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## A. Links

#### 1. [Representation] The aff frames getting rid of private entities as something that is beneficial for the “common humanity”.

## B. Impacts

#### [Matri- Archi] First, EXCLUSION: thinking about outer space in terms of “adaptation” and “progress” for the common humanity reinforces colonial narratives and is built on a western conception of knowledge.

**Matri – Archi**: Matri-Archi. “Afro-Futurism: an approach to African development” *Matri – Archi,* 2017. JP

Afro-futurism is not what we commonly (mis)perceive as the notion of “futuristic” black science fiction. It an ever-present projection of an imagination of possible futures beyond the realms of the existing world we occupy today. Afro-futurism is far from a representation of purely fictional adventures. **It is a way of thinking and an imagination that speaks beyond the “naturalised western” objective universal rules of law, and in this way is an outer worldly approach in thinking about occupation (both physical and spiritual).** Afro-futurism has been described by cultural critics as a way of looking, navigating and imagining future conditions of life through a black lens. In fact, the “futurism” in the term afro-futurism contextualises the lack of African rooted thinking in the present by constantly (currently) taking on a future projection of life. At the same time, the movement is growing and reaching many more Africans in the diaspora and continent than before, and so one can hope that the distance between that projection and the present becomes more reachable. **By taking on a science fiction attire, Afro-futurism is seen as an “Other” way of thinking in a world where “objective” laws have been established**. Afro-futurism was never acknowledged as a scientific and tangible approach of thinking about development. **Colonialism managed to impose its rules of law and foundational ways of being in African sites (bodies and landscapes) and in that moment disrupted a natural development of other ways of being**. Colonialism marked the advent of disillusions in indigenous knowledge(s) that remains the biggest obstacle for people of colour (POC) in a post-colonial world today. Measures of erasure, reclamation, adaptation and progress in relation to African lost selves challenge spatial development. From such an unweavable historical retrospective point of view, it is impossible to pin point what could have been. This is why Afro-futurism looks to the future with a lens that pays close attention to ways of being and how that can culminate into space. The colonized condition dictated and defined laws of space, form and time that it perceived as ideal, hindering the development of afro-futuristic concepts developing into realizable physical space. Essentially as POC, the canvas on which we write our narratives – the dimension in which we occupy – is foundationally a Western conception. **Perhaps fragments of pre-colonial spatial development concepts exist?** The mere questioning and relentless search for them is a reflection of the scarcity. Culturally, oppressed societies were able to retain significant cultural dogmas, practices and knowledge(s) stored in and transferred through other mediums such as bodily expression and story telling. The collectivity of community ensured the sustaining of culture. However, with the dominating occupation of colonisation came the unfreedom of many opportunities for POC. **The common understanding of this unfreedom is often described in relation to opportunities in the free “developed” world – a developed state that had no African considerations, planning and input. This mindset exists today in how we** we see occupational positions and successes woven in the canvas of the Western Cannon dimension of functioning. For example, identifying unfreedom in South Africa as the Apartheid regime restricting POC from being pioneering engineers, lawyers and professionals through a Bantu education. The perception of being a pioneering engineer is a success indeed, in a dimension in which it fits to be so. We still view many patches of the canvas on which we write our narratives as objective dwelling grounds. The question of what life would have been like had there been no colonisation in Africa is an impossible one to answer simply. However, that is not to do away with dissecting the alternate (non)realities that sit in mindmaps unrealized. It is essential that we begin to dissect and explore rates of African “modernity” and what opportunities are embedded in thought processes that were discontinued and others that exist but are overlooked. Take for example the concepts of experimental jazz artist Sun Ra, who negated his very occupation on the Earth and lyrically spoke of future human conditions from a reference point of Saturn. During the 1930s when Sun Ra dropped out of college and transcended occupying life in a normalised fashion, he recorded a bright light telling him that “… the world was going into complete chaos… I would speak [through music], and the world would listen”. Regardless of how “irrational” his encounters sound to many, his call for emancipation described a reality we face today- a premonition of what then would be in the future which is now. **The collectivity of community allowed POC to retain culture**. The African diaspora, being heterogenous and ripe with diversity is also challenged with retaining ancestral knowledge. At the same time, this explains and fuels the growing prevalence of Afro-futurism in today’s world where people of African descent are constantly moving around the world, by choice. Afro-futurism in this right is a way of linking people in different locations and furthermore sustaining collectivity beyond physical need. The spiritual connections between POC are inherent to Africaness; and Afro-futurism hones into the spirit of blackness to connect us to the phenomenology of our original ways of being. “Afrofuturism goes beyond spaceships, androids and aliens. It encompasses African mythology and cosmology with an aim to connect those from across the Black Diaspora to their forgotten African ancestry.” (Taylor-Stone 2014). The music of many Afro-Futurists uses the intangible as a language for connection and reflection of the self-spirit of origin. Sun Ra and his Arkestra and South African electronic artist Spoek Mathambo are one of many who hone into this. Sun Ra speaks through otherworldly visual performance and spoken word, and Spoek speaks through layering sounds and beats of ancestral and cultural music. Afro-futurism is not a new hip aesthetic culture, it is a way of thinking about and experiencing blackness.

#### [Leahy and Dechow] Second, framing all private entities as unjust IGNORES the progress Black people have made in space.

**Leahy and Dechow**: Anna Leahy and Douglas R. Dechow are the authors of "Generation Space: A Love Story," scheduled for publication by Stillhouse Press in April 2017. Their collaborative writings on aviation, space, and technology have appeared in TheAtlantic.com, Air & Space Magazine, Fifth Wednesday Journal, and Curator. They teach at Chapman University in Orange, California. “What Everyone Gets Wrong about Black History in the Space Age” *Scientific American,* 2017. JP

A few weeks ago, Hidden Figures, the story about African-American women who helped get Apollo astronauts to the Moon, was overtaking and holding the box office lead. This real-life story of Black history in the Space Age supplanted the science fiction space adventure Rogue One and is holding its own, which should be no surprise. But the story and its success is a surprise. Hidden Figures revealed a part of NASA history that had been left out of the story we usually tell about the Space Age. Space exploration has been about people as well as about machines, and Katherine Johnson, Dorothy Vaughn, and Mary Jackson didn’t make it into the history books until recently. History books got that wrong, until now. At the same time this film was telling this eye-opening story of Black history, the Huffington Post, Yahoo!, Economic Times, and others ran stories about the first African-American International Space Station crew member, who is scheduled to launch for an extended stint aboard the station in 2018. These and other media outlets claimed that Jeanette Epps will be the first African-American sent to the space station or to board ISS. The media got that wrong. ADVERTISEMENT This is probably due to a misunderstanding about how ISS crew rotation works. Reporters, likely unfamiliar with space exploration, probably didn't bother to look carefully at the announcement on NASA's website, or didn't understand the difference between an Expedition crew aboard the space station and a Soyuz or Shuttle crew going to the space station. The shuttle flew to the International Space Station (ISS) for years, carrying astronauts back and forth on short missions of a week or two to deliver supplies or to help with repairs. Some members of those shuttle crews joined a space station crew to stay aboard for longer stints. These longer-term Expedition crews were formed in a carefully orchestrated scheduled of overlaps and swap-outs that’s been going on since November 2, 2000. **Just as many of us are surprised to know that African-American women mathematicians were calculating spacecraft trajectories fifty years ago, we might mistakenly assume that African-Americans have not been actively contributing to space exploration as astronauts these last thirty years**. Epps will fly up as part of a Soyuz crew and remain as part of an Expedition crew, and that is a terrific first. But she won’t be the first African-American to float through the hatch into ISS. African-American astronaut Stephanie Wilson flew to and boarded ISS three separate times over four years. In 2007, Wilson was part of the STS-120 shuttle crew that also included Daniel Tani. She returned to Earth Mark Hamill’s light saber from Star Wars, which had been carried aboard for the film’s thirtieth anniversary. Tani, on the other hand, became part of the space station’s sixteenth Expedition. He stayed on orbit almost four months and had no way to return home to be with his family when his mother died. That’s among the risks Epps will face in 2018: the inability to return home any time soon. To be sure, all the humans who went to the moon were white men. Even in the early days of America’s space programs, however, Ed Dwight was picked as an astronaut candidate. He faced harsh racism and, after the assassination of President Kennedy, decided not to join the astronaut corps. **Though he never flew to space either, Robert Henry Lawrence Jr. became the first Black astronaut in 1967, when he joined the Manned Orbital Laboratory program, a sort of spy-in-the-sky idea**. By the time that program was cancelled and some of its astronauts switched to NASA, Lawrence had died when his ejection seat malfunctioned during an aborted test flight of a supersonic aircraft at Edwards Air Force Base. In the wake of these small first steps, the astronaut group chosen in 1978 became the giant leap forward for NASA that shaped the space shuttle crews and future astronaut selection for decades to come. **As NASA moved toward the first shuttle launch, this class included six women, an Asian-American man, and three African-American men**: Guion Bluford Jr., Ronald McNair, and Frederick Gregory. In 1983, on the eighth shuttle mission, Bluford became the first of these three to travel beyond Earth’s atmosphere**.** He went on to fly four more missions. ADVERTISEMENT But the first Black person to travel to space wasn’t Bluford. A Cuban of African descent had done that aboard a Russian Soyuz spacecraft three years earlier. Arnaldo Tamayo Méndez was part of the Intercosmos program. He flew to Salyut 6 in 1980, where he and his fellow cosmonaut conducted experiments on the causes of space sickness and also on sucrose crystallization in low gravity in hopes of improving Cuba’s sugar industry. From that more inclusive NASA astronaut class of the late 1970s, McNair flew aboard the shuttle twice. He died on his second flight, on January 28, 1986, when the space shuttle Challenger broke apart as the nation watched on television. Gregory watched the tragedy unfold from Mission Control, for he was the astronaut on the ground keeping track of the weather that morning. McNair left an amazing legacy in a scholarship program that helps prepare first-generation and traditionally underrepresented undergraduate students for doctoral study. In 1989, Gregory, a pilot, became the first African-American to command a spaceflight. That was his second of three missions. The increasing inclusivity of NASA’s astronaut corps, in fact, has made it an eclectic, incredibly agile group that adapted to the changing role of the space shuttle and continues to adapt to Soyuz missions and planned exploration to Mars. newsletter promo Sign up for Scientific American’s free newsletters. Sign Up The first African-American woman to travel to space was not Epps or even Wilson but, rather, Mae Jemison. Jemison, a physician, served in the Peace Corps before she joined the astronaut corps in 1987. She applied to be an astronaut after she saw Sally Ride become the first American woman in space. Jemison names Nichelle Nichols, who played Uhura on Star Trek, as her role model, for Uhura was the African-American woman spacefarer with whom many of us grew up. During that flight, she honored Uhura by starting each of her work shifts by saying, “Hailing frequencies open.” The 25th anniversary of Jemison’s flight aboard Endeavour occurs this year. **Several African-American astronauts have visited the space station**. Robert Curbeam was the first, in 2001, and Alvin Drew was the last to fly there aboard shuttle, on Discovery’s last mission in 2011. During that flight, he performed a spacewalk. Though he was the two-hundredth person to do that, he wasn’t the first African-American. That first belongs to Bernard Harris Jr., who walked in space back in 1995. Curbeam, in fact, made seven spacewalks over his NASA career, the most of any African-American. ADVERTISEMENT All of NASA, in fact, was headed up by an African-American astronaut. Charlie Bolden traveled to space four times before becoming NASA Administrator in 2009 and serving through the end of President Obama’s administration. The International Space Station has been continuously inhabited for more than sixteen years. Currently, six astronauts are circling overhead, onboard ISS as members of the Expedition 50 crew. Their earthly homes are Russia (three), the United States (two), and France (one), making this very much an international space station. Those of us on the planet’s surface can check to see what the crew has planned for every day they are on station. We can also see ISS traverse the night sky with your own eyes, with instructions from NASA’s Spot The Station website. **To mistakenly think that Jeanette Epps would be the first African-American to visit the station shows a lack of understanding of the long-standing contributions of African-Americans to our nation’s achievements.** To understand that Epps will be the first African-American to be part of an Expedition crew is to celebrate her achievement as part of the rich, ongoing history of this country in the largest sense and of spacefaring and ISS in particular. Her planned mission signals that firsts still remain to be achieved and that there’s no reason to think that a crew to Mars shouldn’t be inclusive and stronger for it. So, mark your calendar for May 2018, when Epps will be onboard ISS, zooming across the heavens inside that spark of light.

## C. The Alt

#### [Ytasha] Thus, the alternative is to reject the aff and instead promote Black liberation through Afrofuturist appropriation of outer space.

**Ytasha**: Ytasha, Womack. [Writer and Advocate] “Afrofuturism : the world of black sci-fi and fantasy culture” *LibGen,* “Afrofuturism : the world of black sci-fi and fantasy culture”, 2013. JP

**Afrofuturism is an intersection of imagination, technology, the future, and liberation. I generally define Afrofuturism as a way of imagining possible futures through a black cultural lens,” says Ingrid LaFleur, an art curator and Afrofuturist. LaFleur presented for the independently organized TEDx Fort Greene Salon in Brooklyn, New York. “I see Afrofuturism as a way to encourage experimentation, reimagine identities, and activate liberation,” she said.1 Whether through literature, visual arts, music, or grassroots organizing, Afrofuturists redefine culture and notions of blackness for today and the future**. Both an artistic aesthetic and a framework for critical theory, Afrofuturism combines elements of science fiction, historical fiction, speculative fiction, fantasy, Afrocentricity, and magic realism with non-Western beliefs. **In some cases, it’s a total reenvisioning of the past and speculation about the future rife with cultural critiques**. Take William Hayashi’s self-published novel Discovery: Volume 1 of the Darkside Trilogy. The story follows the discovery of rumored black American separatists whose disgust with racial disparity led them to create a society on the moon long before Neil Armstrong’s arrival. The story is a commentary on separatist theory, race, and politics that inverts the nationalistic themes of the early space race. Or take John Jennings and Stacey Robinson’s Black Kirby exhibit, a touring tribute to legend Jack Kirby of Marvel and DC Comics fame. The show is a “What if Jack Kirby were black?” speculation depicting Kirby’s iconic comic book covers using themes from black culture. The show displays parallels between black culture and Kirby’s Jewish heritage, explores otherness and alienation, and adds new dimensions to the pop culture hero. Afrofuturism can weave mysticism with its social commentary too. Award-winning fiction writer Nnedi Okorafor’s Who Fears Death captures the struggles of Onyesonwu, a woman in post-nuclear, apocalyptic Africa who is under the tutelage of a shaman. She hopes to use her newfound gifts to save her people from genocide. Whether it’s the African futuristic fashion of former Diddy-Dirty Money songstress Dawn Richard—which she unveiled in her music videos for the digital album Goldenheart—or the indie film and video game Project Fly, which was created by DJ James Quake and follows a group of black ninjas on Chicago’s South Side, the creativity born from rooting black culture in sci-fi and fantasy is an exciting evolution. This blossoming culture is unique. Unlike previous eras, today’s artists lage of a shaman. She hopes to use her newfound gifts to save her people from genocide. **Whether it’s the African futuristic fashion of former Diddy-Dirty Money songstress Dawn Richard—which she unveiled in her music videos for the digital album Goldenheart—or the indie film and video game Project Fly, which was created by DJ James Quake and follows a group of black ninjas on Chicago’s South Side, the creativity born from rooting black culture in sci-fi and fantasy is an exciting evolution**. This blossoming culture is unique. Unlike previous eras, today’s artists can wield the power of digital media, social platforms, digital video, graphic arts, gaming technology, and more to tell their stories, share their stories, and connect with audiences inexpensively—a gift from the sci-fi gods, so to speak, that was unthinkable at the turn of the century. The storytelling gatekeepers vanished with the high-speed modem, and for the first time in history, people of color have a greater ability to project their own stories. This tug-and-pull debate over black people controlling their image shifts considerably when a fledgling filmmaker can shoot his sci-fi web series on a $500.

## 2

#### A. Counterinterp: Students must not be punished in round for non-disclosure on the Wiki at tournaments that don’t mandate disclosure. This isn’t about if disclosure’s good or bad; it’s specific to *punishment*.  B. Violation: They say I should lose for not disclosing here. C. Standards:

1. Team policy: My coach says we can’t compete if we disclose, which I can’t control. Not punishing me is key to my ability to debate at all, since my only options are to not compete or not disclose. This severs his voter’s internal link, since we should only punish actual wrongdoers.

2. Legality: Forcing debaters to disclose work isn’t legal – Harrison teachers can’t use my work as an example without my signed consent. *This tournament* said that taping kids in rounds is illegal, *even with their consent*. It’s his burden to prove he has legal grounds to mandate disclosure here, since he otherwise exposes the tournament and my coaches to possible legal liability based on privacy violations. This controls the ability to debate because illegality could shut down my team and the tournament, which is why tournaments get cancelled for events like storms.

3. Informed consent: Tournaments that mandate disclosure, like Greenhill, have teams check a consent box to compete. That affects whether teams agree to compete at tournaments in the first place. I might not have come had I known disclosure was mandated here, and I shouldn’t be punished for breaking a non-existent rule.

#### D. Voters:

#### 1. The ability to debate.

Their theory makes it so that, at a minimum, me, and possibly, the rest of the tournament could be prohibited from having debate rounds at all. This comes before other voters because we could not talk about other issues without debate as a forum to discuss them at all. Some questionable practices may always exist in debate, but we need to preserve its existence in order to keep them around. Also, even if I am the only person affected because of my team’s policy, it is wrong to structurally preclude anyone from debating so the team policy standard is sufficient to vote. Only the loss sends a meaningful message: debaters want to win and avoid losing, so vote against them to discourage their behavior that would structurally exclude others from competing at all.

#### 2. Fairness:

Fairness is a voting issue, because debate is an adversarial system; without a fair playing field, we have no way to determine the better opponent, and thus no way to evaluate the resolutional proposition. Also, there must be some meta-standard to choose which interpretation is best, so fairness comes before the resolution.

#### 3. Education

Education is important because debate is an academic activity where we learn about different arguments and positions in an attempt to find the best actions. Also education is the only reason that states and schools fund debate so if debate ceases to be educational then the activity will be degraded and eventually disappear altogether. Furthermore, the only thing that will impact us beyond this 45 minute round is the education we receive. This means that the most important aspect of our arguments is their educational qualities.

## Case

#### 1. T/ Colonization logic increases when national governments try to appropriate themselves which happens when we Affirm. If private entities don't get to claim ownership, governments will try to recreate their own countries in outer space, which is much more an instance of colonization than appropriation who installs a few satellites and calls it a day.

#### 2. o/w magnitude: If we don't start appropriation of outer space, the planet is not going to exist. As the earth's resources deplete, there will not be enough livable space and resources to live off of.

#### 3. T/ Colonization logic increases on the Aff, because without appropriation companies will keep claiming more and more property; if they can't own anything they will be operating as a free for all, everyone gets anything that they can lay their hands on. Appropriation draws a line in the sand. “this is what I own, and this is what you own.” This creates an enforceable right to property over certain spaces. There will always be people competing for the same place, but not an enforceable claim over that space in the world of the Aff.

#### 4. o/w qualitatively: There is going to be the colonization of already colonized pieces of land.. People will just come and colonize places that are actually owned by other people.

#### [Meyer] Outer Space provides vital solutions to climate change and creates supplies and areas for hazardous waste to be disposed. Outer space provides a pathway for nations to thrive and develop.

**Meyer:** Meyer, Zach [Writer and Author for Northwestern Journal of International Law & Business] “Private Commercialization of Space in an International Regime: A Proposal for a Space District” Winter 2010, MR

**Outer space need not be all about dollars and cents though. Great social benefit also attaches to the exploration and development of outer space. Notably, outer space may provide solutions to energy and hazardous waste problems here on Earth. As finite energy sources are slowly depleted here on Earth, it is extremely relevant that bountiful supplies of energy exist in outer space. Solar energy is in almost infinite supply, significant hydrocarbon deposits exist nearby,  and the fuel for ultra-clean fusion orbits the Earth. Outer space also provides a possible answer for the problem of accumulating hazardous waste on Earth-simply eject it into the far recesses of space. Importantly, both of the above resolutions to the energy crisis and the hazardous waste problem could be of great social benefit to all people of Earth, whether they are citizens of space-faring States or not. Furthermore, an appropriate legal regime for the commercial development of outer space could also level the playing field and enable undeveloped States to compete with developed States, thereby promoting the social benefit of equality for Earth-bound States.**