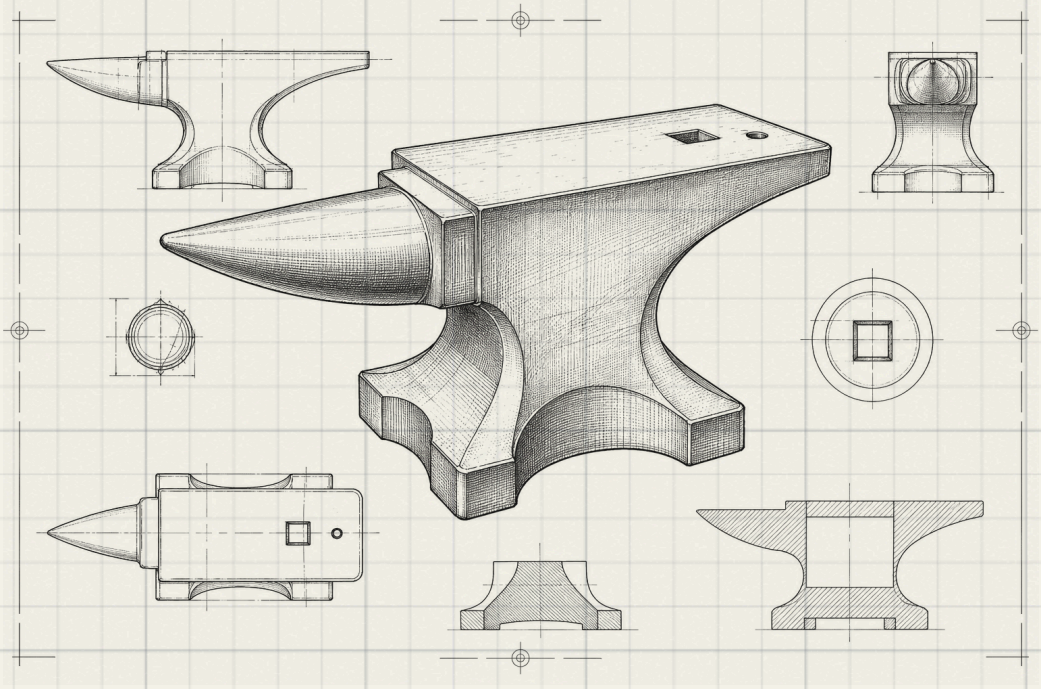
FALL 2026 — SPRING 2027

THE FORGE

MENTOR BINDER



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

MENTOR _____

DOSSIER · name = "The Forge → Mentor"

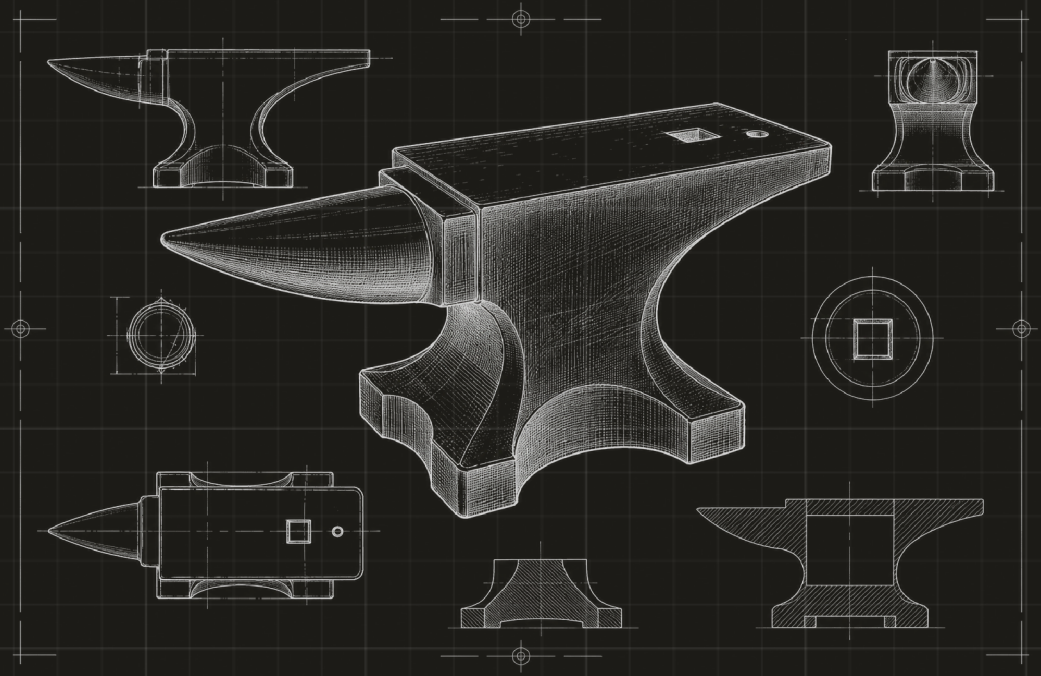
FIG. 01 — ANVIL

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FALL 2026 — SPRING 2027

THE FORGE

MENTOR BINDER



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

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FIG. 01 — ANVIL

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FALL 2026 · 11 TABS · RUN-SHEETS COMPANION

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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

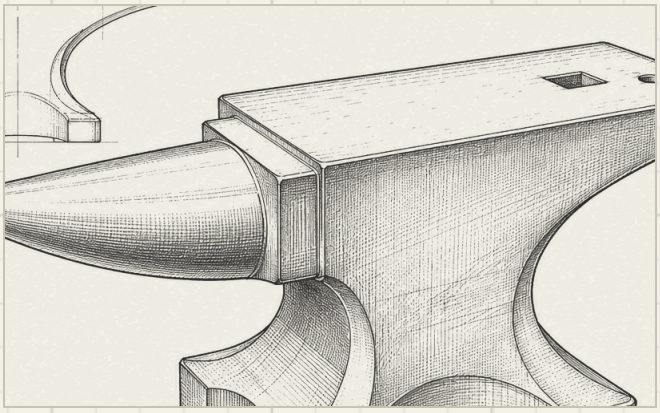
Hand out the role sheet that matches the assigned seat: Moderator → **MOD · 1/2**; Debaters → **DEB · 1/2**; Researcher → **RSCH · 1/2**; Jury → **JURY · 1/2**; everyone also has **BENCH · PAD**.

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 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. *(Week 1: you model this. Unit 2 on: a student does it, you sit beside with a whisper-card.)*
Affirmative	2, **Aff1, Aff2**	Argues *for* the claim.
Negative	2, **Neg1, Neg2**	Argues *against* 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.

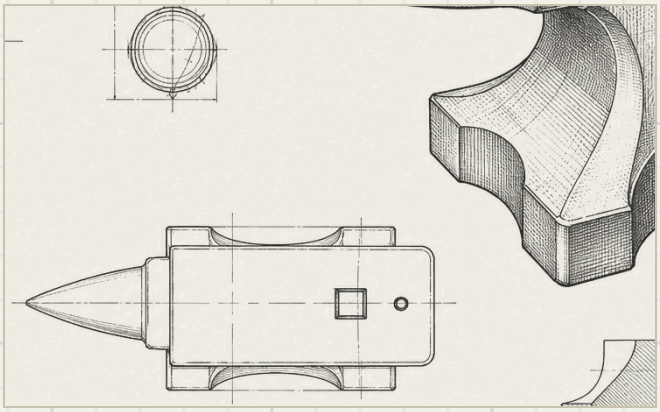
THE SINGLE RULE

There are no passengers. Everyone has a job.

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.

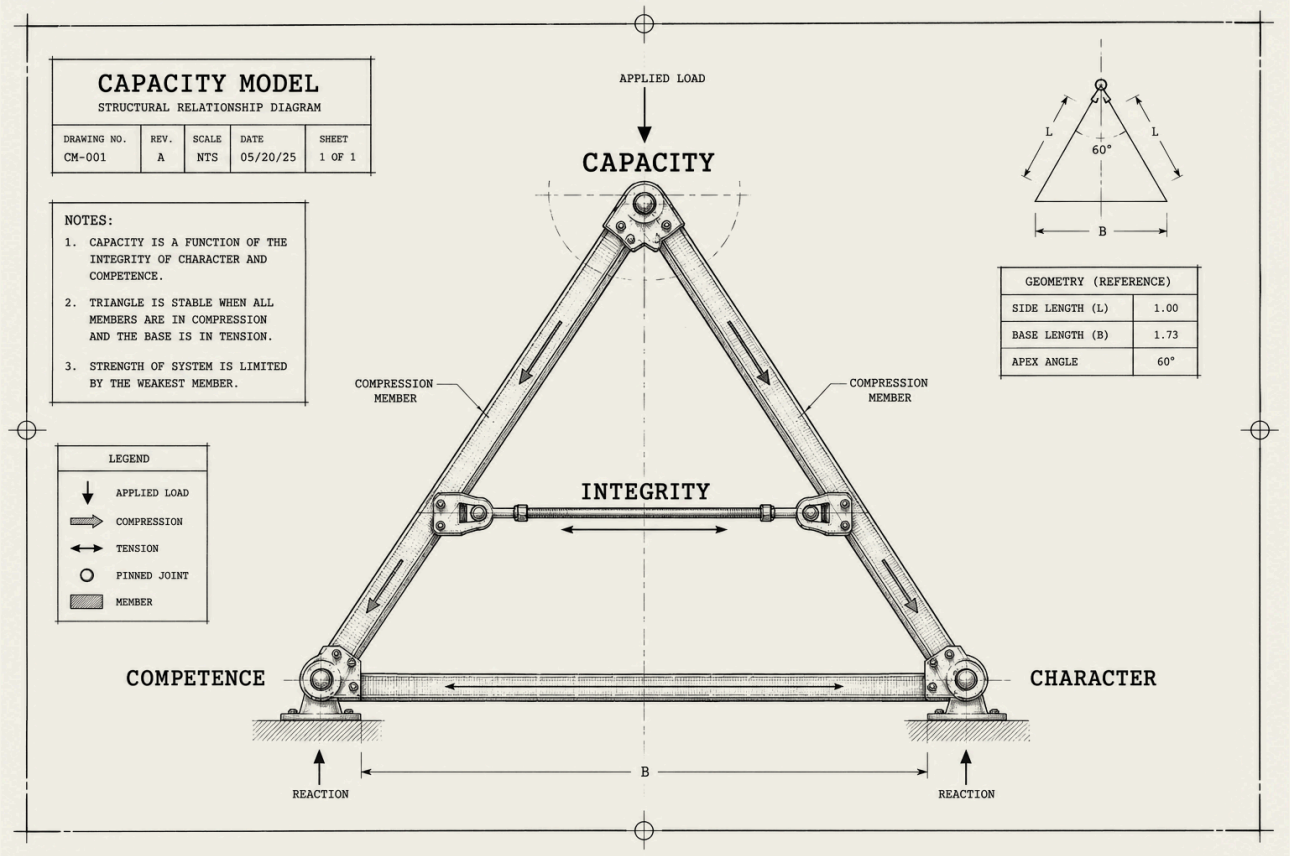
WHY THIS SEQUENCE

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



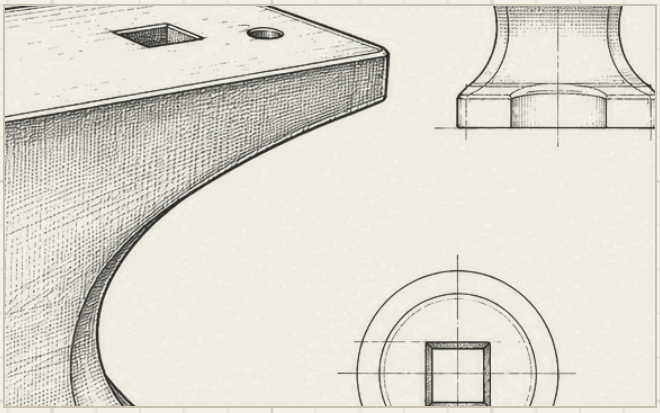
Character and competence are the load-bearing members: the moral foundation and the skill to act on it. Integrity is the tie holding them in line. Without it, the two legs push apart under weight instead of carrying it together. Weaken any one member, and the whole structure fails at that point, not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

MENTORS

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



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 *and* 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.

WHO DOES WHAT

THE ROOM · THE EVIDENCE · THE RECORD

Three jobs keep the Forge running: the **Forge Coach** holds the room, the **Text Coach** guards the evidence, and the **Weaver** keeps the record and the story. The preceding configuration sheet shows how two or three adults divide those jobs. Say who holds each function before students arrive.

WHAT EACH MENTOR OWNS

Forge Coach · room and procedure

- **At the Arms Room:** confirm access privately, confirm the next debate's roles and speaking seats, and state the exact prep deadline and submission route. Rehearse the student moderator's opening when the unit calls for one. Follow the unit plan for when assignments are first announced.
- **At the Forge:** guard the 35-minute debate and its speaking order. Model the procedure at the Sept 15 Trial Forge. On Sept 29, students debate with an adult moderator. As the students take over, move from a whisper-card beside the moderator to a seat outside the circle. Step back in when the fade criteria call for it.
- **At the Tavern:** make sure the next reading target and any upcoming deadline are stated, by you or the student leader as the fade advances. The Text Coach teaches; the Weaver runs the Bridge.
- **Hand off:** give the Weaver the final role and side record. Give the Text Coach the deadline, submission route, and any private access problem that needs a solution.

Text Coach · sources and argument

- **At the Arms Room:** check source access and reading privately. Before pairs work, make sure each student has written an independent quote → claim → impact → strongest-counter response. Then help students test whether their quotations support their claims.
- **At the Forge:** receive and spot-check prep. Check a claimed source when fabrication is clear; let students answer ordinary disagreements. On each Forge Reflection, mark whether specific text evidence answers the strongest counter. Check one box for the part to revise and add a short note tied to the student's words. If the criterion is met, leave the boxes blank and write “Met” with one refinement.
- **At the Tavern:** teach the unit's assigned argument skill using something that happened in the debate. Help students make the marked before/after correction.
- **Hand off:** pass the Weaver brief notes about evidence and the marked criterion. Never supply a completed student packet or write a student's claim for them.

Weaver · record and story

- **At the Arms Room:** guide the document discussion or opening hook while the fade allows. Keep personal prompts private unless a student chooses to share.
- **At the Forge:** collect the attributable reflections and the moderator's tally. In U1, protect reflection, criterion feedback, and correction time; keep the tally private. From U2, read one anonymized line for the Reveal, then ask what the winning side left out. Record each student's role, side, and criterion note after the session.
- **At the Tavern:** run the Retro and Story Forge, plus the Forge Workshop on U2, U5, and U7. Protect students' choice of how to keep or share Story Layer writing. Use the private record for conferences and, later, the Final Gift.
- **Hand off:** give the Text Coach the evidence problem that should become the next Skill Layer. Give the Forge Coach any process issue that needs attention before the next debate.

UNIT BY UNIT

THE ROLES STAY; MENTOR VISIBILITY CHANGES

WHAT CHANGES ACROSS THE EIGHT UNITS

The roles stay the same. The adults' visibility and the teaching focus change. Fade only when the room earns it; the unit number is a starting point, not an automatic promotion.

UNIT	FORGE COACH	TEXT COACH	WEAVER
U1 · Supported student debate	Support the student debate with an adult moderator; keep the clock and roles visible.	Check independent claims and source use; mark the reflection's strongest-counter criterion.	Keep the private tally and reflection record; run the Tavern Bridge. No U1 Reveal.
U2 · Handoff	Sit beside the first student moderator with a whisper-card.	Take a jury seat and spot-check evidence; teach plot fact versus interpretation at the Tavern.	Run Story Forge and Workshop 1.
U3 · Warm fade	Move outside the circle; intervene for a genuine process crisis.	Serve as a juror from the side; require a named dependency, moment, and cost.	Run the Bridge; note where talk stops at "teamwork is good."
U4 · Warm fade	State the hard 48-hour prep deadline; keep the student moderator in charge.	Serve as a juror from the side; check the order of the proposals and confrontations.	Run the Bridge and preserve the debate record.
U5 · Independent	Remain outside the circle unless an emergency calls for you.	Serve as a juror under the student rules; teach strategic silence as argument.	Run Workshop 2 and the private thesis conferences.
U6 · Independent	Continue the emergency-only position if the room is steady.	Serve as a juror under the student rules; require a timeline marker with each quotation.	Keep the private record and 1:1 conferences.
U7 · Emergency only	Keep the Coach function out of the circle; the same adult may still observe as Weaver.	During the debate, intervene only for a fabricated source. At the Tavern, teach students to argue a position they find distasteful from the text.	Run Workshop 3 and its draft work.
U8 · Emergency only	Leave the debate to students unless there is genuine distress or a process crisis.	Check fabricated sources only during the debate; at the Tavern, teach the difference between late courage and false courage.	Run the Bridge and conferences; use the record later for the Final Gift.

From U4 onward: The printed 48-hour prep deadline is firm. A student who misses it does not hold a debater seat that unit. Explain the Jury or Bench route privately, arrange the required text-grounded evidence, and keep the debate moving. A missed reading block alone does not publicly change a role.

TERMS MENTORS USE EVERY UNIT

TERM	WHAT IT MEANS IN THE ROOM
Independent claim gate	Before pair work, each student writes a quote, claim, impact, and strongest counter. The Text Coach checks it.
Criterion mark	One piece of feedback on a Forge Reflection: does specific text evidence answer the strongest counter? A checked box names where to revise; "Met" means the link already works. This is not a grade.
The Reveal	From U2, the Weaver reads one anonymized reflection line after the debate. No commentary follows. U1 uses feedback and correction instead.
Hold the Tension	A short question about what the winning side missed. Students note the omission; mentors do not score it.
Forge Record	The Weaver's private record of roles, sides, vote shifts where relevant, and one criterion note per student. It feeds conferences and the Final Gift.
Fade	Mentors reduce visible help as students show they can run the room. Step back in for the function that needs help.
Forge Workshop	On the U2, U5, and U7 Taverns, a workshop follows a shorter Story Forge block and turns students' lines into their Anvil.

WEEKS 1-4

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

Week 1: Trial Forge

SESSION TYPE: TRIAL FORGE · NORMAL ROOM: 2 MENTORS 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 A · Trial Forge Mock Topic

- ☐ Print 8 Role Cards + 8 Scholar Agreements (signature pages)
  → Student Handbook §3 Role Playbooks (cards) + §1 The Promise (Scholar Agreement)
- ☐ 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 (read today; take home for signatures; collect Week 2)

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	**Two-adult demonstration — literal 7-minute script:** Students are the jury. Mentor A says, "Pre-vote," and collects hands; then gives the Position A opening (0:00–0:45). Mentor B gives Position B opening (0:45–1:30). A rebuts (1:30–2:15); B rebuts (2:15–3:00). A says, "Jury questions," and calls two students (3:00–4:30). A closes (4:30–5:15); B closes (5:15–6:00). Mentor A says, "Post-vote," students vote, and Mentor B narrates the sequence and names the shift (6:00–7:00).	Mentor A = Position A + moderator. Mentor B = Position B + narrator. Student jury asks questions and votes. No third adult or overlapping role is required.
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: *"Moderator, what is your first job?"*	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:** Read aloud. Students take it home for student and parent/guardian signatures; it is collected at the start of Week 2.	Weaver reads. Forge Coach does not collect today.
0:55–1:05	**Next-week preview:** "Complete all five *Project Hail Mary* reading blocks before the Arms Room on Sept 22." Check that everyone has the guide and teacher-arranged access.	Text Coach hands out guide. See the Required Readings and Acquisition Record for teacher acquisition; privately arrange student access.
1:05–1:35	**Supported reading / access clinic:** Begin or catch up on the next reading block; privately solve missing-book, format, or schedule barriers.	Text Coach supports reading. Forge Coach checks access one student at a time.
1:35–1:50	**Role-card filing and catch-up:** Students annotate the debate sequence and file today's work.	Mentors resolve procedural questions and note absences.
1:50–2:00	**Closure:** Every student names the next reading action privately on an exit slip.	Collect slips; follow up privately.

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?

> **EQUIVALENT PARTICIPATION IS GUARANTEED**
>
> Offer every student a private choice before roles: live speech, a mentor-read written contribution, recorded contribution, or timed written jury analysis. Each route must produce the same claim, evidence, counter, and response; no diagnosis or reason is disclosed. Bench is a prepared evidence role, never a punishment. If a student declines one route, quietly offer another and preserve belonging.

HOMEWORK TO CHECK

- ☐ Complete all five *Project Hail Mary* reading blocks before the Arms Room on Sept 22.
- ☐ 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 A · Mission Briefing + Volunteer Form

- ☐ Print the U1 debate questions: Q1 "The Final Choice" is the formal debate; Q3 "No One Is Watching" is the warm-up
  → Contents "UNITS" row · U1 Project Hail Mary sheet
- ☐ Print 8 Evidence Map templates
  → Student Binder §9 · Jury Worksheet
- ☐ Have spare reading guides on hand
- ☐ Prepare the optional mission-design anchor: "Mission Briefing" (1-page declassified brief)
- ☐ Prepare the optional consent counterfactual: "Volunteer Form" (1-page agreement)
- ☐ Prepare private readiness slips: all five reading blocks complete? document study complete? access/catch-up support requested?
- ☐ After Block 5 closes Sunday Sept 20 and before the Sept 22 Arms Room, send or display the exact formal Q1 through the declared course channel or paper handoff.

MINUTE BY MINUTE 2 MENTORS? A = FORGE COACH + WEAVER · B = TEXT COACH

TIME	WHAT HAPPENS	YOUR JOB
0:00–0:05	**Private readiness check:** Every student hands the Text Coach a folded slip confirming all five reading blocks and the document study, or requesting catch-up/access help. Readiness never determines or publicly signals a role.	Text Coach reviews slips privately. Forge Coach collects signed Scholar Agreements. Arrange catch-up without disclosure.
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	**Warm-up:** Run Q3 "No One Is Watching" (Contents "UNITS" · U1). Students write one sentence. Collect. Read 3 aloud. Then name Q1 "The Final Choice" as the formal debate.	Weaver runs Q3. Forge Coach reads Q1 exactly and times.
0:35–0:55	**Independent claim → Evidence Forge:** First, 5 protected minutes: each student writes one Q1 quote → claim → impact → strongest-counter response alone and initials it. Only then pair for quote mining and argument construction.	Text Coach initials every independent claim before collaboration, then circulates. 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	**Exact U1 prep deadline:** Sunday, Sept 27, 10:00 AM, by the locally declared course channel or paper handoff.	Point to the locally declared channel; do not invent a platform. Confirm each student's route privately.
1:30–1:45	**Catch-up / access clinic:** Students missing reading or materials receive protected catch-up and a private completion plan; roles remain independent.	Use teacher-arranged copies and the Required Readings and Acquisition Record, never a private vault path.
1:45–1:55	**File and verify:** Independent claim, role sheet, and deadline route filed.	Mentors verify all eight folders.
1:55–2:00	**Closure:** One written next action.	Collect exit slips.

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

- [ ] All five *Project Hail Mary* blocks were completed before today's Arms Room; use the private plan if catch-up remains.
- [ ] All U1 role prep is due Sunday, Sept 27, 10:00 AM, by the locally declared course channel or paper handoff.

Week 3: Unit 1 — The Forge

SESSION TYPE: FORGE (DEBATE) · STUDENTS DEBATE · ADULT MODERATOR · NO REVEAL

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
0:00–0:10	Private packet/access check; launch protected catch-up for missed prep.	Forge Coach checks privately; Text Coach opens catch-up materials.
0:10–0:18	Retrieve Q3 briefly; state the exact Q1 formal resolution.	Name both positions; confirm sides and speaking seats.
0:18–0:28	Rehearse the moderator calls, timer, and speaking order.	Adult moderator rehearses procedure; students supply the arguments.
0:28–0:38	Break.	Set ballots, timer, source text, and record sheet.
0:38–1:13	Q1 Oxford debate: pre-vote, openings, rebuttals, closings, jury questions, post-vote. Each debater speaks twice.	A mentor moderates Sept 29. Text Coach checks fabricated sources. Equivalent contributions enter at the matching turn.
1:13–1:28	Attributable Forge Reflection: name the other side's strongest claim, answer it with specific text evidence and a chapter, and say whether your mind changed.	Students keep originals; Text Coach checks attribution.
1:28–1:38	Criterion feedback: does specific text evidence answer the strongest counter?	Text Coach checks one box and adds a specific revision note; if met, write "Met" plus one refinement.
1:38–1:48	Begin a labeled before/after correction from the criterion mark.	Protect individual work; continue the correction at the Tavern.
1:48–1:58	Private tally and Forge Record: retain a copy or attributable reflection record.	Weaver records roles, sides, vote shifts, and criterion notes; students keep originals.
1:58–2:00	Close: explain the Oct 6 Tavern correction and confirm the U2 reading target.	No Reveal or Hold the Tension in U1; follow the control plan.

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).
- ☐ No new *Project Hail Mary* reading: all five blocks were complete before the Arms Room.

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
- ☐ Confirm every student received the U2 reading guide at the Week 3 Forge

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	**Criterion-linked correction:** Return each student's mentor mark. Student copies the original sentence, revises it to meet the U1 criterion (claim + cited evidence + strongest counter), and labels BEFORE / AFTER.	Text Coach verifies one correction per student. Student keeps original and correction; Weaver files the duplicate/checklist.
0:30–0:35	**Break**	
0:35–1:00	**Story Forge — privacy choice:** Students write about themselves or someone they invent, then add their line: "What I think discipline is now." Assess trait reasoning, choice, and cost, not autobiographical disclosure. Sharing is opt-in and requires consent.	Weaver presents both routes neutrally. Never ask why a student chose a route.
1:00–1:15	**Reading Pipeline:** *Little Women* Blocks 1–2 done; Block 3 underway. Finish the book by Oct. 12. Verify access privately.	Use the Required Readings and Acquisition Record for teacher acquisition.
1:15–1:25	**Private completion / catch-up:** Finish correction or Story Layer evidence.	Protect quiet and equivalent routes.
1:25–1:40	**U2 launch and roles:** File U1, mark the next reading blocks, assign roles (sides and seats set on debate day); solve access needs privately.	Forge Coach assigns U2 roles; Text Coach checks access; Weaver audits U1 custody.
1:40–1:50	**Filing audit:** Eight independent claims, eight mentor marks/corrections, eight reflection custody records, eight Story Layer artifacts.	Repair missing evidence now; attendance alone does not count.
1:50–1:55	**Celebration:** One specific recognition, never for disclosure.	Recognize craft or reasoning.
1:55–2:00	**Closure:** Students leave with U1 originals and the next dated action.	Mentors retain duplicates/checklists only.

WATCH FOR

· Does the chosen mode make a defensible trait claim through a specific choice?

· Are consequence and cost visible without requiring personal disclosure?

HOMEWORK TO CHECK

- ☐ Finish *Little Women* Blocks 1–2 by Oct. 4; continue Block 3
- ☐ Story and line kept in the Forge Journal (copy to the Weaver only if the student wants feedback)

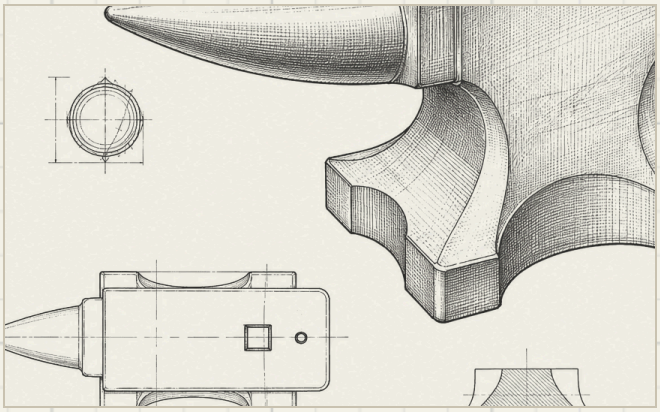
COMMON FAILURE — THE STORY LAYER IS GENERIC

Ask: *"What specific choice makes this trait visible? What followed? What did it cost?"* Keep the student in the route they chose. Do not route the work back through the debate question.

CYCLE

CYCLE

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



Weeks 1–4 show the Trial Forge demonstration followed by a supported student debate. **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, read together and discussed in class, in the first hour, from the Document Study Reader. No home pre-read.

07 The **Reveal** after each U2–U8 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, read together and discussed in class (40 min, first hour; no home pre-read) → 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)

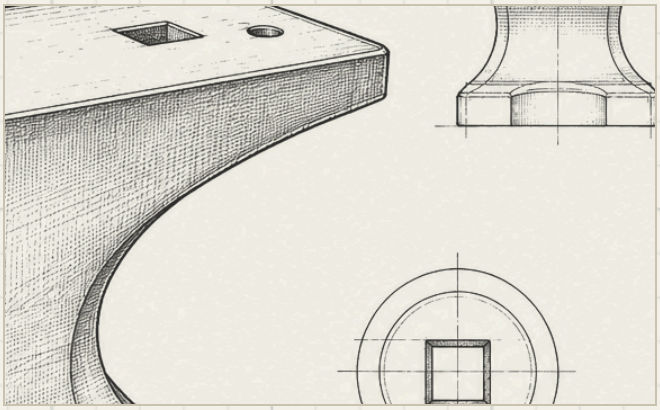
Arrival + Retro → Skill Layer (one skill, taught from what actually happened) → **Break** → Story Forge (the Story Layer prompt, 5 years out) → Reading Pipeline (next book) → Celebration. *On workshop weeks, the Story Forge block is replaced: see The Forge Workshops.*

TAB 06 / 11 · PER-UNIT CARDS U2–U8

UNITS

UNITS

One card per unit, U2–U8, then that unit's week schedule, the full Reading Guide, Debate Questions, and Document Study. Each unit's five Debate Questions are a menu: the card marks which are priority for the Forge debate; the rest are warm-ups, essays, or discussion prompts.



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**	*Project Hail Mary*	Supported debate
U2	**Perseverance**	*Little Women*	Handoff
U3	**Interdependence**	*The Boys in the Boat*	Warm Fade
U4	**Resilience**	*Pride and Prejudice*	Warm Fade
U5	**Acceptance**	*A Man for All Seasons*	Independent
U6	**Courage**	*All the Light We Cannot See*	Independent
U7	**Hope**	*The Picture of Dorian Gray*	Emergency Only
U8	**Moral Courage**	*A Good Man Is Hard to Find*	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 After securing Earth's solution in the Beetles and beginning a newly possible journey home, Grace turns back to rescue Rocky and Erid, knowing he may die. Is that disciplined loyalty to a larger responsibility, or an irresponsible sacrifice of his duty to return with unique knowledge?

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 *body* know before his *mind* does? What training reveals itself before his conscious memory returns? **Thread.** He tests his environment, counting, measuring, recording, before he knows *why*. Where does that method come from?
Day 2 THE SOLITARY SCIENTIST Ch 6–10	Grace works alone on the ship and begins to understand his mission: find out why Tau Ceti is not dimming.	**Focus.** When does Grace shift from *reacting* to *acting*? **Thread.** No supervisor or audience, but survival and Earth are at stake. What keeps him working?
Day 3 FIRST CONTACT Ch 11–16	Grace and Rocky build a shared vocabulary across radically different biology and dominant senses.	**Focus.** How do they build enough trust to rely on each other? **Thread.** What sustains effort when progress is slow?
Day 4 ADRIAN & DISCOVERY Ch 17–23	Within Tau Ceti, Grace and Rocky travel to Adrian. One failed model, about two weeks of engineering, and hazardous sampling lead to Taumoeba.	**Focus.** Grace notices things. Rocky figures things out and builds. How do they work together? **Thread.** Where does discipline live in that chain?
Day 5 THE FINAL CHOICE Ch 24–end	Natural Taumoeba cannot tolerate the needed nitrogen. A bred strain escapes xenonite containment and consumes Rocky's fuel. Grace secures Earth's solution in the Beetles, begins a newly possible return, then turns back.	**Focus.** When does Grace decide to rescue Rocky and Erid? **Thread.** Return with unique knowledge, or protect the lives he can still save?

WHAT STUDENTS KEEP — PROJECT HAIL MARY

THE DISCIPLINE JOURNAL

Each student picks **3 moments** where discipline (or the lack of it) changes what happens, and decides what really caused each one.

#	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 reaction that happens automatically, without deciding to. **Something else**, curiosity, fear, love, hope, or habit. Discipline isn't the only way to read this book.

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.

PROJECT HAIL MARY · SHOW AFTER STUDENTS DRAFT THEIR OWN

A STRONG DISCIPLINE JOURNAL

#	CHAPTERS	WHAT HAPPENED	DISCIPLINE, CONDITIONING, OR SOMETHING ELSE?	WHY?
1	**Ch. 1–5** *Waking up*	Grace doesn't know his own name, but he times falling objects and works out the gravity. "These formulas come easily to me. Second nature." The numbers are wrong for Earth, and he reaches the only answer left: "I'm not on Earth."	**Conditioning** A good kind.	He doesn't decide to do physics; it happens before he can think. That's the definition of conditioning: a trained reaction without deciding to. His training shows up before his memory does. It's useful, but it isn't discipline yet, because nothing hard is being chosen.
2	**Ch. 6–10** *The cylinder*	An alien cylinder arrives. Grace tests it with everything he has: "I poke it with various things to get a feel for its hardness." Then, "I get a hammer and chisel." He names the material xenonite: "that's what I'm calling this weird alien compound, and no one can stop me."	**Something else: curiosity** Not discipline. Fun.	Nobody makes him do this, and it isn't hard for him; he's enjoying it. That's curiosity, from the "something else" list. It matters because curiosity keeps him working when nobody is watching, and discipline usually gets the credit.
3	**Ch. 11–16** *Learning Eridian*	Grace and Rocky build a language from nothing. "The next several days are repetitive, but far from boring." The laptop can translate, but Grace keeps drilling: "I don't need the computer as often." "I spend an hour every day studying Eridian vocabulary."	**Discipline** The hard thing, by choice.	This matches the definition: the easy thing (the computer) is right there, and he chooses the hard thing anyway, every day. It's slow and nobody checks. The payoff is real conversation with Rocky.

SAME MOMENT, TWO WAYS · THIN

–	**Ch. 1–5**	Grace finds his crew dead.	Discipline	He keeps going.

What's missing: no quote. "He keeps going" could describe anything. And it skips what he does.

STRONG

–	**Ch. 1–5** *The burial*	Grace looks at his two dead crewmates: "They deserve a burial." He dresses them in their jumpsuits, because "a traveler deserves to be buried in uniform," and carries them to the airlock one at a time.	**Something else: love** Respect, really.	The mission doesn't need this, and it's hard, slow work. He does it because they "deserve" it. That's love, or respect. It's a hard thing chosen for people, where discipline is a hard thing chosen for a goal.

AT THE ARMS ROOM

Show this after students write their own rows, or they copy the moments. Then ask: quote and chapter in every row? One label besides "discipline"? A Why that adds something? Fix one row.

U1 DISCIPLINE

After securing Earth's solution, was Grace disciplined or irresponsible to sacrifice his newly possible return and rescue Rocky? Q1 formal; Q3 warm-up. First unit: keep register accessible.

Q1, The Final Choice PRIORITY: CENTRAL DEBATE

Curriculum-authored formal question; see the complete wording below.

Curriculum-authored question. After securing Earth's solution in the Beetles and beginning a newly possible journey home, Grace turns back to rescue Rocky and Erid, knowing he may die. Is that disciplined loyalty to a larger responsibility, or an irresponsible sacrifice of his duty to return with unique knowledge?
Hook (5 min). If you were coerced into a one-way mission, then unexpectedly gained a way home, would you risk it to rescue a partner and another world?
Position A. With return newly possible, Grace owed Earth his unique knowledge rather than risk it in a rescue.
Position B. Earth's jointly developed solution was secure in the Beetles; loyalty to Rocky and Erid was now the larger responsibility.

Research: search-and-rescue duty; unique knowledge versus secured data; responsibility after coercion.

Q2, The Body That Remembers

Curriculum-authored: 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 this guide's curriculum 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

Curriculum-authored: Grace works without a supervisor or audience, under survival pressure and existential stakes. What kept him going?

Hook (5 min). If no supervisor watched but lives depended on your work, would persistence show discipline or necessity? Write, don't share yet.
Position A. No supervisor or grade directs Grace; sustained method can still show internal discipline.
Position B. Grace expects to die whether he succeeds or fails. Curiosity, responsibility to Earth, fear of a meaningless death, or the need to make his remaining life matter may drive him more precisely than "discipline."

Research: solo endurance workers on their motivation; intrinsic vs. extrinsic discipline.

Q4, Building Trust Across a Total Stranger

Curriculum-authored: Grace and Rocky begin with no shared language and radically different biology and dominant senses. What kind of effort builds trust?

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

Curriculum-authored: One failed model, about two weeks of engineering, hazardous sampling, Grace's observation, and Rocky's inference produce the Taumoeba discovery. Where does the discipline live?

Hook (**5 min**). Think of a discovery that depended on several people doing different kinds of work. Who gets credit?

Position A. The observation depends on recovering from a failed model and engineering a hazardous sampling method.

Position B. Engineering alone is insufficient; Grace's observation and naming and Rocky's inference turn the sample into a usable discovery.

Research: collaborative scientific discovery; observation, inference, and engineering as distinct contributions.

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 was a career Navy SEAL. *Make Your Bed* grew out of a 2014 University of Texas commencement speech built around ten lessons from SEAL training. At the start of each training day, McRaven and his classmates made their beds to an exact standard, inspected bed by bed, with a quarter landing on the mattress as the final test. The instructor acknowledged a correct bed with a nod, but offered no praise; correctness was expected. McRaven later sustained the habit without that original inspector. While Saddam Hussein was held after capture, the covers remained crumpled at the foot of his cot and he rarely seemed inclined to straighten them.

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." In training, an instructor inspected the bed. Why sustain the same exact standard later, after that original inspector and his nod are gone?

2. **The smallest possible task.** Of everything a SEAL training day 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 a serious parachute injury, the first thing McRaven did once he could lift himself unaided 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 while recovering at home 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 did not make his bed: the covers stayed crumpled and he "rarely seemed inclined to straighten them." Why include that detail about a man who once ran a country?

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 standard first enforced by an instructor and later sustained without that original inspector, or something different? Find a place in the book where a drilled habit carries Grace when feeling wouldn't have.

6. McRaven first learns the bed standard under inspection, then keeps it aboard a submarine, while recovering at home, and on an Army cot in Iraq. Grace works with no human instructor present to enforce his standards. What changes when an externally taught standard becomes self-sustaining? Argue from both.

THE TRAIT LINK, WHY THIS SCENE IS DISCIPLINE

MOMENT	FACE OF DISCIPLINE	THE HARD QUESTION IT RAISES
The inspection	**A standard enforced from outside**, checked closely and acknowledged without praise	What can external inspection teach that self-imposed effort cannot?
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 the movement from inspection to independence: **what makes a standard taught and checked by someone else become one you sustain across later years, after the original inspector and his nod are gone?**

MENTOR PREP

1. Students read this study before class from the Document Study Reader. End after the observation that Saddam "rarely seemed inclined to straighten" the covers; stop before "During the ensuing ten years."
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. Keep steering back to the bed, an ordinary, repeatable act, as the site of discipline.
4. McRaven's later closing paragraph (the "life is hard" passage) states the lesson directly. Do not let it replace the students' work of drawing meaning from the scene.
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.)
POSITION A: COST TOO HIGH	(Q2) Vote on whether family duty cost Jo too much. A affirms; B opposes. Both acknowledge the bedside renunciation, later writing, and continued book ambition.
SIGNATURE FAILURE → FIX	The debate draws on the back half of the book. **Fix:** at the **Week 5 Arms Room private readiness check**, confirm the book is complete through Ch. XLVII and use a private plot-anchor slip on Jo at Beth's bedside. Arrange private catch-up if needed; keep assigned roles.
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** follows a 20-min Story Forge at the Week 7 Tavern (Oct 27). The U2 story and line are written in class.
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 (120 min)

SESSION TYPE: INVESTIGATE · MENTOR VISIBILITY: HANDOFF — FORGE COACH BESIDE MODERATOR, WHISPER-CARD

PRE-CLASS SETUP

- ☐ Confirm all five blocks (Ch. I–XLVII) were due Oct. 12; arrange private catch-up as needed.
- ☐ 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)

• **Private readiness only** (slip or quiet 1:1): confirm the complete book (Ch. I–XLVII). Status stays private and does not change a role.

• Optional private depth (on slip or 1:1 only): "What does Jo do after Beth dies?" Do **not** cold-call students about reading status.

HOOK

Before anyone writes, say: "**The text is the question. Their own grief is not.**" Each student **privately** writes one thing they are pursuing that they would set aside if a family member needed them, and whether they would. **No mandatory oral share.** Optional: Weaver may read at most one anonymous slip. Jo faces this choice in Ch. XL.

MINUTE BY MINUTE

TIME	WHAT HAPPENS	YOUR JOB
0:00–0:08	Arrival. **Private** readiness/access (complete book). Optional private plot-anchor slip. No cold-call.	Forge Coach: slips/quiet check. Text Coach: private access.
0:08–0:28	**Document Study** (**20 min**) — Frankl six acts. Pre-read at home; discussion only. Mentor leads (not student-moderated in U2).	Mentor facilitates close-read. Keep to 20 min.
0:28–0:38	**Hook — Absence:** Grief line first. **Private write only** (optional anonymous slip). No mandatory oral personal share.	Weaver runs. Forge Coach protects dignity.
0:38–0:48	**Break**	
0:48–0:56	**Independent Q2 claim gate:** quote → claim → impact → strongest counter. Mentor initials each. **No pairs yet.**	Text Coach checks all. Forge Coach protects silence.
0:56–1:18	**Pair Evidence Forge** from each student's captured claim. Find evidence on both sides; verify Ch. XL/XLII in the text.	Text Coach circulates and checks source context.
1:18–1:33	**Argument Sharpen** + source check. Name strongest counter.	Weaver listens for empty restatements.
1:33–1:43	**Confirm Oct. 6 roles and seats.** Rehearse student moderator and timer. Role ≠ reading status.	Forge Coach confirms; narrate handoff.
1:43–1:55	**Protected individual prep start** (Evidence Map / role sheet).	Text Coach: process only.
1:55–2:00	**Deadlines:** Book due Oct. 12; role prep Sun Oct. 18, 10 AM. State route twice.	Forge Coach states date/time/route.

HOMEWORK TO CHECK

- ☐ Check complete-book notes from all five blocks; arrange private catch-up if needed.
- ☐ Jury: Evidence Map with 2 quotes per side + 1 sentence each, due Sun Oct. 18 at 10 AM.

Week 6: U2 — Forge (120 min)

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; coin for sides.
- ☐ 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)

• **Private readiness only:** confirm the complete book (Ch. I–XLVII) on slip or quiet 1:1. On the same private check, plot-anchor: "Where was Jo when Beth died?" (Correct: at her bedside; she never left.) If students are behind, open **private** catch-up plans only—no public huddle. Do not cancel the debate.

HOOK

Say: “The text is the question. Their own grief is not.” Privately name a pursuit you might set aside for family care. No required oral share.

MINUTE BY MINUTE

TIME	WHAT HAPPENS	YOUR JOB
0:00–0:10	**Private** readiness: complete book + plot-anchor ("Where was Jo when Beth died?"). Private catch-up only if behind.	No public huddle. No cold-call.
0:10–0:18	**Optional Q1 warm-up** (not formal debate) **or** skip and extend Tabulation.	Weaver if used.
0:18–0:28	**Q4 Tabulation** (Amy/Jo book sacrifices on board). Emotional anchor; ~10 min max.	Weaver runs. Forge Coach times.
0:28–0:38	**Break** + student moderator quiet prep with whisper-card.	Forge Coach: procedural only.
0:38–1:13	**Oxford Debate — formal Q2 (35 min).** Equivalent private/written routes OK.	Clock + whisper-card. Fact-check fabricated sources only.
1:13–1:28	**Attributable Forge Reflection** + criterion mark (text answers strongest counter).	Student keeps original; mentor keeps record.
1:28–1:38	**The Reveal** — one anonymized line. No commentary.	Weaver reads.
1:38–1:48	**Hold the Tension** (1 min) + start before/after correction note.	Weaver asks.
1:48–1:58	Private tally / Forge Record; 2-min student-moderator debrief.	Weaver records. Forge Coach: process.
1:58–2:00	Close: bring the Forge Journal with the U1 story next week; Story Forge and Workshop 1 both run.	Forge Coach states homework.

> **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

- ☐ Book complete by today; arrange private catch-up if needed.
- ☐ Bring the Forge Journal, with last unit’s line, to the Tavern for Story Forge.

Week 7: U2 (120 min) — 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.
- ☐ Print the U2 Story Layer sheet, one per student, and prepare Forge Workshop 1.
- ☐ 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	**Retro:** What worked? What faltered? Call on quietest Forge speaker.	Weaver facilitates.
0:10–0:30	**Skill Layer** (**20**)**:** plot fact vs interpretation (Jo/Beth signature error).	Text Coach teaches.
0:30–0:40	**Break**	
0:40–1:00	**Story Forge** (**20**)**:** students first add line 1 under their U1 story (written before the line existed), then write the U2 prompt and line 2. Self or invented person.	Weaver runs.
1:00–1:25	**Forge Workshop 1** (**25**)**:** lines 1 and 2 side by side: how are they alike? How are they different? Then one thing you do every time you argue, and one thing you want to do differently. No hand-in. No required disclosure.	Weaver runs.
1:25–1:35	**Correction + filing** (**10**): before/after reflection notes; binder filing.	Circulate quietly.
1:35–1:45	**U3 Reading Pipeline** (**10**) — U3 is underway; finish by Nov. 2 for the Nov. 3 Arms Room.	Forge Coach holds line.
1:45–1:55	**Celebration** (one name, one reason; no readiness/vote disclosure) + reset.	Forge Coach or Weaver.
1:55–2:00	Confirm the Nov. 2 full-book deadline; dismiss.	Forge Coach.

HOMEWORK TO CHECK

- ☐ U3 is underway; finish by Nov. 2 for the Nov. 3 Arms Room.

U2 PERSEVERANCE

Little Women

SPOILER WARNING · STUDENT-FACING The debate questions mention big events late in the book (an illness and a death). The warning is on the student reading guide and debate-reference sheets; students who'd rather not know read each day's chapters first.

THE FORGE QUESTION Family duty cost Jo too much of the life she had imagined.

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.** Here perseverance becomes something the whole family does. 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 keeping at it mean betraying yourself? **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 asks Jo to take her place. Jo renounces her old ambition while Beth lives. Is this a mature change, 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 writes again and still hopes to write a good book. Has taking care of her family cost her too much of the life she wanted, or pointed her somewhere worth going? **Thread.** Her work changes, but she still wants to write a book. Weigh what she gains against what she puts off or gives up.

WHAT STUDENTS KEEP — LITTLE WOMEN

THE PERSEVERANCE JOURNAL

Each student picks **3 moments** where perseverance (or the lack of it) changes what happens, and decides what really caused each one.

#	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 isn't the only way to read this book.

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.

LITTLE WOMEN · SHOW AFTER STUDENTS DRAFT THEIR OWN

A STRONG PERSEVERANCE JOURNAL

#	CHAPTER	WHAT HAPPENED	PERSEVERANCE, SELFISHNESS, ADAPTATION, OR SOMETHING ELSE?	WHY?
1	**Ch. VIII** *Marmee's temper*	Amy burns Jo's book, "the loving work of several years," and Jo's rage nearly costs Amy her life on the ice. Marmee tells Jo, "I've been trying to cure it for forty years, and have only succeeded in controlling it." Jo: "Why, you are never angry!"	**Perseverance** Against herself.	Forty years on a fault nobody can see fits the definition: continuing despite setback, because stopping would be worse. Perseverance doesn't have to be about ambition; Marmee's goal is her own character. Jo finds forty years "rather a long time," the honest teenage reaction.
2	**Ch. XXIII** *Meg and Aunt March*	Aunt March warns that if Meg marries John Brooke, "not one penny of my money ever goes to you." Meg answers, "I shall marry whom I please, Aunt March." The narrator admits, "Inclination as well as perversity made the decision easy."	**Something else: love** Plus "a spice of perversity."	It looks like standing firm, but the narrator says it was easy, partly because Aunt March ordered her not to. So it's too easy to be perseverance, and it can't be selfishness, because Meg is the one who gives up the money.
3	**Ch. XXXIX** *Amy in Europe*	Amy has given up painting: "talent isn't genius, and no amount of energy can make it so." Her new plan: "Polish up my other talents." Laurie likes how she "took up a new purpose when a long-cherished one died."	**Adaptation** Or quitting?	She changes the shape of her ambition when the world won't cooperate, which is the definition of adaptation. But she also says, "I want to be great, or nothing," which sounds like quitting. I'd call it adaptation because she picks a new goal right away instead of stopping.

SAME MOMENT, TWO WAYS · THIN

–	**Ch. VI**	Beth thanks Mr. Laurence for the piano.	Perseverance	She is polite.

What's missing: no quote. "Polite" is not a reason. And it misses how hard this is for Beth.

STRONG

–	**Ch. VI** *The piano*	Shy Beth "went and knocked at the study-door before she gave herself time to think." She starts, "I came to thank you, sir," then, "only remembering that he had lost the little girl he loved," she "put both arms round his neck, and kissed him."	**Something else: love** Over fear.	Beth's shyness is her biggest obstacle, and she beats it by not giving herself time to think. Slow perseverance works the other way. What moves her is his loss. Love does in one minute what perseverance would take years to do.

AT THE ARMS ROOM

Show this after students write their own rows, or they copy the moments. Then ask: quote and chapter in every row? One label besides "perseverance"? A Why that adds something? Fix one row.

U2 PERSEVERANCE

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 the life she wanted 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

"Family duty cost Jo too much of the life she had imagined."

Hook (**10 min**). Say: "The text is the question. Their own grief is not." Privately name a pursuit you might set aside for family care. No required oral share.
Position A. Jo's later stories and continuing book ambition do not erase what she sets aside or delays for family duty. A argues the cost is too high.
Position B. Jo chooses care, writes again, and still hopes to write a good book. B argues that this changed life makes the real burden worth bearing.

Research: family care, ambition, and duty; verify any biographical comparison.

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 pen."

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 needs care: preview with the co-mentor before running in class; the text is the question, students' own grief is not. Say that out loud before opening the floor. Q2 is the formal Week 6 debate (Ch. XL/XLII evidence); the complete book is due before the Week 5 Arms Room. Q1 is warm-up only if the room needs a low-stakes round; it is not the formal Oxford debate. Q4 is the emotional-anchor hook (Tabulation / Story). Q3/Q5 are essay alternatives.

U2 PERSEVERANCE

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 Years Alone**) 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) A argues that the self-reliance Joe built alone (Ch. 4) is what got him into the boat. B argues that depending on no one is the habit Pocock had to talk him out of (Ch. 13).
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 the complete book was due Nov. 2; arrange private catch-up.
- ☐ Prepare Q2 hook materials: one slip of paper per student.
- ☐ Print Evidence Map templates and extra blank ballots.
- ☐ Have the Q2 debate text ready (Brown on Joe alone, Ch. 4 & 10; Pocock's talk with Joe, Ch. 13).

READING CHECK (TOP OF CLASS)

Private slip or quiet 1:1: confirm the complete text and ask one full-book plot question. No public list or cold-call. Reading status does not change a role.

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
0:00–0:08	Arrival. **Private** readiness/access (complete text). No cold-call; no public list.	Slips / quiet 1:1. Access private.
0:08–0:48	**Document Study, in class (40 min)**. Read together (~15 min), then discuss (~25). No pre-read. Mentor-led U3–U4; student moderator U5+.	Read, then discuss; keep to 40 min.
0:48–0:58	**Break**	
0:58–1:06	**Hook** for unit Arms Room Q. Private write if personal; optional anonymous slip.	Weaver runs. Protect dignity.
1:06–1:14	**Independent claim gate** for formal Q: quote → claim → impact → counter. Initials. **No pairs yet.**	Text Coach checks all.
1:14–1:32	**Pair Evidence Forge** from each captured claim. ≥3 quotes/side.	Text Coach circulates.
1:32–1:42	**Argument Sharpen** + source check.	Weaver listens.
1:42–1:50	**Role assignment**. Whisper-card. Role ≠ reading status.	Forge Coach assigns.
1:50–1:56	**Protected individual prep start**; finish at home.	Process questions only.
1:56–2:00	**Prep deadline** stated twice (date, time, route).	Forge Coach.

HOMEWORK TO CHECK

- ☐ Review complete-text notes; finish role prep.
- ☐ 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)

Private packet and complete-book evidence check. Arrange private catch-up only if needed; continue 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
0:00–0:10	**Private** readiness + packets; private catch-up if needed. **No public huddle.**	Private only.
0:10–0:18	**Optional warm-up Q** (not formal) **or** extend anchor hook.	Weaver if used.
0:18–0:28	**Emotional-anchor hook** (~10 min). Book-grounded preferred.	Weaver runs. Time hard.
0:28–0:38	**Break** + moderator whisper-card prep.	Procedural only.
0:38–1:13	**Oxford Debate** — **formal Q** (**35 min**). Equivalent private routes OK.	Clock. Fabricated-source only.
1:13–1:28	**Attributable Forge Reflection** + criterion mark (text → strongest counter).	Student original; mentor record.
1:28–1:38	**The Reveal** — one anonymized line. No commentary.	Weaver reads.
1:38–1:48	**Hold the Tension** + start before/after note.	Weaver asks.
1:48–1:58	Private tally / Forge Record; brief mod debrief if used.	Weaver records.
1:58–2:00	Close: next reading; Story/journal homework as card states.	Forge Coach.

> **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

- ☐ Review complete-book notes; reading was due before Arms Room.
- ☐ Bring the Forge Journal, with last unit's line, to the Tavern for Story Forge.

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.
- ☐ Prepare Skill Layer: naming a specific dependency, not a general one, the U3 signature skill.
- ☐ Print the U3 Story Layer sheet, one per student (it matches the U3 page in the Story tab). Students bring Forge Journals.
- ☐ Have U4 reading guide (*Pride and Prejudice*) ready to distribute.
- ☐ Prepare Celebration: one name, one reason.

MINUTE BY MINUTE

TIME	WHAT HAPPENS	YOUR JOB
0:00–0:10	**Retro**: What worked? What faltered?	Weaver facilitates.
0:10–0:30	**Skill Layer** (**20**) from signature failure / live debate.	Text Coach teaches.
0:30–0:40	**Break**	
0:40–1:05	**Story Forge** (**25**): reread last line; write the unit prompt (Story tab, unit page), then the line "What I think [trait] is now." Self or invented person; trait reasoning. Share only with consent.	Weaver runs. Not forced disclosure.
1:05–1:25	**Filing / correction buffer** — labeled open work.	Circulate quietly.
1:25–1:40	**U4 Reading Pipeline** — U4 is underway; finish by Nov. 30 for the Dec. 1 Arms Room.	Forge Coach holds line.
1:40–1:55	**Celebration** (no readiness/vote disclosure) + reset.	Forge Coach or Weaver.
1:55–2:00	Confirm homework; dismiss.	Forge Coach.

HOMEWORK TO CHECK

- ☐ U4 is underway; finish by Nov. 30 for the Dec. 1 Arms Room.

U3 INTERDEPENDENCE

The Boys in the Boat

THE FORGE QUESTION Joe's years of fending for himself helped him more than they hurt him in the boat.

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 is left on his own at ten, and again at fifteen. What does he learn to do for himself, and what does he stop counting on other people to do? **Thread.** Joe's own family pushed him out. Does he expect the crew to be different, or is it just a way to get by?
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.** In an eight, every rower must match the others. Name one thing a rower can no longer decide for himself. Does Joe find that hard, or a relief? **Thread.** Rowing takes decisions away: when to pull, how hard, how fast. Joe has never let anyone else make those for him. Watch whether giving them up scares him or frees him.
Day 3 THE SWING Ch 9–12	The sophomore year changes everything. George Pocock, the boatbuilder, begins to matter.	**Focus.** Brown says swing feels as if the boat is "a part of each of them" (Ch. 9). What does a rower give up to reach it, and what does he get back? **Thread.** Brown says great crews have "no stars," yet each rower keeps his own personality (Ch. 10). Pocock says building a boat, like rowing, means leaving "a piece of yourself behind in it forever" (Ch. 12). Look for what Joe gives and what he keeps.
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.** After Joe moves to seat seven, the boat "began to fly" (Ch. 13). Does winning prove the crew is good for Joe, or only that Joe is good for the boat? **Thread.** Joe still lives apart, in the YMCA basement, while most of the crew shares a house (Ch. 14). Track what he hands over to the boat and what he keeps back.
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.** In Berlin, Hume goes white and stops responding, and the boat falls behind. Then he snaps back, and they win (Ch. 18). Does that show a crew that holds together, or how much every race hangs on each man? **Thread.** The hardest test of the swing. In the race that matters most, the stroke stops responding and the boat falls behind until he snaps back. Decide what that proves about the control each rower gave up.

WHAT STUDENTS KEEP — THE BOYS IN THE BOAT

THE INTERDEPENDENCE JOURNAL

Each student picks **3 moments** where interdependence (or the lack of it) changes what happens, and decides what really caused each one.

#	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 isn't the only way to read this book.

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.

THE BOYS IN THE BOAT · SHOW AFTER STUDENTS DRAFT THEIR OWN

A STRONG INTERDEPENDENCE JOURNAL

#	CHAPTER	WHAT HAPPENED	TRUST, COERCION, COST, OR SOMETHING ELSE?	WHY?
1	**Ch. 1** *Tryouts*	Joe shows up at the shell house broke, in "an old and rumpled hand-me-down" sweater. A seat on the freshman crew means "the guarantee of a part-time job somewhere on campus." Without it he goes back to a cold, half-built house, or a soup-kitchen line. There are "only nine seats."	**Something else: hunger** Close to coercion, but not quite.	Rowing pays. A seat means a campus job, and the job means school and food. He doesn't know these boys yet, so it can't be trust. Quitting means going hungry, so it's close to coercion. But no coach is making him stay. An empty wallet is.
2	**Ch. 13** *Seat seven*	Ulbrickson moves Joe into seat seven of the second boat. Shorty Hunt whispers, "Got your back, Joe." Joe rows "as he had never been able to row before." Brown: "He just trusted them. In the end, it was that simple." Ulbrickson's logbook: "Changed Rantz and Hatch and it helped a lot."	**Trust, with a cost** Trust inside the boat. Cost outside it.	Joe would call this trust, and the book says so. Ulbrickson calls it a lineup change that "helped a lot." Merton Hatch, who had seat seven, never gets a line about how he felt. The trust is real, but Hatch paid for Joe's place. We only hear from the boys who made the boat.
3	**Ch. 17** *The morning of the final*	Hume has a fever, and Ulbrickson benches him. At breakfast the crew decides "it just wasn't right" and goes to the coach together. Joe says, "If you put him in the boat, Coach, we will pull him across the line." Ulbrickson gives in: "And bring Hume along with you!"	**Trust** A chosen one, and a risky one.	The boy sent to sleep alone in a schoolhouse at ten (Ch. 2) now offers to carry someone else. Nobody forced them, so it fits the definition. But it was a gamble: in the race Hume goes white, and the boat falls to "dead last" (Ch. 18). It nearly cost them the gold. Same pattern as Hatch, too: Don Coy, set to stroke, loses the seat.

SAME MOMENT, TWO WAYS · THIN

–	**Ch. 18**	They won the gold medal together.	Trust	Because they all worked together as a team.

What's missing: no quote. The Why just repeats the label. And it skips the part of the race that actually tests trust.

STRONG

–	**Ch. 18** *Berlin*	Hume "went white in the face" and stops answering Moch. "By eight hundred meters, they were dead last again." Joe has "no idea how things stood." Brown: "All he could do was trust Moch's judgment."	**Something else: no way out** Or trust? Hard call.	Halfway down the course there is no leaving, so is this trust or just the only option? I'd call it trust only because of the day before: they chose this crew, Hume included, when they went to Ulbrickson (Ch. 17). The race tests a choice they had already made.

AT THE ARMS ROOM

Show this after students write their own rows, or they copy the moments. Then ask: quote and chapter in every row? One label besides "trust"? A Why that adds something? Fix one row.

U3 INTERDEPENDENCE

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 that at a racing beat it would "once again be every man for himself" (Ch. 13), his plan for shuffling seats. 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 "Got your back, Joe." (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 Years Alone PRIORITY: FORMAL DEBATE, REQUIRES TEXT EVIDENCE

"Joe's years of fending for himself helped him more than they hurt him in the boat."

Hook (**10 min**). Write one sentence about something you taught yourself because nobody was there to teach you: strength, weight, or both? Brown says only "the most tenaciously self-reliant and self-motivated" succeed at rowing, yet no sport demands "the complete abandonment of the self" like it (Ch. 10). Can one boy be built for both?

Position A. After his family left, Joe "grew continually stronger and ever more self-reliant" (Ch. 4), and Brown says rowing belongs to "the most tenaciously self-reliant" (Ch. 10). A argues that toughness got him into the boat and kept him pulling.

Position B. Joe vowed to "never again let himself depend on" anyone (Ch. 4); Pocock says he rows as if "it was up to him to row the boat across the finish line all by himself" (Ch. 13). B argues Pocock had to talk him out of that habit.

Research: healthy independence vs. self-protective isolation; athletes from hard childhoods; separate Brown's commentary from reported fact.

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, the boat fell to dead last, and Moch nearly handed the stroke to Joe (Ch. 18). When Hume snapped back, the crew sprinted past Germany and Italy. 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 weigh Brown's account of surrender and retained individuality. A argues the cost is too high; B argues the trade is worthwhile. Q4 is the emotional landmine; preview with the Weaver, 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 the complete book was due Nov. 30; arrange private catch-up.
- ☐ 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)

Private slip or quiet 1:1: confirm the complete text and ask one full-book plot question. No public list or cold-call. Reading status does not change a role.

HOOK

Compare Elizabeth's refusal of Collins with Charlotte's acceptance. Name one option and one cost each woman faced. Which difference comes from circumstance, and which from character?

MINUTE BY MINUTE

TIME	WHAT HAPPENS	YOUR JOB
0:00–0:08	Arrival. **Private** readiness/access (complete text). No cold-call; no public list.	Slips / quiet 1:1. Access private.
0:08–0:48	**Document Study, in class (40 min)**. Read together (~15 min), then discuss (~25). No pre-read. Mentor-led U3–U4; student moderator U5+.	Read, then discuss; keep to 40 min.
0:48–0:58	**Break**	
0:58–1:06	**Hook** for unit Arms Room Q. Private write if personal; optional anonymous slip.	Weaver runs. Protect dignity.
1:06–1:14	**Independent claim gate** for formal Q: quote → claim → impact → counter. Initials. **No pairs yet.**	Text Coach checks all.
1:14–1:32	**Pair Evidence Forge** from each captured claim. ≥3 quotes/side.	Text Coach circulates.
1:32–1:42	**Argument Sharpen** + source check.	Weaver listens.
1:42–1:50	**Role assignment**. Whisper-card. Role ≠ reading status.	Forge Coach assigns.
1:50–1:56	**Protected individual prep start**; finish at home.	Process questions only.
1:56–2:00	**Prep deadline** stated twice (date, time, route).	Forge Coach.

HOMEWORK TO CHECK

- ☐ Review complete-text notes; finish role prep.
- ☐ 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)

Private packet and complete-book evidence check. Arrange private catch-up only if needed; continue 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
0:00–0:10	**Private** readiness + packets; private catch-up if needed. **No public huddle.**	Private only.
0:10–0:18	**Optional warm-up Q** (not formal) **or** extend anchor hook.	Weaver if used.
0:18–0:28	**Emotional-anchor hook** (~10 min). Book-grounded preferred.	Weaver runs. Time hard.
0:28–0:38	**Break** + moderator whisper-card prep.	Procedural only.
0:38–1:13	**Oxford Debate — formal Q (35 min)**. Equivalent private routes OK.	Clock. Fabricated-source only.
1:13–1:28	**Attributable Forge Reflection** + criterion mark (text → strongest counter).	Student original; mentor record.
1:28–1:38	**The Reveal** — one anonymized line. No commentary.	Weaver reads.
1:38–1:48	**Hold the Tension** + start before/after note.	Weaver asks.
1:48–1:58	Private tally / Forge Record; brief mod debrief if used.	Weaver records.
1:58–2:00	Close: next reading; Story/journal homework as card states.	Forge Coach.

> **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

- ☐ Review complete-book notes; reading was due before Arms Room.
- ☐ Bring the Forge Journal, with last unit's line, to the Tavern for Story Forge.

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.
- ☐ Story Forge: students bring Forge Journals and open the Story tab to the U4 page.
- ☐ Have U5 reading guide (*A Man for All Seasons*) ready to distribute; finish the play by Jan 4, preferably by Dec 21.
- ☐ 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	**Retro**: What worked? What faltered?	Weaver facilitates.
0:10–0:30	**Skill Layer** (**20**) from signature failure / live debate.	Text Coach teaches.
0:30–0:40	**Break**	
0:40–1:05	**Story Forge** (**25**): reread last line; write the unit prompt (Story tab, unit page), then the line "What I think [trait] is now." Self or invented person; trait reasoning. Share only with consent.	Weaver runs. Not forced disclosure.
1:05–1:25	**Filing / correction buffer** — labeled open work.	Circulate quietly.
1:25–1:40	**U5 Reading Pipeline** — Start the play tonight; due Jan. 4. Aim to finish by Dec. 21.	Forge Coach holds line.
1:40–1:55	**Celebration** (no readiness/vote disclosure) + reset.	Forge Coach or Weaver.
1:55–2:00	Confirm homework; dismiss.	Forge Coach.

HOMEWORK TO CHECK

- ☐ Start the play tonight; due Jan. 4. Aim to finish by Dec. 21.

U4 RESILIENCE

Pride and Prejudice

THE FORGE QUESTION Elizabeth's refusal of Mr. Collins took more luck than courage. *Students don't see this until the Dec. 1 Arms Room.*

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," and she tells the story "with great spirit among her friends" (Ch. 3). What does she have going for her that lets her laugh? What is she missing? Look at her father, her money, and the entail on Longbourn. **Thread.** At Netherfield, Miss Bingley mocks her muddy petticoat (Ch. 8) and Elizabeth tells Darcy his temper is a failing (Ch. 11). What makes speaking up safe for her? What could it cost her?
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 answers Mr. Collins in Ch. 19, Charlotte in Ch. 22. Elizabeth's mother is furious; Charlotte's parents are delighted. What could each woman see coming? What could each one lose? **Thread.** Elizabeth says no in Ch. 19. Her father isn't asked until Ch. 20. Who warns her what no could cost, and what do they say? When she said it, did she know what he would say?
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.** At Hunsford, Charlotte has her own house and Mr. Collins to manage (Ch. 28). Then Darcy, with ten thousand a year, proposes and Elizabeth turns him down (Ch. 34). What has Charlotte's yes bought her, and what has it cost? What is Elizabeth giving up this time? **Thread.** Darcy's letter (Ch. 35) shows her she was wrong about Wickham, and in Ch. 36 she admits it. How much of what has gone right for her did she make happen, and how much just happened to her?
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 runs off with Wickham (Ch. 46). Mr. Bennet goes to London to find them and comes home without them (Ch. 48). What does the family have to fall back on? How much of what happens next can anyone in it control? **Thread.** Ch. 38: look at Charlotte's life once more as Elizabeth leaves Hunsford. Ch. 46: Elizabeth knew what Wickham was and kept it quiet, and now her sister pays. How safe has Elizabeth been all along?
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.** Lady Catherine drives to Longbourn and demands a promise that Elizabeth will never marry Darcy (Ch. 56). Elizabeth won't give it. What does she know now that she didn't know when Mr. Collins proposed? What still isn't settled? **Thread.** When you finish Ch. 61, go back to Ch. 1. Mark the choice of Elizabeth's that could have gone worst. What would have had to go differently?

WHAT STUDENTS KEEP — PRIDE AND PREJUDICE

THE RESILIENCE JOURNAL

From the quotes they flagged, each student picks **3 moments** where resilience (or the lack of it) changes what happens, and decides what caused each one.

#	QUOTE AND CHAPTER	WHAT'S HOLDING THEM UP?	WHAT COULD THEY LOSE?	RESILIENCE OR SOMETHING ELSE, AND WHY?
1				
2				
3				

DEFINITIONS STUDENTS USE

Resilience, maintaining who you are under pressure, and recovering when you discover you're wrong. **Privilege**, what you already have (beauty, wit, money, family name) that makes standing firm easier. **Blindness**, holding to your first impression long after evidence should have changed it. **Luck**, what happens to fall your way without your earning or choosing it. **Cost**, what a choice could take from you. **Something else**, plot, spite, or duty. Resilience isn't the only way to read this book.

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.

PRIDE AND PREJUDICE · SHOW AFTER STUDENTS DRAFT THEIR OWN

A STRONG RESILIENCE JOURNAL

#	CHAPTER	QUOTE (WORD FOR WORD)	WHAT'S HOLDING THEM UP?	WHAT COULD THEY LOSE?	RESILIENCE OR SOMETHING ELSE, AND WHY?
1	**Ch. 3** *"Tolerable"*	Darcy: "tolerable, but not handsome enough to tempt me." She tells the story "with great spirit among her friends."	Her wit, and friends who will laugh with her.	Not much that night. But she admits she could "forgive his pride, if he had not mortified mine" (Ch. 5).	**Something else: hurt pride** Looks like resilience, but Ch. 5 shows the remark still stings. So her first impression of Darcy starts with a hurt.
2	**Ch. 26** *Jane in London*	Jane spends two weeks "inventing every evening a fresh excuse," then writes that she was "entirely deceived in Miss Bingley's regard for me."	Her aunt and uncle's home in London.	A friend, and her best way back to Bingley.	**Blindness, then resilience** Two weeks of excuses is blindness. Then she admits it and walks away. But she says she "should be deceived again," so she recovered without changing.
3	**Ch. 48** *Mr. Bennet comes home*	"It has been my own doing." Then: "It will pass away soon enough."	His wit, and someone else's money: Lydia is "indebted to her uncle" (Ch. 50).	Very little himself. His daughters carry it: he jokes, and Kitty ends up crying.	**Privilege** Or habit? Close call. He names his blame, then jokes it away. The regret is real, though: in Ch. 50 he wishes "more than ever" he had saved money.

SAME MOMENT, TWO WAYS · THIN

–	**Ch. 46**	Lydia runs off with Wickham.	Her family.	Everything.	Resilience. Elizabeth stays strong for her family.

What's missing: no quote. The middle columns could describe anyone. The Why just repeats the label. And it isn't what happens: Elizabeth breaks down.

STRONG

–	**Ch. 46** *Jane's letter*	"burst into tears" … "I might have prevented it! I, who knew what he was."	The Gardiners, who take her home.	Her sister, her family's name, and any hope of Darcy.	**Something else: guilt** Resilience? Not yet. She breaks down and blames herself. Owning the mistake is a start, but the definition asks for recovering too.

AT THE ARMS ROOM

Show this after students write their own rows, or they copy the moments. Then ask: quote and chapter in every row? One label besides "resilience"? A Why that adds something? Fix one row.

U4 RESILIENCE

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 she could afford because someone else would pay for it."

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 Refusal PRIORITY: FORMAL DEBATE, REQUIRES TEXT EVIDENCE

"Elizabeth's refusal of Mr. Collins took more luck than courage."

Hook (**5 min**). Compare Elizabeth refusing Collins with Charlotte accepting him. Name an option and a risk each could see; weigh what each was handed against what each chose.
Position A. Luck. Her father is on her side and she has a home for now. Charlotte, at twenty-seven, asks only for "a comfortable home" (Ch. 22). Elizabeth can smile at her mother's threat (Ch. 20) because of protection she never earned.
Position B. Courage. She refuses before her father says a word. Collins warns another offer may never come (Ch. 19); her mother asks "who is to maintain you when your father is dead" (Ch. 20). She sees the cost and says no.

Research: how class, gender, and beauty shape options; what a refusal could cost.

Q4, The Confrontation PRIORITY: EMOTIONAL ANCHOR

"Elizabeth told Lady Catherine off, 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.

U4 RESILIENCE

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 has things to fall back on. 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) A must show that More knowingly preserves the political force of silence. Its effect alone does not establish intent or legal guilt.
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	Assign the play Dec 15; finish by Jan 4 for the Jan 5 Arms Room. Recommend finishing by Dec 21 so students may start *All the Light We Cannot See* over winter vacation. Jan 12 is the required U6 start.
WORKSHOP OVERLAY	**Forge Workshop 2** follows a 20-min 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 the complete book was due Jan. 4; arrange private catch-up.
- ☐ 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)

Private slip or quiet 1:1: confirm the complete text and ask one full-book plot question. No public list or cold-call. Reading status does not change a role.

HOOK

More calls silence safety; Cromwell treats it as opposition. What would distinguish intended political resistance from an effect More did not seek?

MINUTE BY MINUTE

TIME	WHAT HAPPENS	YOUR JOB
0:00–0:08	Arrival. **Private** readiness/access (complete text). No cold-call; no public list.	Slips / quiet 1:1. Access private.
0:08–0:48	**Document Study, in class (40 min)**. Read together (~15 min), then discuss (~25). No pre-read. Mentor-led U3–U4; student moderator U5+.	Read, then discuss; keep to 40 min.
0:48–0:58	**Break**	
0:58–1:06	**Hook** for unit Arms Room Q. Private write if personal; optional anonymous slip.	Weaver runs. Protect dignity.
1:06–1:14	**Independent claim gate** for formal Q: quote → claim → impact → counter. Initials. **No pairs yet.**	Text Coach checks all.
1:14–1:32	**Pair Evidence Forge** from each captured claim. ≥3 quotes/side.	Text Coach circulates.
1:32–1:42	**Argument Sharpen** + source check.	Weaver listens.
1:42–1:50	**Role assignment**. Whisper-card. Role ≠ reading status.	Forge Coach assigns.
1:50–1:56	**Protected individual prep start**; finish at home.	Process questions only.
1:56–2:00	**Prep deadline** stated twice (date, time, route).	Forge Coach.

HOMEWORK TO CHECK

- ☐ Review complete-text notes; finish role prep.
- ☐ 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)

Private packet and complete-book evidence check. Arrange private catch-up only if needed; continue 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
0:00–0:10	**Private** readiness + packets; private catch-up if needed. **No public huddle.**	Private only.
0:10–0:18	**Optional warm-up Q** (not formal) **or** extend anchor hook.	Weaver if used.
0:18–0:28	**Emotional-anchor hook** (~10 min). Book-grounded preferred.	Weaver runs. Time hard.
0:28–0:38	**Break** + moderator whisper-card prep.	Procedural only.
0:38–1:13	**Oxford Debate — formal Q (35 min)**. Equivalent private routes OK.	Clock. Fabricated-source only.
1:13–1:28	**Attributable Forge Reflection** + criterion mark (text → strongest counter).	Student original; mentor record.
1:28–1:38	**The Reveal** — one anonymized line. No commentary.	Weaver reads.
1:38–1:48	**Hold the Tension** + start before/after note.	Weaver asks.
1:48–1:58	Private tally / Forge Record; brief mod debrief if used.	Weaver records.
1:58–2:00	Close: next reading; Story/journal homework as card states.	Forge Coach.

> **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

- ☐ Review complete-book notes; reading was due before Arms Room.
- ☐ Bring the Forge Journal, with last unit's line, to the Tavern for Story Forge.

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.
- ☐ Story Forge: students bring Forge Journals and open the Story tab to the U5 page. Forge Workshop 2: students bring stories 1–5; have the thesis hinge question ready.
- ☐ Confirm students have the U6 guide and book; make both available before winter vacation for an optional early start.
- ☐ Prepare Celebration: one name, one reason.

MINUTE BY MINUTE

TIME	WHAT HAPPENS	YOUR JOB
0:00–0:10	**Retro**: What worked? What faltered?	Weaver facilitates.
0:10–0:30	**Skill Layer** (**20**) from signature failure / live debate.	Text Coach teaches.
0:30–0:40	**Break**	
0:40–1:00	**Story Forge** (**20**): reread line 4, then write the U5 prompt and line 5.	Weaver runs.
1:00–1:25	**Forge Workshop 2** (**25**): private reread of story 1 and line 1; "Was I right?" under line 1; draft "I used to think ___. Now I think ___."	Weaver runs. Consent for any aloud share.
1:25–1:35	**Correction + filing** (**10**): before/after reflection notes; binder filing.	Circulate quietly.
1:35–1:45	**U6 Reading Pipeline** (**10**) — U6 is underway; finish by Jan. 25 for the Jan. 26 Arms Room.	Forge Coach holds line.
1:45–1:55	**Celebration** (no readiness/vote disclosure) + reset.	Forge Coach or Weaver.
1:55–2:00	Confirm homework; dismiss.	Forge Coach.

HOMEWORK TO CHECK

- ☐ U6 is underway; finish by Jan. 25 for the Jan. 26 Arms Room.

U5 ACCEPTANCE

A Man for All Seasons

THE FORGE QUESTION More's silence was more a weapon against the King than a shield for himself.

Students don't see this until the Jan. 5 Arms Room.

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, the same one Cromwell later digs up to use against him. Chapuys probes for loyalty to Rome. The block closes with Wolsey's death and More's new Chancellorship.	**Focus.** Wolsey presses More on the divorce and gets a straight answer about conscience. Then Chapuys, the Spanish ambassador, comes fishing for where he stands and gets nothing. Why the difference? What is More protecting with Chapuys? **Thread.** Rich, Norfolk, Chapuys and Wolsey all talk to him in this block. Who gets a straight answer, and who gets a joke? What does More gain each time he holds back?
Day 2 THE CHANCELLORSHIP Act One, Hampton Court–up to the pub	Alice brings the chain of office; More accepts the Chancellorship. Henry arrives at Chelsea with a fanfare and demands support for his divorce; More says he can't give it, then says no more. Henry warns: "No writings against me!"	**Focus.** More takes the Chancellorship. Then Henry comes in person, and More tells him he can't support the divorce, then says no more. What does that protect More from? What does it cost the King? **Thread.** After the King leaves, More tells Roper he'd give even the Devil the law's protection, "for my own safety's sake." Then Alice asks why Cromwell is collecting information on him. What is More counting on the law to hold back? What does Cromwell want with that information?
Day 3 THE SILENCE The pub–Cromwell's "finer mesh"	More resigns and withholds his reasons even from his family. Norfolk presses him to explain. Cromwell's dagger analogy comes later, at trial; compare its political reading with More's earlier claim of legal safety.	**Focus.** Two years on, More resigns. Norfolk, his friend, says it "looks like cowardice," and More won't make a statement, even to Alice and Margaret. What is the silence keeping safe now? Who is left standing outside it? **Thread.** Cromwell says More's silence is "bellowing up and down Europe." More insists his resignation is no gesture. Who do you believe, and what in these scenes makes you think so?
Day 4 THE OATH Dismissal–imprisonment	Rich hires More's old 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.** In the Tower, the Commission demands the oath and his reasons. More refuses both and needles them for asking. Then Meg comes and begs him to "say the words of the oath and in your heart think otherwise." What does each refusal protect? Who is each one pushing against? **Thread.** Watch how More talks to Norfolk and Cromwell in the Tower, then how he talks to Meg and Alice. Is he the same man in both rooms?
Day 5 THE VERDICT Trial–execution	Rich commits perjury; More denies it. The jury convicts him. Only afterward does he openly reject Parliament's spiritual authority. At the scaffold he tells the Headsman, "You send me to God."	**Focus.** At trial, Cromwell says More's silence speaks, and More says the law must read it as consent. Rich lies on the stand and the jury convicts. Only then does More say what he thinks of the King's title. Why wait? What did waiting protect, and what did it do to the men in that courtroom? **Thread.** When you finish the play, go back through it. Mark the silence that did the most to the King and the silence that did the most to protect More. Is it the same one?

WHAT STUDENTS KEEP — A MAN FOR ALL SEASONS

THE ACCEPTANCE JOURNAL

From the quotes they flagged, each student picks **3 moments** where acceptance (or refusing it) changes what happens, and decides what caused each one.

#	QUOTE AND ACT	WHAT IS IT PROTECTING?	WHO IS IT PUSHING AGAINST?	ACCEPTANCE OR SOMETHING ELSE, AND WHY?
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**, refusing to say yes. **Something else**, ego, fear, habit, or vanity. Acceptance isn't the only way to read this play.

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.

A MAN FOR ALL SEASONS · SHOW AFTER STUDENTS DRAFT THEIR OWN

A STRONG ACCEPTANCE JOURNAL

#	ACT	QUOTE (WORD FOR WORD)	WHAT IS IT PROTECTING?	WHO IS IT PUSHING AGAINST?	ACCEPTANCE OR SOMETHING ELSE, AND WHY?
1	**Act One** *The cup*	More: "A man should go where he won't be tempted." Then he gives Rich the cup: "It's a bribe, Richard." Rich: "I'll risk it."	More's own clean hands.	No one on purpose. But Rich ends up holding the bribe.	**Selfishness, a small version** More's conscience stays clear and Rich carries the risk. In Act Two, Cromwell digs up this same cup to use against More.
2	**Act Two** *Alice in the Tower*	"I don't believe this had to happen." "I shall hate you for it." Then: "I understand you're the best man that I ever met or am likely to."	Her honesty. She won't say she understands just to make his death easier.	More, who begs her to say it.	**Acceptance, Alice's kind** She accepts him, not his reasons. That fits the definition only halfway: she bears the cost, but the belief isn't hers.
3	**Act Two** *The trial*	Rich swears More said, "Parliament has not the competence." More: "I am sorrier for your perjury than my peril." Then, seeing Rich's chain of office as Attorney-General for Wales: "But for Wales!"	Rich's career.	More, with a lie under oath.	**Something else: ambition** Rich bears no cost and betrays what he knows. In Act One he said, "I want a gown like yours." He gets the gown, and More pities him for it.

SAME MOMENT, TWO WAYS · THIN

–	**Act Two**	More picks a fight with Norfolk.	Himself.	Norfolk.	Selfishness. He was mean to his best friend.

What's missing: no quote. The middle columns name people without saying how. The Why just judges him. And it misses why More does it.

STRONG

–	**Act Two** *Norfolk*	More: "No one's safe now, and you have a son." Norfolk says every word "confirms our friendship." More again: "Norfolk, you're a fool."	Norfolk and his son.	Norfolk himself, on purpose.	**Something else: love** The insult looks cruel, but More starts the quarrel so Norfolk can walk away safe. More pays with the friendship so Norfolk won't pay with his family.

AT THE ARMS ROOM

Show this after students write their own rows, or they copy the moments. Then ask: quote and act in every row? One label besides "acceptance"? A Why that adds something? Fix one row.

U5 ACCEPTANCE

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's silence was more a weapon against the King than a shield for himself."

Hook (**10 min**). More calls silence safety; Cromwell treats it as opposition. What would distinguish intended political resistance from an effect More did not seek?

Position A. Weapon. Henry wants him because "you're known to be honest" (Act One). At trial: "The world must construe according to its wits." To the Commission: "From sheer delight to give you trouble it might be." A must show he knew and kept it up; an effect alone doesn't prove intent.

Position B. Shield. "in silence is my safety under the law" (Act Two). "I hope it's understood I make no gesture!" He took "every path my winding wits would find" to avoid this, and speaks only after the verdict.

Research: silence, conscience, and political effect; distinguish the play's legal argument from historical law.

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 in the background."

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 the Weaver. 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 keeps silent under the law; Joan speaks out. 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 Secret**) 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 kept the transmitter secret more out of longing for his childhood than out of courage.
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), due Jan 25 before Arms Room. Optional Dec 22 start after U5; required Jan 12 start is about 38 pages a day, 45 in the last two blocks.
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 the complete book was due Jan. 25; arrange private catch-up.
- ☐ Prepare Q2 hook materials: one slip of paper per student.
- ☐ Hand out the U7 reading guide (*Dorian Gray*) at the close; reading starts Feb 2.
- ☐ Print Evidence Map templates and extra blank ballots.
- ☐ Have Q2 debate text ready to display or read aloud.

READING CHECK (TOP OF CLASS)

Private slip or quiet 1:1: confirm the complete text and ask one full-book plot question. No public list or cold-call. Reading status does not change a role.

HOOK

Have you ever kept quiet to protect something you loved, knowing it could cost you? One sentence, no names. Then: Werner lies to his own staff sergeant about a radio signal. What moved him?

MINUTE BY MINUTE

TIME	WHAT HAPPENS	YOUR JOB
0:00–0:08	Arrival. **Private** readiness/access (complete text). No cold-call; no public list.	Slips / quiet 1:1. Access private.
0:08–0:48	**Document Study, in class (40 min)**. Read together (~15 min), then discuss (~25). No pre-read. Mentor-led U3–U4; student moderator U5+.	Read, then discuss; keep to 40 min.
0:48–0:58	**Break**	
0:58–1:06	**Hook** for unit Arms Room Q. Private write if personal; optional anonymous slip.	Weaver runs. Protect dignity.
1:06–1:14	**Independent claim gate** for formal Q: quote → claim → impact → counter. Initials. **No pairs yet.**	Text Coach checks all.
1:14–1:32	**Pair Evidence Forge** from each captured claim. ≥3 quotes/side.	Text Coach circulates.
1:32–1:42	**Argument Sharpen** + source check.	Weaver listens.
1:42–1:50	**Role assignment**. Whisper-card. Role ≠ reading status.	Forge Coach assigns.
1:50–1:56	**Protected individual prep start**; finish at home.	Process questions only.
1:56–2:00	**Prep deadline** stated twice (date, time, route).	Forge Coach.

HOMEWORK TO CHECK

- ☐ Review complete-text notes; finish role prep.
- ☐ 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)

Private packet and complete-book evidence check. Arrange private catch-up only if needed; continue 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 whispers to Marie-Laure, "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
0:00–0:10	**Private** readiness + packets; private catch-up if needed. **No public huddle.**	Private only.
0:10–0:18	**Optional warm-up Q** (not formal) **or** extend anchor hook.	Weaver if used.
0:18–0:28	**Emotional-anchor hook** (~10 min). Book-grounded preferred.	Weaver runs. Time hard.
0:28–0:38	**Break** + moderator whisper-card prep.	Procedural only.
0:38–1:13	**Oxford Debate — formal Q (35 min)**. Equivalent private routes OK.	Clock. Fabricated-source only.
1:13–1:28	**Attributable Forge Reflection** + criterion mark (text → strongest counter).	Student original; mentor record.
1:28–1:38	**The Reveal** — one anonymized line. No commentary.	Weaver reads.
1:38–1:48	**Hold the Tension** + start before/after note.	Weaver asks.
1:48–1:58	Private tally / Forge Record; brief mod debrief if used.	Weaver records.
1:58–2:00	Close: next reading; Story/journal homework as card states.	Forge Coach.

> **Students cherry-pick scenes from the two timelines as if they happened in order.** Re-read the motion aloud. The dispute is what moved Werner to keep the transmitter secret, from “Clair de Lune” to “Entombed,” not his whole war. Insist on a Part and chapter title every time a student names a quote.

HOMEWORK TO CHECK

- ☐ Review complete-book notes; reading was due before Arms Room.
- ☐ Bring the Forge Journal, with last unit’s line, to the Tavern for Story Forge.

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.
- ☐ Story Forge: students bring Forge Journals and open the Story tab to the U6 page.
- ☐ U7 reading guide went out Jan 26; Text Coach answers guide questions.
- ☐ Prepare Celebration: one name, one reason.

MINUTE BY MINUTE

TIME	WHAT HAPPENS	YOUR JOB
0:00–0:10	**Retro**: What worked? What faltered?	Weaver facilitates.
0:10–0:30	**Skill Layer** (**20**) from signature failure / live debate.	Text Coach teaches.
0:30–0:40	**Break**	
0:40–1:05	**Story Forge** (**25**): reread last line; write the unit prompt (Story tab, unit page), then the line "What I think [trait] is now." Self or invented person; trait reasoning. Share only with consent.	Weaver runs. Not forced disclosure.
1:05–1:25	**Filing / correction buffer** — labeled open work.	Circulate quietly.
1:25–1:40	**U7 Reading Pipeline** — U7 is underway; finish by Feb. 22 for the Feb. 23 Arms Room.	Forge Coach holds line.
1:40–1:55	**Celebration** (no readiness/vote disclosure) + reset.	Forge Coach or Weaver.
1:55–2:00	Confirm homework; dismiss.	Forge Coach.

HOMEWORK TO CHECK

- ☐ U7 is underway; finish by Feb. 22 for the Feb. 23 Arms Room.

U6 COURAGE

All the Light We Cannot See

THE FORGE QUESTION Werner kept the transmitter secret more out of longing for his childhood than out of courage. *Students don't see this until the Jan. 26 Arms Room.*

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 RADIO Parts Zero–Two, ~100 pp	August 1944: bombs fall on Saint-Malo. Marie-Laure is alone in the house; Werner is trapped under the Hotel of Bees. Back in the 1930s: she goes blind at six and learns Paris from her father's model. Werner and Jutta fix a radio at Children's House. Siedler's radio leads to the entrance exam, and Werner crushes their radio with a brick. Paris falls.	**Focus.** Werner and Jutta repair a radio and find the Frenchman's broadcasts. Jutta writes to the radio Professor that tuning in to a foreign station can get you hard labor. She keeps listening. Werner tells her, "It's dangerous." What is pulling each of them? What could it cost them? **Thread.** Herr Siedler, a mining official, feeds Werner cake for fixing his radio and tells him, "The trick is figuring out where your interests are." He names schools for boys like him. What is pulling Werner toward those schools? What could going cost him?
Day 2 THE SCHOOL Part Three, ~105 pp	Marie-Laure and her father reach Etienne and Madame Manec in Saint-Malo. Werner enters Schulpforta, works in Hauptmann's lab and befriends Frederick. Rödel beats Frederick in "Weakest (#2)"; Werner does nothing. Her father is arrested on the way to Paris.	**Focus.** In the snow, Rödel beats Frederick with a hose while the commandant says "Again." Werner "forces his mind to keep sending up images of home." What is he reaching for? What would speaking up have cost him? **Thread.** A telegram calls Marie-Laure's father back to Paris. He wonders if the director even sent it, but he goes, leaves her in Saint-Malo, and is arrested on the way. What pulls him onto that train? What does it cost them both?
Day 3 THE BUCKET Parts Four–Five, ~100 pp	Frederick refuses the bucket, is badly injured and leaves. Werner visits him in Berlin, brain-damaged, then has his age changed for the front. Madame Manec organizes the women; Etienne says no. She gets sick and dies. Von Rumpel hunts the stone.	**Focus.** Frederick pours out his bucket and says, "I will not." Werner has already thrown his. What is pulling each boy in that moment? What does each one know it could cost? **Thread.** Madame Manec tells Etienne, "Doing nothing is as good as collaborating." When she presses him, he says Marie-Laure is almost fourteen: "I want fourteen to be young." What is pulling each of them? What does each one know it could cost?
Day 4 THE HUNT Parts Six–Eight, ~90 pp	Etienne saws through the wardrobe and goes on the air; Marie-Laure fetches the bread. Werner's unit hunts transmitters; Volkheimer kills the operators. In Vienna, Neumann Two shoots a mother and child; there is no radio. Part Eight: she reads Verne on air, and Werner, buried, hears her.	**Focus.** Werner finds transmitter after transmitter for Volkheimer, and wonders if there isn't "a kind of ravishing delight in the chase." In Vienna, a search ends with a little girl dead and no radio. What keeps pulling him back to the headset? What does he now know it costs, and who pays? **Thread.** Hiding in the attic with a German officer in the house, Marie-Laure raises the antenna and reads Jules Verne into the microphone. What is pulling her to do that? What could it cost her?
Day 5 THE FIRE Parts Nine–Thirteen, ~135 pp	Werner hears the broadcast, lies ("Nichts"), finds Number 4, sees Marie-Laure. Von Rumpel corners her at the grotto; she finds the stone; Etienne is arrested. Werner tells Volkheimer, "I found it." He shoots von Rumpel; they talk. He is captured and dies on a land mine. 1974: Jutta brings her the little house. 2014 closes it.	**Focus.** In Saint-Malo, Werner's unit hunts an illegal broadcast. One rainy night he hears one. Volkheimer asks, "Nichts?" Werner says it back: nothing. What is pulling him in that moment? What does he know it could cost? **Thread.** Then he finds the house, then a blind girl walks past him, and at last he climbs the stairs with a rifle. When you finish the book, go back through Parts Nine and Ten and mark where you think he decides. What is pulling him there? What does he know it could cost?

WHAT STUDENTS KEEP — ALL THE LIGHT WE CANNOT SEE

THE COURAGE JOURNAL

From the quotes they flagged, each student picks **3 moments** where courage (or the lack of it) changes what happens, and decides what caused each one.

#	PART, CHAPTER	QUOTE (WORD FOR WORD)	WHAT IS PULLING THEM TOWARD IT?	WHAT COULD IT COST THEM?	COURAGE OR SOMETHING ELSE, AND WHY?
1					
2					
3					

DEFINITIONS STUDENTS USE

Courage, choosing what you believe is right when you know what it could cost. **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**, love, fear, habit, or training. Courage isn't the only way to read this book.

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 the Weaver before assigning.

ALL THE LIGHT WE CANNOT SEE · SHOW AFTER STUDENTS DRAFT THEIR OWN

A STRONG COURAGE JOURNAL

#	PART, CHAPTER	QUOTE (WORD FOR WORD)	WHAT IS PULLING THEM TOWARD IT?	WHAT COULD IT COST THEM?	COURAGE OR SOMETHING ELSE, AND WHY?
1	**Part One** *"Making Socks"*	Werner, to eleven-year-old Jutta at her forbidden radio: "It's dangerous, is why I care." "We're dropping bombs on Paris," she says. "That's what I'm listening to, Werner."	Wanting to know what's true: "Don't you want to understand what's happening?"	Punishment. Her own letter to the Professor says hard labor.	**Courage, a small one** She thinks knowing matters, she has just been warned, and she keeps listening. That fits the definition. It's small: nobody is saved.
2	**Part Seven** *"The Wardrobe"*	Etienne: "This will be dangerous. It is not a game." Marie-Laure: "I want to do it. Madame would want—"	Madame Manec, who has just died.	Arrest. She would be carrying coded messages home in the bread.	**Something else: love** She knows the danger and goes anyway, but the reason she gives is Madame. Love first, courage second.
3	**Part Nine** *"Little House"*	Marie-Laure can't go out anymore, and she asks, "What about the loaves, Uncle?" Etienne: "I will go. I should have been going all along."	The work has to go on, and she can't be the one to do it now.	Arrest or worse. Madame Ruelle: "we will all die" if the bread is found (Part Nine, "Forty Minutes").	**Courage, the plain kind** He comes home "breathing as though he has passed through a gauntlet of a thousand dangers." The next morning he goes again. Love for her is in it too.

SAME MOMENT, TWO WAYS · THIN

–	**Part Five**	Madame Manec tells a story about a frog.	Being right.	Nothing.	Complicity. The frog is everyone.

What's missing: no quote and no chapter title. The middle columns don't say whose pull or whose cost. The Why just restates the label.

STRONG

–	**Part Five** *"The Frog Cooks"*	Etienne: "Sink any U-boats today?" Madame Manec says a frog in boiling water "jumps out," but heat the water slowly and "The frog cooks."	For Etienne: a quiet house with no one in danger.	By her story, he won't notice the cost until it's too late to jump.	**Complicity, by Manec's rule** She aims the story at him. Nobody decides to go along; the heat just rises. But in Part Seven he asks who the frog was: "Her? Or the Germans?" So he doesn't read it her way.

AT THE ARMS ROOM

Show this after students write their own rows, or they copy the moments. Then ask: quote and Part and chapter title in every row? One label besides "courage"? A Why that adds something? Fix one row.

U6 COURAGE

Why did Werner keep the transmitter secret? Students don't see Q2 until Jan. 26. 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 an orphan, not yet fifteen, 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 Secret PRIORITY: FORMAL DEBATE, REQUIRES TEXT EVIDENCE

"Werner kept the transmitter secret more out of longing for his childhood than out of courage."

Hook (**10 min**). Have you ever kept quiet to protect something you loved, knowing it could cost you? One sentence, no names. Then: Werner lies to his own staff sergeant about a radio signal. What moved him?
Position A. Longing. "It is as if he has been drowning for as long as he can remember and somebody has fetched him up for air." "he trembles with joy." When he lies, he doesn't know Marie-Laure exists. At her wardrobe: "Is why I come."
Position B. Courage. "it was Werner who pretended there were no choices," just before he lies. "Lied. Committed treason." "He would be a hero." "I found it. Weeks ago." "just an old man and a girl" "I saved her only to hear her die." B need not make him innocent.

Research: what moved individual German soldiers to disobey; verify each named case.

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

"Werner's rescue of Marie-Laure was real, but so was his part in hunting resistance fighters. Should the rescue determine how we judge his life?"

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. Marie-Laure knows Werner's name and remembers him, but she never sees the years of occupation work preceding the rescue. The reader does. Sympathy is not absolution.

Position B. Werner concealed his discovery of her transmitter before rescuing her. Doerr follows Jutta and Marie-Laure decades later; the rescue cannot repay earlier harm, but it can change what we say about Werner.

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

MENTOR NOTES

Q2 is the formal debate: both sides accept that Werner lied, that it was dangerous, and that he loved that voice. The dispute is what mostly moved him. Neither side defends his years hunting transmitters. 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 the Weaver: both are brief but disturbing.

U6

COURAGE

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. The White Rose mailed their leaflets knowing the penalty was death. In the novel, Madame Manec has coded messages baked into bread. Compare one choice from each: what was pulling them, and what did they know it could cost? Support your comparison from both texts.

5. Etienne says, "Doing nothing is doing nothing." Madame Manec answers, "Doing nothing is as good as collaborating." 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 Studio**) is the formal debate: did Dorian's wish come more from Lord Henry's words or Basil's painting; **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) Henry's words did more: Basil's compliments "had not influenced his nature. Then had come Lord Henry" (1890 Ch. II / 1891 Ch. 2). B: the portrait came on him "like a revelation."
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** follows a 20-min Story Forge at the Week 22 Tavern (Mar 9), the last workshop before the final project; students draft their four talk cards.
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 the complete book was due Feb. 22; arrange private catch-up.
- ☐ 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)

Private slip or quiet 1:1: confirm the complete text and ask one full-book plot question. No public list or cold-call. Reading status does not change a role.

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
0:00–0:08	Arrival. **Private** readiness/access (complete text). No cold-call; no public list.	Slips / quiet 1:1. Access private.
0:08–0:48	**Document Study, in class (40 min)**. Read together (~15 min), then discuss (~25). No pre-read. Mentor-led U3–U4; student moderator U5+.	Read, then discuss; keep to 40 min.
0:48–0:58	**Break**	
0:58–1:06	**Hook** for unit Arms Room Q. Private write if personal; optional anonymous slip.	Weaver runs. Protect dignity.
1:06–1:14	**Independent claim gate** for formal Q: quote → claim → impact → counter. Initials. **No pairs yet.**	Text Coach checks all.
1:14–1:32	**Pair Evidence Forge** from each captured claim. ≥3 quotes/side.	Text Coach circulates.
1:32–1:42	**Argument Sharpen** + source check.	Weaver listens.
1:42–1:50	**Role assignment**. Whisper-card. Role ≠ reading status.	Forge Coach assigns.
1:50–1:56	**Protected individual prep start**; finish at home.	Process questions only.
1:56–2:00	**Prep deadline** stated twice (date, time, route).	Forge Coach.

HOMEWORK TO CHECK

- ☐ Review complete-text notes; finish role prep.
- ☐ 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)

Private packet and complete-book evidence check. Arrange private catch-up only if needed; continue 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
0:00–0:10	**Private** readiness + packets; private catch-up if needed. **No public huddle.**	Private only.
0:10–0:18	**Optional warm-up Q** (not formal) **or** extend anchor hook.	Weaver if used.
0:18–0:28	**Emotional-anchor hook** (~10 min). Book-grounded preferred.	Weaver runs. Time hard.
0:28–0:38	**Break** + moderator whisper-card prep.	Procedural only.
0:38–1:13	**Oxford Debate** — **formal Q** (**35 min**). Equivalent private routes OK.	Clock. Fabricated-source only.
1:13–1:28	**Attributable Forge Reflection** + criterion mark (text → strongest counter).	Student original; mentor record.
1:28–1:38	**The Reveal** — one anonymized line. No commentary.	Weaver reads.
1:38–1:48	**Hold the Tension** + start before/after note.	Weaver asks.
1:48–1:58	Private tally / Forge Record; brief mod debrief if used.	Weaver records.
1:58–2:00	Close: next reading; Story/journal homework as card states.	Forge Coach.

> **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

- ☐ Review complete-book notes; reading was due before Arms Room.
- ☐ Bring the Forge Journal (stories 1–6) and four index cards to the Tavern.

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.
- ☐ Story Forge: students bring Forge Journals and open the Story tab to the U7 page. Forge Workshop 3: four index cards per student; students bring stories 1–7.
- ☐ 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	**Retro**: What worked? What faltered?	Weaver facilitates.
0:10–0:30	**Skill Layer** (**20**) from signature failure / live debate.	Text Coach teaches.
0:30–0:40	**Break**	
0:40–1:00	**Story Forge** (**20**)**:** reread line 6, then write the U7 prompt and line 7.	Weaver runs.
1:00–1:25	**Forge Workshop 3** (**25**)**:** draft the four Anvil talk cards (story · then and now · three proofs · cost). Partner asks only "Which two lines? Which three proofs?"	Weaver + Text Coach.
1:25–1:35	**Correction** + **filing** (**10**): before/after reflection notes; binder filing.	Circulate quietly.
1:35–1:45	**U8 Reading Pipeline** (**10**) — U8 is underway; finish both stories by Mar. 15.	Forge Coach holds line.
1:45–1:55	**Celebration** (no readiness/vote disclosure) + reset.	Forge Coach or Weaver.
1:55–2:00	Confirm homework; dismiss.	Forge Coach.

HOMEWORK TO CHECK

- ☐ U8 is underway; finish both stories by Mar. 15.

U7 HOPE

The Picture of Dorian Gray

THE FORGE QUESTION Dorian's wish in Basil's studio came more from Lord Henry's words than from Basil's painting. *Students don't see this until the Feb. 23 Arms Room. Chapters are 1890 / 1891.*

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 GARDEN 1890 I–II 1891 1–3 Feb 2–5	Basil won't exhibit the portrait ("too much of myself") and asks Henry not to influence Dorian. In the garden Henry tells Dorian how quickly youth goes. Basil finishes; Dorian wishes the picture would grow old instead. Basil reaches for a palette-knife; Dorian stops him. (1891 Ch. 3 adds Lord Fermor and Aunt Agatha's lunch.)	**Focus.** Standing in front of the finished portrait, Dorian says he would give everything to stay young while the picture grows old. What pushed him to say it? What is he trying to keep? **Thread.** Basil picks up a palette-knife to cut up the canvas. Dorian tears it out of his hand: "It would be murder!" What pushed him to grab the knife? What is he trying to keep?
Day 2 THE GREENROOM 1890 III–V 1891 4–7 Feb 6–10	Dorian tells Henry about Sibyl; Henry thinks the lad is "his own creation"; a telegram: engaged. At dinner, "her belief makes me good." Sibyl acts badly; in the greenroom he leaves her. At dawn the portrait shows cruelty; he resolves to marry her, then screens it. (1891 Ch. 5 adds her brother James Vane.)	**Focus.** At dinner, Dorian tells Lord Henry, "When I am with her, I regret all that you have taught me." That night, after Sibyl acts badly, he tells her in the greenroom that she has killed his love. What pushed him from one to the other? What is he trying to keep? **Thread.** The morning after he walks out on Sibyl, Dorian sees a line of cruelty around the painted mouth, and none in his own face. He decides to go back to Sibyl, then pulls a screen in front of the portrait. What pushed him to cover the portrait and go back? What is he trying to keep?
Day 3 THE SCHOOLROOM 1890 VI–VIII 1891 8–10 Feb 11–13	He writes Sibyl a letter asking forgiveness; Henry comes in person with news of her death. Dorian looks at the portrait, then joins Henry at the Opera. Next morning Dorian tells Basil, "I was at the Opera"; Basil confesses his idolatry. The portrait goes to the old schoolroom (key from Mrs. Leaf); then the yellow book Henry sent.	**Focus.** Lord Henry tells Dorian that Sibyl is dead and that he mustn't get mixed up in it. Dorian looks at the portrait again, and an hour later he is at the Opera with Henry. What pushed him to go? What is he trying to keep? **Thread.** Next morning Basil asks to see the portrait, and Dorian refuses. That day it goes up to the locked schoolroom. What pushed him to hide it? What is he trying to keep?
Day 4 THE MIRROR 1890 IX–XI 1891 11–13 Feb 14–16	Years: the book, the collections, the rumors, the mirror beside the portrait. On a foggy November night Basil, leaving for Paris, begs him to deny the rumors; upstairs he asks him to pray. Dorian glances at the picture and kills him, then looks up Alan Campbell.	**Focus.** For years Dorian rereads the yellow book. Coming home from long trips, he climbs to the locked room and holds a mirror beside the portrait, comparing the aging face to his young one. What pushes him up those stairs? What is he trying to keep? **Thread.** Basil, about to leave for Paris, sees the portrait and begs Dorian to pray with him. Dorian glances at the picture and kills him. What pushed him to it? What is he trying to keep?
Day 5 THE LAMP 1890 XII–XIII 1891 14–20 Feb 17–22	Campbell refuses until Dorian writes something on a piece of paper, then destroys the body. (1891 Ch. 15–18: a dinner party, the opium den, James Vane's death at Selby.) Dorian tells Henry about Hetty; Henry laughs. The portrait is worse; he stabs it with the knife that killed Basil. The servants find an old dead man.	**Focus.** Dorian tells Lord Henry he left a village girl, Hetty, alone. Henry laughs at him. That night Dorian carries a lamp upstairs to see whether the portrait has changed. What pushed him up there? What is he trying to keep? **Thread.** The servants find the portrait young again and an old man on the floor. When you finish, reread the afternoon in Basil's studio (Ch. II / 2). Which quote you flagged there reads differently now?

WHAT STUDENTS KEEP — THE PICTURE OF DORIAN GRAY

THE HOPE JOURNAL

From the quotes they flagged, each student picks **3 moments** where hope (or the lack of it) changes what happens, and decides what caused each one.

#	CHAPTER (1890 / 1891)	QUOTE (WORD FOR WORD)	WHAT PUSHED THEM TO IT?	WHAT ARE THEY TRYING TO KEEP?	HOPE OR SOMETHING ELSE, AND WHY?
1					
2					
3					

DEFINITIONS STUDENTS USE

Hope, wanting something good to last or get better, and being willing to pay for it yourself. **False hope**, wanting something to last while someone or something else pays for it. **Corruption**, using what you want as a reason to take from other people. **Something else**, fear, vanity, pride, habit, pleasure. Hope isn't the only way to read this book.

AT THE ARMS ROOM

Ask **one focus question** from the facing page aloud to confirm depth, not just completion. Students cite their own edition's chapters. A student seriously disturbed by this dark book may opt into Researcher or Jury.

THE PICTURE OF DORIAN GRAY · SHOW AFTER STUDENTS DRAFT THEIR OWN

A STRONG HOPE JOURNAL

#	CHAPTER (1890 / 1891)	QUOTE (WORD FOR WORD)	WHAT PUSHED THEM TO IT?	WHAT ARE THEY TRYING TO KEEP?	HOPE OR SOMETHING ELSE, AND WHY?
1	**V / 7** *Sibyl's bad night*	Sibyl, in the greenroom, after a bad night on stage: "I knew nothing but shadows." To Dorian: "You taught me what reality really is." "You are more to me than all art can ever be."	Loving Dorian. The stage now feels fake.	Him. She would give up acting to keep him.	**Hope, and she pays for it** She gives up the thing everyone praised her for, to keep him. The cost is hers. She doesn't know yet that he only loved the acting.
2	**XII / 14** *Alan Campbell*	Campbell refuses until Dorian writes something on a piece of paper. Reading it, "his face became ghastly pale." Hours later: "I have done what you asked me to do." Dorian: "You have saved me from ruin, Alan."	Whatever the note threatens. The book never says what it is.	His own name, and maybe his life.	**Something else: fear** He isn't hoping for anything; he is cornered. Dorian calls it being saved, but Campbell pays: in XIII / 19 Lord Henry mentions "Alan Campbell's suicide."
3	**XIII / 19–20** *The "good deed"*	Dorian tells Lord Henry, "I spared somebody": Hetty, a village girl "wonderfully like Sibyl Vane." That night he hopes the portrait has improved: "Perhaps if his life became pure." It shows "a look of cunning" and "the curved wrinkle of the hypocrite."	He doesn't say. He tells Henry only that he decided to leave her as he found her.	A face on the canvas he can stand to look at.	**False hope** It looks like hope, but he wants the portrait to do the paying, and he won't confess. He asks himself, "Had it been merely vanity that had made him do his one good deed?"
SAME MOMENT, TWO WAYS · THIN					
–	**Ch. X**	Basil is upset about rumors.	Rumors.	Dorian.	Hope. He likes Dorian.

What's missing: no quote and only one chapter number. The middle columns are one word each. The Why doesn't check the definition: does Basil pay anything?

STRONG					
–	**X / 12** *The foggy night*	Basil: "Deny them, Dorian, deny them!" and "I want you to lead such a life as will make the world respect you." Later: "I see I have missed my train. That makes no matter."	The stories he has heard about Dorian.	His belief that Dorian is still good.	**Hope, real** He wants Dorian to get better, and he pays for saying so: he misses his train and risks the friendship.

AT THE ARMS ROOM

Show this after students write their own rows, or they copy the moments. Then ask: quote and chapter (both editions) in every row? One label besides "hope"? A Why that adds something? Fix one row.

U7 HOPE

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 Studio PRIORITY: FORMAL DEBATE, REQUIRES TEXT EVIDENCE

"Dorian's wish in Basil's studio came more from Lord Henry's words than from Basil's painting."

Hook (**5 min**). Privately write two sentences: a time something someone said changed what you wanted, and a time something you saw did. No names. Which lasted longer?

Position A. Henry's words did more. Basil's compliments "had not influenced his nature. Then had come Lord Henry" (1890 Ch. II / 1891 Ch. 2); "This is your doing, Harry"; Henry thinks "the lad was his own creation" (III / 4).

Position B. The painting did more. "The sense of his own beauty came on him like a revelation" (II / 2); Dorian to Basil, "Why did you paint it?"; it "had taught him to love his own beauty" (V / 7).

Either side: "Your picture has taught me that. Lord Henry is perfectly right." (II / 2; 1891 "Lord Henry Wotton is perfectly right"). Both agree Dorian made the wish; neither has to excuse him. Quotes by block: U7 mentor map.

Q2, The Corruptor

"Lord Henry didn't make Dorian bad; he showed who Dorian already was. 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 weighs two pushes in one scene, Henry's words or Basil's painting; the reading guide leads to it without naming it. 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) Her head clears before she touches The Misfit. A must argue that this expresses concern through accepted danger; recognition alone does not establish courage.

⚠ 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 they see it in time and act on it).

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, read and discussed in class at the Arms Room). 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 the complete trio was due Mar. 15; arrange private catch-up.
- ☐ 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)

Private slip or quiet 1:1: confirm the complete text and ask one full-book plot question. No public list or cold-call. Reading status does not change a role.

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
0:00–0:08	Arrival. **Private** readiness/access (complete text). No cold-call; no public list.	Slips / quiet 1:1. Access private.
0:08–0:48	**Document Study, in class (40 min)**. Read together (~15 min), then discuss (~25). No pre-read. Mentor-led U3–U4; student moderator U5+.	Read, then discuss; keep to 40 min.
0:48–0:58	**Break**	
0:58–1:06	**Hook** for unit Arms Room Q. Private write if personal; optional anonymous slip.	Weaver runs. Protect dignity.
1:06–1:14	**Independent claim gate** for formal Q: quote → claim → impact → counter. Initials. **No pairs yet.**	Text Coach checks all.
1:14–1:32	**Pair Evidence Forge** from each captured claim. ≥3 quotes/side.	Text Coach circulates.
1:32–1:42	**Argument Sharpen** + source check.	Weaver listens.
1:42–1:50	**Role assignment**. Whisper-card. Role ≠ reading status.	Forge Coach assigns.
1:50–1:56	**Protected individual prep start**; finish at home.	Process questions only.
1:56–2:00	**Prep deadline** stated twice (date, time, route).	Forge Coach.

HOMEWORK TO CHECK

- ☐ Review complete-text notes; finish role prep.
- ☐ 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)

Private packet and complete-book evidence check. Arrange private catch-up only if needed; continue 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
0:00–0:10	**Private** readiness + packets; private catch-up if needed. **No public huddle.**	Private only.
0:10–0:18	**Optional warm-up Q** (not formal) **or** extend anchor hook.	Weaver if used.
0:18–0:28	**Emotional-anchor hook** (~10 min). Book-grounded preferred.	Weaver runs. Time hard.
0:28–0:38	**Break** + moderator whisper-card prep.	Procedural only.
0:38–1:13	**Oxford Debate** — **formal Q** (**35 min**). Equivalent private routes OK.	Clock. Fabricated-source only.
1:13–1:28	**Attributable Forge Reflection** + criterion mark (text → strongest counter).	Student original; mentor record.
1:28–1:38	**The Reveal** — one anonymized line. No commentary.	Weaver reads.
1:38–1:48	**Hold the Tension** + start before/after note.	Weaver asks.
1:48–1:58	Private tally / Forge Record; brief mod debrief if used.	Weaver records.
1:58–2:00	Close: next reading; Story/journal homework as card states.	Forge Coach.

> **Students moralize instead of argue.** Re-read Q1's two cases. A argues that recognition becomes concern expressed despite danger. B can accept recognition while questioning accepted risk. Both must address her cleared head and changed words. An immediate choice can still be deliberate; neither side needs a verdict on her whole life.

HOMEWORK TO CHECK

- ☐ Review complete-book notes; reading was due before Arms Room.
- ☐ Bring the Forge Journal, with last unit's line, to the Tavern for Story Forge.

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.
- ☐ Story Forge: students bring Forge Journals and open the Story tab to the U8 page. Its spoiler-aware prompt: "Write the version where you see it in time and act on it." Line 8 is the last one: "What I think moral courage is now."
- ☐ Prepare Celebration: one name, one reason.

MINUTE BY MINUTE

TIME	WHAT HAPPENS	YOUR JOB
0:00–0:10	**Retro**: What worked? What faltered?	Weaver facilitates.
0:10–0:30	**Skill Layer** (**20**) from signature failure / live debate.	Text Coach teaches.
0:30–0:40	**Break**	
0:40–1:05	**Story Forge** (**25**): reread last line; write the unit prompt (Story tab, unit page), then the line "What I think [trait] is now." Self or invented person; trait reasoning. Share only with consent.	Weaver runs. Not forced disclosure.
1:05–1:25	**Filing / correction buffer** — labeled open work.	Circulate quietly.
1:25–1:40	**Anvil Pipeline** — confirm the next portfolio milestone and materials.	Forge Coach holds line.
1:40–1:55	**Celebration** (no readiness/vote disclosure) + reset.	Forge Coach or Weaver.
1:55–2:00	Confirm homework; dismiss.	Forge Coach.

HOMEWORK TO CHECK

- ☐ No new reading over break. Bring the Forge Journal (all eight stories and lines) and four talk cards 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.

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.** Which actions express care, control, or both? 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, and the baby sometimes smiles back. 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. What do Bailey's attempt to take charge and the grandmother's appeals reveal about courage under threat? **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 discusses punishment and belief while the grandmother appeals to him. 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 "cleared 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.** Does her cleared head and touch establish concern expressed despite danger, or recognition whose relation to courage remains uncertain? Test both readings against the scene.

WHAT STUDENTS KEEP — A GOOD MAN IS HARD TO FIND

THE MORAL COURAGE JOURNAL

Each student picks **3 moments** where moral courage (or the lack of it) changes what happens, and decides what really caused each one.

#	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.

A GOOD MAN IS HARD TO FIND · SHOW AFTER STUDENTS DRAFT THEIR OWN

A STRONG MORAL COURAGE JOURNAL

#	SCENE	WHAT HAPPENED	MORAL COURAGE, FALSE COURAGE, COWARDICE, OR SOMETHING ELSE?	WHY?
1	**Opening** *The newspaper*	The grandmother wants to visit Tennessee, not Florida. She waves a story about The Misfit at Bailey: "I wouldn't take my children in any direction with a criminal like that aloose in it. I couldn't answer to my conscience if I did."	**Something else: strategy** Conscience as a tool.	She uses the word "conscience" to get her way. Nobody is in danger yet; she wants Tennessee. That's strategy, from the definitions list. It also shows a habit I'll watch for: she says the right words when they help her.
2	**The road** *The detour*	To get the children excited, she says the old house had "a secret panel," "not telling the truth but wishing that she were." Bailey gives in and turns off. Then she realizes the house "was not in Georgia but in Tennessee." After the crash, she hides under the dashboard, "hoping she was injured so that Bailey's wrath would not come down on her."	**Cowardice, a small one** The choice still mattered.	She could say she was wrong. Instead she says nothing and hopes to look hurt. That fits the definition: self-preservation over principle while the choice still matters. It's small, but it comes from the same place as the lie that put them on that road.
3	**The ditch** *The stranger*	Three armed men come down to the wreck. The grandmother stares, then announces, "You're The Misfit!" and, "I recognized you at once!" He answers, "it would have been better for all of you, lady, if you hadn't of reckernized me." Bailey says something that "shocked even the children."	**Something else: habit** Not brave, not cowardly.	There's no choice here, so it isn't courage or cowardice. It's habit: she has narrated everything all day, and being right comes out before she can stop it. It's one of the most important things she says, and she doesn't mean anything by it.

SAME MOMENT, TWO WAYS · THIN

–	**Red Sammy's**	They talk about good men.	Moral courage	Red Sammy is a good man because he trusted people.

What's missing: no quote. And nobody does anything brave here. They just talk.

STRONG

–	**Red Sammy's** *The barbecue stop*	Red Sammy complains, "These days you don't know who to trust," then admits he let two strangers charge their gas. The grandmother says at once, "Because you're a good man!" He sighs, "A good man is hard to find," and adds, "Everything is getting terrible."	**Something else: social habit** Talk, not courage.	"Good man" is small talk here: a compliment handed out at once, then a complaint about the times. The title first shows up as something people say, not something anyone does.

AT THE ARMS ROOM

Show this after students write their own rows, or they copy the moments. Then ask: quote and chapter in every row? One label besides "moral courage"? A Why that adds something? Fix one row.

U8 MORAL COURAGE

God Sees the Truth but Waits: Tolstoy, companion text

> **THE LIVE QUESTION** Does it take as much courage to put up with being wronged, without getting even, as it does to take action? 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.** Nothing has been decided yet. This is the setup. 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 picks **3 moments** where moral courage (or the lack of it) changes what happens, even though this story's test has no single big moment.

#	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.

U8 MORAL COURAGE

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."

Hook (**5 min**). What could you say to someone about to hurt you? Can recognition become a courageous choice under immediate threat? What evidence would show concern beyond survival?
Position A. Her head clears; she speaks of kinship and touches an armed man. A argues this shows concern expressed despite danger, and must defend that inference.
Position B. Recognition may be genuine without settling accepted risk. B must address her cleared head; an immediate choice can still be deliberate.

Research: grace, intention, and moral courage; cite any authorial commentary.

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 malice.** He argues folly is "a more dangerous enemy to the good than malice," 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. Compare recognition, action, and consequences in at least two texts. Does acting well require a successful outcome? Establish whether your chosen act counts as moral courage. Discuss O'Connor's ending only after everyone has read it.

THE TRAIT LINK, WHY THE TRIO HOLDS TOGETHER

TEXT	FACE OF MORAL COURAGE	THE HARD QUESTION IT RAISES
O'Connor, *A Good Man Is Hard to Find*	**Forced**, grace that arrives at the very edge, under a gun	Does courage still count if it comes too late to save anyone?
Tolstoy, *God Sees the Truth but Waits*	**Endured**, courage as patience, integrity, and forgiveness over a lifetime of wrongful suffering	Does it take as much courage to put up with being wronged, without getting even, as it does to take action?
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

1. Students read the whole essay themselves before class, from the Document Study Reader. Read it once yourself; it is short.
2. 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.
3. 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.

Three Taverns double as Forge Workshops. On these weeks Story Forge still runs (20 minutes), then a 25-minute workshop turns students' lines into their Anvil talk. Retro, Skill Layer, correction, and Celebration still run. Tell students the week before what to bring.

WORKSHOP	WEEK / DATE	WHAT STUDENTS DO	STUDENTS BRING	LEAD
Forge Workshop 1	Wk 7 · Oct 27 (U2 Tavern)	**The thread begins:** lines 1 and 2 side by side (how are they alike? how are they different?), then one thing they do every time they argue and one to change.	Journal with stories 1–2	Weaver
Forge Workshop 2	Wk 16 · Jan 19 (U5 Tavern)	**Working thesis:** privately reread story 1 and line 1; write "Was I right?" under line 1; draft "I used to think ___. Now I think ___." Aloud only with renewed explicit consent; private written response valid.	Journal with stories 1–5	Weaver
Forge Workshop 3	Wk 22 · Mar 9 (U7 Tavern)	**Talk outline:** draft the four Anvil cards (story · then and now · three proofs · cost); a partner asks "Which two lines? Which three proofs?"	Journal + four index cards	Weaver + Text Coach

WORKSHOP FACILITATION NOTES

FW1 A momentum check. The goal is self-recognition, not product. The U1 story was written Oct 6, before the line existed, so students add line 1 under it at the start of Story Forge. Then each writes how the two lines are alike and different, plus one thing they do every time they argue and one thing to change. No writing to hand in.

FW2 The thesis hinge of the year. The Weaver's question, *"Put your first line next to your latest one. Where do they disagree? That's your thesis, and it was already there,"* is the heart of the Anvil (see Finale). Lines record what students actually think, so a coin-flip debate side never counts as a change of mind. This is also where **Mentor A re-checks the load** in the 2-mentor config (Section 2).

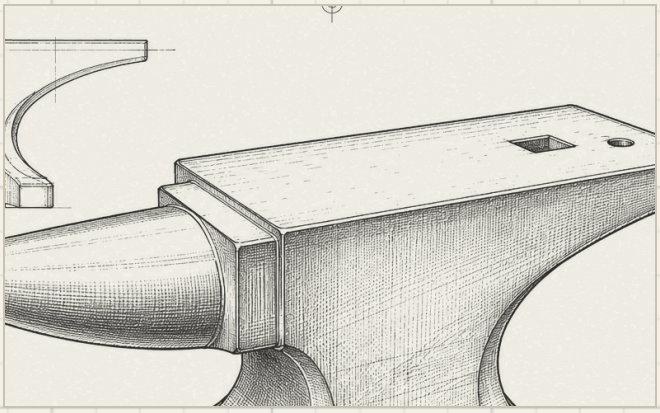
FW3 The last structured help before the Anvil. Run it as a peer jury, not an editing session.

TAB 08 / 11 · WEEKS 26–30

FINAL FORGE

FINALE

Assemble the book → revise → rehearse → the talk → 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 Forge Journal to Forge Book and talk. No new reading. No debate. The Forge Coach holds deadlines; the Weaver runs the room.

WK 26 · APR 13, FINAL FORGE 1: ASSEMBLE THE FORGE BOOK

Goal: every student leaves with an assembled Forge Book (cover, eight stories in order, each with its line), a draft opening page, and four talk cards.

Run: open with the Weaver's question: first line next to last line. Students staple the book, then draft the opening page ("At the start of the year I thought ___. Now I think ___"). Staplers, cardstock, and index cards on the table. Do not write for them.

Failure → fix: missing stories or lines. Missing stories get written today (short is fine); a missing line is written from memory and labeled *(written later)*. Lost journal: rebuild the debate proof from the Forge Record. Note it for the 1:1, not as punishment.

WK 27 · APR 20, FINAL FORGE 2: REVISE THE TALK

Goal: revision against the Anvil Gauge (Student Binder, Anvil tab), *a gauge, not a grade.*

TIER	THE STORY	THEN AND NOW	THREE PROOFS	THE COST
Unformed	No story, or a book summary	One line or none; no thesis	Retells plots	Missing
Assembled	Read aloud, never connected	Two lines that say the same thing	All from books, or uncited	Vague: "it was hard"
Forged	Chosen because it sets up the thesis	Two lines that really differ; a one-sentence thesis	Book (cited), debate, and story, each tied to the thesis	A specific cost
Tempered	Comes back at the end, heard differently	Names what is still unsettled	Uses a time they were wrong or lost the vote	Says why it's worth it, or admits it might not be

Run: pairs run the Peer Check on a full run-through. Each student revises one part live. Text Coach teaches one final skill: cutting to the strongest proof (one quote, not three).

Failure → fix: proofs that retell the plot. Ask, "If you could keep one sentence of this proof, which one?" Keep it, cite it, tie it to the thesis.

WK 28 · APR 27, FINAL FORGE 3: REHEARSE ON THE CLOCK

Goal: every student gives the six-minute talk out loud, on the clock, twice.

Run: timed run-throughs with a peer jury. Forge Coach times and shows 5:00 and 6:00; Weaver notes who needs a 1:1 before May 4. Practice the story reading and the closing line hardest.

Failure → fix: reading a full script. Four cards, a few words each; only the story and the two lines are read word for word.

The Anvil & the Final Gift

The Anvil is where each student's record becomes their argument. Each student holds their Forge Book and gives a six-minute talk: read one story, read two lines and state a thesis, give three proofs (book, debate, own story), name the cost. **Session: the full 2-hour LIFT block (10:00 AM–12:00 PM).** 9 students × 9 min (talk, question, transition) runs 81 min: fits inside 120 with room for framing, a break, and a close.

MINUTE BY MINUTE (6-MIN TALK + 2-MIN QUESTION + 1-MIN TRANSITION; THE 1:36 BLOCK ABSORBS RUNOVER)

0:00–0:05	**Arrival + framing:** no grading, peers are jury not editors, one question after each.
0:05–0:50	**Talks 1–5** (9 min each: 6 talk, 2 question, 1 transition).
0:50–1:00	**Break**
1:00–1:36	**Talks 6–9** (same structure).
1:36–1:50	**One more line (optional):** any student may read one more line from their Forge Book. No one is called on.
1:50–2:00	**Close:** thank the room; brief framing for next week's Reveal/Final Gift.

POLICY, NOT SCHEDULE

1. Students present in turn, six minutes each (6:30 at most, then the Forge Coach signals). Peers act as **jury**, not editors, they ask one specific question after each.
2. **Mentors attend as audience. No grading.** Just proof. The Anvil Gauge is a gauge the student already knows; it is not scored here.
3. The Weaver keeps a private note on each talk for the Reveal / Final Gift the following week.

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

Behind each talk: the Forge Book (eight stories with their lines, plus the opening page) and the Forge Journal (the source of the debate proof). The book belongs to the student; mentors do not collect it.

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.

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.

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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 session to a **guided close-read** of key passages. Keep assigned roles private and intact; each student completes the equivalent evidence move for that role. Move the formal debate to the next protected slot.

02 **If 4–5 students are current:** run the Forge with a 5-minute mentor-provided text recap and the universal backup packet. Reading status does not change or publicly signal anyone's role.

03 **Private signal, never a role code:** check readiness individually, arrange catch-up or equivalent evidence, and never announce or encode reading status through Jury or Bench.

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	Sun night before the Forge (Nov 8)	**5 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.

MENTOR FADE

FADE

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

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
Supported debate	U1	Demo at Trial Forge; adult moderates the U1 student debate.	Active. Spot-checks all evidence.	Keep private reflections and tally; run Tavern Bridge. No U1 Reveal.
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

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

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

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.

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.

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.

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: after a shorter Story Forge, students turn their lines into a thesis and a talk outline.
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). Read together in class at 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 *the argument.* Analytical. Kept, not graded.
Story Layer / Story Forge	Per-unit story set 5 years out, about the student or someone they invent, then one line: "What I think [trait] is now." / The Tavern block where they write it. The debate question stays out of the story.

THE FINISH

The Anvil	Each student's six-minute final talk, given holding their Forge Book: one story, two lines and a thesis, three proofs, the cost.
The Gauge	Four-tier argument measure: Unformed / Assembled / Forged / Tempered. A gauge, not a grade.
The Reveal	From U2: the Weaver reads one anonymized line from the written reflections aloud. Year-end (May 11): the Weaver's one true sentence per student.
Forge Book	The stapled booklet each student assembles at Final Forge 1: cover, opening page, eight Story Layers with their lines. The

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, *responsive* 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 *do* 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

Optional mission-design anchor: the Mission Briefing. Print one per student for the **Week 2 Arms Room***; it is not the Q2 question.*

CLASSIFIED, MISSION BRIEFING

PROJECT HAIL MARY

FOR YOUR EYES ONLY · DECLASSIFIED FOR ACADEMIC REVIEW

OPERATIVE	**Dr. Ryland Grace**
DESIGNATION	Three-person one-way scientific mission; Grace becomes the sole survivor
TARGET SYSTEM	Tau Ceti
MANDATE	Identify why Tau Ceti resists dimming and send findings home in the Beetles.

WHAT NASA EXPECTED

The original mission was one-way, and Grace was coerced into joining it. Its results were designed to return in the Beetles, not with the crew.

WHAT HAPPENED

Grace and Rocky jointly developed the Taumoeba solution. Rocky later supplied enough fuel to make Grace's return possible, but an escaped strain endangered Rocky's ship and Erid.

THE CHOICE

Grace secured Earth's solution in the Beetles and began the journey home. He then turned back to rescue Rocky and Erid, knowing he might die. His later residence on Erid was a separate choice.

> **CURRICULUM-AUTHORED QUESTION**
>
> *Was turning back disciplined loyalty to a larger responsibility, or an irresponsible sacrifice of his duty to return with unique knowledge?*

Volunteer Agreement

U1 OPTIONAL CONSENT COUNTERFACTUAL · PRINT ONE PER STUDENT (WEEK 2 OR 3)

VOLUNTEER AGREEMENT: PROJECT HAIL MARY

This curriculum counterfactual asks what voluntary consent would mean for a three-person, one-way mission. In the novel, Grace is coerced rather than volunteering. Earth may depend on the findings sent home in the Beetles.

☐ I AGREE TO VOLUNTEER

I understand the following:

- The planned mission is one-way for the human crew.
- The findings are intended to return to Earth in unmanned Beetles.
- In the novel, Stratt coerces Grace and deliberately induces retrograde amnesia; this counterfactual asks what informed consent would require.
- Mission leaders and people on Earth would know whether I volunteered.

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

3 · FORGE REFLECTION (AFTER THE DEBATE)

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

BEST COUNTERCLAIM FROM THE TEXT: Name the 30 hours: co-op, church, lessons, a team. Once a week is not 30 hours, but it is not nothing. (In a book unit, add the chapter.)

DID MY MIND CHANGE? No. The other side made a strong point, but the specific co-op, church, lessons, and team examples still answer it.

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: *"Time. Next speaker."*
Jury silent	*"[Name], what do you want to know?"*
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	*"There are no passengers. Everyone has a job."* 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**: read together and discussed in class at the Arms Room, from the Document Study Reader.

> **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."*
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-Document-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
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 (optional mission-design anchor)	8	Declassified one-page brief
U1 Volunteer Form This guide, Appendix A ✓	Week 2 or 3 Arms Room/Forge (optional consent counterfactual)	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**
>
> Use the printed Required Readings and Acquisition Record to identify and obtain external works, or the named binder/packaged-artifact locator for curriculum sheets. The authoring vault is private and is never a teacher-facing dependency or recovery location.

REQUIRED READINGS & ACQUISITION RECORD

TEACHER COPY

Teacher-acquired materials; no private vault access is required or permitted. "1/student" means eight student copies plus one mentor copy. Lawful library, owned, licensed print/ebook, or audio paired with searchable text is acceptable when it contains the locator. Arrange school-supplied access privately when needed.

U	WORK · DEADLINE	REQUIRED PORTION · EDITION/LOCATOR	QUANTITY · ROUTE	RIGHTS / REPRODUCTION
LITERARY ANCHORS				
1	**Weir, *Project Hail Mary*** Start Sep 1; done before Sep 22	Complete novel, Ch. 1–29 + final "Vė"; any unabridged complete chapter sequence	1/student; bookstore, authorized digital/audio, library	Copyrighted; do not scan, upload, or reproduce
2	**Alcott, *Little Women*** Sep 29–Oct 12 (Sep 22 optional)	Complete Parts First/Second, Ch. I–XLVII; chapter titles/numbers govern	1/student; library/bookstore or verified PD edition	PD text; modern notes/art/typesetting may be copyrighted
3	**Brown, *Boys in the Boat*** Oct 20–Nov 2	Adult edition, Ch. 1–19 + Epilogue; no young-readers adaptation	1/student; bookstore, authorized digital/audio, library	Copyrighted; do not reproduce/upload
4	**Austen, *Pride and Prejudice*** Nov 10–Nov 30	Complete novel, Ch. 1–61; any unabridged edition	1/student; library/bookstore or verified PD ebook	PD text; modern editorial matter may be copyrighted
5	**Bolt, *Man for All Seasons*** Dec 15–Jan 4	Complete play, Acts 1–2; authorized acting/reading edition	1/student; bookstore, rights-holder edition, library	Copyrighted; performance license may be required: **VERIFY**
6	**Doerr, *All the Light*** Jan 12–Jan 25 (Dec 22 optional)	Complete novel, Parts 0–13; unabridged, titled locators govern	1/student; bookstore, authorized digital/audio, library	Copyrighted; do not reproduce/upload
7	**Wilde, *Dorian Gray*** Feb 2–Feb 22	Either text: 1890 (13 ch.) or 1891 (20 ch.); the guide gives both chapter numbers	1/student; students name their edition; library/bookstore or verified PD	PD text; modern editorial matter may be copyrighted
8	**O'Connor, "Good Man"** Mar 2–Mar 15	Complete authorized story; narrative landmarks govern	1/student/lawful course access; library/bookstore	Copyrighted; copying/upload requires permission/exception: **VERIFY**
8	**Tolstoy, "God Sees Truth"** Mar 2–Mar 15	Complete PD English translation; record translator	Included artifact or 1/student; library/verified PD source	Original PD; translation status must be confirmed
DOCUMENT STUDIES · COMPLETE BEFORE THE NAMED ARMS ROOM				
1	**McRaven, *Make Your Bed*** Before Sep 22	Ch. 1 through Saddam "rarely seemed inclined to straighten them"; stop before "During the ensuing ten years"	Authorized included excerpt or 1 book/student; reader/bookstore/library	Rights resolved for authorized course distribution; no outside redistribution
2	**Frankl, *Man's Search*** Before Oct 13	"Experiences…" six named acts; section title governs, pages vary	Authorized excerpt or 1/student; reader/bookstore/library	Copyrighted edition/translation; reproduction: **VERIFY**
3	**Shackleton, *South*** Before Nov 3	Ch. IX "Boat Journey": choosing six through South Georgia landing; 1919 text	Included/PD copy each; reader/Gutenberg/Archive/library	PD text; verify edition images/editorial matter
4	**Douglass, *Narrative*** Before Dec 1	Ch. X Covey sequence: collapse through "glorious resurrection"; 1845 text	Included/PD copy each; reader/Gutenberg/LOC/library	PD text; verify modern editorial matter
5	**More + Joan trial** Before Jan 5	More excerpts 200/206/210/216/218; Murray 1902 Joan pp.18, 137–38, execution	Included/PD copy each; reader/reputable PD/Gutenberg	Underlying texts PD; modern transcriptions may be copyrighted
6	**White Rose Leaflet 4** Before Jan 26	Complete German leaflet + declared Forge 2026 English translation	Included bilingual artifact each; otherwise lawful source/translation	German/translation reuse outside supplied course: **VERIFY**
7	**Stockdale, "Courage Under Fire"** Before Feb 23	Hoover Essays 6 excerpt through shoot-down/control sequence	Licensed excerpt or 1/student; Hoover/rights-holder	Copyrighted; license coverage/redistribution: **VERIFY**
8	**Bonhoeffer, "After Ten Years"** Before Mar 16	Named opening sections; edition headings govern; page map 15/16/18–19/27: **VERIFY**	Authorized excerpt or 1/student; reader/bookstore/library	Copyrighted translation/edition; outside-teacher reuse: **VERIFY**

Local log before distribution: edition/translator; print/ebook/audio/loan counts; accommodations; handoff channel; license document/expiration; verifier. Replace every **VERIFY**. Full notes: packaged **Required-Readings-and-Acquisition-Record.md**.

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'm checking that"* 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

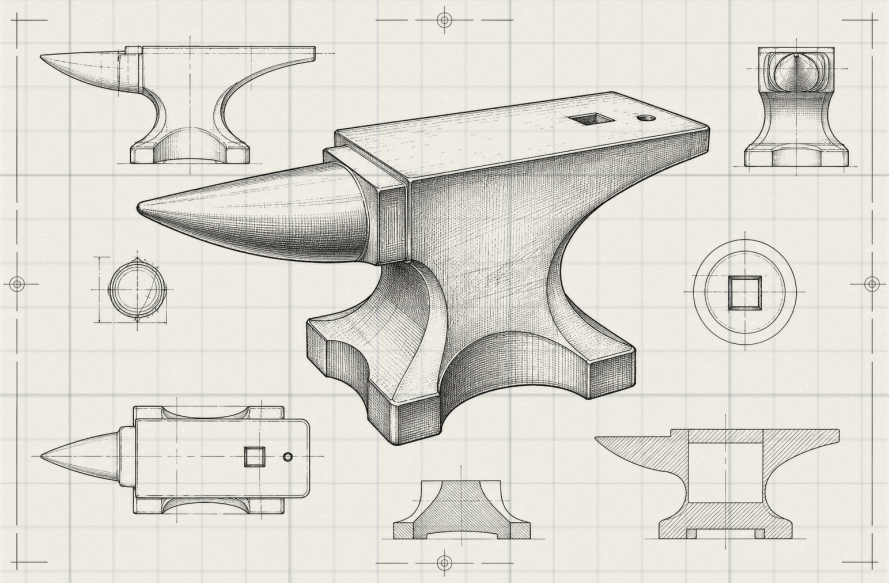
THE DEBATE NEVER CANCELS · NEVER COLLAPSE THE MODERATOR

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.

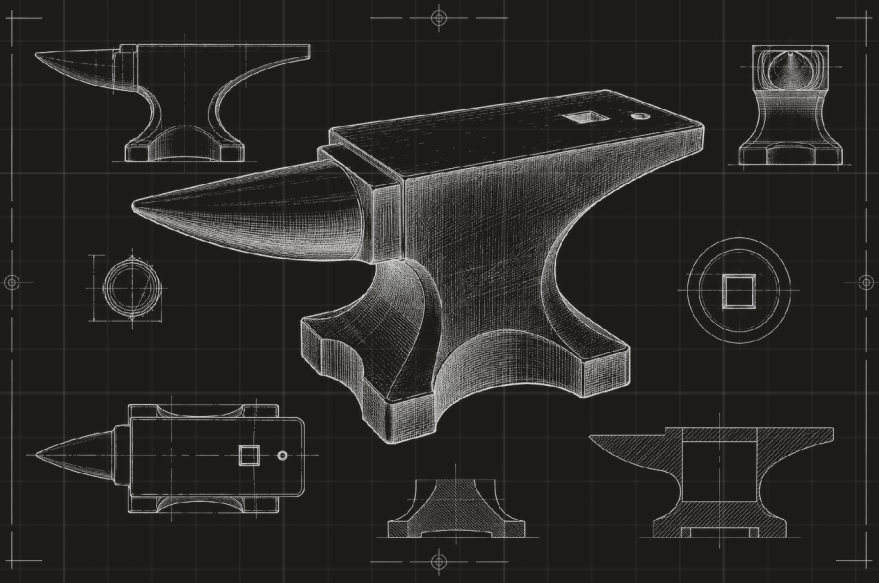
> **THE FLOOR**
>
> Minimum viable debate = **1 per side** + **a jury of 2** + **1 moderator** (**5 present**). Below that, reschedule, never run a debate no one can source. If two or more debaters are missing, use the Socratic fallback rather than cancel.



THE FORGE

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

MENTOR BINDER · 11 TABS · FALL 2026 – SPRING 2027



THE FORGE

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

MENTOR BINDER · 11 TABS · FALL 2026 – SPRING 2027

APPENDIX

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 U1 Forge:** submit Sunday, Sept 27, 10:00 AM, by the locally declared course channel or paper handoff. Later units follow their printed deadline band.
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

PRINT THIS

> 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
1	Sep 15	Trial Forge	—	Project Hail Mary in progress (pre-read)	Mock debate · Scholar Agreements collected	—	Trial Forge materials
2	Sep 22	Arms Room	*Project Hail Mary*	Book done, no new reading	Roles assigned · evidence hunt · claim gate	—	Unit Cover · Evidence Map
3	Sep 29	Forge	*Project Hail Mary*	Start U2 Day 1–2	Formal debate (U1 formal Q)	Sun Sep 27 · 10 AM	Role sheet · packet
4	Oct 6	Tavern	*Project Hail Mary*	U2 Blocks 1–2 done; Block 3 underway	Skill · Story Forge U1 · U2 roles	Reflection due	Story Layer · U2 guide
5	Oct 13	Arms Room	*Little Women*	Whole book done Oct 12	Doc study · Q2 prep · confirm roles	—	Unit Cover · Evidence Map
6	Oct 20	Forge	*Little Women*	Review U2 notes; start U3 after the debate	Formal debate (U2 formal Q)	Sun Oct 18 · 10 AM	Role sheet · packet
7	Oct 27	Tavern	*Little Women*	U3 Blocks 1–2 done; Block 3 underway	Story Forge U2 · **Forge Workshop 1**	Bring Journal	Journal · U3 guide
8	Nov 3	Arms Room	*The Boys in the Boat*	U3 book done Nov 2	Doc study · formal-Q prep · roles	—	Unit Cover · Evidence Map
9	Nov 10	Forge	*The Boys in the Boat*	Review U3 notes; start U4 after the debate	Formal debate (U3 formal Q)	Sun Nov 8 · night	Role sheet · packet
10	Nov 17	Tavern	*The Boys in the Boat*	U4 Blocks 1–2 done; Block 3 underway	Skill · Story Forge U3 · U4 pipeline	Bring Journal	Story Layer · U4 guide
11	Dec 1	Arms Room	*Pride and Prejudice*	U4 book done Nov 30	Doc study · prep · 48h rule starts	—	Unit Cover · Evidence Map
12	Dec 8	Forge	*Pride and Prejudice*	Review U4 notes; U5 starts Dec 15	Formal debate (U4 formal Q)	48h hard (Dec 6)	Role sheet · packet
13	Dec 15	Tavern	*Pride and Prejudice*	Start U5; aim to finish before winter vacation	Skill · Story Forge U4 · U5 pipeline	Bring Journal	Story Layer · U5 guide
14	Jan 5	Arms Room	*A Man for All Seasons*	U5 play done Jan 4	Doc study · formal-Q prep · roles	—	Unit Cover · Evidence Map
15	Jan 12	Forge	*A Man for All Seasons*	Review U5 notes; start U6 if not already reading	Formal debate (U5 formal Q)	48h hard (Jan 10)	Role sheet · packet

My role this Forge week: _____

Trait: _____

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	*A Man for All Seasons*	U6 Blocks 1–4 done; Block 5 next	Story U5 · Forge Workshop 2	Reflection due	Story Layer · working thesis
17	Jan 26	Arms Room	*All the Light We Cannot See*	U6 book done Jan 25	Longest book, trust ACTOR	–	Unit Cover · ACTOR Log
18	Feb 2	Forge	*All the Light We Cannot See*	Review U6 notes; start U7 after the debate	Debate	48h hard (Jan 31)	Role sheet
19	Feb 9	Tavern	*All the Light We Cannot See*	U7 Blocks 1–2 done; Block 3 underway	Story U6	Reflection due	Story Layer Draft U6
20	Feb 23	Arms Room	*The Picture of Dorian Gray*	U7 book done Feb 22	Pre–Spring Break unit	–	Unit Cover
21	Mar 2	Forge	*The Picture of Dorian Gray*	Review U7 notes; start U8 after the debate	Debate	48h hard (Feb 28)	Role sheet
22	Mar 9	Tavern	*The Picture of Dorian Gray*	U8 stories read; re-read and mine quotes	Story U7 · Forge Workshop 3	Reflection due	Story Layer · 4 talk cards
23	Mar 16	Arms Room	*A Good Man Is Hard to Find*	U8 trio done Mar 15	Final unit Arms Room	–	Unit Cover
24	Mar 23	Forge	*A Good Man Is Hard to Find*	Review U8 trio notes	Debate	48h hard (Mar 21)	Role sheet
25	Mar 30	Tavern	*A Good Man Is Hard to Find*	Anvil prep begins	Story U8 · arc complete	Reflection due	Story Layer Draft U8
26	Apr 13	Final Forge 1	—	Assemble the Forge Book	Opening page · 4 cards · 1:1s	–	Forge Book
27	Apr 20	Final Forge 2	—	Revise the talk	Peer check · Anvil Gauge	–	Gauge self-check
28	Apr 27	Final Forge 3	—	Rehearse aloud	Read thesis anonymous · diagnose	–	Rehearsal checklist (Handbook §6)
29	May 4	The Anvil	—	—	Six-minute talk	–	Forge Book · talk
30	May 11	The Reveal	—	—	Year-end Reveal · last day	–	Forge Record complete

NOV 24 · DEC 22–29 · APR 6

No Forge sessions, keep reading or catch up. Tell the Forge Coach before the Arms Room if you are 3+ nights behind.

FILL AFTER ARMS ROOM

UNIT COVER

PRINT THIS | TEAR-OUT · ×8

> **Unit dashboard.** Fill after Arms Room: your role, deadline, debate question, and the quotes that best prove a point.

UNIT _____ TRAIT _____

BOOK _____ FORGE DATE _____

DEBATE QUESTION _____

MY ROLE _____ POSITION _____

PREP DEADLINE _____ SUBMITTED _____

READING TARGET (CHAPTER BLOCKS)

Unit Cover · quote 1. Your strongest quote: the full passage + what it proves.

QUOTE 1 · YOUR STRONGEST

QUOTE 1

LOCATION

WHY IT MATTERS

Unit Cover · quotes 2 and 3. More evidence. Pick quotes that prove something.

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

COPY BEFORE EVERY FORGE

MODERATOR RUN SHEET

PRINT THIS | TEAR-OUT · ×8

> **You run the room: you do not argue.** Timer, flow, opener, private tally. Tick each step; announce only how many minds changed.

UNIT _____ DATE _____

QUESTION _____

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

PRINT THIS | TEAR-OUT · ×8

> **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

Debater · live notes. What they targeted tells you what to rebut or close.

LIVE NOTES

AFTER · WHAT STUCK?

NEUTRALITY IS YOUR SUPERPOWER

EVIDENCE PACKET

PRINT THIS | TEAR-OUT · ×8

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 DEBATERS _____

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

SUBMIT TO TEXT COACH BY DEADLINE

JURY WORKSHEET

PRINT THIS | TEAR-OUT · ×8

> **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 · 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

PRINT THIS | TEAR-OUT · ×8 · EVERYONE

> **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

PRINT THIS | TEAR-OUT · ×8

> Keep this page. Your mentor will mark one part of your answer. At the Tavern, use that feedback to improve one sentence in the space below. Leave your first answer as it is. Include the chapter for your counter.

STUDENT NAME _____ UNIT _____

ROLE _____ POSITION _____

JURY SHIFT _____

THE OTHER SIDE'S STRONGEST CLAIM

WHAT IS THE BEST COUNTER TO THIS CLAIM (FROM THE TEXT)?

DID MY MIND CHANGE? ☐ Y ☐ N – **WHY**

MENTOR CRITERION MARK · ☐ CLAIM ☐ EVIDENCE ☐ IMPACT ☐ COUNTER

AT THE TAVERN: IMPROVE ONE SENTENCE (LEAVE YOUR FIRST ANSWER ABOVE)

A STORY, THEN YOUR LINE · EQUAL ROUTES

STORY LAYER

PRINT THIS | TEAR-OUT · ×8

Write about: ☐ myself ☐ someone I invent. Both count the same. Rules and an example: this unit's page in the Story tab. Start 5 years from now · start on a day when it's already working · skip how they got there · show what it costs · leave out the trait's name.

UNIT _____ TRAIT _____

SHARE: ☐ NO ☐ ANONYMOUS ☐ NAMED

PROMPT (STORY TAB)

Story Layer · draft continued. Either route (yourself or someone you invent) carries the same value. Sharing is optional and requires consent; mentors assess trait reasoning, choice, and cost.

DRAFT

Story Layer · finish the story, then write your line. Reread your last line first. Personal disclosure is never required.

DRAFT (CONTINUED)

MY LINE · WHAT I THINK _____ IS NOW:

Not the debate question.

FIVE MINUTES · EACH NIGHT

ACTOR LOG

PRINT THIS | OPTIONAL

> 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 When you finish, sum it up in one sentence: what mattered most?
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

O — OWN

R — RUN

CHAPTERS READ

WHAT ACTOR MEANS

A — Aim why today · **C — Compress** one-sentence summary · **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 One-sentence summary: what mattered most?
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

The Forge Record

MENTOR-ONLY TEMPLATE · ADD NAMES IN YOUR PRIVATE COPY

A reusable template for tracking student roles across 8 units. Not a grade. It is proof, for the mentor, not the room. Fill in: role or equivalent route, side where it applies, and one line on the marked criterion (specific text evidence answers the strongest counter).

⚠ NEVER SHOWN TO STUDENTS. DO NOT PHOTOGRAPH, PUBLISH, OR PASTE INTO A WEB TOOL. KEEP THIS PAGE INSIDE THE MENTOR BINDER ONLY.

STUDENT	U1	U2	U3	U4	U5	U6	U7	U8	MOD.	ARGUED AFF/NEG	MINDS CHANGED