| **Student Name:** Ethan Cao |
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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: | 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:  Our opening has to be delivered slower, and with more attention to phrasing. What is the specific point we’re trying to make? Is it that recasting falls into the trap of tokenism, or cultural inaccuracies/bad representation? We need to pay closer attention to our delivery here!  Set-up   * Good work identifying burdens on both sides! A sharper identification to highlight is that both sides want better representation - this is about which is better able to achieve this. * 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? For instance, adding facets of Indian culture in a relevant recasting? * What do these new shows look like? Why do people watch these - who watches these? Are the same people who got angry at recasting likely to watch the new shows? On your side, explain how you develop more meaningful representation. The positive explanation is missing!   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.  04:36 - we spoke undertime! We needed to speak to 6.  Let’s ask POIs consistently! | | | | | | |

| **Student Name:** Alissa Mak |
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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:  We need to start by explaining why (a) inaccuracy doesn’t occur and (b) backlash doesn’t occur. We identify the first, but then don’t actually respond on this basis - we repeat the motion and then move on. The point to make is that backlash only occurs when the quality of representation is bad. Was there backlash when Annabeth in the new Percy Jackson’s race was changed? Companies have an incentive to do this well.  Set-up   * On what basis will it be better? What outcomes do you want to achieve? * Is the movie the same, but just a different race or gender or sexual orientation of actors?   Rebuttal   * On cultural depictions - explain why adaptations can be made; it’s about contextual changes - we won’t rewrite the show, but we’ll add in nuances. * On backlash - explain how the same people don’t watch the new movie on their side/this movie is about the community, and doing it for them, rather than a third party. * Did we engage with backlash to prove it doesn’t happen? * Good on challenging their lack of a positive explanation as to why new movies are good.   Argument 1   * 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. * 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.   We needed to focus on the specific roles that get recast - and why companies choose them. The point to make is that it is always iconic, historical 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 need to ask POIs consistently!  04:51 - we need to hit 6! | | | | | | |

| **Student Name:** Karin Yeung |
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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:  Did they ever engage with backlash? All of their benefits are contingent on proving that these movies are received well. Our opening needs to focus on the most strategic rebuttal to their side. Why are we paraphrasing the motion in our opening?  Rebuttal   * On high quality - is this true? Or is it despite quality, there is anger and it is irrational. 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. * 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.   + But, why can’t Opp make adjustments to the character/add details and nuances? Is it because it would make people even angrier?   Argument 1   * Our argument/claim needs to be distinct from the rebuttal we’ve already made. A lot of our analysis is being repeated here. * We need to 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. * We can also explain why we have the diversity in writers rooms/social awareness to do this well!   We could have also 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.   We must ask POIs consistently. How many POIs did we ask today?  05:19 - let’s hit 6! | | | | | | |

| **Student Name:** Tiffany Chan |
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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 need to start by explaining why (a) inaccuracy doesn’t occur and (b) backlash doesn’t occur. The point to make is that your side will make necessary cultural changes to ensure representation happens, and that backlash only occurs when the quality of representation is bad. Explain why adaptations can be made; it’s about contextual changes - we won’t rewrite the show, but we’ll add in nuances. Was there backlash when Annabeth in the new Percy Jackson’s race was changed? Companies have an incentive to do this well. We say all of this in our responses, but get this out of the way in the first 1-2 minutes clearly and confidently! We say this with such softness and uncertainty!  Acknowledge that 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!   Argument 1   * Are racists/the people who believe in these stereotypes engaging with these movies which have been recast? You never explain why this happens; this is what your argument is contingent on!   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.   We must ask POIs consistently. How many POIs did we ask today?  05:28 | | | | | | |