| **Student Name:** Bernard Chong |
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| **Motion**: This house regrets the creation of media award shows (ie. The Grammy’s, Oscar’s, Emmy’s) |
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| Student spoke for the duration of the specified time frame. | N/A | 1 | 2 | 3 | 4 | **5** |
| --- | --- | --- | --- | --- | --- | --- |
| Student offered and/or accepted a point of information relevant to the topic. | N/A | 1 | 2 | 3 | **4** | 5 |
| Student spoke in a stylistic and persuasive manner (e.g. volume, speed, tone, diction, and flow). | N/A | 1 | **2** | 3 | 4 | 5 |
| Student’s argument is complete in that it has relevant Claims, supported by sufficient Evidence/Warrants, Impacts, and Synthesis. | N/A | 1 | **2** | 3 | 4 | 5 |
| Student argument reflects application of theory taught during class time. | N/A | 1 | 2 | **3** | 4 | 5 |
| Student’s rebuttal is effective, and directly responds to an opponent’s arguments. | **N/A** | 1 | 2 | 3 | 4 | 5 |
| Student ably supported teammate’s case and arguments. | **N/A** | 1 | 2 | 3 | 4 | 5 |
| Student applied feedback from previous debate(s). | N/A | 1 | 2 | **3** | 4 | 5 |
| Competition Score: | 69 | | | | | |
| Rubric  1 - Unobserved.  2 - Student attempt noted. Needs extended teacher support to properly execute skill.  3 - Student effort noted. Can execute skill with minimal teacher input and guidance.  4 - Student can execute skill with little to no prompting.  5 - Student can execute skill without prompting; exceeds expectations for child of that level. | | | | | | |
| Teacher comments:  Our phrasing in the opening needs to be clearer; why do these awards only reward the popular, rather than the talented. The harm of this is also not being presented as clearly. We should illustrate who exactly loses out and gets affected.  Set-up   * Similarly, we need to spend more time and use specific words to frame the harms of these award shows. * Counterfactual needs to spell out clearly what the world would have looked like without this; what kind of musicians would be popular, how would people measure success, how would careers in media entertainment be different? For instance, who gets famous or gets opportunities and so forth.   Argument 1   * What is the thesis of this argument? * We spell out well that it is difficult for new and inexperienced actors to get opportunities - but why do they then get these in your world? We aren’t unpacking the comparative. * What are the incentives of industry insiders to cast or push certain people more than others? * What examples of this exist? * What is the impact of them getting opportunities?   Argument 2   * Why does this bias exist? What is the purpose of these awards - why should they be international in the first place? * What examples of this exist? What is the harm with this? * You need to explain why it is popularity that makes them lose and not being less skilled or good. There is no explanation of why this is true.   04:39  A lack of certainty is appearing again in our tone!  We have to ask POIs consistently! Good work staying engaged throughout the debate. | | | | | | |

| **Student Name:** Emilia Lau |
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| Student offered and/or accepted a point of information relevant to the topic. | N/A | 1 | 2 | **3** | 4 | 5 |
| Student spoke in a stylistic and persuasive manner (e.g. volume, speed, tone, diction, and flow). | N/A | 1 | **2** | 3 | 4 | 5 |
| Student’s argument is complete in that it has relevant Claims, supported by sufficient Evidence/Warrants, Impacts, and Synthesis. | N/A | 1 | **2** | 3 | 4 | 5 |
| Student argument reflects application of theory taught during class time. | N/A | 1 | **2** | 3 | 4 | 5 |
| Student’s rebuttal is effective, and directly responds to an opponent’s arguments. | N/A | 1 | 2 | **3** | 4 | 5 |
| Student ably supported teammate’s case and arguments. | **N/A** | 1 | 2 | 3 | 4 | 5 |
| Student applied feedback from previous debate(s). | N/A | 1 | **2** | 3 | 4 | 5 |
| Competition Score: | 68.5 | | | | | |
| Rubric  1 - Unobserved.  2 - Student attempt noted. Needs extended teacher support to properly execute skill.  3 - Student effort noted. Can execute skill with minimal teacher input and guidance.  4 - Student can execute skill with little to no prompting.  5 - Student can execute skill without prompting; exceeds expectations for child of that level. | | | | | | |
| Teacher comments:  The challenge to the problem statement needs to be made clearly and explicitly; what is the need or purpose of award shows. Don’t say you’ll talk about how the other side is wrong - just tell me straight away. We should never say we don’t know what we’re saying.  Where is set-up?  Rebuttal   * Reduce competition - explain why awards create competition. How does talking about community or bringing people together challenge or disprove the claim you’re challenging? They say X, you say Y - does Y explain why X is not true? Is this a response? * On the purpose of spotlighting - you need to explain why the decision being made by the show is legitimate. Explain why it isn’t on the basis of popularity, but the legitimacy of what is good and what is not - link to the concept of art critics. This eventually happens, but you’re not really challenging this or rebutting this - just bringing it up. Your tone is not that of a competitive speech.   Argument 1   * This was started at 4, which is too late. * Why is there no other mechanism to help them achieve this goal? * We needed to explain what role award shows place in the entertainment industry, why they provide opportunity, why they allow emerging artists to make it big, and why this is an irreplaceable opportunity. What is the exclusivity of this?   We need to be able to get through prep and come up with arguments regardless of our teammates or the situation. You cannot not have an argument as 1st Opposition; your role is to present the case from the Opposition side.  04:51  We have to ask POIs consistently! | | | | | | |

| **Student Name:** Lilianna Poon |
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| Student offered and/or accepted a point of information relevant to the topic. | N/A | 1 | **2** | 3 | 4 | 5 |
| Student spoke in a stylistic and persuasive manner (e.g. volume, speed, tone, diction, and flow). | N/A | 1 | **2** | 3 | 4 | 5 |
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| Student argument reflects application of theory taught during class time. | N/A | 1 | 2 | **3** | 4 | 5 |
| Student’s rebuttal is effective, and directly responds to an opponent’s arguments. | N/A | 1 | **2** | 3 | 4 | 5 |
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| Competition Score: | 68.5 | | | | | |
| Rubric  1 - Unobserved.  2 - Student attempt noted. Needs extended teacher support to properly execute skill.  3 - Student effort noted. Can execute skill with minimal teacher input and guidance.  4 - Student can execute skill with little to no prompting.  5 - Student can execute skill without prompting; exceeds expectations for child of that level. | | | | | | |
| Teacher comments:  Why are they biased? The other side says art critics decide - why would they be biased, or only award those who are already good or popular? Why are these the incentives of these actors. We’re asserting all of this to be true, rather than explaining why or how it is.  Rebuttal   * Bring people together; explain why this is not exclusive? * What statistics? This is a competitive speech where we use qualitative examples, where did the statistics come from? POI - see the point on art critics. Why would they be biased?   Argument 1   * How does it change their incentives and behaviours and why is it bad? What would they do that would not happen in your counterfactual? * What is the difference between something which is trendy and something which is good? * Instead, argue that this creates pressure to make "award-friendly" content instead of authentic creative work, and ends up favouring big-budget productions over independent artists.   We need to speak louder and faster!  05:03  We have to ask POIs consistently! We’re fidgeting with our nails for most of other people’s speeches, rather than tracking to be able to ask POIs! | | | | | | |

| **Student Name:** Shawn Nip |
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| Student offered and/or accepted a point of information relevant to the topic. | N/A | 1 | 2 | **3** | 4 | 5 |
| Student spoke in a stylistic and persuasive manner (e.g. volume, speed, tone, diction, and flow). | N/A | 1 | 2 | **3** | 4 | 5 |
| Student’s argument is complete in that it has relevant Claims, supported by sufficient Evidence/Warrants, Impacts, and Synthesis. | N/A | 1 | 2 | **3** | 4 | 5 |
| Student argument reflects application of theory taught during class time. | N/A | 1 | 2 | **3** | 4 | 5 |
| Student’s rebuttal is effective, and directly responds to an opponent’s arguments. | N/A | 1 | 2 | **3** | 4 | 5 |
| Student ably supported teammate’s case and arguments. | N/A | 1 | 2 | **3** | 4 | 5 |
| Student applied feedback from previous debate(s). | N/A | 1 | 2 | **3** | 4 | 5 |
| Competition Score: | 69.5 | | | | | |
| Rubric  1 - Unobserved.  2 - Student attempt noted. Needs extended teacher support to properly execute skill.  3 - Student effort noted. Can execute skill with minimal teacher input and guidance.  4 - Student can execute skill with little to no prompting.  5 - Student can execute skill without prompting; exceeds expectations for child of that level. | | | | | | |
| Teacher comments:  Good work explaining how exactly these awards work. Stop and explain the implication of this observation - which is that their full push on popularity falls out; presumably critics' understanding of what is good wins instead.  Rebuttal   * Good call out on rankings; explain how people will always have opinions and this will affect everything; explain how they don’t change anything or solve any problem they claim. * Good on critics. Explain also how these are American awards ceremonies - do they have some type of incentive or duty to engage with diversity? * You need to explain why international movies get recognition in the first place. * You need to stop and explain what the implication of this is; how does it take their case out of the debate?   Argument 1   * I think we need to explain exactly how the award is the tipping point of all of this; so don’t say popularity but rather - crucial exposure. Why does the award show the exclusive mechanism? Why can’t this happen in any other way? * I am unsure why award shows behave in the way you claim such that the benefits materialise. Why or how do minor roles get exposure through awards? There’s no such category in these shows? What happens in musical award shows? * We may want to focus on technical achievements (sound design, editing, costume design) that audiences might otherwise overlook.   Good work asking POIs!  05:05 | | | | | | |

| **Student Name:** Ishan Harishankar |
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| Student applied feedback from previous debate(s). | N/A | 1 | **2** | 3 | 4 | 5 |
| Competition Score: | No Score (Upon Request) | | | | | |
| Rubric  1 - Unobserved.  2 - Student attempt noted. Needs extended teacher support to properly execute skill.  3 - Student effort noted. Can execute skill with minimal teacher input and guidance.  4 - Student can execute skill with little to no prompting.  5 - Student can execute skill without prompting; exceeds expectations for child of that level. | | | | | | |
| Teacher comments:  This is a pretty vague opening which doesn’t get to the point straight away! Explain why fame is symmetric, or why the quality of the selection process is in fact undermined; challenge right from the get go why the judgement will be bad or misinformed, or focused on popularity. What are we proving with our opening?  We have to signpost our clashes immediately after our opening. Where is this?  Rebuttal   * Why will bias or personal opinion exist? The same applies to the CF Bernard brings up; we’re bringing things up we should be responding to, but the actual rebuttal isn’t present! You have to explain why what they are saying is wrong! You could say - art critics often develop rigid theoretical frameworks that can blind them to innovative work, or that they may favor intellectual or experimental works over those with broader appeal etc. * Why would minor characters be stuck in a vicious cycle? What is this vicious cycle you talk about? How does your side help them? What is the CF - why would streaming platforms help? How?   Clash 1 - at 3:47 - very late!   * Why is competition bad? * Why will losers be undermined? * Why will new talent succeed more? * These are all the right points to focus on, but you’re just asserting this, not explaining this.   Clash 2 - at 5!   * The judge has stopped tracking at this point. You cannot go beyond 5:15! In a competition this is not being tracked at all. It will not affect the outcome of the debate, but it would affect your individual speaks.   You have to finish your speech at the podium and then walk back. You cannot walk and talk at the same time.  05:49 - we are over time!  We barely asked any POIs today. Why is this happening? We were doodling all throughout Boris’s speech? | | | | | | |

| **Student Name:** Boris Cheung |
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| Student’s rebuttal is effective, and directly responds to an opponent’s arguments. | N/A | 1 | 2 | **3** | 4 | 5 |
| Student ably supported teammate’s case and arguments. | N/A | 1 | 2 | **3** | 4 | 5 |
| Student applied feedback from previous debate(s). | N/A | 1 | 2 | **3** | 4 | 5 |
| Competition Score: | 69.5 | | | | | |
| Rubric  1 - Unobserved.  2 - Student attempt noted. Needs extended teacher support to properly execute skill.  3 - Student effort noted. Can execute skill with minimal teacher input and guidance.  4 - Student can execute skill with little to no prompting.  5 - Student can execute skill without prompting; exceeds expectations for child of that level. | | | | | | |
| Teacher comments:  Good tone up front, the phrasing is still a bit messy - if you have extra time whilst I am wrapping up feedback, write down your opening properly. Why is it amplified on their side? This is a very descriptive opening rather than a challenging opening. Get to the point in terms of explaining why they lose.  Signposting needs to be cleaner in terms of phrasing.  Clash 1:   * Good identification of issues in the round. Good on rankings and people’s consumption leading to the problem of trends and popularity Prop hates; explain why your side is better. Explicitly call out the other side for never engaging with your point on art critics, or just calling them biased without any explanation of why this is true. * The rebuttal here is good, especially on the need for celebrities in movies etc., but our phrasing and control over diction needs to be cleaner. * Excellent on multiple types of awards existing - what is the key takeaway here? What is the implication of this response on the debate?   Clash 2?  Our time management and split between different clashes was very off. We need to be more mindful here!  05:14  We have to ask more POIs! | | | | | | |