| **Student Name:** Tania Mirpuri |
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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: | N/A | | | | | |
| 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 do we mean ‘as companies are rising’? We can spell out why there is a need for this/what the problem with the existing strategy of recasting is as our opening instead.  We’re missing set-up!   * We need to explain what these new lead characters look like, what kind of stories or narratives they are likely to have. * We need to frame what status quo looks like; how do people feel about recasting, what is the political climate like in status quo? * 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?   Argument 1   * Start with the thesis of your argument! I need to know what the argument is going to prove! * Is it always the case that implementation will occur in this way, where it is confusing? * We should explain how recasting iconic roles can generate significant backlash from fans attached to the original portrayals. Creating new characters avoids this conflict and allows the original work to remain untouched in the minds of those who cherish it. * 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.   01:10 - let’s try to speak for longer next time! Keep in mind what the responsibilities of a first speaker are with regards to set-up!  We need to ask POIs consistently! | | | | | | |

| **Student Name:** Bernard Chong |
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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:  We can’t restart in an actual debate! What is this opening with regards to the world existing in this way? Is this true? Why is this true? I think the opening needs to be about reclamation and fame - and how minorities need to see themselves as these icons, as opposed to being relegated to newer versions that just aren’t as popular or historically important.  On bias - explain WHY people think this way, or believe in this way. Who watches these new characters?  Following your opening, go straight into set-up!   * 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?   Argument 1   * Clear thesis; explain why profit/financial success matters so much. Explain HOW recasting in established franchises provides access to larger audiences and platforms, potentially having a greater impact on representation than creating new characters for smaller project   + 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.   Argument 2   * Is this a new argument? * 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.   04:18  Let’s ask POIs consistently! | | | | | | |

| **Student Name:** Renee Yang |
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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:  What is the point of making bias a wash? The strategic implication needs to be clear, it isn’t obvious to me at the moment.  Set-up   * Only ADD valuable analysis, rather than engaging in set-up for the sake of it. 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. * Problem characterisation missing! 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   * Explain why they can recast all they want, but audiences don’t accept this. On criticism - what is the nature of this criticism; who from? Racists, or fans, or whom?   + 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. * POI - 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.   Argument 1   * Why don’t companies have an incentive to do this well?   + 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. * 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.   04:26 - we need to ask POIs consistently! | | | | | | |

| **Student Name:** Tony Huang |
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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:  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.  One response doesn’t make their argument irrelevant, don’t just dismiss content!  Argument? Title?   * What is the thesis? * Why would people do this? Why do people behave in this way? * POI - RESPOND to the question. * On racism - sure, how do you deal with this? We’re just accusing them and saying they don’t achieve anything rather than challenging the analysis they’ve given us.   On echo-chambers; in order for this to work you need to first establish WHY people don’t respond negatively to this.   * We needed to spend time on set-up to explain how this happens. Instead of immediately recasting iconic leading roles, you can advocate for a more gradual approach. This could involve introducing diverse characters in supporting roles first, allowing audiences to become familiar with and invested in these characters before they eventually take on leading roles. This gradual exposure can help mitigate backlash and foster greater acceptance.   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?  You must prove engagement occurs on your side of the house; why people don’t get angry!   * 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.   04:05  Let’s ask POIs consistently! | | | | | | |

| **Student Name:** Edna Chow |
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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:  No one is saying that racism shouldn't be solved… focus on what is contentious. Problem characterisation missing! 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 their benefits are contingent on people being receptive to this shift!  The issue is that if you argue that companies do this poorly on their side - why are they doing it well exclusively on your side?  POI - 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.   * 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.   One clash only?   * 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. * 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.   03:54  Let’s ask POIs consistently! | | | | | | |

| **Student Name:** Jacky Xu |
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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 is there bias embedded in them? This is never explained.  Clash titles need to be established in signposting more clearly.  Is bias permeating the depiction of Wakanda? Or is it a more positive depiction? The point you’re trying to make is unclear. Are people watching Black Panther thinking this is a true depiction of Africa?  I think the push on your side needs to be about reclamation and fame - and how minorities need to see themselves as these icons, as opposed to being relegated to newer versions that just aren’t as popular or historically important.  Clash 1   * We are missing set-up throughout the debate, and need to establish this! 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? This helps explain why this will be done well, compared to the challenge from Prop. * We need to explain WHY shoehorning doesn’t happen. Good identification, response needs work. 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. * Good on writers rooms; explain why this is exclusive!   You have to explain why this recasting will be perceived well on your side! All your benefits are contingent on this!  Explain HOW recasting in established franchises provides access to larger audiences and platforms, potentially having a greater impact on representation than creating new characters for smaller projects. 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.  04:16 - Let’s ask POIs consistently! | | | | | | |