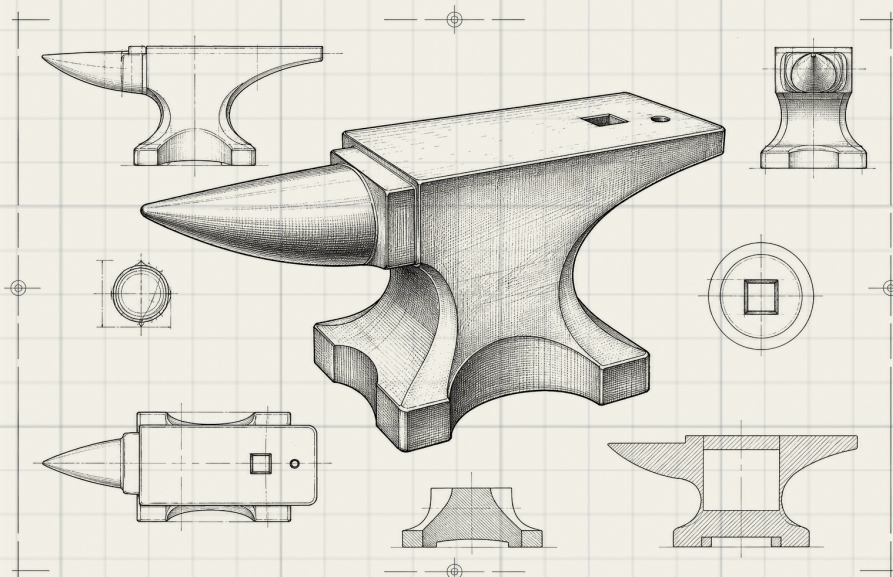


FALL 2026 - SPRING 2027

# THE FORGE

## STUDENT HANDBOOK



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

NAME \_\_\_\_\_

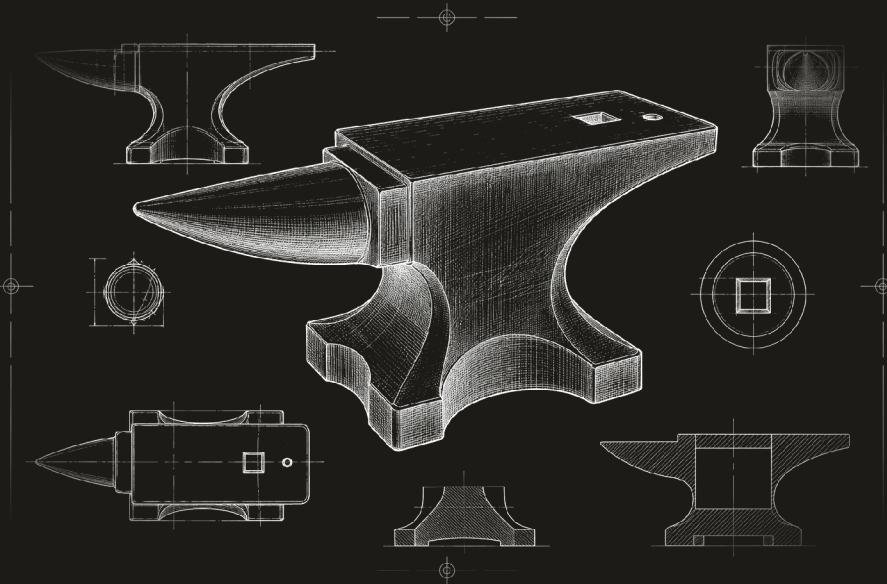
DOSSIER · name = "The Forge → Student"

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

# CONTENTS

|           |                                                                                                                                           |     |
|-----------|-------------------------------------------------------------------------------------------------------------------------------------------|-----|
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| PROMISE   | <b>1 · The Promise</b><br><i>What the Forge is, the single rule, your mentors this year</i>                                               | 05  |
| RHYTHM    | <b>2 · The Weekly Rhythm</b><br><i>Arms Room → Forge → Tavern, the debate step by step, keep vs. submit</i>                               | 11  |
| ROLES     | <b>3 · Role Playbooks</b><br><i>Every role's job + Evidence Map + Vote Tally tear-out</i>                                                 | 21  |
| READING   | <b>4 · The Reading Pipeline</b><br><i>Book list, <b>debate questions to mark while you read</b>, ACTOR loop, catch-up</i>                 | 29  |
| DOC STUDY | <b>Document Study · U1–U8</b><br><i>A real person for every trait — <b>pre-read at home</b>, discussed at the Arms Room, one per unit</i> | DS  |
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| DICT      | <b>The Forge Dictionary</b><br><i>Every special term, one line – flip here when a word is new</i>                                         | 53  |





## 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 → <b>Debate Questions</b> (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 <b>Unit Cover</b> (§9 Guide) |
| have a debate tomorrow and feel unready | <b>§9 Guide</b> → your role sheet · Handbook §7 → Weekly Checklists |
| don't know when prep is due             | Handbook §7 → Prep Deadline Lookup · <b>§9 30-Week Guide</b>        |
| 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.





WHAT YOU NEED · WHERE IT IS

# WHERE THINGS LIVE

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

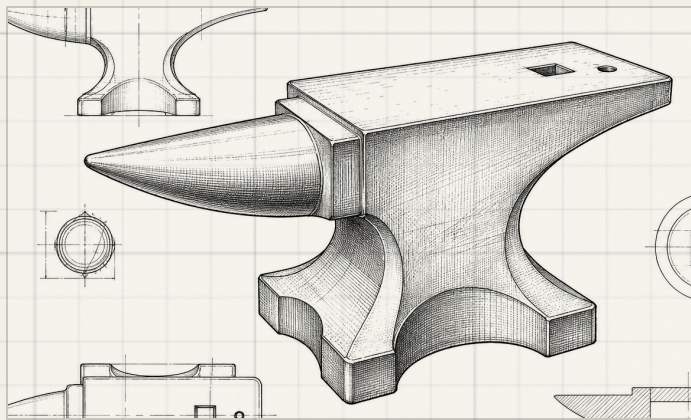




TAB 02 / 12 · THE PROMISE

# 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...                                                |
|------------------------------------------------|------------------------------------------------------------------------------------------------------|------------------------------------------------------------------|
| <b>Forge Coach</b><br><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." |
| <b>Text Coach</b><br><i>the evidence</i>       | Receiving Evidence Maps, source verification, live fact-checking                                     | "Here's my Evidence Map." / "Is this source credible?"           |
| <b>Weaver</b><br><i>the record &amp; 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?"           |

LOCAL COURSE HANDOFF

Course channel: \_\_\_\_\_ Paper handoff location: \_\_\_\_\_

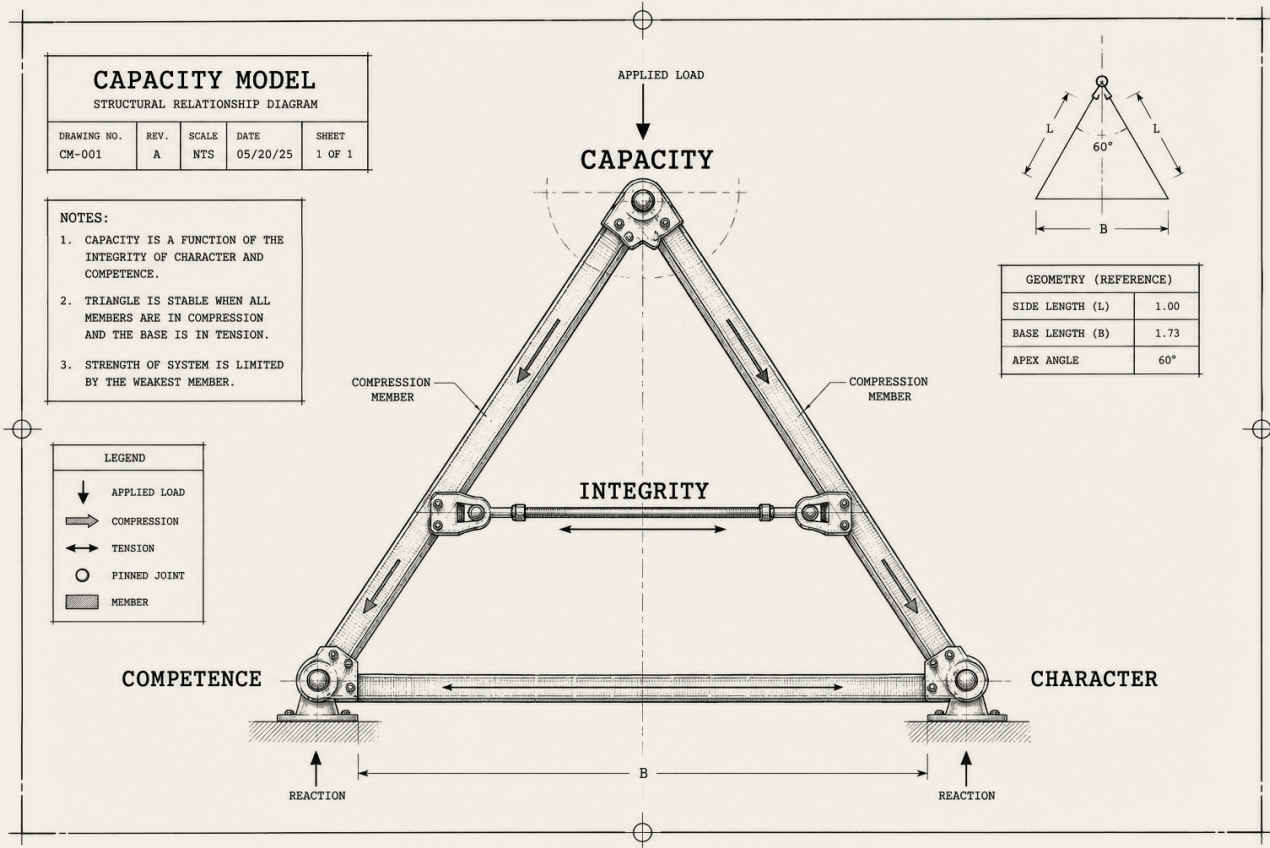
The Forge Coach fills in at least one route on day one. These are the only submission routes students are expected to use.

| THIS YEAR'S MENTORS | NAME |
|---------------------|------|
| Forge Coach         |      |
| Text Coach          |      |
| Weaver              |      |





## 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?**





---

**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.

---

**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 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<br>Jana           | Story Layer, final project, narrative arc. <i>“What story do these 8 debates tell about who you are becoming?”</i> |
| Forge Coach<br>recruited | Debate mechanics, timer, procedural energy. <i>“Is the room running or is it dying?”</i>                           |
| Text Coach<br>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.





## 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><br>+ 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 the printed prep deadline. Unit One is due **Sunday, Sept. 27 at 10:00 AM** through the local course channel or paper handoff; later units print their own deadline.
- ☐ 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.

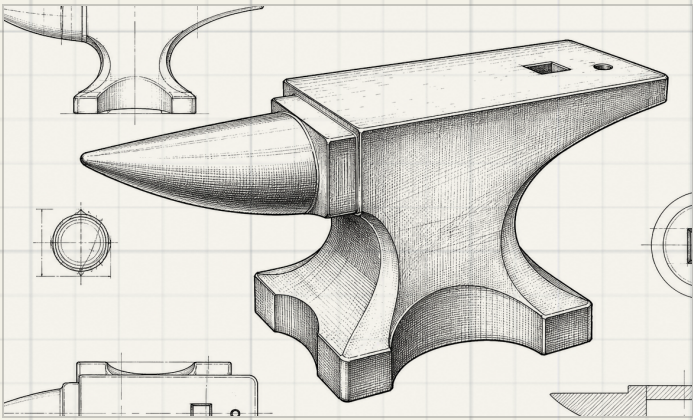




TAB 03 / 12 · THE WEEKLY RHYTHM

# RHYTHM

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



12 TABS · YOU ARE HERE

- |       |         |               |       |         |           |       |       |          |     |
|-------|---------|---------------|-------|---------|-----------|-------|-------|----------|-----|
| START | PROMISE | <b>RHYTHM</b> | 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. For Unit One, finish all five blocks before the Sept. 22 Arms Room.                                                                                                            |
| 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 | Your teacher distributes the required selection locally. If it is missing, ask for the course distribution copy; teachers use the Required Readings and Acquisition Record. 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 <b>Bench Prep</b> 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.





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 at the dated reading target. You mine quotes, build arguments, and the Forge Coach assigns your role. This is where you build the debate. Reading readiness is checked privately and never determines your public role.

| BLOCK            | TIME   | WHAT YOU DO                                                                                                                     |
|------------------|--------|---------------------------------------------------------------------------------------------------------------------------------|
| Arrival          | 5 min  | Hand the Forge Coach a private readiness slip or answer in a quiet check-in. No standing, public list, or readiness-coded role. |
| Hook             | 15 min | The Forge Coach sets the question on fire. You write one sentence. No discussion yet.                                           |
| Evidence Forge   | 25 min | First, independently write one quote → claim → impact → strongest-counter response. Then mine and build further evidence.       |
| Argument Sharpen | 20 min | Only after your independent claim is on paper, pair-check whether the impact follows from the evidence.                         |
| Role Assignment  | 15 min | The Forge Coach assigns your role. You find out what you're doing.                                                              |
| Prep Deadline    | 5 min  | Unit One prep is due Sunday, Sept. 27 at 10:00 AM through the locally declared course channel or paper handoff.                 |

### 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. Keep your original. A mentor marks one criterion; you correct it and give the mentor a copy. Complete your chosen Story Layer; sharing requires consent.





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

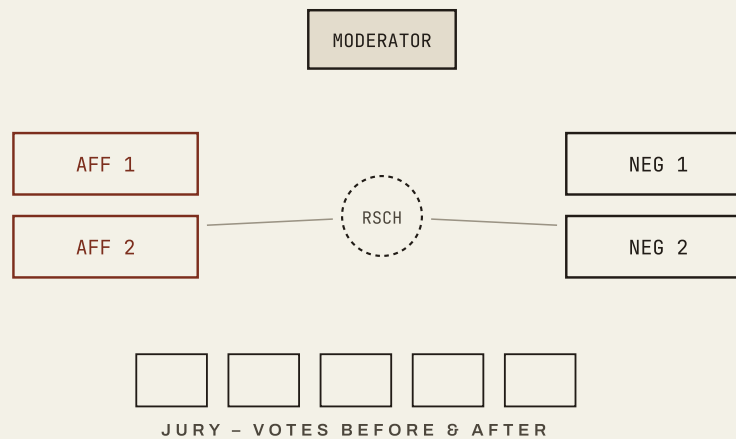


FIG. 03 – ROOM LAYOUT • MODERATOR FRONT, TEAMS FACING, JURY JUDGING

### 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**

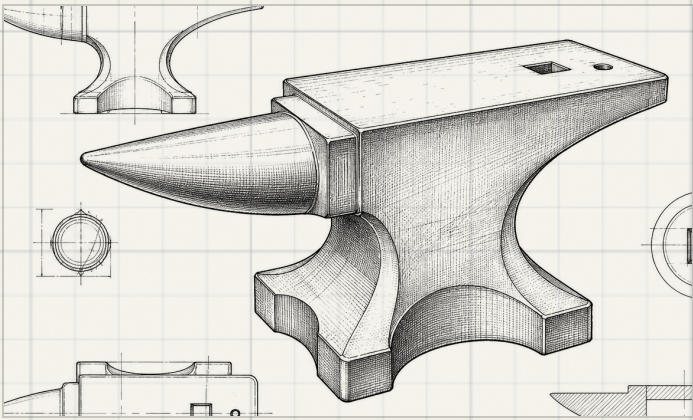




TAB 04 / 12 · ROLE PLAYBOOKS

# 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 | <input type="checkbox"/> |
| Juror 2 |      | For / Ag / Und | For / Ag / Und | <input type="checkbox"/> |
| Juror 3 |      | For / Ag / Und | For / Ag / Und | <input type="checkbox"/> |
| Juror 4 |      | For / Ag / Und | For / Ag / Und | <input type="checkbox"/> |

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><br>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 | 15 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>                                                             |

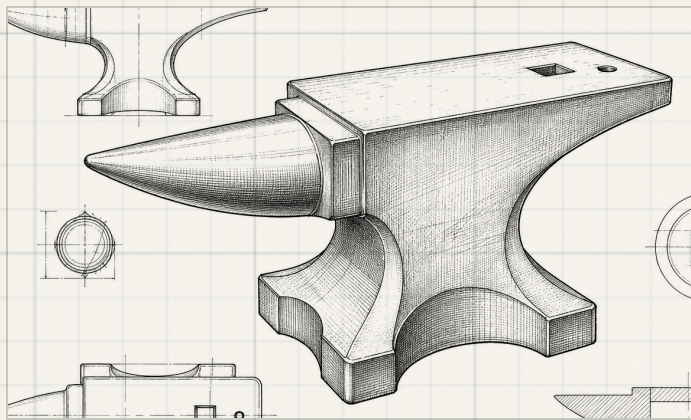




TAB 05 / 12 · THE READING PIPELINE

# READING

*If you fall behind, tell a mentor privately. Your role stays yours; use the catch-up and equivalent-evidence route.*



12 TABS · YOU ARE HERE

START

PROMISE

RHYTHM

ROLES

READING

DOC STUDY

STORY

ANVIL

CALENDAR

FAQ

GUIDE

DICT



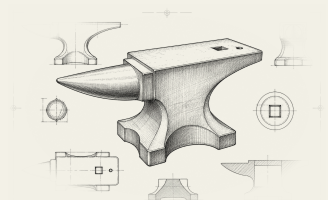
# THE BOOKS

**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            |
|-----------|------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------|--------|-----------------|
| <b>U1</b> | <b>Discipline</b>      | <i>Project Hail Mary</i> · Andy Weir<br><i>When your training fires before your memory does</i>                                                                                                                                                               | Sept 1 – Sept 22 | ~480   | ~23 pp/day      |
| <b>U2</b> | <b>Perseverance</b>    | <i>Little Women</i> · Louisa May Alcott<br><i>When ambition costs the people who love you</i>                                                                                                                                                                 | Sept 29 – Oct 20 | ~500   | ~24 pp/day      |
| <b>U3</b> | <b>Interdependence</b> | <i>The Boys in the Boat</i> · Daniel James Brown<br><i>When your real family is the one you choose in the boat</i>                                                                                                                                            | Oct 27 – Nov 10  | ~400   | ~29 pp/day      |
| <b>U4</b> | <b>Resilience</b>      | <i>Pride and Prejudice</i> · Jane Austen<br><i>When integrity costs you security and status</i>                                                                                                                                                               | Nov 17 – Dec 8   | ~270   | ~13 pp/day      |
| <b>U5</b> | <b>Acceptance</b>      | <i>A Man for All Seasons</i> · Robert Bolt<br><i>When holding your ground means losing everything</i>                                                                                                                                                         | Jan 5 – Jan 12   | ~150   | ~21 pp/day      |
| <b>U6</b> | <b>Courage</b>         | <i>All the Light We Cannot See</i> · Anthony Doerr<br><i>When the system demands your complicity</i>                                                                                                                                                          | Jan 19 – Feb 2   | ~530   | ~38 pp/day      |
| <b>U7</b> | <b>Hope</b>            | <i>The Picture of Dorian Gray</i> · Oscar Wilde<br><i>When the beautiful surface hides the real story</i>                                                                                                                                                     | Feb 9 – Mar 2    | ~250   | ~12 pp/day      |
| <b>U8</b> | <b>Moral Courage</b>   | <i>A Good Man Is Hard to Find</i> · O'Connor<br>+ <i>God Sees the Truth But Waits</i> · Tolstoy<br><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 · Q3 NO ONE IS WATCHING

Grace works without a supervisor or audience, under immediate survival pressure and existential stakes for Earth. What kept him going, and does it deserve to be called discipline?

ANCHOR MISSION DESIGN

As you learn what the mission was designed to accomplish, distinguish its goal from its original plan.

FORMAL FORGE · Q1 THE FINAL CHOICE

Spoiler-safe reading lens: when an original mission and a newly discovered responsibility pull in different directions, how should discipline weigh the competing duties? The mentor reveals the complete Q1 only after Block 5.

*Mark: method before memory · mission goal versus plan · Rocky as partner · moments when new evidence changes Grace's responsibility*

## U2 PERSEVERANCE · *Little Women*

### PLOT STAKES

The Forge question names major later-book events (including serious illness and death in the March family). Intentional for evidence-marking. Prefer fewer spoilers? Read each day's block first, then return here.

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

Brown describes "swing" as the moment when all eight oarsmen row in perfect unison and the boat becomes "a part of each of them." Pocock argues that rowing demands "the complete abandonment of the self." Is that interdependence, or



**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                                                           |
|---------------------|-----------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------|
| <b>A – Aim</b>      | One sentence before you open the book: <i>“I’m reading today to understand [the trait thread].”</i> | Without aim, reading is sleepwalking.                                    |
| <b>C – Compress</b> | 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.         |
| <b>T – Test</b>     | 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.             |
| <b>O – Own</b>      | 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. |
| <b>R – Run</b>      | 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.

**Unit One is the exception:** complete all five blocks before the Sept. 22

Arms Room. Later units use the target printed for that unit.

| PHASE     | PREP WINDOW                 | FORGE REFLECTION               | WHAT CHANGES                                                 |
|-----------|-----------------------------|--------------------------------|--------------------------------------------------------------|
| Unit 1    | All five blocks by Sept. 20 | 1 paragraph                    | The whole novel is complete before the Sept. 22 Arms Room.   |
| Unit 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. **Unit One:** prep is due Sunday, Sept. 27 at 10:00 AM through the local course channel or paper handoff named on page 7. If you miss it, still attend and privately make a completion plan; you receive an equivalent evidence route, not a public penalty. From Unit 4 on, use the printed 48-hour rule.

## 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 privately before the Arms Room. Make a catch-up plan. Your public role is assigned independently of reading status.           |
| Not ready by the checkpoint  | You still show up and complete an equivalent text-grounded contribution. No one must disclose why, and no role signals your reading status.        |

## 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

**Spoiler-safe Q1 lens:** when an original mission and a newly discovered responsibility pull in different directions, how should discipline weigh the competing duties? The mentor reveals the complete Final Choice question after Block 5. **Warm-up · Q3:** what keeps Grace working without a supervisor under existential stakes? Flag evidence for competing explanations. Complete every dated block before the Sept. 22 Arms Room; write one focus sentence per block.

| DAY                             | READ      | FOCUS QUESTION                                                                                                                    | DISCIPLINE THREAD                                                                                                        |
|---------------------------------|-----------|-----------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------|
| <b>1</b><br><i>Due Sept. 4</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? |
| <b>2</b><br><i>Due Sept. 8</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?               | No supervisor or audience, but survival and Earth are at stake. What keeps the work going?                               |
| <b>3</b><br><i>Due Sept. 12</i> | Ch 11–16  | How do two beings with little shared context build enough trust to rely on each other?                                            | What sustains effort when progress is invisible?                                                                         |
| <b>4</b><br><i>Due Sept. 16</i> | Ch 17–23  | How do Grace’s observation and Rocky’s inference and engineering combine?                                                         | Track the failed model, two weeks of engineering, and hazardous sampling behind the result.                              |
| <b>5</b><br><i>Due Sept. 20</i> | Ch 24–end | Watch how new information changes the options Grace believes he has. Which moment creates the final choice?                       | Mark where mission goal, personal survival, loyalty, and responsibility pull in different directions.                    |



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,<br>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

### PLOT STAKES

The formal question and positions name major later-book events (including serious illness and death). Intentional so you can mark evidence. Prefer fewer spoilers? Read each day's block first, then return to this page.

**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                                                                                                         |
|---------------------------------------|---------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------|
| <b>1</b><br><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.                               |
| <b>2</b><br><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?                     |
| <b>3</b><br><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?                                         |
| <b>4</b><br><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. |
| <b>5</b><br><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,<br>SELFISHNESS, ADAPTATION,<br>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:** Brown describes “swing” as the moment when all eight oarsmen row in perfect unison and the boat becomes “a part of each of them.” Pocock argues that rowing demands “the complete abandonment of the self.” 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                                                                                                           |
|--------------------------------|------------------|-------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------|
| <b>1</b><br><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? |
| <b>2</b><br><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? |
| <b>3</b><br><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?              |
| <b>4</b><br><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.                      |
| <b>5</b><br><i>The Furnace</i> | Ch 17–19<br>+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,<br>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                                                                                                          |
|--------------------------------------|----------|------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------|
| <b>1</b><br><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?                |
| <b>2</b><br><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. |
| <b>3</b><br><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.          |
| <b>4</b><br><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.      |
| <b>5</b><br><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<br><i>The Steward</i>        | Act One, opening – Wolsey’s death<br>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<br><i>The Chancellorship</i> | Act One, Hampton Court – King’s visit<br>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<br><i>The Silence</i>        | Act Two, opening – Norfolk’s ultimatum<br>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<br><i>The Oath</i>           | Act Two, dismissal – imprisonment<br>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<br><i>The Verdict</i>        | Act Two, trial – execution<br>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                                                                                                                                                                                                                                                                |
|--------------------------------|---------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>1</b><br><i>Origins</i>     | Parts<br>Zero–Two<br>(~pp 1–90)<br>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. |
| <b>2</b><br><i>Convergence</i> | Part<br>Three,<br>first half<br>(~pp 91–180)<br>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?                      |
| <b>3</b><br><i>Systems</i>     | Part<br>Three,<br>second<br>half +<br>Five (~pp<br>181–270)<br>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?                                                                |
| <b>4</b><br><i>The Hunt</i>    | Parts<br>Four, Six,<br>Seven,<br>Nine (~pp<br>271–360)<br>Jan 30–Feb<br>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?                                                            |
| <b>5</b><br><i>The Fire</i>    | Parts<br>Eight,<br>Ten,<br>Eleven,<br>Twelve<br>(~pp 361–531)<br>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                                                                                                                                                                                                                                                                                                     |
|------------------------------------|----------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>1</b><br><i>The Portrait</i>    | Chapters I–II (~pp 1–50)<br>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.                                                |
| <b>2</b><br><i>The Actress</i>     | Chapters III–V (~pp 51–100)<br>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?                                                              |
| <b>3</b><br><i>The Suicide</i>     | Chapters VI–VIII (~pp 101–150)<br>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?                                            |
| <b>4</b><br><i>The Corruption</i>  | Chapters IX–XI (~pp 151–200)<br>Feb 21–24          | Lord Henry once called the portrait "the real Dorian Gray." When Basil sees what it has become, he confronts the moral record of the man he painted and loved. 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. |
| <b>5</b><br><i>The Destruction</i> | Chapters XII–XIII + end (~pp 201–end)<br>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,<br>CORRUPTION, OR<br>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<br><i>The Setup</i>        | The Setup<br>(first pass)<br>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<br><i>The Road</i>         | The Road<br>(second pass)<br>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<br><i>The Accident</i>     | The Accident<br>(third pass)<br>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<br><i>The Conversation</i> | The Conversation<br>(fourth pass)<br>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<br><i>The Moment</i>       | The Moment<br>(fifth pass)<br>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                                                                                                                                                                                                                 |
|-----------------------------------|-----------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>1</b><br><i>The Accusation</i> | First pass<br>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.                                 |
| <b>2</b><br><i>The Confession</i> | Re-read + quote mine<br>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.



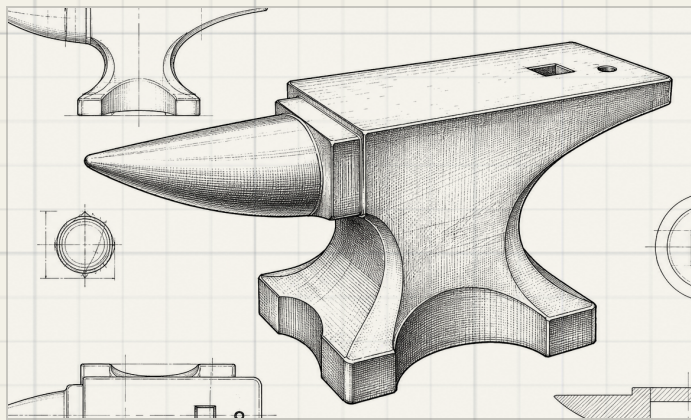


DOC STUDY

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

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

Close-read 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.” In training, an instructor inspected the bed. Why sustain the same standard later, after that original inspector and his nod are gone?
- 2 **The smallest possible task.** Of everything a SEAL training day could have started with, why a bed? What does getting one tiny thing exactly right teach that a bigger task would not?
- 3 **The hospital bed.** Recovering from a serious parachute injury, McRaven pulled the sheets tight so the bed “looked presentable,” his “way of showing that I had conquered the injury.” How is making a bed while recovering at home different from making one in training?
- 4 **Saddam’s cot.** McRaven notes “with some sense of amusement” that Saddam did not make his bed: the covers stayed crumpled and he “rarely seemed inclined to straighten them.” Why include that detail?

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 standard first enforced by an instructor and later sustained without that original inspector, or something different? Find a place in the book where a drilled habit carries Grace when feeling wouldn’t have.
- 6 McRaven first learns the bed standard under inspection, then keeps it aboard a submarine, while recovering at home, and on an Army cot in Iraq. Grace works with no human instructor present to enforce his standards. What changes when an externally taught standard becomes self-sustaining? Argue from both.



## 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 malice.** He argues folly is “a more dangerous enemy to the good than malice,” because you can protest against evil but not against folly. Do you agree? Why can’t you argue a fool out of folly the way you can resist a villain?
- 3 **Not success, not failure.** Bonhoeffer writes from inside a conspiracy that might fail, and did. He says the question is not *how* but *who*. What does it mean to do the right thing without knowing whether it will work? Is that moral courage, or futility?

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.

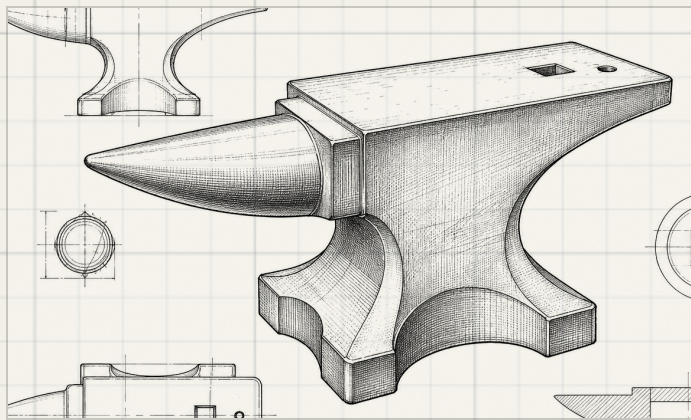




TAB 07 / 12 · THE STORY LAYER

# 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

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## DON'T CONFUSE YOUR TWO WRITES

## REFLECTION vs. STORY

Each unit you write *two different things*. One looks back at the debate. One studies the unit trait through a mode you choose. 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 | Choose private first-person, third-person/case-based, or non-personal trait analysis. All three use the same rubric. |

## THREE EQUAL ROUTES · YOUR CHOICE

**Private first-person:** write about yourself; it stays private unless you consent. **Third-person / case-based:** write through a fictional or supplied case. **Non-personal trait analysis:** analyze a choice, consequence, and cost without autobiography. Every route is judged on the same evidence: a clear trait claim, a specific choice, its consequence, and its cost. No route receives less credit.

## SHARING REQUIRES CONSENT

You choose whether any Story Layer line is shared: ☐ yes, anonymously ☐ yes, with my name ☐ no sharing. Silence means no.

## THE TEST

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

## THE COMMON RUBRIC

Every Story Layer route uses these criteria. Personal detail is never required or rewarded.

| CONSTRAINT         | WHAT IT MEANS                                       | WHAT BREAKING IT LOOKS LIKE                                  |
|--------------------|-----------------------------------------------------|--------------------------------------------------------------|
| Trait claim        | Say what the unit trait means in this case.         | A scene or opinion with no defensible idea about the trait.  |
| Specific choice    | Name one decision the person or case makes.         | A vague description with no choice anyone can examine.       |
| Consequence + cost | Show what follows and what holding the trait costs. | A perfect ending with no tradeoff, pressure, or consequence. |

## 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 the unit prompt through any equal route. First-person writers may use “you.” Third-person/case-based writers may translate “you” to a character or supplied case. Non-personal writers may answer as a trait claim with a specific choice, consequence, and cost. Start with the strongest version of the trait, not required disclosure.

| # | TRAIT                  | NARRATIVE PROMPT                                                                                                                                                                                                                                                                                                                                |
|---|------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 | <b>Discipline</b>      | <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 | <b>Perseverance</b>    | <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 | <b>Interdependence</b> | <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 | <b>Resilience</b>      | <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 | <b>Acceptance</b>      | <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 | <b>Courage</b>         | <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 | <b>Hope</b>            | <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 | <b>Moral Courage</b>   | <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.)





## 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), privately reread your Unit 1 story in the mode you chose. Reading aloud is optional and requires your renewed consent. Ask: *Was I right? Did the year prove me wrong? What would I write now that I couldn't write then?* You may answer privately in writing; you do not have to disclose or rewrite the story.

## 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.

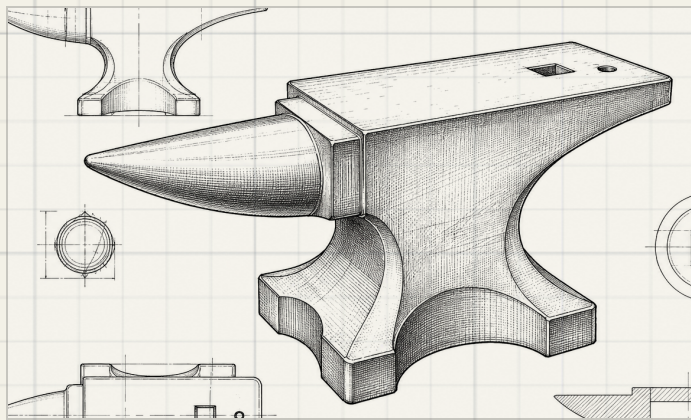




TAB 08 / 12 · THE ANVIL

# ANVIL

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



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## 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<br><i>required</i>         | Every role, position, and mind you changed | Your Forge Journal – Reflections + evidence-map copies |
| Story Layer Portfolio<br><i>required</i> | All 8 narrative pieces                     | Story Forge sessions, revised at workshops             |
| Synthesis Essay<br><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.

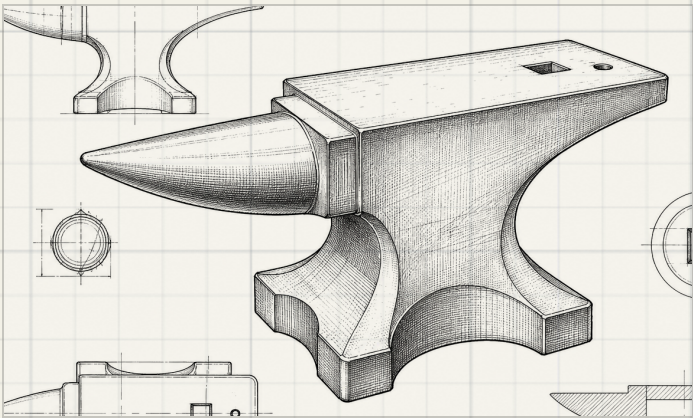




TAB 09 / 12 · CALENDAR + CHECKLISTS

# 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

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





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        | Sunday, Sept. 27 · 10:00 AM<br>local course channel or paper handoff | Independent claim + role prep + bench prep (everyone)                      |
| 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                                                                       |

If you miss a deadline, still attend and use the private missed-prep response: meet the Forge Coach, submit what is complete, and agree on an equivalent evidence route and catch-up time. Bench remains universal backup preparation, never a penalty.

## 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 = <b>Forge Workshop 1</b>                     | <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 = <b>Workshop 2</b> ★ | <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 = <b>Forge Workshop 3</b> | <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   | <b>Final Forge 1 · 2 · 3</b>          | Draft → revise → rehearse                                       |
| <b>May 4</b>       | <b>The Anvil</b>                      | Presentations                                                   |
| <b>May 11</b>      | <b>The Reveal</b> 🎓                   | 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 hand in a private readiness slip or answer in a quiet check-in.
- ☐ 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 printed deadline. *U1: Sunday, Sept. 27, 10:00 AM, local course channel or paper handoff.*
- ☐ **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.

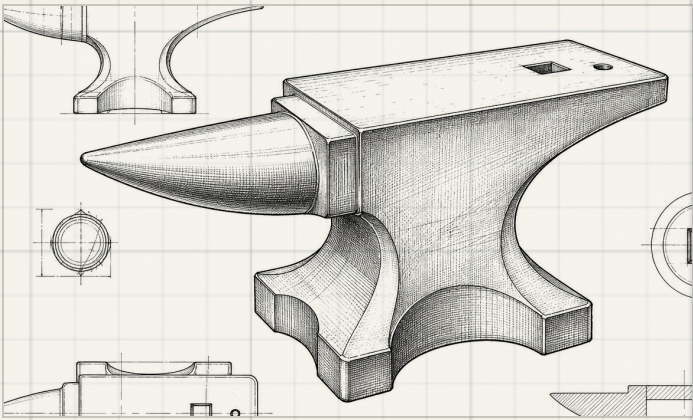




TAB 10 / 12 · FREQUENTLY ASKED

# 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
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- FAQ
- GUIDE
- DICT





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 <b>defend</b> 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 need another way to participate?       | Tell the Forge Coach privately before the Arms Room, or use the course's private check-in. You are guaranteed an equivalent route: a live role, recorded or read-by-mentor contribution, or text-grounded written seminar contribution. You do not have to disclose a diagnosis or private reason to the room. The same claim-evidence-impact criteria apply. |
| 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"?**

Choose a small case, character, or real-world decision that makes the trait visible. Name the choice, consequence, and cost. Use the Weaver's prompt as a frame, but do not retell the debate question.

**What if I'm behind on the book?**

Tell the Forge Coach privately and make a catch-up plan. Your reading status is never announced and never encoded in your public role. You still receive an equivalent way to contribute text-grounded evidence. Bench is universal backup preparation, never discipline.

## REMEMBER

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

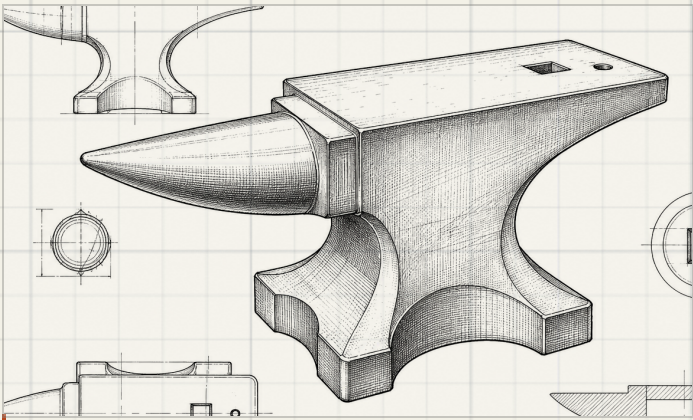




TAB 11 / 12 · YOUR GUIDE - THE TEAR-OUT PAD

# 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

|       |         |        |       |         |           |       |       |          |     |
|-------|---------|--------|-------|---------|-----------|-------|-------|----------|-----|
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| GUIDE | DICT    |        |       |         |           |       |       |          |     |





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 · <i>Wkshp 1</i> |         |
| 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 · <i>Wkshp 2</i> |         |
| 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 · <i>Wkshp 3</i>  |         |
| 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  |                  | <input type="checkbox"/> |
| Debater    |                  | <input type="checkbox"/> |
| Researcher |                  | <input type="checkbox"/> |
| Jury       |                  | <input type="checkbox"/> |

### BENCH IS UNIVERSAL INSURANCE

**Bench is not a rotation role or a disciplinary placement.** Every student preps **both sides, every unit**, so any absence is covered. You don't get "assigned" Bench based on readiness or access needs — 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; Reflection                             | Formal Q1 · The Final Choice                   | <b>Sun Sep 27 · 10:00 AM</b> | 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>          | Day 1–2 (Ch. I–XXI); Frankl pre-read for Document Study                   | Doc study · Q2 prep · role for next week       | –                            | Unit Cover · Evidence Map |
| 6          | Oct 20    | Forge            | <i>Little Women</i>          | Day 3–4 done; Day 5 after class; short Story Layer at home                | Formal debate Q2 (The Cost)                    | 5 days (Oct 15)              | Role sheet · packet       |
| 7          | Oct 27    | Tavern           | <i>Little Women</i>          | Start U3 Day 1–2                                                          | <b>Forge Workshop 1 only</b> (not Story Forge) | Bring Forge Journal          | Journal · U3 guide        |
| 8          | Nov 3     | Arms Room        | <i>The Boys in the Boat</i>  | Day 1–2; document-study pre-read                                          | Doc study · formal-Q prep · roles              | –                            | Unit Cover · Evidence Map |
| 9          | Nov 10    | Forge            | <i>The Boys in the Boat</i>  | Day 3–4 done; Day 5 after; Story Layer at home ok                         | Formal debate (U3 formal Q)                    | 4 days (Nov 6)               | Role sheet · packet       |
| 10         | Nov 17    | Tavern           | <i>The Boys in the Boat</i>  | Start U4 Day 1–2 (holiday risk)                                           | Skill · Story Forge U3 · U4 pipeline           | Bring Journal                | Story Layer · U4 guide    |
| 11         | Dec 1     | Arms Room        | <i>Pride and Prejudice</i>   | Day 1–2; short book—do not coast; doc-study pre-read                      | Doc study · prep · <b>48h rule starts</b>      | –                            | Unit Cover · Evidence Map |
| 12         | Dec 8     | Forge            | <i>Pride and Prejudice</i>   | Finish before break                                                       | Formal debate (U4 formal Q)                    | 48h hard (Dec 6)             | Role sheet · packet       |
| 13         | Dec 15    | Tavern           | <i>Pride and Prejudice</i>   | Catch up before Christmas; scout U5                                       | Skill · Story Forge U4 · U5 pipeline           | Bring Journal                | Story Layer · U5 guide    |
| 14         | Jan 5     | Arms Room        | <i>A Man for All Seasons</i> | Play: Day 1–2 / full script as guide; scout U6                            | Doc study · formal-Q prep · roles              | –                            | Unit Cover · Evidence     |

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); U5 Story Layer private if not done | <b>Forge Workshop 2 only</b> (not Story Forge) | Bring Journal     | Journal · U6 guide        |
| 17 | Jan 26 | Arms Room     | <i>All the Light We Cannot See</i> | Day 1–2; ~pp/day per guide; doc-study pre-read           | Doc study · formal-Q prep · roles              | –                 | Unit Cover · ACTOR · Map  |
| 18 | Feb 2  | Forge         | <i>All the Light We Cannot See</i> | Day 3–4 done; finish remaining; Story Layer at home ok   | Formal debate (U6 formal Q)                    | 48h hard (Jan 31) | Role sheet · packet       |
| 19 | Feb 9  | Tavern        | <i>All the Light We Cannot See</i> | Start U7 Day 1–2                                         | Skill · Story Forge U6 · U7 pipeline           | Bring Journal     | Story Layer · U7 guide    |
| 20 | Feb 23 | Arms Room     | <i>The Picture of Dorian Gray</i>  | Day 1–2; doc-study pre-read                              | Doc study · formal-Q prep · roles              | –                 | Unit Cover · Evidence Map |
| 21 | Mar 2  | Forge         | <i>The Picture of Dorian Gray</i>  | Day 3–4 done; finish remaining                           | Formal debate (U7 formal Q)                    | 48h hard (Feb 28) | Role sheet · packet       |
| 22 | Mar 9  | Tavern        | <i>The Picture of Dorian Gray</i>  | Start U8; U7 Story Layer private if not done             | <b>Forge Workshop 3 only</b> (not Story Forge) | Bring Journal     | Journal · U8 guide        |
| 23 | Mar 16 | Arms Room     | <i>A Good Man Is Hard to Find</i>  | O'Connor + Tolstoy; Bonhoeffer pre-read                  | Doc study · formal-Q prep · roles              | –                 | Unit Cover · Evidence Map |
| 24 | Mar 23 | Forge         | <i>A Good Man Is Hard to Find</i>  | Finish trio texts                                        | Formal debate (U8 formal Q)                    | 48h hard (Mar 21) | Role sheet · packet       |
| 25 | Mar 30 | Tavern        | <i>A Good Man Is Hard to Find</i>  | Anvil prep begins                                        | Skill · Story Forge U8 · arc close             | Bring Journal     | 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

# 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 |
|------|-------------|--------------|--------------------------|-------|
|      |             |              | <input type="checkbox"/> |       |
|      |             |              | <input type="checkbox"/> |       |
|      |             |              | <input type="checkbox"/> |       |
|      |             |              | <input type="checkbox"/> |       |
|      |             |              | <input type="checkbox"/> |       |

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

# 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...”

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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

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**NEGATIVE** OPENING – CLAIM → EVIDENCE → IMPACT

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

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**IF CALLED TO CLOSE – ONE SENTENCE: WHAT SHIFTED?** \_\_\_\_\_

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## BENCH RULE

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

# FORGE REFLECTION

**Keep-Mark-Correct Handoff.** Keep this original. The mentor marks one criterion and keeps a duplicate only after you have your original. In the Tavern, preserve your first wording, then write one criterion-linked correction.

UNIT \_\_\_\_\_ ROLE \_\_\_\_\_

POSITION \_\_\_\_\_ SHIFT \_\_\_\_\_

WHAT SHIFTED IN THE ROOM? \_\_\_\_\_

THE STRONGEST COUNTER - MINE OR THEIRS \_\_\_\_\_

DID MY MIND CHANGE? ☐ Y ☐ N - WHY \_\_\_\_\_

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

TAVERN CORRECTION · BEFORE → AFTER (DO NOT ERASE THE ORIGINAL) \_\_\_\_\_



# STORY LAYER

**Choose one:** ☐ private first-person ☐ third-person / case-based ☐ non-personal trait analysis.  
All routes require a clear trait claim, specific choice, consequence, and cost.

UNIT \_\_\_\_\_ TRAIT \_\_\_\_\_

SHARE: ☐ NO ☐ ANONYMOUS ☐ NAMED

PROMPT (HANDBOOK §5) \_\_\_\_\_

\_\_\_\_\_

DRAFT \_\_\_\_\_

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\_\_\_\_\_





Story Layer · finish your chosen route, then name the specific choice, consequence, and cost. Sharing requires your checked consent.

DRAFT (CONTINUED)

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THE COST I NAMED – WHAT HOLDING THIS TRAIT ACTUALLY COST

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EQUAL RUBRIC

Clear trait claim · specific choice · consequence · cost. Personal disclosure is never a criterion.



# 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.

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 |
|------|-------------|--------------|--------------------------|-------|
|      |             |              | <input type="checkbox"/> |       |
|      |             |              | <input type="checkbox"/> |       |
|      |             |              | <input type="checkbox"/> |       |
|      |             |              | <input type="checkbox"/> |       |
|      |             |              | <input type="checkbox"/> |       |

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

# 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

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WHY THIS MOVES THE JURY TOWARD AFFIRMATIVE

### AFF 2

QUOTE OR FINDING – COPY EXACT WORDS; NOTE PAGE NUMBER

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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**

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WHY THIS MOVES THE JURY TOWARD NEGATIVE

**NEG 2**

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LOCATION \_\_\_\_\_ WHY IT MATTERS \_\_\_\_\_

## AFFIRMATIVE · QUOTE 2

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LOCATION \_\_\_\_\_ WHY IT MATTERS \_\_\_\_\_

## NEGATIVE · QUOTE 1

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---

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\_\_\_\_\_

DRAFT \_\_\_\_\_

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### THE COST I NAMED – WHAT HOLDING THIS TRAIT ACTUALLY COST

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UNIT / BOOK

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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



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

# THE FORGE DICTIONARY

## THE THREE SESSIONS (AND THE ONE BEFORE THEM)

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

## THE DEBATE ITSELF

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

## THE FIVE ROLES

|                   |                                                                             |
|-------------------|-----------------------------------------------------------------------------|
| <b>Debater</b>    | Argues the position you were handed. Speaks twice.                          |
| <b>Moderator</b>  | Runs the room. Calls votes, keeps time, decides who speaks. Does not argue. |
| <b>Researcher</b> | Supplies the ammunition – evidence for both sides, fact-checks live.        |
| <b>Jury</b>       | Judges. Votes before and after, asks one question per side.                 |
| <b>Bench</b>      | 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 trait write using your choice of private first-person, third-person/case-based, or non-personal analysis / 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.                                                                 |

