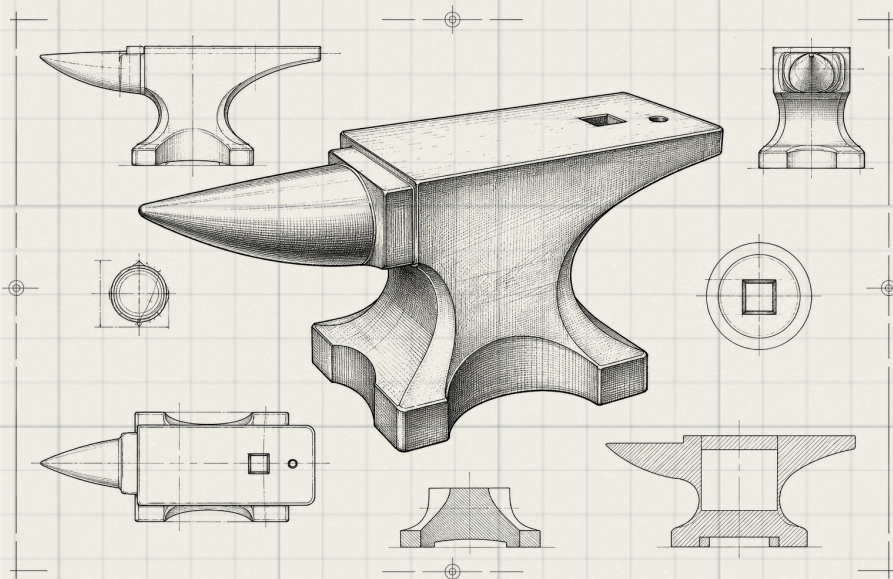


FALL 2026 - SPRING 2027

THE FORGE

STUDENT HANDBOOK



8 traits · 8 debates · 1 story at a time.

NAME _____

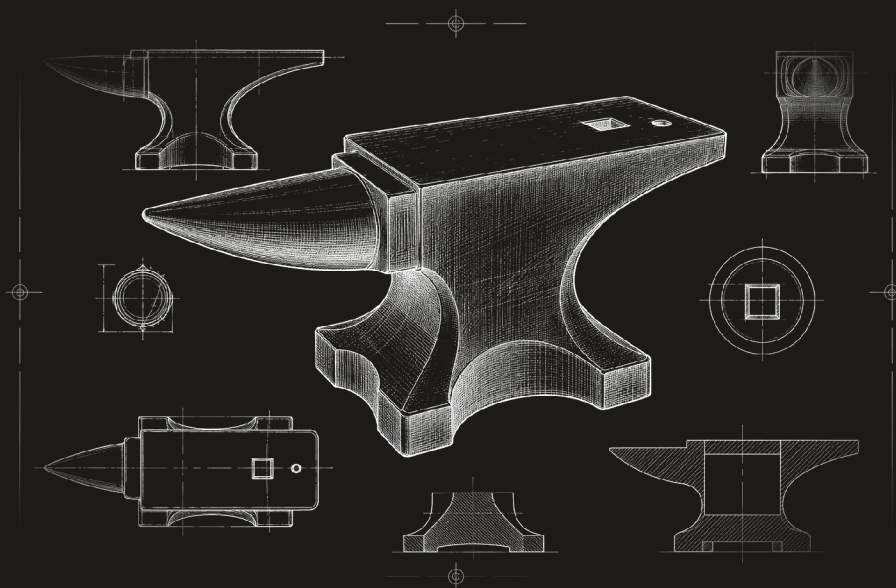
DOSSIER · name = "The Forge → Student"

FIG. 01 - ANVIL

FALL 2026 - SPRING 2027

THE FORGE

STUDENT HANDBOOK



8 traits · 8 debates · 1 story at a time.

NAME _____

DOSSIER · name = "The Forge → Student"

FIG. 01 - ANVIL



FALL 2026 · HANDBOOK §1-§8 · §9 GUIDE PAD · DICTIONARY

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PANIC-NAV · FIND ONE THING FAST

IF YOU OPEN THIS AT 10 PM

Never debated before? This page is not your starting line. Read **§1 The Promise** first, then **§2 The Oxford Debate, Step by Step**. Come back here when you are deep in a unit and need one answer fast.

IF YOU...	TURN TO
need the debate questions while reading	Handbook §4 → Debate Questions (after the book list)
are behind on the reading	Handbook §4 → Catch-Up Protocol
don't know your role this unit	Handbook §3 → Role Playbooks · fill in Unit Cover (§9 Guide)
have a debate tomorrow and feel unready	§9 Guide → your role sheet · Handbook §7 → Weekly Checklists
don't know when prep is due	Handbook §7 → Prep Deadline Lookup · §9 30-Week Guide
lost track of who to submit to	Handbook §1 → Your Mentors This Year
missed a session	Handbook §8 → "What if I'm absent?"
hate your assigned position	Handbook §8 → "What if I hate my position?"
are panicking	Handbook §8 → FAQ. Then breathe. Nerves mean the stakes are real.
can't say a problem out loud	Write it on a slip and hand it to any mentor at arrival.

FIRST TIME IN THE ROOM?

Read §1 in plain language, then §2 step-by-step. Every new word lives in **The Forge Dictionary** at the back.

START · SOURCE: Handbook START + Grok addendum





WHAT YOU NEED · WHERE IT IS

WHERE THINGS LIVE

WHAT YOU NEED	WHERE IT IS
The debate flow (who speaks when)	Handbook §2-3 · Moderator Run Sheet (§9 Guide)
Prep deadline for this unit	Handbook §7 Lookup · 30-Week Guide (§9)
Reading blocks / chapter ranges	Your reading guide (swapped each unit)
Evidence Map	Jury Worksheet (§9) · submit to Text Coach
Vote tally sheet	Moderator Vote Tally (§9) · private · hand to Weaver
Researcher evidence packet	Researcher Evidence Packet (§9) · to debaters by deadline
Debater prep	Debater Prep Sheet (§9)
Bench backup prep	Bench Prep Sheet (§9) · everyone, every unit
The night-by-night reading loop	Handbook §4 ACTOR · ACTOR Nightly Log (§9, optional)
Forge Reflection vs. Story Layer	Forge Reflection + Story Layer sheets (§9) · Handbook §5
This week's job	30-Week Guide · Unit Cover (fill role after Arms Room)

BINDER LAYOUT

Handbook (§1–§8) = read once, reference all year. **§9 Guide** = the tear-out pad: fill and tear out one every unit. **Every worksheet is bound in twice** – use one copy, keep the spare – so you never have to print. Keep completed sheets in your Forge Journal – they become your Anvil fuel.

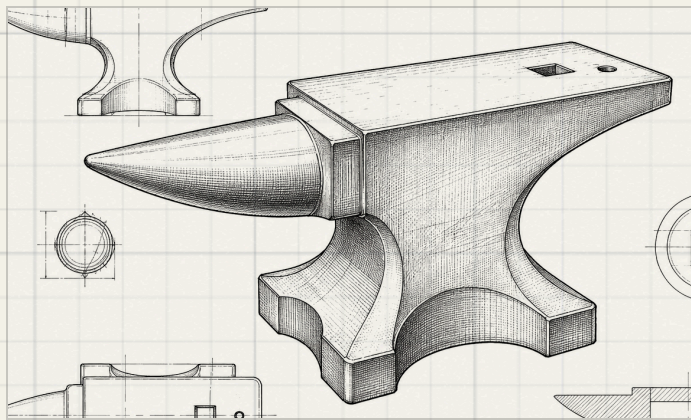




TAB 02 / 12 · THE PROMISE

PROMISE

This is not a class where you sit and listen. You prepare, perform, and argue out loud. There are no passengers.



12 TABS · YOU ARE HERE

START

PROMISE

RHYTHM

ROLES

READING

DOC STUDY

STORY

ANVIL

CALENDAR

FAQ

GUIDE

DICT





START HERE

THE FORGE IN PLAIN LANGUAGE

You will read **eight books** this year. For each one, the class holds a **debate**, a structured argument about one hard question the book raises. You don't pick your side; you're assigned one, and you argue it using evidence from the book. A debate runs about **35 minutes** by a fixed set of rules, so everyone knows exactly when to speak and for how long. Nobody is graded. The goal is plain: change minds with evidence, and notice when your own mind changes.

Every debate needs different jobs done, so each unit you are given **one role**. You might argue (**Debater**), run the debate (**Moderator**), gather evidence (**Researcher**), or judge and vote (**Jury**). Roles rotate. Over the year you do all of them.

After each debate you write two short pieces: one about *the argument* (what shifted, who proved what) and one about *you* (who you are becoming). At the end of the year you stand up for 8–10 minutes and make one true claim about yourself, backed by everything you argued. That final stand is called **the Anvil**.

That is the entire machine. The rest of this handbook gives each piece its real name. Every new term is defined the first time you meet it, and all of them are collected in **The Forge Dictionary** at the back. **If you are ever lost, flip there first.**

WHAT IT IS – AND WHAT IT IS NOT

IT IS NOT	IT IS
A lecture class	A preparation-and-performance class
A discussion circle	A structured debate with rules, roles, and consequences
Safe to coast in	Demanding – show up unprepared and the debate is weaker for it
Graded like a normal class	Gauged by what you can defend and what you can admit
Optional	Required – every student has a job, every unit, every debate





YOUR MENTORS THIS YEAR

The Forge runs on three jobs. Depending on how many mentors your class has, one person may hold more than one. Your mentors fill in their names on day one.

FUNCTION	WHAT THEY OWN	GO TO THEM FOR...
Forge Coach <i>the room</i>	Role assignment, prep-deadline confirmation, running and guarding the debate, catch-up check-ins	"I'm behind on reading." / "What's my role?" / "My timer broke."
Text Coach <i>the evidence</i>	Receiving Evidence Maps, source verification, live fact-checking	"Here's my Evidence Map." / "Is this source credible?"
Weaver <i>the record & story</i>	The private Forge Record, the Reveal, 1:1 conferences, Story Layer feedback, the year-end Final Gift	"Here's my Story Layer." / "Can we talk about my arc?"

THIS YEAR'S MENTORS	NAME
Forge Coach	
Text Coach	
Weaver	

WHAT YOU WILL PRODUCE BY MAY

- 1 **A debate record**, every role you played, every position you argued, every vote you cast, every mind you changed (or didn't).
- 2 **A Story Layer portfolio**, eight short narrative pieces, one per unit, building an arc across the year.
- 3 **An Anvil presentation**, 8-10 minutes drawing on your full record, making something true out of what you argued.

HOW THE YEAR MOVES

- 1 **Investigate**, research before you form a position.
- 2 **Debate**, argue under real stakes, in front of the room.
- 3 **Write**, synthesize what you argued.
- 4 **Story**, connect what you argued to who you're becoming. This feeds the Anvil.

By Unit 8, you will see how they build on each other.

WHAT "READY" MEANS

Character is what you choose. **Competence** is what you can do. **Integrity** keeps your action aligned with what you actually believe. **Capacity** is what remains under pressure.

The Forge does not score who you are. It gives you repeated chances to find out what holds when the room gets difficult. After each debate, ask: **which part held, and which needs work?**

THE SINGLE RULE

THERE ARE NO PASSENGERS.

Every role matters because your preparation gives the room something it cannot produce without you. That's activation.

The forge doesn't care what you thought before you walked in. It cares what you can defend when you walk out.



**CLASS RULES**

- 1 **Respect the room.** Listen thoughtfully. Come prepared. The debate belongs to everyone in it.
- 2 **The timer is sacred.** If the moderator says time is up, time is up. No finishing your sentence.
- 3 **Evidence beats opinion.** A strong claim with no evidence is noise. A weak claim with strong evidence is where the debate lives.
- 4 **Changing your mind is not losing.** The jury that changes its vote has done the hardest work in the room.
- 5 **Look for the good.** If you can't see the good, be the good. This applies to the text, the debate, and the person next to you.

SCHOLAR AGREEMENT

Sign this at the Trial Forge, during the session. Take it home for a parent signature, and bring it back signed before Week 2.

- ☐ I agree to complete assigned reading before every Arms Room.
- ☐ I agree to meet the prep deadline every unit. Other students depend on it.
- ☐ I agree to show up ready to work, not ready to watch.
- ☐ I agree that the room is better because I am in it, and that if I am not ready, I will say so before the debate, not during it.

STUDENT _____ DATE _____

PARENT / GUARDIAN _____ DATE _____

FOR PARENTS

This handbook speaks in coach voice, directly to your student – built to activate, not to reassure. For the program's rationale and what we ask of you at home, see the **Parent Brief** bound on the next sheets. Tear it out and keep it on the kitchen counter.





FOR PARENTS AND GUARDIANS • FALL 2026

THE FORGE - PARENT BRIEF

The Forge is a literature and rhetoric class for 16–17 year olds meeting fall 2026. Students read eight significant books, debate a central ethical question from each one, and finish the year with a substantial piece of original writing built from their own debate record.

It is not a lecture class. It is not a discussion circle. Your student will be expected to prepare, perform, and reflect, every unit, every debate.

THE SINGLE RULE

THERE ARE NO PASSENGERS

Every student has a job, every unit, every debate. If they show up ready, the room is better because they are in it.

THREE MENTORS • NOT INTERCHANGEABLE

MENTOR	WHAT THEY DO
Weaver Jana	Story Layer, final project, narrative arc. <i>“What story do these 8 debates tell about who you are becoming?”</i>
Forge Coach recruited	Debate mechanics, timer, procedural energy. <i>“Is the room running or is it dying?”</i>
Text Coach recruited	Evidence, research, source credibility. <i>“Does that evidence actually say what you claim it says?”</i>

WHY THE FORGE COACH IS RECRUITED FOR THIS ROLE

The ideal candidate believes a timer is sacred and is willing to stand up mid-debate if a speaker goes over, no apology, no rescue. They guard the room’s heartbeat.

PARENT BRIEF • SOURCE: The-Forge-Parent-Brief.md (verbatim)





WHAT THEY READ · 8 BOOKS, 8 TRAITS

UNIT	TRAIT	BOOK
1	Discipline	<i>Project Hail Mary</i>
2	Perseverance	<i>Little Women</i>
3	Interdependence	<i>The Boys in the Boat</i>
4	Resilience	<i>Pride and Prejudice</i>
5	Acceptance	<i>A Man for All Seasons</i>
6	Courage	<i>All the Light We Cannot See</i>
7	Hope	<i>The Picture of Dorian Gray</i>
8	Moral Courage	<i>A Good Man Is Hard to Find</i> + Tolstoy's <i>God Sees the Truth But Waits</i> + Dietrich Bonhoeffer document study

Books chosen because the characters in them pay a real price for what they believe, and because that price is worth arguing about.

WHAT WE ASK OF YOUR STUDENT

- ☐ Complete assigned reading before every Arms Room (20–30 pages/night, varies by unit).
- ☐ Meet a **48-hour prep deadline** every unit (no exceptions; other students depend on it).
- ☐ Show up ready to work, not ready to watch.

WEEKLY HOMEWORK LOAD

~4–6 hours/week, spiking to ~7 hours during heavy reading weeks and final project weeks. Heavy units (U6 *All the Light We Cannot See*) require 30+ minutes of reading nightly.

HOW MENTORS STEP BACK OVER THE YEAR

PHASE	UNITS	WHAT MENTORS DO
Demo	U1	Active every session. Mentors model. Students watch.
Handoff	U2	Mentors sit beside students with whisper-cards.
Warm Fade	U3–4	Outside the circle. Intervene only on crisis.
Independent	U5–6	Mentors jury like students. Emergency only.
Emergency Only	U7–8	In the corner, or absent. The room is theirs.

By Unit 8, students run the entire debate cycle without mentor intervention. They have earned it.

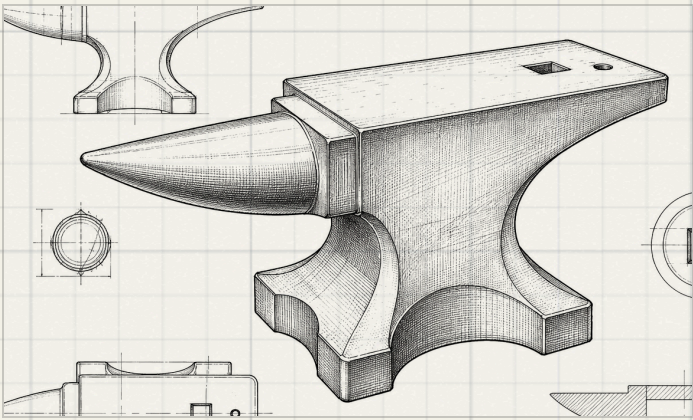




TAB 03 / 12 · THE WEEKLY RHYTHM

RHYTHM

Arms Room, Forge, Tavern: the three-session loop your year runs on.



12 TABS · YOU ARE HERE

START	PROMISE	RHYTHM	ROLES	READING	DOC STUDY	STORY	ANVIL	CALENDAR	FAQ
GUIDE	DICT								





YOUR STANDING KIT • CHECK IT EVERY SESSION

WHAT TO BRING

Your binder holds the worksheets. You bring the book, your journal, and a pen. The Forge Coach hands you a role card at the door. Confirm the kit before you leave home; the room depends on you.

WHAT	WHEN	NOTES
The book	Every session	Annotated, with the reading guide tucked in. Finish the book by the Forge.
This binder	Every session	Handbook (\$1–\$8) + \$9 tear-out pads. Keep completed sheets in your Forge Journal.
Forge Journal	Every session	Composition book or folder. Where your reflections, story layers, and evidence live. This becomes your Anvil fuel.
Something to write with	Every session	Two pens. One breaks.
Your reading guide	Arms Room + Forge	Swapped each unit. Bring it filled in.
Document Study Reader	At home + Arms Room	Contains all U1–U8 document-study readings plus the full U8 trio texts (O'Connor · Tolstoy · Bonhoeffer). Pre-read the current unit before the Arms Room.
Role card	Every Forge	Handed to you at the door. Matches your playbook (\$3) + your tear-out role sheet (\$9).
Prepped role sheet	Every Forge	From \$9; pull one before the Forge. Everyone also keeps Bench Prep ready.

BY SESSION TYPE

Arms Room: book + reading guide + pen. **Forge:** book + prepped role sheet + Forge Journal. **Tavern:** Forge Journal + this unit's Story Layer draft. **Workshops:** bring your Forge Journal + prior Story Layers (see \$7).

MENTORS SUPPLY

Timers, ballots (index cards), laminated role-card sets, evidence map + vote tally templates (also bound in \$9). If a timer breaks, ask the Forge Coach before the debate starts.

RHYTHM • SOURCE: Handbook \$2 "What to bring" (Arms Room / Forge / Tavern) + Materials Manifest





EVERY UNIT, THREE WEEKS, SAME ORDER

THE WEEKLY RHYTHM

Every unit uses three session types, in order. Between units: reading at home, every night.

ARMS ROOM → FORGE → TAVERN

Week 1 · prepare, Week 2 · debate, Week 3 · reflect

THE ARMS ROOM – “FIND YOUR AMMUNITION”

You arrive having read part of the book. You mine quotes, build arguments, and the Forge Coach assigns your role. This is where you build the debate.

BLOCK	TIME	WHAT YOU DO
Arrival	5 min	Stand if you’ve read through the assigned chapters. A signal, not a penalty.
Hook	15 min	The Forge Coach sets the question on fire. You write one sentence. No discussion yet.
Evidence Forge	25 min	Quote mining, argument construction – your blade, your shield, your range.
Argument Sharpen	20 min	Pair check. Does your impact follow from your evidence?
Role Assignment	15 min	The Forge Coach assigns your role. You find out what you’re doing.
Prep Deadline	5 min	This unit’s deadline is stated. From Unit 4 on it is a hard 48-hour deadline.

THE FORGE – “THE FIRE”

A live Oxford-style debate: pre-vote, openings, rebuttals, closings, jury questions, post-vote. 35 minutes of fire. **The full step-by-step is on the next spread.**

THE TAVERN – “RECOVERY AND SKILL”

No debate. Reflection, one taught skill, your Story Layer, and a celebration. One name called out loud, with a reason, never zero.





READ THIS BEFORE YOUR FIRST FORGE

THE OXFORD DEBATE, STEP BY STEP

You have probably never seen an Oxford-style debate. Here is exactly what happens, in order. **Nothing here is improvised. Every move has a name, an order, and a clock.**

WHO IS IN THE ROOM

SEAT	COUNT	WHAT THEY DO
Moderator	1	Runs the debate – calls votes, keeps time, decides who speaks next. Does not argue.
Affirmative – Aff1, Aff2	2	Argues <i>for</i> the question's claim.
Negative – Neg1, Neg2	2	Argues <i>against</i> the question's claim.
Researcher	1	Sits with the debaters, evidence packet open. Passes fact-check notes. Silent in the flow.
Jury	rest	Votes before and after; asks one question per side. The jury decides the shift.

ROOM LAYOUT – TOP VIEW

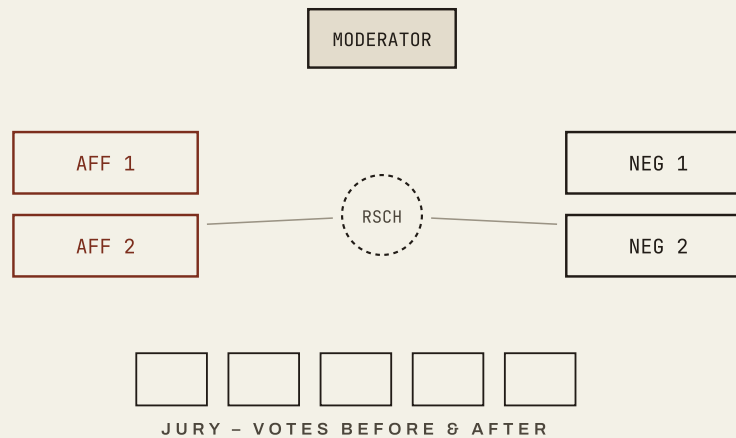


FIG. 03 – ROOM LAYOUT • MODERATOR FRONT, TEAMS FACING, JURY JUDGING

PLAIN MEANING

Affirmative = the side that says *yes, this claim is true*. **Negative** = the side that says *no, it isn't*. The Moderator hands you your side and your seat – you don't choose either.





THE ORDER – START TO FINISH · ~35 MINUTES

- 01 **Pre-vote (silent).** The jury writes its starting position. No talking. This is the *before* number.
- 02 **The Moderator reads the question and why it matters,** about 60 seconds.
- 03 **Openings, 2 min each, in this order:** Aff1 → Neg1 → Aff2 → Neg2. Each debater states their case. (8 minutes)
- 04 **Rebuttals, 2 min each:** Neg2 first, then Aff2. You attack the *other* side's strongest point. (*Affirmative rebuts last, the last attack.*)
- 05 **Closings, 1 min each:** Neg1 first, then Aff1. No new arguments, tell the jury why the debate shifted, or why it didn't. (*Affirmative closes last, the final word.*)
- 06 **Jury questions, 30 sec each:** one per side. Specific, from the text. Not a speech.
- 07 **Post-vote (silent).** The jury writes its ending position. This is the *after* number.
- 08 **The Reveal.** The Weaver reads one anonymized line aloud from the written Forge Reflections: "Someone changed their mind. That is the point." No commentary. The line is never named.
- 09 **The Moderator announces the shift:** "X minds changed. That is the point." No public scoreboard: only the number that moved.

WHO SPEAKS WHEN – THE TWO-TURN MAP

DEBATER	FIRST TURN	SECOND TURN
Aff1	Opening · 2 min	Closing · 1 min – <i>last voice in the room</i>
Neg1	Opening · 2 min	Closing · 1 min
Aff2	Opening · 2 min	Rebuttal · 2 min – <i>last attack</i>
Neg2	Opening · 2 min	Rebuttal · 2 min

Every debater speaks **exactly twice**, never more, never fewer.

IF YOU REMEMBER ONE THING

Openings build your case. Rebuttals break theirs. Closings tell the jury what just happened.

BUILD → BREAK → LAND

SECTION_02 · SOURCE: Student Handbook §2 → The Forge

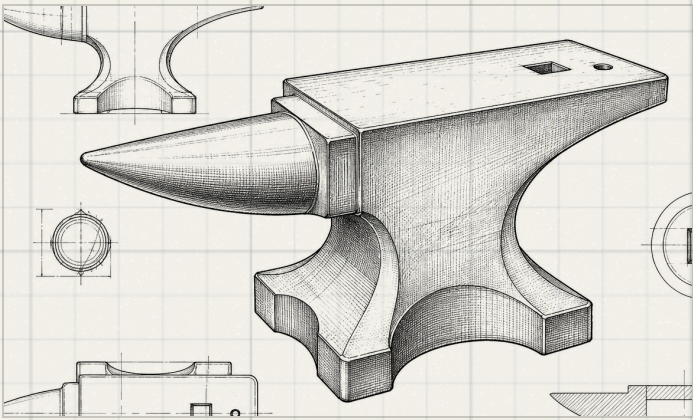




TAB 04 / 12 · ROLE PLAYBOOKS

ROLES

*You take every role, eventually. You don't choose it.
You prepare for whatever the Forge Coach hands you.*



12 TABS · YOU ARE HERE

START	PROMISE	RHYTHM	ROLES	READING	DOC STUDY	STORY	ANVIL	CALENDAR	FAQ
GUIDE	DICT								





ROLE · OXFORD DEBATE

MODERATOR

Mission: *You run the room. The debate lives or dies by your clarity.*

PLAYBOOK VS. ROLE CARD

At every Forge, the Forge Coach hands you a **role card** at the door, a laminated quick-reference for Moderator, Debater, Researcher, Jury, or Bench. The card is the moves; **these playbooks are the why**. Read the playbook once when you draw a role; carry the card into the room.

BEFORE THE DEBATE

- ☐ Study the question until you can explain **both** positions without notes.
- ☐ Prepare a 60-second opener: restate the question and why it matters.
- ☐ Print the vote tally sheet and set the timer.
- ☐ Confirm debaters met the prep deadline.
- ☐ Test your timer. A broken timer kills momentum.

DURING THE DEBATE – THE CANONICAL FLOW

- 1 Call the silent **pre-vote**.
- 2 Read the question and stakes, your 60-second opener.
- 3 **Openings · 8 min:** Aff1 → Neg1 → Aff2 → Neg2.
- 4 **Rebuttals · 4 min:** Neg2 → Aff2.
- 5 **Closings · 2 min:** Neg1 → Aff1.
- 6 **Jury questions · 5 min:** one per side.
- 7 Call the **post-vote**. Hand the private tally to the Weaver.
- 8 **The Reveal:** the Weaver reads one anonymized line from the written reflections aloud. *“Someone changed their mind. That is the point.”* Then you announce the shift: *“X minds changed.”*

WHEN IT GOES SIDEWAYS

IF...	DO THIS
Your timer broke	Ask the Forge Coach for a phone timer on arrival. Mid-debate: raise your hand – <i>“Time.”</i>
A debater won’t stop	Stand up. Don’t speak – it’s a signal. If they keep going: <i>“Time. Next speaker.”</i>
The room is dead	Call jurors by name. <i>“[Name], what do you want to know?”</i>
It gets personal	Pause. Re-read the exact question. <i>Precision cools emotion.</i>





ROLE · OXFORD DEBATE

DEBATER

Mission: *You don't just argue. You build a case so tight the other side has to work to find a gap.*

BEFORE THE DEBATE

- ☐ Read the assigned chapters.
- ☐ Find **3 direct quotes** supporting your position.
- ☐ Find **1 external source**, not Wikipedia.
- ☐ Write a 3-sentence opening: Claim → Evidence → Impact.
- ☐ Anticipate **2 counterarguments** and draft responses.

DURING THE DEBATE – YOU SPEAK TWICE

- 1 Opening · 2 min (every debater):** state your claim in the first sentence. Don't improvise this.
- 2 Listen:** note what they target. That's your map for what comes next.
- 3 If Aff2 / Neg2, Rebuttal · 2 min:** address their strongest point first. Weak-first looks scared.
- 4 If Aff1 / Neg1, Closing · 1 min:** tell the jury why the debate shifted, or why it didn't.

WHEN IT GOES SIDEWAYS

IF...	DO THIS
No quote supports your position	That's evidence too. Bring the closest and argue why: <i>"The text says X, which implies Y."</i>
Your teammate is struggling	Don't rescue them. Cover the gap in your rebuttal.
A jury question you didn't prep	30 seconds, one sentence. If you don't know: <i>"I don't have evidence for that yet."</i>
You changed your mind	Write it in your Forge Reflection. The hardest, most valuable thing you can do.





ROLE · OXFORD DEBATE

JURY

Mission: *You are the judge. The debaters are performing for your vote. A jury that has read the text is the jury that matters. Neutrality is your superpower.*

BEFORE THE DEBATE

- ☐ Read the question. Form a gut position.
- ☐ Write one sentence: *"I think [position] because..."*, your pre-debate vote.
- ☐ Prepare **one specific question for each side**. Make it text-based.
- ☐ Submit an **Evidence Map** to the Text Coach by the prep deadline: 2 quotes per side, one line each.

DURING THE DEBATE

- 1 **Pre-vote:** write your position. No discussion.
- 2 **Listen:** take notes on evidence vs. emotion.
- 3 **Question phase:** ask your prepared question in 20 seconds or less.
- 4 **Post-vote:** write your new position. If it changed, *"What moved me was..."* If not, *"What they needed to prove was..."*

WHEN IT GOES SIDEWAYS

IF...	DO THIS
You didn't change your mind	Fine – but explain why the other side failed: <i>"They needed to prove X, and only showed Y."</i>
You want to make a statement	Don't disguise it as a question. Ask something they can't answer with their own claim.
Called on and not ready	<i>"I need 10 seconds."</i> Use them. Better to pause than to ramble.

ALSO IN THIS SECTION

Researcher and Bench playbooks + the Socratic-fallback insert card follow these three core roles.





JURY · SUBMIT TO THE TEXT COACH BY THE PREP DEADLINE

EVIDENCE MAP

AFFIRMATIVE EVIDENCE

#	QUOTE FROM THE TEXT	PAGE / LOCATION	WHY IT MATTERS
1			
2			

NEGATIVE EVIDENCE

#	QUOTE FROM THE TEXT	PAGE / LOCATION	WHY IT MATTERS
1			
2			

My pre-debate position: I think _____ because _____

MODERATOR · COPY BEFORE EVERY FORGE · THE TALLY IS PRIVATE

VOTE TALLY

ROLE	NAME	PRE-VOTE	POST-VOTE	CHANGED?
Juror 1		For / Ag / Und	For / Ag / Und	☐
Juror 2		For / Ag / Und	For / Ag / Und	☐
Juror 3		For / Ag / Und	For / Ag / Und	☐
Juror 4		For / Ag / Und	For / Ag / Und	☐

Minds changed: _____ Announce only the number that moved. No public scoreboard.





ROLE · OXFORD DEBATE

RESEARCHER

Mission: *Debaters win with evidence. You supply the ammunition.*

BEFORE THE DEBATE

- ☐ Read the question and both position summaries.
- ☐ Find **4 pieces of evidence**: 2 for affirmative, 2 for negative. *Neutrality is your superpower.*
- ☐ Verify each source: author, date, credibility. Flag anything questionable.
- ☐ Write a 1-paragraph summary per piece: what it says, why it matters, which side it supports.
- ☐ Send the evidence packet to debaters by the prep deadline.

DURING THE DEBATE

- 1 Sit with the debaters. Have your packet open.
- 2 If a debater makes a factual claim without evidence, pass a note with the citation.
- 3 If the other side claims something that feels wrong, fact-check: *"Verify: [claim], I found [contradiction]."*
- 4 After the Reveal (the Weaver reads one anonymized reflection line; the Moderator announces the shift): review what evidence correlated with changed minds.

WHEN IT GOES SIDEWAYS

IF...	DO THIS
You can't find evidence for one side	That's evidence too. Document it: <i>"No credible source found supporting X."</i> The debaters need to know.
A debater misquotes the text	Pass a note: <i>"Text says: [actual quote]. Claim says: [what they said]."</i> Don't interrupt the speaker.

SOURCES & AI: THE RULE

A credible source has an **author**, a **date**, and a **publication you can name**. You may use AI to *find* sources – never to write your evidence. Open and read anything you cite; confirm it says what you claim. A fabricated or unread source is worse than none: it breaks the one thing the room runs on.





ROLE · OXFORD DEBATE

BENCH

Mission: *The debate never cancels. You are the backup.*

- ☐ Every unit, prepare a **3-sentence opening for both positions**. Submit it with your Evidence Map.
- ☐ If not called, the prep still sharpens your reading.
- ☐ If called: read your prepared opening. You have 2 minutes. *You will not be perfect. You will be present.*

IF YOU JUST GOT CALLED IN

YOUR TURN	WHAT TO DO
Opening · 2 min – always	Expand your 3-sentence prep aloud: claim → evidence → impact. You already wrote this.
Rebuttal · 2 min – if Aff2/Neg2	Attack their strongest point using your <i>other</i> position's prep – you wrote that side too, so turn it.
Closing · 1 min – if Aff1/Neg1	One sentence, your strongest. Then sit down.

INSERT CARD – SOCRATIC FALLBACK (2+ DEBATERS ABSENT)

When two or more debaters are missing, the Forge doesn't cancel. It becomes a **Socratic Seminar**. The moderator runs this 35-minute flow:

BLOCK	TIME	WHAT HAPPENS
Pre-vote	3 min	Silent ballot, same as a normal Forge.
Jury questions, round-robin	18 min	Moderator calls each juror by name. One question each. Anyone may answer.
Bench provocations	8 min	Bench reads 3-sentence openings aloud – provocations to push the room.
Post-vote	3 min	Silent ballot.
The Reveal	3 min	The Weaver reads one anonymized line from the written reflections aloud. <i>"Someone changed their mind. That is the point."</i> No commentary.
Shift announcement	3 min	The Moderator announces the aggregate: <i>"X minds changed. That is the point."</i>



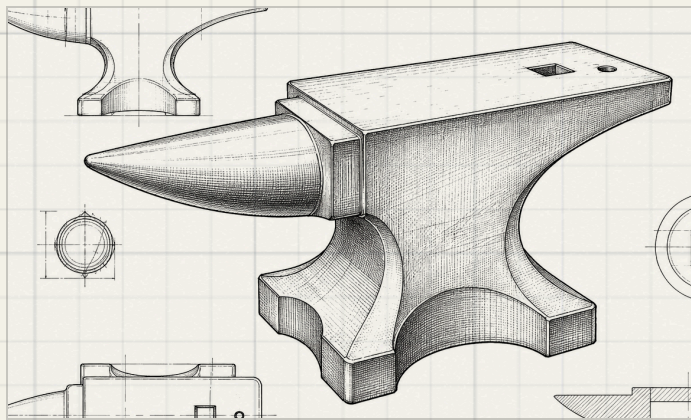


READING

TAB 05 / 12 · THE READING PIPELINE

READING

*Reading is the Arms Room before the Arms Room.
No reading, no role. No role, and the room is weaker.*



12 TABS · YOU ARE HERE

START

PROMISE

RHYTHM

ROLES

READING

DOC STUDY

STORY

ANVIL

CALENDAR

FAQ

GUIDE

DICT



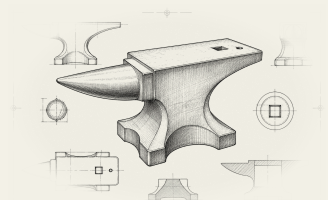
THE BOOKS

Your reading spine. One anchor text per unit, each paired with a trait you'll argue about. Read every night; use the reading-guide blocks for exact chapter pacing.

UNIT	TRAIT	BOOK	READING WINDOW	~PAGES	PACE
U1	Discipline	<i>Project Hail Mary</i> · Andy Weir <i>When your training fires before your memory does</i>	Sept 1 – Sept 22	~480	~23 pp/day
U2	Perseverance	<i>Little Women</i> · Louisa May Alcott <i>When ambition costs the people who love you</i>	Sept 29 – Oct 20	~500	~24 pp/day
U3	Interdependence	<i>The Boys in the Boat</i> · Daniel James Brown <i>When your real family is the one you choose in the boat</i>	Oct 27 – Nov 10	~400	~29 pp/day
U4	Resilience	<i>Pride and Prejudice</i> · Jane Austen <i>When integrity costs you security and status</i>	Nov 17 – Dec 8	~270	~13 pp/day
U5	Acceptance	<i>A Man for All Seasons</i> · Robert Bolt <i>When holding your ground means losing everything</i>	Jan 5 – Jan 12	~150	~21 pp/day
U6	Courage	<i>All the Light We Cannot See</i> · Anthony Doerr <i>When the system demands your complicity</i>	Jan 19 – Feb 2	~530	~38 pp/day
U7	Hope	<i>The Picture of Dorian Gray</i> · Oscar Wilde <i>When the beautiful surface hides the real story</i>	Feb 9 – Mar 2	~250	~12 pp/day
U8	Moral Courage	<i>A Good Man Is Hard to Find</i> · O'Connor + <i>God Sees the Truth But Waits</i> · Tolstoy <i>Two short stories, plus a Bonhoeffer document study pre-read at home and discussed in class. When the test arrives in the last person you expected.</i>	Mar 9 – Mar 23	~45	light · re-read

EDITION & PACING

Page counts are approximate from standard editions. Assignments follow **chapter blocks** in each unit's reading guide – not page numbers. U8 is a **three-text trio**, not a collection: O'Connor's *A Good Man Is Hard to Find* and Tolstoy's *God Sees the Truth But Waits* (both short; both in the Document Study Reader), plus a short Bonhoeffer *After Ten Years* document study pre-read at home and discussed in class.



DISCIPLINE → PERSEVERANCE → INTERDEPENDENCE
RESILIENCE → ACCEPTANCE → COURAGE
HOPE → MORAL COURAGE

READING · pin in binder or Forge Journal



MARK QUOTES WHILE YOU READ – BLADE, SHIELD, OR RANGE

THE DEBATE QUESTIONS

Read with these in mind. Each unit has three questions: a **Forge** (formal debate), an **Anchor** (personal stakes), and a **Warm-up** (early in the unit). In the margin, flag quotes that could support *either* side, you may be assigned Affirmative or Negative.

U1 DISCIPLINE · *Project Hail Mary*

WARM-UP HABIT AUDIT

Is discipline just training, or is it something more? Which habits would still fire if you lost your memory tomorrow?

ANCHOR THE VOLUNTEER

Would you volunteer for Grace’s mission, knowing you might not come back, and might not even remember agreeing to go? If not, does that say something about the limits of your discipline?

FORGE STAY OR GO

Did Grace follow his mission, or betray it?

Mark: method before memory · Grace adapting when the plan breaks · return orders vs. the real goal · Rocky as partner or distraction

U2 PERSEVERANCE · *Little Women*

WARM-UP THE RIGHT CALL

Jo refused Laurie and chose an abstract ideal over a person who genuinely loved her. Did she have the right to make that choice for everyone else?

ANCHOR THE LEDGER

Does the March family exist to support Jo’s ambition, or does each sister sacrifice for the others? Who actually gave up more?

FORGE THE COST

Jo left for New York while Beth was declining. If perseverance requires you to give up what you love, was the ambition worth it?

Mark: Jo’s writing vs. family duty · Beth’s illness · ambition that survives grief · Laurie, Amy, Meg’s costs

U3 INTERDEPENDENCE · *The Boys in the Boat*

WARM-UP THE BOAT

The crew gave Joe belonging, but a group that can replace you any Tuesday is not a family. It’s abandonment with matching oars.

ANCHOR THE TRUST

Joe learned to trust the crew because trusting anyone was the only way not to be alone again. Is that redemption, or bargaining?

FORGE THE SWING

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

Mark: “got your back” vs. cuts from the boat · surrender language · Joe’s exile before the crew · who sleeps where

READING · QUESTIONS · 1/3 · source: Unit debate-question files



**U4 RESILIENCE · *Pride and Prejudice*****WARM-UP THE COLLINS QUESTION**

Elizabeth refused Collins and condemned her family to poverty and her mother to perpetual anxiety. Was her “integrity” stubbornness with a daughter’s privilege?

ANCHOR THE CONFRONTATION

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

FORGE THE CLASS QUESTION

If Elizabeth had been Charlotte Lucas, no looks, no wit, no father’s protection, would she have had the same resilience? Or is resilience privilege in a nice dress?

Mark: Elizabeth vs. Charlotte · class and beauty as currency · changing her mind about Darcy · standing up to power

U5 ACCEPTANCE · *A Man for All Seasons***WARM-UP THE OATH**

More had a household who depended on him. Was his acceptance of execution principle, or choosing his own soul over their survival?

ANCHOR THE FAMILY

Alice told More: “I don’t believe this had to happen.” Did More choose to be a saint, and was his family just the scenery?

FORGE THE SILENCE

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

Mark: oath vs. silence · Alice and Margaret’s pleas · law as shield · what “acceptance” costs dependents

U6 COURAGE · *All the Light We Cannot See***WARM-UP THE FREDERICK QUESTION**

Werner watched Frederick beaten and did nothing. Was his silence the first payment in a lifelong bargain with evil?

ANCHOR THE RESISTANCE QUESTION

Madame Manec joined the resistance and died. Etienne hid for twenty years and survived. Who understood what courage actually costs?

FORGE THE TRACKER QUESTION

Werner built radios that tracked and killed resistance fighters, then used the same equipment to save one blind girl. Does one brave ending erase a cowardly life?

Mark: Werner’s complicity vs. one choice in Saint-Malo · Marie-Laure’s agency · Manec vs. Etienne · cost of speaking up

READING · QUESTIONS · 2/3



**U7 HOPE · *The Picture of Dorian Gray*****WARM-UP THE CORRUPTOR**

Lord Henry didn't corrupt Dorian, he revealed him. Would Dorian have stayed innocent without someone saying the right words?

ANCHOR THE WISH

Would you sign Dorian's deal, eternal youth, no visible consequences, your soul stored in a painting? Do the people who say yes already have too much privilege?

FORGE THE PORTRAIT

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

Mark: the portrait as conscience · Lord Henry's philosophy · beauty vs. decay · who bears blame for corruption

U8 MORAL COURAGE · *A Good Man Is Hard to Find* + TOLSTOY + BONHOEFFER DOCUMENT STUDY**SPOILER EMBARGO**

Finish the trio texts before the Forge question. The formal debate and emotional anchor are posted at Arms Room, not printed here. While you read, use the lens below.

WHILE READING THE BETTER MORALIST

Can someone who does terrible things still be the story's most honest moral thinker? Or is understanding morality different from living it?

Mark: performed "goodness" vs. honest self-examination · family dynamics on the road · violence and philosophy · grace vs. strategy (without spoiling the ending)

READING · QUESTIONS · 3/3 · copy to Unit Cover at Arms Room





FIVE MINUTES PER READING BLOCK • EVERY NIGHT

THE ACTOR READING LOOP

Use this every night. If you skip a step, you skipped the loop.

STEP	WHAT YOU DO	WHY IT MATTERS
A – Aim	One sentence before you open the book: <i>“I’m reading today to understand [the trait thread].”</i>	Without aim, reading is sleepwalking.
C – Compress	Read for the trunk, not the leaves. One core idea per chapter block.	Leaf-collecting is not reading. Flag 3–5 moments; own the trunk.
T – Test	Flag the moment you want to argue with the author. Write it in the margin.	If you never disagree, you aren’t reading – you’re agreeing.
O – Own	Look away and say what you read in your own words. Connect it to one real thing in your life.	Owning means you can teach it. If you can’t teach it, you don’t know it.
R – Run	One action before you close the book – a decision, a rule, a question for tomorrow. Tiny is fine.	Run means the loop closes. Reading without action is staring at paper.

THE LEAF-COLLECTING TRAP

A student shows up with 12+ quotes and no argument. That is not preparation. Cross out the leaves until you find the trunk: **which quote carries the argument?** If you can’t say why it matters to the trunk, it’s a leaf.

THE 5-DAY READING BLOCK

NIGHT	TARGET	ACTOR STEP THAT MATTERS MOST
1	First chunk – set the trunk	A – Aim + C – Compress
2	Middle chunk – argue with the text	T – Test
3	Heavy chunk – own the argument	O – Own
4	Near the debate – run it home	R – Run + evidence flagging
5	Pre-Arms Room – review, not re-read	C – Compress (what made it in?)



**READING LOAD BY PHASE**

We pace by **chapter block, not page count**, editions vary, chapters don't. Finish the book by the Forge; the Arms Room is your halfway mark.

PHASE	PREP WINDOW	FORGE REFLECTION	WHAT CHANGES
Units 1–2	5 days	1 paragraph	You're learning the rhythm.
Unit 3	4 days	1–2 paragraphs	The books get heavier; the prep window stays honest.
Units 4–8	48 hours (hard)	2 paragraphs + record curation	The deadline stops bending; the prep window is now 48 hours.

How much: ~4–6 hours per week, reading + prep + your Forge Reflection, spiking in heavy weeks. **The 48-hour rule:** from Unit 4 on, prep is due 48 hours before the Forge. Miss it and you don't debate this unit. You jury or bench.

CATCH-UP PROTOCOL

SITUATION	WHAT TO DO
1–2 nights behind	Weekend catch-up, not optional. Use the reading guide's scouting report for the load-bearing chapters. Don't re-read; compress, then move forward.
3+ nights / 50+ pages behind	Tell the Forge Coach before the Arms Room. You may get Jury or Bench this unit, not a punishment. You still write bench prep.
The only one who didn't read	You still show up; you still have a job. The Forge Coach assigns Bench or Jury by how much you read. The debate never cancels.

CRITICAL PACING NOTES

U4 is short (~270 pp) but lands in December: a holiday momentum risk, so catch up before break. U5 is a play (~150 pp) across the semester gap. Use it to get ahead. U6 is the longest (~530 pp) in 3 uninterrupted weeks. By then you've earned the pace.



UNIT 1 · DISCIPLINE · READ WITH THE FORGE QUESTION IN MIND

PROJECT HAIL MARY

READING GUIDE

The Forge question: Did Grace follow his mission, or betray it? Read with this in mind. Flag quotes that could support *either* side; you won't know which side you argue until Arms Room. Pace by chapter block, not page count: finish the book by the Forge. For each block, write one sentence in your journal answering the focus question.

DAY	READ	FOCUS QUESTION	DISCIPLINE THREAD
1 <i>The Awakening</i>	Ch 1-5	What does Grace's <i>body</i> know before his <i>mind</i> does? What training reveals itself before his conscious memory returns?	He tests his environment (counting, measuring, recording) before he knows <i>why</i> . Where does that method come from?
2 <i>The Solitary Scientist</i>	Ch 6-10	When does Grace shift from <i>reacting</i> to his circumstances to <i>acting</i> on them? What triggers that shift?	Days alone: no accountability, no deadline, no audience. He could stop at any time. What keeps him working?
3 <i>First Contact</i>	Ch 11-16	How do two beings with nothing in common (different biology, senses, home worlds) build enough trust to rely on each other?	They work for days before they can share one sentence. What sustains effort when progress is invisible?
4 <i>Arrival & Discovery</i>	Ch 17-23	The solution comes from combined observation, not lone genius. What does Grace contribute that Rocky can't, and vice versa?	The breakthrough takes months of sampling and failed hypotheses. Is the discipline in the moment, or in the work behind it?
5 <i>The Final Choice</i>	Ch 24-end	When does Grace <i>know</i> what he will do, and when does the <i>reader</i> know?	His final choice breaks his mission parameters. Is discipline following the plan, or following the goal when the plan no longer serves it?



PROJECT HAIL MARY · BRING THIS FILLED IN TO ARMS ROOM

DISCIPLINE JOURNAL

This is your **Compress (C)**: the trunk, not the leaves. Flag **3 moments** where discipline (or its absence) shapes the outcome. For each, decide what actually drove it.

#	CHAPTER	WHAT HAPPENED	DISCIPLINE, CONDITIONING, OR SOMETHING ELSE?	WHY?
1				
2				
3				

DEFINITIONS

Discipline — choosing to continue the hard thing when the easy thing is available and you know the difference. **Conditioning** — a trained response that fires automatically, without conscious choice. **Something else** — curiosity, fear, love, hope, or habit. Discipline is one lens on this book, not the only one.

TEST IT (T)

When you label a moment “discipline,” ask: would *Grace* call it that? Would *Rocky*? Would *NASA*? If you can’t explain your three moments without the book open, you haven’t compressed enough. That’s your **Own (O)**.



UNIT 2 · PERSEVERANCE · READ WITH THE FORGE QUESTION IN MIND

LITTLE WOMEN

READING GUIDE

The Forge question: If perseverance requires you to give up what you love, was the ambition worth it? Read with this in mind. Flag quotes that could support *either* side; you won't know which side you argue until Arms Room. Pace by chapter block, not page count: finish the book by the Forge. For each block, write one sentence in your journal answering the focus question.

DAY	READ	FOCUS QUESTION	PERSEVERANCE THREAD
1 <i>The Ambition</i>	Ch I–X	Amy destroys years of Jo's work in an afternoon. What makes Jo write again: perseverance, or having nothing else to pour herself into?	Her first real test isn't a rejection; it's her own sister. Track what actually sustains her.
2 <i>The Cost</i>	Ch XI–XXI	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?	This is where perseverance turns communal. Does the book rank these sacrifices, or treat them as equal?
3 <i>New Territory</i>	Ch XXII–XXXI	Jo finally earns money writing stories she's ashamed of and hides. When does perseverance become self-betrayal?	Each sister drifts from the work she set out to do. Is that adaptation, or failure?
4 <i>The Breaking Point</i>	Ch XXXII–XLI	Beth never had ambition; when she dies, Jo gives up hers. Was Beth's quiet life the real model, or a crisis Jo must grow through?	The block the unit is built around. Track not just what happens, but what disappears: which hope, which plan, which future.
5 <i>What Remains</i>	Ch XLII–XLVII	Jo's mature success is small and domestic, not the grand novel she dreamed of. Is perseverance adjusting your ambition to fit your life, or the limit of what a woman in 1868 could hope for?	Her ambition began solitary and grand; it ends collaborative and small. An improvement, or a smaller cage?



LITTLE WOMEN · BRING THIS FILLED IN TO ARMS ROOM

PERSEVERANCE JOURNAL

This is your **Compress (C)**: the trunk, not the leaves. Flag **3 moments** where perseverance (or its absence) shapes the outcome. For each, decide what actually drove it.

#	CHAPTER	WHAT HAPPENED	PERSEVERANCE, SELFISHNESS, ADAPTATION, OR SOMETHING ELSE?	WHY?
1				
2				
3				

DEFINITIONS

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

Selfishness — continuing while people you love pay for it — persistence without care for the cost to others. **Adaptation** — changing the shape of your ambition when the world won't cooperate.

Something else — fear, grief, duty, habit, or love. Perseverance is one lens on this book, not the only one.

TEST IT (T)

When you label a moment “perseverance,” ask: would *Jo* call it that? Would *Beth*? Would *Amy*? If you can't explain your three moments without the book open, you haven't compressed enough. That's your **Own (O)**.



UNIT 3 · INTERDEPENDENCE · READ WITH THE FORGE QUESTION IN MIND

THE BOYS IN THE BOAT

READING GUIDE

The Forge question: Pocock said “swing” only happens when the individual “ceases to exist.” Is that interdependence, or erasure with a stopwatch? Read with this in mind. Flag quotes that could support *either* side; you won’t know which side you argue until Arms Room. Pace by chapter block, not page count: finish the book by the Forge. For each block, write one sentence in your journal answering the focus question.

DAY	READ	FOCUS QUESTION	INTERDEPENDENCE THREAD
1 <i>Abandonment</i>	Ch 1–4	Joe joins the shell house because he has nowhere else to go. Is that the start of interdependence, or the end of solitude?	The book opens with interdependence absent. Does Joe believe the crew will differ from his family, or just need the meal ticket?
2 <i>The Boat</i>	Ch 5–8	The freshmen win by making fewer mistakes, not by rowing as one. Is that interdependence, or rowing in sync to avoid mistakes?	Joe knows how to survive alone; he doesn’t yet know how to trust someone to pull when he pulls. Does that scare him or free him?
3 <i>The Swing</i>	Ch 9–12	Brown calls the swing the moment the boat becomes “part of each of them.” Is that finding a larger self, or losing yourself?	The philosophical core. Pocock’s language is also the language of surrender. Does the swing free Joe, or erase him?
4 <i>The Trust</i>	Ch 13–16	The crew said “got your back” before they knew what Joe’s back had cost him. Is trust real if you don’t know what you’re trusting?	The new boat is fast, but was it Joe, or the boat’s willingness to accept him? Track what actually changed.
5 <i>The Furnace</i>	Ch 17–19 +Epi	Hume’s body kept rowing while his mind left the race. Did the crew win by interdependence, or did seven good rowers drag one broken one across?	The word tested against the hardest standard: does interdependence work when one person disappears mid-race?



THE BOYS IN THE BOAT · BRING THIS FILLED IN TO ARMS ROOM

INTERDEPENDENCE JOURNAL

This is your **Compress (C)**: the trunk, not the leaves. Flag **3 moments** where interdependence (or its absence) shapes the outcome. For each, decide what actually drove it.

#	CHAPTER	WHAT HAPPENED	TRUST, COERCION, COST, OR SOMETHING ELSE?	WHY?
1				
2				
3				

DEFINITIONS

Trust — choosing to let someone else matter as much as you do. **Coercion** — going along because leaving would be worse, not because you choose it. **Cost** — someone else paid the price for this group to exist. **Something else** — hunger, loneliness, ambition, habit, or performance. Interdependence is one lens on this book, not the only one.

TEST IT (T)

When you label a moment “interdependence,” ask: would *Joe* call it trust at the time? Would *Pocock*? Would *Ulbrickson*? If you can’t explain your three moments without the book open, you haven’t compressed enough. That’s your **Own (O)**.



UNIT 4 · RESILIENCE · READ WITH THE FORGE QUESTION IN MIND

PRIDE AND PREJUDICE

READING GUIDE

The Forge question: If Elizabeth had been Charlotte Lucas (no looks, no wit, no protection) would she have had the same resilience? Or is resilience just privilege in a nice dress? Read with this in mind. Flag quotes that could support *either* side; you won't know which side you argue until Arms Room. Pace by chapter block, not page count: finish the book by the Forge. For each block, write one sentence in your journal answering the focus question.

DAY	READ	FOCUS QUESTION	RESILIENCE THREAD
1 <i>The Assembly</i>	Ch 1-12	Darcy calls Elizabeth “tolerable”; she laughs at him. Is that resilience, or the confidence of someone with nothing to lose by using her wit?	Here resilience looks like playfulness. Is her quickness armor or strength, and what is she protected from?
2 <i>The Proposal</i>	Ch 13-24	Elizabeth refuses Collins for love; Charlotte accepts him for security. Which woman is being resilient?	Resilience gets a price tag. Track what each woman is really protecting: feelings, family, future, or her idea of herself.
3 <i>The Letter</i>	Ch 25-37	Elizabeth trusted Wickham and condemned Darcy, then reads the letter and admits she was wrong. Is changing your mind resilience, or the absence of stubbornness?	The test. Resilience isn't refusing to bend; it's bending without breaking. Watch what she does after the letter.
4 <i>The Elopement</i>	Ch 38-50	Lydia's elopement is fixed by Darcy's money, not the family's strength. Can you be resilient if someone else pays the cost?	What resilience looks like when it fails. Elizabeth holds her nerve and protects Jane, but she can't save her sister.
5 <i>The Confrontation</i>	Ch 51-61	Elizabeth defies Lady Catherine from knowledge, not ignorance. Is that resilience, or the confidence of someone who has already gathered every advantage?	The public test. The harder resilience was private, alone with the letter. Does the confrontation prove anything?



PRIDE AND PREJUDICE · BRING THIS FILLED IN TO ARMS ROOM

RESILIENCE JOURNAL

This is your **Compress** (C): the trunk, not the leaves. Flag **3 moments** where resilience (or its absence) shapes the outcome. For each, decide what actually drove it.

#	CHAPTER	WHAT HAPPENED	RESILIENCE, PRIVILEGE, BLINDNESS, OR SOMETHING ELSE?	WHY?
1				
2				
3				

DEFINITIONS

Resilience — maintaining who you are under pressure, and recovering when you discover you’re wrong. **Privilege** — the safety net of beauty, wit, and position that makes your stand possible. **Blindness** — holding to your first impression long after evidence should have changed it. **Something else** — luck, plot, spite, or duty. Resilience is one lens on this book, not the only one.

TEST IT (T)

When you label a moment “resilience,” ask: would *Elizabeth* call it that at the time? Would *Charlotte*? Would *Lady Catherine*? If you can’t explain your three moments without the book open, you haven’t compressed enough. That’s your **Own** (O).



UNIT 5 · ACCEPTANCE · READ WITH THE FORGE QUESTION IN MIND

A MAN FOR ALL SEASONS

READING GUIDE

The Forge question: More said “Silence is not denial.” Cromwell said his silence was “most eloquent denial.” Both were wrong: More’s silence was a weapon aimed at the King, and pretending otherwise was just how a lawyer fights without getting blood on his collar. Read with this in mind. Flag quotes that could support *either* side; you won’t know which side you argue until Arms Room. Pace by block, not page count: finish the book by the Forge. For each block, write one sentence in your journal answering the focus question.

BLOCK	READ · WINDOW	FOCUS QUESTION	ACCEPTANCE THREAD
1 <i>The Steward</i>	Act One, opening – Wolsey’s death Jan 5–7	More gives Rich a silver goblet, a genuine gift to a man he barely trusts. Is generosity acceptance of people as they are, or blindness to what they’ll do with what they’re given?	Acceptance looks like courtesy. Track what More accepts that others would reject: Rich’s flattery, Chapuys’ spying, Roper’s zealotry. Does he accept them because he’s generous, or because he believes no one can touch him?
2 <i>The Chancellorship</i>	Act One, Hampton Court – King’s visit Jan 8–10	More takes the Chancellorship knowing the storm is coming, then tells Henry nothing. Is this acceptance of power’s limits, or evasion? Can you accept authority while refusing to use it for what authority demands?	Acceptance gets expensive. He accepts the Great Seal knowing Henry’s marriage is the question. He refuses the divorce but accepts the office. Integrity, or splitting hairs until the sword falls?
3 <i>The Silence</i>	Act Two, opening – Norfolk’s ultimatum Jan 11–13	More says “in silence is my safety under the law.” Cromwell says silence “was most eloquent denial.” More was the greatest lawyer in England. So why did he choose silence knowing exactly how Cromwell would read it?	Track what the silence costs (wealth, reputation, family) and what it protects (conscience, integrity, paradoxically his family: if he spoke plainly he’d be executed). Is silence acceptance of what cannot be changed, or a weapon aimed at what might be?
4 <i>The Oath</i>	Act Two, dismissal – imprisonment Jan 14–16	More tells Meg an oath is water in your hands: open your fingers and you lose yourself forever. Margaret says, “Then say the words and in your heart think otherwise.” More refuses. If he truly believes God sees the heart, why won’t he say the words? Acceptance of a cost, or pride in his own conscience?	Acceptance narrows to a single cell. Meg wants him to accept hypocrisy as strategy; Alice wants him to accept survival as duty. Watch the Jailer go deaf when offered fifty guineas; sometimes acceptance means choosing not to listen.
5 <i>The Verdict</i>	Act Two, trial – execution Jan 17–18	By the scaffold, More has accepted the loss of everything. When he tells the Headsman, “You send me to God,” is that acceptance, or performance? Is he accepting death, or accepting the role of Thomas More?	The verdict is delivered by More himself. The moment he breaks silence to refute Rich, he seals his conviction. Did he accept his death, or engineer it? If he wanted it, what does that say about acceptance?



A MAN FOR ALL SEASONS · BRING THIS FILLED IN TO ARMS ROOM

ACCEPTANCE JOURNAL

This is your **Compress (C)**: the trunk, not the leaves. Flag **3 moments** where acceptance (or its refusal) shapes the outcome. For each, decide what actually drove it.

#	SCENE	WHAT HAPPENED	ACCEPTANCE, SELFISHNESS, SILENCE, OR SOMETHING ELSE?	WHY?
1				
2				
3				

DEFINITIONS

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

TEST IT (T)

When you label a moment “acceptance,” ask: would *More* call it that? Would *Alice*? Would *Cromwell*? If you can’t explain your three moments without the book open, you haven’t compressed enough. That’s your **Own (O)**.



UNIT 6 · COURAGE · READ WITH THE FORGE QUESTION IN MIND

ALL THE LIGHT WE CANNOT SEE

READING GUIDE

The Forge question: Does courage require an audience, or is it the thing you do when no one is watching? Read with this in mind. Flag quotes that could support *either* side; you won't know which side you argue until Arms Room. Pace by block, not page count: finish the book by the Forge. For each block, write one sentence in your journal answering the focus question.

BLOCK	READ · WINDOW	FOCUS QUESTION	COURAGE THREAD
1 <i>Origins</i>	Parts Zero-Two (~pp 1-90) Jan 19-22	What does courage look like when you're a child with no power? Marie-Laure learns to navigate a city she can't see. Werner builds machines from scrap. Neither chooses their circumstances, but both choose what to do within them. Is that courage, or necessity?	Neither child is tested by violence yet; both are tested by limitation. Courage looks like persistence with no audience and no reward. Note where each is supported (Marie-Laure by her father, Werner by Jutta) and where each is alone. The supports will be stripped away.
2 <i>Convergence</i>	Part Three, first half (~pp 91-180) Jan 23-26	Werner watches Frederick beaten and "opens his mouth but closes it again." He is fourteen, starving, inside a machine designed to destroy dissent. When does choosing silence become complicity, and when is it simply survival?	Courage becomes expensive. Frederick's refusal to perform cruelty is the book's first explicit act of moral courage, and the book punishes him for it. Is the book saying courage is futile, or that the system is designed to make courage look futile?
3 <i>Systems</i>	Part Three, second half + Five (~pp 181-270) Jan 27-29	The resistance is pitched to Werner as "ragtag desperadoes with nothing to lose," but he tracks them anyway. When does a technician become responsible for what his tools do? Werner doesn't pull triggers, but without his radios, there are no targets.	Werner's real question: are you responsible for what your skills enable? Marie-Laure does actual resistance work but didn't choose it; she's pulled in by Madame Manec. Is one more courageous than the other?
4 <i>The Hunt</i>	Parts Four, Six, Seven, Nine (~pp 271-360) Jan 30-Feb 1	Werner declines the amphetamines, hasn't written Jutta in a year, records partisans on magnetic tape, refuses to eat. These are small refusals, not heroism, just hesitation. Is hesitation a form of courage, or is it the moment before surrender?	Both protagonists are inside systems asking for total commitment. Werner's small refusals are the only evidence he hasn't fully become what the system wants. Do those refusals matter if he keeps doing the work?
5 <i>The Fire</i>	Parts Eight, Ten, Eleven, Twelve (~pp 361-531) Feb 2-8	Werner has done terrible things and one remarkable thing. Marie-Laure survives by waiting in a wardrobe. Does the novel want us to forgive Werner? Does one brave choice at the end matter more than the accumulated choices before it?	Courage is visible here and hardest to evaluate. Werner shoots von Rumpel, but only after years of tracking resistance signals. Is either protagonist more courageous than Madame Manec misprinting timetables, or Etienne broadcasting from an attic for four years?

U6 PACING NOTE

This is the year's hardest unit. The reading guide splits the book into 5 blocks; the revised pacing model distributes the same pages across 6 blocks (Blocks 5 and 6 here fold the guide's Block 5 into one). 30+ minutes of reading nightly.



ALL THE LIGHT WE CANNOT SEE · BRING THIS FILLED IN TO ARMS ROOM

COURAGE JOURNAL

This is your **Compress (C)**: the trunk, not the leaves. Flag **3 moments** where courage (or its absence) shapes the outcome. For each, decide what actually drove it.

#	CHAPTER/PART	WHAT HAPPENED	COURAGE, COMPLICITY, SURVIVAL, OR SOMETHING ELSE?	WHY?
1				
2				
3				

DEFINITIONS

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

TEST IT (T)

When you label a moment “courage,” ask: would *Werner* call it that? Would *Marie-Laure*? Would *Frederick*? If you can’t explain your three moments without the book open, you haven’t compressed enough. That’s your **Own (O)**.



UNIT 7 · HOPE · READ WITH THE FORGE QUESTION IN MIND

THE PICTURE OF DORIAN GRAY

READING GUIDE

The Forge question: Dorian hoped beauty could exist without cost. Was that hope, or its corruption? Read with this in mind. Flag quotes that could support *either* side; you won't know which side you argue until Arms Room. Pace by block, not page count: finish the book by the Forge. For each block, write one sentence in your journal answering the focus question.

BLOCK	READ · WINDOW	FOCUS QUESTION	HOPE THREAD
1 <i>The Portrait</i>	Chapters I–II (~pp 1–50) Feb 9–12	Basil painted Dorian's beauty because he loved it. Dorian saw it for the first time in the portrait. Henry gave him the language to want it forever. Who created the wish: Basil for painting it, Dorian for wanting it, or Henry for teaching him to want it?	Hope looks like recognition. Basil hopes to create immortal beauty; Dorian hopes to possess his own; Henry hopes to watch beauty be tested. Track who is hoping <i>for</i> Dorian and who is hoping <i>with</i> him, and who is using his hope as entertainment.
2 <i>The Actress</i>	Chapters III–V (~pp 51–100) Feb 13–16	Dorian loves Sibyl because she becomes art when she acts. When she becomes real (when she loves him back) she stops being art, and he stops loving her. Is this what false hope looks like: loving someone only while they remain a performance?	Dorian's hope is borrowed from Henry's philosophy. Sibyl is hope made flesh. The night she plays Juliet badly, she becomes real. That is precisely what Dorian cannot bear. Did Henry create that hope, or merely name what Dorian already wanted?
3 <i>The Suicide</i>	Chapters VI–VIII (~pp 101–150) Feb 17–20	The portrait changes the moment Dorian rejects Sibyl's humanity. But Dorian doesn't try to become better; he hides the evidence. Is hiding a portrait the same as accepting corruption? Or is it just the first move in a longer negotiation?	The block where hope disappears. Dorian had hoped beauty was permanent; the portrait proves it is transferable. His response is not reform but concealment. Is he accepting that he is damned, or hoping that if no one sees the portrait, the damage won't be real?
4 <i>The Corruption</i>	Chapters IX–XI (~pp 151–200) Feb 21–24	Basil says the portrait is "the real Dorian Gray." He painted it, loved it, and now dies because of it. Is Basil hoping to save Dorian, or hoping to be proven right about what he created? Can hope survive being right about something terrible?	The corruption is curated. Dorian collects sin like a connoisseur. Track what he hopes to find in these collections: oblivion, sensation, justification, or simply delay? And watch Basil's mistake: he believes seeing the truth will change Dorian. Dorian has already seen it. He merely killed the witness.
5 <i>The Destruction</i>	Chapters XII–XIII + end (~pp 201–end) Feb 25–27	Dorian destroys the portrait to escape what it shows him. He destroys himself instead. Was he hoping that killing the evidence would undo the crime, or was he hoping, finally, for the only ending that could resolve his split existence?	Hope's last form: annihilation. Dorian has tried everything else: concealment, collection, blackmail, opera. The only hope left is that destroying the portrait will destroy the record. But the portrait has become the truth. Was his final act hope, or the surrender of it?



THE PICTURE OF DORIAN GRAY · BRING THIS FILLED IN TO ARMS ROOM

HOPE JOURNAL

This is your **Compress (C)**: the trunk, not the leaves. Flag **3 moments** where hope (or its absence) shapes the outcome. For each, decide what actually drove it.

#	CHAPTER	WHAT HAPPENED	HOPE, FALSE HOPE, CORRUPTION, OR SOMETHING ELSE?	WHY?
1				
2				
3				

DEFINITIONS

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

TEST IT (T)

When you label a moment “hope,” ask: would *Basil* call it that? Would *Henry*? Would *Dorian* after he sees the portrait? If you can’t explain your three moments without the book open, you haven’t compressed enough. That’s your **Own (O)**.



UNIT 8 · MORAL COURAGE · READ WITH THE FORGE QUESTION IN MIND

A GOOD MAN IS HARD TO FIND

READING GUIDE

The Forge question: The grandmother reached out. The Misfit recoiled. Was her final act moral courage, or performance to the last? Read with this in mind. Flag quotes that could support *either* side; you won't know which side you argue until Arms Room. Pace by block, not page count: finish the story by the Forge. Read from the Document Study Reader. For each block, write one sentence in your journal answering the focus question.

BLOCK	READ · WINDOW	FOCUS QUESTION	MORAL COURAGE THREAD
1 <i>The Setup</i>	The Setup (first pass) Mar 9–12	The grandmother warns about The Misfit because she wants Tennessee. She holds the baby because it makes her feel useful. Every act that looks like care is also control. Is there genuine concern here, or is she performing family affection the same way she performs being a lady?	The baseline. She has not faced a real test. Note the one moment that doesn't fit: she holds the baby and tells him about the passing world. It's brief, unreturned. Are these small moments evidence of who she really is, or noise in a life of performance? Track them. They matter later.
2 <i>The Road</i>	The Road (second pass) Mar 13–16	The grandmother lies about the secret panel. Bailey gives in because the children are unbearable. Red Sammy says "a good man is hard to find" after admitting he was cheated. Are all three compromising what they know is right because the alternative is harder?	Moral courage should appear but doesn't. Bailey could hold the line. The grandmother could tell the truth. Red Sammy could admit he was a fool. Only June Star speaks plainly, and she's punished for it. Track who almost does the right thing and what stops them.
3 <i>The Accident</i>	The Accident (third pass) Mar 17–19	When The Misfit arrives, Bailey tries to handle the situation and fails. The grandmother identifies him, which makes everything worse. Is Bailey's failed attempt at courage better than the grandmother's refusal to attempt it? Or is moral courage defined by outcomes?	The story turns from social comedy to moral emergency. Bailey tries; his voice cracks. The grandmother doesn't try to protect her family; she tries to save herself with recognition and flattery. The difference between trying and bargaining matters for how you read the ending.
4 <i>The Conversation</i>	The Conversation (fourth pass) Mar 20–21	The Misfit has killed at least two family members by now. Yet he is more polite than Bailey, more honest than the grandmother, more thoughtful about morality than anyone else. Does that make him morally complex, or just articulate about evil?	The murderer is the only one having a genuine moral conversation. The grandmother is still performing; The Misfit is doing the actual thinking. He admits what he is. That honesty invites empathy. But empathy for a murderer isn't moral courage. Does his honesty absolve him, indict the grandmother, or just separate moral seriousness from moral action?
5 <i>The Moment</i>	The Moment (fifth pass) Mar 22	Read the final pages slowly. This is the passage the whole unit has been building toward: what the grandmother does in her last unguarded moment, and how The Misfit responds to it. Don't skip ahead, and avoid spoiling the ending for those who haven't read it; the moment matters too much to give away.	The unit's through-line. Whatever this final exchange reveals, it is the only genuine human connection the grandmother makes in the entire text. Moral courage is measured by what a person does with recognition, at the very end, when nothing else is left to perform. Hold your read of it until the discussion.



A GOOD MAN IS HARD TO FIND · BRING THIS FILLED IN TO ARMS ROOM

MORAL COURAGE JOURNAL

This is your **Compress (C)**: the trunk, not the leaves. Flag **3 moments** where moral courage (or its absence) shapes the outcome. For each, decide what actually drove it.

#	SECTION	WHAT HAPPENED	MORAL COURAGE, FALSE COURAGE, COWARDICE, OR SOMETHING ELSE?	WHY?
1				
2				
3				

DEFINITIONS

Moral courage — doing what you believe is right, especially toward another person, even when it costs you something, and even when no one will see. **False courage** — acting “brave” only when forced, when the cost is already paid, or when the audience is captive. **Cowardice** — choosing self-preservation over principle when the choice still matters. **Something else** — strategy, performance, social habit, desperation. Moral courage is one lens on this story, not the only one.

TEST IT (T)

When you label a moment “moral courage,” ask: would *The Misfit* call it that? Would the grandmother five minutes earlier? Would *Bobby Lee*? If you can’t explain your three moments without the book open, you haven’t compressed enough. That’s your **Own (O)**.



UNIT 8 • MORAL COURAGE • COMPANION TEXT, READ ALONGSIDE *A GOOD MAN IS HARD TO FIND*

GOD SEES THE TRUTH BUT WAITS

READING GUIDE

The live question: Is the courage to bear a wrong without revenge as real as the courage to act? This text isn't debated on its own; it feeds the trio synthesis alongside *A Good Man Is Hard to Find* and the Bonhoeffer document study. Read with this in mind. Two lighter passes, not a five-day excavation. Read from the Document Study Reader. For each block, write one sentence in your journal answering the focus question.

BLOCK	READ • WINDOW	FOCUS QUESTION	MORAL COURAGE THREAD
1 <i>The Accusation</i>	First pass Mar 13–16	Aksyónof is questioned about a murder he didn't commit, and the evidence points straight at him. Even the people who should trust him start to doubt. Watch what he does with that doubt: does he keep fighting to be believed, or does something in him change?	No test has resolved yet, only the conditions for one. Watch for the line where Aksyónof stops trying to prove himself and turns somewhere else instead; that turn is the hinge for the whole story.
2 <i>The Confession</i>	Re-read + quote mine Mar 21–24	Read to the end this time. A new prisoner arrives who changes what Aksyónof knows. What Aksyónof does with that knowledge, twice, is the real test of the whole book. Don't skip ahead; the second choice matters as much as the first.	The unit's through-line: is the courage to bear a wrong without revenge as real as the courage to act? Hold your answer until you've watched what Aksyónof does with the chance to set the record straight, with no one forcing him.



GOD SEES THE TRUTH BUT WAITS · BRING THIS FILLED IN TO ARMS ROOM

MORAL COURAGE JOURNAL

This is your **Compress** (C): the trunk, not the leaves. Flag **3 moments** where moral courage (or its absence) shapes the outcome, same format as the O'Connor guide, so both texts feed the trio synthesis with matching material. For each, decide what actually drove it.

#	SECTION	WHAT HAPPENED	MORAL COURAGE, FALSE COURAGE, COWARDICE, OR SOMETHING ELSE?	WHY?
1				
2				
3				

DEFINITIONS

Moral courage — doing what you believe is right, especially toward another person, even when it costs you something, and even when no one will see. **False courage** — acting “brave” only when forced, when the cost is already paid, or when the audience is captive. **Cowardice** — choosing self-preservation over principle when the choice still matters. **Something else** — strategy, performance, social habit, desperation.

BRIDGE IT (R)

Bring one comparison into the trio synthesis: is Aksyónof’s endurance a stronger, weaker, or different form of the same trait as the grandmother’s reach or Bonhoeffer’s stand? If you can’t explain your three moments without the book open, you haven’t compressed enough.



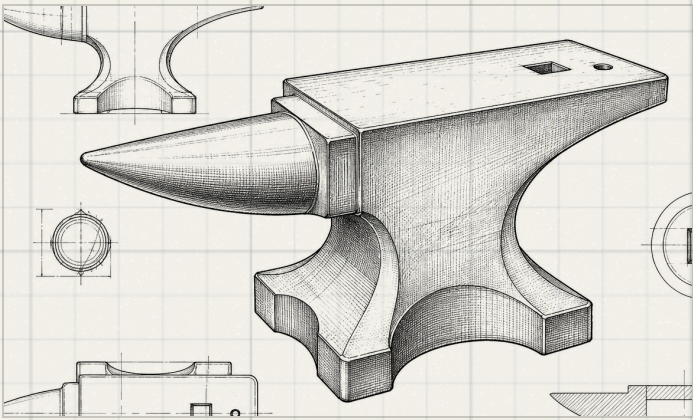


DOC STUDY

TAB 06 / 12 · THE DOCUMENT STUDY

DOC STUDY

Eight real people who paid for this trait before any novel imagined it. Pre-read at home; argue it live.



12 TABS · YOU ARE HERE

- START
- PROMISE
- RHYTHM
- ROLES
- READING
- DOC STUDY
- STORY
- ANVIL
- CALENDAR
- FAQ
- GUIDE
- DICT





UNIT 1 · DISCIPLINE · DOCUMENT STUDY

McRAVEN DOCUMENT STUDY

William H. McRaven, *Make Your Bed* (2017), Ch. One, the bed inspection. Read from the Document Study Reader before the Arms Room. The document is the floor of the evidence, not the ceiling. Class time is discussion, not a first read.

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

Close-read the study.

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

Carry it back to *Project Hail Mary*.

- 5 Alone on the *Hail Mary*, Grace runs procedures and solves problems by trained habit, sometimes before he even remembers who he is. Is Grace's discipline the same as McRaven's made bed, a habit built to hold when no one is watching, or something different? Find a place in the book where a drilled habit carries Grace when feeling wouldn't have.
- 6 McRaven's bed has no audience; Grace's discipline plays out with literally no one in the solar system to see it. Does discipline done for no audience count for more, or is an unwitnessed habit just a habit? Argue from both.





UNIT 2 · PERSEVERANCE · DOCUMENT STUDY

FRANKL DOCUMENT STUDY

Viktor E. Frankl, *Man's Search for Meaning* · six acts of inner freedom across three scenes. Read from the Document Study Reader before the Arms Room. The document is the floor of the evidence, not the ceiling. Class time is discussion, not a first read.

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 the study.

- 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?

Carry it back to *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?





UNIT 3 · INTERDEPENDENCE · DOCUMENT STUDY

SHACKLETON DOCUMENT STUDY

Ernest Shackleton, *South* (1919), Ch. IX · the *James Caird* voyage. Read from the Document Study Reader before the Arms Room. The document is the floor of the evidence, not the ceiling. Class time is discussion, not a first read.

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 the study.

- 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?

Carry it back to *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.





UNIT 4 · RESILIENCE · DOCUMENT STUDY

DOUGLASS DOCUMENT STUDY

Frederick Douglass, *Narrative of the Life of Frederick Douglass* (1845), Ch. X · the fight with Covey. Read from the Document Study Reader before the Arms Room. The document is the floor of the evidence, not the ceiling. Class time is discussion, not a first read.

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 the study.

- 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?

Carry it back to *Pride and Prejudice*.

- 5 Elizabeth Bennet’s resilience: is it character, or the luck of holding good cards? Douglass held no cards at all. Does resilience mean more when there is nothing to fall back on? Compare what each risks by standing firm.
- 6 Douglass fights back physically once and is never touched again; Elizabeth’s “fights” are refusals and words. Is resilience the single decisive act, or who you refuse to become over time? Which frame fits each better?



UNIT 5 · ACCEPTANCE · DOCUMENT STUDY

MORE & JOAN

DOCUMENT STUDY

Thomas More, prison letters · Joan of Arc, *Trial of Condemnation* (Rouen, 1431). Read from the Document Study Reader before the Arms Room. The document is the floor of the evidence, not the ceiling. Class time is discussion, not a first read.

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; he guarded his silence all the way 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; she was burned at Rouen in 1431. More accepts his death almost wordlessly. Joan answers every question and takes back nothing. Read them as a pair, because the contrast is the point.

Close-read the study.

- 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?

Carry it back to *A Man for All Seasons*.

- 7 In the play, Margaret charges that if More “elects to suffer, he elects himself a hero.” Is his acceptance love of God, or love of being Thomas More? Now that you’ve read his actual prison letters, does the real More answer that charge? Where?
- 8 Bolt’s More uses silence as a legal shield; Joan uses speech as a weapon. Which does the play actually turn on? And does reading Joan beside More change how you judge whether More’s silence is courage or cunning?



UNIT 6 · COURAGE · DOCUMENT STUDY

WHITE ROSE DOCUMENT STUDY

The White Rose, Leaflet 4 (1942) · Forge translation. Read from the Document Study Reader before the Arms Room. The document is the floor of the evidence, not the ceiling. Class time is discussion, not a first read.

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 the study.

- 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?

Carry it back to *All the Light We Cannot See*.

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





UNIT 7 · HOPE · DOCUMENT STUDY

STOCKDALE DOCUMENT STUDY

James Bond Stockdale, “Courage Under Fire” (1993). Read from the Document Study Reader before the Arms Room. The document is the floor of the evidence, not the ceiling. Class time is discussion, not a first read.

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 the study.

- 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?

Carry it back to *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?





UNIT 8 • MORAL COURAGE • DOCUMENT STUDY

BONHOEFFER DOCUMENT STUDY

Dietrich Bonhoeffer, “After Ten Years” (*Letters and Papers from Prison*). Read from the Document Study Reader before the Arms Room. The document is the floor of the evidence, not the ceiling. Class time is discussion, not a first read.

“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 the study.

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

Carry it back to *A Good Man Is Hard to Find* / *God Sees the Truth But Waits*.

- 4 O’Connor’s grandmother reaches out to the Misfit in the story’s final moment. Bonhoeffer says who you *are* matters more than what you achieve. Does the grandmother “stand her ground” in his sense in that instant?
- 5 In Tolstoy’s story, Aksionov is wrongly imprisoned for decades and finally forgives the man who framed him instead of taking revenge. Is that forgiveness the moral courage Bonhoeffer means, the readiness to give up even his own vindication? Compare what Aksionov and Bonhoeffer each surrender.
- 6 Bonhoeffer was executed; Aksionov dies just as his name is cleared; the grandmother’s story ends in the same final pages this unit asked you not to summarize ahead of time. If moral courage never pays off in this life, why do all three texts still treat it as the highest thing? Answer from at least two.

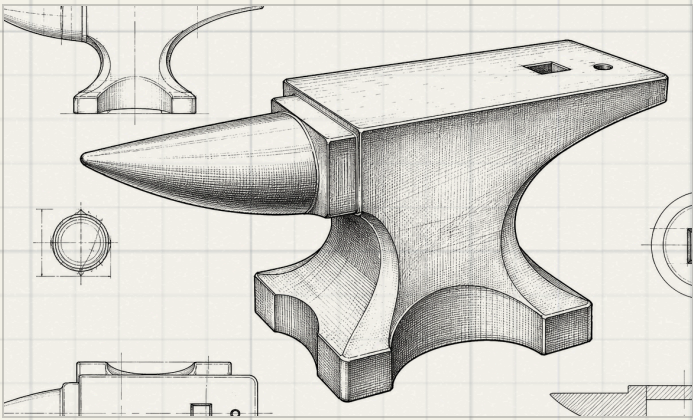




TAB 07 / 12 · THE STORY LAYER

STORY

*The Story Layer is not about the book. It is about you.
Not a book report, an identity claim with evidence.*



12 TABS · YOU ARE HERE

START	PROMISE	RHYTHM	ROLES	READING	DOC STUDY	STORY	ANVIL	CALENDAR	FAQ
GUIDE	DICT								





DON'T CONFUSE YOUR TWO WRITES

REFLECTION vs. STORY

Each unit you write *two different things*. One looks back at the debate.
One looks forward at the person. Keep them separate.

WRITE	WHEN / WHERE	ABOUT WHAT
Forge Reflection	Weekly · Forge Journal	<i>The argument.</i> What shifted? What did the other side prove? Your debate record and Anvil fuel.
Story Layer	Once per unit · the Tavern	<i>You, 5 years out.</i> Who have you become? Start with the best version, not the struggle.

THE TEST

If your Story Layer mentions the debate question, you wrote the wrong document.

WEAVER'S THREE CONSTRAINTS

Every Story Layer obeys these three rules. Break one, and you broke the exercise.

CONSTRAINT	WHAT IT MEANS	WHAT BREAKING IT LOOKS LIKE
5 years out	Set the story in the future, looking back from 5 years ahead.	Writing about today, or the debate you just had.
Start with nirvana	Open with the best possible version of how this played out.	Starting with failure, then “but I learned.” That’s a moral, not a story.
Forget the how	Write the destination, not the path. No step-by-step plans.	A to-do list disguised as a story. “How” is planning; “who” is story.

THE YEAR THREAD

Your 8 stories are one arc. By Unit 8, your first story and your last story should disagree with each other. *That* is the arc.

DISCIPLINE → PERSEVERANCE → INTERDEPENDENCE → RESILIENCE
ACCEPTANCE → COURAGE → HOPE → MORAL COURAGE





ONE PROMPT PER UNIT · USE THESE EXACTLY

THE 8 NARRATIVE PROMPTS

Use these exactly. Do not improvise the prompt. Your job is to answer it, not rewrite it. Each prompt is keyed to its unit's trait and set 5 years out. Start with nirvana, not the struggle.

#	TRAIT	NARRATIVE PROMPT
1	Discipline	<i>It's 5 years from now. Your non-negotiables are already happening before your brain fully cooperates. You've built something no one can see from the outside. Write the story of who you've become. What does your discipline look like when no one is watching?</i>
2	Perseverance	<i>It's 5 years from now. You pursued something that looked impractical to everyone else: a calling that doesn't pay well, a path that asks a lot of the people who love you. Start with the version where you didn't quit. Write the story of what you kept going toward, what it cost the people around you, and whether it was worth it.</i>
3	Interdependence	<i>It's 5 years from now. You're surrounded by people who have your back, not because you're lucky, but because of how you show up for others. Write the story of your crew. Who are they? What did you build together that neither of you could have built alone?</i>
4	Resilience	<i>It's 5 years from now. You were underestimated by family, society, and the people who should have seen your potential. Something happened that could have broken your confidence, and it didn't. Write the story of what you held onto. Start with who you are now, not how you got there.</i>
5	Acceptance	<i>It's 5 years from now. Something happened that was profoundly unfair, and you didn't change who you are to escape it. You accepted what you could not control. Write the story of what you held onto and what holding on cost you. Start with the version where keeping your integrity was worth it.</i>
6	Courage	<i>It's 5 years from now. There was one moment where you could have gone along with something wrong, and you didn't. Write the story of what you chose and who you became because of it. Start with who you are now, not how you got there.</i>
7	Hope	<i>It's 5 years from now. You discovered that something you hoped for wasn't what you thought it was: a person, a path, a version of yourself. Write the story of what you did with that discovery. Did you choose the harder truth or the comfortable surface? Start with who you became because of that choice.</i>
8	Moral Courage	<i>It's 5 years from now. You had your grandmother moment, the instant where you recognized something true about another person that also revealed something true about yourself. You acted on it. Write the story of what changed. Start with who you are on the other side of it.</i>

UNIT 8 CAVEAT

Your prompt deliberately inverts the source. Moral courage here is the moment of recognition, chosen early, while you can still act on it. Write the version where you see the truth in time. (The Weaver will say more about how the source handles this during the U8 Tavern.)

STORY · SOURCE: Handbook §5 → The 8 Narrative Prompts (verbatim)





A TEMPLATE: WHAT'S WRONG WITH IT

WEAK

"This unit was about perseverance. Jo showed perseverance by writing even when nobody believed in her. I think I have perseverance too because I keep doing my homework. In 5 years I hope I keep pursuing my goals."

- ☐ Starts with the book, not nirvana.
- ☐ Names zero specific cost.
- ☐ "I hope I keep" breaks *forget the how*, that's a plan, not a story.
- ☐ "I think I have perseverance too" is a claim without evidence.

WHAT A REAL ONE DOES

STRONG

"It's 5 years from now. The novel is finished. Not published. Finished. That cost me the safe job my parents wanted and two friendships that couldn't survive my absence. I am not sorry. The manuscript sits on the desk behind me: 340 pages of proof that I did not quit. What I didn't know in Unit 2: perseverance is not refusal to stop. It is refusal to stop for the right thing, and the right thing is not always what you thought when you started."

- ☐ Starts with nirvana, the finished novel, not the struggle.
- ☐ Names specific cost, the safe job, two friendships.
- ☐ No "how." We never learn how the novel got finished.
- ☐ The writer revises their own definition of the trait. **That is the arc in action.**

FORGE WORKSHOP 1 PROTOCOL

At Forge Workshop 1 (after Unit 2), open your Forge Journal and read back through your Unit 1 and Unit 2 debates. Ask: *What kind of arguer am I becoming?* Name one pattern in how you argue, and one thing you want to change before Unit 3. Weaver runs this one.

REVISION PROTOCOL: FORGE WORKSHOP 2

At Forge Workshop 2 (after Unit 5), pull your Unit 1 story. Read it aloud. Ask: *Was I right? Did the year prove me wrong? What would I write now that I couldn't write then?* You don't have to rewrite it, but you must be able to answer.

FORGE WORKSHOP 3 PROTOCOL

At Forge Workshop 3 (after Unit 7), bring your Anvil draft-in-progress. Pair up. Read your partner's draft and ask only: *What's your thesis, and where's the evidence?* No line-editing. The goal is one clear thesis and an evidence trail, not a polished draft. Weaver and Text Coach run this one.

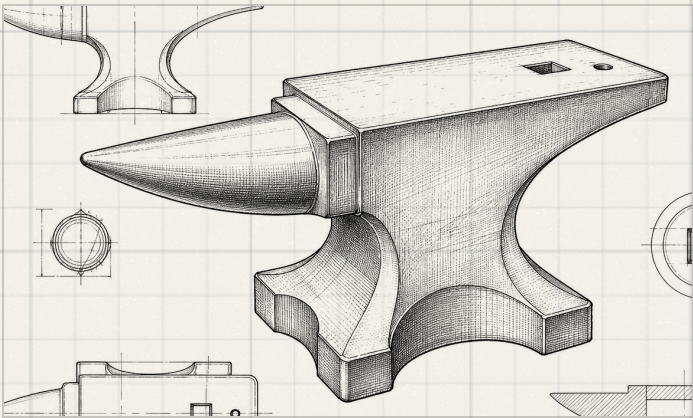




TAB 08 / 12 · THE ANVIL

ANVIL

All year you forged separate pieces. The Anvil asks you to look at all of them and make something true.



12 TABS · YOU ARE HERE

START	PROMISE	RHYTHM	ROLES	READING	DOC STUDY	STORY	ANVIL	CALENDAR	FAQ
GUIDE	DICT								





THE FINAL STAND · 8–10 MINUTES

WHAT THE ANVIL IS

- ☐ An 8–10 minute presentation in front of the room.
- ☐ You draw on your full Forge Record, every role, every shift, every cost.
- ☐ You make a thesis about **who you are becoming** because of what you argued.
- ☐ Mentors attend as audience. **No grading. Just proof.**

WHAT GOES IN YOUR PORTFOLIO

ITEM	WHAT IT IS	WHERE IT CAME FROM
Debate Record <i>required</i>	Every role, position, and mind you changed	Your Forge Journal – Reflections + evidence-map copies
Story Layer Portfolio <i>required</i>	All 8 narrative pieces	Story Forge sessions, revised at workshops
Synthesis Essay <i>optional</i>	One unit's research expanded into an essay	A single unit's Reflections + evidence

The first two are required, they **are** your Anvil. The essay is optional: write one only if you want a longer written piece alongside your presentation.

HOW TO CURATE YOUR THESIS

THE WEAVER'S QUESTION

"In Unit 1 you argued X. In Unit 4 you argued the opposite. That is your thesis. It was already there."

- ☐ A role you got better at. *"I moderated twice. The second time, the room ran itself."*
- ☐ A position you changed your mind about across the year.
- ☐ A cost you kept paying. *"Every unit I argued against my gut. That is the forge working."*

Your job is not to make yourself look good. It is to make something true. The room respects a real arc more than a fake one.





A GAUGE, NOT A GRADE – AIM FOR FORGED, REACH FOR TEMPERED

THE GAUGE

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

THE QUESTION THAT NEVER CHANGES*What does it cost to be this kind of person, and was it worth it?***PEER REVIEW CHECKLIST – ANVIL REHEARSAL**

Before you present, a peer runs this on your draft. Not an editor. A jury member.

- ☐ My thesis is one precise, debatable sentence about who I am becoming across 8 units.
- ☐ I cite evidence from at least 6 units, all 8 is strongest.
- ☐ Each unit paragraph connects back to the thesis; it doesn't just summarize the book.
- ☐ I named a cost, a trade-off, or a tension that doesn't resolve easily.
- ☐ I read it aloud. It sounds like me, not an essay generator.
- ☐ My opening 60 seconds contain the thesis. No throat-clearing.
- ☐ I have one moment of real uncertainty I share with the room. (*Optional, but it lands.*)

One sentence of feedback: “The strongest part of this is _____. The part that needs fire is _____.” Point to the gap. Let them close it.

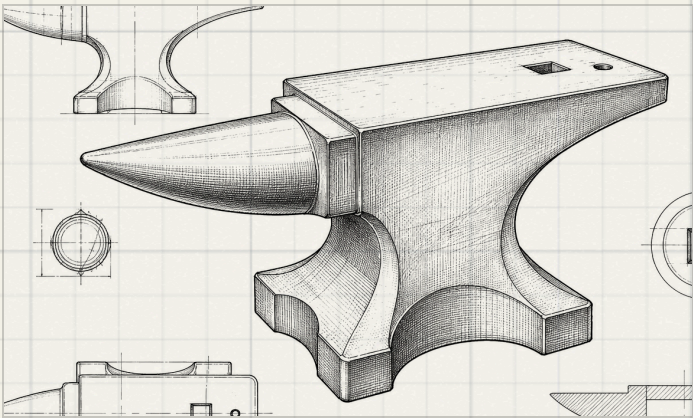




TAB 09 / 12 · CALENDAR + CHECKLISTS

CALENDAR

Prep deadlines, the dates that matter, and one checklist per session. This is the operational core that makes the rest of the binder real.



12 TABS · YOU ARE HERE

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YOUR PREP IS DUE BEFORE THE FORGE – IT TIGHTENS AS THE YEAR GETS HEAVIER

PREP DEADLINE LOOKUP

UNIT BAND	PREP DUE	WHAT YOU SUBMIT · TO THE TEXT COACH
U1–U2	5 days before the Forge	Evidence Map (Jury) · evidence packet (Researcher) · bench prep (everyone)
U3	4 days before the Forge	same
U4–U8	48 hours before – hard, no exceptions	same

Miss a hard deadline (U4+) and you do not debate this unit. You may jury or bench. Other students built their prep around yours.

IMPORTANT DATES – FALL

DATE	EVENT	BOOK / NOTE
Sept 15	Trial Forge ★	Fall semester starts
Sept 22 / 29 · Oct 6	U1 Arms Room · Forge · Tavern	<i>Project Hail Mary</i>
Oct 13 / 20 / 27	U2 · Tavern = Forge Workshop 1	<i>Little Women</i>
Nov 3 / 10 / 17	U3 Arms Room · Forge · Tavern	<i>The Boys in the Boat</i>
Nov 24	No school	Thanksgiving break
Dec 1 / 8 / 15	U4 Arms Room · Forge · Tavern	<i>Pride and Prejudice</i>
Dec 22–29	No school	Christmas break
Jan 5 / 12 / 19	U5 · Forge = last day Fall · Tavern = Workshop 2 ★	<i>A Man for All Seasons</i>





IMPORTANT DATES – SPRING

DATE	EVENT	BOOK / NOTE
Jan 26 · Feb 2 / 9	U6 Arms Room · Forge · Tavern	<i>All the Light We Cannot See</i>
Feb 23 · Mar 2 / 9	U7 · Tavern = Forge Workshop 3	<i>The Picture of Dorian Gray</i>
Mar 16 / 23 / 30	U8 Arms Room · Forge · Tavern	<i>A Good Man Is Hard to Find</i> + trio (Tolstoy · Bonhoeffer)
Apr 6	No school	Spring break
Apr 13 / 20 / 27	Final Forge 1 · 2 · 3	Draft → revise → rehearse
May 4	The Anvil	Presentations
May 11	The Reveal 🎓	Last day of Spring

READING SCHEDULE REMINDER

Pace by your reading guide’s **chapter blocks**, not a page count. Finish the book by the Forge.

PHASE	WHAT THIS MEANS
U1–U2	You’re building the habit. Trust the loop.
U3	Momentum is highest. Do not coast.
U4–U8	The fire is real. Fall behind here and you lose a role.

WATCH THESE THREE

U4 is short but lands in December – holiday risk; catch up before break. **U5** is a play across the semester gap – get ahead, don’t disappear. **U6** is the longest book in 3 weeks – by then you’ve earned the pace.





PRINT OR COPY • CHECK EACH BOX BEFORE YOU WALK IN

WEEKLY CHECKLISTS

BEFORE THE ARMS ROOM

- ☐ I read through the assigned chapters for this unit.
- ☐ I can stand when the Forge Coach asks who is current.
- ☐ I have my book, with marginal notes, and something to write with.
- ☐ I'm ready to mine quotes, blade, shield, range.

BEFORE THE FORGE

- ☐ I met the prep deadline. (*U4-8: hard 48-hour deadline.*)
- ☐ **Moderator:** timer tested, tally sheet printed.
- ☐ **Debater:** opening written, claim in the first sentence, 3 quotes + 1 external source.
- ☐ **Researcher:** packet sent, 4 pieces, neutrality kept. **Jury:** Evidence Map in, 1 question per side.
- ☐ I am nervous. That means the stakes are real.

BEFORE THE TAVERN

- ☐ I submitted my Forge Reflection from last week.
- ☐ I know where everyone is in the next book.
- ☐ I have my Story Layer draft ready for the Story Forge block.
- ☐ I'm ready to celebrate someone else's work.

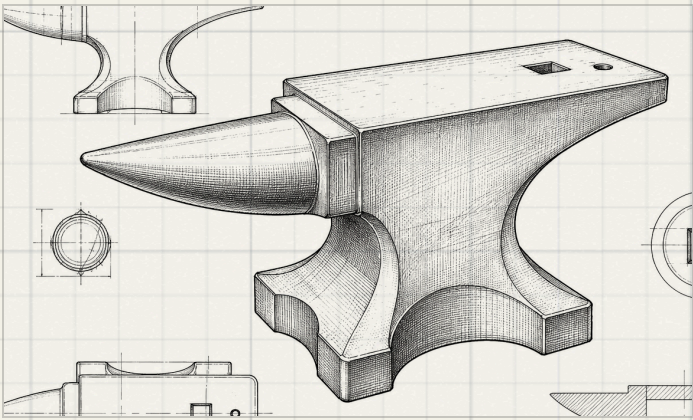




TAB 10 / 12 · FREQUENTLY ASKED

FAQ

When something goes wrong, the answer is already here, tied to a real rule, role, or protocol.



12 TABS · YOU ARE HERE

START	PROMISE	RHYTHM	ROLES	READING	DOC STUDY	STORY	ANVIL	CALENDAR	FAQ
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READ THE QUESTION, THEN USE THE ANSWER

FREQUENT QUESTIONS

QUESTION	THE ANSWER
What if I'm absent?	The debate still happens when you're absent. The bench fills your role. Submit your prep by the deadline if you can, and tell the Forge Coach <i>before</i> the session. The Forge Record will show the gap, and your Anvil will draw on the work you completed.
What if I hate my assigned position?	You don't have to agree with your assigned position. You do have to defend it with evidence. A position you dislike may sharpen your argument because you cannot rely on your first reaction. If the evidence changes your mind, say so in your Forge Reflection.
What if I don't want to debate in front of everyone?	Tell the Forge Coach <i>before</i> the Arms Room if speaking in front of the room feels unmanageable. Nervous is normal. Preparation helps. The Coach may assign you to Jury or Bench for that unit. You will still participate in full.
What if I think the other side is morally wrong?	Test the position anyway. Your own argument gets stronger when you can answer the best case against it. Build the strongest case the evidence allows. The jury decides which side argued better. If the debate turns personal, return to the exact question.





QUESTION

THE ANSWER

What if I never changed my mind?

You aren't required to change your mind. You are required to explain why the evidence did not move it: *"They needed to prove X, but they only showed Y."* If your position holds all year, it may become your Anvil thesis.

What if I don't have a "story"?

Start with one moment from the debate that changed how you see the trait. The event can be small. The change needs to be specific. Use the Weaver's prompt as the frame. If you're stuck, draft badly on purpose, then keep the choice, consequence, or cost.

What if I'm the only one who didn't read the book?

Say so before the Arms Room. The Forge Coach needs an honest reading report to assign you a useful role. You will serve on Bench or Jury based on how much you read. **You still write bench prep:** three-sentence openings for both positions.

REMEMBER

**YOUR CLAIM HAS TO
SURVIVE THE EVIDENCE.**

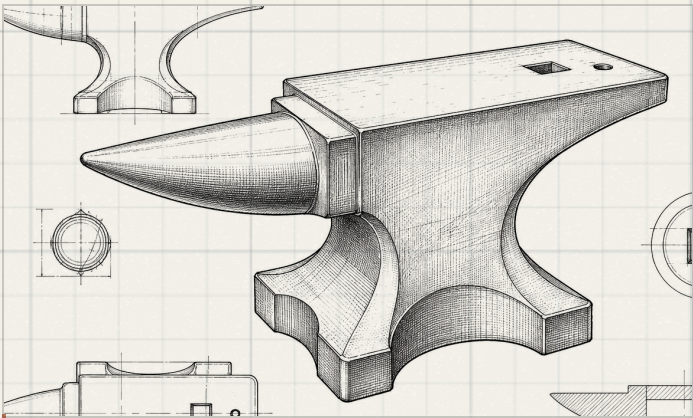




TAB 11 / 12 · YOUR GUIDE - THE TEAR-OUT PAD

GUIDE

*The handbook teaches the machine.
These sheets run it, one week at a time.*



Every role has a fill-in sheet by week. **Each sheet is bound in twice**, so fill one and keep the spare.

12 TABS · YOU ARE HERE

START	PROMISE	RHYTHM	ROLES	READING	DOC STUDY	STORY	ANVIL	CALENDAR	FAQ
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EVERY UNIT · SAME RHYTHM

HOW TO USE THESE SHEETS

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

- 1 **Monday night:** open the **30-Week Guide**, know this week's session and what to read.
- 2 **Arms Room week:** fill Unit Cover after role assignment. Start the **ACTOR Log** if you want nightly structure.
- 3 **Forge week:** pull **one role sheet** (Moderator / Debater / Researcher / Jury). Everyone also has **Bench Prep** ready.
- 4 **Before the Forge:** submit per deadline band, U1-2: 5 days · U3: 4 days · U4-8: **48 hours, hard**.
- 5 **Tavern week:** Forge Reflection (the argument) + Story Layer (you, 5 years out). Not the same document.

KEEP VS. SUBMIT

Submit: Evidence Map (Jury → Text Coach) · Researcher packet (→ debaters) · Vote Tally (Moderator → Weaver, private). **Keep:** everything else in your Forge Journal – it is your Anvil fuel.

ARMS ROOM → FORGE → TAVERN

MY YEAR AT THE FORGE

Your debate-record dashboard. Every unit follows the same rhythm: Arms Room → Forge → Tavern. Write your assigned role in the last column the moment the Forge Coach hands it to you.

STUDENT _____		CLASS / COHORT _____			
UNIT • TRAIT	BOOK	ARMS ROOM	THE FORGE	TAVERN	MY ROLE
U1 • Discipline	<i>Project Hail Mary</i>	Sep 22	Sep 29	Oct 6	
U2 • Perseverance	<i>Little Women</i>	Oct 13	Oct 20	Oct 27 • Wkshp 1	
U3 • Interdependence	<i>The Boys in the Boat</i>	Nov 3	Nov 10	Nov 17	
U4 • Resilience	<i>Pride and Prejudice</i>	Dec 1	Dec 8	Dec 15	
U5 • Acceptance	<i>A Man for All Seasons</i>	Jan 5	Jan 12	Jan 19 • Wkshp 2	
U6 • Courage	<i>All the Light We Cannot See</i>	Jan 26	Feb 2	Feb 9	
U7 • Hope	<i>The Picture of Dorian Gray</i>	Feb 23	Mar 2	Mar 9 • Wkshp 3	
U8 • Moral Courage	<i>A Good Man Is Hard to Find + trio</i>	Mar 16	Mar 23	Mar 30	

Trial Forge Sep 15 • Final Forge Apr 13 / 20 / 27 • The Anvil May 4 • The Reveal May 11.

MY ROLE ROTATION – OVER THE YEAR YOU DO ALL FOUR

ROLE	UNIT(S) ASSIGNED	STILL NEED
Moderator		☐
Debater		☐
Researcher		☐
Jury		☐

BENCH IS UNIVERSAL INSURANCE

Bench is not a rotation role. Every student preps **both sides, every unit**, so any absence is covered. You don't get "assigned" Bench — you keep Bench Prep ready because the debate never cancels. It never subtracts from the jury and is never a counted seat.

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

30-WEEK GUIDE

Your year at a glance: what session is *this* week, what to read at home, when prep is due, and which sheet to pull.

WK	DATE	SESSION	BOOK	AT HOME	IN CLASS	PREP DUE	PULL
<i>pre</i>	Sept 1–14	<i>Pre-start</i>	<i>Project Hail Mary</i>	Begin reading (~23 pp/day); keep a reading journal. Book done by Sept 22.	—	–	Reading journal
1	Sep 15	Trial Forge	–	Watch the full flow; vote as jury; note order, not content	Observe, then try	–	Unit Cover
2	Sep 22	Arms Room	<i>Project Hail Mary</i>	Book done. No new reading; evidence mining; role prep	Hook → Evidence Forge → role assigned	–	ACTOR · Unit Cover
3	Sep 29	Forge	<i>Project Hail Mary</i>	Start <i>Little Women</i> Block 1 if <i>Hail Mary</i> is done; Reflection	35-min debate	5 days (Sep 24)	Role sheet
4	Oct 6	Tavern	<i>Project Hail Mary</i>	Continue <i>Little Women</i> Blocks 1–2; ACTOR	Story Forge · skill · celebrate	Reflection due	Story Layer
5	Oct 13	Arms Room	<i>Little Women</i>	Read to halfway; blade / shield / range	Role assigned	–	Unit Cover · ACTOR
6	Oct 20	Forge	<i>Little Women</i>	Finish book; Reflection	Debate	5 days (Oct 15)	Role sheet
7	Oct 27	Tavern	<i>Little Women</i>	Start U3	Forge Workshop 1 · Story U2	Reflection due	Story Layer
8	Nov 3	Arms Room	<i>The Boys in the Boat</i>	Read to halfway	Role assigned	–	Unit Cover
9	Nov 10	Forge	<i>The Boys in the Boat</i>	Finish book	Debate	4 days (Nov 6)	Role sheet
10	Nov 17	Tavern	<i>The Boys in the Boat</i>	Start U4 – holiday risk ahead	Reflection · Story U3	Reflection due	Story Layer
11	Dec 1	Arms Room	<i>Pride and Prejudice</i>	Short book – do not coast; read to halfway	48-hour rule starts this unit	–	Unit Cover
12	Dec 8	Forge	<i>Pride and Prejudice</i>	Finish before break	Debate	48h hard (Dec 6)	Role sheet
13	Dec 15	Tavern	<i>Pride and Prejudice</i>	Catch up before Christmas break	Story U4 · skill	Reflection due	Story Layer
14	Jan 5	Arms Room	<i>A Man for All Seasons</i>	Play – read full script; scout U6	Role assigned	–	Unit Cover
15	Jan 12	Forge	<i>A Man for All Seasons</i>	Last day Fall semester	Debate	48h hard (Jan 10)	Role sheet

My role this Forge week: _____

Trait: _____

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

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

NOV 24 · DEC 22–29 · APR 6, NO SCHOOL

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

UNIT COVER

Unit dashboard. Fill after Arms Room: your role, deadline, debate question, and reading target. Whatever role you draw, this is the sheet you start with.

UNIT _____ TRAIT _____

BOOK _____ FORGE DATE _____

DEBATE QUESTION _____

MY ROLE _____ POSITION _____

PREP DEADLINE _____ SUBMITTED _____

READING TARGET – CHAPTER BLOCKS (NOT PAGE NUMBERS) _____

BLADE • SHIELD • RANGE _____

BLADE – MY OPENING LINE

SHIELD – MY ANSWER TO THEIR BEST SHOT

RANGE – WHAT I CANNOT COVER YET

MODERATOR RUN SHEET

You run the room. You do not argue. You are the clock and the guardrails. Tick each step. The Weaver runs the Reveal; you announce only how many minds changed.

UNIT _____ DATE _____

QUESTION _____

BEFORE · TIMER ☐ **TALLY COPIED** ☐ **DEADLINE CONFIRMED** ☐ _____

60-SECOND OPENER – RESTATE THE QUESTION + WHY IT MATTERS

DURING · TICK WHEN DONE _____

- 01** Pre-vote, silent ballot ☐
- 02** Read question + stakes ☐
- 03** Openings, Aff1 → Neg1 → Aff2 → Neg2 ☐
- 04** Rebuttals, Neg2 → Aff2 ☐
- 05** Closings, Neg1 → Aff1 ☐
- 06** Jury questions, one per side ☐
- 07** Post-vote, silent ballot ☐
- 08** Hand tally to Weaver ☐
- 09** The Reveal – Weaver reads one anonymized reflection line ☐
- 10** Announce the shift, “___ minds changed” ☐

WHEN IT GOES SIDeways – WRITE YOUR MOVE BEFORE YOU NEED IT _____

IF THIS HAPPENS...

I WILL DO THIS

Timer breaks

It gets personal / heated

The jury goes silent



VOTE TALLY

Private. Record each juror’s pre- and post-vote. Announce only the number that moved, then hand this to the Weaver.

UNIT _____ DATE _____

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

JURORS VOTING _____ FOR→AG _____

AG→FOR _____ UND→MOVED _____

MINDS CHANGED _____

AFTER • ONE-MINUTE REFLECTION – WHAT MADE IT LAND OR STALL? _____



DEBATER PREP

Build → break → land. You speak exactly twice, opening, then rebuttal *or* closing. Do not improvise your claim.

UNIT _____ ☐ **AFF** ☐ **NEG**

SEAT ☐ 1 ☐ 2

PARTNER _____

MY CLAIM – FIRST SENTENCE OF MY OPENING (TEN WORDS OR FEWER)

THREE PIECES OF EVIDENCE FROM THE TEXT

#	QUOTE OR EVIDENCE	LOCATION	WHY IT PROVES MY CLAIM
---	-------------------	----------	------------------------

1

2

3

EXTERNAL SOURCE – AUTHOR, DATE, PUBLICATION YOU CAN NAME · OPENED & READ ☐

Debater · your two turns + their counters. Attack their *strongest* point first, weak-first looks scared.

OPENING · 2 MIN – CLAIM → EVIDENCE → IMPACT (WRITE FIRST & LAST SENTENCE)

REBUTTAL (AFF2 / NEG2) · 2 MIN – START WITH THEIR STRONGEST POINT

– OR – CLOSING (AFF1 / NEG1) · 1 MIN – WHAT SHIFTED, OR WHY IT DIDN'T

WHAT THEY'LL HIT ME WITH

THEIR COUNTER

MY ONE-SENTENCE RESPONSE

NEUTRALITY IS YOUR SUPERPOWER

RESEARCHER EVIDENCE PACKET

Ammunition for both sides. Four verified pieces, 2 Affirmative, 2 Negative. You do not argue; you arm both rooms equally. Send to debaters by the prep deadline.

UNIT _____ DATE _____

SENT TO DEBATERS _____

AFFIRMATIVE EVIDENCE**AFF 1**

QUOTE OR FINDING – COPY EXACT WORDS; NOTE PAGE NUMBER

SOURCE – AUTHOR · DATE · PUBLICATION _____ PAGE / CH. _____

WHY THIS MOVES THE JURY TOWARD AFFIRMATIVE

AFF 2

QUOTE OR FINDING – COPY EXACT WORDS; NOTE PAGE NUMBER

SOURCE – AUTHOR · DATE · PUBLICATION _____ PAGE / CH. _____

WHY THIS MOVES THE JURY TOWARD AFFIRMATIVE

Researcher · Negative evidence. Same standard: one author, one date, one publication you can name. Arm the Negative room as well as you armed Affirmative.

NEGATIVE EVIDENCE**NEG 1**

QUOTE OR FINDING – COPY EXACT WORDS; NOTE PAGE NUMBER

SOURCE – AUTHOR · DATE · PUBLICATION _____ PAGE / CH. _____

WHY THIS MOVES THE JURY TOWARD NEGATIVE

NEG 2

QUOTE OR FINDING – COPY EXACT WORDS; NOTE PAGE NUMBER

SOURCE – AUTHOR · DATE · PUBLICATION _____ PAGE / CH. _____

WHY THIS MOVES THE JURY TOWARD NEGATIVE

GAPS, CONTRADICTIONS, FACT-CHECK NOTES TO PASS – INCL. “NO CREDIBLE SOURCE FOUND FOR...”

SOURCE RULE

A credible source has an **author**, a **date**, and a **publication** you can name. Use AI to *find* sources, never to write them. Open and read anything you cite.

JURY WORKSHEET

You are the judge. Two quotes per side, one stacked card each. Then a text-based question for each side and your pre-vote.

UNIT _____ FORGE DATE _____

JUROR _____

AFFIRMATIVE · QUOTE 1

LOCATION _____ WHY IT MATTERS _____

AFFIRMATIVE · QUOTE 2

LOCATION _____ WHY IT MATTERS _____

NEGATIVE · QUOTE 1

LOCATION _____ WHY IT MATTERS _____

NEGATIVE · QUOTE 2

LOCATION _____ WHY IT MATTERS _____

MY PRE-VOTE – “I THINK ___ BECAUSE ___”



Jury · watch evidence vs. emotion, then vote again. Say what moved you, or what they needed to prove and didn't.

MY QUESTIONS – TEXT-BASED, 20 SECONDS SPOKEN
FOR THE AFFIRMATIVE

FOR THE NEGATIVE

OBSERVATION GRID

WHAT I WATCHED FOR

AFFIRMATIVE

NEGATIVE

Strongest evidence

Biggest gap

POST-VOTE – “NOW I THINK ___ BECAUSE ___”

WHAT HAPPENED TO MY VOTE? CHANGED ☐ HELD ☐



BENCH PREP

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

UNIT _____ CALLED IN ☐ SEAT _____

AFFIRMATIVE OPENING – CLAIM → EVIDENCE → IMPACT

NEGATIVE OPENING – CLAIM → EVIDENCE → IMPACT

IF CALLED TO REBUT – USE YOUR *OTHER* SIDE'S PREP TO FIND THE GAP _____

IF CALLED TO CLOSE – ONE SENTENCE: WHAT SHIFTED? _____

BENCH RULE

If you are not called, this prep still sharpens your reading. Bench is not a vacation. It is insurance.



FORGE REFLECTION



About the argument, not you, not a book report. What shifted? What counter stuck? This is your debate record and your Anvil fuel.

UNIT _____ ROLE _____

POSITION _____ SHIFT _____

WHAT SHIFTED IN THE ROOM? _____

THE STRONGEST COUNTER - MINE OR THEIRS _____

DID MY MIND CHANGE? ☐ Y ☐ N - WHY _____

ANVIL FUEL - ONE LINE WORTH KEEPING _____





Story Layer · finish the draft, then name the cost. Specific, not vague, *not* the debate question.

DRAFT (CONTINUED)**THE COST I NAMED – WHAT HOLDING THIS TRAIT ACTUALLY COST****THE TEST**

If your Story Layer mentions the debate question, you wrote the Forge Reflection by mistake. Start over from nirvana.

ACTOR NIGHTLY LOG

WHAT ACTOR MEANS – FULL KEY

A – Aim One sentence before you open the book: why you’re reading today (the trait thread).

C – Compress The trunk idea – one core claim per chunk. Not a pile of leaf quotes.

T – Test Flag where you want to argue with the author. A margin note is 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 _____ C _____

T _____ O _____

R _____ CH. READ _____

NIGHT 2

A _____ C _____

T _____ O _____

R _____ CH. READ _____

NIGHT 3

A _____ C _____

T _____ O _____

R _____ CH. READ _____

ACTOR • add nights as the reading block runs long

UNIT COVER

Unit dashboard. Fill after Arms Room: your role, deadline, debate question, and reading target. Whatever role you draw, this is the sheet you start with.

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BOOK _____ FORGE DATE _____

DEBATE QUESTION _____

MY ROLE _____ POSITION _____

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WHEN IT GOES SIDEWAYS – WRITE YOUR MOVE BEFORE YOU NEED IT _____

IF THIS HAPPENS...

I WILL DO THIS

Timer breaks

It gets personal / heated

The jury goes silent



VOTE TALLY

Private. Record each juror’s pre- and post-vote. Announce only the number that moved, then hand this to the Weaver.

UNIT _____ DATE _____

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

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AG→FOR _____ UND→MOVED _____

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UNIT _____ ☐ **AFF** ☐ **NEG**

SEAT ☐ 1 ☐ 2

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2

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NEGATIVE EVIDENCE**NEG 1**

QUOTE OR FINDING – COPY EXACT WORDS; NOTE PAGE NUMBER

SOURCE – AUTHOR · DATE · PUBLICATION _____ PAGE / CH. _____

WHY THIS MOVES THE JURY TOWARD NEGATIVE

NEG 2

QUOTE OR FINDING – COPY EXACT WORDS; NOTE PAGE NUMBER

SOURCE – AUTHOR · DATE · PUBLICATION _____ PAGE / CH. _____

WHY THIS MOVES THE JURY TOWARD NEGATIVE

GAPS, CONTRADICTIONS, FACT-CHECK NOTES TO PASS – INCL. “NO CREDIBLE SOURCE FOUND FOR...”

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LOCATION _____ WHY IT MATTERS _____

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LOCATION _____ WHY IT MATTERS _____

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FOR THE NEGATIVE

OBSERVATION GRID

WHAT I WATCHED FOR

AFFIRMATIVE

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Strongest evidence

Biggest gap

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ANVIL FUEL - ONE LINE WORTH KEEPING _____





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C – Compress The trunk idea – one core claim per chunk. Not a pile of leaf quotes.

T – Test Flag where you want to argue with the author. A margin note is 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 _____ C _____

T _____ O _____

R _____ CH. READ _____

NIGHT 2

A _____ C _____

T _____ O _____

R _____ CH. READ _____

NIGHT 3

A _____ C _____

T _____ O _____

R _____ CH. READ _____



EVERY SPECIAL TERM, ONE LINE – FLIP HERE THE MOMENT A WORD IS NEW

THE FORGE DICTIONARY

THE THREE SESSIONS (AND THE ONE BEFORE THEM)

Trial Forge	Your first session (Sept 15) – a debate you watch, then try. See the fire before you make it.
Arms Room	Week 1 of a unit. “Find your ammunition.” Read, mine quotes, build arguments, get your role.
The Forge	Week 2. “The fire.” The live 35-minute debate.
The Tavern	Week 3. “Recovery and skill.” Reflection, one taught skill, your Story Layer, a celebration.

THE DEBATE ITSELF

Oxford-style debate	Jury votes before and after; the score that matters is how many minds changed.
Affirmative / Negative	The two sides – for / against the claim. You’re assigned one.
Aff1·Aff2·Neg1·Neg2	The four debater seats. “1” seats open and close; “2” seats open and rebut. Each speaks twice.
Pre-/Post-vote · shift	The jury’s silent position before and after; the gap is the shift – the only number announced.
Hook	A short, visceral activity that drops you inside the question before anyone argues.
Socratic Seminar	What the Forge becomes if 2+ debaters are absent – argued through the jury. Never cancels.

THE FIVE ROLES

Debater	Argues the position you were handed. Speaks twice.
Moderator	Runs the room. Calls votes, keeps time, decides who speaks. Does not argue.
Researcher	Supplies the ammunition – evidence for both sides, fact-checks live.
Jury	Judges. Votes before and after, asks one question per side.
Bench	The backup. Preps both sides every unit; steps in if a debater is absent.





THE ARMS ROOM TOOLS

Evidence Forge	The Arms Room block where you mine quotes and build arguments.
Blade / Shield / Range	Your opening (blade), your answer to the other side (shield), what you can't cover (range).
Evidence Map	The Jury's prep: 2 quotes per side, why each matters. To the Text Coach by the deadline.
Evidence packet	The Researcher's prep: 4 verified pieces (2 per side), sent to debaters by the deadline.

WHAT YOU READ, KEEP, AND WRITE

Reading guide	Your scouting report – splits each book into chapter blocks.
Document study	A real person's account, one per unit, read at home and argued in class. The document is the floor of the evidence, not the ceiling.
Document Study Reader	The book holding all 8 units' document-study readings, plus the U8 trio. Pre-read it at home before each unit's Arms Room.
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). Bring the trunk.
Forge Journal	The one notebook you keep all year. Your Reflections + Story Layers – this becomes your Anvil.
Forge Reflection	A short write after every debate, about <i>the argument</i> . Kept, not graded.
Story Layer / Story Forge	A short write each unit about <i>you, 5 years out</i> / the Tavern block where you draft it.

THE FINISH – AND YOUR MENTORS

The Anvil	Your 8–10 min final presentation: one true claim about who you've become.
The Gauge	The four-tier measure – Unformed, Assembled, Forged, Tempered. A gauge, not a grade.
Forge Workshop · Final Forge	Three Taverns that build your thesis / the April sessions that finish your Anvil.
The Reveal	Per Forge: the Weaver reads one anonymized line from the written reflections aloud. Year-end (May 11): one true sentence about you.
Forge Coach / Text Coach / Weaver	The room / the evidence / the record & story.
"There are no passengers."	The single rule. Every student has a job, every unit, every debate.

