## 1NC

### 1NC - OFF

#### Interpretation: The affirmative may only defend that the member nations of the World Trade Organization ought to reduce intellectual property protections for medicines and may only garner offense off the desirability of the hypothetical enactment of that resolution.

#### Resolved means a policy

Words and Phrases 64 Words and Phrases Permanent Edition. “Resolved”. 1964.

Definition of the word “resolve,” given by Webster is “to express an opinion or determination by resolution or vote; as ‘it was resolved by the legislature;” It is of similar force to the word “enact,” which is defined by Bouvier as meaning “to establish by law”.

#### The WTO is a trade organization

**WTO No Date** (<https://www.wto.org/english/thewto_e/whatis_e/whatis_e.htm>) EE

What is the WTO?

The World Trade Organization (WTO) is the only global international organization dealing with the rules of trade between nations. At its heart are the WTO agreements, negotiated and signed by the bulk of the world’s trading nations and ratified in their parliaments. The goal is to help producers of goods and services, exporters, and importers conduct their business

#### Reduce means to diminish

**Idaho State Court of Appeals 03**

(State v. Knutsen, 71 P. 3d 1065 - Idaho: Court of Appeals 2003) EE

By its plain language, Rule 35 grants a district court the authority within a limited period of time to reduce or modify a defendant's sentence after relinquishing jurisdiction. To "reduce" means to diminish in size, amount, extent or number, or to make smaller, lessen or shrink. WEBSTER'S THIRD NEW INTERNATIONAL DICTIONARY 1905 (1993). To "modify" means to make more temperate and less extreme, or to lessen the severity of something. Id. at 1452. Thus, under the plain meaning of its language, Rule 35 authorizes a district court to diminish, lessen the severity of, or make more temperate a defendant's sentence. An order placing a defendant on probation lessens the severity of a defendant's sentence and thus falls within the district court's authority granted by Rule 35. Other state jurisdictions have held likewise in interpreting similar rules for reduction of sentence. See [State v. Knapp, 739 P.2d 1229, 1231-32 (Wy.1987)](https://scholar.google.com/scholar_case?case=1318610396541051353&q=%22the+term+reduce%22+OR+%22the+word+reduce%22+OR+%22the+phrase+reduce%22+OR+%22reduce+means%22&hl=en&as_sdt=2006) (similar rule of criminal procedure authorizes reduction of a sentence of incarceration to probation); [People v. Santana, 961 P.2d 498, 499 (Co.Ct.App.1997)](https://scholar.google.com/scholar_case?case=17890892396701062585&q=%22the+term+reduce%22+OR+%22the+word+reduce%22+OR+%22the+phrase+reduce%22+OR+%22reduce+means%22&hl=en&as_sdt=2006) (grant of probation is a "reduction" under Colorado Cr. R. 35(b))

#### Nation means a community with a defined territory and government

**Merriam Webster no date** (<https://www.merriam-webster.com/dictionary/nation>) EE

b: a community of people composed of one or more nationalities and possessing a more or less defined territory and government

Canada is a nation with a written constitution

— B. K. Sandwell

#### They violate— they don’t.

#### Vote neg to preserve substantive engagement --

#### 1] Limits- there are an infinite number of non topical affirmatives. Consider this our “library disad”- not debating the topic allows someone to specialize in one area of the library for 4 years giving them a huge edge over people who switch research focus ever 2 months.

#### 2] Truth testing - you can’t vote on the case outweighs T because lack of preparation prevents rigorous testing of the AC claims. If we win fairness we don’t have to “outweigh” other impacts

#### 3] Switch side debate is good -- it forces debaters to consider a controversial issue from multiple perspectives which prevents ideological dogmatism. Even if they prove the topic is bad, our argument is that the process of preparing and defending proposals is an educational benefit of engaging it.

#### 4] fairness – debate is fundamentally a game which requires both sides to have a relatively equal shot at winning and is necessary for any benefit to the activity. That outweighs - decision-making: every argument concedes to the validity of fairness i.e. that the judge will make a fair decision based on the arguments presented. This means if they win fairness bad vote neg on presumption because you have no obligation to fairly evaluate their arguments.

#### TVA - IP protections directly contribute to lack of LGBT medical access globally. Epistemic strategies that ignore this in favor of theoretical and performative retreat cede the political to anti-trans biomedicalization. Also turns both of their arguments about the global HIV crisis.

**Mishra 14** (Lipi Mishra is an Associate in the Litigation Group of Osler, Hoskin & Harcourt LLP. She has experience in regulatory investigations and enforcement issues, as well as international trade law, investment treaty arbitration and anti-corruption compliance. Lipi is a graduate of McGill University’s combined civil and common law program. Prior to law school, Lipi completed a Master’s in Epidemiology where her thesis explored TB and HIV diagnosis methods in Zambia. After finishing law school, Lipi spent time at the Consulate General of Canada in Hong Kong and Macao in their foreign policy department, working predominantly on economic and political portfolios. “Medicine and Marginalization: How Intellectual Property Laws Provide a “Generic” Solution to a Grave Human Rights Problem”. International Human Rights Internship Working Paper Series. Spring 2014.)

Given the backdrop in which David Kato worked to advance the rights of the LGBT community, his sexuality wasn’t his only “crime”. Arguably, being born in Uganda, a country where **international rules on i**ntellectual **p**roperty **dictate which goods and services will reach the population** (such as essential medicines like antiretroviral therapy (ART) for HIV/AIDS) is a significant impediment to the full realization of one’s rights. Already marginalized groups, such as **LGBT persons**, but additionally, persons with disabilities, people of lower socioeconomic status, refugees, and so on, **can be driven further underground by such international** laws and **agreements**. Thus, the attention to the social and political milieu and particulars of the domestic issues in Uganda is but one part of a complex puzzle. Another important part is the international regime within which lower-resource countries are situated. The specific piece of the puzzle that this paper seeks to disentangle is the access to medicines issue in developing countries as it relates to intellectual property laws. The plight of LGBT groups illustrated at the beginning of this paper is meant to elucidate and humanize one specific manifestation of exclusion from gaining full access to public health resources. While there are a host of other complex issues surrounding the LGBT population in Uganda (interested readers should refer to some additional key resources provided if they would like to grasp a more thorough understanding of the issues surrounding the LGBT population in Uganda)6, this paper contends that **the way in which agreements on** international intellectual property rights (IPRs) are structured **do not** alone **offer a solution to the problem of access to medicines** (or lack thereof) **in** least developed countries (**LDCs**) **such as Uganda.** This is partially because “the essence of intellectual property rights is the right to exclude.”7 We can, however, turn to principles of human rights to serve as a potential source of synergy in updating the efficacy of IP laws. **This** paper explores the limits of IPRs in the context of access to medicines in three parts. Each element of this paper ultimately seeks to present a case for why **IPRs in the context of** the access to **medicines debate is a human rights issue and** how the agreement on **TRIPS has come up as a significant challenge to the realization of these rights**, especially in the context of LDC countries such as Uganda. The first part explains and contextualizes the current debate and issues surrounding IPRs, human rights, and access to medicines. Part two then delves into an international and domestic policy analysis of key international agreements, namely, the Agreement on Trade Related Aspects of Intellectual Property Rights (**TRIPS**) and the Doha declaration, identifying the most **problematic provisions** and how they **affect availability of medicines in developing countries.** Additionally, the Ugandan Industrial Property Bill is analyzed in light of the TRIPS agreement and a discussion of the Ugandan LGBT community is re-examined. Finally, part three of the paper offers policy and system based recommendations in light of the preceding analysis by critically drawing upon proposals that are gaining traction as a response to the ethical issues raised by the TRIPS agreement.

#### Disads to the TVA prove there’s negative ground and that it’s a contestable stasis point, and if their critique is incompatible with the topic reading it on the neg solves and is better because it promotes switch-side debate

#### Reject the team—T is question of models of debate and the damage to our strategy was already done

#### Competing interps – reasonability is arbitrary, you can’t be reasonably topical, and causes a race to the bottom of questionable argumentation.

#### No impact turns—exclusions are inevitable because we only have 45 minutes so it’s best to draw those exclusions along reciprocal lines to ensure a role for the negative

### 1NC - OFF

#### The aff is a perpetuated neoliberal form of the Multi-Racial White Supremacist. There narrative of ‘our’ resilient subjects through the elevation queer subjects who persist through neoliberal violence justify racialization and the imposition of global precarity.

James 15 [Robin James- Associate Professor of Philosophy @ UNC Charlotte, Resilience & Melancholy: Pop Music, Feminism, Neoliberalism, Publisher: Zero Books, Accessed: google books)//TRrecut amrita]

Another way of saying that is: MRWaSP uses resilience to cut the color line—and the gender binary, the line between homonormative and queer, and to differentiate between mainstreamable and non-mainstreamable people with disabilities. (And, to clarify again, by “resilience” I mean a specific neoliberal ideology, not the general sense of surviving in the face of hardship and oppression.) Resilient populations who can overcome their race/class/gender/ sexual/immigrant/religious/ damage in socially profitable ways move closer to the center of white supremacist privilege, whereas less resilient, precarious populations move further and further from this center. Resilience deregulates the work of racialization, gendering, sexualization, bodily normalization, and so on; it treats racialization/ gendering/sexualization/etc. like a deregulated marketplace. Traditionally, race and gender are regulatory mechanisms: they determine to whom and to what extent specific laws apply. They do so explicitly (e.g., the 3/5 rule in the US Constitution), and implicitly (e.g., racial profiling). Deregulation, on the other hand, “displace[s] fordist mechanisms of social control,” like social identities, with “market incentives and disincentives” (Fraser 168). In our post-identity world, we don’t directly prescribe what particular individuals can and can’t do (e.g., employment and housing opportunities must be open to anyone regardless of race or cis-gender identity). Rather, people are given nominally free reign to be “actively responsible agent[s]” (Fraser 168), free agents who play the (supposedly neutral) market for themselves. With deregulatory techniques like resilience, “the color line becomes etched more deeply even as it is, in some quarters, dissolved” into matters of individual choice” (Sexton 244). Rather than tying race status directly and primarily to phenotype (visible race), and then regulating on the basis of racial identity (e.g., Jim Crow, apartheid, etc.), resilience frames race or gender as an effect or outcome of one’s response to underlying, background conditions. At the surface level, individual “choice” isn’t regulated... because, at a deeper level, the game is rigged. Instead of writing rules for the game (that would be directly regulatory), deregulation dispenses with rules and regulates the playing field, the equipment, players’ access to training and practice—what Foucault calls “the conditions of the existence of the market” (BoB 140), its “material, cultural, technical, and legal bases” (141). A deregulatory institution carefully monitors and adjusts the conditions in which the game (i.e., the “market”) can be played so that no matter what happens, the outcome will always be one that hegemony has already bet on. It’s a way of fixing the match by managing background conditions rather than foreground activity. Background conditions are not equal, and they’re definitely controlled by histories of racial exploitation, patriarchy, and so on. It’s harder to bounce back if you’re starting from behind. Hegemony can regulate without appearing to or feeling like it’s regulating—that’s deregulation. MRWaSP is deregulated, but it is also dynamic. Your social/political status in MRWaSP— is thus not taken as an immutable given (like a “born this way” social identity), but as the effect of an ongoing process—the process, as Lester Spence puts it, of being “formed according to market logic” (Spence 15). MRWaSP doesn’t care so much who you are, but what happens through you: that investing in you furthers the aims of MRWaSP, and that these aims are not better accomplished by divesting your human capital. If the color line and the gender binary cut inside from outside, human from sub/non-human. MRWaSP doesn’t so much cut a tine as create a feedback process, one that’s flexible, tuneable, and tweakable so that the white always get whiter and the black always get blacker, so to speak. Racialization, gendering, etc., these aren’t lines that cut but processes that distribute.14 The process of resilience compounds past successes and past failures, creating a probabilistic distribution of success and failure. Your ability to bounce back from a crisis depends on the resources at your disposal; these resources (i.e., your material and social situation) is the result of your response, or your family’s response, to past crises. So, the more resilient you and your family have been, the more resilient you are likely to be now and in the future. Because white supremacy, sexism, ableism, and so on all shape the background material and ideological conditions in which we all work, those who have the best odds of successfully demonstrating their resilience are the ones who have the most heavily stacked decks. Moreover, bourgeois, cis gendered, able-bodied people of color are generally the most resilient ones...in no small part because MRWaSP has to make fewer material and ideological compromises to let them in. Thus, though MRWaSP’s methods are dynamic, the overall distribution of power, bodies, domination, resources, and so on, that remains relatively consistent. The second half of the book discusses the relationship between resilience discourse, MRWaSP, and pop music in much greater detail; it focuses especially on the role of anti- blackness in ideals of resilient femininity. There I will argue that resilient femininity plays a very specific and central role in producing African Americans” as “the exceptions unable to be re-formed” by neoliberal market logic” (Spence 15).

#### The aff’s aesthetic revolution and their dream for “the creation of a free society in which everyone will be a poet” is the aesthetic turn which marks the new spirit of capitalism - commodification of mass culture through the sale of individualist creativity as identity

Haiven 14 [Max Haiven is an assistant professor in the division of Art History and Critical Studies at the Nova Scotia College of Art and Design in Halifax, Canada, Crises of imagination, crises of power: Capitalism, creativity and the commons, Zed Books Ltd, 2014 , p. 197-199)//TR recut amrita]

Meanwhile, the situation for racialized people was worse in a context where colonial ideology insisted that only white men could be creative geniuses. Yet, denied any other means of expression (or often the means to earn a living), many racialized people took up the fields of arts and culture. For instance, as cultural historian Robin D.G. Kelly argues, black people in the USA were able to carve out a space of creativity and freedom within and sometimes against the ‘culture industries’. This was largely because their creative products fed a deep hunger for integrity and authenticity among cultural consumers fed a steady diet of formulaic cultural mush. Unfortunately, from blues to jazz to soul to disco to hip-hop, these groups often witnessed their cultures of creative resistance commodified, mass-produced and stolen by (largely white, male) corporate profiteers.12 The rise of ‘creative capitalism’ Is it any wonder, then, that after the Second World War youth rebelled against that cultural system, demanding that they be allowed to express themselves creatively? The counterculture and protest movements of the 1950s, 1960s and 1970s were, in part, based in a furious demand for a life that actually valued creativity. The best parts of these movements understood that capitalism systematically denied people’s creativity and abilities through an unjust and exploitative division of labour: most people did what the boss told them to do while only a few were able to ‘be creative’ (usually they were related to the boss in some way). The worst parts of these movements satisfied themselves with creating little spaces for creativity in their own personal lives through activities such as music, drugs and alternative lifestyles.13 But this era left its mark. After the 1960s creativity ceased to be seen as a threat to social order, and the idea that ‘everyone is creative’ became widely accepted, especially in schools. While not in itself a bad thing, this new-found acceptance of a very individualized idea of creativity had some troubling consequences. For one, it prompted what some say is a total redesign of capitalism. In order to answer and co-opt people’s demands for greater creativity and freedom in their lives, capitalism (as a whole system) began to offer more and more cheap commodities by which people could define themselves: more alternative fashions, more lifestyle products, more ways of expressing ‘individuality’.14 It even began to offer commodified opportunities for creativity, from art classes to tape recorders (a big deal in their day). It also broke a homogeneous ‘mass’ popular culture into commodified subcultures, which encouraged people to adopt diverse lifestyles and modes of creativity and community, but always under the broader, unquestionable domination of the market. French sociologists Luc Boltanski and Eve Chiapello have called this commodified freedom and individuality ‘the new spirit of capitalism’, noting that the system gains consent and legitimation by encouraging all of us to believe we are unique, self-possessed rebels. This individualism, in turn, assists in the decay of collective institutions, from communities to the welfare state.15 In the world of work, creativity became a key theme in restructuring economic life towards corporate-led globalization. As increasingly powerful corporate empires shifted industrial production overseas, a greater and greater share of work took place in the flexibilized information and service sectors. While the vast majority of this work is banal, routine and unimaginative, creativity is held up as a new corporate ideal. Information technology workers are encouraged to see themselves less as digital drones and more as ‘creative collaborators’ on shared projects. Service-sector workers are told they are ‘creating positive environments’ for their ‘clients’, as they are being exploited not only for their time and labour but also for their brains and their social and emotional skills. Even if most workers don’t believe this creative nonsense (for instance, most minimum-wage workers at the American fast-food chain Subway see right through management’s insistence that they call themselves ‘sandwich artists’) there’s no denying that, in an age of austerity, where social programmes and the welfare state (health care, pensions, employment insurance, schools, etc.) are being cut to the bone, we have all had to become a lot more ‘creative’ in terms of just surviving the new ‘creative’ economy.

#### Their conception of radical futurity through living in communities of care outside of linear time accedes to the current constructions of temporality which force us to live moment to moment. The introduction of queer music in search of suturing trauma and the disjunct with their identity collapses into a strategy of “feeling political together.”

James 14 [Robin James- Associate Professor of Philosophy @ UNC Charlotte, From “No Future” to “Delete Yourself (You Have No Chance to Win)”: Death, Queerness, and the Sound of Neoliberalism, Journal of Popular Music Studies, Volume 25, Issue 4, p. 506-512)//TR recut amrita]

Sounds are meaningless, random, and “noisy” only when evaluated against a specific standard of audiological significance, logic, andmusicality.16 Noisy an-arche sounds queer and illogical only to ears tempered by a logos that privileges development, teleology, euphony, virtuosity/perfection/mastery, and rationality. Neoliberalism, however, doesn’t care about linear progress. It has a different logic, one that co-opts classically queer negation, redistributing it and putting it in the service of privileged groups. In the next section, I examine Atari Teenage Riot’s use of the Pistols’s riff from “God Save.” The riff’s musical recontextualization demonstrates that the queer/Afro-diasporic negations of classically liberal ideals of teleological *arche* have, in the intervening twenty years, been used to condense queer/black assemblages around a different kind of logic of death—death not as negation (the *an* in an-*arche*), but as disinvested, “bare” life. **You Have No Chance to Win** Atari Teenage Riot is a German digital hardcore band active from 1992–2001, and sporadically since then.17 In this section, I contrast ATR’s and the Pistols’s uses of the guitar riff from “God Save.” This contrast clarifies the difference between sinthomosexuality and bare life—that is, between classical and neoliberal configurations of death and queerness. If, in the classical conception, death takes the form of negation (repetition, cutting, the *an* in an-arche), in neoliberalism death is what happens when society refuses to make sufficient investments in your life—resources are carefully diverted away from you because it is not in society’s interest to make you live.18 On ATR’s first album, 1995, the band’s reworking of classically black/queer musical strategies like maximalized repetition, cutting, and noise/distortion parallels then-contemporary shifts in the politics of queerness and nonwhiteness, which were assembled around a biopolitical notion of death.19 These assemblages helped the reunifying German state triage its damaged citizenry, disarticulating “healthy,” resilient neoliberalizable East and West Germans from fatally precarious and/or inflexible oneswho should be left to decay and fade away. In thisway, “Delete Yourself” reworks the *musical* terms in which Edelman and Halberstam theorize queer death as negation so that these terms describe instead the biopolitical concept of death. *Delete Yourself* Atari Teenage Riot’s 1993 “Delete Yourself (You Have No Chance To Win)”20 reproduces the main guitar riff from the Pistols’s punk classic and uses it—both the riff itself and the melody implied by the riff’s chord progression—as the basis of a cyberpunk-y digital hardcore track. I will first discuss their *musical* reworking of the riff, and then consider the reworked riff together with the rest of the song. ATR use the A-D-C#-D-A riff in two ways: they directly cite it, and they rework it into a mid-pitched, arpeggiated synthesizer melodic motive. First, the instrumental melody in the chorus (the parts where the song’s title is repeatedly sung) is a loop of Alec Empire playing, on an electric guitar, an exact copy of the “God Save” riff. Second, the riff’s chord progression is the basis of the verses, though this time it is programmed into a midpitched arpeggiated synth. Each verse consists of eight repetitions of this progression. In both the choruses and the verses, the original guitar riff is broken up and interrupted. In the choruses, the sample is overshadowed by percussion, most notably by a bass synth, which is just as much a part of the musical foreground as the guitar riff. The bass in “Delete Yourself” has more of a rhythmic than a harmonic function: the bass doesn’t outline the chord progression (as in a traditional tonal song); rather, it punctuates and embellishes the riff’s rhythms. Because both bass and riff are competing in/for the musical foreground, the bass track obscures and interrupts the cohesiveness of the riff. In the verses, the pitches of melodic/harmonic progression are literally arpeggiated; the timbre is also modulated over the course of the verse. In both instances, the “smooth flow” of the riff is broken up, interrupted, contorted. “DeleteYourself” uses rhythm to *interrupt the functionality of the riff’s harmonic progression, to defunctionalize the harmony*. ATR’s defunctionalized treatment of the riff is a microcosm of “Delete Yourself ’s” overarching compositional structure. In “God Save,” the functionality or teleological *progression* of the chords is what organizes the song: we start out with consonance, and it is challenged by various dissonances, but ultimately we return to consonance. “Delete Yourself” uses the samemusical material (the riff) to a different effect. By defunctionalizing the riff’s harmony, it takes the “progress” out of “chord progression.” “Delete Yourself” doesn’t really “progress.” The modular alternation among verses, choruses, and the break is more determinative of the song’s structure than any development or goal is.21 Themajor source of tension and release in the track comes from the alternation between verses and choruses, not from some big hit or climax. Put simply, “Delete Yourself” takes the teleological harmonic element of “God Save” (i.e., the riff) and interrupts it, undoing its ability to structure the song as a progressive development through dissonance. “Delete Yourself” abandons classically liberal ideals of teleological development— there’s no chance to win because there’s nothing to win in the first place. Importantly, the techniques ATR uses to de-functionalize the riff’s harmony—cutting, looping, rhythmic repetition—are features of *both* black electronic music aesthetics and queer anti-futurity/negativity/failure. The “digital hardcore” aesthetic is significantly indebted to Black Atlantic genres like techno, hip hop (the “into the red” or overdrive aesthetic Tricia Rose identifies in hip hop), and jungle (e.g., in the use of hyperfragmented and complexly reworked samples of the “Amen Break”). These strategies are also similar to the techniques and effects Edelman identifies as “sinthomosexual”; for example, “electronic buzzing” results from feedback, overdriven effects, and dead air. However, in appropriating these strategies, ATR has repurposed their negativity so that it works like (dis)intensification. In the next two sections (ii and iii), I’ll explain how biopolitical death functions as a logic of intensity, and how this logic manifests in ATR’s music. *You Have No Chance to Win* These *musical* differences indicate “Delete Yourself ’s” deeper *ideological* and *philosophical* departures from “God Save.” “God Save,” both in itself as a year-zero punk song, and as it has been used in postmillennial queer theory, remains within the confines of a classically liberal humanism that posits death as the negation or interruption of teleological progress. For example, “futurity” (or the lack thereof) is relevant to Modern/Enlightenment subjects who develop and progress. However, the classically liberal enlightenment subject is not the subject of biopolitical neoliberalism. For this subject, life itself, not progress or development, is the primary point of identification and organizing structure.22 Or, as Jeffrey Nealon explains it, the classically liberal subject is concerned with maintaining its integrity as it progresses through the future, whereas the neoliberal subject is concerned with optimizing its life.23 The classically liberal subject is concerned with authenticity of experience (all leads back to me, to my true [inner] Self) whereas the neoliberal subject is concerned with optimized intensity of experience, wherever that may lead. All this is to suggest that “No Future!”—in both the Pistols’s and Edelman’s declarations—is a critique of the classically liberal subject, and the classically liberal state (e.g., the sovereign figurehead herself). The Pistols are charging that the promise of a future is bankrupt, i.e., that the liberal bourgeois British state and all its trappings have no future. “Delete Yourself,” on the other hand, is a critique of the neoliberal subject and the neoliberal state. ATR uses the idea of “death” to critique the biopolitical/neoliberal administration of life. As they say in their 1995 track “Into the Death,” “life is a video game you have no chance to win.” “Delete Yourself” fleshes out this claim. The song begins with a spoken exposition, which establishes that: This is not just another video game . . . . One day will come you enter the cyberspace And you never want to get out ’Cause reality is shit and cyberspace is gone . . . . “Cyberspace” here is not the 1990s virtual reality world of goggles and immersive images. “Cyberspace” can be read as a metaphor for the data-fication of “meatspace.”Meatspace, or embodied “real-life” existence, is increasingly expressed and understood in terms of data (birthrate, death rate, obesity rate, credit rate, unemployment rate, Facebook profile, etc.).24 In neoliberalism, “meatspace” life is a biopolitically administered phenomenon; life is data, data is life. In “Delete Yourself,” “cyberspace” is the reduction of meatspace-life to data. The last line of the exposition collapses meatspace and cyberspace into one another because this is what biopolitical neoliberalism already does. We can interpret the introduction to “Delete Yourself” as claiming that we already exist in “cyberspace.” The possibility or impossibility of the future is irrelevant in “cyberspace” because it already is “futuristic.” Moreover, futurity (i.e., teleological progress through conflict toward resolution) is a null and void question for neoliberalism. As Steven Shaviro (2010) notes, neoliberalism demands that subjects live in the moment: nobody can make future plans because they have to be ready to respond to last-minute, “just-in-time” demands. The command to “delete yourself” is a response not to the classically liberal demand to reproduce and progress toward the future, but to the neoliberal demand to live or let die.

#### Delete yourself and TURN IT UP! INTO DEATH WE GO! No more cultural rehabilitation of queerness offered by the aff and endorse an act of queering the biopolitical management of life and death itself

James 14 ]Robin James- Associate Professor of Philosophy @ UNC Charlotte, From “No Future” to “Delete Yourself (You Have No Chance to Win)”: Death, Queerness, and the Sound of Neoliberalism, Journal of Popular Music Studies, Volume 25, Issue 4, p. 520-525)//TR recut amrita]

Machines can be more precise than human perception; they can, as Ronald Bogue puts it, “accelerate (or decelerate) metrical regularities until they” appear to “collapse or run out of control” (97). Blast drumming is a particularly clear example of intensified metric regularity. As Bogue explains, blast drumming is one “tactic of accelerating meters to the point of collapse,” produced through the “cut-time alteration of downbeat kick drum and offbeat snare, the accent being heard on the offbeat but felt on the downbeat” (99). According to Bogue, blast drumming uses ultra-precise rhythmic patterns to scramble listeners’ ability to perceive the established meter. The meter, in this way, distills its own “drug,” its own distortions. Blast drumming is a common feature of death metal, and ATR use it on “Into the Death.”44 On this track, the already overwhelming percussive “blasts” are intensified and exaggerated even further. ATR uses drum machines to accelerate blast beats beyond what a human drummer can perform.45 In the version on 1995, hyperaccelerated blast beats appear at: 0:14–0:15, 1:02–1:04, 2:12–2:13, 2:17–2:18, 2:20–1, and at the very close at 3:12–13. The cluster of blasts in the middle of the song coincides with lyrics that critique classically liberal models of resistance. Elias says, “maybe we’ll sit down and talk about the revolution and stuff / But it doesn’t work like that,” the “but” emphasized with the 2:17–18 blast. Because ATR juxtapose these blasts with a critique of traditional leftist ideas, we can interpret the blasts as an alternative model of critical political practice. But what’s critical and political about these blasts? Bogue claims that blast-style metric destabilization produces Deleuzian bodies without organs—i.e., a complete scrambling or rollback of organizational structures, an-arche. 46 It has a different effect on “Into the Death.” This song does not produce a body without organs, but a precisely engineered political tool.47 In ATR’s song, dissolution is not the point. The TR-909 never actually devolves the meter into actual or apparent chaos. The drum machine manages rhythm so precisely that it becomes, from the perspective of hegemony, unmanageable. Neoliberalism manages to optimize flexibility; on “Into the Death,” these managerial techniques and instruments work too perfectly, producing rigidity rather than flexibility. This hyperquantization and intensification of metric regularity articulates a counter-arche. It is a way of queering biopolitical management, managing for ends other than the “normal” ones.48 How exactly is this hyper-exact management an intensification of biopolitical death? This is where the second form of “riot sounds” factor in. ATR’s work remixes or reroutes the networks that regulate the distribution of life-intensity (privilege or death), so that management produces “abnormal” results. They intensify precisely what shouldn’t be intensified—bare life. Hegemony manages death to make sure it stays at a specific level of intensity (e.g., “equalized” in relation to other levels/channels). Instead of plugging death into the intensification of privileged lives, which is what neoliberalism does, “Into the Death” reroutes the engines of intensification and plugs them into death. In the same way that riot sounds are made by rerouting sound signals through MIDIs, samplers, and drum machines, riots are made by rerouting investment from life to death. Rioting is an intentional bending of the circuits of power. In neoliberalism, the critical potential of queerly racialized death is not found in negation, in turning power down or off; rather, it is what arises from following ATR’s command to “TURNITUP!”—it, here, being death.49 If “life is like a video game with no chance to win,” then the only place to go, the only thing to do, is go into the death. Instead of playing the game to win (or to lose), you play the game’s algorithms themselves (as, for example, Cory Arcangel (2002) does in Super Mario Clouds). This involves plugging the resources normally put to capitalization (i.e., winning) back into death, overdriving it so that it does something the original algorithms haven’t accounted for. The product is not necessarily chaotic or unintelligible, as nonmetric time/body without organs would be (aesthetically, Arcangel’s piece is rather conventionally modernist)—it is just not the optimal outcome for maintaining and maximizing hegemonic relations of privilege and oppression. Thus, this intensification of death is what starts a riot. Overdriving death, turning death up, will affect and distort “life”: keeping with the signal metaphor, alterations to the nadir of a curve or sine wave will also affect its apex. If death is something controlled to better manage life, then inhabiting death queerly will fuck neoliberal hegemony’s algorithms, fuck up its management of life.50 Death is technically illegible to neoliberal “power over life,” as biopolitics is primarily focused on administering and investing in life. 51 However, if death is beyond neoliberalism’s grasp, it could be a site of counter-hegemonic insurgency. So, neoliberal hegemony has a vested interest in managing death, in co-opting and feeding death back into life.52 “Into the Death,” then, incites a riot by making death newly illegible, at least for a while. Death, in this song, is no longer an indirectly perceptible side effect, but an excessive blast of perceptual data. Hegemonic institutions aren’t equipped to handle that surge of input, so they cannot stop it from blowing the monitors, so to speak. At the level of gender/race/sexual politics, intensified death blows up the processes that channel success to already successful populations, and away from precarious ones.53 It distorts the assemblages that balance and equalize flows of privilege, resources, life—and death. Death is no longer (at least momentarily) distributed in a way that allows for the successful reproduction of multiracial white supremacist patriarchy. The bent circuits do not manage life and death in ways that maintain an optimal balance of white supremacy, patriarchy, and hetero/homonormativity. Bending the Circuits of Biopolitical Life Management ATR’s 1995 shows us, in both its music and its lyrics, how the circuits of biopolitical intensification and divestment work, and how they can be bent. I use this reading of ATR to contextualize and put into perspective recent debates in queer theory about the relationship between queerness, death, and punk music, not just with respect to popular music studies, but also with respect to political theory. Although I’ve spent most of the article discussing the first-order musical and political stakes of biopolitical death, there is also a metatheoretical dimension to my project. Queer, trans, feminist, and critical race theories are not just things to be applied to the study of popular music, noise, and sound. Popular music, noise, and sound studies are also methods of queer, trans, feminist, and critical race theorizing. As I have tried to show in this article, opening our analyses not just to music, but also to technical discussions of how songs work as music can really help our theorizing about other things, like death and politics. ATR’s 1990s work articulates exactly how queer and Afro-diasporic aesthetics get associated with neoliberal, biopolitical death. This biopolitical death is a different concept of death than the one generally discussed in the debates about Edelman’s “No Future” thesis. Thus, following the musical line of flight from classic 1970s punk to 1990s cyber(ish)punk does more than just expand our archive: it recontextualizes the political conversation. In particular, it clarifies how queer death (i) is not limited to sexuality, to gays and lesbians, but is assembled with specific configurations of blackness, and (ii) is not inherently, but only strategically, counter-hegemonic. Not only is “queer death” controlled for and managed as a condition for the “life” of homonationalist whites, but actual death as “queer” (in the sense of illegible) is also systematized and accounted for by the power over life. “Queer death” is an already standardized deviation. Thus, it must be intensified beyond the point of standardization to be a resource for critical theoretical and political work. ATR’s work responds to neoliberalism by going into the death. Interpreted in this way, their work on 1995 queers the biopolitical management of life (and death).54

### 1NC - OFF

#### We endorse the entire 1AC sans their rejection of traditional hormonal therapy.

#### The 1AC’s blanket rejection of traditional hormone therapy as biomedical control essentializes trans life, ostracizes and fractures their communities of care, is co-opted by the conservative right, and locks in gender dysphoria for tons of trans people. Only the PIC solves.

**Tosh 16** (Jemma Tosh is a Chartered Psychologist with the British Psychological Society and Director of Psygentra, an organisation that specialises in the psychology of gender and trauma. Jemma is the author of Perverse Psychology (2014) and Psychology and Gender Dysphoria: Feminist and Transgender Perspectives (2016). Psychology and Gender Dysphoria: Feminist and Transgender Perspectives. 2016.)

**Following** a diagnosis of transsexualism or **gender dysphoria**, **surgical and hormonal interventions can be recommended** for adults (Gooren, 2005; Wierckx et al., 2011) and hormones for adolescents (e.g. puberty suppressants) (CohenKettenis et al., 2008). **While there can be much resistance to this** approach from those not supportive of transgender people, and multiple barriers to support **due to the pathologization of trans**gender **identities** (Garner, 2014**), access to medical services has been found to reduce depression and suicide attempts in trans populations** (De Cuypere et al., 2006; Fisk, 1973, 1978; Murad et al., 2010; Pauly, 1973), but is not the ‘cure-all’ as gender-nonconforming individuals can still experience emotional distress as a result of discrimination, parental rejection and social isolation, with suicide rates for trans women remaining higher than cisgender populations even after surgery (Asscheman et al., 2011, p. 640; Dhejne et al., 2011). However, more research on this area is needed as explanations of why suicide attempts are so high are lacking, as are accurate data on actual suicides, and current research is predominantly based on (unrepresentative) clinical samples (De Cuypere et al., 2005). Suicide and suicide attempts are a known issue in trans communities, with research indicating that **around 40 per cent of trans people try to end their life prior to receiving medical support** (Goldblum et al., 2012; Haas, Rodgers & Herman, 2014; Reyes, 2014; Wermuth, 2015), **rising to 60 per cent when medical care is refused** (Haas, Rodgers & Herman, 2014). Moreover, **despite fears of surgical ‘regret’, dissatisfaction with the results of surgery or regret are rare** (Cohen-Kettenis et al., 2011; Pfafflin & Junge, 1998), (in around 1–2 per cent of cases, most often by those assigned male at birth who have not had a life-long identification as trans: Dhejne et al., 2014; Gooren, 2011). Research also shows that therapies that support the gender identity of the person (instead of trying to ‘convert’ them to a gender deemed more socially appropriate by a professional) have also been found to dramatically reduce suicide risk, particularly when they are supported by families where in some cases reported suicide attempts have been reduced by 93 per cent (Travers et al., 2012). Therefore, the very support that conversion therapies try to dissuade is actually one of the most important components to minimizing the distress of trans people. **Unfortunately, medical support is not always readily available.** There are numerous hurdles that trans people are made to overcome to be deemed eligible, hurdles that are designed by psychiatrists and other medical professionals, which is in addition to ‘anti-transgender bias’ and financial difficulties (Haas et al., 2014). This includes the ‘real-life test’, where people are required to live as ‘the other gender’ for a minimum of twelve months prior to being referred for surgery (Clemmensen, 1990; Petersen & Dickey, 1995). This process can include directions from psychiatrists on how best to ‘pass’ as another gender, and thus can result in stereotypical presentations of gender based on the view of the psychiatrist rather than the gender identity of the individual wanting support. It can also lead to ridicule and the risk of assault (Denny, 1992). There are other criteria that require huge life changes that can also be distressing, such as divorce. Some services require individuals to be either single or divorced prior to being referred for medical services (Clemmensen, 1990; Petersen & Dickey, 1995). In addition to these required life changes, the assessment by a psychiatrist is another difficult endeavour that requires trans people to perform as the ideal patient for referral. Fisk (1973) described this issue as a consequence of having an almost impossibly narrow criterion for eligibility based on the diagnosis of transsexualism, and therefore many people presented as the ‘perfect’ patient to get access to the much needed support. As Lev stated: It is easy to accuse such clients of ‘conning’ and ‘game-playing’, but the nature of the system as it has been developed ‘requires’ the person who desires medical treatments to have a consistent autobiography . . . How can anything resembling psychotherapy take place within this kind of system? (Lev, 2013, p. 215)

### Case

#### 1. Vote neg on presumption –

#### A) Nothing spills over – there’s no connection between the ballot and chancing people’s attitudes. You encourage more teams to read framework which turns your offense and prevents the alteration of mindsets.

#### B) No warrant for a ballot – the competitive nature of debate coopts any ethical value of advocating the aff – winning rounds only makes it look like they just want to win which proves framework and means advocating by losing is more effective.

#### Ballot paradox – either they don’t care about winning and you should vote negative, or they want to win which proves that debate is competitive, and fairness is an impact

#### C) Debate – none of their evidence is specific to it – sets a high threshold for solvency and ignores how communicative norms operate.

#### D) Voting aff doesn’t access social change, but voting neg resolves our procedural impacts.

Ritter ‘13 (JD from U Texas Law (Michael J., “Overcoming The Fiction of “Social Change Through Debate”: What’s To Learn from 2pac’s Changes?,” National Journal of Speech and Debate, Vol. 2, Issue 1)

The structure of competitive interscholastic debate renders any message communicated in a debate round virtually **incapable of creating any social change**, either in the debate community or in general society. And to the extent that the fiction of social change through debate can be proven or disproven through empirical studies or surveys, academics instead have analyzed debate with **nonapplicable** rhetorical **theory** that **fails to account for the unique aspects** of competitive interscholastic debate. Rather, the current debate relating to activism and competitive interscholastic debate concerns the following: “What is the best model to promote social change?” But a more fundamental question that must be addressed first is: **“Can debate cause social change?”** Despite over two decades of opportunity to conduct and publish empirical studies or surveys, academic proponents of the fiction that debate can create social change have chosen **not to prove this fundamental assumption**, which—as this article argues—is **merely a fiction** that is **harmful in** most, if not **all, respects**. The position that competitive interscholastic debate can create social change is more properly characterized as a **fiction** than an argument. A fiction is an invented or fabricated idea purporting to be factual but is **not provable** by any human senses or rational thinking capability or is unproven by valid statistical studies. An argument, most basically, consists of a claim and some support for why the claim is true. If the support for the claim is false or its relation to the claim is illogical, then we can deduce that the particular argument does not help in ascertaining whether the claim is true. Interscholastic competitive debate is premised upon the assumption that debate is argumentation. Because fictions are necessarily not true or cannot be proven true by any means of argumentation, the competitive interscholastic debate community should be **incredibly critical** of those fictions and adopt them only if they promote the activity and its purposes.

#### 2. Framing Issue – there is no reason why any of their offense about, zines, handing out preventative materials, etc. is intrinsic to debate – BUT there is a risk that by introducing that within debate creates a perverse incentive for violence to continue – so the moment of radicality can happen.

#### 3. The 1AC produces new discourses of health that rely on and reproduce the same structure of healthism they critique – any new framework of embodiment or resistance is fed back through affective control to maintain biopolitical governance

Butler-Wall, 16 (Karisa, 2016, Ph.D Candidate in American Studies with a minor in Feminist and Critical Sexuality Studies, “Viral Transmissions: Safer Sex Videos, Disability, and Queer Politics,” DSQ, Vol 36, No 4, 2016)

Staging a new form of what we might call guerrilla biopolitics, safer sex activism actively resisted the necropolitical elimination of queer life, marking a major cultural shift in which formerly "unhealthy" behaviors were incorporated into a more inclusive definition of health. The success of Chance of a Lifetime as an educational tool helped to inspire the production of a number of other erotic safer sex videos in the 1980s and early 1990s, and in 1989 GMHC undertook a second video project: the Safer Sex Shorts. 5 Influenced by the rise of direct action tactics in connection with the formation of the AIDS Coalition to Unleash Power (ACT UP) in 1987, this series of seven videos represented what producers Jean Carlomusto and Gregg Bordowitz described as "a guerrilla-type production of safer sex 'propaganda'." 6 Intended to be "distributed in as many ways as possible," each video was under five minutes in length, drawing on conventions of music videos, television advertisements, and video pornography for their camera and editing techniques. While Chance was designed to be shown as part of a GMHC workshop, the Shorts were designed to be screened in bars and bathhouses and as trailers on commercial porn videos, in order to disseminate the message of safer sex beyond GMHC's core constituency of middle-class white gay men. 7 By working with directors and focus groups from specific communities, GMHC used video as a means to reach audiences who had been excluded from traditional forms of AIDS prevention. Perhaps unsurprisingly, the invention of safer sex during the early years of the AIDS epidemic has served as an important touchstone within the development of a queer political and social imaginary, providing an example of a sustainable, creative sexual culture, a "counterpublic" that fostered shared modes of intimacy and structures of feeling. 8 As Douglas Crimp famously argued in his 1988 essay, "How to Have Promiscuity in an Epidemic," gays "were able to invent safer sex" because the liberationist ethos of the 1970s served as "psychic preparation" for the adoption of risk reduction practices in the face of AIDS. According to Crimp, it was their familiarity with "the great multiplicity" of pleasurable sexual activities that enabled many gay men to adopt life-saving safer sex practices. 9 Within the queer political imaginary, safer sex was conceived "not as a practice to be imposed on the reluctant, but as a form of political resistance and community building that achieves both sexual liberation and sexual health." 10 Yet this celebratory narrative obscures a more complicated relationship between health, dis/ability, and queer politics within the history of safer sex. Despite a rhetoric of liberatory community building, the development of safer sex by and for gay men themselves indexed a shift toward new forms of individual and collective self-governance, in which marginalized communities used alternative media to create their own norms of "healthy" behavior and embodiment. In this sense, the development of safer sex must be understood not as an exception to but rather as an expansion of biopolitical governance. In contrast to state-based public health campaigns or the market imperatives of the privatized health industry, community-based safer sex activism represented a more subtle mechanism through which desire became linked to new modes of compulsory able-bodiedness. This article brings disability studies into conversation with queer histories of AIDS activism as a means to "crip" our understandings of safer sex discourses and practices. Despite the fact that, as Robert McRuer has noted, "the various opportunistic infections caused by HIV/AIDS have been disabling (reducing energy and mobility, sometimes leading to the loss of vision or other functions)," scholarship on the AIDS epidemic has not commonly engaged directly with disability studies. 11 Bringing a critical disability analytic to bear on the history of safer sex activism, this article examines how safer sex discourses promoted a definition of sexual "health" that relied on and reproduced racialized and classed ideologies of ableism. From a crip theoretical perspective, the project of protecting the "healthy" (negative serostatus) body from infection resonates with the imperatives of compulsory able-bodiedness. Assuming that HIV negativity is a universally desired status eliminates alternative ways of valuing the affective capacity of bodies that may not conform to idealized models of able-bodiedness. I argue that by linking risk reduction techniques to a particular vision of sexual health and identity, GMHC's efforts to incorporate formerly marginalized groups into the biopolitical project of fostering life and health ultimately precluded alternative expressions of queer and crip life. Technologies of Desire Whereas early models of AIDS prevention had focused on providing information about transmission and risk, by the mid-1980s it had become clear that even though most gay men were aware that unprotected sex put them at risk of contracting AIDS, this information was not enough to change their behaviors. A 1984 study commissioned by the San Francisco AIDS Foundation found that "information about risk is not, by itself, sufficient to effect behavioral change," insofar as the "motivational issue" remained to be addressed. 13 Along with workshops and print materials, the newly accessible medium of video technology emerged as a unique tool through which safer sex educators hoped to "motivate" their audiences to adopt a new set of risk reduction techniques. More than simply a practical set of health guidelines, "safer sex" signified a specific affective investment in health that tied sexual pleasure to new practices of risk management. Focusing on the material practices, representations, affects, and institutions that were brought together under the sign of "safer sex," I consider safer sex as techne, a "technique, an habitus, ethos, or lived practice" that builds associations between various activities, objects, and affects. 14 While I attend to a wide array of bodies, objects, and practices that were brought together under the rubric of safer sex, I privilege video technology as a unique interface for the conjunction of health, risk, and pleasure during this period. The advent of video technology was integral to the development of safer sex, providing a platform that linked burgeoning forms of gay and lesbian erotic cultural production to new activist media strategies and tactics. As media scholar and filmmaker Alexandra Juhasz has shown, video served as a primary medium of AIDS activism more broadly during the 1980s, enabling otherwise marginalized individuals and groups to create their own forms of alternative media with the availability of camcorder technology and low-cost editing. 15 New technologies enabled individuals from "'minority,' 'disenfranchised,' and 'marginal' communities" to "make politics in a way rarely, if ever, available to them before: in a 'dominant' cultural form, yet in a personal voice; by, for, and about themselves, but easily available to outsiders."

#### 4. The ROB is To Vote for the better debater: anything else is arbitrary and self serving which is a voter for fairness because its impossible to predict