### OFF 1 – T

#### **Interpretation: Affirmatives must only defend outer space – which is the area outside of the earth’s atmosphere**

Dictionary ND ["Definition of outer space," [https://www.dictionary.com/browse/outer-space]/ISEE](https://www.dictionary.com/browse/outer-space%5d/ISEE)

outer space noun space beyond the atmosphere of the earth.

#### Violation: They don’t

#### Standards:

#### Limits: Allowing earth creates an unpredictable research burden – the neg not only has to familiarize themselves with the privatization of outer space but also all of earth – this kills limits on an already large topic

#### Ground: they kill neg ground allowing aff’s that effect planets kills neg ground through allowing aff’s to no link out of satellite and other specific DA’s

#### Predictability: literature base concludes neg – most people define outer space as the area outside the earths atmosphere – including earth guts predictability for topic lit

#### Voters:

#### Fairness – debate’s a competitive activity and the better debater should win. Education – it’s the only portable skill we take out of round.

#### Drop the debater 1] a loss deters more abuse 2] dropping the arg severs from the aff so you restart with new 1AR offense causing a 7-6 timeskew

#### Competing interps 1] Race to the bottom – people will be abusive and have arbitrary brightlines to justify their practices 2] Collapses – offense/defense debate about the brightline is competing interps

#### No RVIs 1] Chilling effect – RVIs discourage theory for fear of a loss. Kills norms since a hyper fair world is better than one with unfairness that goes uncontested 2] logic – you shouldn’t win for being fair or educational – outweighs – logic is a litmus test for arguments 3] Substantive education – RVIs make the debate devolve to theory since it’s the highest layer and both sides can win on it.

### OFF 2 - PIC

#### Keeling 2019 (Kara Keeling “Queer Times, Black Futures, “It’s after the End of the World (Don’t You Know That Yet?)”: Afrofuturism and Transindividuation, NYU Press, <https://www.jstor.org/stable/j.ctv12fw90q.6>)

**Somewhere in the middle** of the 1974 film ***Space Is the Place***, Sun Ra’s band, The Arkestra, begins to play **a tune** called **“It’s after the End of the World**.” **That tune launches forth with a few bars of tentative tones and sounds. Then come lyrics—a refrain sung and shouted in a voice that we recognize today as feminine, if not female, by its quality. Over and again, this voice insists, “It’s after the end of the world. Don’t you know that yet?”**1 This refrain**—“It’s after the end of the world. Don’t you know that yet?”—asserts another temporality and coordinates, which exist within, but are incommensurate with, those taken as the dominant logics of ex- istence of a world (only one) characterized by statistical predictability, control, temporal continuity, and coherence.** **The feminine voice creates a “calming and stabilizing, calm and stable, center in the heart of chaos,” which insists that it is “after the end of the world.” This voice “jumps from chaos to the beginnings of order in chaos and is in dan- ger of breaking apart at any moment.**”2 This refrain opens a marvelous (im)possibility: “the world” does not cohere as such. If it once did, it no longer does. Already, it has ended. Whatever existence “we” can claim, wherever that can be claimed, and however it can be characterized, can- not take the continuity and stability of a world as axiomatic. **Soon after it begins, the refrain in *Space Is the Place*—“It’s after the end of the world. Don’t you know that yet?”—is overtaken by other sounds, another attempt to organize chaos. Perhaps the limited space organized by these sounds is not music but a wall of noise, loud yet fragile. It collapses and . . .**

#### This is an apocalyptic catastrophe. Homelessness is the home for blackness. The 1AC feeds into a logic of closing off access to finding new spaces for black folks to reside. The aff becomes the arbitrer of space banning all new futures from it. This is the abyss. The abyss is the place where blackness and space exist. The middle passage marks the end of the world for blackness.

**Keeling 2019** (Kara Keeling “Queer Times, Black Futures, “It’s after the End of the World (Don’t You Know That Yet?)”: Afrofuturism and Transindividuation, NYU Press, <https://www.jstor.org/stable/j.ctv12fw90q.6>)

. . leaves “us” homeless. **Homelessness is our home**. We carry the abyss that Édouard Glissant characterized so well. For Glissant, the Middle Passage of the transatlantic slave trade and the formation of “the new world” mark an apocalyptic catastrophe. We are forged in its wake. With specific reference to those who can be identified as Caribbean, Glissant explains, “**The abyss is also a projection of and a perspective into the unknown. . . . This is why we stay with poetry . . . We know ourselves as part and as crowd, in an unknown that does not terrify. We cry our cry of poetry. Our boats are open, and we sail them for everyone**.”3 At home in open boats and spaceships launching for the unknown, we hum the refrain, “It’s after the end of the world. Don’t you know that yet?” Home- less at home. We improvise.4

#### Space should offer a unique site of possibility and hope for blackness. It offers a place to set up a planet. Space is the site where colonization ends and possibilities and/or altered destinies begin.

**Keeling 2019** (Kara Keeling “Queer Times, Black Futures, “It’s after the End of the World (Don’t You Know That Yet?)”: Afrofuturism and Transindividuation, NYU Press, <https://www.jstor.org/stable/j.ctv12fw90q.6>)

In the opening sequence of *Space Is the Place*, *Sun Ra’s* character announces that he **wants to set up a colony for Black people on another planet to “see what they can do on a planet all their own, without any white people there.”** About that utopian aim, he states, “**Equation-wise, the first thing to do is to consider time as officially ended. We’ll work on the other side of time. We’ll bring them here through either isotopic tele- portation, transmolecularization or better still, teleport the whole planet here through music.**”8 The rest of the film involves Sun Ra’s character playing a game of cards with a character called “The Overseer” to win a bet for control over the destiny of Black people, and traveling between 1943 Chicago and 1969 Oakland, California, to convince Black people to travel to that planet with him. The film ends with Sun Ra defeating “The Overseer” and setting into motion an “altered destiny.” **As Sun Ra surveys the planet he discovered at the beginning of the film, he announces, “The music is different here. The vibrations are dif- ferent. Not like planet earth.” The idea that music might affect vibrations and energy patterns and, hence, consciousness aligns with the ideas of other avant-garde artists of the 1950s and 1960s, who used aesthetic techniques of “plastic dialogue” to articulate what was then perceived to be “a new relationship between individuals, society, and the environ- ment**.”9 Sun Ra’s innovations within jazz and Big Band improvisation were part of a larger subcultural preoccupation among avant-garde art- ists with then-emergent metaphors of “energy, spirituality, metaphysicality, and freedom” and “new definitions of improvisation.”10 Various conceptualizations of Afrofuturism have drawn on the temporality of, or the organization of time within, Sun Ra’s particular version of plastic dialogue and the politics it supports.

#### But space is a place where black folks have not been invited. Blackness is a myth that relies on the impossibility of being.

**Keeling 2019** (Kara Keeling “Queer Times, Black Futures, “It’s after the End of the World (Don’t You Know That Yet?)”: Afrofuturism and Transindividuation, NYU Press, <https://www.jstor.org/stable/j.ctv12fw90q.6>)

**Sun Ra continues his conversation** with the Black youth, **reminding them that white people already have been on the moon and chiding them: “I noticed none of you have been invited. How do you think you are going to exist?”** A young man calls attention to the crystal ball in Sun Ra’s hand as the sound and image tracks segue into a refrain: June Tyson singing, “**Space Age. We are living in the Space Age**.” Through a dissolve from Sun Ra’s crystal to June Tyson’s face, the sequence’s logics of space and time are suspended in her voice and image, which appear in an entirely different mise-en-scène than the recreation center where Sun Ra delivered his message to the Black youth of America. Sun Ra appears there, too, operating an audio control board, and a different geographic location, presumably still on planet Earth, is framed onscreen.

I describe this sequence to call attention to the strategies through which it sonically and visually destabilizes assumptions about the logics of material reality in order to enhance Sun Ra’s proclamation, “**Black people are myths**.” In Sun Ra’s statements, we can hear echoes of earlier Afrofuturists, such as W. E. B. DuBois in his short story “The Comet,” which first appeared in his 1920 collection *Darkwater: Voices from within the Veil* and was later anthologized by Sheree Thomas in *Dark Matter: A Century of Speculative Fiction from the African Diaspora*. In “The Comet,” DuBois suggests, as Lisa Yaszek points out, “**not only that it will take a natural disaster to eradicate racism in America, but that without such a disaster there may be no future whatsoever for black Americans.”**24 In DuBois’s story, **a natural disaster precipitates a tem- porary suspension of the terms through which present reality congeals, thereby creating the conditions under which a Black man and a white woman might acknowledge a shared humanity.**

Sun Ra’s appeal to Black youth anticipates, in the realm of scholarly inquiry into Black existence, theories of social death such as Orlando Patterson’s analysis of the conditions characteristic of “New World” slavery (and Grace Kyungwon Hong’s corrective to it in her book *The Ruptures of American Capital*).25 The assertion that **Black people are not real, but myths**, also **resonates with** Frantz **Fanon**’s analysis **of the im- possibility of Black being when he writes**, for instance, **“The Black is not**.”26 Referencing the unreality of Black people, Sun Ra’s statements index the myths, beliefs, and social constructions—in short, the feats of the imagination—on which the **modern world relies for its coherence**. For Sun Ra, **an acknowledgment of the material force of the “myths” that animate modern life opens onto the possibility that things might be organized otherwise**. If the terms of modern life have been constructed as such, they also might be de-created, making another organization of things possible. Such a world exists in Sun Ra’s cosmology as an impossible possibility.

#### Civil society structures itself around that the black body exist in emptiness but is not an absolute condition. Denying blackness the right to a future tries to strip blackness of its meaning. Futurity is key to understanding the future of witness and why the future is good in the context of blackness

**Baldwin, 11** (Andrew, Co-Director of the Institute of Hazard at the University of Durham’s Department of Geography, “Whiteness and futurity: Towards a research agenda,” Progress in Human Geography 2012, originally published August 3, 2011, <http://phg.sagepub.com/content/36/2/172>, )

My argument is that **a past-oriented approach to accounting for geographies of whiteness often neglects to consider how various forms of whiteness are shaped by discourses of futurity**. This is not to argue that a historicist approach to conceptualizing white geographies is wrongheaded; the past continues to be a crucial time-space through which to understand whiteness. It is, however, to argue **that such a past-focused orientation obscures the way the category of the future is invoked in the articulation of whiteness.** As such, any analysis that seeks to understand how whitenesses of all kinds shape contemporary (and indeed past) racisms operates with only a partial understanding of the time-spaces of whiteness. My argument is that **we can learn much about whitenesses and their corresponding forms of racism by paying special attention to the ways in which such whitenesses are constituted by futurity**. I have offered some preliminary remarks on how we might conceptualize geographies of whiteness qua futurity, but these should only be taken as starting points. Much more pragmatically, what seems to be required is a fulsome investigation into the way the future shapes white geographies. What might such a project entail? For one, geographers would do well to **identify whether and how the practice of governing through the future inaugurates new and repeats old forms of whiteness**. It would also be worth comparing and contrasting how the future is made present in various dialectical accounts of whiteness. For instance, what becomes of whiteness when understood through the binary actual-possible as opposed to an actual-virtual binary, which has been my main concern? Alternatively, what becomes of the category of whiteness if it is shown to be constituted by a future that has no ontology except as a virtual presence? And, perhaps more pressing, how might whiteness be newly politicized? **Futurity provides a productive vocabulary for thinking about and challenging whiteness**. It does not offer a means of overcoming white supremacy, nor does it provide white people with a normative prescription for living with their whiteness guilt- or worry-free. Futurity is, however, a lacuna in the study of whiteness both in geography and outside the discipline, and this alone suggests the need to take it seriously. But equally, and perhaps more urgently, **there is the need to study whiteness and futurity given how central the future is to contemporary** governance and politics. Indeed, at a moment when the future features prominently in both political rhetoric – in his inaugural speech, Obama implores America to carry ‘forth that great gift of freedom and [deliver] it safely to future generations’ – and everyday life, how people orient themselves towards the future is indelibly political. The future impels action. For Mann (2007), it is central to interest. For Thrift (2008), ‘value increasingly arises not from what is but from what is not yet but can potentially become, that is fromthe pull of the future’. Attention to whiteness and futurity may at minimum enable us to see more clearly the extent to which the pull of whiteness into the future reconfigures what is to be valued in the decades ahead.

#### Space is an escape from the law that Black people must do something to change the world.

**Johnson 19** Johnson, Myles E., writer and artist living in Brooklyn. Named “One of the greatest writers of this generation” by Janelle Monáe, he is the author of children’s book, LARGE FEARS, that centers a Black queer child. His work has been featured on platforms like The New York Times, NPR, Vice, Buzzfeed, Out, and Essence. Johnson is the founder of countercultural digital zine, Queer Quarantine. Above all else, he is dedicated to spreading love. "Black Utopia: Reclaiming Outerspace". AFROPUNK, 2019, <https://afropunk.com/2019/04/black-utopia-reclaiming-outer-space/>

The Disney theme song, “It’s A Small World (After All)” is a Cold War-era lullaby of affirmation, a reminder that despite borders and missiles, we’re all global neighbors and citizens. For some, this depiction of the world as a quaint neighborhood (after all) brings solace. It has always disturbed me. The world is small — too small. Whereas our histories and traumas in this world feel too big to move beyond, while the planet feels too small to fit new worlds and ways of being inside of it. On “Down With The Clique,” Solange sings, “We were falling in the deep, bathe in the delight. We were rolling up the street, chasing the divine.” This lyric operates as a type of Negro spiritual for me, proof that I’m not alone with most of the work and delight I take part in here on Earth, being a journey to escape Earth rather than to reform Earth. I roll up the street with the intentions of chasing the divine, even if I am only met with a bodega and a stray cat. My Black imagination is often thinking about transcending this planet, more than revolutionizing people and convincing them that humans can’t be illegal or alien or slave or nigger. I daydream about leaving this small world and entering the big universe. Space has been the place for a lot of Black intellectual and creative thought, when billed with the task of imagining Black freedoms. It was Ray Bradbury — a celebrated white speculative fiction author — that first pushed me to think of Blackness as both a community of people and a culture that does not have to be tethered to planet Earth. Bradbury’s short story, “The Other Foot” from his classic book of stories, The Illustrated Man, tells the story of Black Americans going to Mars to start a better, less oppressed life — sans white people and whiteness. This plan has led to a peaceful life for Black people on Mars, until a spacecraft crash happens, and lands a white astronaut. Here is where the Black people on Mars must decide what to do with the white man: Do they integrate him into the society, do they kill him, or do they return the oppression they experienced on Earth on to this white man as a type of historical-intergalactic revenge? Without ruining the conclusion, the story opened my mind to the idea of Black people finding new life in spaces and places beyond this planet. Visionary jazz musician and afrofuturist, Sun Ra said, “If you can develop an atomic bomb, I’m sure you can develop an altered destiny.” This has been the greater duty of Black people on Earth, even when engaged in cosmic fantasy there has been a loyalty to Earth — namely America. There has been an unwritten law that the most oppressedand brutalized in history are saddled with the responsibility for assisting in changing the country for the better. In America, our ideas of freedom were borne out of the enslavement of African people. It was abolitionists like Fredrick Douglass and Harriet Tubman who articulated and demonstrated for America what freedom could be and look like, using their own lives as examples. Not just for those who were enslaved, but those doing the enslaving and those witnessing. The concept of togetherness was created out of the intentional separation of Black people from white people in the Jim Crow era. It was activists like Martin Luther King Jr. and Rosa Parks that forced us and conceptualized in real time what togetherness looks like — and what it costs. And to be clear: it costs lives. Not just lives taken, but lives that inherited a commitment to create togetherness instead of other things that a life can be dedicated to. It’s almost become foreign to believe that Black people have not been put on this Earth solely to be a pedagogy to those Americans who use domination as a way to experience “freedom.” These are tasks we inherited by proxy of wanting to reach a freedom where our lives are not overdetermined by violence and domination culture. This makes the reaction to transcend America — and truly this planet soaked in colonization and anti-Blackness — reasonable, and to the empathetic heart, that may not be Black, understandable and expected. Where cinematic and visual landscapes that artists who bend the realms of reality and often deal with the outer space like the album covers of Roy Ayers and the films by Sun Ra, soundscapes have filled those voids. As a teenager longing for something more, it was the literature of Octavia Butler and Samuel R. Delany that informed my concept of worlds where domination was broken and my Blackness’ sole purpose wasn’t to correct the toxicity borne from whiteness, but to take on my own heart’s mission — whatever that might be, but it wouldn’t be to fix the evils that are produced by living in the imperialist white supremacist capitalist-patriarchy. It was soundscapes created by artists like Alice Coltrane, Sun Ra and Rotary Connection that were my meditations on and soundtrack to my fascination with space. Sun Ra’s Arkestra cooing, “The sky is a sea of darkness when there is no sun to light the way,” was more a lullaby than “It’s A Small World.” It was an affirmation that the sky — the grander universe and everything it holds — would be a sea of darkness or Blackness, or a reflection of me, if the sun were to be dipped in Black or disappear. This was an affirmation that no matter how ostracized I might feel on Earth, we’re swimming in a sea Blackness. As we get closer to space and the phenomenons that exist there — including, this week, seeing a black hole with more clarity than ever before — the longing to space travel away from the things I inherited have only intensified. It might feel comforting for some to recognize that this is a small world, but it preserves my own sanity and radicalism to remember that this is a big black ass universe after all.

#### Aff is a universalized claim. It forecloses black people from determining their own destiny. Aff doesn’t get to determine that :).

#### Thus the counter plan: The appropriation of outer space is unjust except for Black people.

#### The ROB is to vote for the debater who best disrupts institutions of antiblackness

### CASE

#### Theres nothing redeemable

The state is bad. We’ve made no meaningful progress

Black people want to escape. I want to leave. Let me leave.

You foreclose my ability to feel safe

#### The state is irredeemable – anti-blackness is encoded in the very fabric of American society and the Constitution – any attempt to work through the state only increases its power.

Robinson 15 (Janessa, Janessa E. Robinson earned her Bachelor of Arts degree in Communication with a minor in Philosophy from Tulane University in New Orleans, LA. She is a Black feminist and racial justice activist. 4/17, “Mass Incarceration: The Latest System Of Social Control Over Blackness”, <http://www.ravishly.com/2015/04/17/system-will-not-indict-itself-why-mere-reform-wont-change-thing>) //roman

“I’m sick and tired of being sick and tired.” —Fannie Lou Hamer∂ Every day there is a different Black child, woman, or man who has been killed at the hands of state-sanctioned violence. Every day a new video surfaces depicting the inhumanity with which Black life is regarded. Every day there is a new hashtag and a new campaign to indict a killer cop.∂ This demoralizing narrative seeks retroactive justice as we endure a never-ending cycle of mourning each victim. It is unbearable. Fallen victims absolutely deserve to be honored in our words and actions, and perhaps it is necessary to integrate their stories into attacking the systems of oppression responsible for their deaths.∂ But allowing the media to center individual narratives of police officers who have senselessly stolen Black lives perpetuates the “bad apple” myth. This myth says that individual officers or departments lack necessary training, decorum, or resources to properly serve communities. It denies the reality that American police departments’ interaction with Black communities is rooted in the gruesome past of slave patrols sent out to chase, terrorize, capture, and return Black bodies to slave owners.∂ The “bad apple” myth tells us that there are good cops and bad ones that, with just a bit of reform, could easily be turned into good cops. This narrative is harmful to developing an understanding on how systems of oppression function; good and bad cops are irrelevant when all law enforcement officials are insulated by a system that bestows upon them unfettered authority. Good and bad cops are irrelevant to Black lives when American law enforcement culture indoctrinates people into anti-Blackness ideologies.∂ The idea that Blacks are targeted by the legal system due to some inherent inclination to commit crimes is routinely debunked and yet these stereotypes persist—ubiquitously—in media and police practice. In 2014, the American Civil Liberties Union released a study done in Illinois determining that Black and Latinos are four times more likely to be searched by police while whites were far more likely to possess contraband. There are also numerous studies detailing how implicit racial bias is responsible for unfoundedly perceiving Blacks as more dangerous than other ethnic groups.∂ With so much data negating stereotypes—why does the public fear Blackness?∂ Anti-Blackness is embedded into the fabric of American society. This is evident in the three-fifths compromise within the U.S. Constitution, which commodified Blackness during slavery, and the terrors of Jim Crow. Even prior to snatching Black bodies and shipping them to the Western world, imperialists set a precedent for depicting Blackness as subhuman. They kept detailed accounts viciously depicting African people as uncivilized savages. Throughout history, each of these systems justified the vile treatment of Blacks by dehumanizing the population.∂ The current system of social control over Blackness is mass incarceration. In The New Jim Crow, Michelle Alexander articulates how mass incarceration was ushered in using policies with race-neutral language in a less overtly racist society after Jim Crow was dismantled. The result of mass incarceration is that an overwhelming amount of Blacks are under social control through prison, probation, or parole. Criminalizing Blackness legally reinstitutes the oppression of Jim Crow as felons are barred from public benefits, participating on juries, disenfranchised as well as subjected to housing, education, and employment discrimination.∂ Here are staggering facts on mass incarceration:∂ ∂ President Reagan declared his drug war in 1982, three years prior to the crack epidemic. In the late 1990s, the CIA admitted it had previously run operations supporting Nicaraguan gangs who manufactured crack which ended up in Black communities. Recycling “tough on crime” rhetoric from the 1950s that purported Black activists as criminals and saturating media with imagery of “the criminal Black man,” Reagan launched a full-fledged attack on Black communities.∂ Local and state police militarization was encouraged, with federal grants supported by every seated U.S. President from Ronald Reagan to George W. Bush. This created an actual war, positioning police as occupying forces terrorizing Black communities. Programs offered to local police allow access to Pentagon military weaponry and tactical training from DEA programs to boost up their SWAT teams. Through civil asset forfeiture, police are allowed to maintain for their departments cash, vehicles, controlled substances, and other suspects’ possessions seized during arrest even if later found innocent of a crime.∂ Through incentivizing the “war on drugs” with grants, equipment, and rhetoric, America has ostensibly incentivized a war on Blackness. War causes causalities and thus communities bear witness to souls snatched from the bodies of Black girls and boys.∂ Reforms such as equipping officers with body cameras or providing them with additional training are suggested to combat extrajudicial killings of Blacks. However, these solutions increase resources of the police state while providing the public-filmed terror on Black bodies in high definition—if police even turn their body cams on. Efforts to change the grand jury system for indicting officers and forcing the Department of Justice to lead investigations are not viable long-term solutions for four major reasons:∂ Neither prevents future extrajudicial killings∂ The DOJ is an inseparable tool of the police state with its own racist history∂ The injustice system cannot be trusted to indict and convict itself∂ Jail time veritably does not deter crime and police are simply criminals by another name∂ When one realizes that society has maliciously constructed Black bodies to appear inherently violent, subhuman, and profitable—it becomes apparent that current systems of governance cannot reform away our oppression. Systems are emotionless; they cannot be reasoned with. The systems we have today were built to hoist up one person’s privilege on the back of another person’s oppression. Suggesting reformation as a means of eradicating oppression is to say that the system will cede its own power to the oppressed—this is entirely unheard of. ∂ It is time we begin to imagine a society that is free of these inherently poisonous systems incapable of governing populations humanely. Imagine what a society with a new system looks like, what it feels like, and how we can build it.

#### Vote neg – freedom is an illusion created by the shackles of civil society, we must burn the 1AC to the ground

**Farley 5** – Boston College [gender-modified words denoted by brackets]

(Anthony, “Perfecting Slavery”, <http://lawdigitalcommons.bc.edu/cgi/viewcontent.cgi?article=1028&context=lsfp>, dml)

What is to be done? Two hundred years ago, when the slaves in Haiti rose up, **they, of necessity, burned everything**: They burned San Domingo flat so that at the end of the war it was a charred desert. Why do you burn everything? asked a French officer of a prisoner. We have a right to burn what we cultivate because **a** ~~man~~ **[person] has a right to dispose of** ~~his~~ [**their] own labour**, was the reply of this unknown anarchist. 48 The slaves burned everything **because everything was against them**. Everything was against the slaves, the entire order that it was their lot to follow, the entire order in which they were positioned as worse than senseless things, every plantation, everything. 49 “Leave nothing white behind you,” said Toussaint to those dedicated to the end of white-overblack. 50 “God gave Noah the rainbow sign. No more water, the fire next time.” 51 The slaves burned everything, yes, but, unfortunately, **they only burned everything in Haiti**. 52 Theirs was the greatest and most successful revolution in the history of the world but **the failure of their fire to cross the waters was the great tragedy of the nineteenth century**. 53 At the dawn of the twentieth century, W.E.B. Du Bois wrote, “The colorline belts the world.” 54 Du Bois said that the problem of the twentieth century was the problem of the colorline. 55 The problem, now, at the dawn of the twenty-first century is the problem of the colorline. The colorline continues to belt the world. Indeed, the slave power that is the United States now **threatens an entire world with the death that it has become** and so the slaves of yesterday, today, and tomorrow, those with nothing but their chains to lose, must, **if they would be free, if they would escape slavery,** **win the entire world**. VIII. TRAINING We begin as children. We are called and we become our response to the call. Slaves are not called. What becomes of them? What becomes of the broken-hearted? The slaves are divided souls, they are brokenhearted, the slaves are split asunder by what they are called upon to become. The slaves are called upon to become objects but objecthood is not a calling. The slave, then, during its loneliest loneliness, is divided from itself. This is schizophrenia. The slaves are not called, or, rather, the slaves are called to not be. The slaves are called unfree but this the living can never be and so the slaves burst apart and die. **The slaves begin as death, not as children**, and death is not a beginning but an end. **There is no progress and no exit from the undiscovered country of the slave**, or so it seems. We are trained to think through a progress narrative, a grand narrative, the grandest narrative, that takes us up from slavery. **There is no up from slavery**. The progress from slavery to the end of history is the progress from white-over-black to white-over-black to white-overblack. The progress of slavery runs in the opposite direction of the pastpresent-future timeline. The slave only becomes the perfect slave at the end of the timeline, only under conditions of total juridical freedom. **It is only under conditions of freedom**, of bourgeois legality, that the slave can perfect itself as a slave by **freely choosing to bow down before its master**. The slave perfects itself as a slave by offering a prayer for equal rights. The system of marks is a plantation. The system of property is a plantation. The system of law is a plantation. These plantations, all part of the same system, hierarchy, produce white-overblack, white-over-black only, and that continually. The slave perfects itself as a slave through its prayers for equal rights. The plantation system **will not commit suicide** and the slave, as stated above, has knowing non-knowledge of this fact. The slave finds its way back from the undiscovered country only by **burning down every plantation**. When the slave prays for equal rights it makes the free choice to be dead, and it makes the free choice to not be. Education is the call. We are called to be and then we become something. We become that which we make of ourselves. We follow the call, we pursue a calling. Freedom is the only calling—it alone contains all possible directions, all of the choices that may later blossom into the fullness of our lives. We can only be free. Slavery is death. How do slaves die? **Slaves are not born, they are made**. The slave must be trained to be that which the living cannot be. The only thing that the living are **not free to be is dead**. The slave must be trained to follow the call that is not a call. The slave must be trained to pursue the calling that is not a calling. The slave must be trained to objecthood. **The slave must become death**. Slavery is white-over-black. White-over-black is death. White-over-black, death, then, is what the slave must become to pursue its calling that is not a calling.

#### This takes out solvency. They can’t redeem state, so we hijack impacts of antiblackness and racism. Thus you vote neg on presumption.