| **Student Name:** Ellen Lui |
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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 | | | | | |
| 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 is it not a good idea? Focus on backlash up top to highlight 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.  Set-up   * Don’t define it literally! We have to do it in context of the motion to highlight what our world looks like. For instance, 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! * 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?   + Are we trying to change stereotypes? Are we trying to provide the community with good representation? What’s the purpose? * On backlash - this should go into the argument!   Argument 1   * In and of itself, backlash is not bad - you have to explain what backlash leads to, and that this outcome is bad.   + 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.   + Why would they be upset/mad - what does this anger do? Why wouldn't they be angry at new characters? What positive benefit, outside just not making people angry, would these new characters bring? This is the POI Torres asks you.   Argument 2   * On Spider-verse, is it because it was a new movie, or a good movie? We have to analyse what makes a movie satisfying/good - and why new movies do this better. * 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.   All of our examples are about black people…  05:04 - good work speaking to time! We must ask POIs consistently. How many POIs did we ask today? | | | | | | |

| **Student Name:** Chester Tam |
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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 | | | | | |
| 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 opening is a very long drawn out explanation of status quo, without specific framing or strategic observations being done. The point of what you are trying to say needs to be clear; is it that where recasting is done well, it doesn’t lead to backlash? If so, say this clearly and explicitly.  Set-up is missing? Establish why companies have an incentive to do this well; use the earlier examples to highlight how this will be done well. Is the movie the same, but just a different race or gender or sexual orientation of actor? What do these movies look like on your side?  Rebuttal   * On Snow White; make it about quality. Explain even where it was done badly, explain how exactly it strikes discourse/is good for representation anyways. * Did we engage with backlash to prove it doesn’t happen?   Argument 1   * On talent, why is this exclusive? Why is it only achievable on your side? * Why is the good writing and representation only available on your side? We’re just using examples here! * We have to focus on what is exclusive to your side; is it that these are iconic roles, is it that these are more likely to get attention/fulfil commercial interests?   + 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. We eventually say this is in relation to prominence, but it needed to be unpacked in greater detail! * Good on Black Panther. * Are racists going to watch these movies on either side of the house?   05:16  Let’s ask POIs consistently! Let’s make sure they are clearly phrased. | | | | | | |

| **Student Name:** Michael Lin |
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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: | 67.5 | | | | | |
| 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:  Don’t start your speech with imagine! I can’t hear you at the volume you’re speaking at the moment!  On backlash, good work identifying how the minority would feel - but does this engage with the analysis Chester gives on why backlash doesn’t happen because it is done well? You have to explain why it won’t be done well, or why even if it is done well, anger still exists. 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.  We didn’t engage with any rebuttal! We have to provide rebuttal before our argument.  Argument 1   * We have to explain why Opp will have to change the plot/change it such that it annoys people, rather than just keeping it as is.   + For instance, that otherwise the story seems out of date, or isn’t actually meaningful representation; that it has to tell their life story and that a black Snow White will likely have more struggles and this needs to be showcased?   + 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.   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.   03:50  We have to speak louder. It is difficult for speakers after you to rebut you if they can’t understand what is being said. The same applies with regards to my ability to give you feedback!  We must ask POIs consistently. How many POIs did we ask today? | | | | | | |

| **Student Name:** Kayley Cheng |
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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: | 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:  We need to explain how the other side didn’t engage with any of our material on companies doing this well, such that backlash doesn’t exist. You need to reinforce the material Chester presents, but Michael doesn’t respond to at all.  Rebuttal   * Explain why the plot doesn't change on your side; and why this is fine.   + Prop can argue here that recasting requires a plot change because otherwise, what kind of representation is even being done? Is it not tokenistic in nature; you can flip the gender of a character from male to female, but if you don’t cover any gender specific struggles, is it even authentic representation? * 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. * We barely engaged in rebuttal!   Argument 1   * Establish the thesis of the argument. What is new about the analysis here? This has extensive overlap with the content your first speaker delivered. * Why is the good writing and representation only available on your side? We’re just using examples here! * We have to focus on what is exclusive to your side; is it that these are iconic roles, is it that these are more likely to get attention/fulfil commercial interests?   + 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. We eventually say this is in relation to prominence, but it needed to be unpacked in greater detail! * 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 must ask POIs consistently. How many POIs did we ask today?  03:32 - Kayley, this is significantly under-time… | | | | | | |

| **Student Name:** Jasper She |
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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: | 72 | | | | | |
| 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 have to explain WHY recasting will be done poorly; they claim that if the quality is good, no anger occurs. Is this true? Will these movies always be good? Does this rebuttal engage with the analysis Chester gives on why backlash doesn’t happen because it is done well? You have to explain why it won’t be done well, or why even if it is done well, anger still exists. 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.  Clash 1: Justice - good title + identification.   * We need to explain how their refusal to change storylines is tokenistic representation at best. Is it not tokenistic in nature; you can flip the gender of a character from male to female, but if you don’t cover any gender specific struggles, is it even authentic representation? * Explain what authentic or meaningful representation is. Good work pointing this out! Give examples of what this might look like. * We can also explain in greater detail 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. * Excellent use of examples here. Representation involves culture, context, etc. - this cannot exist on their side. Recasting is at best a superficial gesture towards diversity without addressing the deeper systemic issues within the industry. The upshot of the end of the clash needs to be spelled out clearer.   Clash 2: Source of Backlash   * On quality - good identification! We have to explain why Opp will have to change the plot/change it such that it annoys people, rather than just keeping it as is.   + For instance, that otherwise the story seems out of date, or isn’t actually meaningful representation; that it has to tell their life story and that a black Snow White will likely have more struggles and this needs to be showcased? * 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. * Is this movie 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?   Let’s ask POIs consistently. How many POIs did we ask today?  05:15  It’s been a pleasure teaching you Jasper! You’ve improved significantly over the past few months, and I’ll be sad to see you go. Stay in touch! | | | | | | |

| **Student Name:** Torres Li |
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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 | | | | | |
| 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 opening needs to actually engage with the question of WHY people have backlash. Prop says here that recasting requires a plot change because otherwise, what kind of representation is even being done? Is it not tokenistic in nature; you can flip the gender of a character from male to female, but if you don’t cover any gender specific struggles, is it even authentic representation? How do we engage with this?  On observations - there has to be a point to it! We can’t make observations for the sake of it.  The title of clashes need to be present in the signposting!  The POI phrasing was entirely unclear.  Clash 1: Results for what? Positive attention? Less racism?   * Did we engage with any of their material here, or did we just assert that this will be done well? Why will it be done well? * Why is the good writing and representation only available on your side? We’re just using examples here! * Explain why the plot doesn't change on your side; and why this is fine. * 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.   Clash 2:   * Why will it break stereotypes? Is it because more people engage with already popular movies? * We have to focus on what is exclusive to your side; is it that these are iconic roles, is it that these are more likely to get attention/fulfil commercial interests?   + 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.   What have you explained by the end of each of these clashes Torres?  03:30? Why aren’t we speaking to time? We’re making the same mistakes with our clashes that we always have. We aren’t actually engaging in rebuttal at all within them!  We must ask POIs consistently. We also need to phrase our POIs in a simpler, more easier to understand way? | | | | | | |