## 1

#### A: Interp – Debaters must only read a framework that is not maximizing expected well-being.

#### B: Violation – You read util

#### C: Standards –

#### 1. Inclusion –

#### 2. Resolvability –E) Consequences empirically impossible to predict. Menand 05, Louis Menand (the Anne T. and Robert M. Bass Professor of English at Harvard University) “Everybody’s An Expert” The New Yorker 2005 <http://www.newyorker.com/magazine/2005/12/05/everybodys-an-expert//> FSU SS “Expert Political Judgment” is not a work of media criticism. Tetlock is a psychologist—he teaches at Berkeley—and his conclusions are based on a long-term study that he began twenty years ago. He picked two hundred and eighty-four people who made their living “commenting or offering advice on political and economic trends,” and he started asking them to assess the probability that various things would or would not come to pass, both in the areas of the world in which they specialized and in areas about which they were not expert. Would there be a nonviolent end to apartheid in South Africa? Would Gorbachev be ousted in a coup? Would the United States go to war in the Persian Gulf? Would Canada disintegrate? (Many experts believed that it would, on the ground that Quebec would succeed in seceding.) And so on. By the end of the study, in 2003, the experts had made 82,361 forecasts. Tetlock also asked questions designed to determine how they reached their judgments, how they reacted when their predictions proved to be wrong, how they evaluated new information that did not support their views, and how they assessed the probability that rival theories and predictions were accurate. Tetlock got a statistical handle on his task by putting most of the forecasting questions into a “three possible futures” form. The respondents were asked to rate the probability of three alternative outcomes: the persistence of the status quo, more of something (political freedom, [e.g.] economic growth), or less of something (repression, [e.g.] recession). And he measured his experts on two dimensions: how good they were at guessing probabilities (did all the things they said had an x per cent chance of happening happen x per cent of the time?), and how accurate they were at predicting specific outcomes. The results were unimpressive. On the first scale, the experts performed worse than they would have if they had simply assigned an equal probability to all three outcomes—if they had given each possible future a thirty-three-per-cent chance of occurring. Human beings who spend their lives studying the state of the world, in other words, are poorer forecasters than dart-throwing monkeys, who would have distributed their picks evenly over the three choices.

## 2

**1] Utilitarianism collapses into contractarianism.**

John J. **Thrasher**, Assistant Professor in the Philosophy Department and the Smith Institute for Political Economy and Philosophy at Chapman University, Reconciling Justice and Pleasure in Epicurean Contractarianism, Ethical Theory and Moral Practice, Vol. 16, No. 2 (April **2013**), pp. 423-436 ///AHS PB

**If** you do not, on every occasion, refer each of your actions to the goal of nature, but instead turn prematurely to some other [criterion] in avoiding or pursuing [things], your actions will not be consistent with your reasoning (KD 25). **This goal of reasoning and action is the absence of pain** and the tranquility that comes from living without fear (KD 3).4 This kind of pleasure, ataraxia, is unhindered tranquility, rather than a sensation of active pleasure.5 It is a psychological fact, according to Epicurus, that we do actually seek ataraxia and that our lives go best, from a subjective point of view, when we pursue ataraxia. It is the natural goal of beings like us. If fear of the gods, death, and pain constitute sickness of the soul, removing those ailments constitutes its health. This psycho logical hedonism creates the justification for the normative hedonism that practical reason ing should aim at ataraxia.6 The normative ideal of Epicurean practical rationality is a hedonistic form of instrumental rationality with the final end of ataraxia. In the parlance of modern decision theory, it is a maximizing theory of rationality. Given a set of ordered preferences, individuals chose rationally when they choose to act on their highest valued goals. To choose less pleasure rather than more pleasure when given the choice is paradig matically irrational and contrary to nature. Given this conception of practical rationality and virtue, it is hard to see how one can single-mindedly pursue pleasure and accept the constraints of justice. Traditionally, virtue ethical theories solve this problem by making the virtue of justice constitutive of happiness with deontic restraints built into the formal conditions of happiness.7 To use the Rawlsian terminology, the right flows naturally out of the good.8 This solution, however, will not work for the Epicurean. Unlike in Aristotelian or Stoic virtue theory, the standard of Epicurean happiness is not an objective, formal standard, but rather the subjective, psychological state of ataraxia. The Epicurean has a reason to (j> only if he or she believes that (J)-ing will reliably lead to the final end of ataraxia. If all reasons are instrumental in this sense, how is it possible for the Epicurean to have reason to constrain his or her pursuit of the goal of nature by the deontic demands of justice? To give a plausible account of justice, the Epicurean needs to explain how to justify the demands of justice as a means to the final end of ataraxia. One version of this problem arises in the context of friendship. Epicurus claims . .every friendship is worth choosing for its own sake, though it takes its origin from the benefits it confers on us" (VS 23). Given this statement about the value of friendship and KD 25, how can friendship be non-instrumentally valuable while also being beneficial because of the benefit it confers? Some have argued that genuine friendship is impossible unless we amend the basic egoistic element of Epicurean practical rationality.9 In contrast, Matt Evans argues that there are two basic approaches to understanding friendship in a consistently egoistic way (Evans 2004, 413). Friendship as "indirect egoism" involves incorporating the good of a friend or of friendship generally into one's own good. This is the interpretation that Timothy O'Keefe favors (O'Keefe 2001a). The alternative is Evans's preferred view, "direct egoism," that one's own good "stands or falls" with the good of one's friend (Evans 2004, 413). Indirect egoism is, for O'Keefe, a two-level hedonistic theoiy. Choice of desires is governed directly by hedonic concerns and those desires then pick out particular actions, which are only indirectly related to the original hedonic calculus (O'Keefe 2001a, 300-302). In contrast, Evans's direct egoism applies the hedonic calculus to action selection. Evans maintains that Epicureans can "reason their way to friendship" through direct egoistic means (Evans 2004, 423). What is true of friendship will likely be true of justice so it is imperative to determine whether the Epicurean hedonic calculus is meant to apply to actions (direct egoism), desires (indirect egoism), or something else entirely. The direct egoist interpretation has the benefit of being the easiest to reconcile with KD 25. The indirect egoist interpretation makes it easier to understand how the Epicurean can incorporate friendship and justice into hedonism. Another possibility, between direct and indirect egoism, is what Gregory Kavka calls "rule egoism" (Kavka 1986, chap. 9). Although Kavka developed his version of rule egoism in the context of understanding Hobbes's ethical theory, there are enough similarities between the two accounts for a plausible Epicurean version as well. The hedonic calculus applies directly to rules rather than to desires or action. Furthermore, rules can be generalizations over desires or actions, e. g. "don't cultivate a desire for riches" or "seek out friends." The first is a rule that indicates what desires will lead to pleasure whereas the second is a rule that indicates a particular set of actions that will likely lead to pleasure, namely having friends. **Rule egoism has several benefits over direct and indirect egoism. First, it is more general. Both actions and desires are mentioned throughout KD and VS as the possible object of choice. Rule egoism recognizes the importance of both actions and desires to the end of ataraxia and accounts for both in terms of rules. Second, rule egoism is simpler and likely more reliable than direct or indirect egoism. It is reasonable to expect that the typical Epicurean would be bewildered in the face of the multiplicity and complexity of choices that would face him or her on any given day. The stress of deliberating over actions on the direct egoist interpretation of KD 25 would often create anxiety rather than tranquility. Similarly, it is not clear that, given the complexity of the world, the direct approach would reliably lead to ataraxia. The indirect approach is not better on this count partly because desires do not necessarily pick out unique action in decision situations, partly because the indirect egoist faces the same problem as the direct egoist at the level of desires. By using rules, however, the Epicurean can rely on the knowledge embodied in the rules without having to deliberate in each case.** This explains the reason that Epicurus spends so much time in his writing listing rules and maxims. He gives rules about how to reduce sexual passion (VS 18), the irrationality of suicide (VS 38), the danger of envy (KS' 53), and the dangers of great wealth (VS 67). In all of these cases, and many more, Epicurus is passing on wisdom about how to reliably achieve ataraxia. He is playing the part, of a guide who has walked down life's tangled road and is reporting to those who have yet to see everything he has seen. These maxims or rules are the embodiment of the successful use of practical rationality in the past. Following these types of rules is, therefore, an application of direct egoism in an indirect way. Given the limited cognitive capacity and time of the Epicurean rational agent, relying on rules as a guide can be, following Gigerenzer and Goldstein, a "fast and frugal" way of reasoning based on heuristics communicated as rules or maxims (Gigerenzer and Goldstein 1996). **Instead of choosing over the expected outcome of individual acts, the rule egoist chooses sets of rules to follow based on the expected outcome of following that rule or set of rules** (Kavka 1986, 358-359). In the next section we will see how understanding Epicurean practical rationality as "rule-hedonism" makes it possible to reconcile Epicurean practical rationality with justice. 3 The Possibility of the Contract Once we understand Epicurean practical rationality as applying to rules rather than to particular actions or desires, we can see how the Epicurean can reconcile the imperatives of practical rationality with the demands of justice. **A particular social contract is a set of rules that regulates behavior in certain public settings.** The Epicurean agrees to a particular set of rules in order to more reliably achieve and maintain personal ataraxia. We might wonder, however, why the Epicurean would need a contract at all. Why wouldn't the first personal application of practical rationality be sufficient for ataraxia? Why is the social **contract** necessary? In a world of practically rational Epicureans, the social contract seems either otiose or harmful. Either the contract recommends what practical rationality would recommend or it conflicts with practical rationality. On its face, Epicurean contractarianism looks either unnecessary or impossible. I will argue here that the Epicurean social contract is both necessary and possible. **The social contract is necessary, as I will argue in the next section, for its coordinating, assuring, and specifying functions**. The social contract is possible because of the role that rules can play in Epicurean practical rationality. In this section I will argue that the Epicurean social contract is consistent with Epicurean practical rationality and, hence, possible, while fulfilling an important social role. The Epicurean social contract is fundamentally instrumental; **it is a "pledge of reciprocal usefulness neither to harm one another nor be harmed**" (KD 35). To be consistent with Epicurean practical rationality, then, the contract must secure benefits that would not be possible without the contract. If, however, one only has reason to enter into a contract because of the benefits, what reason does one have to follow the contract when there are no benefits and only costs? This is the heart of the concern that the Epicurean cannot be a good citizen. If citizenship involves the possibility of sacrifice, why should we expect the Epicurean to comply? Here again, we see the same kind of problem that we saw in §2 concerning friendship; the solution is also similar.

**2] Utilitarianism requires a system of individual preference in order to be normative, which means my framework is a prior question.**

**Gauthier**, David P. *Morals by Agreement*. Oxford: Clarendon, **1986**. Print ///AHS PB BRACKETED FOR CLARITY

A position both subjectivist and absolutist seems implicit in the views of many defenders of one of the most influential modern moral theories, **utilitarianism**. John Stuart Mill suggests such a position in his attempt to offer a sort of proof for the principle of utility - **subjectivist in saying that 'the sole evidence it is possible to produce that anything is desirable is that people do actually desire it', and absolutist in insisting 'that each person's happiness is a good to that person, and the general happiness, therefore, a good to the aggregate of all persons'. 22 But there is an evident awkwardness in this union** of subjectivism and absolutism noticeable in Mill's own statement, **which in passing from a seemingly relativist premiss (that each person's happiness is a good to that person) to an absolutist conclusion (that the general happiness is a good to all persons) has generally been held to exemplify the fallacy of composition**. Utilitarianism finds itself under pressure to move away from a conception of value at once subjective and absolute. The most plausible way to resist this pressure would seem to be to accept a universalistic conception of rationality, and to argue that since rationality is identified with the maximization of value, and rationality is universal, then what is maximized, value, must similarly be universal -- the same from every standpoint. If however utilitarianism remains true to its roots in the economic conception of rationality, then either subjectivism or absolutism gives way. On the one hand value may be conceived as relative, but a special form of value, **moral value**, is introduced, which **is the measure of those considered preferences held from a standpoint specially constrained to ensure impartiality**. On the other hand value may be conceived as objective, as the measure of an inherent characteristic of states of experience -- enjoyment -- that affords a standard or norm for preference. This is not the place to embark on a discussion of these positions, so that we shall merely (but dogmatically) affirm that a hundred years of ever more sophisticated efforts to avoid Mill's fallacy have not advanced the cause of utilitarianism a single centimetre. But we shall of course give more serious attention, especially to the second of the above ways of defending utilitarianism, as we continue the exposition of our own theory.

#### 3] Bindingness –

#### That Negates-

#### [1] Stronger IPRs help equalize the bargaining field for developing countries to check western coercion which would diminish their place as world enforcer. Therefore, it’s not in mutual self-interest for them to remove IPs because they want to keep their own economies ahead of others.

**Hassan et al 10** “Intellectual Property and Developing Countries: A review of the literature: by Emmanuel Hassan, Ohid Yaqub, Stephanie Diepeveen. RAND Corporation is a nonprofit research organization providing objective analysis and effective solutions that address the challenges facing the public and private sectors around the world. [https://www.rand.org/content/dam/rand/pubs/technical\_reports/2010/RAND\_TR804.pdf] // ahs emi

Commonly, FDI and trade are seen as key determinants for economic development and poverty reduction in developing countries. Inward FDI can generate important spillovers for developing economies, resulting in the upgrading of domestic innovative capacity, increased R&D employment, better training and support to education. For most developing countries, international trade allows them to acquire high value-added goods through importation that are necessary for economic development, but which are not produced domestically. In turn, exports allow developing countries to transform underutilised natural resources and surplus labour into foreign exchange, in order to pay for imports to support economic growth. Consequently, a central aim of the literature has been to examine how stronger IPRs in developing countries can give incentives to firms in developed countries to undertake cross-border investment in, and to export their goods to, these countries. Recalling the ambiguous relationship between IPRs and the individual strategies of single firms from a theoretical point of view, researchers have investigated empirically the effects of stronger IPRs on inward FDI in developing countries and exports from developed to developing countries. The empirical evidence suggests that stronger IPRs may positively affect the volume of FDI and exports, particularly in countries with strong technical absorptive capabilities where the risk of imitation is high. When such risk is weak, particularly in the poorest countries, firms in developed countries do not seem to be sensitive to the level of protection in developing countries. Using disaggregated data on FDI and trade, the empirical literature also shows that stronger IPRs impact on the composition of FDI and trade. First, stronger IPRs seem to encourage FDI in production and R&D rather than in sales and distribution. Second – and more surprisingly – stronger IPRs do not have any effect on the exports of hightechnology products. There are at least two explanations for this somewhat surprising result. Many high-tech products are difficult to imitate, thereby international trade for these products is less sensitive to the level of protection than for other products. Furthermore, firms in developed countries may choose to distribute their high-tech products through FDI or licensing, instead of exporting them directly. Intellectual property rights, international technology transfer and domestic innovation Increasingly, harnessing technological progress is viewed by policymakers as a key priority to boost economic growth and improve living standards. In an open economy, technological progress can be driven either by technology diffusion or technology creation. In less advanced economies, technology absorption can drive economic growth because countries at the forefront of technology act as a driver for growth by expanding the stock of scientific and technological knowledge, pulling other countries through a ‘catch-up’ effect. However, the strength of this ‘catch-up’ effect at the technology frontier decreases with the level of technological development, to the benefit of technology creation. Indeed, technology creation by domestic firms becomes progressively more important as a country moves closer to the technology frontier, because catching up with the frontier translates into increasingly smaller technological improvement. The empirical literature has examined the effects of IPRs on technological progress through these two main channels: technology absorption (i.e. international technology transfer) and technology creation (i.e. domestic innovation). The empirical evidence suggests that stronger IPRs in developing countries may encourage international technology transfer through market-based channels,1 particularly licensing, at least in countries with strong technical absorptive capacities. In the context of strong IPRs, firms in developed countries are more inclined to transfer their technologies to developing countries through licensing rather than through exports and FDI, since such rights allow them to retain control over their technologies. In the presence of weak IPRs, multinationals in developed countries seem to prefer to retain control over their technologies through intra-firm trade with their foreign affiliates in developing countries or FDI. Nevertheless, the historical evidence shows that many developing countries have benefited from international technology transfer through non-market-based channels, especially reverse engineering and imitation, thanks to weak IPR regimes. The empirical literature also shows that stronger IPRs can encourage domestic innovation, at least in emerging industrialised economies. Nevertheless, the empirical literature suggests the existence of a non-linear function (i.e. a U-shaped curve) between IPRs and economic development, which initially falls as income rises, then increases after that.

#### [2] IP rights are included in multiple international contracts – the aff violates that.

**Franklin 13** - “International Intellectual Property Law” by Jonathan Franklin\* He earned his A.B., A.M. Anthropology and J.D. degrees from Stanford University and M.Libr. with a Certificate in Law Librarianship from the University of Washington. Prior to the University of Washington, he spent five years as an reference librarian and foreign law selector at the University of Michigan Law Library. In law school, he was a Senior Editor of the Stanford Environmental Law Journal and a Note Editor for the Stanford Law Review. He is a member of the American Association of Law Libraries. [https://www.asil.org/sites/default/files/ERG\_IP.pdf] // ahs emi

The most important international agreements in intellectual property law are listed here. Many of them are available in multiple formats, including Microsoft Word, PDF, and HTML. In addition, This page was last updated February 8, 2013. 5 the links below link to the main pages for those treaties, rather than the HTML texts so that the reader can also find related protocols, notifications and signatories. ● Agreement on Trade-Related Aspects of Intellectual Property Rights ("TRIPS")(http://www.wto.org/english/docs\_e/legal\_e/legal\_e.htm#TRIPs) ● Berne Convention for the Protection of Literary and Artistic Works (http://www.wipo.int/treaties/en/ip/berne/index.html) ● Hague Agreement Concerning the Deposit of Industrial Designs (http://www.wipo.int/hague/en/legal\_texts/) ● International Convention for the Protection of New Varieties of Plants(http://www.upov.int/en/publications/conventions/index.html) ● Madrid Agreement Concerning the International Registration of Trademark (http://www.wipo.int/madrid/en/legal\_texts/) ● Paris Convention for the Protection of Industrial Property (http://www.wipo.int/treaties/en/ip/paris/index.html) ● Patent Cooperation Treaty (http://www.wipo.int/pct/en/texts/index.htm) ● Trademark Law Treaty (http://www.wipo.int/treaties/en/ip/tlt/index.html) ● Universal Copyright Convention (http://portal.unesco.org/en/) For other substantive, registration and classification treaties, see the treaty sections at the World Intellectual Property Organization (WIPO) (http://www.wipo.int/clea/en/index.jsp), IPRsonline (http://www.iprsonline.org/legalinstruments/international.htm), the Compleat World Copyright Web site (http://www.compilerpress.ca/CW/multi\_i.htm) and the intellectual property page at the Electronic Information System for International Law (EISIL) (http://www.eisil.org/). For bilateral treaties, one of the best sources is IPRsonline(http://www.iprsonline.org/legalinstruments/bilateral.htm). The focus of this Chapter is international law. Although it includes references to national domestic law (foreign law) and comparative law sources, other sites comprehensively cover national domestic law, such as WIPO’s Collection of Laws for Electronic Access (CLEA)(http://www.wipo.int/clea/en/index.jsp) (which is also referred to as WIPO Lex) or UNESCO’s Collection of National Copyright Laws(http://portal.unesco.org/culture/en/). For additional web sites that compile national intellectual property laws and decisions, see the relevant 6 section below. Practical Law Company’s Cross-border: Intellectual Property & Technology (http://us.practicallaw.com/about/cross-border-intellectual-property-technology) provides a substantial list of country comparisons touching on intellectual property law.

## 3

#### I am plagiarizing the 1AC. It’s mine. The aff has nothing left to bargain with. This is the best challenge to systems of property. We shatter the illusion of neoliberal control of knowledge production.

Froomkin 13 - David Froomkin, The Morningside Review, Published in Partnership with Columbia University Libraries, Columbia Undergrad Student, May 1st, 2013 “Plagiarism as Revolution, Concept as Content: Apotheosizing the Author under the Aegis of Appropriation” [https://journals.library.columbia.edu/index.php/TMR/article/view/5441] Accessed 9/29/21 SAO

“Art is either plagiarism or revolution.” —attributed to Paul Gauguin In “It’s Not Plagiarism. In the Digital Age, It’s ‘Repurposing.,’” Professor Kenneth Goldsmith writes about his course “Uncreative Writing,” which explores the concept of authorship. His students study the Internet’s impact on the proliferation of plagiarism. Goldsmith observes that “the sheer penetration and saturation of broadband . . . makes the harvesting of masses of language easy and tempting,” going on to discuss new artistic methods facilitated by the Internet that rely on appropriating previous artistic works (“It’s Not Plagiarism”). In his course, Goldsmith encourages—and even requires—his students to plagiarize. Worried about the conventional and clichéd way in which creative writing is often taught, with students told that their job as authors is to produce works of originality, Goldsmith established his course as an alternative: We retype documents and transcribe audio clips. We make small changes to Wikipedia pages (changing an “a” to “an” or inserting an extra space between words). We hold classes in chat rooms, and entire semesters are spent exclusively in Second Life. Each semester, for their final paper, I have them purchase a term paper from an online paper mill and sign their name to it . . . Students then must get up and present the paper to the class as if they wrote it themselves, defending it from attacks by the other students. What paper did they choose? Is it possible to defend something you didn’t write? Something, perhaps, you don’t agree with? Convince us. (“It’s Not Plagiarism”) By making his students express themselves in words not of their own choosing, Goldsmith forces them to confront what constitutes authorial intent. Though they copy, they engage in the significant job of arranging. Even in choosing which paper to plagiarize, his students necessarily express themselves. Moreover, as they are appropriating others’ ideas, the aesthetic value of their products must derive entirely from the method of composition. “Uncreative Writing” proposes a radical redefinition of authorship for the digital age, which would make context the new content. Indeed, it suggests that even if it is impossible to create substantively original works, art may still derive its aesthetic value from its conceptual basis. To justify his project, Goldsmith invokes the example of novelist Jonathan Lethem, whose February 2007 article in Harper’s Magazine, “The Ecstasy of Influence: A plagiarism,” epitomizes the kind of patch-written project Goldsmith extols. There is not a single new idea in Lethem’s essay; instead, it synthesizes the ideas of a great number of authors—and indeed does so without obvious attribution. As Lethem’s title points out, his entire essay is a plagiarism. Goldsmith writes, In academia, patchwriting is considered an offense equal to that of plagiarism. If Lethem had submitted this as a senior thesis or dissertation chapter, he’d be shown the door. Yet few would argue that he didn’t construct a brilliant work of art—as well as writing a pointed essay—entirely in the words of others. It’s the way in which he conceptualized and executed his writing machine—surgically choosing what to borrow, arranging those words in a skillful way—that wins us over. Lethem’s piece is a self-reflexive, demonstrative work of unoriginal genius. (“It’s Not Plagiarism”) That Lethem’s finished product succeeds stylistically is unquestionable. Despite his almost complete reliance on appropriation, Lethem manages paradoxically to create a brilliant work of art by synthesizing his influences so beautifully. As Goldsmith points out, it is the conceptually elegant method by which Lethem crafts his essay that gives it its appeal. Goldsmith characterizes copyright criticism as the centerpiece of Lethem’s argument. “Echoing the cries of free-culture advocates such as Lawrence Lessig and Cory Doctorow, [Lethem] eloquently rails against copyright law as a threat to the lifeblood of creativity,” he writes (“It’s Not Plagiarism”). Yet, Lethem does much more than simply criticize copyright. Lethem’s observation that all works of art embody their antecedents leads him to argue that copying is not only inevitable, but desirable. Many masterpieces owe their creation to artists’ inspiration by predecessors. Thus, Lethem questions the traditional conception of authorship, which rests on the assumption that creators produce works of unique inspiration (63). This assumption underpins Jane Ginsburg’s 2009 article “The Author’s Place in the Future of Copyright,” in which Ginsburg, a Columbia law professor, defends the traditional view of authorship. In stark opposition to Lethem’s critique, she views copyright as vital in protecting this tradition. “Vesting copyright in authors,” she writes, “made authorship the functional and moral center of the system” (148). Ginsburg believes that authorship is the basis of a social system of value. Lethem’s argument for copying, she suggests, is an affront to authorship. To allow anyone to plagiarize an author’s work would be to reduce its value and thus be an attack on the author. Ginsburg worries that “the advent of new technologies of creation and dissemination of works of authorship not only challenges traditional revenue models, but also calls into question whatever artistic control the author may retain over her work” (148–9). The prospect of authors losing their creative control scares her, because she equates authorship with originality and fears the demise of originality. Ginsburg criticizes advocates of a free culture who claim that copyright “somehow degrades the noble calling of disinterested creativity” (152), labeling them “techno-postmodernists.” She writes: “If the author is dead, or must be dethroned, then the reader not only lives, but reigns supreme. Readers give meaning to the texts they peruse; reading itself becomes a creative act” (151). The postmodern theory supposes that readers rather than authors give meaning to texts today in the act of reading them. This would undermine the traditional concept of authorship by devaluing the role of the author. Ginsburg views techno-postmodernism as nihilistic because it challenges her value system. Ginsburg argues that “the Internet gives concrete effect to the postmodernist theory of reader as creator, for all readers can remanipulate the text, and none can impose unilateral significance” (151). As Goldsmith points out in his article, the Internet makes appropriation easy, which Ginsburg would argue facilitates the dethroning of the author. It would be easy to label Goldsmith a techno-postmodernist and to interpret his course as an attack on authorship, yet the opposite is true. By reimagining what the author can be in the 21st century, Goldsmith defends authorship against those who would devalue it. Ginsburg might see the goal of the course as manipulating text to expose a lack of “unilateral significance,” fitting with her thesis about readers’ replacement of the author (Ginsburg 151). However, Goldsmith’s course is concerned not with the role of the reader, but of the writer. It is not a course in techno-postmodernism. The “new writing has an electronic gleam in its eye,” but “its results are distinctly analog, taking inspiration from radical modernist ideas and juicing them with 21st-century technology” (“It’s Not Plagiarism”). Indeed, Goldsmith rightly rejects the nihilistic notion that authorship is dead. He agrees with Ginsburg that this is a theory under which “individual creativity is discredited” (Ginsburg 152). Rather, Goldsmith argues that the new literature is “a writing imbued with celebration, ablaze with enthusiasm for the future, embracing this moment as one pregnant with possibility” (“It’s Not Plagiarism”). Ginsburg’s account of the techno-postmodernists does not reflect Goldsmith’s argument: he suggests that by copying, writers can create works of aesthetic value—and that this is perhaps the only source of creativity left to artists today. Goldsmith is trying not to dethrone, but to inaugurate, the author. Lethem represents better the idea behind Goldsmith’s course; indeed, his theory defends postmodernism from charges of nihilism, reinterpreting what postmodernism means in the context of authorship. Lethem examines T.S. Eliot’s preoccupation with attribution, implying that it reflects a broader social paradigm. Lethem argues that this obsession with citation “can be read as a symptom of modernism’s contamination anxiety. Taken from this angle, what exactly is postmodernism, except modernism without the anxiety?” he asks (62). Lethem suggests there is nothing nihilistic about this postmodern approach to creation. Rather, he reconciles postmodernism with a concept of authorship, suggesting that authors may still create original works of art using techniques of appropriation. Copying, Lethem says, allows authors to “make the world larger” (65). This strongly implies that he has not abandoned the possibility of creating works of originality. In light of Lethem’s claim that **appropriation reinforces authorship**, it is possible to consider Goldsmith’s course a reaction to the supposed nihilistic reductionism of Ginsburg’s techno-postmodernists. Goldsmith’s seeming willingness to concede the death of originality proves chimeric, as he ultimately suggests that copying allows his students to produce work of incredible creativity. Goldsmith observes that his students will at first invariably react with horror to his instruction that they copy. Yet, ultimately, they reconsider their objections. Goldsmith describes how “after a semester of my forcibly suppressing a student’s ‘creativity’ by making her plagiarize and transcribe, she will tell me how disappointed she was,” not because her creativity had been stifled, but “because, in fact, what we had accomplished was not uncreative at all; by not being ‘creative,’ she had produced the most creative body of work in her life” (“It’s Not Plagiarism”). Goldsmith’s seeming **dismissal of authorship is an attempt to reclaim it** in an age in which, to many, it seems impossible to create a substantively original work. Indeed, Goldsmith’s article can be interpreted as an articulation of a fundamental principle of authorship: that creation is as much about methodology as about material—and, moreover, that through plagiarism his students elevate method to material. For Goldsmith, the “trend among younger writers who take [Lethem’s] exercise one step further by boldly appropriating the work of others without citation, disposing of the artful and seamless integration of Lethem’s patchwriting,” reveals that “context is the new content” (Goldsmith 3). Modern technology has created an aesthetic sensibility that considers appropriation an essential aspect of authorship. **What matters is no longer what one says, but the mode of her saying it**. Still to Goldsmith, the postmodern writer gains authorship by creating a work of aesthetic merit. Thus, in a world in which “long-cherished notions of creativity are under attack, eroded by file-sharing, media culture, widespread sampling, and digital replication,” Goldsmith’s course “rise[s] to that challenge by employing strategies of appropriation, replication, plagiarism, piracy, sampling, plundering, as compositional methods” (“Uncreative Writing” 1). “Along the way,” he writes in his syllabus, “we’ll trace the rich history of forgery, frauds, hoaxes, avatars, and impersonations spanning the arts, with a particular emphasis on how they employ language” (1). Goldsmith’s course thus focuses on employing language to express old ideas in new ways, which he believes permits new authorship. Yet there is an ambiguity at the heart of Goldsmith’s idea. Writing of the beauty of plagiarists’ products, Goldsmith concludes that “far from being coercive or persuasive, this writing delivers emotion obliquely and unpredictably, with sentiments expressed as a result of the writing process rather than by authorial intention” (“It’s Not Plagiarism”). Goldsmith seems to distinguish between compositional method and creation, the latter alone associated with traditional views of authorship. In this, he channels postmodernist French philosopher Michel Foucault, who argues that authorship is a modern concept, sure to wither away. Foucault claims in his 1969 essay “What Is an Author?” that “the author does not precede the works; he is a certain functional principle by which, in our culture, one limits, excludes, and chooses; in short, by which one impedes the free circulation, the free manipulation, the free composition, decomposition, and recomposition of fiction” (Foucault 119). Thus, he argues authorship is a characteristic of, rather than requisite for, a work. Authorship matters to Foucault only because it affects the perception of a work. Foucault anticipates presciently the controversy over the disappearance of authorship. Moreover, he argues that “the author function will disappear . . . in such a manner that fiction and its polysemous texts will once again function according to another mode, but still with a system of constraint—one which will no longer be the author, but which will have to be determined or, perhaps, experienced” (119). Foucault expresses the postmodern theory that claims that authorship will be replaced by a different lens through which to interpret text. Foucault does not address Ginsburg’s concern, shared by Lethem and Goldsmith, about the demise of originality, but another idea from the same essay may better reflect the postmodern development in authorship. Foucault advances the concept of “discursivity,” a specific—and heightened—form of authorship in which creators establish not only an idea but an avenue for ensuing ideas. “Founders of discursivity,” Foucault writes, “are unique in that they are not just the authors of their own works. They have produced something else: the possibilities and the rules for the formation of other texts” (Foucault 114). He gives as his examples Freud and Marx, who pioneered fields of thought. Perhaps the new aesthetic sensibility of the digital age extends the realm of Foucauldian discursivity to include all works that are plagiarized by the “techno-postmodernists.” These works spawn methodological progeny in a parallel fashion to Marx’s and Freud’s inspiring their heirs. If Goldsmith’s methods of appropriation can indeed be considered an extension of the realm of discursivity, then the very plagiarism that Ginsburg decries as defacing an original work instead uplifts it, giving the original creator’s authorship a discursive character. Viewed this way, Goldsmith’s process could heighten authorship itself. Lethem provides perhaps the best extension of Foucault’s theory of authorship. Asking whether “our appetite for creative vitality require[s] the violence and exasperation of another avant-garde, with its wearisome killing-the-father imperatives,” Lethem suggests “we [might] be better off ratifying the ecstasy of influence—and deepening our willingness to understand the commonality and timelessness of the methods and motifs available to artists” (67). Lethem proposes to end discussions of modernism and postmodernism, and instead to embrace methods of reuse as a definitive aspect of authorship. **To do so would be to embrace the collaborative character of authorship in contemporary times.** This is exactly what Goldsmith does in “Uncreative Writing.” By employing plagiarism, Goldsmith revolutionizes the concept of authorship, which he says derives not only from the substance of a work but also from its very composition. Like Ginsburg, he maintains that authorship still lives, but he differs from her in his rejection of the limited view of authorship which she defends. Instead, sharing Lethem’s view that plagiarism allows contemporary artists to create works of originality, Goldsmith expands authorship twice: once by recognizing the significance of appropriation and again by extending Foucault’s discursivity.

#### There is a doublebind – Either you think the K is wrong and intellectual ownership is good so you vote neg because they have failed to prove the resolution true, or you think the aff is true and its good to allow me to steal their intellectual labor and you vote neg because they have no arguments left in the round.

## 4

#### Interpretation: Affirmative debaters must specify which universe the aff takes place in. The negative takes place in the milky way.

#### There are multiple universes and the aff does not specify.

**Victor** Tangermann**, Writer for cybernetics, Futurism This Physicist Believes There Are Countless Parallel Universes, OCTOBER 25TH** 2019**,** [**https://futurism.com/physicist-convinced-countless-parallel-universes**](https://futurism.com/physicist-convinced-countless-parallel-universes) **///AHS PB**

**“It’s absolutely possible that** there are multiple worlds where you made different decisions**,” he told the network. “**We’re just obeying the laws of physics**.” So if there are multiple worlds, how many are there? “We don’t know whether the number of worlds is finite or infinite, but it’s certainly a very large number,” Carroll claimed. “There’s no way it’s, like, five.” And he goes further, into a metaphysical view of the universe in which physical reality has much to do with the observer. “**Before you look at an object, whether it’s an electron, or an atom or whatever, it’s not in any definite location**,” Carroll told NBC. “**It might be more likely that you observe it in one place or another, but it’s not actually located at any particular place.**” Carroll isn’t the only one that has examined the possibility of many alternate realities. The likes of** [**Stephen Hawking**](https://www.bbc.com/news/science-environment-43976977) **and Erwin Schrödinger have suggested that many other parallel worlds exist as well. In his most recent work, Hawking** [**suggested that**](https://www.bbc.com/news/science-environment-43976977)thanks to quantum mechanics, the Big Bang supplied us with an endless number of universes, not just one.

#### Violation- you don’t

#### Standards-

#### Stable ground-

#### Resolvability-