# 1NC vs. Acton ALi

## 1

**Interp: The affirmative must only defend the hypothetical enactment of the resolution “Resolved: The appropriation of outer space by private entities is unjust”**

**Resolved means a policy**

**Find Law Legal Dictionary** <https://dictionary.findlaw.com/definition/resolve.html> //SR

2 : a legal or official determination

**Appropriation–**

Timothy Justin **Trapp**, JD Candidate @ UIUC Law, **’13**, TAKING UP SPACE BY ANY OTHER MEANS: COMING TO TERMS WITH THE NONAPPROPRIATION ARTICLE OF THE OUTER SPACE TREATY UNIVERSITY OF ILLINOIS LAW REVIEW [Vol. 2013 No. 4]

The issues presented in relation to the nonappropriation article of the Outer Space Treaty should be clear.214 The ITU has, quite blatantly, created something akin to “property interests in outer space.”215 It allows nations to exclude others from their orbital slots, even when the nation is not currently using that slot.216 This is directly in line with at least one definition of outer-space appropriation.217 [\*\*Start Footnote 217\*\*Id. at 236 (“Appropriation of outer space, therefore, is ‘the exercise of exclusive control or exclusive use’ with a sense of permanence, which limits other nations’ access to it.”) (quoting Milton L. Smith, The Role of the ITU in the Development of Space Law, 17 ANNALS AIR & SPACE L. 157, 165 (1992)). \*\*End Footnote 217\*\*]The ITU even allows nations with unused slots to devise them to other entities, creating a market for the property rights set up by this regulation.218 In some aspects, this seems to effect exactly what those signatory nations of the Bogotá Declaration were trying to accomplish, albeit through different means.219

**Private entities–**

**USLegal** Private Entity Law and Legal Definition <https://definitions.uslegal.com/p/private-entity/> //SR

According to 2 CFR 175.25 [Title 2 Grants and Agreements; Subtitle A Office of Management and Budget Guidance for Grants and Agreements], private entity means "any entity other than a State, local government, Indian tribe, or foreign public entity. (2) This term includes: (i) A nonprofit organization, including any nonprofit institution of higher education, hospital, or tribal organization other than one included in the definition of Indian tribe (ii) A for-profit organization."

**Violation–no “i affirm the res” in the aff–their advocacy is “refusing to participate in capitalism” – it’s extra T at worst which still explodes limits**

**Vote negative for limits---the resolution is the most predictable stasis point for debates, anything outside of that ruins prep and clash by allowing the affirmative to pick any grounds for debate. That greenlights a race away from the core topic controversies that allow for robust contestation, which favors the aff by making neg ground inapplicable, susceptible to the perm, or concessionary.**

**The impact is iterative content mastery---getting to the third and fourth level of tactical engagement is only possible with refined and well-researched positions connected to the resolutional mechanism. Repeated debates over core issues incentivize innovative argument production and improved advocacy based on feedback and nuanced responses from opponents.**

**Independently, fairness outweighs because 1. All arguments including the aff presume that they are evaluated fairly conceding it’s authority 2. We can’t verify their thesis if we can’t engage in the aff and 3. The win is what motivates people to listen - if you don’t understand how they create change by the end of this round but you do understand why iterative testing and fair clash is good for debate - vote negative.**

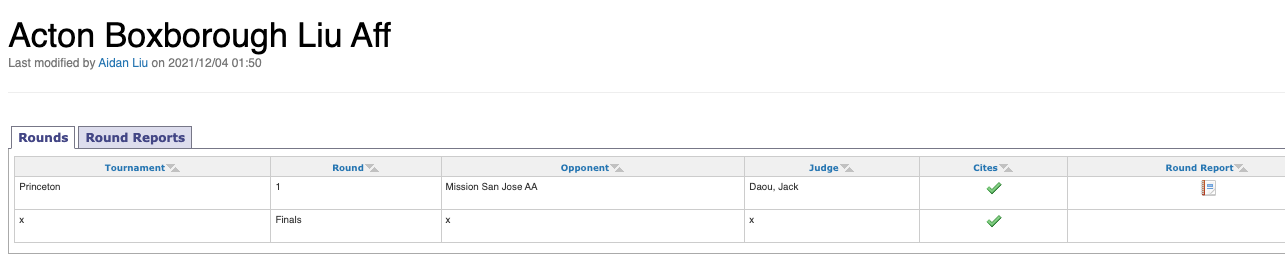
**TVA solves–don’t defend method offense**

**Drop the debater for deterrence and competing interps since reasonability is arbitrary, causes a race to the bottom, always flips aff since they can re-spin the round in the 2ar to sound reasonable with ethos, and collapses to competing interpretations of a reasonable brightline. No rvis or impact turns - if they were abusive they forced us to go for T and impact turns force the 2nr to go for T and defend a violent practice rather than learning from our mistakes - they’re incentivized to bait T to call us out which chills negs from checking any abuse.**

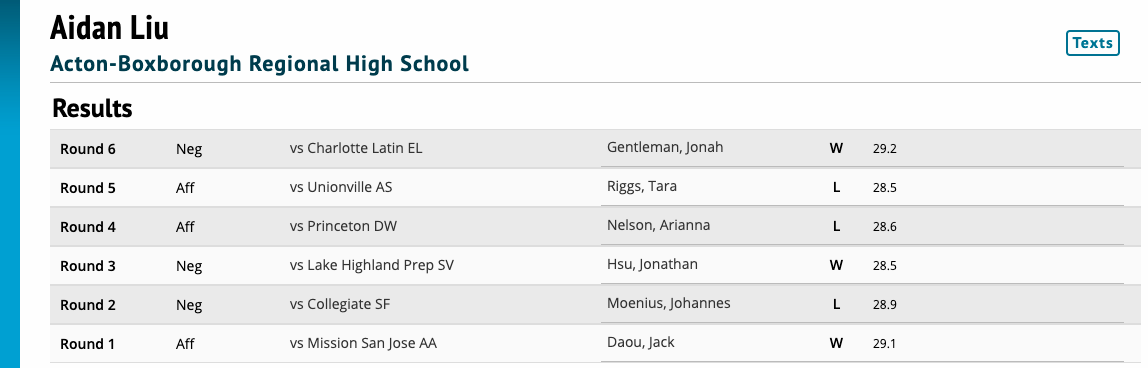
**No 1ar theory or voting issues–you get 2ar ethos to blow up a 20 second arg and the 2n is forced to overcover and the round becomes irresolvable since the judge has to decide if new 2ar arguments are sufficient to beat back new 2n ones**

## 2

**Interp: Debaters must disclose round reports on the 2021-2022 NDCA LD wiki for every round they have debated this season. Round reports disclose which positions (AC, NC, K, T, Theory, etc.) were read/gone for in every speech**



Violation: they have a total of one round report from a whole tournament



**The standard is strategy education--knowing what people go for in later speeches like the 1ar and 2nr are necessary to prepare a robust and well thought out strategy that adapts to the specific debater. Otherwise, you could just go for 1ar theory or an RVI every round and we would never know which 1] gives you a huge pre-round prep advantage since you know our strategy 2] worsens the quality of debates since strategies are less adaptive so you can stick to the same old boring 1ar restarts and 3] worsens accessibility because a] big schools can go around and scout/collect flows while independents are left in the dark, so only round reports can level the playing field and b] round reports help novices understand how good debaters strategically deploy certain positions which helps to better understand their strategic value. Accessibility outweighs--all arguments presume we can access them which means their impact turns to T DON’T APPLY**

## 3

**Defining space as “mass exploitation” substitutes the colonizer’s vision of space for the Black vision---instead, Blackness should validate space on its own terms, an act of reclamation**

**Morgan, 18** – Professor, Santa Clara Department of English, specializes in African-American literature in the 20th and 21st centuries Dr. Danielle Fuentes Morgan, “Looking Forward, Looking Back: Afrofuturism and Black Histories in Neo-Slave Narration,” Journal of Science Fiction. Volume 2, Issue 3, July 2018

Remembering Otherwise and Fluidity of Time Both The Slave and Kindred begin with a prologue spoken in the voice of the black protagonist. This convention is especially significant because it revamps and reimagines the traditional “preface to blackness” found in slave narratives where the story is validated through the words of a white abolitionist who speaks to the legitimacy of the text and the decency of its author. In The Slave and Kindred, however, the expected “preface to blackness” becomes “blackness as preface.” Blackness now has the opportunity to stand alone and validate itself – it need not be situated in anything other than itself. Likewise, Baraka and Butler implicate their readers as they wonder how personal slavery must be for its impact to be recognized in the present. Dana ultimately kills Rufus as he – no longer the little boy she nurtured, helped to raise, and saved countless times – attempts to rape her on her last trip to antebellum Maryland. As he falls on her while she suddenly travels back to 1976, her arm is caught within the plaster of her own home as it rematerializes. She is literally and figuratively forever scarred by her engagement with slavery – the weight of slavery and the slave master lingering forever as acute trauma – and she struggles to understand what she has experienced. As she and Kevin travel to Maryland in their present day to research her ancestry, she nervously ponders why she is interested. Kevin gently posits, “You probably needed to come for the same reason I did… To try to understand. To touch solid evidence that those people existed. To reassure yourself that you’re sane” (Butler, 1976, p. 264). His assertion holds echoes of the white male supremacy he has come to more overtly embody – the idea that Dana, who will bear a lost arm as remnants of her time in the antebellum period, needs concrete evidence is not only absurd but damning evidence of his inability to empathize with Dana’s experience in any effectual way. He finishes both his statement and the novel itself by saying, “And now that the boy is dead, we have some chance of staying that way” (Butler, 1976, p. 264). This is certainly a statement about slavery, but also a statement about living in a society with slavery couched in its past. It is telling that the novel ends with Kevin’s certainty that they may now remain sane because Rufus’s death seems to insure that Dana won’t be summoned back against her will. Yet Dana never articulates this same comfort in predicted sanity, or even the possibility of sanity. As a black woman, she has been forever changed by slavery. Her scars are notable and distracting – what further “evidence” might she need? While Kevin bears a scar on his forehead, Dana loses an arm, retains the scars from whippings on her back, and suffers from Post Traumatic Slave Syndrome in the most literal sense. For Kevin, this is mere inconvenience. He forgets that in their 20th century context, “the boy” has always been dead, and they’ve still had no chance of moving past this racialized trauma, on either ancestral or national levels, whether they physically return to the present or not. Ultimately, the Afrofuturist mode reasserts humanity through neo-slave narratology by depicting a not-so-distant past that isn’t, in fact, even past. The connection to slavery and the necessity of remembering it, and remembering it otherwise, grows more insistent and more acute as a response to the neoliberal impulse to be rid of race, thereby somehow eradicating racism – as if it is race, rather than racism, that merits our condemnation. Afrofuturism posits the permanence of race while refusing race itself as an inherent social ill. Instead, it acknowledges racism as an inherent evil and opens up space for black autonomy that pushes the boundaries of the present day parameters of racialization. For this reason, the slave remains a necessary context for considering black personhood in a variety of evolving art forms. I am reminded here of Janelle Monáe’s album and subsequent performances as The Electric Lady (2013), the pure embodiment of black liberatory spirit in both human and mechanical form. Grace D. Gipson (2016) argues that when Monáe takes on the persona of Cindi Mayweather, an android sent from the distant future to our near future to emancipate the citizens from a society without love – because aren’t these conversations about emancipation and liberation and liberatory love tantamount to the black experience itself? – it is the Afrofuturist mode itself that allows her “to present new and innovative perspectives and pose questions that are not typically addressed in canonical works” (p. 92). In Monáe’s articulation, futurity closely resembles the past and present, where there is no utopic sense of post-racialization or inherent equality. Ultimately, the figure of the android stands in for new neoliberal ways to marginalize beyond overt declarations of race and racism and new realms for the Other to emerge; it also represents new possibilities for revolution and freedom in the changing same of black identity. Indeed, this Afrofuturist mode opens up a space for Monáe to imagine, like Baraka, how the articulated black self might beget revolution and, like Butler, what it might mean to embrace intersectional narratives and dwell in the interstices of blackness and womanhood as revolution begins. Saidiya Hartman (1997) argues convincingly that after emancipation, On one hand, the constraints of race were formally negated by the stipulation of sovereign individuality and abstract equality, and on the other, racial discriminations and predilections were cherished and protected as beyond the scope of law. Even more unsettling was the instrumental role of equality in constructing a measure of man or descending scale of humanity that legitimated and naturalized subordination (p. 121). With abolition, American society ostensibly embraced notions of comparative and tacit equality while systematically marginalizing blackness and criminalizing black bodies. As society moved further away from the chattel system, the roots of this marginalization were lost and replaced by a comfortable cultural amnesia that instead suggests that a distantly sympathetic perspective will suffice in consideration of slavery – no one is accountable, no one presently benefits, and no one need consider any lasting ramifications or significance. These works seek to redeem traditionally marginalized blackness through an Afrofuturistic mode that overtly parallels slavery with black experiences in the 20th century and beyond – in this way, they emphasize that slaves resisted and had a sense of black pride that is often overlooked contemporarily. Through their utilization of the past and weighty consideration of the present, both authors are attempting to elevate the overlooked humanity of African Americans by connecting the black experience through the centuries. In this way, when these neo-slave narratives are engaged through Afrofuturism, they reestablish slavery not as an overdetermining facet of black life, but instead as an inescapable reality of black existence within the national imaginary. Indeed, as these works demonstrate, there can be no black futurity without necessarily acknowledging slavery’s impact and continued reach.

**Outright refusal of space forecloses alternative, non antiblack futures---the alternative refuses the 1AC’s refusal as a gesture towards afrofuturist uses of space are an act of reclamation that creates alternate spaces for Black life within antiblack structures**

**Hamilton, 17** - An assistant professor at Fort Valley State University. Her research interests include Afrofuturism and feminism as they relate to art history

Elizabeth C. Hamilton, “Afrofuturism and the Technologies of Survival.” African Arts, Volume 50, Number 4, Winter 2017. Pp. 18-23.<https://muse.jhu.edu/article/677241/pdf> brackets for gendered language

Situating the Afronaut in contemporary art and Afrofuturism is very much about ­finding safe spaces for black life. It is about exploring and protecting and preparing the body for hostile environments. In an Afrofuturist vision that stakes out black space in the future, black life is often obscured and simultaneously endangered. This obscurity is the result of the overdetermination of the past on black future spaces, namely the baggage of colonialism and apartheid, slavery and Jim Crow, and legacies of displacement. through the image of the Afronaut, artists are making defi­nitive statements about current situations of liberation, freedom, and oppression, while simultaneously referencing the past and staking a place for black life in the future. Tegan Bristow, interestingly, situates the Afrofuturist legacy within the trajectory of “the black man in space” (Bristow 2012). Several other theorists, such as J. Grith Rollefson, also adopt this trajectory, acknowledging Sun Ra and Parliament Funkadelic (P-Funk) as the progenitors of Afrofuturist thought. Bristow notes that “by placing the black [people] ~~man~~ in space, out of the reach of racial stereotypes, Afrofuturism allows for a critique of both Western culture and technoculture” (Bristow 2012:26). I do not want to reduce Bristow’s article to just “the black man in space.” She also makes interesting claims about the relationship Afrofuturism has to art in Africa, but notes its potential to be global and not centered on the West. She points out the centrism of the United States in theories of Afrofuturism. She is correct in this assessment, but it is not because Afrofuturism doesn’t apply to the arts of Africa. Addressing technoculture broadly and technology as a medium especially in music, Bristow notes the potential for a global theory that reects the hybridity of African experience as well as the opportunity to decentralize identity and the totalizing views of African culture. Afrofuturist thinkers, such as Kodwo Eshun and Alondra Nelson, have indicated the overwhelming tendency of Western visions of Africa to indicate impending doom and disaster. e tendency has also been to disqualify Africa from claims of technological invention and innovation in favor of a discourse of tradition. Elsewhere I wrote about how this tendency has more to do with the validity and prosperity of art markets as they trac in authenticity and tradition (almost fetishizing the possibility) and the stubborn persistence of imposing a chronologically driven canon upon African art. I would like to address technology as a subject recurring in the various costumes of the Afronaut depicted across the Diaspora in various media and formats. J. Grith Rollefson argues that “Afrofuturism is most prominent in music … because a number of its artists have continually highlighted the mythic qualities of both historical tropes of magic and futuristic narratives of science through the seemingly paradoxical ­gure of the soulful spaceman” (2008:86–87). He thereby centers the “soulful spaceman” as icon in Afrofuturism. The “black man in space” is a signi­cant symbol and signal ubiquitous in music of the 1970s, but is making a resurgence in the twenty-­rst century as the Afronaut in contemporary art of Africa and the African Diaspora. I contend that this resurgence is a response to current oppressive conditions, such as extrajudicial killings of black people in the United States and continued human rights disparities based on race elsewhere in the world. Artists are asking through these works containing Afronauts: What are the technologies of survival? e artists parallel these images of technologies with black people’s predicament in a white supremacist society. e word “Afronaut” is a neologism, so it is dicult to pin down its roots or know when and where it was ­rst used. For the purposes of this research, the Afronaut is a person of African descent who travels through outer space. e term seems to have gained popularity with the advent of African space programs, like the one in Zambia in the 1960s (De Middel 2012). As the race for space by countries like Nigeria continues and the ­rst South African-born astronaut will be launched into space, the term gets more popular, fascinatingly, through artists’ imaginings of the Afronaut (Monks 2016, “Mandla Maseko” 2014). Several artists, such as Daniel Kojo Schrade, Gerald Machona, and Robert Pruitt, have adopted the term “Afronaut” to describe the subjects in their projects, while others have applied the label loosely to those subjects in art that convey the theme of space travel. I made this determination from the most obvious accoutrement—space suits, helmets, boots, rockets, ships—which are ubiquitous in the work I examine. ere is also a conscious naming of the artwork that classi­es the subjects as Afronauts (Nick Cave’s and Yinka Shonibare’s work is less obvious in this sense). Afronaut is an obvious play on astronaut that reveals the ethnic identity of the space traveler. ere are deeper implications, which also indicate an eternal tension between African identity and technological stasis. In a linguistic sense, the Afronaut is a tense construction, an oxymoron in a sense: afro–naut, when taken in consideration with stereotypical notions of African-ness and technological advancement. Alondra Nelson (2002) indicates this in her now-canonical Social Text issue about Afrofuturism. is tension between blackness and technology is also evident in the conversation between Mark Dery, Tricia Rose, Greg Tate and Samuel Delaney (Dery 1993). Whereas Dery believes that black artists will shun technology, Rose, Tate, and Delaney challenge this assumption. Elsewhere, I have written that Afrofuturism is the injection of futurity, fantasy, and technology in the arts of Africa and the African Diaspora (Hamilton 2013). is de­nition has expanded tremendously, as contemporary situations in art and contemporary events are in constant ux. Presently, I defi­ne Afrofuturism as a mechanism for understanding the real world situations of oppression in the contemporary world in the context of the ever-present past, while charting the future situation through the arts. My prior de­nition was bogged in recovery and optimism; I am open to the possibility that neither of these exist as options. To understand Afrofuturism as a mechanism, I developed a visual, a casual graph, that addressed the interdependence of certain terms to Afrofuturist thought in the visual arts (Fig. 1). In this graphic, Afrofuturism as a mechanism relies on not just the injection of futurity, fantasy, and technology, but also an ever-present orientation toward black liberation that draws its strength from liberation movements in the past. ere is a tendency to romanticize here, though. Other characteristics that keep Afrofuturistic visual arts grounded are the reliance on the material (materiality), the manipulation of temporality, and the impetus for artists to demonstrate all sorts of transformations. e former de­nition is still relevant. However, an expansion is needed to accommodate the moving target that visual speculation and visual science ­ction narratives encompass. By its very nature, these types of narratives—whether in cinematic, literary, or visual art—progress, evolve, and artists are constantly innovating. An insistence on materiality, rather than a nebulous reliance on concept, is remarkable in Afrofuturist works. e material does not by any means subordinate the subject, but it is signi­- cant to the understanding of each work of art. e transformative nature of Afrofuturist art addresses not only the subject, but also the audience. Afrofuturist art is a mechanism for understanding and making meaning for audiences—transforming them in the process is its goal. e artwork I examine is overwhelmingly ­gural; therefore, the subjects are always going through profound physical changes that have some eect on their spiritual or mental states. Temporality is in constant ux with time travelers and artists as temporal interlopers. As temporal interlopers, artists are constantly making useful space for the past to make a stake in the present or the future. From the time the notion of Afrofuturism was ­rst conceptualized—by Mark Dery in 1993 and expounded upon a decade later by Alondra Nelson—the situation of the alien and the outsider have played prominently. Afrofuturism seemed like the natural way to discuss the ri‑ that black people felt with the dominant culture in the United States. However, theorizing about Africa was le‑ by the wayside even though the interfaces are fruitful and ripe for the picking. e art of Yinka Shonibare, Nick Cave, and Gerald Machona demonstrates trends of the Afronaut across the diaspora as well as the overlaps of experiences of people of African descent across the globe. They expand the idea of the black man in space with the notion that we are already in alien environments. e three artists discussed here are male, and the overwhelmingly masculine ­gures they create are worth noting, considering that the black female body is also in danger in a white supremacist society. eir ­gurative works of various media adorn the black human ­gure in the technologies that are needed to survive, but the absence of the woman in space as Afronaut is a glaring omission in the artworks discussed in this paper. Yinka Shonibare is a British-Nigerian artist whose conceptual project relies on the duplicitous messages communicated through fabrics deemed “African” by European textile merchants. Speci­cally, Dutch wax print fabric is brightly colored, elaborately designed cotton marketed to countries in Africa. It has been adopted as an exemplar of African culture, even though it has no origins in the countries to which it is marketed. is duplicity is what interests Shonibare and why he uses Dutch wax print fabrics, as they are ubiquitous in his oeuvre of (usually) headless human forms. e fabric communicates the constructed-ness of identity and cultural heritage and its inherent diculties in “pinning down” origins in a global society. With the fabric, Shonibare is able to address important issues about creativity and identity (speci­cally African) and the notions of authenticity that o‑en bog down understanding of African art and ideas of belonging that plague the diasporic, nomadic artist. Shonibare’s biographers have addressed the idea of the alien in Shonibare’s work, but this seems awkward to me. is is where the astronaut, the particularity of the Afronaut especially, comes into play. Shonibare’s diverse media and ways of working in his Afronaut works are very much about mediating the spatial, not so much the temporal. Human subjects in astronaut accoutrement are not traveling though deep space; they are navigating Earth utilizing the technologies of survival needed to engage the problems associated with immigration, exile, colonialism, and the attendant xenophobia and racism. Shuttling between Britain and Nigeria is not necessarily alien when one considers the spatial slippages resulting from the legacies of colonialism. Place is rather arbitrary considering those legacies of conquest. e made-up, politically imposed boundaries make and mark identities in the same arbitrary ways that the Dutch wax print makes something authentically African. But the boundaries are signi­cant, nonetheless, and have real-life consequences, especially for refugees and migrants, those vulnerable to the spatial slippages and violence that results. e violence does manifest itself through racist and xenophobic policies that create outsiders and noncitizens. Consequently, I believe the Afronaut is a more cogent symbol than the alien for communicating the situation of the refugee and the migrant. Shonibare’s installations depicting astronauts demonstrate the strength of this symbol. e ­gure of the Afronaut seems to begin in Shonibare’s work at the turn of the century. Into the new millennium, Shonibare began a conversation about futurity, fantasy, and technology that is in concert with space exploration. e ­gures are all costumed in African wax print fabric, helmets, and space boots. Various accoutrement for travel makes each installation distinct. Cloud 9 (2000)1 consists of a mannequin in an astronaut’s costume made of Dutch wax print fabric. e ­gure stands beside a ag made from a dierent print of Dutch wax print fabric. e installation photograph is reminiscent of Neil Armstrong’s “conquest” of the moon. e image also brings to mind themes of conquest and colonization on Earth, speci­cally on the African continent. Vacation (2002)2 depicts a family of astronauts, two adults and two children, who are attached to what appears to be oxygen packs. ey wear helmets and boots also. eir helmets are all oriented towards the ground, as if they are searching for something. e title denotes a leisure activity, but the astronaut suits and the searching complicate the assumptions of leisure. One child is seemingly separated from the rest of the family and his suit fabric is dierent. Perhaps this installation demonstrates Shonibare’s own anxieties about being a cosmopolitan nomad— someone who traverses continents eortlessly, but whose identity requires more eort to “pin” down. But pinning down isn’t the goal for Shonibare. e opposite seems to be true. roughout his body of work he is interested in the uidity of identity and the sometimes dubious implications of ethnic content in his work. e astronaut ­gures are no dierent, but they speak to the sustained feeling of isolation and otherness that people of color feel when traversing white spaces. e environments are sometimes hostile; so, the technologies that they wear are a necessity. Space Walk (2002)3 demonstrates the drive for survival in a hostile and alien environment. Shonibare’s artistic process diers in this installation, because he designed and created the silkscreened fabric himself as an artist in residence at the Fabric Workshop and Museum in Philadelphia. e installation includes two figures dressed in the trademark fabrics of Shonibare’s oeuvre. e fabric features vocal artists native to Philadelphia and responsible for the so-called Philly Sound. e ­gures are suspended from the ceiling along with a half-size replica of the Apollo 13 shuttle, which is made from ­berglass and wood. e ­gures wear backpacks, helmets, and boots. eir suits are attached to the replica of the space ship with tubes covered in the colorful fabric. Refugee Astronaut (2012)4 features a single ­gure dressed in a Dutch wax print astronaut’s suit. A net full of survival items burden this astronaut’s back. Pans, ropes, and a lantern are visible through the net. e items tell the story of an itinerant astronaut, who has yet to ­nd home. Instead, he travels with his most important belongings from place to place. e tubes that are connected to the spaceship in Space Walk are connected back into the astronaut’s suit in Refugee Astronaut. e latter installation emphasizes a sense of homelessness with the placement of the tubes and a notable lack of the mothership that we see in the former installation. A cool sky blue dominates the costume that is interspersed with ­ery orange and red forms. e contrast brings to mind the conicting situations of actual refugees. All of these astronaut-themed installations point to Afrofuturism and technologies of survival for people of color in Europe in the United States. Nick Cave is a multimedia artist from the United States who made his ­rst Soundsuit in 1992 in response to the Rodney King beating. King was an unarmed citizen whose brutal and sustained beating during a trac stop by the Los Angeles Police Department was caught on videotape and disseminated to the media, causing a public outcry that led to a trial and subsequent acquittal of the oending ocers. Cave’s feelings of vulnerability as a black man in a white supremacist society guided the construction of a protective apparatus that he called a Soundsuit for its kinetic and sonic qualities. e Soundsuit is an Afrofuturist project that adopts the themes of fantasy to create safe spaces for black bodies. Moreover, the performers in the suits function like the Afronaut, who need a protective layer in a hostile environment. In a world where black people can be beaten, and even killed, without legal retribution, Cave desired “a kind of outerwear to protect (his) spirit,” he says.5 e ­rst Soundsuit was made from detritus to reect the ways that black people and their true identities are discarded and dismissed through racial pro­ling. e collection of found objects are assembled to form a suit of armor that protects against the outside world and its racism. For over two decades, Cave has continued to make the Soundsuits and they continue to maintain their relevance to current events in the United States. Cave’s Soundsuits have been compared to synthesized versions of African masquerade performances. e Soundsuits do not just function visually, but have kinetic and sonic functions that support this claim. When they are worn, they are activated in ways that harness “the power within the black male, that intimidation and scariness” in addition to preliminary protective function.6 Although this quote from Cave emphasizes the masculinity of the Soundsuit’s function, history demonstrates that women are also vulnerable and are in need of a similar harnessing of power. In some ways, that intimidation and scariness becomes its own performer and takes on a life of its own in narratives about black people in interactions with police. e fantastical nature of the costumes mimics the imaginary nature of the presumed deviance and violence of black people. While his messages and meanings remain consistent, Cave’s materials and messages have changed throughout his history as an artist. e labor-intensive process of assembling found objects to create Soundsuits is now the work of multiple assistants who commit Cave’s visions to reality. How he ­nds objects has also changed. e objects are not simply discarded, but also constructed by artisans and bought from thri‑ shops. is alters the process of ­nding and repurposing discarded items. Cave claims that through the objects that he carefully chooses for his Soundsuits the viewer can come to an understanding of the world and how to navigate it through her relationship to memory. is mnemonic process is evident in Cave’s Soundsuit for Trayvon Martin, titled TM 13 (Fig. 2). Martin was a teenager murdered by George Zimmerman a‑er visiting a store to buy a so‑ drink and candy. Zimmerman was acting under the auspices of the neighborhood watch and was subsequently acquitted with the aid of Florida’s Stand Your Ground Law, which allows armed citizens judicial leniency for self defense. e acquittal led to the rallying cry and movement: “Black Lives Matter.” In Cave’s imagining of a Soundsuit for Martin, the body is shrouded in a protective net that is made of brightly colored beads that mimic and recall the Skittles that Martin never got to enjoy that fateful night. ough obscured by the beaded net, the costume underneath is equally compelling7 : a black mannequin wears sneakers, a hoodie, and jeans. Surrounding the mannequin are plastic yard decorations, typically used at Christmas and Halloween—a cherubic-looking Santa Claus and a costumed teddy bear. ese playful ­gures recall the innocence lost and the clothing reects a sort of vulnerability. Cave refers to the holiday ­gures as guardians. e net of beads in gold with red, black, and green, the colors of the black liberation ag. e net encases the body—traps it, yet protects it. rough the Soundsuits, Cave’s Afrofuturist project imagined a technology of survival that is performative and meditative on the materials that he chooses. Gerald Machona’s Vabvakure (People from Far Away) (2013) is both a short ­lm and installation. Machona is a Zimbabweborn artist commenting on the collapse of Zimbabwe and the subsequent upheaval and migration of people into South Africa. With the works, Machona comments on the nature of migration and refugee status in South Africa for people from Zimbabwe. e life-size Ndiri Afronaut (I am an Afronaut) (2012), which is performed in the short ­lm, is made from decommissioned Zimbabwean dollars, foam padding, fabric, wood, Perspex, rubber, plastic tubing, nylon thread, and gold leaf. e migration was not without diculties, however. South Africans rejected the Zimbabwean refugees and created a racial and social hierarchy similar to apartheid.8 Vabvakure opens with a discombobulated Afronaut, trying to compose himself a‑er landing in a desert.9 His costume is disheveled—tubes are loose and a space boot is strewn to the side. He dizzily moves around and then begins to dance. As if remaking a scene from Neil Armstrong’s famous lunar landing, the Afronaut plants his ag, which resembles the ag of Zimbabwe, but Machona’s ag is metallic and has the same decommissioned Zimbabwean dollars as the astronaut suit. e Afronaut then ventures away from the landing site, which he has claimed with his ag. e suit functions as the Afronaut’s protection, but it also represents economic instability and, consequently, vulnerability in a foreign environment. e Afronaut’s intentions in the new place are its conquest despite that vulnerability communicated through the defunct currency. Next, the Afronaut ­nds a plant specimen and puts it into a vessel. e plant is obviously alien and arti­cial and looks to be made of the same currency as the other items. e Afronaut ends up at an ATM, which is strange considering that his suit is made of money, but it emphasizes that the currency that comprises the suit is defunct. In the next scene, the Afronaut is carrying the plant specimen down the street. He arrives in front of a crowded store, where people stare, and he retrieves a shopping cart and places his plant specimen in it. e camera focuses on the uprooted plant in an alien environment as the Afronaut pushes it through the store. People stare and one can only compare the two—the plant and the Afronaut traversing the land as outsiders. e Afronaut retrieves water from the store shelves, people point and stare, and then he heads to the cashier to pay for his purchase. He leaves the grocery store and stops in front of a fast food restaurant. At this point, the Afronaut opens the vessel of the plant specimen and pours in the water that he just purchased. He closes the vessel and places the plant specimen in his backpack. e Afronaut nourishes and protects the plant in ways that underscore its displacement. In this way, the specimen and the Afronaut are parallel. To end the ­lm, Machona emphasizes the performative nature of the ­lm, by focusing on the audience screening and viewing the Afronauts costumes in the next scenes. Groups of people stoop over the suits, discussing them, and pointing, and touching and even trying to get into them. e technologies of survival in Machona’s work are in response to the abject violence against Zimbabweans who ed to South Africa, which came to a head in 2008, but persist presently. What are these artists saying about the black body in their work? That it is fragile, permeable, and under attack. It is fungible and open to meanings that may destroy it. THrough Afrofuturism, the technologies of survival mitigate these dangers as the black body navigates space. The body and the attendant identity is in orbit, but not always freely navigating the space.

## 4

**Text – हिंदी में करो अफीम**

**To Clarify, aff in hindi. The text does not mean only hindi is accepted, rather there should be a diversity in language usage that’s not just english**

**The normalization of normative English leads to an in-group/out-group that drive racial violence**

**Rosa et al 17** Rosa, Jonathan, and Nelson Flores. "Unsettling race and language: Toward a raciolinguistic perspective." Language in society 46.5 (2017): 621-647. (Assistant Professor of Anthropology and Linguistics and Associate Professor in the Educational Linguistics Division)//Elmer

Similar to Bucholtz & Hall's (2005) approach to identity and interaction, we are interested in how processes of raciolinguistic enregisterment emblematize particular linguistic features as authentic signs of racialized models of personhood. This is found not only in sociolinguistic accounts of the features that compose categories such as ‘African American English’ (Green 2002) or ‘Chicano English’ (Fought 2003), but also popular stereotypes and modes of linguistic appropriation such as ‘Mock Spanish’ (Hill 2008), ‘Mock Asian’ (Chun 2004), ‘Hollywood Injun English’ (Meek 2006), and ‘linguistic minstrelsy’ (Bucholtz & Lopez 2011). In each of these cases, minute features of language, including grammatical forms, prosodic patterns, and morphological particles, are emblematized as sets of signs that correspond to racial categories. Crucially, as Meek (2006) demonstrates, these forms need not correspond to empirically verifiable linguistic practices in order to undergo racial emblematization. Moreover, as Lo & Reyes (2009) point out, the imagination of groups such as Asian Americans as lacking a distinctive racialized variety of English analogous to African American English or Chicano English, must be interrogated based on the racial logics that organize stereotypes about and societal positions of different racial groups on the one hand, and perceptions of their language practices on the other. Specifically, Lo & Reyes argue that racial ideologies constructing Asian Americans as model minorities who approximate whiteness are linked to language ideologies constructing Asian Americans as lacking a racially distinctive variety of English. In related work, Chun (2016:81) shows how emblematized Mock Asian forms such as ‘ching-chong’ are located across ‘the important boundary between ‘Oriental talk’ and English’, which sustains Asian Americans alternately as model minorities and forever foreigners. Thus, we must carefully reconsider seemingly ‘distinctive’ and ‘nondistinctive’ language varieties alike, by analyzing the logics that position particular racial groups and linguistic forms in relation to one another. That is, no language variety is objectively distinctive or nondistinctive, but rather comes to be enregistered as such in particular historical, political, and economic circumstances.

**The performance of the 1NC is a form of Code Switching that disrupts English-centered discourses**

**Duan**, Carlina. " The Space Between: An analysis of code-switching within Asian American poetry as strategic poetic device"(English Honors) AND" Here I Go, Torching"(Creative Writing Honors). Diss. 2015. (BA in Honors English from the University of Michigan)//Elmer

In an interview with Women’s Review of Books literary magazine, Hong further discussed the strategic role of translation as a form of linguistic activism within her poetic work. When asked why she does not include translations from Korean to English within her own poetry, Hong said: “I wanted to open up these schisms, to emphasize that memory, the filtering of human experience into poetry, is often fractured and not transparent, especially experiences which have always been bisected and undercut by two languages.” She added, “I think I want to debunk the idea of easy translation—whether it be the idea of literal translation or, as I said before, the translating of one’s experience into poetry” (Hong 2002a, 15). Hong’s intentional decision to leave out English translations in her poetry creates a power dynamic between speaker and reader of the poem. Not only are “easy” translations dismantled and withheld from the reader, but, according to Hong, codeswitching — without translation — also more accurately reflects her personal experiences of cultural and linguistic movement. Hong points out that human experiences and the world of memory, especially for bilingual speakers, are “not transparent” — not captured neatly by one language, but rather, “bisected” by the complexities of belonging to two (or more) languages, implying a movement between multiple spaces. Scholars describe poetic code-switching in this way as a navigation of power. Literary scholar Benzi Zhang argues that code-switching makes apparent different levels of cultural knowledge for speaker and reader: “[T]he insertion of […] foreign words effectively renders Asian sensibilities into English and signifies different positions of cultural agency” (Zhang 131). Building upon this idea of cultural agency, I argue that Hong uses Korean to consciously expose themes of exoticism and racial stereotyping that readers themselves may be (consciously or unconsciously) participating in. As a result, Hong creates agency for her speaker through critiquing culturally appropriative behavior, in addition to an agency in knowledge; Hong’s speaker can access cultural understanding that her readers do not have. Yet, Hong does more than negotiate questions of audience access; she uses code-switching to reflect her speaker’s lived experiences of Korean-American identity, grappling with multiple languages and cultural codes. In “An Introduction to Chinese-American and Japanese American Literatures,” Jeffrey Chan et al. writes, “The minority experience does not yield itself to accurate or complete expression on the white man’s language” (qtd. Zhang 137). As Chang et al. suggest, code-switching embeds itself as a natural part of the “minority experience,” and is documented as such in Hong’s poems. Thus, the poems not only act as social critique of exoticization, but further inhabit the embodied experiences of Korean-American female identities living in the U.S. — which, as Hong reveals, are complicated experiences of rage, agency, celebration, and shifting power dynamics. Critics who have reviewed Hong’s work, such as Jan Clausen, have raised questions about the effect of Hong’s play with translation. Clausen, in a review titled “The poetics of estrangement,” published through the Women’s Review of Books, writes of Hong’s collection Translating Mo’um: “Hong deftly dismantles the romance of language as homeland, with results especially unnerving for the non-Korean-speaking reader” (Clausen 15). According to Clausen, Hong’s work with code-switching subverts traditional notions of the ‘native tongue’ as representative of “homeland,” dismantling what a reader may expect of a Korean American author: that she use Korean language to specifically discuss her ethnic culture as a hyphenated American. In other words, Hong’s code-switches function as intentional poetic protest against the reader’s expectations of the relationship between multilingual text and ethnic identity. As Clausen points out, such readings may anticipate that mother tongue is only introduced to speak about cultural difference or history, rather than used additionally as formal poetic device. In this chapter, I reveal Hong’s awareness of Korean language and code-switching as tools in identity-construction. Rather than allow others to shape her identity for her, she remains dominant in shaping her identity — and her agency — for herself.

## 5

**Space commercialization drives tech innovation in the squo – it provides a unique impetus.**

**Hampson 17** Joshua Hampson 1-25-2017 “The Future of Space Commercialization”<https://republicans-science.house.gov/sites/republicans.science.house.gov/files/documents/TheFutureofSpaceCommercializationFinal.pdf> (Security Studies Fellow at the Niskanen Center)//Elmer

The size of the space economy is far larger than many may think. In 2015 alone, the global market amounted to $323 billion. Commercial infrastructure and systems accounted for 76 percent of that 9 total, with satellite television the largest subsection at $95 billion. The global space launch market’s 10 11 share of that total came in at $6 billion dollars. It can be hard to disaggregate how space benefits 12 particular national economies, but in 2009 (the last available report), the Federal Aviation Administration (FAA) estimated that commercial space transportation and enabled industries generated $208.3 billion in economic activity in the United States alone. Space is not just about 13 satellite television and global transportation; while not commercial, GPS satellites also underpin personal navigation, such as smartphone GPS use, and timing data used for Internet coordination.14 Without that data, there could be problems for a range of Internet and cloud-based services.15 There is also room for growth. The FAA has noted that while the commercial launch sector has not grown dramatically in the last decade, there are indications that there is latent demand. This 16 demand may catalyze an increase in launches and growth of the wider space economy in the next decade. The Satellite Industry Association’s 2015 report highlighted that their section of the space economy outgrew both the American and global economies. The FAA anticipates that growth to 17 continue, with expectations that small payload launch will be a particular industry driver.18 In the future, emerging space industries may contribute even more the American economy. Space tourism and resource recovery—e.g., mining on planets, moons , and asteroids—in particular may become large parts of that industry. Of course, their viability rests on a range of factors, including costs, future regulation, international problems, and assumptions about technological development. However, there is increasing optimism in these areas of economic production. But the space economy is not just about what happens in orbit, or how that alters life on the ground. The growth of this economy can also contribute to new innovations across all walks of life. Technological Innovation Innovation is generally hard to predict; some new technologies seem to come out of nowhere and others only take off when paired with a new application. It is difficult to predict the future, but it is reasonable to expect that a growing space economy would open opportunities for technological and organizational innovation. In terms of technology, the difficult environment of outer space helps incentivize progress along the margins. Because each object launched into orbit costs a significant amount of money—at the moment between $27,000 and $43,000 per pound, though that will likely drop in the future —each 19 reduction in payload size saves money or means more can be launched. At the same time, the ability to fit more capability into a smaller satellite opens outer space to actors that previously were priced out of the market. This is one of the reasons why small, affordable satellites are increasingly pursued by companies or organizations that cannot afford to launch larger traditional satellites. These small 20 satellites also provide non-traditional launchers, such as engineering students or prototypers, the opportunity to learn about satellite production and test new technologies before working on a full-sized satellite. That expansion of developers, experimenters, and testers cannot but help increase innovation opportunities. Technological developments from outer space have been applied to terrestrial life since the earliest days of space exploration. The National Aeronautics and Space Administration (NASA) maintains a website that lists technologies that have spun off from such research projects. Lightweight 21 nanotubes, useful in protecting astronauts during space exploration, are now being tested for applications in emergency response gear and electrical insulation. The need for certainty about the resiliency of materials used in space led to the development of an analytics tool useful across a range of industries. Temper foam, the material used in memory-foam pillows, was developed for NASA for seat covers. As more companies pursue their own space goals, more innovations will likely come from the commercial sector. Outer space is not just a catalyst for technological development. Satellite constellations and their unique line-of-sight vantage point can provide new perspectives to old industries. Deploying satellites into low-Earth orbit, as Facebook wants to do, can connect large, previously-unreached swathes of 22 humanity to the Internet. Remote sensing technology could change how whole industries operate, such as crop monitoring, herd management, crisis response, and land evaluation, among others. 23 While satellites cannot provide all essential information for some of these industries, they can fill in some useful gaps and work as part of a wider system of tools. Space infrastructure, in helping to change how people connect and perceive Earth, could help spark innovations on the ground as well. These innovations, changes to global networks, and new opportunities could lead to wider economic growth.

**Extinction–outweighs because it causes masses suffering to everyone and prevents any future improvement–if you’re unsure, stay alive to find out**

**Matthews 18** Dylan Matthews 10-26-2018 “How to help people millions of years from now”<https://www.vox.com/future-perfect/2018/10/26/18023366/far-future-effective-altruism-existential-risk-doing-good> (Co-founder of Vox, citing Nick Beckstead @ Rutgers University)//Re-cut by Elmer

If you care about improving human lives, you should overwhelmingly care about those quadrillions of lives rather than the comparatively small number of people alive today. The 7.6 billion people now living, after all, amount to less than 0.003 percent of the population that will live in the future. It’s reasonable to suggest that those quadrillions of future people have, accordingly, hundreds of thousands of times more moral weight than those of us living here today do. That’s the basic argument behind Nick Beckstead’s 2013 Rutgers philosophy dissertation, “On the overwhelming importance of shaping the far future.” It’s a glorious mindfuck of a thesis, not least because Beckstead shows very convincingly that this is a conclusion any plausible moral view would reach. It’s not just something that weird utilitarians have to deal with. And Beckstead, to his considerable credit, walks the walk on this. He works at the Open Philanthropy Project on grants relating to the far future and runs a charitable fund for donors who want to prioritize the far future. And arguments from him and others have turned “long-termism” into a very vibrant, important strand of the effective altruism community. But what does prioritizing the far future even mean? The most literal thing it could mean is preventing human extinction, to ensure that the species persists as long as possible. For the long-term-focused effective altruists I know, that typically means identifying concrete threats to humanity’s continued existence — like unfriendly artificial intelligence, or a pandemic, or global warming/out of control geoengineering — and engaging in activities to prevent that specific eventuality. But in a set of slides he made in 2013, Beckstead makes a compelling case that while that’s certainly part of what caring about the far future entails, approaches that address specific threats to humanity (which he calls “targeted” approaches to the far future) have to complement “broad” approaches, where instead of trying to predict what’s going to kill us all, you just generally try to keep civilization running as best it can, so that it is, as a whole, well-equipped to deal with potential extinction events in the future, not just in 2030 or 2040 but in 3500 or 95000 or even 37 million. In other words, caring about the far future doesn’t mean just paying attention to low-probability risks of total annihilation; it also means acting on pressing needs now. For example: We’re going to be better prepared to prevent extinction from AI or a supervirus or global warming if society as a whole makes a lot of scientific progress. And a significant bottleneck there is that the vast majority of humanity doesn’t get high-enough-quality education to engage in scientific research, if they want to, which reduces the odds that we have enough trained scientists to come up with the breakthroughs we need as a civilization to survive and thrive. So maybe one of the best things we can do for the far future is to improve school systems — here and now — to harness the group economist Raj Chetty calls “lost Einsteins” (potential innovators who are thwarted by poverty and inequality in rich countries) and, more importantly, the hundreds of millions of kids in developing countries dealing with even worse education systems than those in depressed communities in the rich world. What if living ethically for the far future means living ethically now? Beckstead mentions some other broad, or very broad, ideas (these are all his descriptions): Help make computers faster so that people everywhere can work more efficiently Change intellectual property law so that technological innovation can happen more quickly Advocate for open borders so that people from poorly governed countries can move to better-governed countries and be more productive Meta-research: improve incentives and norms in academic work to better advance human knowledge Improve education Advocate for political party X to make future people have values more like political party X ”If you look at these areas (economic growth and technological progress, access to information, individual capability, social coordination, motives) a lot of everyday good works contribute,” Beckstead writes. “An implication of this is that a lot of everyday good works are good from a broad perspective, even though hardly anyone thinks explicitly in terms of far future standards.” Look at those examples again: It’s just a list of what normal altruistically motivated people, not effective altruism folks, generally do. Charities in the US love talking about the lost opportunities for innovation that poverty creates. Lots of smart people who want to make a difference become scientists, or try to work as teachers or on improving education policy, and lord knows there are plenty of people who become political party operatives out of a conviction that the moral consequences of the party’s platform are good. All of which is to say: Maybe effective altruists aren’t that special, or at least maybe we don’t have access to that many specific and weird conclusions about how best to help the world. If the far future is what matters, and generally trying to make the world work better is among the best ways to help the far future, then effective altruism just becomes plain ol’ do-goodery.