| **Student Name:** Adrian Wong |
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| **Motion**: This house believes that the state should not fund any works of art or performances that the average citizen would not recognise as having artistic merit |
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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: | 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:  Why will the state want to push a social movement? I think the point must be that the state currently uses ‘bad’ metrics, and that letting the people decide is the best way forward. Good reference to public interest.  Set-up   * This is a debate about what kind of art the state should fund; we want to push a counterfactual of what the state would fund in place of this, and why that is worse - so for instance, why people will like rap, or art by working class people (think Rivera working class/industrial murals) versus traditional, high brow art. Specify why their money must be used to uplift them.   + We identify this - but the way we’re phrasing it presently is not as strategic! We must frame this to be not controversial + a straightforward decision in that there's a general consensus about what constitutes quality and value in art. Works that are poorly executed, lack creativity, or fail to resonate with a broader audience shouldn't receive public funding. * Explain what kind of art your side will end up funding + will not; illustrations and examples are missing!   Argument 1   * We must link this to the duty of the state to ensure that people are happy/get enjoyment/feel represented - we want to deal with the push from Opp that art is inherently subjective; and say that this isn’t a debate about this. * The people may not like their national identity and push it another direction though? * Let’s start by establishing the duty of the state. State funding comes from taxpayers. The government has a responsibility to ensure these funds are used in ways the public supports. * Good example of the Oscars - but is the average person also not biased, or likely to make ‘bad’ decisions; POI - defend it and say that the bias is fine - we just want their money to be used for them. * What is the impact of this argument?   Argument 2   * We need to analyse what the purpose of art should be/what this funding means in terms of the art that is produced, the museums and galleries that prop up, exhibitions that get support. * Explain how art becomes more accessible - in the CF, following traditional guidelines they might end up funding avant-garde works that only a small, specialized audience appreciates, creating a sense of elitism and excluding the average person from engaging with publicly funded art. * Examples are missing! * How is this funding occurring? Is it to specific artists, or to public school arts programs? This is important for you to impact this argument + spell out how people are affected.   06:14 | | | | | | |

| **Student Name:** Clarisse Poon |
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| **Motion**: This house believes that the state should not fund any works of art or performances that the average citizen would not recognise as having artistic merit |
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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: | 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:  They do - they say it’s about public interest; the call out should be - the average citizen is part of the majority; the purpose of public funding must be to uplift those whose voices we cannot hear - the average citizen will not see this as valuable.  Limit your opening to a single call out, clearly questioning how this is impossible to ascertain (which I would say is the wrong call out - you have to assume feasibility; the point must be that the average is the average - and this obscures marginalised groups).  The time comment only works if you explain why in the CF, we’re able to solve this problem? But why is the state able to predict what will do well, or won’t?  Where is the set-up? We need to explain how the state should fund instead! This comes out in a POI - and is a cop out! You can’t do 50/50 - it fragments funding! Instead, say that the state literally has committees they set up that decide - which have community members, have critics, and they make well rounded, holistic decisions - and give examples of the kinds of plays/exhibitions the British government funds!   * Arts Council England distributes government funding to a wide range of artistic organizations and individual artists. They have specific programs and initiatives designed to support diversity and inclusion, ensuring representation from various communities and art forms, some of which may not be immediately popular. For example, their "Elevate" fund specifically targets Black-led organizations, recognizing historical underrepresentation and the need for targeted support.   Rebuttal   * Pick issues and deal with them, rather than problematising their case/just saying they didn’t prove it.   Argument 1   * Start by establishing the thesis of this argument, rather than just jumping in! The point and pathway of this argument is confusing! * Start by establishing the purpose of public funding; emphasise the role of state patronage in supporting artists from marginalized communities who lack access to private patronage.   + Link to social contract/state duty/state power principle. * Then, evaluate what the average person likes! Public taste is constantly evolving, and what is considered "good" art is often influenced by factors beyond aesthetic value, such as marketing and social trends. * Good identification of how this changes artist’s incentives - spell this out with more urgency and harm! This is a chilling effect on expression - will they explore challenging or unconventional themes? * Why are we so fixated on social media?   06:20 | | | | | | |

| **Student Name:** Audrey Lai |
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| **Motion**: This house believes that the state should not fund any works of art or performances that the average citizen would not recognise as having artistic merit |
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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: | 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:  Good opening! Clear phrasing, clear urgency - but you have to make eye contact!  Clarifications   * Explain that this is a believes that motion; they have to assume gauging this is possible. Good call out on their lack of explanation - explain who sits on these committees; and the kind of art that gets chosen on their side.   + We must frame this to be not controversial + a straightforward decision in that there's a general consensus about what constitutes quality and value in art. Works that are poorly executed, lack creativity, or fail to resonate with a broader audience shouldn't receive public funding. * This is a debate about what kind of art the state should fund; we want to push a counterfactual of what the state would fund in place of this, and why that is worse - so for instance, why people will like rap, or art by working class people (think Rivera working class/industrial murals) versus traditional, high brow art. Specify why their money must be used to uplift them. * Explain what kind of art your side will end up funding + will not; illustrations and examples are missing!   Rebuttal   * Can the state also predict what is going to be good later on? Fair on immediate resonance matters more. ‘Ages like an apple?’ * On bias - where does this bias come from/why does the average person not have bias? We’re asserting that this is what Adrian says - but he didn’t explain this either! * POI - no, it’s that this is what the average person wants, not the committees - explain what the distinction is!   When did you move onto your extension?   * On minorities - why does the average person care? You have to establish why the people like this! This analysis is missing in entirety.   We needed to analyse what the purpose of art should be/what this funding means in terms of the art that is produced, the museums and galleries that prop up, exhibitions that get support. Explain how art becomes more accessible - in the CF, following traditional guidelines they might end up funding avant-garde works that only a small, specialized audience appreciates, creating a sense of elitism and excluding the average person from engaging with publicly funded art.  How is this funding occurring? Is it to specific artists, or to public school arts programs? This is important for you to impact this argument + spell out how people are affected.  06:14 | | | | | | |

| **Student Name:** Sarah Choi |
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| **Motion**: This house believes that the state should not fund any works of art or performances that the average citizen would not recognise as having artistic merit |
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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:  How is this divisive? How will you make society more cohesive? This is a vague opening! The call out should be - the average citizen is part of the majority; the purpose of public funding must be to uplift those whose voices we cannot hear - the average citizen will not see this as valuable.  Rebuttal   * On co-opting national identity   + How do you achieve diversity? You’re responding to them using an impact, without explaining how this impact is achieved. Why and how do you get minority perspectives? How do they get excluded and marginalised? Why isn’t your CF the elitist committees/critics that OG says you do - and that your first never specifies in set-up?   + Government incentives - why do they have these incentives? What analysis are we giving to claim this impact? Why explain later, please explain now! * Elitism   + What incentive does the state have? You say there’s no way they don’t have this incentive - this isn’t a positive justification!   + We need to explain how the state should fund instead! You can’t do 50/50 as Clarisse says - it fragments funding! Instead, say that the state literally has committees they set up that decide - which have community members, have critics, and they make well rounded, holistic decisions - and give examples of the kinds of plays/exhibitions the British government funds!     - Arts Council England distributes government funding to a wide range of artistic organizations and individual artists. They have specific programs and initiatives designed to support diversity and inclusion, ensuring representation from various communities and art forms, some of which may not be immediately popular. For example, their "Elevate" fund specifically targets Black-led organizations, recognizing historical underrepresentation and the need for targeted support. * POI: you have to explain why it doesn’t happen this way right now; rather than just saying the middle class exists. I want you to listen to your response here in terms of you saying this defeats this entire case; is this true, or is it hyperbolic?   Extension   * What are these values that the public has? You’re jumping to marginalisation without spelling out how and why it occurs. The mechanisation is missing! Their inferiority is an impact I cannot buy if you don’t spell this out. * Being narrow-minded isn’t a mech, it’s an observation of how people are - if you explain how this leads to the choices they make - this is then a feedback loop you can explain.   06:20  We were so incredibly speedy today! | | | | | | |

| **Student Name:** Ryan Qian |
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| **Motion**: This house believes that the state should not fund any works of art or performances that the average citizen would not recognise as having artistic merit |
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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:  Keep your opening focused on identifying the clash in opening - you need to frame your extension accordingly! You have to be incredibly simple + clear; no room for mess here, if you want to get an automatic first post-extension. Is this a vertical extension, a horizontal extension or what?  Your signposting sounds too much like 3/2/1; keep it simple.  Why is it true to ascertain objectivity? We kind of say it’s possible, but don’t really explain how or why.  Rebuttal   * Opp’s model; good identification - it fragments funding! Explain WHY the judges are elitist! What is their background? What kind of aesthetic values do they have? Don’t be so assertive here. * On diversity - same comment re elitism applies; we need to follow-up with the comparative! What do you get on our side? Audrey’s speech is on minorities, but lacks mechanisation on how it happens - flag this, and then steal it!   + This is a debate about what kind of art the state should fund; we want to push a counterfactual of what the state would fund in place of this, and why that is worse - so for instance, why people will like rap, or art by working class people (think Rivera working class/industrial murals) versus traditional, high brow art. Specify why their money must be used to uplift them. * Fair attempt to characterise the average person! It’s less that they’re liberal - it’s that waffly abstract art doesn’t get funded instead. Make the kind of art funded on either side super clear!   Extension   * Political art stigma; good on the ability of the state to throw this kind of art away; spell out how and why this happens; we’re still missing the explanation of who sits on these committees, their education and so forth. * You also still have to establish why the people like this! This analysis is missing in entirety.   We needed to analyse what the purpose of art should be/what this funding means in terms of the art that is produced, the museums and galleries that prop up, exhibitions that get support. Explain how art becomes more accessible - in the CF, following traditional guidelines they might end up funding avant-garde works that only a small, specialized audience appreciates, creating a sense of elitism and excluding the average person from engaging with publicly funded art.  How is this funding occurring? Is it to specific artists, or to public school arts programs? This is important for you to impact this argument + spell out how people are affected.  06:12 | | | | | | |