# **EF K**

#### [ROJ & Giroux] CORPORATIONS ARE TAKING OVER EDUCATION – we desperately need critical pedagogy to resist that.

**Giroux:** Giroux, Henry A. [Waterbury Chair Professor, Pennsylvania State University] “Radical Politics in the Age of American Authoritarianism: Connecting the Dots.” *Truthout*,April 2016. https://truthout.org/articles/radical-politics-in-the-age-of-american-authoritarianism-connecting-the-dots/ CH

At the root of this notion of developing a comprehensive view of politics is the need for educating ourselves by developing a critical formative culture along with corresponding institutions that promote a form of permanent criticism against all elements of oppression and unaccountable power.**One important task of emancipation is to fight the dominant culture industry by developing alternative public spheres and education**al institutions **capable of nourishing critical thought and** action. The time has come for educators, artists, workers, young people and others to push forward **a** new **form of politics** in which public values, trust and compassion trump neoliberalism's celebration of self- interest, the ruthless accumulation of capital, the survival-of-the-fittest ethos and the financialization and market-driven corruption of the political system. Political responsibility is more than a challenge -- it is the projection of a possibility in which new modes of identification and agents must be enabled that can sustain new political organizations and transnational anti-capitalist movements. Democracy must be written back into the script of everyday life, and doing so demands overcoming the current crisis of memory, agency and politics by collectively struggling for a new form of politics in which matters of justice, equity and inclusion define what is possible. Such struggles demand an increasingly broad-based commitment to a new kind of activism. As Robin D. G. Kelley has recently noted there is a need for more pedagogical, cultural and social spaces that allow us to think and act together, to take risks and **to get to the roots of the conditions that are submerging the United States into a new form of authoritarianism wrapped in the flag, the dollar sign and the cross.** Kelley is right in calling for a politics that places justice at its core, one that takes seriously what it means to be an individual and social agent while engaging in collective struggles. We don't need tepid calls for repairing the system; instead, we need to invent a new system from the ashes of one that is terminally broken. We don't need calls for moral uplift or personal responsibility. We need calls for economic, political, gender and racial justice. Such a politics must be rooted in particular demands, be open to direct action and take seriously strategies designed to both educate a wider public and mobilize them to seize power. The left needs a new political conversation that encompasses memories of freedom and resistance. Such a dialogue would build on the militancy of the labor strikes of the 1930s, the civil rights movements of the 1950s and the struggle for participatory democracy by the New Left in the 1960s. At the same time, there is a need to reclaim the radical imagination and to infuse it with a spirited battle for an independent politics that regards a radical democracy as part of a never-ending struggle. **None of this can happen unless progressives understand education as a political and moral practice crucial to creating new forms of agency, mobilizing a desire for change and providing a language** that underwrites the capacity to think, speak and act so as to challenge the sexist, racist, economic and political grammars of suffering produced by the new authoritarianism. The left needs a language of critique that enables people to ask questions that appear unspeakable within the existing vocabularies of oppression. We also need a language of hope that is firmly aware of the ideological and structural obstacles that are undermining democracy. We need a language that reframes our activist politics as a creative act that responds to the promises and possibilities of a radical democracy. Movements require time to mature and come into fruition. They necessitate educated agents able to connect structural conditions of oppression to the oppressive cultural apparatuses that legitimate, persuade, and shape individual and collective attitudes in the service of oppressive ideas and values. Under such conditions, radical ideas can be connected to action once diverse groups recognize the need to take control of the political, economic and cultural conditions that shape their worldviews, exploit their labor, control their communities, appropriate their resources, and undermine their dignity and lives. Raising consciousness alone will not change authoritarian societies, but it does provide the foundation for making oppression visible and for developing from below what Étienne Balibar calls "practices of resistance and solidarity." We need not only a radical critique of capitalism, racism and other forms of oppression, but also a critical formative culture and cultural politics that inspire, energize and provide elements of a transformative radical education in the service of a broad-based democratic liberation movement.

Thus, **the Role of the Judge is to Promote Critical Thinking**, which means helping students develop the skills to question the squo.

#### [ROB & Kellner] AND that requires rejecting the one-dimensional thought that underlies capitalistic culture.

**Kellner:** Kellner, Douglas. [George Kneller Chair in the Philosophy of Education in the Graduate School of Education and Information Studies at the University of California, Los Angeles]. “One-Dimensional Man: Introduction to the Second Edition.” Beacon Press,1964. https://tinyurl.com/2tpwevjk EM/CH

Thus, I would propose interpreting “one-dimensional” as conforming to existing thought and behavior and lacking a critical dimension and a dimension of potentialities that transcend the existing society. In Marcuse's usage the adjective **“one-dimensional” describes practices that conform to pre-existing structures, norms, and behavior, in contrast to multidimensional discourse, which focuses on possibilities that transcend the established state of** affairs. This epistemological distinction presupposes antagonism between subject and object so that the subject is free to perceive possibilities in the world that do not yet exist but which can be realized. In the one**-dimensional society, the subject is assimilated into the object and follows the dictates of external, objective norms and structures, thus losing the ability to discover more liberating possibilities and to engage in transformative practice to realize them.** Marcuse's theory presupposes the existence of a human subject with freedom, creativity, and self-determination who stands in opposition to an object-world, perceived as substance, which contains possibilities to be realized and secondary qualities like values, aesthetic traits, and aspirations, which can be cultivated to enhance human life.

He adds:

In his early works, Marcuse himself attempted to synthesize Heidegger's phenomenological existentialism with Marxism, and in One-Dimensional Man one recognizes Husserl and Heideggerian motifs in Marcuse's critiques of scientific civilization and modes of thought. In particular, Marcuse develops a conception of a technological world, similar in some respects to that developed by Heidegger, and, like Husserl and Heidegger, sees technological rationality colonizing everyday life, robbing individuals of freedom and individuality by imposing techno- logical imperatives, rules, and structures upon their thought and behavior. Marcuse thought that **dialectical philosophy could promote critical thinking.** One-Dimensional Man is perhaps Marcuse's most sustained attempt to present and develop the categories of the dialectical philosophy developed by Hegel and Marx. For Marcuse, **dialectical thinking involved the ability to abstract one's perception and thought from existing forms in order to form more general concepts.** This conception helps explain the difficulty of One-Dimensional Man and the demands that it imposes upon its reader. For Marcuse abstracts from the complexity and multiplicity of the existing society its fundamental tendencies and constituents, as well as those categories which constitute for him the forms of critical thinking. **This demands that the reader also abstract from existing ways of looking at society and modes of thinking and attempt to perceive and think in a new way. Uncritical thinking derives its beliefs, norms, and values from existing thought and social practices, while critical thought seeks alternative modes of thought and behavior from which it creates a standpoint of critique. Such a critical standpoint requires developing what Marcuse calls “negative thinking,” which “negates” existing forms of thought and reality from the perspective of higher possibilities.** This practice presupposes the ability to make a distinction between existence and essence, fact and potentiality, and appearance and reality. Mere existence would be negated in favor of realizing higher potentialities while norms discovered by reason would be used to criticize and overcome lower forms of thought and social organization. Thus grasping potentialities for freedom and happiness would make possible the negation of conditions that inhibited individuals' full development and realization. In other words, perceiving the possibility of self-determination and constructing one's own needs and values could enable individuals to break with the existing world of thought and behavior. Philosophy was thus to supply the norms for social criticism and the ideal of liberation which would guide social change and individual self- transformation.

Thus, **the Role of the Ballot is to Endorse the Rejection of One-Dimensional Thought.** This means distancing ourselves from essentializing modes of thinking – e.g., the notion that value can only come from money. We measure the standard based on whether we remain open to multiple ways of knowing or approaching problems; the more restrictive the approach, the less we adhere to the framework.

## A. Links

#### They only position futurity as something structured on compulsory abled bodiness

1. say futurity is a mirror of incompabitibliy so their conceptions of futurity are only based in able-bodied world conceptions
2. they assume scenario planning fantasies are only way of having private appropriation of space but most of what we talk about isn’t based on those fanstasies
3. frame the method as the obnly way to achieve change

## B. Impacts

#### [Duren] DISIMAGINATION – the aff assumes private companies can only use outer space in ONE WAY, but private non-profits are working to benefit the environment.

**Duren:** Duren, Riley. [Research Scientist at the University of Arizona and an Engineering Fellow at NASA’s Jet Propulsion Laboratory.] "In Partnership with UArizona, New Nonprofit to Launch Satellite Program to Track Greenhouse Gas Emissions" *UArizona.* April 15, 2021. TB

**In a first-of-its-kind coalition to accelerate climate change action**, and with help from UArizona researchers, **a** new **nonprofit organization called Carbon Mapper is launching a program to improve scientific understanding of global methane and carbon dioxide emissions**. Carbon Mapper, a new nonprofit organization partnering with the University of Arizona, today announced a groundbreaking program **to help improve understanding of and accelerate reductions in global methane and carbon dioxide emissions.** The **Carbon Mapper** consortium also **announced plans to deploy a satellite constellation to pinpoint, quantify and track methane and carbon dioxide emissions.** "This decade represents an all-hands-on-deck moment for humanity **to make critical progress in addressing climate change**," said Riley Duren, research scientist in the UArizona Office of Research, Innovation and Impact and CEO of Carbon Mapper. "**Our mission is to** help **fill gaps in the emerging global ecosystem of methane and CO2 monitoring systems by delivering data that's timely, actionable and accessible for science-based decision making**." **Current approaches to measuring** methane and carbon dioxide **emissions** at the scale of individual facilities – particularly intermittent activity – **present challenges, especially in terms of transparency, accuracy, scalability and cost.** **Carbon Mapper** – which also is **partnering with** the state of California, **NASA**'s Jet Propulsion Laboratory, Planet, Arizona State University, High Tide Foundation and RMI – **will help overcome these technological barriers and enable accelerated action by making publicly available high emitting methane and carbon dioxide sources quickly and persistently visible** at the facility level. The data collected by the Carbon Mapper constellation of satellites will provide more complete, precise and timely measurement of methane and carbon dioxide source level emissions as well as more than 25 other environmental indicators. **Through the** Carbon Mapper-**UArizona partnership**, Duren and other UArizona **researchers offer scientific leadership** of the methane and carbon dioxide emissions data delivery **including developing new algorithms** and analytic frameworks **for testing** them with an ongoing research program. "Time is of the essence when it comes to understanding and mitigating methane and CO2 emissions," said Senior Vice President for Research and Innovation Elizabeth "Betsy" Cantwell. "Partnering with **Carbon Mapper will give** University of Arizona **researchers the tools needed to** not only see emissions hot spots, but to **understand their causes and develop actionable plans** for reducing or eliminating these sources." **Carbon Mapper, in collaboration with its public and private partners, is developing the satellite constellation** in three phases. The initial study phase, now complete, included two years of preliminary engineering development and manufacturing. **The first phase is underway and includes development of the first two satellites** by Planet and JPL, **scheduled for launch in 2023**, accompanying data processing platforms, and ongoing cooperative methane mitigation pilot projects using aircraft in California and other U.S. states. P;’

#### [Arendt] ASSUMING PRIVATE ENTITIES CAN ONLY BE BIG CORPORATIONS IS THE ESSENCE OF ONE-DIMENSIONAL THOUGHT – the notion that they can only be used one way utilitarianizes the world and equates “private” with “for-profit.” This makes it impossible to find meaning in *anything*: if everything’s a means, nothing can be an end.

Arendt: Arendt, Hannah. [Political philosopher] *The Human Condition*, 2nd edition. Chicago: University of Chicago Press, 1958, reprinted 1998. <https://monoskop.org/images/e/e2/Arendt_Hannah_The_Human_Condition_2nd_1998.pdf> CH

The implements and tools of homo faber, from which the most fundamental experience of instrumentality arises, determine all work and fabrication. Here it is indeed true that the end justifies the means; it does more, it produces and organizes them. The end justifies the violence done to nature to win the material, as the wood justifies killing the tree and the table justifies destroying the wood. Because of the end product, tools are designed and implements invented, and the same end product organizes the work process itself, decides about the needed specialists, the measure of co-operation, the number of assistants, etc. During the work process, everything is judged in terms of suitability and usefulness for the desired end, and for nothing else. The same standards of means and end apply to the product itself. Though it is an end with respect to the means by which it was produced and is the end of the fabrication process, it never becomes, so to speak, an end in itself, at least not as long as it remains an object for use. The chair which is the end of carpentering can show its usefulness only by again becoming a means, either as a thing whose durability permits its use as a means for comfortable living or as a means of exchange. The trouble with the utility standard inherent in the very activity of fabrication is that the relationship between means and end on which it relies is very much like a chain whose every end can serve again as a means in some other context. In other words, in a strictly utilitarian world, all ends are bound to be of short duration and to be transformed into means for some further ends.19 This perplexity, inherent in all consistent utilitarianism, the philosophy of homo faber par excellence, can be diagnosed theoretically as an innate incapacity to understand the distinction between utility and meaningfulness, which we express linguistically by distinguishing between "in order to" and "for the sake of." Thus the ideal of usefulness permeating a society of craftsmen-— like the ideal of comfort in a society of laborers or the ideal of acquisition ruling commercial societies—is actually no longer a matter of utility but of meaning. It is "for the sake of" usefulness in general that homo faber judges and does everything in terms of "in order to." The ideal of usefulness itself, like the ideals of other societies, can no longer be conceived as something needed in order to have something else; it simply defies questioning about its own use. Obviously there is no answer to the question which Lessing once put to the utilitarian philosophers of his time: "And what is the use of use?" The perplexity of utilitarianism is that it gets caught in the unending chain of means and ends without ever arriving at some principle which could justify the category of means and end, that is, of utility itself. The ‘in order to’ has become the content of the ‘for the sake of’; in other words, utility established as meaning generates meaninglessness. Within the category of means and end, and among the experiences of instrumentality which rules over the whole world of use objects and utility, there is no way to end the chain of means and ends and prevent all ends from eventually being used again as means, except to declare that one thing or another is "an end in itself."

## C. Alternative

#### [Jones] Thus, the alternative is to reject the aff and replace their representations with Ethnofuturism, abbreviated “EF,” a method that emphasizes critical thinking by confronting colonialist capitalism.

**Jones:** Jones, Craig Henry. [Writer at Society and Space] “Enclosing the Cosmos: Privatising Outer Space and Voices of Resistance” *Society and Space,* 2021. https://www.societyandspace.org/articles/enclosing-the-cosmos-privatising-outer-space-and-voices-of-resistance CH

These manoeuvres to privatise Outer Space rely not only on the enclosure of physical and legislative places but also seek to enclose imaginative spaces through the process(es) of disimagination. Broadly conceived, disimagination is a process that curtails our ability to think critically and imagine new futures through cultural apparatuses and public pedagogies designed to erase the multiplicity of historical realities that deviate from the hegemonic ‘norm’ (Didi-Huberman, 2008: Giroux, 2014). Whilst this concept has been used in Didi-Huberman’s discussion of the destruction of concentration camp materials and Giroux’s work on critical pedagogy and civic rights, the process of disimagination is operating within and upon discourses of Outer Space, as I discuss later in this piece. These attempts at disimagination are not going unchallenged, however, with Ethnofuturist works disrupting the oftentimes de facto futures of Outer Space and asteroid mining. Ethnofuturism critically responds to the disimagination process as it combines the Ethno- (the archaic, indigenous, or cultural histories of peoples) and -futurism (deemed the cosmopolitan, urban, and technological) (Hennoste, 2012). Consequently, Ethnofuturism can be construed as a process by and through which histories that deviate from the hegemonic ‘norm’ are reinvigorated and mobilised to (re)produce alternative discourses of futurity. Ethnofuturism here is used as an umbrella term that contains within it futurisms from a variety of groups and people. Examples of such futurisms include, but are not limited to: Afrofuturism, Aotearoa futurism, Cambrofuturism, and Sinofuturism. The following discusses enclosure, disimagination, and Ethnofuturism to problematise these futures of asteroid mining: highlighting how popular NSE discourses draw upon a Eurocentric rendition of a ‘Grand Historical Narrative’. Through this, we may begin to challenge the totalising concept of ‘humanity’ [4] oft-invoked by asteroid mining advocates and turn a more critical lens to these purported futures and the discourses (re)created to justify them.

# Resilience K

## A. Link

#### [James 1] The aff’s appeals to “ ” endorse the politics of capitalistic RESILIENCE – their PERFORMANCE is packaged as a 6-minute, consumable product that endorses “Parrhesia” to counteract anti-Blackness.

James 1: James, Robin. [Associate Professor of Philosophy, UNC Charlotte] “Incandescence, Melancholy, and Feminist Bad Vibes: A Response to Ziarek’s Feminist Aesthetics and the Politics of Modernism.” Differences 25 (2), 2016. CH

Neoliberalism co-opts this incandescence (or at least the most visible, legible part of its spectrum), domesticating its critical force into the means of producing aesthetic pleasure and reproducing social normativity. Potentiality has been “upgraded” into resilience.9 In resilient art, formal experimentation cultivates, or incites (to use a more Foucaultian term), shocks and feeds the resultant shockwaves back into the system.10 This feedback supports rather than destabilizes hegemonic institutions. The aesthetic damage through which modernist art established its heteronomous/ autonomous position of critique—stuttering, fragmented, degraded, aleatory, dissonant—is now the very medium of normalization.11 Neoliberal resilience, in other words, is a method or process of recycling modernist damage. For example, if modernist art invested aesthetic pleasure in the objectification of women (what Laura Mulvey famously calls scopophilia), neoliberal art invests aesthetic pleasure in women’s spectacular assumption of subjectivity—what Ziarek calls incandescence. If in modernity we liked doing damage to women, we now like to see women overcome that damage.12 This means that we expect women to perform their damage as a baseline from which “good” women then progress. That damage is the fuel for incandescent fires, so it must be constantly incited and invoked so that there’s something for incandescent women to ignite. In this way, resilience discourse normalizes traditional patriarchal damage (e.g., the damage of exclusion and objectification) as a systemic or background condition that individual women are then responsible for overcoming. “Undoing [. . .] feminism while simultaneously appearing to be engaging in a wellinformed and even well-intended response to feminism” (McRobbie 1), resilient incandescence is quintessentially postfeminist. We, the audience, use our identification with the resilient heroine as a way to disidentify with and (supposedly) transgress the imperatives of modernist patriarchy. This is why, as Ziarek explains, audiences have a “sympathetic identification with subversive femininity, with the mother avenging the murderous sacrifice of her daughter for political ends, rather than with the murderous father/king” (104). We enjoy women’s spectacular subjectivization (i.e., their overcoming of scopophilic objectification) because this distances us from unfashionable patriarchal formations and tastes (i.e., this latter scopophilia). In postfeminist neoliberalism, “bearing witness to both the destruction of women’s artistic capacities and women’s revolutionary aspirations” (5) becomes a source of aesthetic pleasure not because it’s revolutionary, but because it’s normative. To use Jack Halberstam’s term, we like our women to “go gaga” because this incandescence, this “unpredictable feminine” (114) methodology allows us to eke even more light out of otherwise exhausted enlightenment modernity. If we’ve reached, as Ziarek discusses, the so-called end of art and the end of history (and the end of tonality and the end of representation and, well, the end of modernity), then the only way to find more resources is, like Pixar’s wall-e, by sifting through our vast piles of waste. And in that waste heap is abject femininity (what musicologist Susan Cook calls the feminized “abject popular”). Femininity is abject because its exclusion from patriarchy is what constitutes patriarchy as a coherent system. In both Ziarek’s aesthetics of potentiality and in resilience discourse, women artists do the cultural work of remaking abjection or constitutive exclusion into ecstatic radiance.13 In the former case, that work is revolutionary; in the latter case, that work normalizes. Resilience discourse transposes feminist revolution into a nationalist, patriarchal, white supremacist practice. Take, for example, Katy Perry’s “Firework,” in which the lyrics trace the affective journey from dejection to radiant exceptionality. The song begins by asking listeners to identify with feelings of irrelevance, weakness, loneliness, and hopelessness; it posits and affirms damage, suffering, and pain. But then Perry’s narrator argues that in spite and perhaps because of this damage, the listener has precisely the means to connect to others, to make a difference, to have hope: “[T]here’s a spark in you / You just gotta ignite the light and let it shine.” She uses the metaphor of fireworks (and their association with u.s. Independence Day celebrations) to describe the listener’s self-transformation from black dust to shining light: you may feel like trash, but if you can just light yourself on fire, that trash will burn with a dazzling radiance that lights up the sky, just as it lights up audiences’ faces. Here, Perry transforms abjection—feeling like trash, unmoored, socially dead—into incandescent triumph. In the song, the addressee’s personal triumph evokes u.s. nationalist narratives of overcoming colonization (i.e., the Declaration of Independence, celebrated on the Fourth of July). Feminine incandescence—the transformation of waste and melancholy into glowing potential—is no longer revolutionary. Not only parallel to u.s. nationalism, it is the very means for reproducing normativity.

## B. Impacts

#### 1. [James 2] First, their narrative of “overcoming” PERPETUATES CYCLES OF OBJECTIFICATION, requiring a public performance for a spectator’s benefit.

James 2: James, Robin. [Associate Professor of Philosophy, UNC Charlotte] *Resiliency and Melancholy: Pop Music, Feminism, Neoliberalism*.Zero Books: Winchester, 2015. CH

(d) “Look, I Overcame!” Resilience must be performed explicitly, legibly, and spectacularly. Overcoming is necessary, but insufficient; to count and function as resilience, this overcoming must be accomplished in a visible or otherwise legible and consumable manner. Overcoming is a type of “affective labor” which, as Steven Shaviro puts it, “is productive only to the extent that it is a public performance. It cannot unfold in the hidden depths; it must be visible and audible” (PCA 49n33). In order to tune into feminine resilience and feed it back into its power supply, MRWaSP has to perceive it as such. “Look, I Overcame!” is the resilient subject’s maxim or mantra. Gender and race have always been “visible identities,” to use philosopher Linda Martin Alcoff’s term, identities strongly tied to one’s outward physical appearance. However, gendered/ racialized resilience isn’t visible in the same way that conventional gender and racial identities are visible. To clarify these differences, it’s helpful to think of resilience in terms of a “Look, I Overcame!” imperative. “Look, I Overcame!” is easy to juxtapose to Frantz Fanon’s “Look, a Negro!”, which is the touchstone for his analysis of gendered racialization in “The Fact of Blackness.” In both cases, looking is a means of crafting race/gender identities and distributing white patriarchal privilege. But, in the same way that resilience discourse “upgrades” traditional methods for crafting identities and distributing privilege, the “looking” in “Look, I Overcame!” is an upgrade on the “looking” in “Look, a [black person!] Negro!” According to Fanon, the exclamation “Look, a Negro!” racializes him as a black man. To be “a Negro” [a black person] is to be objectified by the white supremacist gaze. This gaze fixes him as an object, rather than an ambiguous transcendence (which is a more nuanced way of describing the existentialist concept of subjectivity). “The black man,” as Fanon argues, “has no ontological resistance for the white man” (BSWM 110) because, as an object and not a mutually-recognized subject, he cannot return the white man’s gaze (“The Look” that is so important to Sartre’s theory of subjectivity in Being & Nothingness). The LIO narrative differs from Fanon’s account in the same way it differs from Iris Young’s account of feminine body comportment: in resilience discourse, objectification isn’t an end but a means. any impediment posed by the damage wrought by the white/male gaze is a necessary prerequisite for subjectivity, agency, and mutual recognition. In other words, being looked at isn’t an impediment, but a resource. Resilience discourse turns objectification (being looked at) into a means of subjectification (overcoming). It also makes looking even more efficient and profitable than simple objectification could ever be. Recognizing and affirming the affective labor of the resilient performer, the spectator feeds the performer’s individual overcoming into a second-order therapeutic narrative: our approbation of her overcoming is evidence of our own overcoming of our past prejudices. This spectator wants to be seen by a wider audience as someone who answers the resilient feminine subject’s hail, “Look, I Overcame!”. Just as individual feminine subjects use their resilience as proof of their own goodness, MRWaSP uses the resilience of its “good girls” as proof that they’re the “good guys”—that its social and ethical practices are truly just, and that we really mean it this time when we say everyone is equal. For example, the “resilience” of “our” women is often contrasted with the supposed “fragility” of ThirdWorld women of color.

#### 2. [James 3] Second, since resilience requires something to overcome, the aff ENTRENCHES the harm they try to solve, linking people into an endless feedback loop of oppression.

James 3: James, Robin. [Associate Professor of Philosophy, UNC Charlotte] *Resiliency and Melancholy: Pop Music, Feminism, Neoliberalism*.Zero Books: Winchester, 2015. CH

MRWaSP is deregulated, but it is also dynamic. Your social/political status in MRWaSP— is thus not taken as an immutable given (like a “born this way” social identity), but as the effect of an ongoing process—the process, as Lester Spence puts it, of being “formed according to market logic” (Spence 15). MRWaSP doesn’t care so much who you are, but what happens through you: that investing in you furthers the aims of MRWaSP, and that these aims are not better accomplished by divesting your human capital. If the color line and the gender binary cut inside from outside, human from sub/non-human. MRWaSP doesn’t so much cut a tine as create a feedback process, one that’s flexible, tuneable, and tweakable so that the white always get whiter and the black always get blacker, so to speak. Racialization, gendering, etc., these aren’t lines that cut but processes that distribute.14 The process of resilience compounds past successes and past failures, creating a probabilistic distribution of success and failure. Your ability to bounce back from a crisis depends on the resources at your disposal; these resources (i.e., your material and social situation) is the result of your response, or your family’s response, to past crises. So, the more resilient you and your family have been, the more resilient you are likely to be now and in the future. Because white supremacy, sexism, ableism, and so on all shape the background material and ideological conditions in which we all work, those who have the best odds of successfully demonstrating their resilience are the ones who have the most heavily stacked decks. Moreover, bourgeois, cis gendered, able-bodied people of color are generally the most resilient ones...in no small part because MRWaSP has to make fewer material and ideological compromises to let them in. Thus, though MRWaSP’s methods are dynamic, the overall distribution of power, bodies, domination, resources, and so on, that remains relatively consistent. The second half of the book discusses the relationship between resilience discourse, MRWaSP, and pop music in much greater detail; it focuses especially on the role of anti- blackness in ideals of resilient femininity. There I will argue that resilient femininity plays a very specific and central role in producing African Americans” as “the exceptions unable to be re-formed” by neoliberal market logic” (Spence 15). MRWaSP is absolutely anti-black anti-queer, ableist, and misogynist. It Is a strategy for producing blackness, queerness, disability, and femininity as mutually-intensifying feedback loops of precariousness.’5 Just think about the most vulnerable populations in the US: it’s usually queer people of color, people whose situations actively deny them the opportunities and resources necessary to profit from their own resilience. People in precarious situations are constantly bouncing back from adversity, but they don’t get to re-invest the surplus value they generate back into their own human capital. Femininity, blackness, queerness, disability, class— these have always been technologies for extracting unpaid surplus value (e.g., slavery, housework, commodified labor). MRWaSP just updates them to work in neoliberalism’s preferred mode: deregulation.

## 3rd

I affirm the the appropriation of outer space is unjust by citizens of Hubmarine and Neimoidia except appropriation by people with disabilities

#### [Morris] DISIMAGINATION -- The aff assumes private companies can only use outer space in ONE WAY, but private non-profits are working to benefit the public, like people with disabilities.

**Morris:** Morris, Amanda. [Amanda Morris is a 2021-2022 disability reporting fellow for the National desk] “A Future for People With Disabilities in Outer Space Takes Flight” *New York Times,* 2021. JP

**Eric Ingram typically moves through the world on his wheelchair**. The 31-year-old chief executive of SCOUT Inc., a smart satellite components company, was born with Freeman-Sheldon Syndrome, a rare condition that affects his joints and blocked him from his dream of becoming an astronaut. He applied and was rejected, twice. But onboard a special airplane flight this week, he spun effortlessly through the air, touching nothing. **Moving around, he found, was easier in the simulated zero-gravity environment where he needed so few tools to help**. While simulating lunar gravity on the flight — which is about one-sixth of Earth’s — he discovered something even more surprising: for the first time in his life, he could stand up. “It was legitimately weird,” he said. “Just the act of standing was probably almost as alien to me as floating in zero gravity.” He was one of 12 disabled passengers who swam through the air aboard a parabolic flight in Southern California last Sunday in an experiment testing how people with disabilities fare in a zero-gravity environment. Parabolic flights, which fly within Earth’s atmosphere in alternating upward and downward arcs, allow passengers to experience zero gravity for repeated short bursts, and are a regular part of training for astronauts. **The flight was organized by AstroAccess, a nonprofit initiative that aims to make spaceflight accessible to** to all. Although about 600 people have been to space since the beginning of human spaceflight in the 1960s, NASA and other space agencies have long restricted the job of astronaut to a minuscule slice of humanity. The American agency initially only selected white, physically fit men to be astronauts and even when the agency broadened its criteria, it still only chose people that met certain physical requirements. This blocked the path to space for many with disabilities, overlooking arguments that disabled people could make excellent astronauts in some cases. But the **rise of private spaceflight, funded by billionaires with the support of government space agencies, is creating the possibility of allowing a much wider and more diverse pool of people to make trips to the edge of space and beyond.** And those with disabilities are aiming to be included. The participants in Sunday’s AstroAccess flight argue that accessibility issues must be considered now — at the advent of private space travel — rather than later, because retrofitting equipment to be accessible would take more time and money. The Federal Aviation Administration is prohibited from creating safety regulations for private spaceflights until October 2023. Initiatives like AstroAccess are aiming to guide the way that government agencies think about accessibility on spaceflights. “It’s crucial that we’re able to get out ahead of that regulatory process and prevent misinformation or lack of information or lack of data from making bad regulation that would prevent someone with disability flying on one of these trips,” Mr. Ingram said. **The group also hopes that making everything accessible from the get-go could lead to new space innovations that are helpful for everyone, regardless of disability.**

Solves 100% of the Aff bc PWD who want to go into space can do it