| **Student Name:** Ishan Harishankar |
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| **Motion**: This house believes that creating new lead characters for minorities (e.g. Hancock, Black Panther) is better than recasting them in existing roles already played by other actors/communities (Ghostbusters, Little Mermaid). |
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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: | 69.5 | | | | | |
| 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:  Rather than asking a rhetorical question, establish the nature of existing backlash, and how this anger means that the benefits of representation that both sides want don’t occur on their side. Keep this short, and then move onto signposting. Our sentence structure here is extensive/run-on.  We don’t have to specify what exactly we’re going to do in set-up. This is also taking up time.  Set-up   * Don’t characterise aimlessly - integrate this analysis into your argument. In set-up, you need to explain to me what movies/this process looks like in your world.   + We need to explain what these new lead characters look like, what kind of stories or narratives they are likely to have. Are these franchises, independent films? Give me examples of the kind of movies or television shows your side supports on your side! * Analysing the way in which consumers react absent of an argument opens up this same analysis being leveraged against you, in the way that Shawn does through the POI. We responded by saying Black Panther exists; does this respond to the logic, or just provide a counter-example? * We then analysed profit incentive from production houses - this all needs to be done in the argument! * What is the burden on both sides of the house? What do we need to achieve in order to win; is it which side gets better representation?   We moved into our argument at 3:57 - this is far too late.  Argument 1   * This explains why recasting is bad, but does not explain why new lead characters are better. * Explain WHY backlash occurs - what element of the role are people tied to? Explain how audiences feel a strong sense of ownership over existing characters and narratives. They view recasting as a violation of this ownership and a threat to their nostalgic connection to the original portrayals. * Rather than just saying woke culture, break this down! It also gets caught up into the culture war - this is a highly politicized issue, with some viewing it as a progressive agenda and others as an attack on traditional values. This polarization makes constructive dialogue difficult and can further entrench existing divisions. * You need to demonstrate that creating new characters offers a powerful pathway to a more diverse, inclusive, and creatively vibrant media landscape. * We can also explain how a new character provides an opportunity to tell fresh and unique stories that are not constrained by the baggage of existing narratives. This allows for greater creative freedom and the potential to explore new themes and perspectives. This is especially true because we can make this a truly authentic character, where diversity in writers/creators rooms also means this is done well.   05:24 - we need to ask POIs consistently + succinctly! | | | | | | |

| **Student Name:** Shawn Nip |
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| **Motion**: This house believes that creating new lead characters for minorities (e.g. Hancock, Black Panther) is better than recasting them in existing roles already played by other actors/communities (Ghostbusters, Little Mermaid). |
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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: | 70.5 | | | | | |
| 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 mutually exclusive? We spent 15 seconds saying that this is the case, but no explanation as to why this is true. What value add does this have?  Rebuttal   * On generic adaptations - explain WHY this is so bad for their side. Don’t just say they didn’t explain, which is true - but explain why they are still wrong. The phrasing here on how consumption behaviour changes the quality of the character etc. is too extensive/needs to be more pointed.   + Who watches these new characters? Go for the simplest, clearest response. * On small changes - why is this true? Why does it happen in this way? Explain what this looks like, how it would be done; is it just copy paste, or do we add details? Why isn’t this a new character being created? What is the difference?   Set-up needs to go BEFORE rebuttal; don’t take a POI in the middle of set-up.   * No burden for the sake of them; they have to add value; i.e. use the burden to highlight what is and isn’t contentious in the round.   Argument 1   * Thesis needs to be clear! Good explanation of how Black Panther is tied to a franchise. The implication should be that this can only occur in a more limited fashion. You have to have six good majoritarian movies, and then only then the minority’s movie comes. * Your argument is contingent on you proving that the recasting is well received - we didn’t engage with this coming from their side. * Don’t WASH, DISPROVE. * Why is recasting good? Where is the positive analysis?   + Profitable projects, particularly in film and television, reach wider audiences. Greater reach translates to a larger impact in terms of visibility and normalization of diverse representation. A small independent film with a diverse cast may be critically acclaimed but won't reach the same number of people as a blockbuster superhero film.   + Financial success ensures the sustainability of diverse projects. If a film or show featuring minority leads is profitable, it demonstrates to studios and networks that there is an audience for such content, encouraging further investment in similar projects. * You should explain how the iconic nature of these roles is what matters, because it showcases how these beloved fictional worlds are open to everyone, regardless of race, ethnicity, or other background. It sends a message of inclusion and belonging. Analyse the role this kind of media plays in the lives of kids etc.   05:08  Let’s ask POIs consistently! | | | | | | |

| **Student Name:** Jennie Jung |
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| **Motion**: This house believes that creating new lead characters for minorities (e.g. Hancock, Black Panther) is better than recasting them in existing roles already played by other actors/communities (Ghostbusters, Little Mermaid). |
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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: | 69.5 | | | | | |
| 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 most important call out is that they never explain why people don’t have visceral negative responses to recasting. Explain how audiences feel a strong sense of ownership over existing characters and narratives. They view recasting as a violation of this ownership and a threat to their nostalgic connection to the original portrayals.  Rebuttal   * You need to first pinpoint what they said, and then offer rebuttal. Don’t just offer responses generally. * Sure, these movies exist - why do they exist outside of the franchise that Shawn points out + who is this movie for? Is it for racists or misogynists to change their mind, or for people of this community to watch and be inspired by. * Don’t take a POI in the middle of a sentence! The response is clear, but it takes you a while to get through and deliver. Is this a debate about curing racism? Is that possible? * Explain how recasting is sometimes framed as "forced diversity," implying that studios are prioritizing diversity over merit. This rhetoric often fuels resistance to recasting and reinforces existing biases. * It also gets caught up into the culture war - this is a highly politicized issue, with some viewing it as a progressive agenda and others as an attack on traditional values. This polarization makes constructive dialogue difficult and can further entrench existing divisions. * Why won’t companies do this well? Why will it be simplistic, and without any context? You need to explain what the incentives + capacities of these media houses/production companies are!   Where is our argument?  You need to demonstrate that creating new characters offers a powerful pathway to a more diverse, inclusive, and creatively vibrant media landscape.   * These characters move beyond stereotypes, showcasing the full complexity and diversity of lived experiences within minority communities. * These characters are not confined to specific genres. They can be superheroes, romantic leads, comedic protagonists, or dramatic heroes, demonstrating that minority characters can occupy any role and tell any story. * We can also explain how a new character provides an opportunity to tell fresh and unique stories that are not constrained by the baggage of existing narratives. This allows for greater creative freedom and the potential to explore new themes and perspectives. This is especially true because we can make this a truly authentic character, where diversity in writers/creators rooms also means this is done well.   05:01  We need to ask POIs consistently! | | | | | | |

| **Student Name:** Lilianna Poon |
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| **Motion**: This house believes that creating new lead characters for minorities (e.g. Hancock, Black Panther) is better than recasting them in existing roles already played by other actors/communities (Ghostbusters, Little Mermaid). |
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| Student spoke for the duration of the specified time frame. | N/A | 1 | 2 | 3 | 4 | **5** |
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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 | | | | | |
| 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:  We need to explain why companies have an incentive to do this well, and if this incentive doesn’t exist, it also means their new characters are likely to be bad. In order for their benefits to exist as well, companies need to have good will and good incentives.  Rebuttal   * You have to explain why people receive this well. Your benefits are contingent on this. * Familiar stories and characters offer a sense of comfort and predictability. People may be more likely to engage with content that they already know and understand, rather than taking a risk on something new * Explain why companies have an incentive to do this well; they won’t do it where there is significant backlash. This also deals with the POI Boris asks you. * Why do racists engage with this content? Can you claim this benefit on your side of the house? Your benefit is contingent on a racist watching Captain America and suddenly disavowing their beliefs. How likely is this?   We moved onto our argument at 1:48, without having responded to the biggest claims from the other side!  Argument 1   * Why is recasting good? Where is the positive analysis?   + Profitable projects, particularly in film and television, reach wider audiences. Greater reach translates to a larger impact in terms of visibility and normalization of diverse representation. A small independent film with a diverse cast may be critically acclaimed but won't reach the same number of people as a blockbuster superhero film.   + Financial success ensures the sustainability of diverse projects. If a film or show featuring minority leads is profitable, it demonstrates to studios and networks that there is an audience for such content, encouraging further investment in similar projects. * You should explain how the iconic nature of these roles is what matters, because it showcases how these beloved fictional worlds are open to everyone, regardless of race, ethnicity, or other background. It sends a message of inclusion and belonging. Analyse the role this kind of media plays in the lives of kids etc.   By the end of this speech, did we prove that recasting is well received, especially the people whose minds we claim to change?  There doesn’t seem to be much difference in the content of our rebuttal + our argument. We have to make sure our arguments aren’t just analysis - there is a clear thesis, layers of reasoning, and then impacts. Don’t use the argument to respond to their case - rebuttals must be done independently!  We must ask POIs consistently. How many POIs did we ask today?  05:03 | | | | | | |

| **Student Name:** Boris Cheung |
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| **Motion**: This house believes that creating new lead characters for minorities (e.g. Hancock, Black Panther) is better than recasting them in existing roles already played by other actors/communities (Ghostbusters, Little Mermaid). |
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| Student spoke for the duration of the specified time frame. | N/A | 1 | 2 | 3 | 4 | **5** |
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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 | | | | | |
| 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 most important call out is that they never explain why people don’t have visceral negative responses to recasting. Explain how audiences feel a strong sense of ownership over existing characters and narratives. They view recasting as a violation of this ownership and a threat to their nostalgic connection to the original portrayals. All of their benefits are contingent on this. On companies + their ability to do this well; this is largely symmetric. If companies are bad - it happens poorly on your side too.  What kind of attention to this topic? Positive, negative? Attention to what end - to achieve what? We have to have TWO clashes, instead of ONE (this is the entire debate), and make sure the names are clear and pointed + delivered in signposting.  Explain why demand to create such movies exists in the status quo; and why it is untrue that these stories or narratives don’t exist - they just get shot down; to the extent there is some goodwill to produce representative stories, your side can do this. They never explain how recasting is received well; they never answer the same question they are asking you. Our response needs to be phrased more clearly!  Sure, these movies exist - why do they exist outside of the franchise that Shawn points out + who is this movie for? Is it for racists or misogynists to change their mind, or for people of this community to watch and be inspired by? What is realistic in terms of attainable change?  Explain how recasting is sometimes framed as "forced diversity," implying that studios are prioritizing diversity over merit. This rhetoric often fuels resistance to recasting and reinforces existing biases. It also gets caught up into the culture war - this is a highly politicized issue, with some viewing it as a progressive agenda and others as an attack on traditional values. This polarization makes constructive dialogue difficult and can further entrench existing divisions.  Explain WHY it has to occur in a poorer sense. What is good representation? This isn’t being analysed at all. Explain WHY it won’t actually be modified in a meaningful way; representation involves culture, context, etc. - why won’t this exist on their side.   * Recasting often confines the new actor to the pre-existing characteristics and storylines associated with the role. * Recasting can sometimes be a superficial gesture towards diversity without addressing the deeper systemic issues within the industry.   You need to demonstrate that creating new characters offers a powerful pathway to a more diverse, inclusive, and creatively vibrant media landscape.  Let’s ask POIs consistently.  05:03 | | | | | | |