| **Student Name:** Ellie Fu |
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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: | 69.5 | | | | | |
| 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:  You can’t restart in an actual competition! The problem characterisation re: sameness needs to be illustrated in greater depth. Why does it hurt/reduce meaningful representation? What even is meaningful representation?  Set-up   * 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? * We jump to us having better writers/more diversity existing, without spelling out what practically, these new movies look like. * Define 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!   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? * Why are stereotypes likely to exist on Opp? Why can’t they change the storyline or adapt it to be more culturally appropriate? * On your side, explain how you develop more meaningful representation. The positive explanation is missing!   Argument 2   * 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.   06:07 - We must ask POIs consistently. How many POIs did we ask today? | | | | | | |

| **Student Name:** Ethan Woo |
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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:  Explain why backlash occurs when the quality of representation is bad. Was there backlash when Annabeth in the new Percy Jackson’s race was changed? The opening is a very long drawn out explanation of status quo, without specific framing or strategic observations being done.  Start with set-up, rather than rebuttal!   * 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 actors? * What do these movies look like on your side?   Rebuttal   * On stereotypes - explain why this is less likely to happen, and largely more about normalisation. They are more likely to fall into stereotypes because they can’t control who is writing it/what audiences are willing/unwilling to receive. * On backlash - 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?   Characterisation needs to be done within set-up, rather than post opening + some rebuttals. Don’t take a POI in the middle of delivering characterisation, always take it as transition points.   * On changes - why is this within the spirit of the round! You can’t assert this as a part of set-up.   Argument 1   * Good work focusing on the iconic nature of these roles - explain why this is what leads to meaningful representation.   + 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!   + The uniqueness of this benefit has to be spelled out in greater detail! * On nuances - how does it fit into the framework of the role? Why don’t people get angry at their beloved character changing? * Good work dealing with cultural appropriation - this is largely symmetric anyways. * We have to focus on what is exclusive to your side; is it that these are more likely to get attention/fulfil commercial interests? 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.   06:15 - Let’s ask POIs consistently! | | | | | | |

| **Student Name:** Conan Chia |
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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:  Don’t start with an introduction + repeating the motion. All of this information is known to the judge. Use your opening for a high impact hook which highlights why your side is winning/they are losing, or deal with their biggest contribution so far. At the moment, it’s about backlash - why won’t backlash occur?  Rebuttal   * On the same thing - explain why this is what they have to defend; they assert this can happen, but explain why companies don’t have the incentive to do this. We need to provide analysis as to why this is likely to happen, rather than just highlighting extreme examples and then asking rhetorical questions.   + 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? * Explain that the upshot is they have to just do race/gender/sexual orientation swaps - link it to what you have already proven. * Are we trying to change stereotypes? Are we trying to provide the community with good representation? What’s the purpose?   Argument 1   * Is this a debate about documentaries? Be reasonable! On historical accuracy, there are limits to which realistically going to be possible. This is the POI Ethan asks you too! * This is a debate about fictional movies or television shows! * We could have argued:   + 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. * On culture - this could be an argument about how we can achieve meaningful representation + tell these stories on our side. Explain why this will be done well.   We must ask POIs consistently. How many POIs did we ask today?  05:50 | | | | | | |

| **Student Name:** Josephine 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: | 71 | | | | | |
| 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:  What is the point of observing that exposure happens? Both sides want to achieve representation - and think it is valuable - this is a debate about which side is better able to achieve this. Explain the role iconic movies or television play in the life of children instead and say we must reclaim spaces we were always denied from; hence recasting is the way forward.   * 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! * This is entirely unengaged with by the speaker before you - call this out!   Rebuttal   * On backlash   + 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.   + Explain where this has already happened re: Snow White/Little Mermaid etc.   + Point out that racists aren’t watching these movies etc. anyways. Good work washing out backlash. * Good on race doesn’t mean you’re fundamentally distinct - good response to the POI. * On historical accuracy - this is just not a part of the debate. Dismiss and move on! * The same comment as above re the unique selling point being the iconic nature of these roles needs to be emphasised.   Argument 1   * Relatability + iconic nature are similar; the same comment applies. * We have to focus on what is exclusive to your side; I’ve already commented on the iconic role - but is it also 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. * Spell out the impact in greater detail!   We must ask POIs consistently. How many POIs did we ask today?  06:25 | | | | | | |

| **Student Name:** Emilia Lau |
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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: | 71 | | | | | |
| 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 say that reception does not matter to the extent that the minority community gets access to good representation - but is this true? Doesn’t this mean that they are unable to break any stereotypes - because they can’t target those who hold stereotypes?  On the storyline changing - explain how this leads to more anger! 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:   * Purpose - explain what authentic or meaningful representation is. Good work pointing this out! Give examples of what this might look like. * 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. * Link to the content at the end of Conan’s speech where he talks about folklore and culture. Black Panther is a great example of this, but unfortunately you don’t know about it. * 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. * At the end of a clash, you need to explain what happens; we win on this issue…   Clash 2:   * Explain what the prerequisite to getting these beliefs to change is. Is it depiction, is it engagement - engagement of whom? Is it about minorities gaining representation and just being happy, or also those who are racist etc. engaging. * Point out how their side ends up feeding 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 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.   Let’s ask POIs consistently. How many POIs did we ask today?  05:29 | | | | | | |