forge Coach states it in days and hours and holds the line; a missed deadline means jury or bench, not debate. No exceptions, holidays included.

READING NOTE

Shortest book (~270 pp) but the most calendar-stressed window (holidays + break right after on Dec 22). Front-load the reading early in the three weeks.

Week 11: U4 – Arms Room

SESSION TYPE: INVESTIGATE • MENTOR VISIBILITY: WARM FADE, FORGE COACH OUTSIDE CIRCLE, CRISIS ONLY

PRE-CLASS SETUP

- ☐ Confirm reading guide Day 1–2 (Ch. 1–24: "The Assembly" + "The Proposal") was due tonight.
- ☐ Prepare Q3 hook materials (this unit's formal debate): one slip of paper per student.
- ☐ Print Evidence Map templates and extra blank ballots.
- ☐ Have the Q3 debate text ready; post the 48-hour hard prep deadline, it starts this unit.

READING CHECK (TOP OF CLASS)

- Cold-call one student: "Mr. Collins proposes to Elizabeth in Ch. 19, and Charlotte accepts him in Ch. 22. What does each woman actually get from her choice?" (Correct: Elizabeth refuses for love and keeps her standards; Charlotte accepts for security, Longbourn itself, since Collins is Mr. Bennet's heir.)
- Ask one focus question from Day 1 or Day 2 to confirm depth, not just completion.

HOOK

Find one person, real or fictional, who proves resilience is possible without Elizabeth's advantages. Then: strip Elizabeth of her father's protection, her wit, her looks, would she still have refused Collins, or is that a luxury only she could afford?

MINUTE BY MINUTE

TIME	WHAT HAPPENS	YOUR JOB
0:00–0:05	Arrival. Reading check.	Forge Coach asks the plot-anchor question. Text Coach reviews evidence quickly.
0:05–0:25	Document Study discussion (Douglass, <i>Narrative</i>)	Students arrive having pre-read from the Document Study Reader. Mentor leads the close-read questions, the last unit this is mentor-led; U5 hands it to a student moderator.
0:25–0:35	Hook: Q3 Class Question prompt.	Weaver runs. Forge Coach listens for energy.
0:35–0:55	Evidence Forge: mine quotes for both sides of Q3; require 3 quotes per side.	Text Coach circulates. Verify the proposal order is correct: Ch. 19 (Collins), Ch. 34 (Darcy's first, refused), Ch. 58 (Darcy's second, accepted, <i>after</i> the Lady Catherine confrontation). Do not let a debater claim Darcy proposed again before that confrontation.
0:55–1:05	Argument Sharpen: pair check.	Weaver listens for students who can't name the other side's best point.
1:05–1:15	Role assignment.	Forge Coach stays outside the circle; whisper-card on standby only.
1:15–1:20	Prep deadline stated, the 48-hour hard deadline starts this unit.	Forge Coach: "Evidence packet due [day] at [time]. A missed deadline means jury or bench, not debate. No exceptions, holidays included."

HOMEWORK TO CHECK

- ☐ Day 3–4 reading (Ch. 25–37, "The Letter").
- ☐ Jury: Evidence Map with 2 quotes per side + 1 sentence each, submitted 48 hours before Forge: hard deadline, no exceptions.

Week 12: U4 – Forge

SESSION TYPE: DEBATE • MENTOR VISIBILITY: WARM FADE, FORGE COACH OUTSIDE CIRCLE, CRISIS ONLY

PRE-CLASS SETUP

- ☐ Confirm moderator role assigned and timer checked.
- ☐ Prepare Q4 hook materials: have Ch. 56 (Lady Catherine confrontation) ready to read aloud.
- ☐ Print ballots; confirm jury Evidence Maps received, hard 48-hour deadline, no late packets.
- ☐ Have Q3 and Q4 debate texts ready.

READING CHECK (TOP OF CLASS)

- Confirm Day 3–4 (Ch. 25–37) complete. If multiple students are behind, run a 2-minute catch-up huddle before proceeding; do not cancel the debate.

HOOK

Read Lady Catherine's confrontation aloud (Ch. 56). Write one time you stood up to someone more powerful: brave, or because silence would cost more? By this point Elizabeth has read Darcy's letter, learned the truth, and had months to recognize his goodness (Ch. 36: "blind, partial, prejudiced, absurd"). Is defiance backed by evidence still resilience, or is it just confidence?

MINUTE BY MINUTE

TIME	WHAT HAPPENS	YOUR JOB
0:00–0:05	Arrival. Evidence packets out. Prep deadline confirmed, the 48-hour rule held this unit; note who it caught.	Text Coach reviews packets. Forge Coach checks in from outside the circle.
0:05–0:15	Hook: Q4 Confrontation.	Weaver runs. Forge Coach observes from outside the circle.
0:15–0:25	Pre-debate. Moderator checks timer, reads Q3 stakes.	Forge Coach stays outside the circle; whisper-card within reach but unused unless procedure collapses.
0:25–0:30	Break	
0:30–1:05	Oxford Debate: 35 minutes.	Forge Coach intervenes only on genuine crisis. Text Coach juries; steps in only if the researcher is absent. Weaver watches room dynamics.
1:05–1:20	Forge Reflection.	Weaver collects tally sheet + reflections for the Reveal.
1:20–1:30	The Reveal.	Weaver reads. No commentary.
1:30–1:40	"Hold the Tension" minute.	Weaver asks. No scoring.

December momentum kills this unit if the 48-hour deadline slips even once. Forge Coach states the deadline in days and hours and holds the line without exception, holidays included.

HOMEWORK TO CHECK

- ☐ Day 5 reading (Ch. 38–61, "The Elopement" + "The Confrontation").
- ☐ Story Layer paragraph: "What did this unit cost you? What shifted?"

Week 13: U4 – Tavern

SESSION TYPE: BRIDGE • MENTOR VISIBILITY: WARM FADE, WEAVER RUNS THE ROOM

PRE-CLASS SETUP

- ☐ Have Forge Record updated with U4 roles, votes, shifts.
- ☐ Prepare Skill Layer: holding a claim once new evidence arrives, the U4 signature skill.
- ☐ Have U5 reading guide (*A Man for All Seasons*) ready to distribute, a play (~150 pp), which absorbs the semester gap well.
- ☐ This is the last Tavern before Winter Break (Dec 22); confirm families have the U5 reading guide before they leave.
- ☐ Prepare Celebration: one name, one reason.

MINUTE BY MINUTE

TIME	WHAT HAPPENS	YOUR JOB
0:00-0:10	Arrival & Retro.	Weaver facilitates. Forge Coach notes wins/failures from outside the circle. Text Coach notes evidence mistakes.
0:10-0:30	Skill Layer: teach revising a position on new evidence without abandoning your standards. Example: Elizabeth calls herself "blind, partial, prejudiced, absurd" (Ch. 36) after the letter, and still refuses Lady Catherine four chapters later. Changing your mind and holding your ground aren't opposites.	Text Coach teaches. Weaver and Forge Coach observe.
0:30-0:35	Break	
0:35-1:00	Story Forge: the Story Layer prompt, 5 years out.	Weaver runs. Do not write for them.
1:00-1:15	Reading Pipeline: introduce U5 (<i>A Man for All Seasons</i>). "Day 1-2 over Winter Break; the U5 Forge is the last day of Fall semester, so pace across the break, not after it."	Forge Coach holds the line. Text Coach answers reading-guide questions.
1:15-1:20	Celebration.	Forge Coach or Weaver announces.

HOMEWORK TO CHECK

- ☐ U5 Day 1-2 reading over Winter Break.

U4

RESILIENCE

Pride and Prejudice

THE FORGE QUESTION If Elizabeth had been Charlotte Lucas (no looks, no wit, no protection) would she have had the same resilience? Or is resilience just privilege in a nice dress?

FIVE READING DAYS • MENTOR VIEW, STUDENTS DO NOT SEE THE “WHAT HAPPENS” COLUMN

DAY / READ	WHAT HAPPENS (MENTOR ONLY)	FOCUS QUESTION • THREAD
Day 1 THE ASSEMBLY Ch 1–12	Mrs. Bennet hears that Netherfield Park is let at last to a single man of large fortune: Mr.	Focus. Darcy calls Elizabeth “tolerable”; she laughs at him. Is that resilience, or the confidence of someone with nothing to lose by using her wit? Thread. Here resilience looks like playfulness. Is her quickness armor or strength, and what is she protected from?
Day 2 THE PROPOSAL Ch 13–24	Mr. Collins arrives at Longbourn, pompous, obsequious to Lady Catherine, and determined to marry one of the Bennet sisters.	Focus. Elizabeth refuses Collins for love; Charlotte accepts him for security. Which woman is being resilient? Thread. Resilience gets a price tag. Track what each woman is really protecting: feelings, family, future, or her idea of herself.
Day 3 THE LETTER Ch 25–37	Jane leaves for London with the Gardiners, hoping to see Bingley; she is disappointed. Elizabeth leaves for Hunsford with Sir William Lucas and Maria to visit Charlotte and Mr.	Focus. Elizabeth trusted Wickham and condemned Darcy; then reads the letter and admits she was wrong. Is changing your mind resilience, or just the absence of stubbornness? Thread. The test. Resilience isn’t refusing to bend; it’s bending without breaking. Watch what she does after the letter.
Day 4 THE ELOPEMENT Ch 38–50	Elizabeth returns from Hunsford. Soon after, Lydia is invited to Brighton with the militia, a disaster her father sees coming and does not prevent.	Focus. Lydia’s elopement is fixed by Darcy’s money, not the family’s strength. Can you be resilient if someone else pays the cost? Thread. What resilience looks like when it fails. Elizabeth holds her nerve and protects Jane: but she can’t save her sister.
Day 5 THE CONFRONTATION Ch 51–61	Mrs. Gardiner’s letter reveals the truth: Darcy found Lydia and Wickham, paid for everything, and concealed his role.	Focus. Elizabeth defies Lady Catherine from knowledge, not ignorance. Is that resilience, or the confidence of someone who has already gathered every advantage? Thread. The public test. The harder resilience was private, alone with the letter. Does the confrontation prove anything?

WHAT STUDENTS KEEP — PRIDE AND PREJUDICE

THE RESILIENCE JOURNAL

Each student flags 3 **moments** where resilience (or its absence) shapes the outcome: their **Compress (C)**: the trunk, not the leaves. For each moment they name what actually drove it.

#

WHAT HAPPENED

RESILIENCE, PRIVILEGE, BLINDNESS, OR
SOMETHING ELSE?

1

2

3

DEFINITIONS STUDENTS USE

Resilience, maintaining who you are under pressure, and recovering when you discover you're wrong.

Privilege, the safety net of beauty, wit, and position that makes your stand possible. **Blindness**, holding to your first impression long after evidence should have changed it. **Something else**, luck, plot, spite, or duty. Resilience is one lens on this book, not the only one.

AT THE ARMS ROOM

Ask **one focus question** from the facing page aloud to confirm depth, not just completion. A student who read will have a moment flagged; a student who skimmed will reach for the plot.

RESILIENCE

U4

Elizabeth's resilience is praised: character, or just the luck of holding good cards? Priority Q3, Q4, Q1; Q2/Q5 essay/discussion.

Q1, The Collins Question

"Elizabeth was a fool to refuse Collins. Her 'integrity' was stubbornness with a daughter's privilege."

Hook (10 min). Read Collins's proposal aloud (Ch. 19). Each student writes accept/refuse and why: no discussion. Then: did Elizabeth have the right to refuse for all five sisters?

Position A. Collins offers Longbourn itself. Her "stand" is only possible because she expects her father to protect her: resilience with a safety net isn't resilience, it's risk-taking.

Position B. Marrying someone who disgusts you is self-destruction, not resilience. She finds Hunsford "melancholy" and notes Charlotte's contentment "had not yet lost their charms" (Ch. 38) that yet is the whole argument.

Research: entailment law in Regency England; marriage as economic survival in Austen; Charlotte as the alternate path.

Q2, The Wickham Question

"Elizabeth misjudged Darcy and trusted Wickham, nearly destroying her family. Was her resilience actually blindness?"

Hook (5 min). Name a time you trusted the wrong person. When judgment fails, is it because you trust too much, or too little?

Position A. Her "resilience" against Darcy was performed ignorance: she refused to reconsider because she enjoyed being right.

Position B. What matters is she changed her mind on new evidence: "blind, partial, prejudiced, absurd" (Ch. 36). Admitting that is harder than the original stand.

Research: confirmation bias / first-impression research; ethics of changing your mind; Austen's own revisions to the novel.

Q3, The Class Question PRIORITY: FORMAL DEBATE, REQUIRES TEXT EVIDENCE

"If Elizabeth had been Charlotte Lucas (no looks, no wit, no father's protection) would she have had the same resilience?"

Hook (5 min). Find one person, real or fictional, who proves resilience is possible without Elizabeth's advantages.

Position A. Elizabeth can afford to refuse Collins because she believes something better will come. Without her father, her wit, her looks: would she have been resilient, or just desperate?

Position B. Her wit and standards are the *evidence* of resilience, not the cause. Charlotte had the same inputs and chose differently: that's character, not circumstance.

Research: class/gender/beauty as social currency in Austen's world; Charlotte Lucas as the novel's realist.

Q4, The Confrontation PRIORITY: EMOTIONAL ANCHOR

“Elizabeth told Lady Catherine to go to hell, politely. Is that resilience, or the privilege of nothing left to lose?”

Hook (10 min). Read Lady Catherine’s confrontation aloud (Ch. 56). Write one time you stood up to someone more powerful: brave, or because silence would cost more?

Position A. By Ch. 56 Elizabeth has already read the letter, learned the truth, and had months to recognize Darcy’s goodness. Defiance backed by evidence isn’t resilience: it’s confidence.

Position B. Lady Catherine can ruin her reputation with a word. Elizabeth stands her ground anyway: choosing integrity over security while someone with real power tells her to abandon it.

Research: power dynamics in Regency social structures; sociology of deference and defiance.

Q5, The Lydia Question

“Lydia’s elopement should have destroyed the family. It didn’t because Darcy paid. Is that resilience, or a happy ending?”

Hook (5 min). List the novel’s obstacles; cross out the ones solved by money appearing. What if it hadn’t?

Position A. The family’s “resilience” is purchased by a wealthy man’s affection. Without Darcy the sisters are ruined: the ending is a fantasy that pretends resilience substitutes for money.

Position B. The family endures the crisis without disintegrating while help arrives. Resilience isn’t the absence of help: it’s holding together while waiting for it, or while it doesn’t come.

Research: the marriage-plot as economic fantasy; the Bennet family’s actual response to the Lydia crisis.

MENTOR NOTES

Q3 is the sharpest debate: run full Oxford format. Q4 is the emotional anchor; authority-figure confrontations land personally, use the “would you stand up” hook as the gateway. Q1 runs well as an early warmer. Design note: the “was it worth it” trap is weakest here because Austen is already ironic: she undercut Elizabeth for you, so the debate practically writes itself.

RESILIENCE

U4

Frederick Douglass, Narrative of the Life of Frederick Douglass (1845), Ch. X, the fight with Covey. Read from the Document Study Reader.

The document is the floor of the evidence, not the ceiling.

THE DOCUMENT

In 1833, Frederick Douglass, then a young enslaved man, was hired out for a year to Edward Covey, a poor farmer with a reputation for “breaking” slaves through relentless, calculated labor. Douglass later called this his hardest year: he was worked, starved, and beaten until, in August of that year, he collapsed at his work from exhaustion. What follows is not a single triumphant moment. It is a man who nearly dies, then tries to get help through the system that owns him, and is refused. Out of desperation, another enslaved man hands him a folk charm. Only then, cornered again, does he decide to fight back. Douglass himself named this scene the turning point of his life: “You have seen how a man was made a slave; you shall see how a slave was made a man.”

CLOSE-READ QUESTIONS

1. **Two “I nerved myself up.”** Douglass writes the phrase twice: once before he collapses at work, once after he falls bleeding in the woods. Does it mean the same thing both times? Is resilience one act repeated, or does it change with how much has already been taken from you?
2. **The appeal that fails.** He walks seven miles bleeding to ask his master for protection and is sent back “wearied in body and broken in spirit.” Why include a resilience scene where the system flatly refuses to help? What does he do with that refusal?
3. **The root.** He takes Sandy’s charm half-believing, “to please him,” and won’t quite dismiss it afterward. Why might a resilient person carry something they aren’t sure they believe in: weakness, or resourcefulness?
4. **Where the resilience actually is.** Douglass says Covey “had not whipped me at all,” but the proof is the *six months* of peace afterward, not the two hours of fighting. Is the resilience in the fight, or in everything that had to fail first before fighting became the only option left?

ANCHOR-BRIDGE • PRIDE AND PREJUDICE

5. Elizabeth Bennet's resilience: is it character, or the luck of holding good cards? Douglass held no cards at all. Does resilience mean more when there is nothing to fall back on? Compare what each risks by standing firm.

6. Douglass fights back physically once and is never touched again; Elizabeth's "fights" are refusals and words. Is resilience the single decisive act, or who you refuse to become over time? Which frame fits each better?

THE TRAIT LINK, WHY THIS SCENE IS RESILIENCE, NOT JUST VICTORY

MOVEMENT	FACE OF RESILIENCE	THE HARD QUESTION IT RAISES
The collapse	Endurance past the point of choice, the body gives out before the will does	Is resilience still resilience when it is involuntary?
The walk and the failed appeal	Trying the sanctioned path first, and being refused	What do you do with resilience when the system you appeal to has no interest in helping you?
The root	Taking help you're not sure you believe in	Does resourcefulness require certainty, or just willingness?
The fight and its aftermath	The turning point measured in six months, not two hours	Is the resilience in the fight itself, or in what changed because of it?

Resilience is the trait because Douglass's recovery is not one blow answered by one counter-blow. It is collapse, an attempt to get help through legitimate means, refusal, a folk remedy taken half-believing, and only then a fight, followed by six months in which nothing like it happens again. The unit's live question sits inside that sequence: **is resilience the moment you finally fight back, or everything that had to fail first before fighting back became the only option left?**

MENTOR PREP

1. Students read this study themselves before class, from the Document Study Reader. Read the movements once yourself so the build lands: the collapse, the failed appeal, the root, the fight, the resurrection.
2. Every quote above is transcribed verbatim from *Source-Douglass-Covey-Fight-Excerpt.md*; mechanically checked with `verify_excerpt.py` against the full extraction, 2026-07-14.
3. Hold the frame on process, not the fight. The easy read is "Douglass fought back and won." Keep steering the room to everything that happens *before* the fight: the two "I nerved myself up" moments, the failed appeal, the root, all evidence that resilience is a sequence of attempts, most of which fail.
4. Handle the root carefully. Sandy's root is a real element of the source, not an embellishment. Douglass himself is ambivalent about it. Don't resolve the ambivalence for the students; let Q3 hold it open.
5. Citation format: (*Douglass, Narrative, Ch. X, "quoted phrase"*).

U5 ACCEPTANCE

A Man for All Seasons

WEEKS 14–16

JAN 5 / 12 / 19

FADE: INDEPENDENT

LENS

Accepting what you cannot control without changing who you are.

PRIORITY QUESTIONS

Q2 (The Silence) is the formal debate, silence as argument, the year's sharpest legal-distinction question; **Q4 (The Family)** is the anchor; **Q1 (The Oath)** warms up. (Order: Q2, Q4, Q1.)

AFFIRMATIVE POSITION

(Q2) More's silence was a weapon aimed at the King, not neutral principle, he was the greatest lawyer in England and knew exactly what his silence implied.

SIGNATURE FAILURE → FIX

Students read More's silence as passivity. **Fix:** the Skill Layer should teach *strategic silence*: More's refusal to speak IS the argument. Anchor it to the trial scene.

READING NOTE

A play (~150 pp), so it absorbs the 1-week semester gap (Jan 12 → Jan 19) well. The U5 Forge is the last day of Fall semester; the U5 Tavern opens Spring. Reading for U6 (*All the Light*, the year's longest) should begin during the U5 Tavern.

WORKSHOP OVERLAY

Forge Workshop 2 replaces Story Forge at the Week 16 Tavern (Jan 19). A natural post-break reset.

FADE NOTE

Mentors are now Independent: Forge Coach outside the circle, emergency only; Text Coach juries like a student; Weaver runs 1:1 conferences.

Week 14: U5 – Arms Room

SESSION TYPE: INVESTIGATE • MENTOR VISIBILITY: INDEPENDENT – FORGE COACH OUTSIDE CIRCLE, EMERGENCY ONLY

PRE-CLASS SETUP

- ☐ Confirm reading guide Day 1–2 (Act One, opening through the King) was due tonight.
- ☐ Prepare Q2 hook materials: one slip of paper per student.
- ☐ Print Evidence Map templates and extra blank ballots.
- ☐ Have Q2 debate text ready to display or read aloud.

READING CHECK (TOP OF CLASS)

- Cold-call one student: "King Henry visits More in disguise in Act One. What does Henry want from him, and what does More actually give him?" (Correct: Henry wants More's support for the divorce; More gives him nothing in writing and no public opposition, only silence and courtesy.)
- Ask one focus question from Day 1 or Day 2 to confirm depth, not just completion.

HOOK

Have you ever stayed silent about something important and let someone else draw their own conclusions? Write one sentence: were you being principled or strategic? Collect. Then: More said, "I will not take the oath. I will not tell you why I will not" (Act Two, Tower interrogation). He later stated, "And for my silence I am punished, with imprisonment" (Act Two, trial). He called it safety. Cromwell called it treason. Which was it?

MINUTE BY MINUTE

TIME	WHAT HAPPENS	YOUR JOB
0:00–0:05	Arrival. Reading check.	Forge Coach asks the plot-anchor question. Text Coach reviews evidence quickly.
0:05–0:25	Document Study discussion	Students arrive having pre-read from the Document Study Reader. Mentor leads the close-read questions U1–U4; a student moderator runs it U5–U8.
0:25–0:35	Hook: Q2 Unsaid prompt. Students write and share one sentence.	Weaver runs. Forge Coach listens for energy.
0:35–0:55	Evidence Forge: Mine quotes for both sides of Q2. Require at least 3 quotes per side before pair check.	Text Coach circulates. Verify source claims (especially Act Two Tower interrogation and trial quotes).
0:55–1:05	Argument Sharpen: Pair check. Each pair states the strongest counterclaim they can answer.	Weaver listens for students who can't name the other side's best point.
1:05–1:15	Role assignment. Whisper-card ready; moderator is a student.	Forge Coach assigns roles. Confirm 48-hour Evidence Map deadline for Jury.
1:15–1:20	State prep deadline and next reading.	Forge Coach: "Day 3–4 of A Man for All Seasons by next week. Evidence Maps due 48 hours before the Forge. Hard deadline."

HOMEWORK TO CHECK

- ☐ Day 3–4 reading (Act Two opening through imprisonment) before next Arms Room check.
- ☐ Jury: Evidence Map with 2 quotes per side + 1 sentence each, submitted 48 hours before Forge.

Week 15: U5 – Forge

SESSION TYPE: DEBATE • MENTOR VISIBILITY: INDEPENDENT – FORGE COACH OUTSIDE CIRCLE, EMERGENCY ONLY

PRE-CLASS SETUP

- ☐ Confirm moderator role assigned and timer checked.
- ☐ Prepare Q4 hook materials: two columns on board, "What the principle cost me" / "What I still believe."
- ☐ Print ballots; confirm jury Evidence Maps received.
- ☐ Have Q2 and Q4 debate texts ready.

READING CHECK (TOP OF CLASS)

- Confirm Day 3–4 (Act Two opening through imprisonment) complete. If multiple students are behind, run a 2-minute catch-up huddle before proceeding; do not cancel the debate.

HOOK

Write about one time someone you love chose a principle that cost you something. Not the principle, the cost. One sentence. No names. Collect. Then: More told Alice, "If you can tell me that you understand, I think I can make a good death, if I have to." She said, "I don't! I don't believe this had to happen" (Act Two). He told her, "If you say that, Alice, I don't see how I'm to face it." She was supporting his acceptance with her own refusal. Was that love, or was that hostage-taking?

MINUTE BY MINUTE

TIME	WHAT HAPPENS	YOUR JOB
0:00–0:05	Arrival. Evidence packets out. Prep deadline confirmed.	Forge Coach: nod or stare. Text Coach reviews packets quickly.
0:05–0:15	Hook: Q4 Cost. Two columns on the board.	Weaver runs. Forge Coach keeps it moving.
0:15–0:25	Pre-debate. Moderator checks timer and reads Q2 stakes.	Forge Coach outside circle. Whisper-card ready. Narrate what the moderator is doing if needed.
0:25–0:30	Break	
0:30–1:05	Oxford Debate: Pre-vote → Openings → Rebuttals → Closings → Jury questions → Post-vote. 35 minutes.	Forge Coach monitors clock, not content. Text Coach fact-checks only if a source is clearly fabricated. Weaver watches room dynamics.
1:05–1:20	Forge Reflection: Moderator tallies ballots (passed at post-vote) and announces once: "X minds changed. That is the point." No public scoreboard. Then each role writes analytically about the argument. Moderator: "What was the turning point?" Debater: "What argument stuck with me?" Researcher: "What surprised me about evidence?" Jury: "What moved me / why they failed." Moderator hands the tally sheet, and jurors their reflections, to the Weaver before this block ends.	Weaver reminds students to keep it in their Forge Journal; collects tally sheet + reflections for the Reveal.
1:20–1:30	The Reveal: Weaver reads one anonymized line from the collected written reflections aloud. "Someone changed their mind. That is the point."	Weaver reads. No commentary.
1:30–1:40	"Hold the Tension" minute: Weaver asks: "What did the winning side leave out? What did the text say that didn't fit either position?" 60 seconds.	Weaver asks. No scoring. Just noticing.

Students read More's silence as passivity. Re-read the Q2 Position A/B text aloud. More's silence is not cowardice or indecision; it is the legal and moral argument. His refusal to speak IS the position.

HOMEWORK TO CHECK

- ☐ Day 5 reading (Act Two trial through execution) before next week.
- ☐ Story Layer paragraph: "What did this unit cost you? What shifted?"

Week 16: U5 – Tavern

SESSION TYPE: BRIDGE • MENTOR VISIBILITY: INDEPENDENT – WEAVER RUNS THE ROOM

PRE-CLASS SETUP

- ☐ Have Forge Record updated with U5 roles, votes, shifts.
- ☐ Prepare Skill Layer: how to read silence as argument, the U5 signature failure.
- ☐ Prepare Forge Workshop 2: pull students' U1 Story Layers; have the thesis hinge question ready.
- ☐ Have U6 reading guide (*All the Light We Cannot See*) ready to distribute.
- ☐ Prepare Celebration: one name, one reason.

MINUTE BY MINUTE

TIME	WHAT HAPPENS	YOUR JOB
0:00-0:10	Arrival & Retro: "What worked? What faltered?" Students speak. Mentors listen. Call on the student who spoke least during the Forge.	Weaver facilitates. Forge Coach notes procedural wins/failures. Text Coach notes evidence mistakes worth correcting.
0:10-0:30	Skill Layer: Teach <i>strategic silence</i> . Example: "More was silent because he had nothing to say" is wrong, More was silent because speech would have cost him his conscience. Use the trial scene (Act Two) as the case.	Text Coach teaches. Weaver and Forge Coach observe.
0:30-0:35	Break	
0:35-1:00	Forge Workshop 2: Thesis exploration. Pull the U1 Story Layer. Read it aloud. Ask: "Was I right? Did the year prove me wrong?" Each student names one pattern in how they argue and one they want to change.	Weaver runs. Goal is self-recognition, not product.
1:00-1:15	Reading Pipeline: Introduce U6 (<i>All the Light We Cannot See</i>). "Day 1-2 by next Arms Room." Note: U6 is the year's longest book; start tonight, even across the break.	Forge Coach holds the line. Text Coach answers reading-guide questions.
1:15-1:20	Celebration: One public recognition. Name + reason. No grades.	Forge Coach or Weaver announces.

HOMEWORK TO CHECK

- ☐ U6 Day 1-2 reading begins tonight.

U5 ACCEPTANCE

A Man for All Seasons

THE FORGE QUESTION More said “Silence is not denial.” Cromwell said his silence was “most eloquent denial.” Was the silence principle, or a weapon aimed at the King?

FIVE READING DAYS • MENTOR VIEW, STUDENTS DO NOT SEE THE “WHAT HAPPENS” COLUMN

DAY / READ	WHAT HAPPENS (MENTOR ONLY)	FOCUS QUESTION • THREAD
Day 1 THE STEWARD Act One, opening- Wolsey’s death	Rich asks More his price; More gives him a goblet as a genuine gift, the same goblet Rich later uses to perjure himself. Chapuys probes for loyalty to Rome. Act closes with Wolsey’s death and More’s new Chancellorship.	Focus. More’s goblet to Rich is a genuine gift to a man he barely trusts. Is that acceptance of people as they are, or blindness to what they’ll do with what you give them? Thread. Acceptance looks like courtesy here, he sees the whole person and still treats them with dignity. Generosity, or the belief no one can touch him?
Day 2 THE CHANCELLORSHIP Act One, Hampton Court- the King’s visit	Alice brings the chain of office; More accepts the Chancellorship. Henry visits Chelsea in disguise, demands support for his divorce; More says nothing that opposes or supports him. Henry warns: “No writings against me!”	Focus. More takes the Great Seal knowing the divorce question is coming, and tells Henry nothing. Acceptance of power’s limits, or evasion? Thread. He accepts the office, Henry’s conditional friendship, Alice’s unanswered fear. What is he accepting, and what is he refusing?
Day 3 THE SILENCE The pub- Norfolk’s ultimatum	Two years pass; More resigns and retreats into silence. Norfolk calls it cowardice. Cromwell argues the silence is “most eloquent denial”, his dagger analogy. More won’t explain himself even to his family.	Focus. More was the greatest lawyer in England: he knew exactly how Cromwell would read his silence. Why choose it anyway? Thread. Track what the silence costs (wealth, reputation, family) and what it protects (conscience). Acceptance of what can’t be changed, or a weapon?
Day 4 THE OATH Dismissal- imprisonment	Rich replaces More’s steward; the family is impoverished. More is taken to the Tower. Margaret begs him to swear the oath and think otherwise in his heart; he refuses, an oath is a man “holding his own self in his own hands. Like water.”	Focus. If More believes God sees the heart, why won’t he say the words? Acceptance of a cost, or pride in the exactness of his own conscience? Thread. Meg wants him to accept hypocrisy as strategy; Alice wants him to accept survival as duty. He won’t. Sometimes acceptance means choosing not to hear.
Day 5 THE VERDICT Trial- execution	More is tried for treason. Rich commits perjury; Cromwell traps More into breaking his silence to refute it, sealing his own conviction. On the scaffold, his last words to the Headsman: “You send me to God.”	Focus. “You send me to God”, is that acceptance, or performance? Is he accepting death, or accepting the role of the man for all seasons? Thread. The verdict is delivered by More himself, the moment he breaks silence. Did he accept his death, or engineer it?

WHAT STUDENTS KEEP — A MAN FOR ALL SEASONS

THE ACCEPTANCE JOURNAL

Each student flags 3 **moments** where acceptance (or its refusal) shapes the outcome: their **Compress (C)**: the trunk, not the leaves. For each moment they name what actually drove it.

#

WHAT HAPPENED

ACCEPTANCE, SELFISHNESS, SILENCE, OR
SOMETHING ELSE?

1

2

3

DEFINITIONS STUDENTS USE

Acceptance, choosing to bear a cost rather than betray what you believe. **Selfishness**, choosing your conscience when others pay the price for it. **Silence**, withholding assent, as principle or as weapon. **Something else**, ego, fear, habit, or vanity. Acceptance is one lens on this play, not the only one.

AT THE ARMS ROOM

Ask **one focus question** from the facing page aloud to confirm depth, not just completion. Remind the room: this is a **PLAY**, not a novel: Bolt made choices about what to invent (Alice, Margaret) that are part of the argument.

ACCEPTANCE

U5

More accepts execution: noble or selfish? Silence as weapon. Priority Q2, Q4, Q1; Q3/Q5 essay/discussion. This is a PLAY: Bolt made choices; question whether his bias is earned.

Q1, The Oath PRIORITY: WARMER, RUN EARLY

"More's 'acceptance' of execution was narcissism dressed as principle. He chose his own soul over his family's survival."

Hook (5 min). Describe a time something principled you did cost someone else something they didn't choose to lose. Margaret begged him to swear and think otherwise; Alice said "Your death's no 'good' to me!" Whose acceptance matters more?

Position A. An oath is a man "holding his own self in his own hands. Like water" (Act Two): water, himself, not them. He needed Alice's understanding to die comfortably. His family ate the cost; he ate the legend.

Position B. He sought to be left in peace, not to die: he resigned and asked Henry to leave him out of it (Act One). The State came for him; he didn't go to it. Someone always pays for principle; he didn't get to choose who.

Research: the historical More vs. Bolt's More; martyrdom vs. duty to family in Catholic theology.

Q2, The Silence PRIORITY: FORMAL DEBATE, REQUIRES TEXT EVIDENCE

"More said 'Silence is not denial.' Cromwell said it was 'most eloquent denial.' Both were wrong. It was a weapon aimed at the King."

Hook (10 min). Have you stayed silent and let someone draw their own conclusion: principled, or strategic?

Position A. Cromwell's dagger analogy: silence in the room while a killing happens is guilt (Act Two).

More knew the maxim "silence gives consent" and used it anyway. That's tactic dressed in gray wool.

Position B. "In silence is my safety under the law, but my silence must be absolute" (Act Two): he wouldn't tell Alice, Margaret, or the King. He never wrote a pamphlet. Silence is what's left when the State owns every other word.

Research: "qui tacet consentire" in English law; silence as political strategy under authoritarian regimes.

Q3, The Law

"More said he'd give the Devil benefit of law. When the law said 'sign or die,' his real god was conscience, a law he made up for himself."

Hook (5 min). Name a law you'd obey though you think it's wrong, and one you'd break on conscience. Are those actually different?

Position A. "If it is flat, will the King's command make it round?" (Act Two): that's personal geometry, not law. When law agreed with him he served it; when it didn't, he hid behind God.

Position B. He protected the law from being weaponized: the Act of Succession was a religious claim in parliamentary clothing. Once a king can make law about God, no law is safe.

Research: natural law vs. positive law; Aquinas on unjust laws; the Nuremberg defense and its opposite.

Q4, The Family PRIORITY: EMOTIONAL ANCHOR

"Alice told her husband: 'I don't believe this had to happen.' She was right. His family was just the scenery."

Hook (10 min). Write about someone you love choosing a principle that cost you something, not the principle, the cost.

Position A. He never asked his family whether they accepted his choice, only that they understand it. "You mustn't, Alice, that's all" (Act Two) is instruction, not dialogue. That's coerced mourning with a theological justification.

Position B. Alice's last words: "you're the best man that I ever met...and if you go, well, God knows why I suppose" (Act Two). She didn't understand his theology. She understood him, and stayed.

Research: family systems theory after principled loss; was Alice More historically supportive, or did Bolt invent it?

Q5, The Hero

"Margaret said if he 'elects to suffer, you elect yourself a hero.' Was his acceptance about love of God, or love of being Thomas More?"

Hook (5 min). Name a historical figure who died for a principle: do you admire what they died for, or that they had the will to die for it?

Position A. "Friend, be not afraid of your office. You send me to God" (Act Two) is theater. He measured himself against the State's judgment and found himself superior: vanity with a noose.

Position B. He had the perfect chance to stay Chancellor and refused it. Rich, who perjured himself, "died in his bed" (Act Two narrator). More died on the block. Ego would have chosen Rich's path.

Research: the historical More vs. Bolt's hagiography; do martyrs subconsciously seek glory?

MENTOR NOTES

Q2 is the formal debate: Cromwell gets multiple speeches deconstructing the silence; More gets the legal maxim in reply. Q4 is the emotional landmine (a parent choosing principle over presence): preview with Jana. Trigger context: the execution staging (blackout, axe sound, "Behold the head, of a traitor!") may disturb; the Common Man's darkly comic epilogue undercuts any purely heroic reading.

U5**ACCEPTANCE**

Thomas More, prison letters, paired with Joan of Arc, Trial of Condemnation. Read from the Document Study Reader.

The document is the floor of the evidence, not the ceiling.

THE DOCUMENT

Two people, a country and a century apart, met the same choice: betray your conscience with a single sentence, or die. Thomas More, Lord Chancellor of England, would not swear the oath that made Henry VIII head of the Church, and guarded his silence to the scaffold in 1535. Joan of Arc, a French farm girl who had led armies at seventeen, would not deny the Voices she said had sent her, and was burned at Rouen in 1431. More accepts his death almost wordlessly; Joan answers every question and takes back nothing. The contrast is the whole study.

CLOSE-READ QUESTIONS

1. **Silence versus speech.** More guards his silence and will neither attack nor take the oath; Joan answers everything and will not revoke a word. Both die for the same refusal. Does *how* you refuse, quietly or out loud, change what the refusal costs?
2. **More counts the cost.** He reckoned his death over “many a restless night” and still “never thought to change.” Yet he refused to call himself brave: “I put not myself forward but draw back.” How can a man be certain of his choice and still refuse the name of hero?
3. **“Even Peter fell.”** More reminds Margaret that Peter, who feared far less than he, denied Christ “at the word of a simple girl.” Why would a man about to die remind his daughter that the strongest can break? What does that admission do to his kind of acceptance?
4. **Joan’s acceptance, made twice.** She abjured “for fear of the fire,” was spared, then withdrew it days later knowing it meant the stake. Is it harder to accept a death you never flinched from, or one you had already escaped and then walked back into? What does the second choice prove that the first did not?
5. **Joan’s terror.** Told she would burn that day, she breaks down: “I would far rather have my head cut off, seven times over, than be thus burned!” Then she goes to the fire anyway. Does the terror make her acceptance weaker or stronger? Is acceptance without fear even acceptance?
6. **Two deaths.** More jokes toward the scaffold and hopes to “merrily meet in heaven”; Joan cries “Jesus” in the flames and leaves the executioner terrified. Both accepted the same end. Is there one shape of a “good” acceptance, or do these two prove it can look completely different?

ANCHOR-BRIDGE • A MAN FOR ALL SEASONS

7. In the play, Margaret charges that if More “elects to suffer, he elects himself a hero.” Is his acceptance love of God, or love of being Thomas More? Now that you’ve read his actual prison letters, does the real More answer that charge? Where?

8. Bolt’s More uses silence as a legal shield; Joan uses speech as a weapon. Which does the play actually turn on? And does reading Joan beside More change how you judge whether More’s silence is courage or cunning?

THE TRAIT LINK, WHY THE PAIR HOLDS TOGETHER

	THOMAS MORE	JOAN OF ARC
THE WAY OUT OFFERED	Swear the oath	Keep the recantation she had already signed
HOW THE STAND WAS HELD	Silence. Would not speak the word, guarded the law’s one gap	Plain speech. Answered everything, would not revoke it
STANDING BEFORE THE COURT	Lord Chancellor, master of the court’s own rules	Illiterate peasant girl, no counsel, could not read the charge
WHAT WAS ACCEPTED	Execution, quietly. “merrily meet in heaven”	The fire, openly. “I would rather do penance once for all, that is die”
VERDICT	Beheaded, July 1535	Burned, May 1431

Acceptance is the trait because both texts show a person who has already decided and is living inside the cost. Bravery is U8’s question. Here the question is whether a person will accept an outcome they could have escaped with a single dishonest sentence. More accepts by saying almost nothing; Joan accepts by saying everything. The unit’s live question sits in that gap: **is silence or plain speech the truer way to accept a consequence, and does it depend on who holds the power over you?**

MENTOR PREP

1. Students read this study themselves before class, from the Document Study Reader. Read both excerpt sets once yourself so the order lands: More’s quiet refusal, then Joan’s open one.
2. Every quote above is transcribed verbatim from the extractions, verified against the on-file sources 2026-07-14; the page markers (Joan) and letter numbers (More) are for the citation format below.
3. Hold the frame on acceptance, not heroism. The temptation is to teach this as bravery. Keep steering the room to what each person accepts and what it costs. Bravery is U8’s job (Bonhoeffer).
4. Citation format. Joan: (*Joan of Arc Trial*, p. X, “quoted phrase”). More: cite the relevant letter for each quotation: (*More to Margaret Roper*, letter #200/#210/#218, “quoted phrase”) for his own letters, or (*Margaret Roper to Alice Alington*, letter #206, “quoted phrase”) for the “restless night” passage, which is Margaret’s account of a conversation, not a letter More wrote himself. The refusal is #200, the cost passages are #206 (Margaret’s account) and #210/#216 (More’s own letters), and the last letter is #218.

U6

COURAGE

All the Light We Cannot See

WEEKS 17–19

JAN 26 / FEB 2 / FEB 9

FADE: INDEPENDENT

LENS

The cost and sacrifice of courage under occupation.

PRIORITY QUESTIONS

Q2 (The Tracker Question) is the formal debate; **Q4 (The Resistance Question)** is the anchor; **Q1 (The Frederick Question)** warms up. (Order: Q2, Q4, Q1.)

AFFIRMATIVE POSITION

(Q2) Werner was complicit, full stop, one brave ending at Saint-Malo doesn't balance a ledger of years spent tracking resistance signals to their deaths.

SIGNATURE FAILURE → FIX

The book's structure (130+ short chapters, two timelines) makes students cherry-pick scenes out of order. **Fix:** Text Coach requires every quote to carry its timeline marker (Saint-Malo 1944 vs. the lead-up) so claims stay anchored.

READING NOTE

Longest book of the year (~530 pp) in 3 uninterrupted weeks. No break cushion, hold the nightly pace hard.

FADE NOTE

Still Independent. If the room runs clean here, you are on track to fully fade by U7.

Week 17: U6 – Arms Room

SESSION TYPE: INVESTIGATE • MENTOR VISIBILITY: INDEPENDENT – FORGE COACH OUTSIDE CIRCLE, EMERGENCY ONLY

PRE-CLASS SETUP

- ☐ Confirm reading guide Day 1–2 (Parts Zero–Two + first half of Part Three, ≈ pages 1–180) was due tonight.
- ☐ Print Evidence Map templates and extra blank ballots.
- ☐ Prepare Q2 hook materials: one slip of paper per student.
- ☐ Have Q2 debate text ready to display or read aloud.

READING CHECK (TOP OF CLASS)

- Cold-call one student: "At Schulpforta, Frederick is singled out in the 'weakest' exercise. What does Werner do while Frederick is beaten?" (Correct: Werner watches without intervening, he "opens his mouth but closes it again; he drowns; he shuts his eyes, his mind.")
- Ask one focus question from Day 1 or Day 2 to confirm depth, not just completion.

HOOK

Write two numbers on your paper. First: estimate how many lives Werner's radios helped destroy. Second: how many he saved. No discussion yet, just the numbers. Then: the text says "The resistance is pitched to Werner as supremely organized; they are dangerous, disciplined insurgents" but what he sees is "ragtag desperadoes with nothing to lose." He sees them starve and freeze. Still he tracks them. Now argue: when does a technician become responsible for what his tools do?

MINUTE BY MINUTE

TIME	WHAT HAPPENS	YOUR JOB
0:00–0:05	Arrival. Reading check.	Forge Coach asks the plot-anchor question. Text Coach reviews evidence quickly.
0:05–0:25	Document Study discussion	Students arrive having pre-read from the Document Study Reader. Mentor leads the close-read questions U1–U4; a student moderator runs it U5–U8.
0:25–0:35	Hook: Q2 Ledger prompt. Students write numbers and share one sentence.	Weaver runs. Forge Coach listens for energy.
0:35–0:55	Evidence Forge: Mine quotes for both sides of Q2. Require at least 3 quotes per side before pair check; every quote must carry a timeline marker (Saint-Malo 1944 vs. lead-up).	Text Coach circulates. Verify source claims and timeline markers (especially Frederick/Schulpforta vs. Saint-Malo).
0:55–1:05	Argument Sharpen: Pair check. Each pair states the strongest counterclaim they can answer.	Weaver listens for students who can't name the other side's best point.
1:05–1:15	Role assignment. Whisper-card ready; moderator assigns roles.	Forge Coach assigns roles. Confirm 48-hour Evidence Map deadline for Jury.
1:15–1:20	State prep deadline and next reading.	Forge Coach: "Day 3–4 of <i>All the Light</i> by next week. Evidence Maps due 48 hours before the Forge. Hard deadline."

HOMEWORK TO CHECK

- ☐ Day 3–4 reading (second half of Part Three + Parts Four/Six/Seven/Nine, ≈ pages 181–360) before next Arms Room check.
- ☐ Jury: Evidence Map with 2 quotes per side + 1 sentence each, submitted 48 hours before Forge.

Week 18: U6 – Forge

SESSION TYPE: DEBATE • MENTOR VISIBILITY: INDEPENDENT – FORGE COACH OUTSIDE CIRCLE, EMERGENCY ONLY

PRE-CLASS SETUP

- ☐ Confirm moderator role assigned and timer checked.
- ☐ Prepare Q4 hook materials: two columns on board, "What the resistance cost Manec" / "What hiding cost Etienne."
- ☐ Print ballots; confirm jury Evidence Maps received.
- ☐ Have Q2 and Q4 debate texts ready.

READING CHECK (TOP OF CLASS)

- Confirm Day 3–4 (second half of Part Three + Parts Four/Six/Seven/Nine, ~ pages 181–360) complete. If multiple students are behind, run a 2-minute catch-up huddle before proceeding; do not cancel the debate.

HOOK

Write about someone you love who chose something principled that scared you. Not the principle, the fear. One sentence. No names. Collect. Then: Madame Manec tells the other women, "Seventy-six years old, and I can still feel like this? Like a little girl with stars in my eyes?" She's the only character who seems happy in the resistance. Everyone around her pays. Argue: if courage feels like stars, is it really courage?

MINUTE BY MINUTE

TIME	WHAT HAPPENS	YOUR JOB
0:00–0:05	Arrival. Evidence packets out. Prep deadline confirmed.	Forge Coach: nod or stare. Text Coach reviews packets quickly.
0:05–0:15	Hook: Q4 Cost. Two columns on the board.	Weaver runs. Forge Coach keeps it moving.
0:15–0:25	Pre-debate. Moderator checks timer and reads Q2 stakes.	Forge Coach outside circle. Whisper-card ready. Narrate what the moderator is doing if needed.
0:25–0:30	Break	
0:30–1:05	Oxford Debate: Pre-vote → Openings → Rebuttals → Closings → Jury questions → Post-vote. 35 minutes.	Forge Coach monitors clock, not content. Text Coach fact-checks only if a source or timeline is clearly fabricated. Weaver watches room dynamics.
1:05–1:20	Forge Reflection: Moderator tallies ballots (passed at post-vote) and announces once: "X minds changed. That is the point." No public scoreboard. Then each role writes analytically about the argument. Moderator: "What was the turning point?" Debater: "What argument stuck with me?" Researcher: "What surprised me about evidence?" Jury: "What moved me / why they failed." Moderator hands the tally sheet, and jurors their reflections, to the Weaver before this block ends.	Weaver reminds students to keep it in their Forge Journal; collects tally sheet + reflections for the Reveal.
1:20–1:30	The Reveal: Weaver reads one anonymized line from the collected written reflections aloud. "Someone changed their mind. That is the point."	Weaver reads. No commentary.
1:30–1:40	"Hold the Tension" minute: Weaver asks: "What did the winning side leave out? What did the text say that didn't fit either position?" 60 seconds.	Weaver asks. No scoring. Just noticing.

Students cherry-pick scenes from the two timelines as if they happened in order. Re-read the Q2 Position A/B text aloud. The central factual dispute is about what Werner *does* across the whole novel, Frederick/Schulpforta, the roving unit, Saint-Malo: not what happens in a single scene. Insist on timeline markers every time a student names a quote.

HOMEWORK TO CHECK

- ☐ Day 5 reading (Parts Eight/Ten/Eleven/Twelve, ~ pages 361–531) before next week.
- ☐ Story Layer paragraph: "What did this unit cost you? What shifted?"

Week 19: U6 – Tavern

SESSION TYPE: BRIDGE • MENTOR VISIBILITY: INDEPENDENT – WEAVER RUNS THE ROOM

PRE-CLASS SETUP

- ☐ Have Forge Record updated with U6 roles, votes, shifts.
- ☐ Prepare Skill Layer: how to keep the two timelines straight, the U6 signature failure.
- ☐ Prepare Story Forge prompt: "What did this unit cost you? What shifted?"
- ☐ Have U7 reading guide (*The Picture of Dorian Gray*) ready to distribute.
- ☐ Prepare Celebration: one name, one reason.

MINUTE BY MINUTE

TIME	WHAT HAPPENS	YOUR JOB
0:00–0:10	Arrival & Retro: "What worked? What faltered?" Students speak. Mentors listen. Call on the student who spoke least during the Forge.	Weaver facilitates. Forge Coach notes procedural wins/failures. Text Coach notes evidence mistakes worth correcting.
0:10–0:30	Skill Layer: Teach timeline discipline. Example: "Werner saves Marie-Laure after he has already tracked resistance signals for years" collapses if students treat Saint-Malo as the whole story. Use Q2 evidence to show how the lead-up changes the weight of the ending.	Text Coach teaches. Weaver and Forge Coach observe.
0:30–0:35	Break	
0:35–1:00	Story Forge: Prompt: "What did this unit cost you? What shifted?" Students write a short reflection. No hand-in required, but the Weaver may collect if students choose.	Weaver runs. Goal is self-recognition, not product.
1:00–1:15	Reading Pipeline: Introduce U7 (<i>The Picture of Dorian Gray</i>). "Day 1–2 by next Arms Room." Note: this is a shorter book; use the lighter load to consolidate timeline discipline from U6.	Forge Coach holds the line. Text Coach answers reading-guide questions.
1:15–1:20	Celebration: One public recognition. Name + reason. No grades.	Forge Coach or Weaver announces.

HOMEWORK TO CHECK

- ☐ U7 Day 1–2 reading begins tonight.

U6

COURAGE

All the Light We Cannot See

THE FORGE QUESTION Werner’s radios tracked and killed resistance fighters for years. Then he used the same equipment to save one blind girl. One brave ending doesn’t erase a cowardly life, or does it?

FIVE READING DAYS • MENTOR VIEW, STUDENTS DO NOT SEE THE “WHAT HAPPENS” COLUMN

DAY / READ	WHAT HAPPENS (MENTOR ONLY)	FOCUS QUESTION • THREAD
Day 1 ORIGINS Parts Zero– Two, p.1–90	Marie-Laure, blind since six, learns Paris by a model her father built. Werner and Jutta grow up in a German mining orphanage; Werner repairs a broken radio and is captivated by a French science broadcast.	Focus. What does courage look like when you’re a child with no power? Neither child chooses their circumstances, but both choose what to do within them. Thread. Neither is tested by violence yet, only by limitation. Note who supports each child (Marie-Laure’s father, Werner’s Jutta), the supports will be stripped away.
Day 2 CONVERGENCE Part Three (first half), p.91–180	Marie-Laure flees to Saint-Malo with her father. Werner enters Schulpforta and meets Frederick, a gentle boy who refuses cruelty. Werner watches Frederick beaten in a “weakest” exercise and does nothing.	Focus. Werner is fourteen, starving, and orphaned inside a machine built to destroy dissent. When does choosing silence become complicity, and when is it survival? Thread. Frederick’s refusal is the book’s first act of moral courage, and it’s punished. Is courage futile, or is the system designed to make it look that way?
Day 3 SYSTEMS Part Three (2nd half) + Five, p.181– 270	Madame Manec organizes resistance; Marie-Laure is drawn into carrying messages. Werner advances in Dr. Hauptmann’s lab, building radio-location gear and helping track resistance transmissions.	Focus. Werner sees “ragtag desperadoes with nothing to lose,” and tracks them anyway. When does a technician become responsible for what his tools do? Thread. Werner builds machines and records voices; he doesn’t pull triggers. Marie-Laure does actual resistance work, but doesn’t choose it. Is one more courageous than the other?
Day 4 THE HUNT Parts Four, Six, Seven, Nine, p.271– 360	Von Rumpel closes in on the Sea of Flames diamond. Werner’s unit destroys illegal transmissions across occupied territory; he declines amphetamines and hasn’t written Jutta in a year. Etienne is arrested as a saboteur.	Focus. Werner’s refusals, the pills, the silence toward Jutta, refusing to eat, are small. Is hesitation a form of courage, or just the moment before surrender? Thread. Both protagonists are inside systems demanding total commitment. Do Werner’s small refusals matter if he keeps doing the work?
Day 5 THE FIRE Parts Eight, Ten, Eleven, Twelve, p.361– 531	Saint-Malo burns. Werner tracks Marie-Laure’s broadcast, finds von Rumpel in her room, and shoots him. She says, “It is not bravery; I have no choice.” He replies: “Not in years. But today.” Werner is captured and likely dies in a coal mine.	Focus. Werner has done terrible things and one remarkable thing. Does one brave choice at the end matter more than the accumulated choices before it? Thread. Is Werner more courageous than Madame Manec, Etienne, or Frederick? The novel’s final question isn’t whether Werner is redeemed, it’s whether redemption is the right category.

WHAT STUDENTS KEEP — ALL THE LIGHT WE CANNOT SEE

THE COURAGE JOURNAL

Each student flags 3 **moments** where courage (or its absence) shapes the outcome: their **Compress** (C): the trunk, not the leaves. For each moment they name what actually drove it.

#

WHAT HAPPENED

COURAGE, COMPLICITY, SURVIVAL, OR
SOMETHING ELSE?

1

2

3

DEFINITIONS STUDENTS USE

Courage, choosing to act when the cost is real and you know what you might lose. **Complicity**, going along with something wrong because refusal feels too costly. **Survival**, choosing not to act when action seems impossible or the system punishes it. **Something else**, fear, love, habit, or training. Courage is one lens on this book, not the only one.

AT THE ARMS ROOM

Ask **one focus question** from the facing page aloud to confirm depth, not just completion. The Frederick beating and the water-on-prisoner scene are disturbing but brief, preview both with Jana before assigning.

COURAGE**U6**

Was Werner's whole life cowardice redeemed by one moment, or was survival itself a form of courage?
Priority Q2, Q4, Q1; Q3/Q5 essay/discussion.

Q1, The Frederick Question PRIORITY: WARMER, RUN EARLY

"Werner watched Frederick beaten and did nothing. Every courage he showed later was guilt trying to buy back that moment."

Hook (5 min). Describe a time you saw someone wronged and stayed quiet because speaking up would cost you.

Position A. "Werner opens his mouth but closes it again; he drowns; he shuts his eyes, his mind." He wills himself not to see. He bought his future with Frederick's broken body: later courage pays interest on that debt.

Position B. Werner was fourteen, starving, orphaned, inside a machine built to devour dissent. If he'd intervened, two boys break instead of one. Frederick himself released him: "Maybe it'd be better if we aren't friends."

Research: bystander effect (Darley/Latané); Milgram obedience; German youth who resisted the Hitler Youth.

Q2, The Tracker Question PRIORITY: FORMAL DEBATE, REQUIRES TEXT EVIDENCE

"Werner's radios tracked and killed resistance fighters for years. Then he used the same equipment to save one blind girl. One brave ending doesn't erase a cowardly life."

Hook (10 min). Estimate how many lives Werner's radios destroyed, then how many he saved. No discussion: just the numbers.

Position A. He excels, not just follows orders; a raid he triangulated leaves a woman and child shot, and he sees the bodies. "Anyone who is not a German wants the Germans dead." He knows exactly which side he's on.

Position B. His options narrow at every point: use his gift or die in a mine. When a real choice finally appears, he doesn't hesitate: "Not in years. But today. Today maybe I did." The system ate his choices until only one remained.

Research: Arendt's "banality of evil"; Nuremberg treatment of engineers/technicians; the White Rose, the July 20 plot.

Q3, The Blind Question

"Marie-Laure says she's not brave, she has no choice. But then children in war zones and prisoners aren't brave either, and that's obviously wrong."

Hook (5 min). Name the hardest thing you do every day that no one sees. Is it brave, or just necessary?

Position A. She hides with the knife and says "Come and get me", not begging, commanding. Within a narrow path, she chooses courage at every step.

Position B. Her own words are the evidence: she can't choose to see or leave. Madame Manec, who *could* garden and gossip instead, is the one who really chose.

Research: Aristotle on courage and choice; Frankl on meaning under constraint; child soldiers and moral responsibility.

Q4, The Resistance Question PRIORITY: EMOTIONAL ANCHOR

“Madame Manec resisted and died. Etienne hid for twenty years and survived. Manec was brave, but Etienne knew what courage actually costs.”

Hook (10 min). Write about someone you love choosing something principled that scared you, not the principle, the fear.

Position A. Manec organizes, redirects shipments, recruits Marie-Laure: she pays deliberately. Etienne’s hiding is the paralysis of a man who watched his brother die in WWI. Her courage awakened his.

Position B. Etienne isn’t broken, he’s informed: he knows exactly what resistance costs. Manec’s “stars in her eyes” are the luxury of someone who hasn’t seen the bill. His eventual broadcasts are braver because he acts despite understanding the cost.

Research: real resistance networks in occupied France; intergenerational trauma in WWI veterans facing WWII occupation.

Q5, The Judgment Question

“We judge Werner by his last act, but the body count his radios enabled was huge. Does one good choice at the end matter more than hundreds of bad ones before it?”

Hook (5 min). Name a historical figure who did terrible things, then one remarkable good thing. Judge by the total, or the ending?

Position A. Werner’s capture is clinical and unrecognized: “no medal, no recognition.” Marie-Laure never learns his name. Compassion for Werner is Doerr’s sympathy, not historical absolution.

Position B. Doerr could have ended at the capture but doesn’t: he gives us Jutta in 1974, Marie-Laure decades later still wondering. That reconstruction is only possible because Werner acted when he didn’t have to.

Research: Holocaust historiography on perpetrator “redemption”; Solzhenitsyn on the line between good and evil; moral luck.

MENTOR NOTES

Q2 is the formal debate: Werner tracks transmissions, watches results, then makes the opposite choice; students argue fine distinctions between technical and moral responsibility. Q4 is the emotional anchor; many will identify with Etienne’s fear more than Manec’s action. Trigger context: preview the Frederick beating and the water-on-prisoner scene with Jana: both are brief but disturbing.

COURAGE**U6**

The White Rose (Hans Scholl & Alexander Schmorell), Leaflet 4, summer 1942, Forge English translation. Read from the Document Study Reader.

The document is the floor of the evidence, not the ceiling.

THE DOCUMENT

In the summer of 1942, university students in Munich, among them **Hans Scholl** and **Alexander Schmorell**, wrote, duplicated, and mailed short leaflets under the name **the White Rose**, calling Germans to see the regime's crimes and to resist. Scholl and Schmorell wrote the first four leaflets. **Sophie Scholl joined the circle later; she did not write this text.** Distributing it was a capital crime. In February 1943, Hans and Sophie Scholl were arrested after a leaflet drop at the University of Munich; they, Christoph Probst, and later others of the circle were tried by the People's Court and executed.

CLOSE-READ QUESTIONS

1. **The courage is in the printing.** The words are bold, but the note says the real courage is “printing them under a state that guillotined the printers.” Is the courage in what the leaflet *says*, or in the act of copying and mailing it? Could the very same words be cowardly in a safe country?
2. **“Please duplicate and pass this on.”** The leaflet ends by asking every reader to become a distributor, to take on the same capital risk. Is that courageous or reckless? What does the request assume about the person reading it?
3. **“We are your bad conscience.”** The White Rose claims no army, only to be Germany’s conscience that “gives you no rest.” What kind of power is that? Can words with no force behind them actually threaten a regime, and threaten whom?

ANCHOR-BRIDGE • ALL THE LIGHT WE CANNOT SEE

4. Werner is pulled into the Nazi war machine as his options narrow at every point, until at the end he makes one real choice. The White Rose chose to act when silence would have been safe. Is courage the single choice at the end, or the refusal to let your options narrow in the first place? Compare Werner to the Scholls.
5. Madame Manec could have gardened and gossiped in safety but chose to resist; Werner mostly complies until the end. Where does each land between “the better part of the people” the leaflet praises and the “little scoundrels” it condemns? Is silence itself a choice the leaflet would judge?

THE TRAIT LINK, WHY THIS DOCUMENT IS COURAGE, NOT JUST ELOQUENCE

MOVEMENT	FACE OF COURAGE	THE HARD QUESTION IT RAISES
The warning against optimism	Telling the truth against the mood, counting the dead while the radio announces victories	Is it courage to take hope away from people?
The challenge to the reader	Naming the reader's hesitation out loud	Is waiting for someone else to act prudence, or fear in disguise?
The self-naming	Owning the accusation as a group while every member stays anonymous	Is anonymous courage still courage?
The order to duplicate	Asking the reader to share the risk	Can you demand courage from strangers who never volunteered?

Courage is the trait because nothing in this document is safe and nothing in it is armed. The writers had no weapons, no plan of battle, and no protection except anonymity, and they spent that protection line by line: naming their group, promising to continue, and ordering every reader to multiply the evidence against them. The unit's live question sits inside that spending: **is courage the willingness to act, or the willingness to keep acting after you understand the price?**

MENTOR PREP

1. Students read this study themselves before class, from the Document Study Reader. Read the three movements once yourself so the build lands: the refusal of optimism, the accusation aimed at the reader, the self-naming and the order to duplicate.
2. Every quote above is transcribed verbatim from the Forge translation in *Source-White-Rose-Leaflet-4.md*, verified against the on-file source 2026-07-14.
3. Get the authorship right. Hans Scholl and Alexander Schmorell wrote Leaflets 1 through 4. If a student says “Sophie Scholl wrote this,” correct it on the spot: she joined the circle later, distributed leaflets, and died for it, but she is not this text's author. The group name is the citation.
4. Hold the frame on the act, not the essay. Read cold, the leaflet is an essay about resisting. Open the discussion with the framing in “The document” above: the courage lives in typing, copying, and mailing this under a capital penalty, and in asking readers to do the same. Steer every *what is courage?* drift back to *what did it cost to say this?*
5. “The better part of the people” is period voice. They mean the opponents of Hitler, not a class or blood claim. One sentence of context if a student bristles; don't let it eat the hour.
6. The omitted paragraph is omitted on purpose. Between movements 1 and 2 the leaflet argues that demonic powers stand behind the war. It is theologically dense and derails mixed rooms into metaphysics. If a student finds and raises it, acknowledge it and return to the act.
7. Citation format: (*White Rose, Leaflet 4, 1942, “quoted phrase”*).

U7 HOPE

The Picture of Dorian Gray

WEEKS 20–22

FEB 23 / MAR 2 / MAR 9

FADE: EMERGENCY ONLY

LENS

Discovering that what you hoped for wasn't what you thought, choosing the harder truth over the comfortable surface.

PRIORITY QUESTIONS

Q1 (The Portrait) is the formal debate and the sharpest, who bears the blame for Dorian's corruption; **Q3 (The Wish)** is the anchor. **Q2 (The Corruptor)**, the Lord Henry “manipulation vs. revelation” question, is strong but sensitive: preview it with your co-mentor, avoid the modern “grooming” framing, keep it textual. (Order: Q1, Q3, Q2.)

AFFIRMATIVE POSITION

(Q1) Basil is the villain, his portrait is what let Dorian see and worship his own beauty for the first time; without it, there was nothing to wish on.

SIGNATURE FAILURE → FIX

Students moralize (“vanity is bad”) instead of arguing. **Fix:** the Skill Layer should model holding a position you find distasteful, argue Lord Henry's side well, on the text, without endorsing it.

READING NOTE

~250 pp in 3 weeks before Spring Break. A comfortable pace.

WORKSHOP OVERLAY

Forge Workshop 3 replaces Story Forge at the Week 22 Tavern (Mar 9), the last workshop before the final project; it is a draft intensive.

FADE NOTE

Emergency Only. Forge Coach in the corner or absent. Students run the room start to finish.

Week 20: U7 – Arms Room

SESSION TYPE: INVESTIGATE • MENTOR VISIBILITY: INDEPENDENT – FORGE COACH OUTSIDE CIRCLE, EMERGENCY ONLY

PRE-CLASS SETUP

- ☐ Confirm reading guide Day 1–2 (Chapters I–V) was due tonight.
- ☐ Prepare Q1 hook materials: one slip of paper per student.
- ☐ Print Evidence Map templates and extra blank ballots.
- ☐ Have Q1 debate text ready to display or read aloud.

READING CHECK (TOP OF CLASS)

- Cold-call one student: "Dorian sees the finished portrait in Chapter II and makes a wish. What does he wish for, and who hears him make it?" (Correct: Dorian wishes the portrait would age while he stays young; he says he would give everything; Basil and Lord Henry hear him.)
- Ask one focus question from Day 1 or Day 2 to confirm depth, not just completion.

HOOK

Each student writes down: have you ever created something that later hurt someone? (A photo, a drawing, a text, a post, anything.) Write one sentence. No details, no names. Collect. Then: does the creator bear responsibility for what the creation becomes?

MINUTE BY MINUTE

TIME	WHAT HAPPENS	YOUR JOB
0:00–0:05	Arrival. Reading check.	Forge Coach asks the plot-anchor question. Text Coach reviews evidence quickly.
0:05–0:25	Document Study discussion	Students arrive having pre-read from the Document Study Reader. A student moderator runs the close-read questions; mentors fade to emergency-only support.
0:25–0:30	Hook: Q1 Artist's Complicity prompt. Students write and share one sentence.	Weaver runs. Forge Coach listens for energy.
0:30–0:50	Evidence Forge: Mine quotes for both sides of Q1. Require at least 3 quotes per side before pair check.	Text Coach circulates. Verify source claims (especially Ch. II portrait scene and Ch. XI murder).
0:50–1:00	Argument Sharpen: Pair check. Each pair states the strongest counterclaim they can answer.	Weaver listens for students who can't name the other side's best point.
1:00–1:10	Role assignment. Whisper-card ready; moderator assigns roles.	Forge Coach assigns roles. Confirm 48-hour Evidence Map deadline for Jury.
1:10–1:15	State prep deadline and next reading.	Forge Coach: "Day 3–4 of <i>The Picture of Dorian Gray</i> by next week. Evidence Maps due 48 hours before the Forge. Hard deadline."

HOMEWORK TO CHECK

- ☐ Day 3–4 reading (Chapters VI–XI) before next Arms Room check.
- ☐ Jury: Evidence Map with 2 quotes per side + 1 sentence each, submitted 48 hours before Forge.

Week 21: U7 – Forge

SESSION TYPE: DEBATE • MENTOR VISIBILITY: INDEPENDENT – FORGE COACH OUTSIDE CIRCLE, EMERGENCY ONLY

PRE-CLASS SETUP

- ☐ Confirm moderator role assigned and timer checked.
- ☐ Prepare Q3 hook materials: mock contracts printed, one per student.
- ☐ Print ballots; confirm jury Evidence Maps received.
- ☐ Have Q1 and Q3 debate texts ready.
- ☐ Preview Q2 with your co-mentor if you plan to use it as the warm-up; keep the framing textual, not modern-psychological.

READING CHECK (TOP OF CLASS)

- Confirm Day 3–4 (Chapters VI–XI) complete. If multiple students are behind, run a 2-minute catch-up huddle before proceeding; do not cancel the debate.

HOOK

Hand out a mock contract: "I agree to eternal youth. I understand my soul will be stored elsewhere. I understand there will be no visible consequences for my actions." Students check yes or no, and write one sentence why. Collect. Reveal the class breakdown. That is the debate's starting position.

MINUTE BY MINUTE

TIME	WHAT HAPPENS	YOUR JOB
0:00–0:05	Arrival. Evidence packets out. Prep deadline confirmed.	Forge Coach: nod or stare. Text Coach reviews packets quickly.
0:05–0:15	Hook: Q3 Form. Reveal yes/no breakdown.	Weaver runs. Forge Coach keeps it moving.
0:15–0:25	Pre-debate. Moderator checks timer and reads Q1 stakes.	Forge Coach in the corner. Whisper-card available. Narrate what the moderator is doing if needed.
0:25–0:30	Break	
0:30–1:05	Oxford Debate: Pre-vote → Openings → Rebuttals → Closings → Jury questions → Post-vote. 35 minutes.	Forge Coach monitors clock, not content. Text Coach fact-checks only if a source is clearly fabricated. Weaver watches room dynamics.
1:05–1:20	Forge Reflection: Moderator tallies ballots (passed at post-vote) and announces once: "X minds changed. That is the point." No public scoreboard. Then each role writes analytically about the argument. Moderator: "What was the turning point?" Debater: "What argument stuck with me?" Researcher: "What surprised me about evidence?" Jury: "What moved me / why they failed." Moderator hands the tally sheet, and jurors their reflections, to the Weaver before this block ends.	Weaver reminds students to keep it in their Forge Journal; collects tally sheet + reflections for the Reveal.
1:20–1:30	The Reveal: Weaver reads one anonymized line from the collected written reflections aloud. "Someone changed their mind. That is the point."	Weaver reads. No commentary.
1:30–1:40	"Hold the Tension" minute: Weaver asks: "What did the winning side leave out? What did the text say that didn't fit either position?" 60 seconds.	Weaver asks. No scoring. Just noticing.

Students moralize instead of argue. Re-read the Q1 Position A/B text aloud. The question is not whether vanity is bad; it is who bears responsibility under the text. Ask students to argue Lord Henry's side for 60 seconds without endorsing it. If they can't, they are moralizing.

HOMEWORK TO CHECK

- ☐ Day 5 reading (Chapters XII–XIII) before next week.
- ☐ Story Layer paragraph: "What did this unit cost you? What shifted?" (This is replaced by Forge Workshop 3 next week; still useful as a short journal entry.)

Week 22: U7 – Tavern

SESSION TYPE: BRIDGE • MENTOR VISIBILITY: INDEPENDENT – WEAVER RUNS THE ROOM

PRE-CLASS SETUP

- ☐ Have Forge Record updated with U7 roles, votes, shifts.
- ☐ Prepare Skill Layer: how to hold a position you find distasteful, the U7 signature failure.
- ☐ Prepare Forge Workshop 3: draft intensive + peer review. Students bring their Anvil draft-in-progress.
- ☐ Have U8 reading guide (*A Good Man Is Hard to Find*) ready to distribute.
- ☐ Prepare Celebration: one name, one reason.

MINUTE BY MINUTE

TIME	WHAT HAPPENS	YOUR JOB
0:00-0:10	Arrival & Retro: "What worked? What faltered?" Students speak. Mentors listen. Call on the student who spoke least during the Forge.	Weaver facilitates. Forge Coach notes procedural wins/failures if present. Text Coach notes evidence mistakes worth correcting.
0:10-0:30	Skill Layer: Teach <i>arguing without endorsing</i> . Example: "Lord Henry is wrong" is moralizing; "Lord Henry gave Dorian a vocabulary for desires Dorian already had" is arguing. Use Q2 evidence as the case.	Text Coach teaches. Weaver and Forge Coach observe.
0:30-0:35	Break	
0:35-1:00	Forge Workshop 3: Draft intensive + peer review. In pairs: one student reads the other's Anvil draft and asks, "What's your thesis, and where's the evidence?" No line-editing.	Weaver + Text Coach run. Goal is one clear thesis + evidence trail, not a polished draft.
1:00-1:15	Reading Pipeline: Introduce U8 (<i>A Good Man Is Hard to Find</i>). "Day 1-2 by next Arms Room." Note the U8 spoiler embargo: do not reveal the ending in print.	Forge Coach holds the line. Text Coach answers reading-guide questions.
1:15-1:20	Celebration: One public recognition. Name + reason. No grades.	Weaver announces.

HOMEWORK TO CHECK

- ☐ U8 Day 1-2 reading begins tonight.

U7

HOPE

The Picture of Dorian Gray

THE FORGE QUESTION Basil created the portrait that destroyed Dorian. Is he the real villain of the story?

FIVE READING DAYS • MENTOR VIEW, STUDENTS DO **NOT** SEE THE “WHAT HAPPENS” COLUMN

DAY / READ	WHAT HAPPENS (MENTOR ONLY)	FOCUS QUESTION • THREAD
Day 1 THE PORTRAIT Ch I-II	Basil paints Dorian’s portrait; Henry preaches the new hedonism. Seeing his own beauty frozen forever, Dorian wishes the portrait would age instead of him, “For this I would give everything!”	Focus. Who created the wish, Basil for painting it, Dorian for wanting it, or Henry for teaching him to want it? Thread. Basil hopes to create immortal beauty; Dorian hopes to possess his own; Henry hopes to watch beauty tested. Who is hoping <i>for</i> Dorian, and who is using his hope as entertainment?
Day 2 THE ACTRESS Ch III-V	Dorian falls for actress Sibyl Vane, who becomes art itself onstage. When she loves him back, real feeling ruins her performance; Dorian rejects her cruelly, “You have killed my love.”	Focus. Dorian loves Sibyl while she’s a performance; he stops loving her the moment she becomes real. Is this what false hope looks like? Thread. Did Henry create Dorian’s hope for Sibyl, or merely name what Dorian already wanted?
Day 3 THE SUICIDE Ch VI-VIII	Sibyl poisons herself; Dorian moves from grief to indifference in a single morning. He notices the portrait has changed, cruelty in the face, stained hands, and locks it away in the schoolroom.	Focus. Dorian doesn’t try to become better; he hides the evidence. Is hiding a portrait the same as accepting corruption? Thread. Is he accepting he’s damned, or hoping that if no one sees the portrait, the damage won’t be real?
Day 4 THE CORRUPTION Ch IX-XI	Years pass; Dorian collects beautiful objects and cultivates dark rumors while his face stays innocent. Basil returns, demands to see the portrait, and is horrified by what it shows. Dorian stabs him to death.	Focus. Basil called the portrait “the real Dorian Gray” and dies because of it. Is he hoping to save Dorian, or hoping to be proven right? Thread. What is Dorian hoping to find in his collections, oblivion, sensation, or delay? Basil believed seeing the truth would change Dorian. It didn’t.
Day 5 THE DESTRUCTION Ch XII-XIII	Dorian blackmails a chemist to dispose of Basil’s body, then grows obsessed with destroying the portrait itself. He stabs the canvas; the servants find an old, dead man beside a portrait restored to youth.	Focus. Was Dorian hoping killing the evidence would undo the crime, or hoping, finally, for the only ending that could resolve his split existence? Thread. He hoped beauty, money, and time would protect him. None did. Was the knife an act of hope, or the surrender of it?

WHAT STUDENTS KEEP — THE PICTURE OF DORIAN GRAY

THE HOPE JOURNAL

Each student flags 3 **moments** where hope (or its absence) shapes the outcome: their **Compress (C)**: the trunk, not the leaves. For each moment they name what actually drove it.

#

WHAT HAPPENED

HOPE, FALSE HOPE, CORRUPTION, OR
SOMETHING ELSE?

1

2

3

DEFINITIONS STUDENTS USE

Hope, believing something can be preserved or made better, and paying its cost yourself. **False hope**, believing beauty, art, or youth can exist without cost. **Corruption**, using hope or false hope as license to take from others. **Something else**, fear, vanity, or habit. Hope is one lens on this book, not the only one.

AT THE ARMS ROOM

Ask **one focus question** from the facing page aloud to confirm depth, not just completion. This is the darkest book in the curriculum, a student genuinely disturbed by the material may opt into Researcher or Jury role for this unit.

HOPE

U7

*Dorian's false hope in eternal beauty who bears the cost? Priority Q1, Q3, Q2; Q4/Q5 essay/Socratic.
Darkest text in the curriculum: a disturbed student may opt into Researcher/Jury.*

Q1, The Portrait PRIORITY: FORMAL DEBATE, REQUIRES TEXT EVIDENCE

"Basil created the portrait that destroyed Dorian. Is he the real villain of the story?"

Hook (5 min). Have you ever created something that later hurt someone (a photo, a post)? Does the creator bear responsibility for what the creation becomes?

Position A. Dorian was unexceptional before the portrait; it made him see his own beauty for the first time. "What is it but canvas and color?" Basil asks (Ch. II): Dorian answers by giving his soul for it.

Position B. The portrait is art, not magic. Dorian chose to make it his conscience-keeper and chose every cruelty after. Blaming the artist is like blaming the mirror for what it reflects.

Research: ethics of portraiture; creator-responsibility theory; the Faust legend, who bears blame, Mephistopheles or Faust?

Q2, The Corruptor

"Lord Henry didn't corrupt Dorian. He revealed him. Would Dorian have stayed innocent forever without Henry?"

Hook (5 min). Name one person who made you aware of a desire you didn't know you had. Did they create it, or reveal it?

Position A. Dorian was already vain and narcissistic; the portrait existed before Henry spoke. "It is the real Dorian Gray, that is all" (Ch. II): Henry revealed what was already there.

Position B. Dorian was "little more than a lad" (Ch. I); after his breakdown, Basil says "This is your doing, Harry" (Ch. II): the text's own verdict. That's manipulation dressed as wisdom, not revelation.

Research: the Henry/Dorian power dynamic; Plato on drawing out vs. planting; does influence require intent to be responsible?

Q3, The Wish PRIORITY: EMOTIONAL ANCHOR

"Would you sign Dorian's deal? Eternal youth, no consequences, your soul stored elsewhere."

Hook (10 min). Mock contract: eternal youth, soul stored elsewhere, no visible consequences. Yes or no, one sentence why. Reveal the class breakdown: that's the debate's starting position.

Position A. The deal removes only the *visible* consequences, meaning more room to experiment and live fully. "No" is fear, not ethics: privilege means never needing a deal like this.

Position B. The deal is designed to let you avoid seeing what you're becoming: selective blindness, not freedom. A life without consequences is not a life.

Research: moral licensing and self-image maintenance; psychology of privilege and risk; the Faust bargain across cultures.

Q4, The Beauty Question

“Dorian destroyed everyone who loved him. Is it possible to be beautiful and good at the same time, or does beauty itself corrupt?”

Hook (5 min). Name one beautiful-and-good person you know, and one beautiful-and-bad person (initials only). Is there a pattern?

Position A. Because Dorian is beautiful, no one questions him: the world bends around him without requiring him to bend back. Beauty is a resource he didn’t earn and treats as permission.

Position B. Dorian’s problem is narcissism, not beauty. Most beautiful people aren’t destructive; the portrait didn’t make him narcissistic, it gave him something to be narcissistic *about*.

Research: attractiveness and moral development research; the “halo effect”; Wilde’s own relationship to beauty.

Q5, The Art Question

“The Picture of Dorian Gray is not a warning about vanity. It is a warning about art itself.”

Hook (5 min). Mark Dorian, Basil, and Henry as Artist/Critic/Patron. Cross out the one who causes least harm: who’s left standing?

Position A. Basil turns a soul into pigment; Henry turns empathy into taste; Dorian turns people into material. Art that separates beauty from human cost is the true monster.

Position B. The novel defends art against Victorian moralism: Dorian’s tragedy is loving beauty in a society that made it a sin. Corruption comes from the closet, not the art.

Research: Wilde’s preface and essays on art/morality; the aesthetic movement’s political context; Victorian censorship of the novel.

MENTOR NOTES

Q1 is the sharpest question: the text is rich with evidence for both sides; ask “if someone posts something that hurts another person, who is responsible?” Q3 is the emotional anchor; the class breakdown on the contract is the debate’s warm-up and its center. Q4 works best as Socratic seminar or essay: requires philosophical vocabulary most students won’t have live. Q2 is sensitive (manipulation vs. revelation): preview with co-mentor. This is the darkest book in the curriculum; the hook paragraphs acknowledge that darkness without requiring students to live in it.

U7**HOPE**

James Bond Stockdale, "Courage Under Fire" (Hoover Essays No. 6, 1993). Read from the Document Study Reader.

The document is the floor of the evidence, not the ceiling.

THE DOCUMENT

James Bond Stockdale was a Navy fighter pilot who, at thirty-eight and twenty years into his career, found himself unexpectedly drawn into a philosophy class at Stanford. A professor handed him a copy of Epictetus's *Enchiridion*, a short handbook of Stoic philosophy, and it changed how Stockdale understood his own life. Three years later, flying a bombing mission over North Vietnam, his plane was hit and he ejected, knowing he was about to be captured. In the roughly thirty seconds before he landed, he says to himself that he is leaving the world of technology and entering the world of Epictetus.

CLOSE-READ QUESTIONS

1. **What is "up to you."** Stockdale sorts everything into what is up to him (his will, judgments, attitude) and what is not (his body, his station, others' acts). As he parachutes into captivity, which category is he about to lose control of, and which does he keep?
2. **"Ready at hand."** He carried Epictetus in his mind for years before he needed it, so it was "ready at hand" the day he was shot down. What does it mean to prepare a philosophy the way you'd prepare a weapon, before the test rather than during it?
3. **The cost of the distinction.** His "station in life" can drop from a "dignified... gentleman of culture" to "a panic-stricken, sobbing, self-loathing wreck in a matter of minutes." If even that is "not up to you," what is left to hope in? Is Stockdale's hope in things improving, or in something else entirely?
4. **Indifference, not contempt.** He says treat your station in life "with indifference, not with contempt, only with indifference." What is the difference? Why is contempt for what you can't control still a trap?

ANCHOR-BRIDGE • THE PICTURE OF DORIAN GRAY

5. Dorian keeps the beautiful surface and hides the ruined portrait; he controls what others *see* but not what he *becomes*. Stockdale loses all control of his surface but guards what he becomes. Are they mirror images? Which one actually has hope, and why?

6. Stockdale files the externals (body, reputation, station) under “not up to me.” Would he call Dorian’s whole life a category error: guarding the one thing that doesn’t matter and surrendering the one that does? Where does Dorian confuse the two?

THE TRAIT LINK, WHY THIS SCENE IS HOPE, CORRECTLY FRAMED

MOVEMENT	FACE OF HOPE	THE HARD QUESTION IT RAISES
Finding the philosophy	Preparation made before the crisis, for no visible reason	Can hope be something you build in advance, before you know you'll need it?
The dichotomy of control	Sorting a crisis into what's yours and what isn't	Is hope more useful as a feeling about the outcome, or as a rule about where to spend your attention?
The shoot-down	Reaching for a discipline instead of a wish, in the worst moment	Does hope require believing things will turn out well, or only that something about the situation is still within your power?

Hope is the trait here, but not the hope that wishes an outcome into being. Stockdale's hope is a discipline: separate what you control from what you don't, and put everything you have into the first pile. The unit's live question sits inside that redefinition: **if hope isn't a belief that things will go well, is it still hope, or is it something else that only looks like hope from the outside?**

MENTOR PREP

1. Students read this study themselves before class, from the Document Study Reader. Read the excerpt once yourself, in order: Stanford, the handbook, service, the philosophy itself, the shoot-down. The on-file working text is at *Source-Stockdale-Courage-Under-Fire-Excerpt.md* if you want the uncondensed passages.

2. Hold the frame on control, not optimism. The unit's original plan leaned on a line that turns out not to be Stockdale's own words in this essay. Do not use “the optimists died of broken hearts” in this unit; it belongs to a different book and a different author's paraphrase. Keep the room's attention on the dichotomy of control instead.

3. Do not build past the dichotomy-of-control line. It appears once, in movement 4, and the sheet stops there by design: the deeper philosophical content belongs to the close-read questions, not to a paraphrase that pre-digests it.

4. Citation format: (Stockdale, “*Courage Under Fire*,” pp. 1–2, 6–8). Pagination is confirmed against the licensed copy.

U8 MORAL COURAGE

A Good Man Is Hard to Find

WEEKS 23–25

MAR 16 / 23 / 30

FADE: EMERGENCY ONLY

LENS

The moment of recognition, seeing something true about another person that reveals something true about yourself, and acting on it *in time*.

PRIORITY QUESTIONS

U8 set, The Moment of Grace (formal), The Reach (emotional anchor). The pedagogical hook is “does late courage still count?”

AFFIRMATIVE POSITION

(Q1) The grandmother's final act was real moral courage, not panic, she claimed kinship with The Misfit instead of continuing to manipulate him.

⚠ SPOILER EMBARGO

The September student binder **deletes O'Connor's ending** on purpose. **Do not reveal the grandmother's death or The Misfit's final line in any handout.** The full caveat lives *only* in the Weaver's U8 Tavern script, deliver it live, not in print. The Story Layer prompt deliberately inverts the ending (students write the version where recognition comes early enough to act).

SIGNATURE FAILURE → FIX

The story is short and dense; students read it once and think they're done. **Fix:** the reading guide uses “excavation” framing, read in one sitting, then revisit across the days with deeper focus. Hold them to the re-reads.

READING NOTE

A three-text trio, not a story collection: O'Connor's *A Good Man Is Hard to Find* (anchor, debated), Tolstoy's *God Sees the Truth But Waits* (second text; in the Document Study Reader), and a Bonhoeffer *After Ten Years* excerpt (document study, pre-read at home from the Document Study Reader and discussed in class). Load is light. Final Forge begins after Spring Break (no school Apr 6).

FADE NOTE

Last unit. By now you are likely more audience than coach, and if you still step in here and there, that is not a failure. The fade is a direction, not a verdict.

Week 23: U8 – Arms Room

SESSION TYPE: INVESTIGATE • MENTOR VISIBILITY: INDEPENDENT – FORGE COACH OUTSIDE CIRCLE, EMERGENCY ONLY

PRE-CLASS SETUP

- ☐ Confirm reading guide Day 1–2 was due tonight.
- ☐ Prepare Q1 hook materials: one slip of paper per student.
- ☐ Print Evidence Map templates and extra blank ballots.
- ☐ Have Q1 debate text ready to display or read aloud.

READING CHECK (TOP OF CLASS)

- Cold-call one student: "At The Tower, Red Sammy says something that becomes the story's title. What does he say, and what has just happened to him?" (Correct: "A good man is hard to find"; two fellers charged gas and never paid.)
- Ask one focus question from Day 1 or Day 2 to confirm depth, not just completion.

HOOK

Each student writes one sentence: the last thing you would say to someone who was about to hurt you. Not what you *should* say, what you would actually say. Collect (optional: read one aloud). Then: is moral courage what you say when you have nothing left to lose, or what you do when you still have everything to lose?

MINUTE BY MINUTE

TIME	WHAT HAPPENS	YOUR JOB
0:00–0:05	Arrival. Reading check.	Forge Coach asks the plot-anchor question. Text Coach reviews evidence quickly.
0:05–0:25	Document Study discussion	Students arrive having pre-read from the Document Study Reader. A student moderator runs the close-read questions; mentors fade to emergency-only support.
0:25–0:30	Hook: Q1 Last Word prompt. Students write and share one sentence.	Weaver runs. Forge Coach listens for energy.
0:30–0:50	Evidence Forge: Mine quotes for both sides of Q1. Require at least 3 quotes per side before pair check.	Text Coach circulates. Verify source claims (especially the final scene and The Misfit's account of himself).
0:50–1:00	Argument Sharpen: Pair check. Each pair states the strongest counterclaim they can answer.	Weaver listens for students who can't name the other side's best point.
1:00–1:10	Role assignment. Whisper-card ready; moderator assigns roles.	Forge Coach assigns roles. Confirm 48-hour Evidence Map deadline for Jury.
1:10–1:15	State prep deadline and next reading.	Forge Coach: "Day 3–4 of <i>A Good Man Is Hard to Find</i> by next week. Evidence Maps due 48 hours before the Forge. Hard deadline."

HOMEWORK TO CHECK

- ☐ Day 3–4 reading before next Arms Room check.
- ☐ Jury: Evidence Map with 2 quotes per side + 1 sentence each, submitted 48 hours before Forge.

Week 24: U8 – Forge

SESSION TYPE: DEBATE • MENTOR VISIBILITY: INDEPENDENT – FORGE COACH OUTSIDE CIRCLE, EMERGENCY ONLY

PRE-CLASS SETUP

- ☐ Confirm moderator role assigned and timer checked.
- ☐ Prepare Q3 hook: no materials needed, but rehearse the scene read-aloud.
- ☐ Print ballots; confirm jury Evidence Maps received.
- ☐ Have Q1 and Q3 debate texts ready.
- ☐ Preview Q2 with your co-mentor if you plan to use it as the warm-up; keep the framing textual, moral seriousness, not a defense of murder.

READING CHECK (TOP OF CLASS)

- Confirm Day 3–4 complete. If multiple students are behind, run a 2-minute catch-up huddle before proceeding; do not cancel the debate.

HOOK

Students close their eyes. The moderator reads the final encounter: The Misfit's voice is about to crack; the grandmother sees his face twisted close to hers. She reaches out. Students keep eyes closed. Then: raise your hand if you would have reached out. Count. Open eyes. That is the debate's starting position.

MINUTE BY MINUTE

TIME	WHAT HAPPENS	YOUR JOB
0:00–0:05	Arrival. Evidence packets out. Prep deadline confirmed.	Forge Coach: nod or stare. Text Coach reviews packets quickly.
0:05–0:15	Hook: Q3 Touch. Count hands. Do not discuss yet.	Weaver runs. Forge Coach keeps it moving.
0:15–0:25	Pre-debate. Moderator checks timer and reads Q1 stakes.	Forge Coach in the corner. Whisper-card available. Narrate what the moderator is doing if needed.
0:25–0:30	Break	
0:30–1:05	Oxford Debate: Pre-vote → Openings → Rebuttals → Closings → Jury questions → Post-vote. 35 minutes.	Forge Coach monitors clock, not content. Text Coach fact-checks only if a source is clearly fabricated. Weaver watches room dynamics.
1:05–1:20	Forge Reflection: Moderator tallies ballots (passed at post-vote) and announces once: "X minds changed. That is the point." No public scoreboard. Then each role writes analytically about the argument. Moderator: "What was the turning point?" Debater: "What argument stuck with me?" Researcher: "What surprised me about evidence?" Jury: "What moved me / why they failed." Moderator hands the tally sheet, and jurors their reflections, to the Weaver before this block ends.	Weaver reminds students to keep it in their Forge Journal; collects tally sheet + reflections for the Reveal.
1:20–1:30	The Reveal: Weaver reads one anonymized line from the collected written reflections aloud. "Someone changed their mind. That is the point."	Weaver reads. No commentary.
1:30–1:40	"Hold the Tension" minute: Weaver asks: "What did the winning side leave out? What did the text say that didn't fit either position?" 60 seconds.	Weaver asks. No scoring. Just noticing.

Students moralize instead of argue. Re-read the Q1 Position A/B text aloud. The question is not whether the grandmother is a good person; it is whether her final act is continuous with her earlier manipulation or structurally different. Ask students to argue the "panic" side for 60 seconds without calling her evil. If they can't, they are moralizing.

HOMEWORK TO CHECK

- ☐ Day 5 reading before next week.
- ☐ Story Layer paragraph: "What did this unit cost you? What shifted?"

Week 25: U8 – Tavern

SESSION TYPE: BRIDGE • MENTOR VISIBILITY: INDEPENDENT – WEAVER RUNS THE ROOM

PRE-CLASS SETUP

- ☐ Have Forge Record updated with U8 roles, votes, shifts.
- ☐ Prepare Skill Layer: the U8 signature failure, students read the story once and think they're done.
- ☐ Prepare Story Forge prompt (spoiler-aware): "Write the version where recognition comes early enough to act."
- ☐ Prepare Celebration: one name, one reason.

MINUTE BY MINUTE

TIME	WHAT HAPPENS	YOUR JOB
0:00–0:10	Arrival & Retro: "What worked? What faltered?" Students speak. Mentors listen. Call on the student who spoke least during the Forge.	Weaver facilitates. Forge Coach notes procedural wins/failures. Text Coach notes evidence mistakes worth correcting.
0:10–0:30	Skill Layer: Teach <i>excavation reading</i> . Example: "The grandmother is selfish" is a first-pass conclusion; "the grandmother is selfish <i>except when she holds the baby</i> " is a second-pass observation that the ending asks you to weigh. Use Day 1 or Day 5 evidence to model rereading.	Text Coach teaches. Weaver and Forge Coach observe.
0:30–0:35	Break	
0:35–1:00	Story Forge: Prompt: "Rewrite the moment: write the scene in which the grandmother recognizes The Misfit's humanity early enough to act, before the family is led into the woods. Do not describe the original ending; describe the version where moral courage arrives in time."	Weaver runs. Goal is self-recognition, not product. Keep the prompt live and spoiler-free.
1:00–1:05	Final Forge Pipeline: No new reading over Spring Break. Bring your Anvil draft-in-progress when we return Apr 13.	Forge Coach holds the line.
1:05–1:10	Celebration: One public recognition. Name + reason. No grades.	Weaver announces.

HOMEWORK TO CHECK

- ☐ No new reading over break. Bring Anvil draft-in-progress to Week 26 (Apr 13).

U8

MORAL COURAGE

A Good Man Is Hard to Find

THE FORGE QUESTION The grandmother's last act was moral courage. Was her moment of grace real, or just the panic of a dying woman who finally said the right thing?

FIVE READING DAYS (ONE SHORT STORY, READ AS A FIVE-DAY EXCAVATION) • MENTOR VIEW, STUDENTS DO NOT SEE THE "WHAT HAPPENS" COLUMN

DAY / READ	WHAT HAPPENS (MENTOR ONLY)	FOCUS QUESTION • THREAD
Day 1 THE SETUP Opening-mid	The grandmother manipulates the family toward Tennessee, dresses with fatal care so she'll be recognized as a lady if found dead, and narrates the drive with casual cruelty toward the children and a Black child they pass.	Focus. Every act that looks like care is also control. Is there any genuine concern here, or is she performing family affection the way she performs being a lady? Thread. She holds the baby and tells him about the scenery, brief, unreturned, but there. Track these small moments; they matter later.
Day 2 THE ROAD Mid	A stop at Red Sammy's ("A good man is hard to find"). Back in the car, the grandmother invents a secret panel in a plantation house to get Bailey to detour. He agrees, once, on the condition it's the only stop.	Focus. The grandmother lies about the panel; Bailey gives in; Red Sammy turns being cheated into an aphorism. Are all three compromising what they know is right because the alternative is harder? Thread. This is where moral courage should appear but doesn't. Honesty is rude, manipulation is polite. Track who almost does the right thing, and what stops them.
Day 3 THE ACCIDENT Late-mid	The cat springs loose and causes a crash. The Misfit and two other men arrive. The grandmother shrieks, "You're The Misfit!", naming him, which he says would have been better left undone. Bailey and John Wesley are led into the woods.	Focus. Bailey tries to handle it and fails; the grandmother's recognition makes everything worse. Is Bailey's failed courage better than the grandmother's refusal to attempt it? Thread. The story turns from comedy to moral emergency here. Bailey tries; the grandmother bargains. Track that difference, it matters for the ending.
Day 4 THE CONVERSATION Late	Alone with The Misfit, the grandmother repeats "I just know you're a good man"; he corrects her and talks honestly about his crime, his punishment, and Jesus, while shots ring from the woods.	Focus. The Misfit is more polite, honest, and thoughtful about morality than anyone else in the story, while killing the family. Does that make him morally complex, or just articulate about evil? Thread. The murderer is the only one having a genuine moral conversation. Does his honesty absolve him, indict the grandmother, or show that moral seriousness and moral action are different things?
Day 5 THE MOMENT End	The grandmother's head "clears for an instant"; she reaches out and calls The Misfit "one of my own children." He recoils and shoots her three times. "She would of been a good woman," he says, "if it had been somebody there to shoot her every minute of her life."	Focus. Who changed more in that moment: the grandmother, who may have found grace, or The Misfit, who found its absence? Thread. The grandmother's reach is the only genuine human connection in the whole text, and it costs her nothing because she has nothing left. Does that make it real?

WHAT STUDENTS KEEP — A GOOD MAN IS HARD TO FIND

THE MORAL COURAGE JOURNAL

Each student flags 3 **moments** where moral courage (or its absence) shapes the outcome: their **Compress (C)**: the trunk, not the leaves. For each moment they name what actually drove it.

#

WHAT HAPPENED

MORAL COURAGE, FALSE COURAGE,
COWARDICE, OR SOMETHING ELSE?

1

2

3

DEFINITIONS STUDENTS USE

Moral courage, doing what you believe is right, even when it costs you and no one will see. **False courage**, acting brave only when forced or the audience is captive. **Cowardice**, choosing self-preservation over principle when the choice still matters. **Something else**, strategy, performance, or desperation.

AT THE ARMS ROOM

Ask **one focus question** from the facing page aloud to confirm depth, not just completion. The Story Layer prompt explicitly inverts the ending as the teaching release valve.

U8

MORAL COURAGE

God Sees the Truth but Waits: Tolstoy, companion text

THE LIVE QUESTION Is the courage to bear a wrong without revenge as real as the courage to act? Not debated on its own, feeds the Block 5 trio synthesis alongside *A Good Man Is Hard to Find* and the Bonhoeffer document study.

TWO READING BLOCKS (COMPANION TEXT, LIGHTER PASS THAN THE ANCHOR) • MENTOR VIEW, STUDENTS DO NOT SEE THE "WHAT HAPPENS" COLUMN

DAY / READ	WHAT HAPPENS (MENTOR ONLY)	FOCUS QUESTION • THREAD
Day 1 THE ACCUSATION Opening-mid	Aksyónof sets out for the fair against his wife's warning; a fellow merchant is found murdered and a blood-stained knife turns up in Aksyónof's own bag. He is tried and convicted. In prison, even his wife asks, "was it not you who did it?" He decides only God can know the truth, stops petitioning, and is flogged and sent to Siberia.	Focus. The court, then his own wife, decide his fear looks like guilt, and he never gets a chance to prove otherwise. Is there a form of courage in the moment he stops trying to be believed, or is that just despair with a religious frame? Thread. No test has resolved yet, only the conditions for one. The turn on "only God can know the truth" is the hinge for the whole story, track which reading the rest of it supports.
Day 2 THE CONFESSION Mid-end	Twenty-six years pass. A new convict, Makár Semyónitch, arrives, and an offhand remark convinces Aksyónof he is the real murderer. When Makár is caught digging an escape tunnel, the Governor asks Aksyónof directly who did it, and Aksyónof protects him. That night Makár confesses and begs forgiveness. Aksyónof forgives him; the release order arrives only after Aksyónof has already died.	Focus. Aksyónof has a clear, safe chance to expose Makár and likely win his own freedom. He refuses, then forgives him outright, unprompted by any promise it will help. Is that the same kind of moral courage as a single brave act under threat? Thread. Unlike a single unrehearsed reach at the point of a gun, Aksyónof's choice is made in cold blood, with time to think, and repeated twice. Hold this against Bonhoeffer's deliberate courage against a regime: same trait, no witness and no reward.

WHAT STUDENTS KEEP — GOD SEES THE TRUTH BUT WAITS

RE-READ + QUOTE MINE

Same journal format as the O'Connor guide, so both texts feed the trio synthesis with matching material. Each student flags **3 moments** where moral courage (or its absence) shapes the outcome: their **Compress (C)**, the trunk, not the leaves, even though this story's test has no single climax.

#

WHAT HAPPENED

MORAL COURAGE, FALSE COURAGE,
COWARDICE, OR SOMETHING ELSE?

1

2

3

DEFINITIONS STUDENTS USE

Moral courage, doing what you believe is right, even when it costs you and no one will see. **False courage**, acting brave only when forced or the audience is captive. **Cowardice**, choosing self-preservation over principle when the choice still matters. **Something else**, strategy, performance, or desperation.

AT THE ARMS ROOM

Bring one comparison into the trio synthesis: is Aksyónof's endurance a stronger, weaker, or just different form of the same trait as the grandmother's reach or Bonhoeffer's stand? This is the same ground as anchor-bridge Q5 in the Bonhoeffer document study, start there, don't invent a second question.

MORAL COURAGE

U8

The grandmother's moment of grace vs. The Misfit's moral complexity. Priority Q1, Q3, Q2; Q4/Q5 essay/Socratic.

Q1, The Moment of Grace PRIORITY: FORMAL DEBATE, REQUIRES TEXT EVIDENCE

"The grandmother's last act was moral courage. Was her moment of grace real, or just the panic of a dying woman who finally said the right thing?"

Hook (5 min). Write the last thing you'd actually say to someone about to hurt you, not what you should say. Is moral courage what you say with nothing left to lose, or what you do with everything to lose?

Position A. She manipulates all story, then reaches out: "Why you're one of my babies. You're one of my own children!" and touches him. Manipulation would have worked better: this is recognition, not strategy.

Position B. She's been a social strategist all story, adjusting her performance. Maternal warmth is her last card because she's out of moves. Moral courage requires intention she didn't have five minutes earlier.

Research: O'Connor's own statements calling it "a moment of grace"; theology of grace as unearned; deathbed conversions research.

Q2, The Better Moralist

"The Misfit is more honest about morality than the grandmother. Despite being a murderer, he is the story's real moral thinker."

Hook (5 min). Name a fictional villain who understands morality better than the hero. What does the villain see that the hero doesn't?

Position A. "I ain't a good man...but I ain't the worst neither...I call myself The Misfit because I can't make what all I done wrong fit what all I gone through in punishment." He examines morality; she performs it.

Position B. Understanding morality and living it aren't the same. "If I had of been there I would of known", but he chose to kill, not to find out. Honesty about violence isn't the same as resisting it.

Research: O'Connor on The Misfit as "prophet"; Nietzsche's slave/master morality; Kohlberg's stages vs. ethical action.

Q3, The Reach PRIORITY: EMOTIONAL ANCHOR

"In the grandmother's position, family dead, murderer in front of you, would you reach out and touch him?"

Hook (10 min). Eyes closed: the moderator reads the reach scene. Raise your hand if you would have reached out. Count. Open eyes: that's the debate's starting position.

Position A. She doesn't say "don't shoot me": she says "you're one of my own children." That's the first time anyone treats him as a person rather than a category.

Position B. She hasn't screamed for her family or tried to run, only negotiated. The touch is the final negotiation, a bid for connection once every other currency failed.

Research: empathy toward those who've harmed you; bystander/moral disengagement studies; O'Connor's theology of violent grace.

Q4, The Trigger

“The Misfit says she ‘would of been a good woman if it had been somebody there to shoot her every minute of her life.’ Is courage only possible under threat?”

Hook (5 min). Name one good thing you do only because you’d be caught otherwise. Does it count as goodness if the threat produces it?

Position A. O’Connor believed grace was violent: it arrives at destruction, not comfort. Threat didn’t fake her courage; it revealed a capacity she never needed to access before.

Position B. If only a gun to your head makes you good, you’re not good, you’re compliant. She had forty minutes with The Misfit and spent thirty-nine trying to save herself. The gun made her urgent, not good.

Research: behavior under threat (amygdala vs. prefrontal choice); O’Connor on grace as violent and unwelcome; stoicism on virtue in adversity.

Q5, The Timing

“She never stood up for her family, only found ‘courage’ as the last one left. Self-sacrifice that arrives too late is self-preservation dressed as virtue.”

Hook (5 min). Name a time you did the right thing too late to help the person who needed it. Does late courage still count?

Position A. She can’t save anyone, including herself, but she can stop performing and start seeing. O’Connor wrote the story to show grace arrives unearned and unexpected. That’s enough.

Position B. Courage that can’t protect anyone is aesthetics, not courage. Her family is dead because of choices she made all story; the final “connection” arrives only once there’s no one left but her murderer.

Research: retrospective moral recognition; intention vs. outcome (utilitarian vs. deontological); survivor guilt and late moral action.

MENTOR NOTES

Q1 is the sharpest question in the unit: ask students what she’d have had to do five minutes earlier to prove the grace was real. Q3 is the physical hook; discuss afterward whether the eyes-closed reflex matched their stated position. Q2 is provocative: Position A doesn’t defend murder, it defends moral seriousness; preview with co-mentor. Q4/Q5 are essay/Socratic territory, best for synthesis or end-of-unit seminar. This is the shortest text in the curriculum, read in one sitting: the guide treats it as a five-day excavation of the same pages, not a traversal.

U8**MORAL COURAGE**

Dietrich Bonhoeffer, "After Ten Years" (*Letters and Papers from Prison*). Read from the Document Study Reader.

The document is the floor of the evidence, not the ceiling.

THE DOCUMENT

"After Ten Years" is the essay that opens Dietrich Bonhoeffer's *Letters and Papers from Prison*. He wrote it at Christmas 1942 as a reckoning after ten years of Nazi rule, and gave it to the small circle of friends and fellow conspirators he trusted. Within months he was arrested. In April 1945, days before the camp was liberated, he was executed at Flossenbürg for his part in the plot against Hitler.

CLOSE-READ QUESTIONS

1. **Who actually stands his ground.** Bonhoeffer rules out the man of reason, the man of principle, the man of conscience, and the man of private virtue. Only the one "ready to sacrifice all" when God calls stands his ground. Why does he rule out conscience and virtue? What do those four have in common that fails under pressure?
2. **Folly worse than evil.** He argues folly is "a more dangerous enemy to the good than evil," because you can protest against evil but not against folly. Do you agree? Why can't you argue a fool out of folly the way you can resist a villain?
3. **Not success, not failure.** Bonhoeffer writes from inside a conspiracy that might fail, and did. He says the question is not *how* but *who*. What does it mean to do the right thing without knowing whether it will work? Is that moral courage, or futility?

ANCHOR-BRIDGE • A GOOD MAN IS HARD TO FIND / GOD SEES THE TRUTH BUT WAITS

4. O'Connor's grandmother reaches out to the Misfit in her last second at gunpoint. Bonhoeffer says who you *are* matters more than what you achieve. Does the grandmother "stand her ground" in his sense in that instant, even though it changes nothing and she dies?
5. In Tolstoy's story, Aksionov is wrongly imprisoned for decades and finally forgives the man who framed him instead of taking revenge. Is that forgiveness the moral courage Bonhoeffer means, the readiness to give up even his own vindication? Compare what Aksionov and Bonhoeffer each surrender.
6. Bonhoeffer was executed; Aksionov dies just as his name is cleared; the grandmother is shot mid-sentence. If moral courage never pays off in this life, why do all three texts still treat it as the highest thing? Answer from at least two.

THE TRAIT LINK, WHY THE TRIO HOLDS TOGETHER

TEXT	FACE OF MORAL COURAGE	THE HARD QUESTION IT RAISES
O'Connor, <i>A Good Man Is Hard to Find</i>	Forced , grace that arrives at the very edge, under a gun	Does courage still count if it comes too late to save anyone?
Tolstoy, <i>God Sees the Truth but Waits</i>	Endured , courage as patience, integrity, and forgiveness over a lifetime of wrongful suffering	Is the courage to bear a wrong without revenge as real as the courage to act?
Bonhoeffer, "After Ten Years"	Chosen , deliberate, costly, responsible action against power	If courage is only real when it costs you everything, what does that ask of us?

Bonhoeffer is the document study because he is the one who is unmistakably real. The other two are fiction that tells the truth. He is the truth the fiction was reaching for.

MENTOR PREP

- Students read the whole essay themselves before class, from the Document Study Reader. Read it once yourself; it is short.
- Locate the four sections the questions below point to in the Document Study Reader: "**Who stands his ground?**", "**Civil Courage?**", "**Of Folly,**" and "**Are we still serviceable?**". The reader uses the Neville Horton Smith translation; section titles may vary in other editions, so let the reader's headings guide you.
- The in-class slot is discussion, not reading: students arrive having read the essay. Keep the discussion inside the 15 to 20 minute slot.



TAB 07 / 11 • TAVERN OVERLAYS

FORGE WORKSHOPS

WORKSHOPS

*Three Tavern overlays: pattern-spotting, thesis exploration,
draft intensive.*

11 TABS

START	WHY	MENTORS	WEEKS	CYCLE	UNITS	WORKSHOPS	FINALE	PROTOCOLS
FADE	DICT							



Three Taverns double as Forge Workshops. On these weeks the standard **Story Forge** block is replaced by the workshop; Retro, Skill Layer, and Celebration still run. Tell students the week before what to bring.

WORKSHOP	WEEK / DATE	REPLACES STORY FORGE WITH	STUDENTS BRING	LEAD
Forge Workshop 1	Wk 7 • Oct 27 (U2 Tavern)	Pattern-spotting across U1–U2 debates: “What kind of arguer are you becoming?”	Forge Journal so far	Weaver
Forge Workshop 2	Wk 16 • Jan 19 (U5 Tavern)	Thesis exploration: pull the U1 Story Layer, read it aloud, ask “Was I right? Did the year prove me wrong?”	Journal + U1 Story Layer	Weaver
Forge Workshop 3	Wk 22 • Mar 9 (U7 Tavern)	Draft intensive + peer review of the Anvil presentation-in-progress	Anvil draft-in-progress	Weaver + Text Coach

WORKSHOP FACILITATION NOTES

- FW1** A momentum check. The goal is self-recognition, not product. Each student names one pattern in how they argue and one they want to change. No writing to hand in.
- FW2** The thesis hinge of the year. The Weaver's question, “*In Unit 1 you argued X; by Unit 4 you argued the opposite. That's your thesis, and it was already there*”, is the heart of the Anvil (the year-end presentation, see Finale). This is also where **Mentor A re-checks the load** in the 2-mentor config (Section 2).
- FW3** The last structured help before the Anvil. Run it as a peer jury: a partner reads each draft and asks “What's your thesis, and where's the evidence?”, not as an editor.

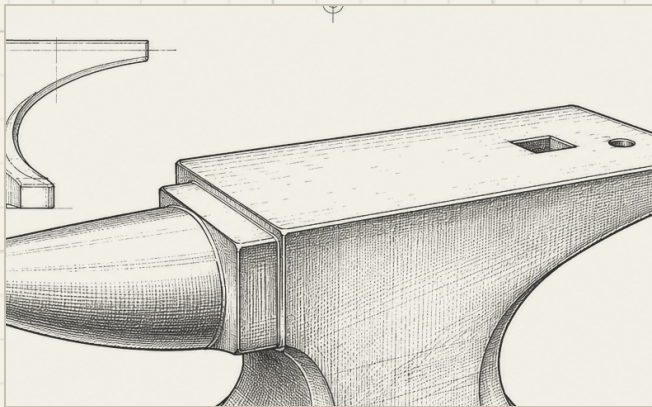


TAB 08 / 11 • WEEKS 26-30

FINAL FORGE

FINALE

Draft → revise → rehearse → present → the Final Gift.



11 TABS

START

WHY

MENTORS

WEEKS

CYCLE

UNITS

WORKSHOPS

FINALE

PROTOCOLS

FADE

DICT



After U8 and Spring Break, three sessions take students from record to presentation. No new reading. No debate. The Forge Coach holds deadlines; the Weaver runs the room.

WK 26 • APR 13, FINAL FORGE 1: DRAFT COMPLETION

Goal: every student has a complete Anvil draft by end of session, thesis + evidence drawn from their Forge Journal.

Run: open with the FW2 thesis question. Students mine their own Reflections and Story Layers for the through-line. Mentors circulate; do not write for them.

Failure → fix: a student has no thesis because they never kept their journal. Reconstruct from the Forge Record, the safety net the record exists for. Note it for the 1:1, not as punishment.

WK 27 • APR 20, FINAL FORGE 2: FINAL REVISION

Goal: revision against the Argument Quality Gauge (Milestone-5 rubric), *a gauge, not a grade*.

TIER	CLAIM	EVIDENCE	IMPACT	STORY LAYER
Unformed	Vague / personal	Missing / fake	Absent / repeats	None
Assembled	Debatable but broad	Thin / one quote	Restates claim	Names trait
Forged	Precise, text-rooted	Layered, cited	Extends beyond	Names cost
Tempered	Original, knows limits	Strategic, counter-aware	Re-frames question	Connects arc

Run: peer review in pairs using the Anvil rehearsal checklist. Each student revises one section live. Text Coach teaches one final skill: cutting to the strongest evidence.

Failure → fix: padding to fill time. Hold the thresholds, “at least 6 units referenced” vs. “all 8”, and cut anything that isn't proof.

WK 28 • APR 27, FINAL FORGE 3: PRESENTATION REHEARSAL

Goal: every student rehearses the 8–10 minute Anvil out loud, on the clock.

Run: timed run-throughs with a peer jury. Forge Coach times; Weaver notes who needs a 1:1 before May 4. Practice the open and the close hardest.

Failure → fix: reading a script. They present from their record, not a manuscript, the Synthesis Essay (optional) is the written companion, never the speech.

The Anvil & the Final Gift

The Anvil is where each student's record becomes their argument. An 8–10 minute presentation to the room: a thesis about who they are becoming, drawn from the full year's Forge Record.

Session: the full 2-hour LIFT block (10:00 AM–12:00 PM). 8 students × 8–10 min runs 64–80 min: fits inside 120 with room for framing, a break, questions, and a close.

MINUTE BY MINUTE (9 MIN/PRESENTATION + 2-MIN QUESTION + 1-MIN TRANSITION; SLACK ABSORBS RUNOVER)

0:00–0:05	Arrival + framing: no grading, peers are jury not editors, one question after each.
0:05–0:53	Presentations 1–4 (12 min each).
0:53–0:58	Break
0:58–1:46	Presentations 5–8 (12 min each).
1:46–2:00	Close: thank the room; brief framing for next week's Reveal/Final Gift.

POLICY, NOT SCHEDULE

- 1 Students present in turn, 8–10 min each. Peers act as **jury**, not editors, they ask one specific question after each.
- 2 **Mentors attend as audience. No grading.** Just proof. The Argument Quality Gauge is a gauge the student already knows; it is not scored here.
- 3 The Weaver keeps a private note on each presentation for the Reveal / Final Gift the following week.

MENTOR DISCIPLINE

Do not coach mid-presentation. Do not rescue a nervous student by finishing their sentence. The room they built holds them now. Step in only for genuine distress.

Portfolio behind each presentation: Debate Record (required) + Story Layer Portfolio (required) + Synthesis Essay (optional). The presentation is the synthesis: the essay is a written companion only.

WEEKS 29–30 • MAY 4 & MAY 11, THE FINAL GIFT

The Weaver gives each student one true sentence about who they became across the year: drawn from the Forge Record, specific, never generic. Then the year's Reveal: name the arc of the *room*: the shifts, the minds changed, the moments it ran itself. **No new work. No grades. Names and proof.** End on a Celebration that includes every student.



TAB 09 / 11 • OPERATIONS

OPERATIONS

Absence, reading-compliance crisis, prep deadlines, the Forge Record: the machinery that keeps debates from canceling.

PROTOCOLS

11 TABS

START	WHY	MENTORS	WEEKS	CYCLE	UNITS	WORKSHOPS	FINALE	PROTOCOLS
FADE	DICT							



Absence & Bench Protocol

The debate never cancels. Every role has a backup.

Two thresholds are named here once and referenced everywhere else: the **attendance floor** is **fewer than 5 present**: reschedule (seat collapse begins earlier, any time below the full roster; see the Seat Collapse page); the **reading-compliance crisis** is **fewer than 4 current** (next page). A healthy reading check wants **6 or more current**.

01 A debater is absent: the Bench debater (who prepped both sides) steps in. This is why bench prep is required of every student, every unit.

02 The moderator is absent: Forge Coach moderates this week (a temporary reversion to Handoff), and the assigned moderator runs the next Forge.

03 A researcher is absent: Text Coach distributes that researcher's packet if it arrived by deadline; if not, jurors share the evidence-map load.

04 Notify early: absences must reach the Forge Coach **before** the Arms Room, not the morning of the Forge.

Reading-Compliance Crisis

FEWER THAN 4 STUDENTS HAVE READ

This is the one failure that can sink a Forge. Catch it at the Arms Room reading check, not the Forge.

-
- 01 **If fewer than 4 students are current:** convert the Forge to a **guided close-read** of the unit's key passages, assign roles only to those who read, and push the formal debate concepts into the Tavern. Do not run a debate no one can source.
-
- 02 **If 4–5 students are current:** run the Forge. Seat non-readers as Jury, they judge on the packets and the debate itself, not on prior reading, and add a 5-minute reader-led recap before openings so the room starts from shared footing.
-
- 03 **Signal, not penalty:** the reading check is a temperature read. Late readers get jury or bench, they still have a job.
-
- 04 **Pattern:** if compliance drops two units running, the books are too long or the pre-read strategy failed. Re-check pacing at the next workshop.
-

Prep-Deadline by Unit

Roles are assigned at the Arms Room, 7 days before the Forge. Deadlines below are stated to students relative to the Forge, but the **real** working time from "I learned my role" to "it's due" actually **loosens** across the year, not tightens.

UNIT BAND	DEADLINE (STATED)	REAL PREP TIME	WHAT SUBMITS	TO WHOM
U1-U2	5 days before the Forge	2 days	Evidence Map + researcher packet	Text Coach
U3	4 days before the Forge	3 days	Evidence Map + packet	Text Coach
U4-U8	48 hours before the Forge (hard)	5 days	Evidence Map + packet + bench openings	Text Coach

THE 48-HOUR DEADLINE IS A HARD LINE, NOT A TIGHTER ONE

Don't narrate this as "the fire gets real", by real prep time it's the opposite. What changes at U4: December, is that the deadline stops bending: miss it and you jury or bench, no exceptions, no extension for holidays. Brand-new debaters get the least real prep time of the year at U1-U2; by U4 students have the most real prep time they've had all year to meet a line that no longer moves.

The Forge Record: How to Keep It

- 01 **Update after every Forge. Two minutes per student.** Role played, side argued, minds changed (if jury), one note.
- 02 **It is private.** Not a grade, not shown to students. It is proof for the mentor and fuel for the 1:1 and the Final Gift.
- 03 **2-mentor mitigation:** keep it as a brief after-session note, never live transcription. Mentor B's fact-check observations feed it (see Section 2).
- 04 **Hard trigger — before stacking chairs.** The Weaver staples the moderator's tally sheet and the collected reflections to the Forge run-sheet card, then writes the 2-min/student record on the stapled set. **No staple, no leave.** The stapled card **is** the Forge Record for that unit, reconstruction becomes mechanical. Miss two in November and the Anvil dies in April with no warning.

RECORD TEMPLATE

STUDENT	UNIT	ROLE	AFF/NEG	MINDS CHANGED	NOTE

Not a grade. Not shown to students. Proof for the mentor, not the room.



TAB 10 / 11 • SECTION 3

MENTOR FADE

FADE

Responsive, not chronological. Observable advancement and reversion triggers: plus the intervention decision tree.

11 TABS

START

WHY

MENTORS

WEEKS

CYCLE

UNITS

WORKSHOPS

FINALE

PROTOCOLS

FADE

DICT



THE PRINCIPLE

Fade is **responsive**, not chronological.

Mentors scale **up** when students are stretched and scale **down** when students are solid. The unit numbers are guidance, not law.

The Five Phases

PHASE	UNITS	FORGE COACH	TEXT COACH	WEAVER
Demo	U1	Active every session. Moderates + narrates every move.	Active. Spot-checks all evidence.	Active. Reads every reflection. Runs Bridge.
Handoff	U2	Sits beside moderator with whisper-card.	Juries; spot-checks.	Runs Bridge.
Warm Fade	U3-U4	Outside circle. Intervenes only on crisis.	Juries; steps in if researcher absent.	Consistently visible in Bridge only.
Independent	U5-U6	Outside circle. Emergency only.	Juries like a student.	1:1 conferences in Bridge.
Emergency Only	U7-U8	In corner or absent.	Fact-checks only if source is fabricated.	Runs workshop + conferences only.

THE UNIT RANGES ARE THE CALENDAR SHAPE, NOT THE GATE

Fade is **gated on rotation completion, not the calendar**. Do not fade a role until **every student has played it once**. At the 8-student baseline, slots per unit are: Moderator 1, Researcher 1, Affirmative 2, Negative 2, Jury 2. So debater and jury rotations complete at **U4** (8 students ÷ 2 slots); moderator and researcher not until **U8** (8 students ÷ 1 slot). The unit ranges above are the expected shape; the rotation log is the real trigger. A role that has not completed its first full rotation holds at Handoff, whatever the calendar says.

ROTATION-COMPLETION MAP (8-STUDENT BASELINE)

U4: Affirmative, Negative, Jury complete first rotation, eligible to fade to Independent.

U8: Moderator, Researcher complete first rotation, whisper-card support holds all year for these two roles.

Recompute if enrollment differs: slots ÷ students = units to first full rotation.

DOCUMENT-STUDY DISCUSSION

The document-study discussion follows the same fade pattern as the rest of the Arms Room: **mentor-led through U4, student-led from U5 onward**. A room that is ready earlier may hand the discussion to a student moderator earlier; a room that wobbles keeps the mentor in the circle. This is the close-read portion of the Arms Room, not a separate role, so it fades with the room as a whole.

Fade **never retracts farther than Handoff** for a specific role. A moderator who fails does not return to Demo (mentor moderates); they return to Handoff (mentor whispers). The student still runs the room; the mentor just runs beside them.

Advancement Triggers

WHEN TO FADE

Fade advances when competence is **demonstrated**, not assumed. Watch for these, role by role:

MODERATOR ADVANCES WHEN

- Calls pre/post votes without prompting
- Manages time within 10 seconds of target
- Calls on quiet jurors by name
- Handles over-time speakers without intervention
- Announces the vote shift clearly

RESEARCHER ADVANCES WHEN

- Evidence packets arrive on time
- Sources are verified (author, date, credibility)
- Packets contain evidence for both sides
- Fact-checking notes are passed in real time

DEBATER ADVANCES WHEN

- Openings state the claim in the first sentence
- Rebuttals address the strongest counter first
- Quotes have page numbers
- Closing addresses the room shift, not just restates

JURY ADVANCES WHEN

- Evidence Maps submitted on time
- Questions are specific and text-based
- Ballots show thoughtful pre/post votes
- Reflections explain the shift, or why none occurred

Reversion Triggers

WHEN TO STEP BACK IN, RESPONSIVE, NOT PUNITIVE

MODERATOR REVERTS WHEN

- Timer fails and no hard stop is enforced
- Jury not called on, or only 2–3 speak
- Debate loses structure (no openings/closing)

Fix: Forge Coach beside moderator, whisper-card, one session.

RESEARCHER REVERTS WHEN

- Packets arrive late or missing
- Fabricated or unsourced claims in packet
- No fact-checking during debate

Fix: Text Coach spot-checks all packets before distribution, one unit.

DEBATER REVERTS WHEN

- Openings lack text evidence (zero quotes)
- Rebuttals ignore the strongest argument
- Team is redundant (both say the same thing)

Fix: One 20-min “Argument Clinic” before the next Arms Room.

JURY REVERTS WHEN

- Evidence Maps missing or generic
- Questions are statements disguised as questions
- Ballots show no engagement

Fix: Text Coach reviews Maps with jury, 10-min group review, before the Forge.

EMERGENCY-ONLY PROTOCOL: WHEN TO BREAK FADE

SAFETY

Student in distress, or hostility between students.

PROCEDURAL COLLAPSE

Moderator frozen, or the debate format abandoned mid-session.

READING CRISIS

Fewer than 4 students have read (see Absence Protocol).

The Intervention Decision Tree

1 • IS THE STUDENT UNSAFE?

YES → Step in immediately. Safety first.

NO → Continue ↓

2 • IS THE DEBATE PROCEDURALLY COLLAPSED?

YES → Step in for 1 minute. Fix the process. Step out.

NO → Continue ↓

3 • IS THE ROLE COMPETENCE DEMONSTRATED?

YES → Fade.

NO → Revert to Handoff (whisper-card) for this role only. Do not revert the whole room.

HOW TO STEP IN WITHOUT SHAME

1 Use a specific phrase: “I’m stepping in for one minute.” Not “You need help.”

2 Fix the immediate problem. Do not take over the role.

3 Step back out: “You’re running it again.”

4 Record the intervention in the Forge Record. Use it for the 1:1 conference, not punishment.

A moderator who fails does not return to Demo. They return to Handoff. The student still runs the room: the mentor just runs beside them.



TAB 11 / 11 • SHARED VOCABULARY

DICTIONARY

DICT

Every shared term, one line: the same vocabulary your students' binder uses. Mentor-only terms are marked ♦.

11 TABS • THE LAST WORD

START

WHY

MENTORS

WEEKS

CYCLE

UNITS

WORKSHOPS

FINALE

PROTOCOLS

FADE

DICT



The terms below are the same ones in the student binder, so you and your students speak one language. Mentor-only terms are marked ♦.

SESSIONS

Trial Forge	Week 1. A demonstrated practice debate, students watch one, then try a rough one. Orientation, not assessment.
Arms Room	Week 1 of a unit. Students prepare: mine quotes, build arguments, get a role and side.
The Forge	Week 2 of a unit. The live 35-minute debate.
The Tavern	Week 3 of a unit. No debate, retro, one taught skill, Story Forge, celebration.
Forge Workshop ♦	Overlay on the U2 / U5 / U7 Taverns, replaces Story Forge with thesis / pattern / draft work toward the Anvil.
Final Forge	Three April sessions: draft → revise → rehearse the Anvil. No new reading.

THE DEBATE

Oxford-style debate	Jury votes before and after; the score that matters is minds changed.
Affirmative / Negative	The two assigned sides, for / against the claim.
Aff1 · Aff2 · Neg1 · Neg2	The four debater seats. “1” = opening + closing; “2” = opening + rebuttal. Each speaks twice.
Pre-/Post-vote · the shift	Jury's silent positions before / after; the gap is the only number announced.
Hook	A short visceral opener that puts students inside the question before they argue.
Socratic fallback	What the Forge becomes with 2+ debaters absent, the question is argued through the jury. The debate never cancels.

ROLES

Debater · Moderator · Researcher · Jury · Bench	Argue / run the room / supply evidence / judge and vote / backup who preps both sides. Roles rotate; nobody repeats back-to-back.
--	---

PREP & READING

Evidence Forge • Blade / Shield / Range	The Arms Room build block: opening (blade), counter-answer (shield), honest gaps (range).
Evidence Map / evidence packet	Jury prep (2 quotes per side) / Researcher prep (4 pieces, both sides), due by the prep deadline.
Reading guide	Per-book scouting report; splits the book into chapter blocks (chapters, not pages, editions vary).
Document Study Reader	The book holding all 8 units' document-study readings, plus the full U8 trio texts (O'Connor • Tolstoy • Bonhoeffer). Pre-read at home before each unit's Arms Room; rights resolved for classroom use.
ACTOR loop	The nightly reading habit: Aim, Compress, Test, Own, Run.
Trunk vs. leaves	The one core idea (trunk) vs. the pile of quotes around it (leaves).
48-hour rule	From U4 on, prep is due 48 hours before the Forge, hard. Miss it: jury or bench, not debate.

WHAT STUDENTS KEEP & WRITE

Forge Journal	The student's one notebook all year. Becomes their Anvil.
Forge Reflection	Post-debate write about <i>the argument</i> . Analytical. Kept, not graded.
Story Layer / Story Forge	Per-unit write about <i>the student, 5 years out</i> / the Tavern block where they draft it. Never about the debate question.

THE FINISH

The Anvil	Each student's 8–10 min final presentation: one true claim about who they've become, from the year's record.
The Gauge	Four-tier argument measure: Unformed / Assembled / Forged / Tempered. A gauge, not a grade.
The Reveal	Per Forge: the Weaver reads one anonymized line from the written reflections aloud. Year-end (May 11): the Weaver's one true sentence per student.
Synthesis Essay	Optional written companion to the Anvil, one unit's research expanded.

MENTOR MACHINERY ♦

Forge Coach / Text Coach / Weaver	The room / the evidence / the record & story. Three functions, often two adults (Section 2).
The fade	The deliberate, <i>responsive</i> withdrawal of mentor support across the year, scale down when students are solid, back up when they wobble (Section 3).
Forge Record	The Weaver's private per-student log. Not a grade, not shown to students. Fuel for 1:1s and the Final Gift.
Capacity Triangle	Character + Competence, held in line by Integrity, = Capacity. You evaluate what a student can <i>do</i> with a trait, not the trait itself.
The single rule	"There are no passengers." Every student has a job, every unit, every debate.

Reconciled to locked decisions (35-min speak-twice Forge, chapter pacing, Forge Reflection vs. Story Layer, 2-mentor primary; reflection-based Reveal, universal Bench, stated class size). Mentor reference restored 2026-07-06: appendices A–C, Skill Bank, Materials Manifest, class-size & seat-collapse. All eight units' Reading Guides, Debate Questions, and Document Studies are bound directly in this binder, nothing needs printing separately from 02-Units/. Pair this guide with the laminated run-sheets you hold in the room.

U1 Hook Artifacts & Mock Topic

PRINT MASTERS • PROJECT HAIL MARY • UNIT 1 • PHOTOCOPY ONE PER STUDENT

Hook 1 of 3: the Mission Briefing. Print one per student for the **Week 2 Arms Room** (question Q2).

CLASSIFIED, MISSION BRIEFING

PROJECT HAIL MARY

FOR YOUR EYES ONLY • DECLASSIFIED FOR ACADEMIC REVIEW

OPERATIVE	Dr. Ryland Grace
DESIGNATION	Solo scientific reconnaissance
TARGET SYSTEM	Tau Ceti
MANDATE	Identify cause of solar dimming. Collect data. Return to Earth with findings.

WHAT NASA EXPECTED

Dr. Grace was selected for expertise, not sentiment. The mission architecture assumes a lone operative with no emotional dependencies. Return is non-negotiable. Data without return is failure.

WHAT HAPPENED

Grace made contact with Rocky, an alien engineer also grappling with the same stellar threat. Rocky contributed the critical scientific method that solved the problem. Rocky could not survive the return journey.

THE CHOICE

Grace chose to remain with Rocky rather than return to Earth alone. He transmitted the solution. He did not come back.

THE QUESTION

Did Grace follow his mission, or betray it?

Volunteer Agreement

U1 HOOK • Q4 • PRINT ONE PER STUDENT (WEEK 2 OR 3)

VOLUNTEER AGREEMENT: PROJECT HAIL MARY

I understand I am being considered for a solo scientific mission to another star system.
The survival of Earth may depend on the data I collect.

☐ **I AGREE TO VOLUNTEER**

I understand the following:

- The trip takes longer than a human lifetime.
- I may not return to Earth.
- Due to the nature of long-duration space travel, I may not retain memory of this agreement upon arrival.
- No one on Earth will know what I chose.

One sentence: I am choosing this because

SIGNATURE _____

DATE _____

Trial Forge: Mock Topic

WEEK 1 PRACTICE DEBATE • LEARN THE FORMAT, NOT THE RESEARCH

Use this 600-word topic for the student practice debate in Week 1. Students already have opinions, so the goal is learning the format, not doing research.

RESOLVED

Homeschooling fails to socialize students.

AFFIRMATIVE

Homeschoolers miss the daily friction of a classroom: the peer conflicts and group projects that build social skill. A co-op once a week is not 30 hours a week in a room of strangers.

NEGATIVE

Homeschoolers get real-world socialization: multi-age groups, co-ops, community involvement, time with adults. The same-age classroom bubble is the artificial socialization.

Keep it brief: a 5-minute, abbreviated practice round is enough. Pre-vote → openings → one rebuttal → closing → post-vote.

Worked Example: What Good Looks Like

ON THE MOCK TOPIC • HOLD THIS UP AT THE TRIAL FORGE DEBRIEF

One complete set filled in on the mock topic. First-generation students have only ever seen these forms blank. This is the pattern: a real claim, real evidence, a real reflection. Teach format from it, not perfection.

RESOLVED

Homeschooling fails to socialize students. Aff = it fails • Neg = it succeeds

1 • EVIDENCE MAP (JURY)

#	QUOTE / CLAIM	SOURCE	WHY IT MATTERS
A1	"I didn't sit in a room with 30 strangers my age until I was 16."	Student quote, Trial Forge	Specific. A real gap, named.
A2	Co-op meets once a week; a classroom is 30 hours.	Program schedule	Quantified. Hard to hand-wave.
N1	"I talk to adults every day, not just peers."	Student quote, Trial Forge	Flips "socialization" to a strength.
N2	A classroom is the artificial bubble: 30 same-age peers is not the real world.	Mentor briefing	Reframes. Hardest kind of counter.

Note: Trial Forge evidence is lived experience and the briefing positions, not mined text. That's honest for Week 1. From U1 on, "Quote / claim" means a real line from the book.

2 • DEBATER PREP (AFFIRMATIVE, SEAT 1)

CLAIM (FIRST SENTENCE, UNDER 10 WORDS): **Homeschoolers miss the friction that builds social skill.**

OPENING — FIRST & LAST SENTENCE: *First*: "A co-op once a week is not a classroom." ... *Last*: "You cannot learn to navigate 30 strangers by avoiding them."

THEIR COUNTER | ATTACK FIRST: "Homeschoolers get real-world socialization." → "Name the 30 hours. Once a week is not 30 hours."

3 • FORGE REFLECTION (AFTER THE DEBATE)

WHAT SHIFTED: The Aff's "30 hours" framing held until Neg named the classroom as the artificial bubble. Two jurors moved Neg.

STRONGEST COUNTER: Neg's reframe: the classroom, not homeschooling, is the bubble. It made Aff's "30 hours" sound like a weakness, not a strength.

ANVIL FUEL: "The strongest move was not more evidence; it was renaming the other side's evidence as a flaw."

What to teach from this: a claim you can say in one breath, evidence that is specific and named (not "studies show"), attacking their *strongest* point first, and a reflection about the *argument*. That is the bar. Blank forms teach format; this teaches quality.

Moderator Whisper-Card

FORGE COACH'S RESCUE CARD • PRINT ON CARDSTOCK • LAMINATE • CLIP BESIDE THE MODERATOR

Forge Coach: sit beside the moderator. Use this card only when needed. The moderator runs the room; you whisper the next move or hold up the card for a visual cue. Do not hand it to the moderator: it is your card.

THE 35-MINUTE FLOW: MEMORIZE THE SHAPE

- 01 **Pre-vote (silent)**, jury writes starting position.
- 02 **Moderator reads question + stakes**, ~60 seconds.
- 03 **Openings (8 min)**: Aff1 → Neg1 → Aff2 → Neg2, 2 minutes each.
- 04 **Rebuttals (4 min)**: Neg2 → Aff2, 2 minutes each.
- 05 **Closings (2 min)**: Neg1 → Aff1, 1 minute each.
- 06 **Jury questions (5 min)**: moderator calls jurors until time runs out. Expected: 2–3 questions, one per side, then a follow-up if time allows.
- 07 **Post-vote (silent)**.
- 08 **Announcement**: "X minds changed. That is the point."

If the Moderator Gets Stuck

PROBLEM	WHISPER THIS
Debate runs long	Stand up silently. No words.
Timer fails	Raise hand and say: <i>"Time. Next speaker."</i>
Jury silent	<i>"[Name], what do you want to know?"</i>
Gets personal	Re-read the exact question aloud, then resume.
Opening has no text evidence	Note it; address at the next Arms Room, not in the moment.
Student refuses a role	<i>"There are no passengers. Everyone has a job."</i> Bench them for this session.

YOU RAN IT RIGHT IF...

- ☐ Pre-vote and post-vote both happened in silence, no discussion.
- ☐ Every debater spoke exactly twice.
- ☐ The only number announced was minds changed, no public scoreboard.
- ☐ You whispered fewer times at the end than at the start.

U8 Sealed Mentor-Only Insert



SPOILER EMBARGO — DO NOT READ ALOUD OR DISTRIBUTE TO STUDENTS BEFORE MARCH 16. KEEP THIS INSERT SEALED IN THE BACK OF THE MENTOR BINDER. OPEN ONLY FOR YOUR OWN PREVIEW AND U8 ARMS ROOM / TAVERN PREP.

U8 BOOK & FORMAT

Anchor texts: the U8 trio (D9, locked; not the full O'Connor collection):

- 1 *A Good Man Is Hard to Find*: O'Connor. Anchor story and Forge debate text (the single story, not the collection). Rights cleared for classroom use; full text in the Document Study Reader.
- 2 *God Sees the Truth But Waits*: Tolstoy. Second literary text; full text in the Document Study Reader.
- 3 *After Ten Years* excerpt: Bonhoeffer. The **document study**: pre-read at home from the Document Study Reader, then discussed at the Arms Room.

Reading guide: see 02-Units/Reading-Guide-A-Good-Man-Is-Hard-to-Find.md. The student binder intentionally does **not** reveal the grandmother's death or The Misfit's final line.

U8 PRIORITY QUESTIONS

USE	QUESTION
Formal debate (Q1)	"The grandmother's last act was moral courage. Was her moment of grace real, or just the panic of a dying woman who finally said the right thing?"
Emotional anchor (Q3)	"In the grandmother's position, family dead, murderer in front of you, would you reach out and touch him? Not to save yourself. Just because he looked like he was going to cry."
Warm-up (Q2, optional)	"The Misfit is more honest about morality than the grandmother. Despite being a murderer, he is the story's real moral thinker."

The U8 Tavern Script

FOR THE WEAVER • DELIVER LIVE • STILL EMBARGOED UNTIL MARCH 16

At the U8 Tavern, after the Story Layer is drafted, say this aloud:

"O'Connor wrote that the grandmother's final reach was a moment of grace. The Story Layer you just wrote inverted the ending: you wrote the version where recognition comes early enough to act. That is not how the story goes. But the Forge asks: Does moral courage have to arrive on time to be real? Hold both versions. Your answer is your Anvil."

CONTENT ADVISORY FOR MENTORS

O'Connor's *A Good Man Is Hard to Find* contains sudden violence, moral ambiguity, racial slurs in period-accurate dialogue, and religious imagery used provocatively. **Read all three trio texts before the unit begins** (Tolstoy and Bonhoeffer are gentler, but preview them too). If a student is clearly distressed, assign Researcher or Jury for that week. Do not water down the text; do make sure the room is safe.

The Skill Bank

ONE EXPLICIT SKILL PER TAVERN • TEACH IN 5 MINUTES • DRAWN FROM THE LIVE DEBATE

Every Tavern teaches one explicit skill, drawn from what just happened in the Forge. **Do not improvise which skill to teach.** Use the unit's assigned skill and teach it in 5 minutes using the live debate as context.

U1 • DISCIPLINE

Answer the strongest counter first

"Affirmative lost the strongest counter because they treated it as a side note. Your rebuttal is not the place to list everything you disagree with. Name the other side's best point, answer it first, then sit down. Weak-first looks scared."

► LIVE MODEL WITH ONE QUOTE FROM THE FORGE.

U2 • PERSEVERANCE

Use plot as evidence, not as the argument

"Plot summaries lose. Specific choices win. Don't say 'Jo went to New York.' Say 'Jo chose New York over home and paid for it when she returned too late.' Name the choice and the cost."

► PULL ONE STUDENT'S OPENING THAT GOT THIS RIGHT.

U3 • INTERDEPENDENCE

Name the specific dependency

"Interdependence debates collapse into 'teamwork is good' because no one names who actually carried whom. Every claim about the boat must name the person and the moment: 'Pocock carried Joe when he told him to trust the oar.'"

► PRACTICE ONE CHORAL REWRITE OF A GENERIC CLAIM.

U4 • RESILIENCE

Track the timeline or lose the argument

"Pride and Prejudice arguments collapse because students remember feelings, not order. Darcy proposed twice, once refused, once accepted. If your claim depends on the second proposal, make sure it does not sound like the first."

► PUT THE ORDER ON THE BOARD: COLLINS → DARCY REFUSED → LADY CATHERINE → DARCY ACCEPTED.

U5 • ACCEPTANCE

Strategic silence is still an argument

"More's silence in the trial is not passivity. It is the argument. He refuses to say the words the state wants because saying them at all would make them true. What can you not say, and what does it prove by staying unsaid?"

► MODEL ONE SENTENCE MORE MIGHT HAVE SAID AND ONE HE COULD NOT.

U6 • COURAGE

Anchor every claim to the timeline marker

"All the Light has two timelines and 130 short chapters. A quote from Saint-Malo 1944 is not the same as a quote from the lead-up. Begin every claim: 'In the 1944 timeline...' or 'Before the invasion...' If you cannot place it in time, you do not own it."

U7 • HOPE

Argue a position you find distasteful

"Moralizing is easy. Arguing is hard. If you cannot state Lord Henry's side in terms he would accept, you do not understand it. Your job is not to endorse it. Your job is to make the jury believe the text supports it."

► MODEL ONE LORD-HENRY-STYLE SENTENCE.

U8 • MORAL COURAGE

Late courage vs. false courage

"The grandmother's reach cost her nothing, she had nothing left. Does that mean it was not courage? Your job is to separate timing from intention. If someone does the right thing only when forced, is the act less real?"

► USE ONE ANONYMOUS EXAMPLE FROM THE FORGE.

You Ran It Right If...

SESSION SELF-CHECK • ONE PASS AFTER EACH SESSION TYPE

ARMS ROOM

- ☐ Reading check happened at the top.
- ☐ Hook was short (5–10 min) and every student wrote one sentence.
- ☐ Every student has a role and a prep deadline before leaving.

FORGE

- ☐ Pre-vote and post-vote both happened in silence (no discussion).
- ☐ Every debater spoke exactly twice.
- ☐ The only number announced was minds changed (no public scoreboard).

TAVERN (BRIDGE)

- ☐ Every student wrote a Forge Reflection.
- ☐ Every student drafted a Story Layer.
- ☐ One student was named specifically in Celebration.

Materials Manifest

WHAT TO PRINT · WHEN · HOW MANY

This binder + the print folder = everything you need. A substitute should be able to open this binder and the print folder and run any session without calling for help.

ARTIFACT	PRINT FOR	QTY	NOTES
Mentor Run-Sheets 03-Mentor-Resources/...Mentor-Run-Sheets.md	Laminate, clip at front	1 set	One page per session; the card you hold live
Reading Guides (U1–U8) 02-Units/Reading-Guide-*.md	Distribute at start of each unit	8	One per student; chapter-block pacing, not page
Document Study Reader 03-Mentor-Resources/The-Forge-Documents-Study-Reader.epub	Distribute to all families before Week 1	1 per family	Contains all U1–U8 document-study readings plus the full U8 trio texts (O'Connor · Tolstoy · Bonhoeffer); rights resolved for classroom use
Debate Questions (U1–U8) 02-Units/ & 06-Print-Ready/Unit-*-Debate-Questions.md	Arms Room of each unit	8	Mentor copy; includes hooks and position summaries
Role Cards 06-Print-Ready/Milestone-3-Role-Cards.md	Laminate 8 sets	8 sets	One set per student per unit; roles rotate
Evidence Map Templates Student Handbook tear-out	8 copies	8	For jury and bench prep
Vote Tally Sheets Student Handbook tear-out	Moderator copies	8+	One per Forge
U1 Mission Briefing This guide, Appendix A ✓	Week 2 Arms Room (Q2 hook)	8	Declassified one-page brief
U1 Volunteer Form This guide, Appendix A ✓	Week 2 or 3 Arms Room/Forge (Q4 hook)	8	One-page volunteer agreement
Trial Forge Mock Topic This guide, Appendix A ✓	Week 1 Trial Forge	1	600-word topic students already know
Moderator Whisper-Card This guide, Appendix B ✓	Laminate, clip beside moderator	1	Step-by-step moderator rescue card
U8 Sealed Insert This guide, Appendix C ✓	Sealed envelope, back of binder	1	U8 question, anchor, story list, Tavern script
Parent Brief The-Forge-Parent-Brief.md	Include in student binder	1	Bound after Scholar Agreement
Forge Journal Families supply	One per student	8+	Composition notebook or folder
Timers + Ballots Mentors supply	Every Forge	2 · 8+	Test before every session

Before Day One

PRINT & CLIP CHECKLIST • DO THIS ONCE, BEFORE WEEK 1

- ☐ Print and laminate mentor run-sheets; clip to front of binder.
- ☐ All 8 reading guides and debate-question files are bound in this binder, nothing to print separately.
- ☐ Print and laminate 8 sets of role cards.
- ☐ Stock evidence maps and vote tally sheets (student handbook tear-outs).
- ☐ Print U1 hook artifacts, Trial Forge mock topic, and moderator whisper-card.
- ☐ Prepare sealed U8 envelope; **do not open until March 16.**
- ☐ Confirm families have the eight books and a Forge Journal.
- ☐ Distribute the Document Study Reader to every family. It contains all U1–U8 document-study readings plus the full U8 trio texts (O'Connor · Tolstoy · Bonhoeffer); rights are resolved for classroom use.
- ☐ Test two timers and confirm ballot supply (index cards work).

IF AN ITEM IS MISSING

Check the vault paths in the manifest before improvising. The source files exist; the package is incomplete only if something was never printed.

If You Are One Adult Today

SINGLE-MENTOR WEEK • THE THREE FUNCTIONS COLLAPSE ONTO ONE BODY

Most weeks you will have two mentors. If a mentor is absent, the remaining adult runs the room as **Forge Coach** and the three functions collapse onto one body. Here is what changes.

FUNCTION	DROPS	DEFERS (after session)	COMPRESSES (still happens)
Forge Coach	—	—	Narrate less; let the moderator run the clock.
Text Coach	Live fact-checking; full packet verification before Forge	Detailed Evidence Map review; skill-layer mini-lesson	Spot-check only fabricated sources; narrate <i>"I'm checking that"</i> aloud.
Weaver	—	Full Forge Record details; Story Layer written feedback	The Reveal (read one anonymized reflection line); brief after-class notes.

YOUR ORDER OF PRIORITY

- 1 Keep the room safe and on format.
- 2 Make sure every student has a job.
- 3 Collect the Forge Record **after** class, not during. Assign Story Layer writing as homework if the Tavern is short.

Class Size & Seats

STATE IT ONCE • EVERY OTHER PAGE READS FROM THIS

The Forge is designed around a baseline of **8 students** and runs cleanly from **6 to 12**. Fill in your actual enrollment: every seat count and the collapse ladder read from it.

THIS COHORT

STUDENTS ENROLLED

SEAT	COUNT	NOTES
Moderator	1	Runs the room. Never collapses.
Affirmative	2	Aff1, Aff2. Each speaks exactly twice.
Negative	2	Neg1, Neg2. Each speaks exactly twice.
Researcher	1	Evidence packets for both sides. First seat cut when short.
Jury	enrolled - 6	Everyone not holding a named seat. At 8 → 2 · at 10 → 4 · at 12 → 6.

BENCH IS UNIVERSAL INSURANCE

Every student preps **both sides, every unit**, so any absence is covered. Bench is **never a counted seat** and never subtracts from the jury. It is not an assigned role.

WHY A JURY OF 2 STILL WORKS

The Reveal never depends on jury size. The Weaver reads **one anonymized line from the written Forge Reflections**, which every student writes, not a named juror's vote shift. The moderator still announces the aggregate "minds changed" count. (See the Reveal, per Forge.)

Seat Collapse

THE DEBATE NEVER CANCELS • NEVER COLLAPSE THE MODERATOR

When the full roster is not present, collapse seats in this order. Cut from the outside in; the moderator is the last thing to go.

1 • RESEARCHER



2 • JURY



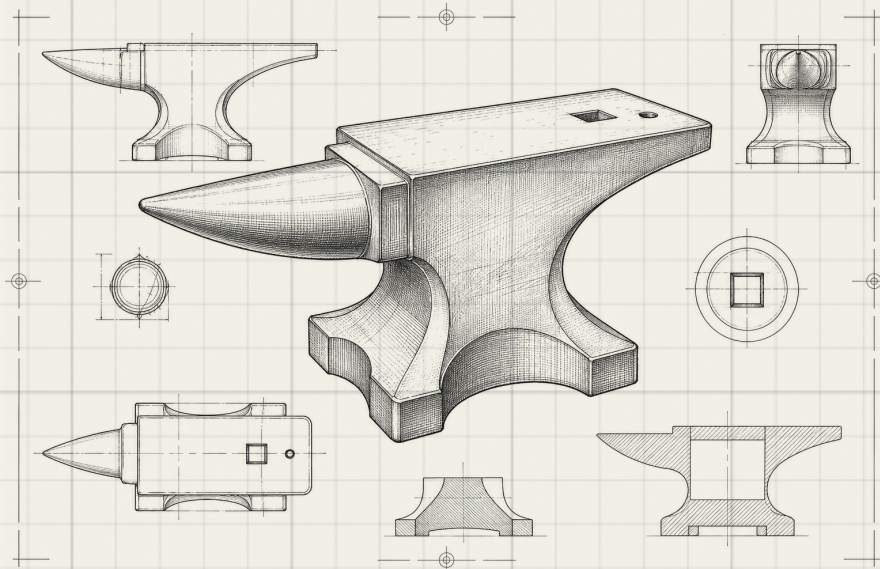
3 • DEBATERS

, moderator never

WHO IS PRESENT	CONFIGURATION (SHOWN AT THE 8-BASELINE)
Full roster	1 Mod · 2 Aff · 2 Neg · 1 Researcher · Jury (everyone else). Full Oxford debate.
One short	Cut the Researcher; Text Coach spot-checks sources. Jury holds.
Two short	Researcher cut; reduce the Jury by one. Debate format intact.
5 present	1 Mod · 1 Aff · 1 Neg · Jury 2. Debaters drop to one per side, minimum viable formal debate .
2+ debaters absent	Socratic fallback: the question is argued through the jury. No formal debate, but it still runs.
4 or fewer	Reschedule. Below minimum viable.

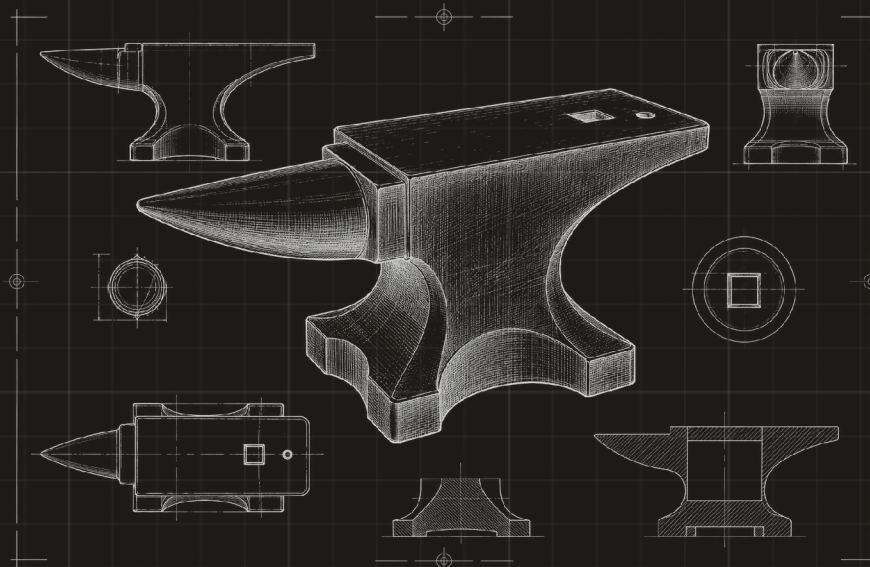
THE FLOOR

Minimum viable debate = 1 per side + a jury of 2 + 1 moderator (5 present). Below that, reschedule, never run a debate no one can source. If two or more debaters are missing, use the Socratic fallback rather than cancel.



THE FORGE

Run the room. Guard the fire. Fade on purpose.



THE FORGE

Run the room. Guard the fire. Fade on purpose.

PRINTABLE WORKSHEETS

These are the mentor's print-ready worksheets: **fuller versions** for mentor reference, overflow, and any student who wants more room. Each carries a red "Print this" banner naming the sheet and how many copies to run. These are fuller than the student §9 tear-outs. When you need an *exact* copy of what a student already has (an extra Evidence Map for an absent juror), print that from the Student Binder §9 so the juror gets the same sheet.

Two exceptions: the **Role Cards** and **Scholar Agreement** live in the Student Handbook, not here: print those from that document.



EVERY UNIT · SAME RHYTHM

HOW TO USE THESE SHEETS

Cheat sheet for this pad: **Arms Room** → Unit Cover · **Forge** → your role sheet · **Tavern** → Reflection + Story Layer. Everyone keeps Bench prep ready.

- 1 **Monday night:** open the **Week-by-Week Guide**, know this week's session and what to read.
- 2 **Arms Room week:** fill **Unit Cover** after role assignment. Start **ACTOR Log** if you want nightly structure.
- 3 **Forge week:** pull **one role sheet** (Moderator / Debater / Researcher / Jury). Everyone also has **Bench Prep** ready.
- 4 **Before the Forge:** submit per deadline band: U1-2: 5 days · U3: 4 days · U4-8: **48 hours hard**.
- 5 **Tavern week:** Forge **Reflection** (the argument) + **Story Layer Draft** (you, 5 years out). Not the same document.

KEEP VS. SUBMIT

Submit: Evidence Map · Researcher packet · Ballots (private). **Keep:** everything else in your Forge Journal: Anvil fuel.

ARMS ROOM → FORGE → TAVERN



WEEKS 1–15 · FILL “MY ROLE” ON FORGE WEEKS ONLY

30-WEEK GUIDE

Your year at a glance: what session is *this* week, what to read at home, when prep is due, and which worksheet to pull. Fill in your Forge-week role when assigned.

WK	DATE	SESSION	BOOK	AT HOME	IN CLASS	PREP DUE	WORKSHEET
<i>pre</i>	Sept 1–14	<i>Pre-start</i>	<i>Project Hail Mary</i>	Begin reading (~23 pp/day); keep a reading journal. Book done by Sept 22.	—	—	Reading journal
1	Sept 15	Trial Forge	—	Watch full debate flow; vote as jury; take notes on order not content	Observe · then try	—	Unit Cover (observe)
2	Sept 22	Arms Room	<i>Project Hail Mary</i>	Book done. No new reading; evidence mining; role prep	Hook → Evidence Forge → role assigned today	—	ACTOR Log · Unit Cover
3	Sept 29	Forge	<i>Project Hail Mary</i>	Start <i>Little Women</i> Block 1 if <i>Hail Mary</i> is done; Forge Reflection	35-min debate · your role sheet	5 days before (Sept 24)	Role sheet for assigned job
4	Oct 6	Tavern	<i>Project Hail Mary</i>	Continue <i>Little Women</i> Blocks 1–2; ACTOR	Story Forge · skill layer · celebrate	Forge Reflection due	Story Layer Draft U1
5	Oct 13	Arms Room	<i>Little Women</i>	Read to halfway; blade/shield/range	Role assigned · first student moderator possible	—	Unit Cover · ACTOR Log
6	Oct 20	Forge	<i>Little Women</i>	Finish book; Reflection	Debate · student-run room	5 days before (Oct 15)	Role sheet
7	Oct 27	Tavern	<i>Little Women</i>	Start U3 reading	Forge Workshop 1 + Story Layer U2	Reflection due	Story Layer · Workshop notes
8	Nov 3	Arms Room	<i>The Boys in the Boat</i>	Read to halfway	Role assigned	—	Unit Cover
9	Nov 10	Forge	<i>The Boys in the Boat</i>	Finish book	Debate	4 days before (Nov 6)	Role sheet
10	Nov 17	Tavern	<i>The Boys in the Boat</i>	Start U4, holiday risk ahead	Reflection · Story U3	Reflection due	Story Layer Draft U3
11	Dec 1	Arms Room	<i>Pride and Prejudice</i>	Short book, do not coast; read to halfway	48-hour rule starts this unit	—	Unit Cover

30-Week Guide · part 2. Spring units, Forge Workshops, Anvil season. Same columns: session, reading, prep due, worksheet.

WK	DATE	SESSION	BOOK	AT HOME	IN CLASS	PREP DUE	WORKSHEET
16	Jan 19	Tavern	<i>A Man for All Seasons</i>	Begin U6 (long book)	Forge Workshop 2 · Story U5	Reflection due	Story Layer · thesis seeds
17	Jan 26	Arms Room	<i>All the Light We Cannot See</i>	~38 pp/day pace; halfway mark	Longest book, trust ACTOR	—	Unit Cover · ACTOR Log
18	Feb 2	Forge	<i>All the Light We Cannot See</i>	Finish book	Debate	48h hard (Jan 31)	Role sheet
19	Feb 9	Tavern	<i>All the Light We Cannot See</i>	Start U7 reading	Story U6	Reflection due	Story Layer Draft U6
20	Feb 23	Arms Room	<i>The Picture of Dorian Gray</i>	Read to halfway	Pre-Spring Break unit	—	Unit Cover
21	Mar 2	Forge	<i>The Picture of Dorian Gray</i>	Finish book	Debate	48h hard (Feb 28)	Role sheet
22	Mar 9	Tavern	<i>The Picture of Dorian Gray</i>	Start U8	Forge Workshop 3 · draft intensive	Reflection due	Story Layer · body paragraphs
23	Mar 16	Arms Room	<i>A Good Man Is Hard to Find</i>	O'Connor + Tolstoy; Bonhoeffer pre-read + doc-study discussion	Final unit Arms Room	—	Unit Cover
24	Mar 23	Forge	<i>A Good Man Is Hard to Find</i>	Finish trio texts	Debate	48h hard (Mar 21)	Role sheet
25	Mar 30	Tavern	<i>A Good Man Is Hard to Find</i>	Anvil prep begins	Story U8 · arc complete	Reflection due	Story Layer Draft U8
26	Apr 13	Final Forge 1	—	Draft completion at home	Weaver 1:1 conferences	—	Anvil portfolio review
27	Apr 20	Final Forge 2	—	Revision	Peer review · rubric	—	Gauge self-check
28	Apr 27	Final Forge 3	—	Rehearse aloud	Read thesis anonymous · diagnose	—	Rehearsal checklist (Handbook §6)
29	May 4	The Anvil	—	—	8–10 min presentation	—	Portfolio · presentation
30	May 11	The Reveal	—	—	Year-end Reveal · last day	—	Forge Record complete



FILL AFTER ARMS ROOM

UNIT COVER

Unit dashboard. Fill after Arms Room: your role, deadline, debate question, and the quotes that carry the argument (trunk, not leaves).

UNIT _____	TRAIT _____
BOOK _____	FORGE DATE _____
DEBATE QUESTION _____	
MY ROLE _____	POSITION _____
PREP DEADLINE _____	SUBMITTED _____
READING TARGET (CHAPTER BLOCKS) _____	





Unit Cover · quote 1. The trunk candidate: full passage + why it carries the argument.

QUOTE 1 · TRUNK CANDIDATE

QUOTE 1

LOCATION

WHY IT MATTERS





Unit Cover · quotes 2 and 3. More evidence; still trunk, not leaves.

QUOTE 2

LOCATION

WHY IT MATTERS

QUOTE 3

LOCATION

WHY IT MATTERS





Unit Cover · blade, shield, range. Your opening, your answer to them, what you cannot cover.

BLADE · SHIELD · RANGE

BLADE

SHIELD

RANGE

Unit Cover · 4 of 4



MODERATOR RUN SHEET

UNIT _____ DATE _____

BEFORE · TIMER ☐ TALLY ☐ DEADLINE ☐

60-SECOND OPENER

DURING · TICK WHEN DONE

01 Pre-vote ☐

02 Question + stakes ☐

03 Openings

04 Rebuttals

05 Closings

06 Jury Qs □

07 Post-vote ☐

08 Announce shift ☐



Moderator · private tally. Hand to Weaver. Announce only minds changed.

VOTE TALLY · PRIVATE

NAME	PRE (F/A/U)	POST (F/A/U)	Δ
			☐
			☐
			☐
			☐
			☐
			☐
			☐

MINDS CHANGED

TURNING POINT WAS





SPEAK EXACTLY TWICE

DEBATER PREP

Build → break → land. You speak exactly twice: opening, then rebuttal *or* closing. Claim in sentence one: do not improvise it.

UNIT _____ DATE _____

☐ AFF ☐ NEG

SEAT ☐ 1 ☐ 2

QUOTE 1 _____

QUOTE 1

LOCATION _____

WHY IT MATTERS





Debater · quote 2. Same side or new angle: tie each quote to your claim.

QUOTE 2

LOCATION

WHY IT MATTERS





Debater · quote 3. Your third anchor from the text.

QUOTE 3

LOCATION _____
WHY IT MATTERS





Debater · external source + opening script. Verify you opened and read it.

EXTERNAL SOURCE

CLAIM

AUTHOR

DATE

PUBLICATION

Opened and read ☐

OPENING SCRIPT

CLAIM — FIRST SENTENCE ALOUD

EVIDENCE





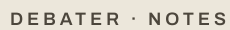
Debater · impact + counters. Attack their strongest point first.

IMPACT

COUNTER 1 → RESPONSE

COUNTER 2 → RESPONSE





NEUTRALITY IS YOUR SUPERPOWER

EVIDENCE PACKET

Ammunition for both sides. Four verified pieces (2 Aff, 2 Neg). Send to debaters by the prep deadline. Neutrality is your superpower.

UNIT / BOOK _____

SENT TO DEBATORS

AFFIRMATIVE • 1

SOURCE / CITATION

AUTHOR _____

DATE _____

SUMMARY

CONCERN _____



AFFIRMATIVE • 2

SOURCE / CITATION

AUTHOR _____

DATE _____

SUMMARY

CONCERN _____





Researcher · Negative evidence. Same neutrality: document gaps if you cannot find sources.

NEGATIVE · 1

SOURCE / CITATION

AUTHOR

DATE

SUMMARY

CONCERN



NEGATIVE · 2

SOURCE / CITATION

AUTHOR

DATE

SUMMARY

CONCERN





Researcher · after-action. What evidence correlated with changed minds?

NO SOURCE FOR ONE SIDE? DOCUMENT SEARCH

AFTER · EVIDENCE & CHANGED MINDS

Researcher · 3 of 3



SUBMIT TO TEXT COACH BY DEADLINE

JURY WORKSHEET

You are the judge. Submit Evidence Map to Text Coach by deadline. Vote before and after; ask one text-based question per side.

UNIT _____ FORGE DATE _____

AFFIRMATIVE

QUOTE 1

LOCATION _____

WHY IT MATTERS



Jury Evidence Map · Affirmative quote 2.

AFFIRMATIVE
QUOTE 2

LOCATION
WHY IT MATTERS





Jury Evidence Map · Negative quote 1.

NEGATIVE
QUOTE 1

LOCATION
WHY IT MATTERS





Jury Evidence Map · Negative quote 2.

NEGATIVE
QUOTE 2

LOCATION
WHY IT MATTERS





Jury · pre-vote + questions. Text-based, 20 seconds when spoken.

PRE-VOTE

I THINK...

...BECAUSE...

QUESTION FOR AFFIRMATIVE

QUESTION FOR NEGATIVE

Jury · vote 1 of 2





Jury · during + post-vote. Evidence vs. emotion; say what moved you or what they failed to prove.

DURING · EVIDENCE VS. EMOTION

POST-VOTE · MIND CHANGED ☐

POST-VOTE · MIND UNCHANGED ☐





EVERYONE · EVERY UNIT

BENCH PREP

The debate never cancels. Everyone preps both sides every unit. If called in, expand what you already wrote: 2 minutes, claim → evidence → impact.

UNIT _____ CALLED IN ☐ SEAT _____

AFFIRMATIVE OPENING _____

NEGATIVE OPENING _____

If called: claim → evidence → impact · 2 min





THE ARGUMENT — NOT STORY LAYER

FORGE REFLECTION

About the argument, not you, not the book report. What shifted? What counter stuck? Fuel for your Anvil. *Not* the Story Layer.

UNIT _____ ROLE _____
POSITION _____ SHIFT _____
WHAT SHIFTED? _____

STRONGEST COUNTER _____

MIND CHANGE? ☐ Y ☐ N , WHY _____





YOU • 5 YEARS OUT

STORY LAYER

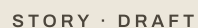
You, five years out. Nirvana first, name the cost, forget the how. If you mention the debate question, wrong document.

UNIT _____ TRAIT _____

5yr ☐ nirvana ☐ no how ☐

PROMPT (HANDBOOK §5) _____





Story Layer · draft continued. Still five years out; still no how-to list.

DRAFT



Story Layer · finish draft + name the cost. Specific, not vague.

DRAFT (CONTINUED)

COST NAMED

Not the debate question.



FIVE MINUTES · EACH NIGHT

ACTOR LOG

Nightly reading loop: five minutes. Skip a step, you skipped the loop.

WHAT ACTOR MEANS

A — Aim One sentence before you open the book: why you're reading today (trait thread).

C — Compress The trunk idea, one core claim per chunk. Not a pile of leaf quotes.

T — Test Flag where you want to argue with the author. Margin note = debate prep.

O — Own Say what you read in your own words. Connect it to one real thing in your life.

R — Run One tiny action before you close the book, a question, rule, or decision for tomorrow.

UNIT / BOOK

NIGHT 1

A — AIM

C — COMPRESS

T — TEST

O — OWN

R — RUN

CHAPTERS READ

NIGHT 2

A — AIM

C — COMPRESS

T — TEST



WHAT ACTOR MEANS

A — Aim why today · **C — Compress** trunk, not leaves · **T — Test** argue with the author
O — Own your words + one real life link · **R — Run** one action before you close

NIGHT 3

A — AIM

C — COMPRESS

T — TEST

O — OWN

R — RUN

CHAPTERS READ

NIGHT 4

A — AIM

C — COMPRESS

T — TEST

O — OWN

R — RUN

CHAPTERS READ



WHAT ACTOR MEANS

- A — Aim** One sentence before you open: why you're reading today.
- C — Compress** Trunk idea, one core claim. Not a pile of leaf quotes.
- T — Test** Flag where you'd argue with the author. Margin = debate prep.
- O — Own** Say it in your own words. One real connection to your life.
- R — Run** One tiny action before you close, question, rule, or decision.

Night 5 = review before Arms Room. **C: Compress** what made it in: do not full re-read.

NIGHT 5 · REVIEW BEFORE ARMS ROOM

A — AIM

C: COMPRESS (WHAT MADE IT IN?)

T — TEST

O — OWN

R — RUN

CHAPTERS READ