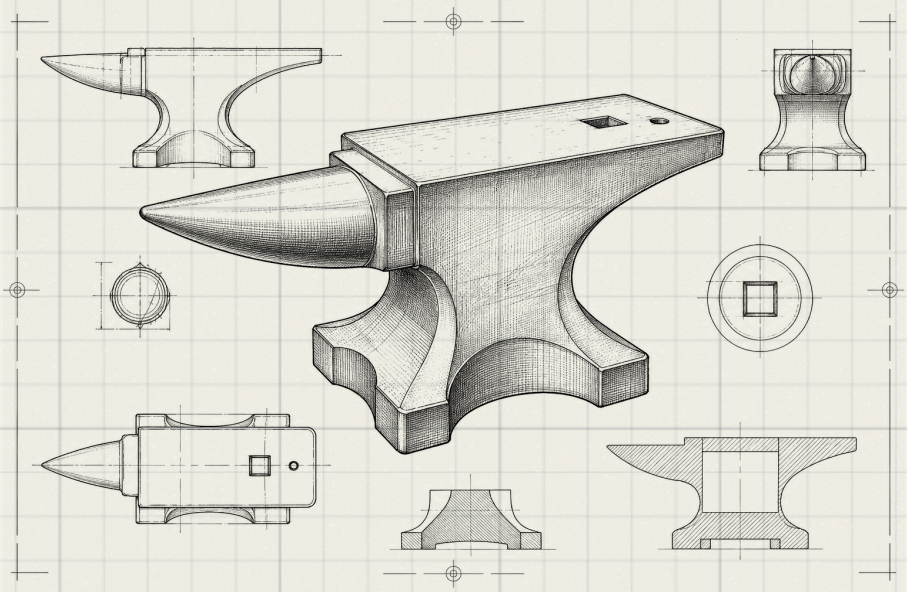
FALL 2026 - SPRING 2027

THE FORGE

STUDENT HANDBOOK



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

NAME _____

DOSSIER · name = "The Forge → Student"

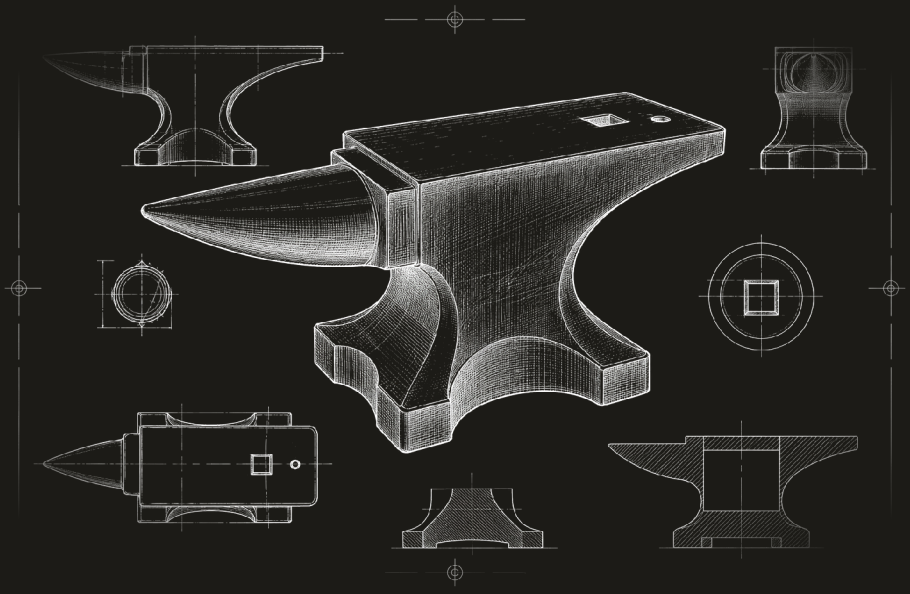
FIG. 01 - ANVIL

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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

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FALL 2026 · HANDBOOK · GUIDE PADS · DICTIONARY

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PANIC-NAV · FIND ONE THING FAST

IF YOU OPEN THIS AT 10 PM

Never debated before? This page is not your starting line. Read the **Promise** tab first, then **The Oxford Debate, Step by Step** in the Rhythm tab. 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	Your unit's **reading guide, page 1** (top of the page)
are behind on the reading	Reading tab → Catch-Up Protocol
don't know your role this unit	Roles tab → Role Playbooks · fill in **Unit Cover** (Guide tab)
have a debate tomorrow and feel unready	**Guide tab** → your role sheet · Calendar tab → Weekly Checklists
don't know when prep is due	Calendar tab → Prep Deadline Lookup · **Guide tab: 30-Week Guide**
lost track of who to submit to	Promise tab → Your Mentors This Year
missed a session	FAQ tab → "What if I'm absent?"
hate your assigned position	FAQ tab → "What if I hate my position?"
are panicking	FAQ tab. 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 the Promise tab in plain language, then the Rhythm tab 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)	Rhythm and Roles tabs · **Moderator Run Sheet** (Guide tab)
Prep deadline for this unit	Calendar tab: Lookup · **30-Week Guide** (Guide tab)
Reading blocks / chapter ranges	Your reading guide (swapped each unit)
Evidence Map	**Jury Worksheet** (Guide tab) · submit to Text Coach
Vote tally sheet	**Moderator Vote Tally** (Guide tab) · private · hand to Weaver
Researcher evidence packet	**Researcher Evidence Packet** (Guide tab) · to debaters by deadline
Debater prep	**Debater Prep Sheet** (Guide tab)
Bench backup prep	**Bench Prep Sheet** (Guide tab) · everyone, every unit
The night-by-night reading loop	Reading tab: ACTOR · **ACTOR Nightly Log** (Guide tab, optional)
Forge Reflection vs. Story Layer	**Forge Reflection** + **Story Layer** sheets (Guide tab) · Story tab
This week's job	**30-Week Guide** · **Unit Cover** (fill role after Arms Room)

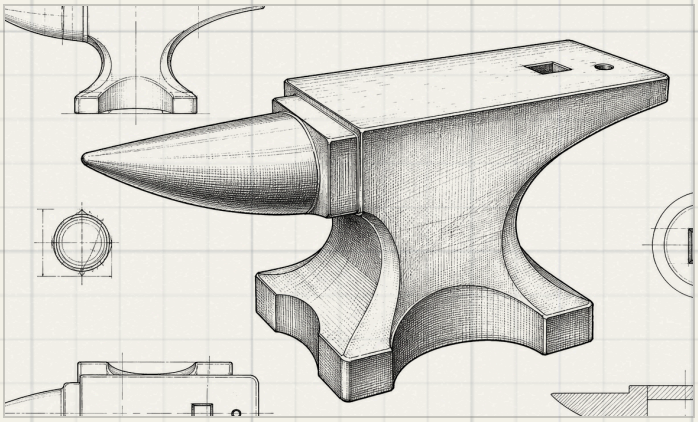
BINDER LAYOUT

Handbook (**Promise through FAQ tabs**) = read once, reference all year. **Guide tab** = 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**). A mentor picks your role each unit, based on what that debate needs. Over the year you do all of them.

After each debate you write two short pieces: one about *the argument* (the other side's strongest claim, the best counter to that claim from the text, and whether your mind changed) and a short story about the unit's trait, ending in one line about what *you* think it is. In April your eight stories become a small book. On May 4 you hold it up and give a six-minute talk about how your thinking changed. That final stand is called **the Anvil.**

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

WHAT IT IS – AND WHAT IT IS NOT

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

YOUR MENTORS THIS YEAR

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

FUNCTION	WHAT THEY OWN	GO TO THEM FOR…
Forge Coach *the room*	Role assignment, prep-deadline confirmation, running and guarding the debate, catch-up check-ins	"I'm behind on reading." / "What's my role?" / "My timer broke."
Text Coach *the evidence*	Receiving Evidence Maps, source verification, live fact-checking	"Here's my Evidence Map." / "Is this source credible?"
Weaver *the record & story*	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?"

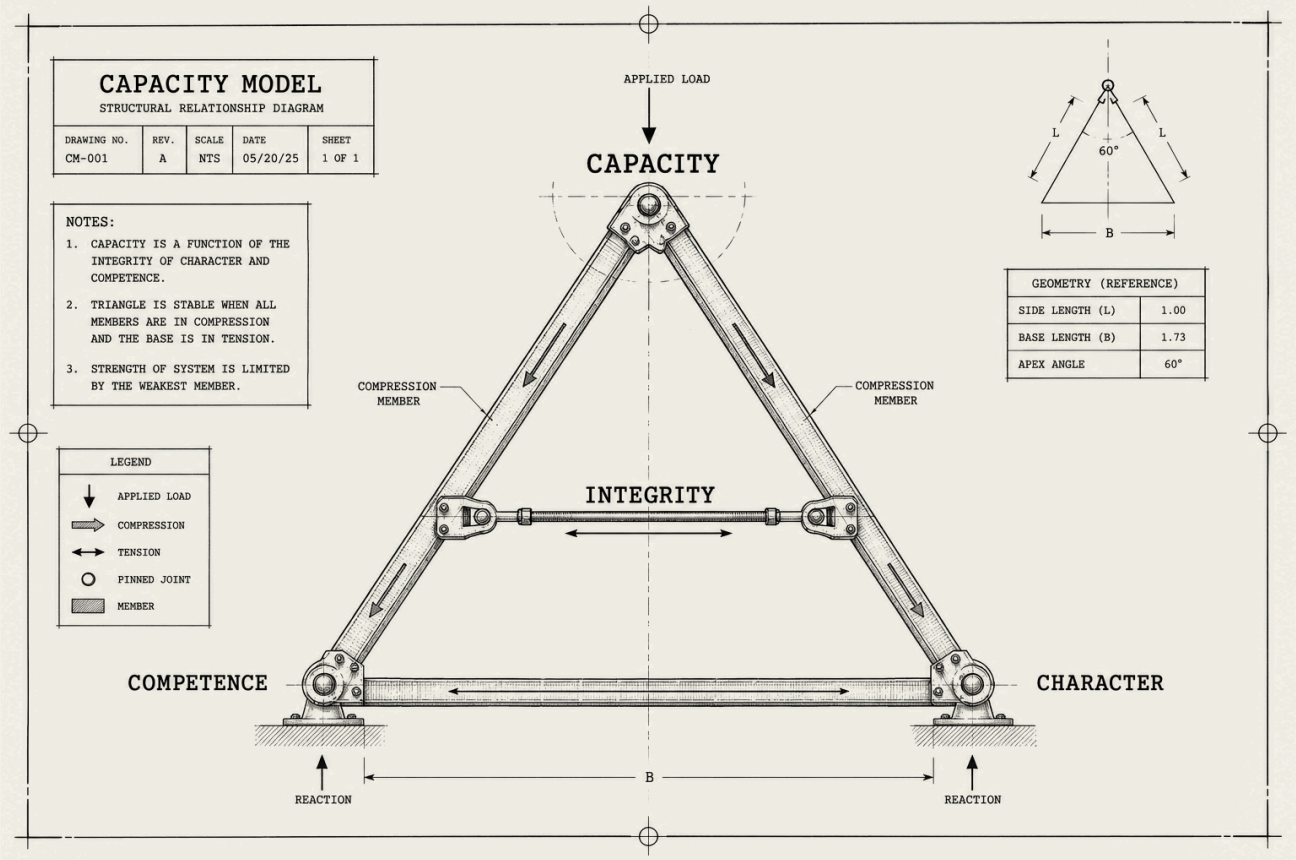
LOCAL COURSE HANDOFF

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. **Your Forge Book**, a stapled booklet of your eight Story Layers, each ending in one line about what you think that trait is, plus an opening page you write in April.
3. **Your Anvil talk**, six minutes on May 4: read one of your stories, read two of your lines and say how your thinking changed, give three proofs, and say what it costs.

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**, write a short story about the trait, then one line on what you now think it is. The lines become your 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	Story Layer, final project, narrative arc. *"What story do these 8 debates tell about who you are becoming?"*
Forge Coach	Debate mechanics, timer, procedural energy. *"Is the room running or is it dying?"*
Text Coach	Evidence, research, source credibility. *"Does that evidence actually say what you claim it says?"*

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	*Project Hail Mary*
2	Perseverance	*Little Women*
3	Interdependence	*The Boys in the Boat*
4	Resilience	*Pride and Prejudice*
5	Acceptance	*A Man for All Seasons*
6	Courage	*All the Light We Cannot See*
7	Hope	*The Picture of Dorian Gray*
8	Moral Courage	*A Good Man Is Hard to Find* + Tolstoy's *God Sees the Truth But Waits* + 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.

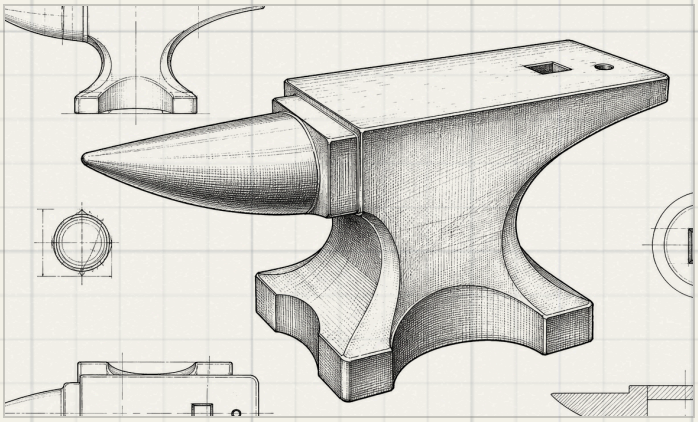
By Unit 8, students run the entire debate cycle without mentor intervention.
They have earned it.

PARENT BRIEF · The Forge | Fall 2026 | 16-17 year olds | 8 units | 30 weeks

TAB 03 / 12 · THE WEEKLY RHYTHM

RHYTHM

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



12 TABS · YOU ARE HERE

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

YOUR STANDING KIT · CHECK IT EVERY SESSION

WHAT TO BRING

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

WHAT	WHEN	NOTES
The book	Every session	Annotated, with the reading guide tucked in. For Unit One, finish all five blocks before the Sept. 22 Arms Room.
This binder	Every session	Handbook tabs + tear-out pads (Guide tab). 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. We read the current unit's study together at the Arms Room.
Role card	Every Forge	Handed to you at the door. Matches your playbook (Roles tab) + your tear-out role sheet (Guide tab).
Prepped role sheet	Every Forge	From the Guide tab; pull one before the Forge. Everyone also keeps **Bench Prep** ready.

BY SESSION TYPE

Arms Room: book + reading guide + pen. **Forge:** book + prepped role sheet + Forge Journal. **Tavern:** Forge Journal with your last line. **Workshops:** Forge Journal with every story and line so far (see the Anvil tab).

MENTORS SUPPLY

Timers, ballots (index cards), laminated role-card sets, evidence map + vote tally templates (also in the Guide tab). 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. Write this unit's story and its line; 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 *for* the question's claim.
Negative – Neg1, Neg2	2	Argues *against* 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

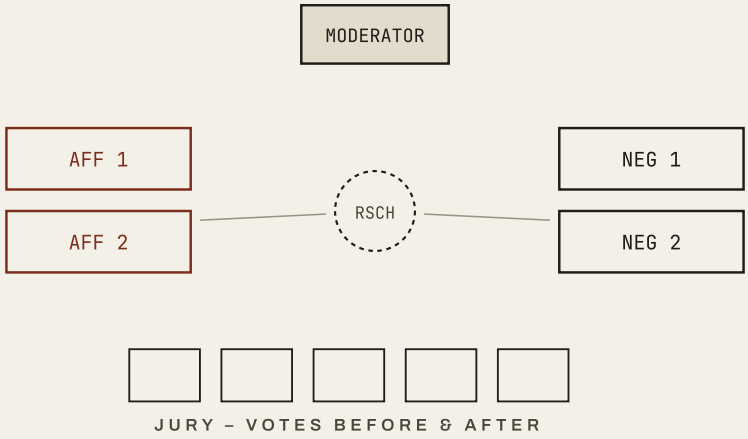


FIG. 03 – ROOM LAYOUT · MODERATOR FRONT, TEAMS FACING, JURY JUDGING

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. Name their strongest point and say why your side still stands. *(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 – *last voice in the room*
Neg1	Opening · 2 min	Closing · 1 min
Aff2	Opening · 2 min	Rebuttal · 2 min – *last attack*
Neg2	Opening · 2 min	Rebuttal · 2 min

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

IF YOU REMEMBER ONE THING

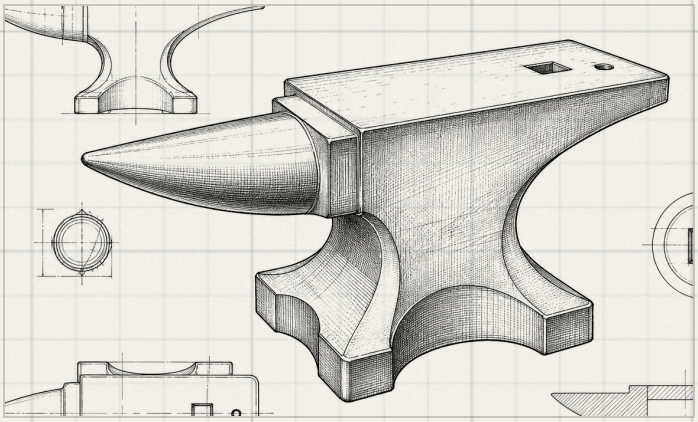
Openings build your case. Rebuttals break theirs. Closings tell the jury what just happened.

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 – *"Time."*
A debater won't stop	Stand up. Don't speak – it's a signal. If they keep going: *"Time. Next speaker."*
The room is dead	Call jurors by name. *"[Name], what do you want to know?"*
It gets personal	Pause. Re-read the exact question. *Precision cools emotion.*

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:** name their strongest point and say why your side still stands.

WHEN IT GOES SIDEWAYS

IF...	DO THIS
No quote supports your position	That's evidence too. Bring the closest and argue why: *"The text says X, which implies Y."*
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 don't have evidence for that yet."*
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 a copy of your **Evidence Map**: 2 quotes per side, each with a location and one sentence explaining why it matters. Include your two questions; keep your copy.

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: *"They needed to prove X, and only showed Y."*
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 need 10 seconds."* Use them. Better to pause than to ramble.

HOW THE MAP WORKS

Prepare both sides to judge fairly; you do not present the map as a speech. The Text Coach checks evidence and questions, not your opinion. See Practical Playbooks before the role worksheets for the handoff steps.

JURY · SUBMIT TO THE TEXT COACH BY THE PREP DEADLINE

EVIDENCE MAP

AFFIRMATIVE EVIDENCE

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

NEGATIVE EVIDENCE

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

My pre-debate position: I think _____ because _____

MODERATOR · COPY BEFORE EVERY FORGE · THE TALLY IS PRIVATE

VOTE TALLY

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

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

ROLE · OXFORD DEBATE

RESEARCHER

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

BEFORE THE DEBATE

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

DURING THE DEBATE

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

WHEN IT GOES SIDEWAYS

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

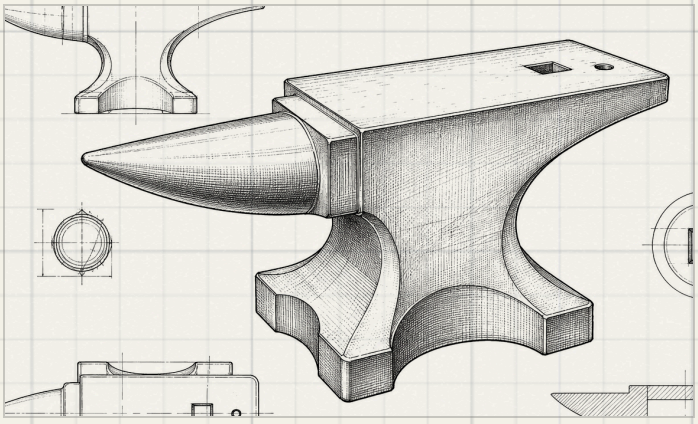
When two or more debaters are missing, the Forge doesn't cancel. It becomes a **Socratic Seminar.** The moderator runs this 35-minute flow:

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. *"Someone changed their mind. That is the point."* No commentary.
Shift announcement	3 min	The Moderator announces the aggregate: *"X minds changed. That is the point."*

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

EIGHT UNITS · ONE YEAR · THE READING SPINE

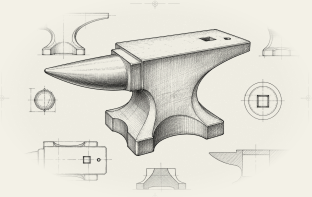
THE BOOKS

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

UNIT	TRAIT	BOOK	READING WINDOW	~PAGES	PACE
U1	**Discipline**	*Project Hail Mary* · Andy Weir *When your training fires before your memory does*	Sept 1 – Sept 22	~480	~23 pp/day
U2	**Perseverance**	*Little Women* · Louisa May Alcott *When ambition costs the people who love you*	Sept 29 – Oct 12	~500	~36 pp/day
U3	**Interdependence**	*The Boys in the Boat* · Daniel James Brown *When your real family is the one you choose in the boat*	Oct 20 – Nov 2	~400	~29 pp/day
U4	**Resilience**	*Pride and Prejudice* · Jane Austen *When integrity costs you security and status*	Nov 10 – Nov 30	~270	~13 pp/day
U5	**Acceptance**	*A Man for All Seasons* · Robert Bolt *When holding your ground means losing everything*	Dec 15 – Jan 4	~150	~7 pp/day
U6	**Courage**	*All the Light We Cannot See* · Anthony Doerr *When the system demands your complicity*	Jan 12 – Jan 25	~530	~38 pp/day
U7	**Hope**	*The Picture of Dorian Gray* · Oscar Wilde *When the beautiful surface hides the real story*	Feb 2 – Feb 22	~250	~12 pp/day
U8	**Moral Courage**	*A Good Man Is Hard to Find* · O'Connor + *God Sees the Truth But Waits* · Tolstoy *Two short stories, plus a Bonhoeffer document study read and discussed in class. When the test arrives in the last person you expected.*	Mar 2 – Mar 15	~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 read 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

> **Every unit has three questions to ponder while you read.** They sit at the top of page 1 of that unit's reading guide, above the five reading blocks. Read every block with them in mind. (Unit 8 shows one and holds the rest until the Arms Room, so the ending stays a surprise.)

WHY THREE

One of the three becomes the formal debate at the Forge. Your mentors name it at the Arms Room, and sides are set by coin on debate day. Until then, flag quotes for *every* question, on *both* sides. The more you mark now, the less you hunt later.

HOW TO MARK A QUOTE

Blade: a quote that opens a case. **Shield:** a quote that answers the other side's best point. **Range:** something you can't cover yet, so you know it's coming. Write the chapter next to every quote.

WHERE EACH UNIT'S QUESTIONS ARE

UNIT	TRAIT · BOOK	READING GUIDE, PAGE 1, IS ON
U1	Discipline · *Project Hail Mary*	Binder page 31
U2	Perseverance · *Little Women*	Binder page 33
U3	Interdependence · *The Boys in the Boat*	Binder page 35
U4	Resilience · *Pride and Prejudice*	Binder page 37
U5	Acceptance · *A Man for All Seasons*	Binder page 39
U6	Courage · *All the Light We Cannot See*	Binder page 41
U7	Hope · *The Picture of Dorian Gray*	Binder page 43
U8	Moral Courage · *A Good Man Is Hard to Find*	Binder page 45

READING · QUESTIONS

FIVE MINUTES PER READING BLOCK · EVERY NIGHT

THE ACTOR READING LOOP

Five steps, about five minutes, every time you read. They help you remember what you read and come to class with something to say.

STEP	WHAT YOU DO	WHY IT HELPS
A – Aim	Before you open the book, finish this sentence: *"Tonight I'm reading to find out _____ about [this unit's trait]."*	You notice more when you know what you're looking for.
C – Compress	When you finish, sum up what you read in one sentence: what mattered most? Mark the 3–5 moments that matter most in the whole book.	One sentence you understand beats a page of notes you don't.
T – Test	Find one place where you disagree with a character or the author. Write why in the margin.	That disagreement is often your best debate point.
O – Own	Look away from the book and explain what you read out loud, in your own words. Connect it to something real in your life.	If you can explain it without looking, you really know it.
R – Run	Before you close the book, write one question or idea to bring next time. Small is fine.	You start the next night (or class) with something ready.

TOO MANY QUOTES

Some students show up with 12 quotes and no point to make. For each quote, ask: **what does this prove?** If you can't answer, cross it out. Keep the one or two that really prove something.

THE 5-NIGHT READING BLOCK

NIGHT	WHAT TO FOCUS ON	ACTOR STEP THAT MATTERS MOST
1	First chunk: figure out what the book is about	A – Aim + C – Compress
2	Middle chunk: find where you disagree	T – Test
3	Hardest chunk: explain it in your own words	O – Own
4	Close to the debate: pick your evidence	R – Run + mark evidence
5	Before the Arms Room: look over your notes; don't reread the book	C – Compress (which moments made the cut?)

READING LOAD BY PHASE

We pace by **chapter block, not page count**, editions vary, chapters don't (*Dorian Gray* has two versions, so its guide gives both). **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	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 THESE QUESTIONS IN MIND

PROJECT HAIL MARY READING GUIDE

THREE QUESTIONS TO PONDER WHILE YOU READ

THE FINAL CHOICE

Without spoilers: when Grace's first job and a new responsibility pull him in different directions, what does discipline ask him to do?

NO ONE IS WATCHING

Grace works with no boss and nobody watching, while he's trying to stay alive and the whole Earth is counting on him. What kept him going, and does it deserve to be called discipline?

MISSION DESIGN

As you learn what the mission was for, keep two things apart: its goal (what it had to do) and its plan (how it was supposed to do it).

> *Mark: Grace testing things before he remembers why · the mission's goal vs. its plan · Rocky as partner · moments when new evidence changes Grace's responsibility*

Question 1 without spoilers: when Grace's first job and a new responsibility pull him in different directions, what does discipline ask him to do? Your mentor gives you the full Final Choice question after Block 5. **Warm-up, Question 3:** what keeps Grace working with no boss while Earth counts on him? Mark evidence for more than one answer. Complete every dated block before the Sept. 22 Arms Room; write one focus sentence per block.

DAY	READ	FOCUS QUESTION	DISCIPLINE THREAD
1 *Due Sept. 4*	Ch 1–5	What does Grace's *body* know before his *mind* does? What training reveals itself before his conscious memory returns?	He tests everything around him (counting, measuring, writing it down) before he knows *why*. Where does that habit come from?
2 *Due Sept. 8*	Ch 6–10	When does Grace shift from *reacting* to his circumstances to *acting* on them? What triggers that shift?	No boss and nobody watching, but his life and Earth are on the line. What keeps him working?
3 *Due Sept. 12*	Ch 11–16	How do two beings with little shared context build enough trust to rely on each other?	What keeps someone working when they can't see any progress?
4 *Due Sept. 16*	Ch 17–23	Grace notices things. Rocky figures things out and builds. How do they work together?	Notice how much work is behind the answer: a theory that fails, two weeks of building, and dangerous sample collecting.
5 *Due Sept. 20*	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

Pick **3 moments** where discipline (or the lack of it) changes what happens. For each one, decide what really caused it.

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

DEFINITIONS

Discipline — choosing to continue the hard thing when the easy thing is available and you know the difference. **Conditioning** — a trained reaction that happens automatically, without deciding to. **Something else** — curiosity, fear, love, hope, or habit. Discipline isn't the only way to read this book.

CHECK YOUR LABELS

When you call a moment "discipline," ask: would *Grace* call it that? Would *Rocky*? Would *NASA*? Then close the book. If you can't explain your three moments without it, go back and look again.

UNIT 2 · PERSEVERANCE · READ WITH THESE QUESTIONS IN MIND

LITTLE WOMEN READING GUIDE

SPOILER WARNING

The debate questions mention big events late in the book, including a serious illness and a death. That's on purpose, so you know what evidence to mark. Rather not know yet? Read each day's chapters first, then come back to this page.

THREE QUESTIONS TO PONDER WHILE YOU READ

THE RIGHT CALL

Jo refused Laurie and chose the life she wanted over a person who really loved her. Did she have the right to make a choice that affected everyone else?

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?

AMY'S SHADOW

Amy is the real protagonist of *Little Women*. She adjusted her ambition. She married strategically. She built a life. Jo's perseverance was just stubbornness with a pen.

> *Mark: what Amy learns vs. what Jo learns · Amy in Rome · Jo's writing vs. family duty · who risks more, and who adjusts*

Flag quotes for *both* sides. Your role was assigned at the Oct. 13 Arms Room; sides are set on debate day. Finish all 47 chapters by Oct. 12, before the Oct. 13 Arms Room. You may begin Sept. 22 for more time, or start Sept. 29. For each block, answer its focus question in one journal sentence.

Reading dates if you start Sept. 29: I–X by Oct. 1; XI–XXI by Oct. 4; XXII–XXXI by Oct. 7; XXXII–XLI by Oct. 10; XLII–XLVII by Oct. 12. Start Sept. 22 if you want a slower pace. Role prep is due Sun Oct. 18, 10 AM.

DAY	READ	FOCUS QUESTION	PERSEVERANCE THREAD
1 *The Ambition*	Ch I–X	Amy destroys years of Jo's work in an afternoon. What makes Jo write again: perseverance, or having nothing else to pour herself into?	Her first real test isn't a rejection; it's her own sister. Track what actually sustains her.
2 *The Cost*	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?	Here perseverance becomes something the whole family does. Does the book rank these sacrifices, or treat them as equal?
3 *New Territory*	Ch XXII–XXXI	Jo finally earns money writing stories she's ashamed of and hides. When does keeping at it mean betraying yourself?	Each sister drifts from the work she set out to do. Is that adaptation, or failure?
4 *The Breaking Point*	Ch XXXII–XLI	Beth asks Jo to take her place. Jo gives up her old dream while Beth is still alive. Is that growing up, or a crisis she has to get through?	The block the unit is built around. Track not just what happens, but what disappears: which hope, which plan, which future.
5 *What Remains*	Ch XLII–XLVII	Jo writes again and still hopes to write a good book. Has taking care of her family cost her too much of the life she wanted, or pointed her somewhere worth going?	Her work changes, but she still wants to write a book. Weigh what she gains against what she puts off or gives up.

LITTLE WOMEN · BRING THIS FILLED IN TO ARMS ROOM

PERSEVERANCE JOURNAL

Pick **3 moments** where perseverance (or the lack of it) changes what happens. For each one, decide what really caused it.

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

DEFINITIONS

Perseverance — continuing toward a goal despite cost and setback, because stopping would be worse. **Selfishness** — continuing while people you love pay for it — persistence without care for the cost to others. **Adaptation** — changing the shape of your ambition when the world won't cooperate. **Something else** — fear, grief, duty, habit, or love. Perseverance isn't the only way to read this book.

CHECK YOUR LABELS

When you call a moment "perseverance," ask: would *Jo* call it that? Would *Beth*? Would *Amy*? Then close the book. If you can't explain your three moments without it, go back and look again.

UNIT 3 · INTERDEPENDENCE · READ WITH THESE QUESTIONS IN MIND

THE BOYS IN THE BOAT READING GUIDE

THREE QUESTIONS TO PONDER WHILE YOU READ

THE BOAT

The crew tells Joe "Got your back," but the coach can drop any rower who slows the boat. Is the crew Joe's family, or a team that keeps him only while he's useful?

THE YEARS ALONE

Brown says only "the most tenaciously self-reliant and self-motivated" succeed at rowing (Ch. 10). Joe's years of fending for himself helped him more than they hurt him in the boat.

THE TRUST

Joe joined the crew after years of living on his own. Did he truly trust them, or did he have no other choice?

> *Mark: "got your back" vs. cuts from the boat · "surrender" and "no stars" (Ch. 10, 12) · Joe's exile before the crew · where the crew lives*

Flag quotes that could go either way on any of these questions. You won't know which side you argue until the Arms Room. Pace by chapter block, not page count: finish the book before the Nov. 3 Arms Room. For each block, write one sentence in your journal answering the focus question.

BRING TO THE ARMS ROOM

Three quotes, with chapters. One for the Affirmative, one for the Negative, and one wild card. The whole book is due **Mon., Nov. 2.**

DAY	READ	FOCUS QUESTION	INTERDEPENDENCE THREAD
1 *Abandonment*	Ch 1–4	Joe is left on his own at ten, and again at fifteen. What does he learn to do for himself, and what does he stop counting on other people to do?	Joe's own family pushed him out. Does he expect the crew to be different, or is it just a way to get by?
2 *The Boat*	Ch 5–8	In an eight, every rower must match the others. Name one thing a rower can no longer decide for himself. Does Joe find that hard, or a relief?	Rowing takes decisions away: when to pull, how hard, how fast. Joe has never let anyone else make those for him. Watch whether giving them up scares him or frees him.
3 *The Swing*	Ch 9–12	Brown says swing feels as if the boat is "a part of each of them" (Ch. 9). What does a rower give up to reach it, and what does he get back?	Brown says great crews have "no stars," yet each rower keeps his own personality (Ch. 10). Pocock says building a boat, like rowing, means leaving "a piece of yourself behind in it forever" (Ch. 12). Look for what Joe gives and what he keeps.
4 *The Trust*	Ch 13–16	After Joe moves to seat seven, the boat "began to fly" (Ch. 13). Does winning prove the crew is good for Joe, or only that Joe is good for the boat?	Joe still lives apart, in the YMCA basement, while most of the crew shares a house (Ch. 14). Track what he hands over to the boat and what he keeps back.
5 *The Furnace*	Ch 17–19 +Epi	In Berlin, Hume goes white and stops responding, and the boat falls behind. Then he snaps back, and they win (Ch. 18). Does that show a crew that holds together, or how much every race hangs on each man?	The hardest test of the swing. In the race that matters most, the stroke stops responding and the boat falls behind until he snaps back. Decide what that proves about the control each rower gave up.

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

INTERDEPENDENCE JOURNAL

Pick **3 moments** where interdependence (or the lack of it) changes what happens. For each one, decide what really caused it.

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

DEFINITIONS

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

CHECK YOUR LABELS

When you call a moment "interdependence," ask: would *Joe* call it trust at the time? Would *Pocock*? Would *Ulbrickson*? Then close the book. If you can't explain your three moments without it, go back and look again.

UNIT 4 · RESILIENCE · READ WITH THESE QUESTIONS IN MIND

PRIDE AND PREJUDICE READING GUIDE

THREE QUESTIONS TO PONDER WHILE YOU READ

THE SAFETY NET

Mr. Bennet favors Elizabeth over her sisters, and her mother complains about it. When Elizabeth makes a hard choice, who or what is holding her up? Who or what would catch her if she turned out to be wrong?

THE PRICE

When Mr. Bennet dies, Longbourn goes to Mr. Collins, and he can turn the Bennet women out of their home. With that coming, what does each hard choice put at risk, and who pays if it goes wrong?

THE TWO FRIENDS

Within three days, Mr. Collins proposes to Elizabeth and to her closest friend, Charlotte, who is twenty-seven. One says no and one says yes. What does each woman have going for her that the other doesn't? Which answer was harder to give?

> *Mark: who has her back · what she could lose · what money, age and family make possible · what she chooses anyway*

For each block, answer the focus question in one sentence and flag two quotes with chapters: one that shows what is holding someone up, and one that shows what they could lose. You won't know which side you argue until debate day. Pace by chapter block, not page count: finish the book before the Dec. 1 Arms Room.

DAY	READ	FOCUS QUESTION	RESILIENCE THREAD
1 *The Assembly*	Ch 1–12	Darcy calls Elizabeth "tolerable," and she tells the story "with great spirit among her friends" (Ch. 3). What does she have going for her that lets her laugh? What is she missing? Look at her father, her money, and the entail on Longbourn.	At Netherfield, Miss Bingley mocks her muddy petticoat (Ch. 8) and Elizabeth tells Darcy his temper is a failing (Ch. 11). What makes speaking up safe for her? What could it cost her?
2 *The Proposal*	Ch 13–24	Elizabeth answers Mr. Collins in Ch. 19, Charlotte in Ch. 22. Elizabeth's mother is furious; Charlotte's parents are delighted. What could each woman see coming? What could each one lose?	Elizabeth says no in Ch. 19. Her father isn't asked until Ch. 20. Who warns her what no could cost, and what do they say? When she said it, did she know what he would say?
3 *The Letter*	Ch 25–37	At Hunsford, Charlotte has her own house and Mr. Collins to manage (Ch. 28). Then Darcy, with ten thousand a year, proposes and Elizabeth turns him down (Ch. 34). What has Charlotte's yes bought her, and what has it cost? What is Elizabeth giving up this time?	Darcy's letter (Ch. 35) shows her she was wrong about Wickham, and in Ch. 36 she admits it. How much of what has gone right for her did she make happen, and how much just happened to her?
4 *The Elopement*	Ch 38–50	Lydia runs off with Wickham (Ch. 46). Mr. Bennet goes to London to find them and comes home without them (Ch. 48). What does the family have to fall back on? How much of what happens next can anyone in it control?	Ch. 38: look at Charlotte's life once more as Elizabeth leaves Hunsford. Ch. 46: Elizabeth knew what Wickham was and kept it quiet, and now her sister pays. How safe has Elizabeth been all along?
5 *The Confrontation*	Ch 51–61	Lady Catherine drives to Longbourn and demands a promise that Elizabeth will never marry Darcy (Ch. 56). Elizabeth won't give it. What does she know now that she didn't know when Mr. Collins proposed? What still isn't settled?	When you finish Ch. 61, go back to Ch. 1. Mark the choice of Elizabeth's that could have gone worst. What would have had to go differently?

PRIDE AND PREJUDICE · BRING THIS FILLED IN TO ARMS ROOM

RESILIENCE JOURNAL

From the quotes you flagged, pick your best **3 moments** where resilience (or the lack of it) changes what happens. For each one, decide what caused it.

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

DEFINITIONS

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

CHECK YOUR LABELS

When you call a moment "resilience," ask: would *Elizabeth* call it that at the time? Would *Charlotte*? Would *Lady Catherine*? Then close the book. If you can't explain your three moments without it, go back and look again.

UNIT 5 · ACCEPTANCE · READ WITH THESE QUESTIONS IN MIND

A MAN FOR ALL SEASONS READING GUIDE

THREE QUESTIONS TO PONDER WHILE YOU READ

THE KING'S VISIT

King Henry comes to Chelsea himself to ask for More's support on his divorce. Why does one man's yes matter so much to a king? What happens to the King when that man won't give it?

THE CLOSED DOOR

More resigns as Chancellor and won't make a statement, even to Alice and Margaret. What is that keeping safe? Who is it keeping out?

THE COURTROOM

At More's trial, he and Cromwell argue over what his silence means. When a man says nothing, who decides what he said?

> *Mark: what More won't say, and to whom · who hears it anyway · what the law protects · who it pushes against*

For each block, answer the focus question in one sentence and flag two quotes, with the act: one that shows what someone's words or silence are protecting, and one that shows who they push against. You won't know which side you argue until debate day. Pace by block, not page count: finish the play before the Jan. 5 Arms Room.

BLOCK	READ · WINDOW	FOCUS QUESTION	ACCEPTANCE THREAD
1 *The Steward*	Act One, opening – Wolsey's death Dec 15–18	Wolsey presses More on the divorce and gets a straight answer about conscience. Then Chapuys, the Spanish ambassador, comes fishing for where he stands and gets nothing. Why the difference? What is More protecting with Chapuys?	Rich, Norfolk, Chapuys and Wolsey all talk to him in this block. Who gets a straight answer, and who gets a joke? What does More gain each time he holds back?
2 *The Chancellorship*	Act One, Hampton Court – up to the pub Dec 19–22	More takes the Chancellorship. Then Henry comes in person, and More tells him he can't support the divorce, then says no more. What does that protect More from? What does it cost the King?	After the King leaves, More tells Roper he'd give even the Devil the law's protection, "for my own safety's sake." Then Alice asks why Cromwell is collecting information on him. What is More counting on the law to hold back? What does Cromwell want with that information?
3 *The Silence*	The pub – Cromwell's "finer mesh" Dec 23–27	Two years on, More resigns. Norfolk, his friend, says it "looks like cowardice," and More won't make a statement, even to Alice and Margaret. What is the silence keeping safe now? Who is left standing outside it?	Cromwell says More's silence is "bellowing up and down Europe." More insists his resignation is no gesture. Who do you believe, and what in these scenes makes you think so?
4 *The Oath*	Act Two, dismissal – imprisonment Dec 28–31	In the Tower, the Commission demands the oath and his reasons. More refuses both and needles them for asking. Then Meg comes and begs him to "say the words of the oath and in your heart think otherwise." What does each refusal protect? Who is each one pushing against?	Watch how More talks to Norfolk and Cromwell in the Tower, then how he talks to Meg and Alice. Is he the same man in both rooms?
5 *The Verdict*	Act Two, trial – execution Jan 1–4	At trial, Cromwell says More's silence speaks, and More says the law must read it as consent. Rich lies on the stand and the jury convicts. Only then does More say what he thinks of the King's title. Why wait? What did waiting protect, and what did it do to the men in that courtroom?	When you finish the play, go back through it. Mark the silence that did the most to the King and the silence that did the most to protect More. Is it the same one?

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

ACCEPTANCE JOURNAL

From the quotes you flagged, pick your best **3 moments** where acceptance (or refusing it) changes what happens. For each one, decide what caused it.

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

CHECK YOUR LABELS

When you call a moment "acceptance," ask: would *More* call it that? Would *Alice*? Would *Cromwell*? Then close the book. If you can't explain your three moments without it, go back and look again.

UNIT 6 · COURAGE · READ WITH THESE QUESTIONS IN MIND

ALL THE LIGHT WE CANNOT SEE READING GUIDE

THREE QUESTIONS TO PONDER WHILE YOU READ

THE ATTIC

Werner and Jutta lie side by side in his attic room until two in the morning, listening on a repaired radio to a Frenchman talk to children about light. What does that voice give two orphans in a coal town? What could listening cost them?

THE BUCKET

On a freezing February night at Schulpforta, every cadet must throw a bucket of water on a prisoner tied to a stake. Werner throws his. Frederick pours his on the ground, three times. What is pulling each boy? What could it cost each one?

THE LADDER

Etienne hasn't left his house in twenty years. Madame Manec asks, "Don't you want to be alive before you die?" and he goes back to his book. After she dies, he climbs to the attic and reads numbers into a microphone. What pulled him up that ladder? What could it cost him?

> *Mark: what pulls people toward a choice · what they know it could cost · what they do anyway · who else pays*

For each block, answer the focus question in one sentence and flag two quotes, with the Part and chapter title: one that shows what is pulling someone toward a choice, and one that shows what it could cost them. You won't know which side you argue until debate day. Start Jan. 12 (about 38 pages a day, 45 in the last two blocks) or as early as Dec. 22, and finish by Jan. 25, before the Jan. 26 Arms Room. Parts Zero to Ten take turns: even Parts are August 1944, odd Parts are the years before.

BLOCK	READ · WINDOW	FOCUS QUESTION	COURAGE THREAD
1 *The Radio*	Parts Zero–Two, ~100 pp Jan 12–14	Werner and Jutta repair a radio and find the Frenchman's broadcasts. Jutta writes to the radio Professor that tuning in to a foreign station can get you hard labor. She keeps listening. Werner tells her, "It's dangerous." What is pulling each of them? What could it cost them?	Herr Siedler, a mining official, feeds Werner cake for fixing his radio and tells him, "The trick is figuring out where your interests are." He names schools for boys like him. What is pulling Werner toward those schools? What could going cost him?
2 *The School*	Part Three, ~105 pp Jan 15–17	In the snow, Rödel beats Frederick with a hose while the commandant says "Again." Werner "forces his mind to keep sending up images of home." What is he reaching for? What would speaking up have cost him?	A telegram calls Marie-Laure's father back to Paris. He wonders if the director even sent it, but he goes, leaves her in Saint-Malo, and is arrested on the way. What pulls him onto that train? What does it cost them both?
3 *The Bucket*	Parts Four–Five, ~100 pp Jan 18–20	Frederick pours out his bucket and says, "I will not." Werner has already thrown his. What is pulling each boy in that moment? What does each one know it could cost?	Madame Manec tells Etienne, "Doing nothing is as good as collaborating." When she presses him, he says Marie-Laure is almost fourteen: "I want fourteen to be young." What is pulling each of them? What does each one know it could cost?
4 *The Hunt*	Parts Six–Eight, ~90 pp Jan 21–22	Werner finds transmitter after transmitter for Volkheimer, and wonders if there isn't "a kind of ravishing delight in the chase." In Vienna, a search ends with a little girl dead and no radio. What keeps pulling him back to the headset? What does he now know it costs, and who pays?	Hiding in the attic with a German officer in the house, Marie-Laure raises the antenna and reads Jules Verne into the microphone. What is pulling her to do that? What could it cost her?
5 *The Fire*	Parts Nine–Thirteen, ~135 pp Jan 23–25	In Saint-Malo, Werner's unit hunts an illegal broadcast. One rainy night he hears one. Volkheimer asks, "Nichts?" Werner says it back: nothing. What is pulling him in that moment? What does he know it could cost?	Then he finds the house, then a blind girl walks past him, and at last he climbs the stairs with a rifle. When you finish the book, go back through Parts Nine and Ten and mark where you think he decides. What is pulling him there? What does he know it could cost?

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

COURAGE JOURNAL

From the quotes you flagged, pick your best **3 moments** where courage (or the lack of it) changes what happens. For each one, decide what caused it.

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

DEFINITIONS

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

CHECK YOUR LABELS

When you call a moment "courage," ask: would *Werner* call it that? Would *Marie-Laure*? Would *Frederick*? Then close the book. If you can't explain your three moments without it, go back and look again.

UNIT 7 · HOPE · READ WITH THESE QUESTIONS IN MIND

THE PICTURE OF DORIAN GRAY READING GUIDE

THREE QUESTIONS TO PONDER WHILE YOU READ

THE GARDEN

In Basil's garden, Lord Henry tells Dorian his youth will last only a few years, and his beauty will go with it. Back in the studio, Dorian looks at Basil's finished portrait of himself and is suddenly afraid of growing old. What pushed him to that fear? What is he trying to keep?

THE SCREEN

The morning after he walks out on Sibyl, Dorian sees a line of cruelty around the painted mouth. His face in the hand mirror Lord Henry gave him shows no line. He decides to go back to Sibyl, then pulls a screen in front of the portrait. What pushed him to go back? What is he trying to keep?

THE LOCKED ROOM

Dorian has the portrait carried up to the old schoolroom and keeps the only key. That same day he opens a yellow book Lord Henry sent him and reads until he's late for dinner. What pushed him to lock the room? What is he trying to keep?

> *Mark: what pushes Dorian to act · what he is trying to keep · what he does about it · who else pays*

For each block, answer the focus question in one sentence and flag two quotes, with the chapter: one that shows what pushed someone to act, and one that shows what they are trying to keep. The book has two versions: the 1890 text has 13 chapters, the 1891 text has 20. Each block lists both (1890 / 1891); write which one you have. You won't know which side you argue until debate day. Start Feb. 2, or earlier if you like, and finish by Feb. 22, before the Feb. 23 Arms Room.

BLOCK	READ · WINDOW	FOCUS QUESTION	HOPE THREAD
1 *The Garden*	1890 I–II 1891 1–3 Feb 2–5	Standing in front of the finished portrait, Dorian says he would give everything to stay young while the picture grows old. What pushed him to say it? What is he trying to keep?	Basil picks up a palette-knife to cut up the canvas. Dorian tears it out of his hand: "It would be murder!" What pushed him to grab the knife? What is he trying to keep?
2 *The Greenroom*	1890 III–V 1891 4–7 Feb 6–10	At dinner, Dorian tells Lord Henry, "When I am with her, I regret all that you have taught me." That night, after Sibyl acts badly, he tells her in the greenroom that she has killed his love. What pushed him from one to the other? What is he trying to keep?	The morning after he walks out on Sibyl, Dorian sees a line of cruelty around the painted mouth, and none in his own face. He decides to go back to Sibyl, then pulls a screen in front of the portrait. What pushed him to cover the portrait and go back? What is he trying to keep?
3 *The Schoolroom*	1890 VI–VIII 1891 8–10 Feb 11–13	Lord Henry tells Dorian that Sibyl is dead and that he mustn't get mixed up in it. Dorian looks at the portrait again, and an hour later he is at the Opera with Henry. What pushed him to go? What is he trying to keep?	Next morning Basil asks to see the portrait, and Dorian refuses. That day it goes up to the locked schoolroom. What pushed him to hide it? What is he trying to keep?
4 *The Mirror*	1890 IX–XI 1891 11–13 Feb 14–16	For years Dorian rereads the yellow book. Coming home from long trips, he climbs to the locked room and holds a mirror beside the portrait, comparing the aging face to his young one. What pushes him up those stairs? What is he trying to keep?	Basil, about to leave for Paris, sees the portrait and begs Dorian to pray with him. Dorian glances at the picture and kills him. What pushed him to it? What is he trying to keep?
5 *The Lamp*	1890 XII–XIII 1891 14–20 Feb 17–22	Dorian tells Lord Henry he left a village girl, Hetty, alone. Henry laughs at him. That night Dorian carries a lamp upstairs to see whether the portrait has changed. What pushed him up there? What is he trying to keep?	The servants find the portrait young again and an old man on the floor. When you finish, reread the afternoon in Basil's studio (Ch. II / 2). Which quote you flagged there reads differently now?

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

HOPE JOURNAL

From the quotes you flagged, pick your best **3 moments** where hope (or the lack of it) changes what happens. For each one, decide what caused it.

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

DEFINITIONS

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

CHECK YOUR LABELS

When you call a moment "hope," ask: would *Basil* call it that? Would *Lord Henry*? Would *Dorian*, after he sees the portrait? Then close the book. If you can't explain your three moments without it, go back and look again.

UNIT 8 · MORAL COURAGE · READ WITH THESE QUESTIONS IN MIND

A GOOD MAN IS HARD TO FIND READING GUIDE

QUESTIONS TO PONDER WHILE YOU READ

NO SPOILERS

Finish all three Unit 8 readings by Mar. 15, before the Arms Room. You'll get the debate question at the Arms Room; it isn't printed here. While you read, think about the question below.

THE BETTER MORALIST

Can someone who does terrible things still be the most honest person in the story about right and wrong? Or is knowing what's right different from doing it?

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

Flag quotes that could go either way on any of these questions. You won't know which side you argue until the Arms Room. Pace by block, not page count: finish the story before the Mar. 16 Arms Room. 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 *The Setup*	The Setup (first pass) Mar 2–5	The grandmother warns about The Misfit because she wants Tennessee. She holds the baby and describes the passing world. Which actions express care, control, or both? Is there genuine concern here, or is she performing family affection the same way she performs being a lady?	This is where she starts. She hasn't been tested yet. Note the one moment that doesn't fit: she holds the baby and tells him about the passing world. The baby sometimes smiles back. Are these small moments evidence of who she really is, or just exceptions in a life of acting? Track them. They matter later.
2 *The Road*	The Road (second pass) Mar 6–9	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 stand firm. 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 *The Accident*	The Accident (third pass) Mar 9–11	When The Misfit arrives, Bailey tries to handle the situation and fails. The grandmother identifies him, which makes everything worse. What do Bailey's try at taking charge and the grandmother's pleading show about courage in danger? Or does moral courage depend on how things turn out?	The story stops being funny and becomes an emergency. Bailey tries; his voice cracks. The grandmother pleads with The Misfit and calls after Bailey. Weigh her concern for her family against her pleading for her own life. Don't decide yet what her last act means.
4 *The Conversation*	The Conversation (fourth pass) Mar 12–13	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 talks about punishment and belief while the grandmother pleads. He admits what he is, and that honesty invites sympathy, but sympathy for a murderer isn't moral courage. Does his honesty excuse him, make the grandmother look worse, or show that knowing right from wrong isn't the same as doing right?
5 *The Moment*	The Moment (fifth pass) Mar 14–15	Read the final pages slowly. This is the moment the whole unit builds toward: what the grandmother does in her last unguarded moment, and how The Misfit responds. Don't skip ahead, and don't spoil the ending for anyone.	The unit's through-line. What does the last exchange show about seeing someone clearly, meaning it, and taking a risk? Compare it with the earlier moments of care and manipulation. Keep the ending to yourself and bring evidence for both sides.

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

MORAL COURAGE JOURNAL

Pick **3 moments** where moral courage (or the lack of it) changes what happens. For each one, decide what really caused 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 no one can leave. **Cowardice** — choosing self-preservation over principle when the choice still matters. **Something else** — strategy, performance, social habit, desperation. Moral courage isn't the only way to read this story.

CHECK YOUR LABELS

When you call a moment "moral courage," ask: would *The Misfit* call it that? Would the grandmother five minutes earlier? Would *Bobby Lee*? Then close the book. If you can't explain your three moments without it, go back and look again.

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: Does it take as much courage to put up with being wronged, without getting even, as it does to take action? This text isn't debated on its own; you'll compare it with *A Good Man Is Hard to Find* and the Bonhoeffer document study. Read with this in mind. Two easier read-throughs, not five days of digging. 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 *The Accusation*	First pass Mar 6–9	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?	Nothing has been decided yet. This is the setup. Watch for the line where Aksyónof stops trying to prove himself and turns somewhere else instead; that turn is what the whole story depends on.
2 *The Confession*	Re-read + quote mine Mar 13–15	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 story. Don't skip ahead; the second choice matters as much as the first.	The unit's through-line: does it take as much courage to put up with being wronged, without getting even, as it does to take action? 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

Pick **3 moments** where moral courage (or the lack of it) changes what happens. Use the same format as the O'Connor guide so you can compare the two stories. For each one, decide what really caused 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 no one can leave. **Cowardice** — choosing self-preservation over principle when the choice still matters. **Something else** — strategy, performance, social habit, desperation.

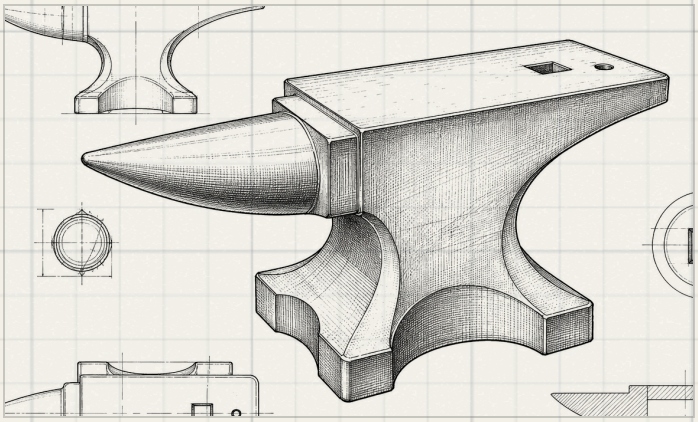
COMPARE

Bring one comparison to class: is Aksyónof bearing a wrong without getting even a stronger, weaker, or different kind of moral courage than what the grandmother does at the end, or Bonhoeffer's stand? Then close the book. If you can't explain your three moments without it, go back and look again.

TAB 06 / 12 · THE DOCUMENT STUDY

DOC STUDY

Eight real people who paid for this trait before any novel imagined it. Read it together in class; argue it live.



12 TABS · YOU ARE HERE

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

UNIT 1 · DISCIPLINE · DOCUMENT STUDY

McRAVEN DOCUMENT STUDY

William H. McRaven, *Make Your Bed* (2017), Ch. One, the bed inspection. We read it together in class, in the first hour of the Arms Room, from the Document Study Reader. The document is the floor of the evidence, not the ceiling.

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. We read it together in class, in the first hour of the Arms Room, from the Document Study Reader. The document is the floor of the evidence, not the ceiling.

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. We read it together in class, in the first hour of the Arms Room, from the Document Study Reader. The document is the floor of the evidence, not the ceiling.

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.

READING · DOC STUDY · U3

UNIT 4 · RESILIENCE · DOCUMENT STUDY

DOUGLASS DOCUMENT STUDY

Frederick Douglass, *Narrative of the Life of Frederick Douglass* (1845), Ch. X · the fight with Covey. We read it together in class, in the first hour of the Arms Room, from the Document Study Reader. The document is the floor of the evidence, not the ceiling.

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 has things to fall back on. Douglass held no cards at all. Does resilience mean more when there is nothing to fall back on? Compare what each risks by standing firm.

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

READING · DOC STUDY · U4

UNIT 5 · ACCEPTANCE · DOCUMENT STUDY

MORE & JOAN DOCUMENT STUDY

Thomas More, prison letters · Joan of Arc, *Trial of Condemnation* (Rouen, 1431). We read it together in class, in the first hour of the Arms Room, from the Document Study Reader. The document is the floor of the evidence, not the ceiling.

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 keeps silent under the law; Joan speaks out. Which does the play actually turn on? And does reading Joan beside More change how you judge whether More's silence is courage or cunning?

UNIT 6 · COURAGE · DOCUMENT STUDY

WHITE ROSE DOCUMENT STUDY

The White Rose, Leaflet 4 (1942) · Forge translation. We read it together in class, in the first hour of the Arms Room, from the Document Study Reader. The document is the floor of the evidence, not the ceiling.

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

5 Etienne says, "Doing nothing is doing nothing." Madame Manec answers, "Doing nothing is as good as collaborating." Where does each land between "the better part of the people" the leaflet praises and the "little scoundrels" it condemns? Is silence itself a choice the leaflet would judge?

READING · DOC STUDY · U6

UNIT 7 · HOPE · DOCUMENT STUDY

STOCKDALE DOCUMENT STUDY

James Bond Stockdale, "Courage Under Fire" (1993). We read it together in class, in the first hour of the Arms Room, from the Document Study Reader. The document is the floor of the evidence, not the ceiling.

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?

READING · DOC STUDY · U7

UNIT 8 · MORAL COURAGE · DOCUMENT STUDY

BONHOEFFER DOCUMENT STUDY

Dietrich Bonhoeffer, "After Ten Years" (*Letters and Papers from Prison*). We read it together in class, in the first hour of the Arms Room, from the Document Study Reader. The document is the floor of the evidence, not the ceiling.

"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.

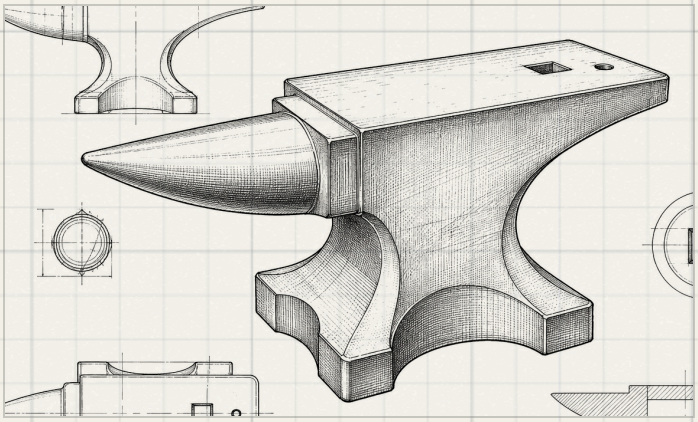
6 Compare recognition, action, and consequences in at least two texts. Does acting well require a successful outcome? Establish whether your chosen act counts as moral courage. Save discussion of O'Connor's ending until everyone has read it.

READING · DOC STUDY · U8

TAB 07 / 12 · THE STORY LAYER

STORY

Each Tavern: a short story, then one line on what you think the trait is. They become your Forge Book.



12 TABS · YOU ARE HERE

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

EVERY TAVERN · TWO PIECES

THE STORY AND THE LINE

Every Tavern you write a short **story** about the unit's trait, then one **line** about what you think it is. The story is where you imagine. The line is where you say what you actually think. In April you staple all eight stories and lines into a booklet called your **Forge Book** (Anvil tab).

WRITE	WHEN / WHERE	ABOUT WHAT
Forge Reflection	The Forge · Forge Journal	*The argument.* Their strongest claim, the best counter to that claim from the text, and whether your mind changed.
Story Layer	The Tavern · Forge Journal	*A story about the trait*, set 5 years from now, then *your line.*

YOURSELF OR SOMEONE YOU MAKE UP

Write the story about **yourself** or about **someone you make up**. Both count the same. You never have to share anything personal. Either way, the line is your own view.

YOU DECIDE WHO READS IT

You choose whether any story or line is shared: ☐ `yes, anonymously` ☐ `yes, with my name` ☐ `no sharing`. If you don't check a box, nobody reads it.

HOW EVERY TAVERN GOES

1. Reread your line from last time. You don't have to agree with it.
2. Open to this unit's page (the next eight pages, one per unit). It has the prompt, the rules, an example, and help if you're stuck.
3. Write the story in your Forge Journal.
4. Skip a line under it and write your line: **"What I think [trait] is now: ___."**

ABOUT YOUR LINE

- ☐ **One sentence.** Your own view, even if the story is about someone you made up. It can come from the book, the debate, or your life.
- ☐ **Honest beats wise.** Write what you actually think today, not what sounds good.
- ☐ **Never change a line later.** Think differently in January? Good. Write the new thought underneath and date it.

WHY THE LINES MATTER

In April you'll put your eight lines side by side and see how your thinking changed (or didn't). Your first and last lines will probably disagree. That disagreement is where your Anvil talk starts.

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

> **Where your stories live:** in your Forge Journal. Want feedback? Hand the Weaver a copy. Missed a Tavern? Write that story and line at home the same week.

STORY 1 OF 8 · TAVERN OCT 6

DISCIPLINE

Write in your Forge Journal and keep this page open next to it.

THE PROMPT

> *It's 5 years from now. There's something you do every day, even when you don't feel like it. Nobody checks on you, and nobody sees it. Write the story of one ordinary day in your life. What do you do when no one is watching, and who has it made you?*

Write about yourself or about someone you make up. Both count the same. Writing about someone you make up? Use their name instead of "you."

THE RULES

- **Start 5 years from now.** Your first words are "It's 5 years from now."
- **Start on a day when it's already working.** Not the hard part before it.
- **Skip how they got there.** No plans, no "First I'll…"
- **Show what it costs.** Who gave something up?
- **Leave out the word "discipline,"** and leave out the book and the debate.

AN EXAMPLE

PAGE 214 · MADE UP

It's 6:10 on a Tuesday in March, five years from now. The house is dark except for the lamp over my desk. My sketchbook is open to page 214, and the pencil is moving before I'm fully awake.

Thirty minutes, every morning. Nobody asked me to do this. Nobody grades it. Most people I know don't even know the sketchbooks exist. There are eleven of them on the shelf now.

Today I'm drawing my little brother's hands from a photo. I get the thumb wrong twice and erase it twice. At 6:40 the timer goes off. I close the book, even though I want to keep going, because I have to be at work by 7:30.

It costs me some things. I leave game nights early because I know I'll be up at six. I said no to a weekend trip with friends last summer. Some mornings I would honestly rather sleep.

But I know something about myself now. When I tell myself I'll do something, I do it. Page 214 proves it. Tomorrow will be page 215.

Notice: Nobody is watching, and the word "discipline" never shows up. The cost is game nights, a trip, and sleep.

STUCK?

- What would you do every day, even if nobody ever noticed?
- What time is it, and where is this person when they do it?
- What do they give up to keep doing it?

LAST: YOUR LINE

Skip a line under your story and finish this sentence:

What I think discipline is now: _____

One sentence, what you think today. "Discipline is important" doesn't count. Say what you think it is.

STORY 2 OF 8 · TAVERN OCT 27

PERSEVERANCE

Write in your Forge Journal and keep this page open next to it. Before you start, reread your **discipline** line. You don't have to agree with it.

THE PROMPT

> *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.*

Write about yourself or about someone you make up. Both count the same. Writing about someone you make up? Use their name instead of "you."

THE RULES

- **Start 5 years from now.** Your first words are "It's 5 years from now."
- **Start on a day when it's already working.** Not the hard part before it.
- **Skip how they got there.** No plans, no "First I'll…"
- **Show what it costs.** Who gave something up?
- **Leave out the word "perseverance,"** and leave out the book and the debate.

AN EXAMPLE

MADDIE · MADE UP

It's 5 years from now. Maddie teaches violin to eleven kids in a church gym in Price, Utah. Every Saturday she sets up the folding chairs herself. Her students pay what they can, and some weeks that's nothing. She drives a 2009 Corolla with 240,000 miles on it. She lives in her parents' basement, which her mom mentions more often than Maddie would like, and her little brother gave up that basement so she'd have somewhere to practice. Last month a nine-year-old who couldn't hold a bow in September played "Ashokan Farewell" at the ward talent night without stopping once. Maddie, in the back row, teared up as she watched with pride. She would do it again. Her brother would like the basement back.

Notice: She's already teaching. We never find out how she got there. The cost lands on her mom and her brother.

STUCK?

- What would you keep doing even if it paid almost nothing?
- Where is this person on a normal Saturday? What are they doing?
- Who had to give something up for it?

LAST: YOUR LINE

Skip a line under your story and finish this sentence:

What I think perseverance is now: _____

One sentence, what you think today. "Perseverance is important" doesn't count. Say what you think it is.

STORY 3 OF 8 · TAVERN NOV 17

INTERDEPENDENCE

Write in your Forge Journal and keep this page open next to it. Before you start, reread your **perseverance** line. You don't have to agree with it.

THE PROMPT

> *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?*

Write about yourself or about someone you make up. Both count the same. Writing about someone you make up? Use their name instead of "you."

THE RULES

- **Start 5 years from now.** Your first words are "It's 5 years from now."
- **Start on a day when it's already working.** Not the hard part before it.
- **Skip how they got there.** No plans, no "First I'll…"
- **Show what it costs.** Who gave something up?
- **Leave out the word "interdependence,"** and leave out the book and the debate.

AN EXAMPLE

THE GARAGE · MADE UP

It's 5 years from now. Every other Saturday, Jonah and three friends fix up bikes in his grandpa's old garage and give them away. Abby does wheels. Marco does brakes. Ty does the paperwork nobody else will touch. Jonah finds the parts and keeps everyone fed, mostly grilled cheese. He can't true a wheel to save his life, so the shop wouldn't exist without the other three. Last spring, when Marco's mom was in the hospital, the rest of them covered his Saturdays for two months and never brought it up. They've given away 140 bikes. It costs Jonah most of his weekends and a lot of bread. Abby says she keeps coming because Jonah drove her to every shift at her first job when her car died. He doesn't remember doing it.

Notice: You can see what each person does, including what Jonah does for the others. None of them could run the shop alone.

STUCK?

- Who would you call at 2 a.m.? Who would call you?
- What could this group make that takes more than one person?
- What does this person do for the others that nobody asks them to do?

LAST: YOUR LINE

Skip a line under your story and finish this sentence:

What I think interdependence is now: _____

One sentence, what you think today. "Interdependence is important" doesn't count. Say what you think it is.

STORY 4 OF 8 · TAVERN DEC 15

RESILIENCE

Write in your Forge Journal and keep this page open next to it. Before you start, reread your **interdependence** line. You don't have to agree with it.

THE PROMPT

> *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.*

Write about yourself or about someone you make up. Both count the same. Writing about someone you make up? Use their name instead of "you."

THE RULES

- **Start 5 years from now.** Your first words are "It's 5 years from now."
- **Start on a day when it's already working.** Not the hard part before it.
- **Skip how they got there.** No plans, no "First I'll…"
- **Show what it costs.** Who gave something up?
- **Leave out the word "resilience,"** and leave out the book and the debate.

AN EXAMPLE

ROSA · MADE UP

It's 5 years from now. Rosa is 22, she has her electrician's license, and this month she's wiring a new elementary school in Ogden. On Fridays the new apprentices ask her the questions they're embarrassed to ask the foreman. She answers every one. Her uncle once told the whole family at Thanksgiving that she'd last a month in the trade. When she failed the license exam the first time, he brought it up again at Christmas. She skipped the next two Thanksgivings. She kept the failing score report, though. It's folded in her glove box. Her uncle called last week. His garage outlet keeps tripping.

Notice: It starts with Rosa now. The doubt and the failed test get a few sentences. The cost is two Thanksgivings.

STUCK?

- Who doubted this person, and what did they say?
- What does this person do well now that the doubter would notice?
- What did holding on cost them?

LAST: YOUR LINE

Skip a line under your story and finish this sentence:

What I think resilience is now: _____

One sentence, what you think today. "Resilience is important" doesn't count. Say what you think it is.

STORY 5 OF 8 · TAVERN JAN 19

ACCEPTANCE

Write in your Forge Journal and keep this page open next to it. Before you start, reread your **resilience** line. You don't have to agree with it.

THE PROMPT

> *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.*

Write about yourself or about someone you make up. Both count the same. Writing about someone you make up? Use their name instead of "you."

THE RULES

- **Start 5 years from now.** Your first words are "It's 5 years from now."
- **Start on a day when it's already working.** Not the hard part before it.
- **Skip how they got there.** No plans, no "First I'll…"
- **Show what it costs.** Who gave something up?
- **Leave out the word "acceptance,"** and leave out the book and the debate.

AN EXAMPLE

LENA · MADE UP

It's 5 years from now. Lena has the keys to the bakery. She opens at 5:30, counts the drawer, and writes the number on the clipboard in pen, the way she always does. Four years ago, at her first job, $300 went missing from a register she had worked, and the manager decided it was her. She couldn't prove it wasn't. A coworker told her to say she'd seen someone else near the till. She hadn't, so she didn't say it. She lost the job, and the reference with it, and her next six applications went nowhere. Her mom still gets angry about it. Lena mostly doesn't. The manager never changed his mind, and she counts the drawer right every morning anyway. Mrs. Ortiz, who owns the bakery, gave her the keys after three months. She said Lena was the only one who ever wrote the number in pen.

Notice: The unfair thing gets a few sentences. Most of the story is what she held onto and what it cost her.

STUCK?

- What's something unfair that a person can't fix?
- What did this person refuse to do to get out of it?
- What did refusing cost them?

LAST: YOUR LINE

Skip a line under your story and finish this sentence:

What I think acceptance is now: _____

One sentence, what you think today. "Acceptance is important" doesn't count. Say what you think it is.

STORY 6 OF 8 · TAVERN FEB 9

COURAGE

Write in your Forge Journal and keep this page open next to it. Before you start, reread your **acceptance** line. You don't have to agree with it.

THE PROMPT

> *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.*

Write about yourself or about someone you make up. Both count the same. Writing about someone you make up? Use their name instead of "you."

THE RULES

- **Start 5 years from now.** Your first words are "It's 5 years from now."
- **Start on a day when it's already working.** Not the hard part before it.
- **Skip how they got there.** No plans, no "First I'll…"
- **Show what it costs.** Who gave something up?
- **Leave out the word "courage,"** and leave out the book and the debate.

AN EXAMPLE

ELI · MADE UP

It's 5 years from now. Eli coaches the under-12 soccer team at the rec center, and the first rule on his clipboard is "Nobody gets laughed at." The kids think he made it up for them. He didn't. When he was sixteen, his friends filmed a kid from their ward tripping in the hall, slowed it down, and put music on it. It was funny, which was the problem. Eli had the most followers, so they asked him to post it. He said no. Then he said it in the group chat too: "Delete it." Two of those friends barely talked to him for most of a year, and he ate lunch in the band room. The kid from the video is twenty now and referees Eli's games on Saturdays. They've never talked about it.

Notice: It starts with Eli now. The moment from when he was sixteen is short, and then the story comes back to now.

STUCK?

- What's something wrong that a group might go along with?
- What did this person say or do instead?
- Who are they now because of it?

LAST: YOUR LINE

Skip a line under your story and finish this sentence:

What I think courage is now: _____

One sentence, what you think today. "Courage is important" doesn't count. Say what you think it is.

STORY 7 OF 8 · TAVERN MAR 9

HOPE

Write in your Forge Journal and keep this page open next to it. Before you start, reread your **courage** line. You don't have to agree with it.

THE PROMPT

> *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.*

Write about yourself or about someone you make up. Both count the same. Writing about someone you make up? Use their name instead of "you."

THE RULES

- **Start 5 years from now.** Your first words are "It's 5 years from now."
- **Start on a day when it's already working.** Not the hard part before it.
- **Skip how they got there.** No plans, no "First I'll…"
- **Show what it costs.** Who gave something up?
- **Leave out the word "hope,"** and leave out the book and the debate.

AN EXAMPLE

ANA · MADE UP

It's 5 years from now. Ana teaches seventh-grade science in Provo, and on Tuesdays her class takes something apart: a flower, a frog, an old radio. For as long as she can remember, everyone, Ana included, said she would be a doctor. Her grandma announced it at a family reunion. Then she spent a summer volunteering at a hospital and found out she didn't want that life. The part she loved was explaining things to the patients' kids in the waiting room. She could have kept quiet and kept going. Instead she told her parents at dinner, which took three tries to get out. Her dad didn't say much for a week. Her grandma still asks when she's going back to medical school. Yesterday a girl in third period asked if a frog's heart really looks like that, and Ana said, "Come see."

Notice: You can see what she found out, the easy choice she didn't make, and who she became.

STUCK?

- What did this person hope for? What turned out to be different?
- What was the comfortable thing to do? What was the true thing?
- Who did they become by choosing the true one?

LAST: YOUR LINE

Skip a line under your story and finish this sentence:

What I think hope is now: _____

One sentence, what you think today. "Hope is important" doesn't count. Say what you think it is.

STORY 8 OF 8 · TAVERN MAR 30

MORAL COURAGE

Write in your Forge Journal and keep this page open next to it. Before you start, reread your **hope** line. You don't have to agree with it.

THE PROMPT

> *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.*

Write about yourself or about someone you make up. Both count the same. Writing about someone you make up? Use their name instead of "you."

THE RULES

- **Start 5 years from now.** Your first words are "It's 5 years from now."
- **Start on a day when it's already working.** Not the hard part before it.
- **Skip how they got there.** No plans, no "First I'll…"
- **Show what it costs.** Who gave something up?
- **Leave out the word "moral courage,"** and leave out the book and the debate.

AN EXAMPLE

DEV AND MARCUS · MADE UP

It's 5 years from now. Dev and Marcus share an apartment near campus, and Marcus does all the cooking because Dev can burn water. They met in tenth grade. Marcus was the new kid who talked too much in every class and laughed too loud at his own jokes, and by the second week everybody had decided he was annoying. Dev had too. Then one day in chemistry, Dev watched Marcus get ignored three times in a row and keep talking anyway, faster, and Dev recognized it. It was exactly what Dev had done in middle school, after his family moved and nobody knew him. He had forgotten. The next day he sat by Marcus at lunch. A couple of friends asked him why. He said he didn't know, which wasn't true. Marcus still talks too much, and Dev still burns water.

Notice: Dev sees something true about Marcus and about himself at the same moment, and he does something about it the next day.

UNIT 8

In the story we read, the grandmother sees the truth too late. Write the version where you see it in time and act on it.

STUCK?

- Who is someone this person misjudged at first?
- What did they notice about that person that was also true about themselves?
- What did they do about it, and what changed?

LAST: YOUR LINE

Skip a line under your story and finish this sentence:

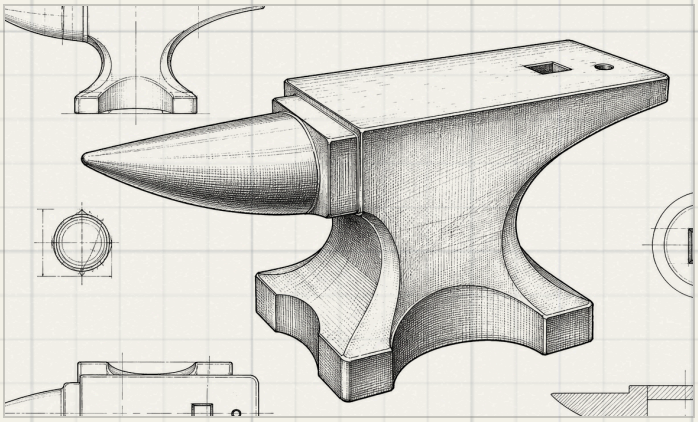
What I think moral courage is now: _____

One sentence, what you think today. "Moral courage is important" doesn't count. Say what you think it is.

TAB 08 / 12 · THE ANVIL

ANVIL

On May 4 you hold up a small book you made and give a six-minute talk. Here is exactly what you are building.



12 TABS · YOU ARE HERE

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

MAY 4 · ONE BOOK · ONE SIX-MINUTE TALK

WHAT YOU'RE BUILDING

1 · YOUR FORGE BOOK

A small stapled booklet of your eight stories, each with its line underneath. You put it together in April. Typed or handwritten, originals or copies. It's yours. No mentor keeps it.

COVER · APR 13

THE FORGE BOOK

your name
2026–2027

OPENING PAGE · APR 13–20

"At the start of the year I thought _____. Now I think _____."

Then a short paragraph: what changed your mind?

STORIES 1–8 · EACH TAVERN

It's 6:10 on a Tuesday in March, five years from now...

What I think discipline is now:
_____

Eight story pages, one per unit, in order. Each ends with its line.

2 · YOUR ANVIL TALK · SIX MINUTES · ALWAYS IN THIS ORDER

PART	TIME	WHAT YOU DO
1 · The story	~1½ min	Read one of your eight stories out loud, or part of one. Pick the one that sets up what you're about to say. A story about someone you made up works.
2 · Then and now	~1 min	Read an early line and a later line. Then say in one sentence how your thinking changed: *"I used to think ___. Now I think ___."* That sentence is your **thesis**.
3 · Three proofs	~2½ min	Give three reasons your thinking changed. One from a **book**: read the quote and name the chapter. One from a **debate**: something that happened, from your Forge Journal. One from **your own stories**.
4 · The cost	~1 min	Say what it costs to be this kind of person, and whether it's worth it. Finish by reading one line from your book.

FOUR CARDS, NOT A SCRIPT

You talk from four index cards, one for each part, with a few words on each. The only things you read word for word are your story and your two lines.

YOU DON'T WRITE THE ANVIL IN APRIL · YOU BUILD IT ALL YEAR

HOW IT COMES TOGETHER

WHEN	WHAT YOU DO	WHAT YOU HAVE AFTER
Every Tavern (8×)	Write the unit's story, then your line.	One more story and line
Oct 27 · Workshop 1	Put line 1 and line 2 side by side. How are they alike? How are they different? Then name one thing you do every time you argue, and one thing you want to do differently.	Your first two lines, compared
Jan 19 · Workshop 2	Reread story 1 and line 1 on your own. Under line 1, write *"Was I right?"* and answer it. Then try a first thesis: *"I used to think ___. Now I think ___."*	A first thesis
Mar 9 · Workshop 3	Draft your four cards. A partner asks you two questions: *"Which two lines? Which three proofs?"*	A plan for your talk
Mar 30 · U8 Tavern	Story 8 and line 8.	All eight lines
Apr 13 · Final Forge 1	Staple your Forge Book together. Write the opening page. Finish your four cards.	A complete draft
Apr 20 · Final Forge 2	Practice with a partner, using the Gauge (two pages ahead). Keep your strongest proofs and cut the weak parts.	A better talk
Apr 27 · Final Forge 3	Practice with a timer, twice.	A ready talk
May 4 · The Anvil	Give your talk.	

> **Missing a story?** Write it before Final Forge 1. **Missing a line?** Write what you remember thinking and label it *(written later)*.

FINDING YOUR THESIS

THE WEAVER'S QUESTION

"Put your first line next to your last one. Where do they disagree? That's your thesis. It was already there."

- ☐ **Your lines changed.** Your thesis is the change. *"I used to think discipline meant doing it alone. Now I think it means keeping a promise to someone else."*
- ☐ **Your lines didn't change.** That works too. Your thesis is why. *"I still think X. Here is what tried to change my mind, and why it failed."*
- ☐ **They changed more than once.** Pick the two that disagree most.

Tell the truth, even if it doesn't make you look good. If you were wrong in October, say so. People respect a real change more than a made-up one.

ONE COMPLETE TALK · ABOUT SIX MINUTES READ ALOUD

A MODEL TALK

> This student is made up. Their first story is "Page 214," the example on the Unit 1 page in the Story tab.

PART 1 · THE STORY · ABOUT 1½ MIN

This is the first story I wrote this year. It's five years from now.

> *It's 6:10 on a Tuesday in March, five years from now. The house is dark except for the lamp over my desk. My sketchbook is open to page 214, and the pencil is moving before I'm fully awake.*
>
> *Thirty minutes, every morning. Nobody asked me to do this. Nobody grades it. Most people I know don't even know the sketchbooks exist. There are eleven of them on the shelf now.*
>
> *Today I'm drawing my little brother's hands from a photo. I get the thumb wrong twice and erase it twice. At 6:40 the timer goes off. I close the book, even though I want to keep going, because I have to be at work by 7:30.*
>
> *It costs me some things. I leave game nights early because I know I'll be up at six. I said no to a weekend trip with friends last summer. Some mornings I would honestly rather sleep.*
>
> *But I know something about myself now. When I tell myself I'll do something, I do it. Page 214 proves it. Tomorrow will be page 215.*

PART 2 · THEN AND NOW · ABOUT 1 MIN

Under that story, in October, I wrote my first line: *"Discipline is doing the hard thing every day, alone, whether anyone sees or not."*

In November, under my third story, the one about my Thursday study group, I wrote: *"Nobody gets good at anything alone. The people counting on you are what keep you going."*

Those two lines disagree, and that's my thesis. **I used to think discipline meant doing it alone. Now I think the strongest discipline is a promise kept to someone else.**

PART 3 · THREE PROOFS · ABOUT 2½ MIN

From a book. In *The Boys in the Boat*, Joe Rantz was already disciplined. He had learned to row past pain. His problem was that he rowed like the only one in the boat. In Chapter 13, George Pocock, the man who built the boats, tells him: "Joe, when you really start trusting those other boys, you will feel a power at work within you that is far beyond anything you've ever imagined." Later that chapter, Shorty Hunt whispers, "Got your back, Joe," and Joe rows "as he had never been able to row before." His discipline didn't change. Who it was for did.

From a debate. At the Unit 3 Forge, the coin put me on the side arguing that Joe gave up too much of himself to the crew. I argued it as hard as I could. Then the other team's researcher read the Pocock line, and I didn't have an answer. Three minds changed that day, and one of them was mine. That night I wrote in my Forge Reflection, "Their strongest claim was the Pocock line. I couldn't find a counter in the book." I didn't want to write it. It was true.

From my own stories. When I reread my first story in January, I noticed something I'd missed in October. I'm drawing my little brother's hands. Even the thing I thought I did alone was for somebody.

PART 4 · THE COST · ABOUT 1 MIN

Here's what it costs. When you do something alone, you can quit quietly, and nobody knows. Once people count on you, you lose that. I can't skip a Thursday without three people noticing. Some weeks I resent it.

I think it's worth it. The version of me who quits quietly isn't someone I want to be. Page 214 proved I can keep a promise to myself. This year taught me to keep one to other people.

Tomorrow will be page 215.

NOT A GRADE · USE IT TO CHECK YOUR TALK · AIM FOR FORGED, REACH FOR TEMPERED

THE GAUGE

TIER	THE STORY	THEN AND NOW	THREE PROOFS	THE COST
Unformed	No story, or a summary of a book	One line or none. No thesis.	Retells what happened in the books	Missing
Assembled	Reads a story but never connects it to the thesis	Two lines that say the same thing	All three from books, or no chapters named	Vague: "it was hard"
Forged	Picked because it sets up the thesis	Two lines that really disagree, and a one-sentence thesis	A book (with the chapter), a debate, and a story, each tied to the thesis	A specific cost
Tempered	Comes back at the end, and now it means more	Says what you still haven't figured out	Uses a time you were wrong or lost the vote	Says why it's worth it, or admits it might not be

THE QUESTION THAT NEVER CHANGES

What does it cost to be this kind of person, and was it worth it?

WHY THE MODEL TALK WORKS

- ☐ The story comes first, so the room has a picture before any argument.
- ☐ The two lines really disagree, and the thesis is one sentence.
- ☐ Each proof comes from a different place: a book (quoted, with the chapter), a debate, the student's own story.
- ☐ The cost is specific: three people notice. It ends on a line from the book.

PEER CHECK · ANVIL REHEARSAL

A partner listens while you practice and checks each box, the way a juror would.

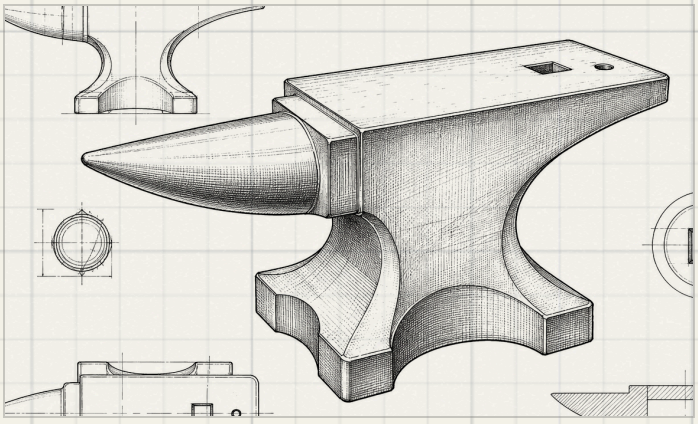
- ☐ The story takes under 2 minutes.
- ☐ I heard two lines that say different things, or the speaker explained why theirs didn't change.
- ☐ The thesis is one sentence, and it comes before minute 3.
- ☐ Three proofs: one book (quoted, with the chapter), one debate, one of the speaker's own stories.
- ☐ The cost is specific.
- ☐ It ends on a line from the book, not "so, yeah, that's it."
- ☐ The whole talk ran 6:30 or less.

One sentence of feedback: *"The strongest part of this is _____. The part that needs work is _____."* Point to the spot. Let them fix 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** 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	Sun night before the Forge (Nov 8)	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	*Project Hail Mary*
Oct 13 / 20 / 27	U2 · Tavern = **Forge Workshop 1**	*Little Women*
Nov 3 / 10 / 17	U3 Arms Room · Forge · Tavern	*The Boys in the Boat*
Nov 24	No school	Thanksgiving break
Dec 1 / 8 / 15	U4 Arms Room · Forge · Tavern	*Pride and Prejudice*
Dec 22–29	No school	Christmas break
Jan 5 / 12 / 19	U5 · Forge = last day Fall · Tavern = **Workshop 2** ⭐	*A Man for All Seasons*

IMPORTANT DATES – SPRING

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

READING SCHEDULE REMINDER

Pace by your reading guide's **chapter blocks**, not a page count. Finish each book before its Arms Room.

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.

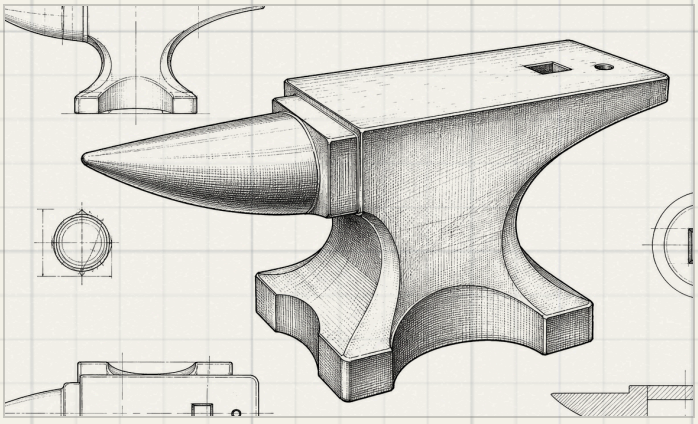
BEFORE THE TAVERN

- [ ] I submitted my Forge Reflection from last week.
- [ ] I know where everyone is in the next book.
- [ ] I have my Forge Journal, with my last line, 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

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READ THE QUESTION, THEN USE THE ANSWER

FREQUENT QUESTIONS

QUESTION	THE ANSWER
What if I'm absent?	The debate still happens when you're absent. The bench fills your role. Submit your prep by the deadline if you can, and tell the Forge Coach *before* the session. The Forge Record will show the gap, and your Anvil will draw on the work you completed.
What if I hate my assigned position?	You don't have to agree with your assigned position. You do have to **defend** it with evidence. A position you dislike may sharpen your argument because you cannot rely on your first reaction. If the evidence changes your mind, say so in your Forge Reflection.
What if I 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.

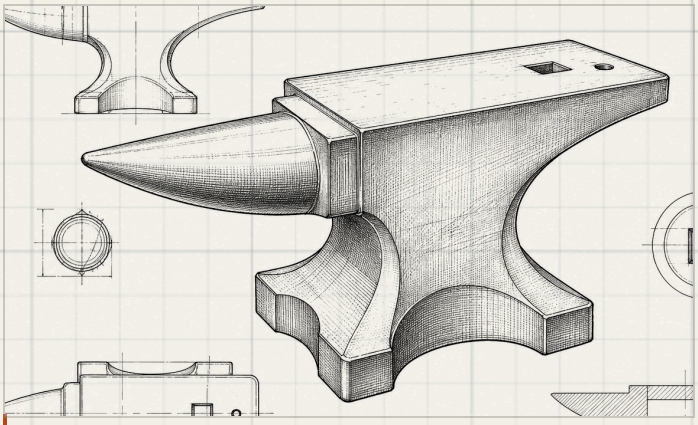
REMEMBER

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

START | PROMISE | RHYTHM | ROLES | READING | DOC STUDY | STORY | ANVIL | CALENDAR | FAQ | 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. **Practical Playbooks** precede the first role-sheet set.

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 by your unit deadline. **U1: Sept 27, 10 a.m.** · U2: 5 days before · U3: 4 days · U4–8: 48 hours.
5. **Tavern week: Forge Reflection** (the argument) + **Story Layer** (a story 5 years out, then your line). Not the same document.

KEEP VS. SUBMIT

Submit copies: Evidence Map + questions (Jury → Text Coach) · Researcher packet (→ debaters + Text Coach) · Bench Prep (everyone → Text Coach). **Hand off:** Vote Tally (Moderator → Weaver, private). **Keep:** your working sheets in your Forge Journal.

ARMS ROOM → FORGE → TAVERN

FALL 2026 – SPRING 2027 · 8 UNITS · 30 WEEKS

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	*Project Hail Mary*	Sep 22	Sep 29	Oct 6	
U2 · Perseverance	*Little Women*	Oct 13	Oct 20	Oct 27 · *Wkshp 1*	
U3 · Interdependence	*The Boys in the Boat*	Nov 3	Nov 10	Nov 17	
U4 · Resilience	*Pride and Prejudice*	Dec 1	Dec 8	Dec 15	
U5 · Acceptance	*A Man for All Seasons*	Jan 5	Jan 12	Jan 19 · *Wkshp 2*	
U6 · Courage	*All the Light We Cannot See*	Jan 26	Feb 2	Feb 9	
U7 · Hope	*The Picture of Dorian Gray*	Feb 23	Mar 2	Mar 9 · *Wkshp 3*	
U8 · Moral Courage	*A Good Man Is Hard to Find* + *trio*	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 ROLES – OVER THE YEAR YOU DO ALL FOUR

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

BENCH IS UNIVERSAL INSURANCE

Bench is not an assigned 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
pre	Sept 1–14	*Pre-start*	*Project Hail Mary*	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	*Project Hail Mary*	Book done. No new reading; evidence mining; role prep	Hook → Evidence Forge → role assigned	–	ACTOR · Unit Cover
3	Sep 29	Forge	*Project Hail Mary*	Start *Little Women* Block 1; Reflection	Formal Q1 · The Final Choice	**Sun Sep 27 · 10:00 AM**	Role sheet
4	Oct 6	Tavern	*Project Hail Mary*	*Little Women* Blocks 1–2 done; Block 3 underway	Story Forge · skill · U2 roles	Reflection due	Story Layer
5	Oct 13	Arms Room	*Little Women*	Whole book done Oct 12; full-book notes	Doc study · Q2 prep · confirm roles	–	Unit Cover · Evidence Map
6	Oct 20	Forge	*Little Women*	Review U2 notes; start U3 after the debate	Formal debate Q5 (Amy's Shadow)	Sun Oct 18 · 10 AM	Role sheet · packet
7	Oct 27	Tavern	*Little Women*	U3 Blocks 1–2 done; Block 3 underway	Story Forge U2 · **Forge Workshop 1**	Bring Forge Journal	Story Layer · U3 guide
8	Nov 3	Arms Room	*The Boys in the Boat*	U3 book done Nov 2	Doc study · formal-Q prep · roles	–	Unit Cover · Evidence Map
9	Nov 10	Forge	*The Boys in the Boat*	Review U3 notes; start U4 after the debate	Formal debate (U3 formal Q)	Sun Nov 8 · night	Role sheet · packet
10	Nov 17	Tavern	*The Boys in the Boat*	U4 Blocks 1–2 done; Block 3 underway	Skill · Story Forge U3 · U4 pipeline	Bring Journal	Story Layer · U4 guide
11	Dec 1	Arms Room	*Pride and Prejudice*	U4 book done Nov 30	Doc study · prep · **48h rule starts**	–	Unit Cover · Evidence Map
12	Dec 8	Forge	*Pride and Prejudice*	Review U4 notes; U5 starts Dec 15	Formal debate (U4 formal Q)	48h hard (Dec 6)	Role sheet · packet
13	Dec 15	Tavern	*Pride and Prejudice*	Start U5; aim to finish before winter vacation	Skill · Story Forge U4 · U5 pipeline	Bring Journal	Story Layer · U5 guide
14	Jan 5	Arms Room	*A Man for All Seasons*	U5 play done Jan 4	Doc study · formal-Q prep · roles	–	Unit Cover · Evidence Map
15	Jan 12	Forge	*A Man for All Seasons*	Review U5 notes; start U6 if not already reading	Formal debate (U5 formal Q)	48h hard (Jan 10)	Role sheet · packet

My role this Forge week: _____ **Trait:**

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

WK	DATE	SESSION	BOOK	AT HOME	IN CLASS	PREP DUE	PULL
16	Jan 19	Tavern	*A Man for All Seasons*	U6 Blocks 1–4 done; Block 5 next	Story Forge U5 · **Forge Workshop 2**	Bring Journal	Story Layer · U6 guide
17	Jan 26	Arms Room	*All the Light We Cannot See*	U6 book done Jan 25	Doc study · formal-Q prep · roles	–	Unit Cover · ACTOR · Map · U7 guide
18	Feb 2	Forge	*All the Light We Cannot See*	Review U6 notes; start U7 after the debate	Formal debate (U6 formal Q)	48h hard (Jan 31)	Role sheet · packet
19	Feb 9	Tavern	*All the Light We Cannot See*	U7 Block 1 done; Block 2 underway	Skill · Story Forge U6 · U7 pipeline	Bring Journal	Story Layer
20	Feb 23	Arms Room	*The Picture of Dorian Gray*	U7 book done Feb 22	Doc study · formal-Q prep · roles	–	Unit Cover · Evidence Map
21	Mar 2	Forge	*The Picture of Dorian Gray*	Review U7 notes; start U8 after the debate	Formal debate (U7 formal Q)	48h hard (Feb 28)	Role sheet · packet
22	Mar 9	Tavern	*The Picture of Dorian Gray*	U8 stories read; re-read and mine quotes	Story Forge U7 · **Forge Workshop 3**	Journal + 4 cards	Story Layer · U8 guide
23	Mar 16	Arms Room	*A Good Man Is Hard to Find*	U8 trio done Mar 15	Doc study · formal-Q prep · roles	–	Unit Cover · Evidence Map
24	Mar 23	Forge	*A Good Man Is Hard to Find*	Review U8 trio notes	Formal debate (U8 formal Q)	48h hard (Mar 21)	Role sheet · packet
25	Mar 30	Tavern	*A Good Man Is Hard to Find*	Anvil prep begins	Skill · Story Forge U8 · arc close	Bring Journal	Story Layer
26	Apr 13	Final Forge 1	–	Assemble the Forge Book	Opening page · 4 cards · 1:1s	–	Forge Book
27	Apr 20	Final Forge 2	–	Revise the talk	Peer check · the Gauge	–	Gauge (Anvil tab)
28	Apr 27	Final Forge 3	–	Rehearse on the clock	Two timed run-throughs	–	Peer check (Anvil tab)
29	May 4	The Anvil	–	–	Six-minute talk	–	Portfolio
30	May 11	The Reveal	–	–	Year-end Reveal · last day	–	Forge Record

NOV 24 · DEC 22–29 · APR 6, NO SCHOOL

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

FILL AFTER ARMS ROOM

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

STUDENT ROLE GUIDE / SEPTEMBER 2026

START HERE

Your role, from prep to reflection

Read your role page before filling in its worksheet. Bring both to the Forge. Everyone also completes Bench Prep.

1 / START WITH THE EXACT QUESTION

Copy the formal debate question and the two positions from your unit materials. Affirmative supports the stated claim; Negative challenges it. If the prompt is a question rather than a claim, have the mentor confirm which position goes with each label.

2 / PREPARE YOUR OWN THINKING

Read the text yourself. Quote it accurately, record its location, and explain what the evidence supports. Your own explanation is the work; a quotation alone is not an argument.

3 / KNOW WHAT GOES WHERE

Preparation	Submit or bring
Jury Evidence Map + questions	Send copies to the Text Coach; keep yours for class.
Researcher packet	To the debaters and Text Coach; keep your working copy.
Bench Prep (everyone)	Copy to the Text Coach with your role prep; bring your copy.
Debater Prep / Moderator Run Sheet	Bring completed prep; follow your unit's submission directions.

4 / USE THE AGREED ROUTE

Send prep through the course channel on your Scholar Agreement, or arrange a paper handoff with the Text Coach before the deadline. Keep a copy you can use in class. Ask the mentor if the channel or deadline has not been filled in.

> **FIRST FORGE / SEPTEMBER 29, 2026**
>
> Unit 1 prep is due to the Text Coach, **Sunday, September 27, at 10:00 a.m.** Later units use their published prep deadline. If you miss it, still attend and arrange a private catch-up plan with the mentor.

Find your page: Moderator 2 / Debater 3 / Researcher 4 / Jury 5 / Bench 6. In the binder, these guides sit immediately before the first set of role worksheets.

STUDENT ROLE GUIDE / SEPTEMBER 2026

MODERATOR

Help everyone do their job

You run a fair, clear debate. Use the Moderator Run Sheet and private Vote Tally while you work.

BEFORE CLASS / PREPARE

1. Read the exact question and understand both positions. Confirm the side and speaking-seat assignments with the Forge Coach.
2. Prepare a 60-second introduction: the question and why it matters. Keep your own opinion out of it.
3. Bring the Run Sheet, Vote Tally, ballots, and a working timer. Confirm the timing with the Forge Coach. Ask privately whether the debaters have submitted their prep.

DURING THE DEBATE / CALL THE SEQUENCE

1. **Silent pre-vote, then your introduction.** Let jurors record their own positions without discussion.
2. **Openings:** Affirmative 1, Negative 1, Affirmative 2, Negative 2. Two minutes each.
3. **Rebuttals:** Negative 2, then Affirmative 2. Two minutes each.
4. **Closings:** Negative 1, then Affirmative 1. One minute each.
5. **Jury questions:** invite questions for both sides. Keep questions brief and answers to 30 seconds; use the unit plan for the total question window.
6. **Silent post-vote:** ask jurors to explain why they changed or kept their position. Collect ballots privately. Compare each juror's two votes on the tally sheet, count the changes, and announce only that number.

AFTER / HAND OFF THE RECORD

Give the private tally to the Weaver. Keep your Run Sheet and write your Forge Reflection. The mentor leads any reflection reading; do not read a student's private vote aloud.

> **IF THE ROOM GETS STUCK**
>
> Call a juror by name and allow thinking time (a pause is fine). If talk gets personal, pause and reread the exact question. Ask the Forge Coach for help if someone is absent or you are unsure what to do next.

STUDENT ROLE GUIDE / SEPTEMBER 2026

DEBATER

Build a case the jury can examine

Use the Debater Prep Sheet and Speak Twice page. Your assigned side may differ from your personal opinion.

BEFORE CLASS / PREPARE

1. **Confirm your side and seat:** Affirmative or Negative, speaker 1 or 2. Ask the mentor if either assignment is missing.
2. **Gather evidence:** for September 29, find two direct quotations supporting your side. From Unit 2 onward, find three. The general playbook also asks for one credible external source; follow your unit's directions. Record where each passage appears and explain how it supports your claim.
3. **Write a three-sentence opening:** claim, evidence, impact. The impact explains why the evidence matters to the debate question.
4. **Prepare for two strong counterarguments.** Write how you would answer each using evidence. Coordinate with your partner so your openings add to one another.

> **CHECK YOUR SOURCES**
>
> Open and read every source you cite. Mark the passage you plan to use so you can find it when someone asks about it.

SUBMIT AND BRING

Follow the unit's prep-submission directions. Bring your completed two-page prep, the text or marked passages, researcher evidence, and your Bench Prep. Keep a copy of anything you submit.

DURING / YOU SPEAK TWICE

Everyone: a two-minute opening. **Speaker 2:** a two-minute rebuttal answering the opposing side's strongest point. **Speaker 1:** a one-minute closing explaining what your side established. Listen and take notes between turns. Answer jury questions with evidence; say when you do not know.

AFTER / REFLECT

Keep your notes and write your Forge Reflection: the other side's strongest claim, the best counter to that claim from the text, and whether your mind changed. You can defend an assigned side during the round and still reconsider your own opinion afterward.

STUDENT ROLE GUIDE / SEPTEMBER 2026

RESEARCHER

Make the evidence useful to both sides

Use both pages of the Researcher Evidence Packet. Give the debaters evidence you have checked, with enough context to use it accurately.

BEFORE CLASS / PREPARE

1. Read the exact question and both positions. Find **four pieces of evidence: two for each side.**
2. Record the quotation or finding and where you found it: page, chapter, or section. For an external source, include the author, date, publication, and link. Open and read the source yourself.
3. For each piece, write a short paragraph explaining what it says, why it matters, and which position it supports. Say what you could not verify or what the evidence leaves unanswered.
4. Send the balanced packet to the debaters and Text Coach by the prep deadline. Confirm who receives it; keep your own copy for the round.

> **FIRST FORGE / HANDOFF**
>
> Send your packet to **all four debaters and the Text Coach** through the course channel on your Scholar Agreement. Start with the debater pair you were given, then check that the other pair and the Text Coach have it too.

BRING / KEEP IT SEARCHABLE

Bring the packet, source text or accessible sources, a pen, and your Bench Prep. Mark the passages so you can find them quickly. A useful note includes the claim being checked and an exact citation.

DURING / SUPPORT WITHOUT INTERRUPTING

Listen for claims that need checking. Pass a short note with a citation: "The passage says ___ at ___." Tell the Text Coach if a speaker misquotes a passage or makes a claim that conflicts with it. Researchers do not have a scheduled speaking turn.

AFTER / FOLLOW THE EVIDENCE

Keep the packet and note which evidence was used, challenged, or left unanswered. Write your Forge Reflection. If you discover a source problem, tell the Text Coach so the record can be corrected.

If you cannot find credible support for a claim, record that limitation. Do not invent evidence or cite a source you have not read.

STUDENT ROLE GUIDE / SEPTEMBER 2026

JURY

Prepare to be a fair judge

You work out what could support each side so you can listen thoughtfully. Your Evidence Map is preparation for judging, not a speech to present.

BEFORE CLASS / COMPLETE THESE PARTS

1. **Evidence Map (worksheet front):** find two quotations for Affirmative and two for Negative. Record the page or location of each.
2. **Why it matters:** write one sentence per quotation explaining the connection: "This supports ___ because ___." Use your own reasoning; you do not need the debaters' arguments first.
3. **Starting position:** write "I think ___ because ___." You may lean one way and still take the other side seriously.
4. **Questions (worksheet back):** prepare one specific, text-based question for each side. Leave the observation grid and post-vote blank until the debate.

SUBMIT / SEND YOUR MAP AND QUESTIONS

Send the Text Coach a copy of the completed front and your two questions by the prep deadline. Keep a copy for class. The coach checks that your quotes are accurate, your explanations connect them to the question, and your questions give both sides something to answer. Your opinion is yours.

> **ASK ABOUT SOMETHING THE TEXT LEAVES UNSETTLED**
>
> For example: "You say the character had no other choice. What about the alternative described in this passage?" Use this only if your text supports it, and name the passage. Write a question each side needs to answer; you can adjust it after hearing their arguments.

DURING / LISTEN, QUESTION, VOTE

Record your silent pre-vote. Use the observation grid to note each side's strongest evidence and biggest gap. When called on, ask a question in about 20 seconds. Afterward, vote again and explain "What moved me was..." or "What they still needed to prove was..."

AFTER / KEEP THE REASONING

Submit your ballot privately as directed by the moderator. Keep your worksheet and write your Forge Reflection. Whether you change your mind or keep your position, explain which evidence led you there.

Separate task: everyone also writes Bench openings for both sides. Those are backup speeches; the Evidence Map is your jury work.

STUDENT ROLE GUIDE / SEPTEMBER 2026

BENCH

Everyone prepares a backup

Bench Prep is everyone's responsibility each unit. It is not a separate assigned seat or a penalty for missing preparation.

BEFORE CLASS / WRITE TWO SHORT OPENINGS

1. **Affirmative:** write three sentences supporting that position: claim, evidence, impact.
2. **Negative:** write three sentences supporting the opposing position using the same structure.
3. Use specific text evidence and a location you can find again. Work through both positions even if one is not your own opinion.
4. Submit a copy to the Text Coach with your role prep by the unit deadline. Keep your completed Bench Prep sheet and bring it to the Forge.

> **THREE SENTENCES / A STRUCTURE TO FILL**
>
> **Claim:** "The stronger position is ___ because ___."
> **Evidence:** "At [location], the text shows ___."
> **Impact:** "This matters to the question because ___."
> Use this structure once for each side, with your own evidence and reasoning.

IF YOU ARE CALLED TO REPLACE A DEBATER

The Forge Coach confirms your side and speaking seat. Give a two-minute opening using your prepared claim, evidence, and explanation. Follow the Debater Playbook for your second turn: speaker 2 rebuts for two minutes; speaker 1 closes for one minute.

IF YOU ARE NOT CALLED

Do your assigned role. You do not deliver the Bench openings during an ordinary jury or researcher turn. The preparation still helps you recognize the strongest case for both sides.

AFTER / KEEP WHAT YOU LEARNED

Keep the sheet in your Forge Journal and write your Forge Reflection about the role you performed. Note any evidence that made one of your prepared openings stronger or weaker.

If two or more debaters are absent, the mentor may use the handbook's Socratic discussion format. Follow the moderator's directions for sharing your preparation.

COPY BEFORE EVERY FORGE · KEEP IT IN FRONT OF YOU

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	

PRIVATE TALLY · NO PUBLIC SCOREBOARD

VOTE TALLY

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

UNIT _____ DATE _____

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

JURORS VOTING _____ FOR→AG _____

AG→FOR _____ UND→MOVED _____

MINDS CHANGED _____

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

SPEAK EXACTLY TWICE · CLAIM IN SENTENCE ONE

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 – THEIR STRONGEST POINT, AND WHY YOUR SIDE STILL STANDS

WHAT THEY'LL HIT ME WITH

THEIR COUNTER	MY ONE-SENTENCE RESPONSE

NEUTRALITY IS YOUR SUPERPOWER

RESEARCHER EVIDENCE PACKET

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

UNIT _____ DATE _____

SENT TO DEBATERS _____

AFFIRMATIVE EVIDENCE

AFF 1

QUOTE OR FINDING – COPY EXACT WORDS; NOTE PAGE NUMBER

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

WHY THIS MOVES THE JURY TOWARD AFFIRMATIVE

AFF 2

QUOTE OR FINDING – COPY EXACT WORDS; NOTE PAGE NUMBER

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

WHY THIS MOVES THE JURY TOWARD AFFIRMATIVE

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

NEGATIVE EVIDENCE

NEG 1

QUOTE OR FINDING – COPY EXACT WORDS; NOTE PAGE NUMBER

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

WHY THIS MOVES THE JURY TOWARD NEGATIVE

NEG 2

QUOTE OR FINDING – COPY EXACT WORDS; NOTE PAGE NUMBER

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

WHY THIS MOVES THE JURY TOWARD NEGATIVE

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

SOURCE RULE

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

SUBMIT TO THE TEXT COACH BY THE PREP DEADLINE

JURY WORKSHEET

Prepare both sides to judge fairly. Complete this map, your pre-vote, and the two questions overleaf before class. Submit a copy; keep yours. See the Jury Practical Playbook for the steps.

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 ___"

Before class: write the two questions below. During the debate: fill the observation grid and post-vote. Explain what moved you or what remained unproved.

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** ☐

EVERYONE · EVERY UNIT

BENCH PREP

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

UNIT _____ CALLED IN ☐ SEAT _____

AFFIRMATIVE OPENING – CLAIM → EVIDENCE → IMPACT

NEGATIVE OPENING – CLAIM → EVIDENCE → IMPACT

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

IF CALLED TO CLOSE – ONE SENTENCE: THEIR STRONGEST POINT, AND WHAT ANSWERS IT

BENCH RULE

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

THE ARGUMENT – NOT THE STORY LAYER

FORGE REFLECTION

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

UNIT _____ ROLE _____

POSITION _____ JURY SHIFT _____

THE OTHER SIDE'S STRONGEST CLAIM

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

DID MY MIND CHANGE? ☐ Y ☐ N **– WHY**

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

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

STORY LAYER

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

UNIT _____ TRAIT _____

SHARE: □ NO □ ANONYMOUS □ NAMED

PROMPT (STORY TAB)

DRAFT

Story Layer · finish the story, then write your line. Reread your last line first. Sharing requires your checked consent.

DRAFT (CONTINUED)

MY LINE · WHAT I THINK IS NOW:

YOUR LINE

One sentence, your own view. Never change it later; write a new thought underneath and date it. It goes in your Forge Book. Personal disclosure is never a criterion.

FIVE MINUTES · EACH NIGHT

ACTOR NIGHTLY LOG

WHAT ACTOR MEANS – FULL KEY

A – Aim Before you open the book, write what you're looking for about this unit's trait.

C – Compress When you finish, sum it up in one sentence: what mattered most?

T – Test Mark one place you disagree with a character or the author. Write why in the margin.

O – Own Look away and explain it out loud in your own words. Connect it to something real in your life.

R – Run Before you close the book, write one question or idea for next time.

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

FILL AFTER ARMS ROOM

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

COPY BEFORE EVERY FORGE · KEEP IT IN FRONT OF YOU

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** □

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DURING · TICK WHEN DONE

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07 **Post-vote**, silent ballot □

08 **Hand tally to Weaver** □

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IF THIS HAPPENS…	I WILL DO THIS
Timer breaks	
It gets personal / heated	
The jury goes silent	

PRIVATE TALLY · NO PUBLIC SCOREBOARD

VOTE TALLY

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

UNIT _____ DATE _____

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

JURORS VOTING _____ FOR→AG _____

AG→FOR _____ UND→MOVED _____

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QUOTE OR FINDING – COPY EXACT WORDS; NOTE PAGE NUMBER

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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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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. _____

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LOCATION _____ WHY IT MATTERS _____

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LOCATION _____ WHY IT MATTERS _____

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WHAT I WATCHED FOR	AFFIRMATIVE	NEGATIVE
Strongest evidence		
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WHAT HAPPENED TO MY VOTE? CHANGED ☐ **HELD** ☐

EVERYONE · EVERY UNIT

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AFFIRMATIVE OPENING – CLAIM → EVIDENCE → IMPACT

NEGATIVE OPENING – CLAIM → EVIDENCE → IMPACT

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POSITION _____ JURY SHIFT _____

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

DID MY MIND CHANGE? ☐ Y ☐ N **– WHY**

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

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

A STORY, THEN YOUR LINE · EQUAL ROUTES

STORY LAYER

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

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SHARE: □ NO □ ANONYMOUS □ NAMED

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R – Run Before you close the book, write one question or idea for next time.

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

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

THE FORGE DICTIONARY

THE THREE SESSIONS (AND THE ONE BEFORE THEM)

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

THE DEBATE ITSELF

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

THE FIVE ROLES

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

THE ARMS ROOM TOOLS

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

WHAT YOU READ, KEEP, AND WRITE

Reading guide	Your scouting report – splits each book into chapter blocks.
Document study	A real person's account, one per unit, read at home and argued in class. The document is the floor of the evidence, not the ceiling.
Document Study Reader	The book holding all 8 units' document-study readings, plus the U8 trio. Read together in class at each unit's Arms Room.
ACTOR loop	The nightly reading habit: Aim, Compress, Test, Own, Run.
Forge Journal	The one notebook you keep all year. Your Reflections + Story Layers. The stories become your Forge Book.
Forge Reflection	A short write after every debate, about *the argument.* Kept, not graded.
Story Layer / Story Forge	A short story about the unit's trait, set 5 years out, about you or someone you invent, then your line: "What I think [trait] is now." / The Tavern block where you write it.

THE FINISH – AND YOUR MENTORS

The Anvil	Your six-minute final talk on May 4, holding your Forge Book: one story, two lines, three proofs, the cost.
The Gauge	The four-tier measure – Unformed, Assembled, Forged, Tempered. A gauge, not a grade.
Forge Workshop · Final Forge	Three Taverns that turn your lines into a thesis and a talk outline / the April sessions where you assemble your Forge Book and rehearse.
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.