# 1AC- Poetics jf

## Part One is Poetics

She came in from the junction

Through desert and mountain

Where trailers ruled the land.

Not too close to each other,

But close enough so you never felt alone.

But that was the white man’s privilege.

The more they drove, the less they saw,

The less she wanted to see.

Upon arriving it was clear,

It was just going to be her and he.

They were alone.

It took weeks to meet another kid,

but when she did,

It was well worth it.

Allen was older and diné, like her

He lived in a house with no electricity

No running water, no address

Just like hers.

He looked out for her while he could,

Teaching her which houses to avoid,

which places to visit,

she was overjoyed.

He was too, when he wasn’t home.

His mom was sweet

His dad was not.

No begging or pleading

Would leave his Dad believing

That his family wasn’t under

his control.

Wanting her to have another to turn to,

Allen introduced her

to Celeste.

A wide eyed and young girl

With secrets

and secrets to share.

Celeste told her the things

They told her not to tell.

She never cried, never yelled,

but lived with the pain.

Why?

Because there was no other way.

Celeste’s older brother was Lucas,

A boy of few words.

Dealing with his demons and

Fighting off hers,

He never got to be himself,

He never got to be

just he.

Most of the children’s stories the same,

The same as each other, the same as their mothers

The real question was, who’s at fault,

Who’s to really blame?

Surviving here was not easy,

The obstacles were too much for some to bear.

Allen left, and she couldn’t stop crying,

Celeste was silenced, and Lucas,

He spent every day feeling

like he was dying.

It’s not just about the pain of living out here

in the desert,

The pain of driving

2 hours for clean water,

No.

It’s the pain of always being alert.

On guard, worrying about your life

and others,

Knowing you have no one,

but the few you call each other.

But that’s just how it is for the people like us.

Our land was stolen

and we live here instead,

A forgotten place filled

with pain and fear

And a history of bloodshed.

## Part Two is Framing

#### Reject Eurocentric definitions and interpretations of the topic – these debates do not have to be just util whole res affs vs some random pic – you should value interpretations about the topic and definitions of the topic that don’t value fairness but critical pedagogy – especially in the context of indigenous lives.

#### Educational spaces like debate aren’t neutral. The eurocentrism that plagues every round frames social norms – the normative function of race, gender, sex and other types identity are reinforced by Eurocentrism, causes inevitable inequality in and out of the space. State representations distance us from real world representations of politics – the policymaking paradigm guarantees imperialism.

Reid-Brinkley 08, University of Pittsburgh Assistant Professor Communication, 8 [Shanara Reid-Brinkley, Rhetoric PhD & Prof @ Pitt, and the most competitively successful black woman in CEDA history, “The Harsh Realities Of “Acting Black”: How African-American Policy Debaters Negotiate Representation Through Racial Performance And Style”, <http://www.comm.pitt.edu/faculty/documents/reid-brinkley_shanara_r_200805_phd.pdf>, accessed 7/7/13) Mitchell observes that the stance of the policymaker in debate comes with a “sense of detachment associated with the spectator posture.”115 In other words, its participants are able to engage in debates where they are able to distance themselves from the events that are the subjects of debates. Debaters can throw around terms like torture, terrorism, genocide and nuclear war without blinking. Debate simulations can only serve to distance the debaters from real world participation in the political contexts they debate about. As William Shanahan remarks: “…the topic established a relationship through interpellation that inhered irrespective of what the particular political affinities of the debaters were. The relationship was both political and ethical, and needed to be debated as such. When we blithely call for United States Federal Government policymaking, we are not immune to the colonialist legacy that establishes our place on this continent. We cannot wish away the horrific atrocities perpetrated everyday in our name simply by refusing to acknowledge these implications” (emphasis in original).116 The “objective” stance of the policymaker is an impersonal or imperialist persona**.** The policymaker relies upon “acceptable” forms of evidence, engaging in logical discussion, producing rational thoughts. As Shanahan, and the Louisville debaters’ note, such a stance is integrally linked to the normative, historical and contemporary practices of power that produce and maintain varying networks of oppression. In other words, the discursive practices of policy-oriented debate are developed within, through and from systems of power and privilege. Thus, these practices are critically implicated in the maintenance of hegemony**.**

#### Thus, the role of the ballot is to vote for the debater that best resists white hegemony.

## Part Two is the Advocacy

#### I affirm a poetic intervention of the resolution.

This is key to understanding what US interference really looks like. If I just read you generic set col cards you would stop listening to my words and go into your backfiles for your answers to it. Until you can picture and attempt to understand how it feels to live in a place that has been “helped” by the US, this topic is devoid of education.

We can throw around all of the arbitrary and generic advantages of this topic, talk about democracy and US heg like that does anything, but that’s bullshit and it’s my last year and I’m tired of playing that game. That game ignores the way topics like this make certain debaters feel; the way topics like this make ME feel. I’m supposed to go into certain rounds and pretend like I support US interference in certain circumstances or agree that US heg could be a good, pretending like when I go back to Window Rock that it’s not going to be hot as hell with no running water or air conditioning or plumbing because of the fucking way of the US.

The poetic intervention is key to understand that US “aid” ain’t it; no will it ever be it, because it sucks and furthers coloniality. Poetry is good. Gives me a voice and your attention; just like that explicit language.

## Part Three is the Net Benefits

### First is Catharsis:

#### The speech act of the 1ac is key to building new communities of change that act as the groundworks for further innovation

Czernuanin 13 Department of Psychology, University of Wrocław Catharsis in Poetry Therapy (25-26)//

Psychologically a poem arises from the unconscious, which, according to Freud, was discovered by a poet (Longo, 2002). According to Jung, the soul (psyche) which is in communion with the unconscious, precedes a poem (Jung, 1997). Subsequently, a poem is finally created by the mind, since poetry is its language: it is content in the form of words, which often express the mind and psychic tribulation, thus influencing the emotions. The form safely imagines the content (image, sound) and a specified organization of words (rythm, methaphor, style). The content can be presented by deep experiences reflected in the above-mentioned specifi ed and safe form as an expressive act, after which emotions are usually de-escalated and relief and happiness appear. Additionally, this act can bring into being a sense of community as creative experience (Longo, 2002).This is the way in which poetry arises. The term ‘Poetry Therapy’ consists of two words: ‘poetry’, which is represented by a poem with its specifi cally organized utterance(Głowiński, Kostkiewiczowa, Okopień-Sławińska, Sławiński, 1976), and ‘therapy’ derived from the Greek ‘therapeia’, which means healing through the expressive arts like poetry, singing or the dance. In ancient Greek mythology Asclepius, the god of medicine and healing, was the son of Apollo, god of poetry, healing and the arts;these two areas refl ect that connection (Longo, 2002). Firstly, in both history and literature, poetry as well as all artistic works originated in Ancient Greece. Actually, they can be divided into two main types: expressive and constructive, in which many subparts could be distinguished. The first type, expressive artistry, consists of poetry, music and dance; these interfuse with each other and make a whole. On the other hand, the second type of artistry consists of architecture, sculpture and painting (Tatarkiewicz, 1962). Therefore, an inseparable part of expressive art is dance,accompanied with its words and sound, thus making one art. This art focuses on expressing human feelings and drives by means of sound, movements, words, melody and rhythm (Tatarkiewicz, 1962). In this early art people expected that emotional release would provide them relief. This art, therefore, was commonly used for ‘soul cleansing’, in Greece called ‘catharsis’. The term ‘catharsis’ appeared initially in relation to their art, and has remained unchanged (Tatarkiewicz, 1962). In this way poetry started to heal and ‘therapeia’ arose, which was perceived by the Greeks not as a skill but as a poet’s divine afflatus. Therefore, thanks to divine intervention, poetry provides access to the highest knowledge: it leads souls, moralizes about people, and even tries to make them better than they currently are (Tatarkiewicz, 1962).

#### The speech act of the 1ac allows for an ascension to a state of catharsis

Czernuanin 2 Department of Psychology, University of Wrocław Catharsis in Poetry Therapy (26-28)//

The term ‘catharsis’ was introduced by Aristotle (in his work Poetics, chapter 4) in his famous definition of tragedy, in which a spectator is influenced by tragic action: he experiences pity and fear as well being ‘purified’ and released from such feelings. Aristotle claims that ‘by means of pity (éleos) and fear (phóbos) emotional cleansing is achieved (kátharsis), which purifies and purges these emotions’(Sinko, 2006). Throughout the ages Aristotle’s lapidary statement has been a topic of many variously interpreted disputes. One interpretation is that catharsis was understood not as ennobling spectactors’ feelings but as their disenthrallment from these feelings. The plot and history of a tragic hero awakened a spectators’ emotions and led them to an intensive experience of pity and fear, which helped them to reach inner peace. It this way ‘catharsis’ started to be perceived psychologically (it was probably inspired by Greek medical theories) (Głowiński, Kostkiewiczowa, Okopień-Sławińska, Sławiński, 1976). This particular benefit was defi ned by Aristotle as ‘catharsis’, which was also explained by Plato in a text about poetry and its recipients (said by the hero in Socratic dialogue ‘Gorgias’):‘They are full of fear and pity; through successes and failures in personal and public issues,the soul experiences something new, something on its own. Poetry and the word (logos) were generally compared by Plato to medicines which could cleanse and detoxify the body’ (Sinko, 2006). Therefore catharsis means removal of affects from the soul,and is conducted similarly to the detoxication of the body by cathartic medicines. Unfotunatelly this soul purification does not last forever; it exists only until another disturbance of inner harmony appears (Sinko, 2006). When we focus on particular aspects, catharsis can be currently perceived as well as it was perceived variously throughout through the ages: 1/ as therapeutic 2/ as moral purifi cation 3/ as a mystical experience 4/ as a strictly aesthetic experience 5/ as strictly hedonistic pleasure (Głowiński, Kostkiewiczowa, OkopieńSławińska, Sławiński, 1976). The dominant forms of Poetry Therapy will be presented and discussed (i.e. creative and literary) exactly in the same sequence as provided above. II. Catharsis in Poetry Therapy oriented towardits therapeutic effect The essence of a lyrical work is its need for expression. Apparently, poetry is the most visible refl ection of this need (Stupin-Rzońca, 1997). On the other hand, as it is widely believed, this expression is self-expressed artistry in which the poet’s particular inner reality, inner space and psyche are exteriorized. That is why thematic lyrical domainsare inner experiences, sensations, emotions, and beliefs. These domains are usually conveyed as subjectively marked monologuesthataretherapeutically subservient to this particular poetic expression. According to many researchers and theorists, creative expression has gained value as a self-concept as well as gaining therapeutic and cathartic values (StupinRzońca, 1997). It can be exemplified by many opinions of disabled poets’ about their own poetic works: ’[…] I write in affective moments of, sadness, pain or regret that many things have inevitably elapsed. I consider writing as an escape from reality into a fabulous land of dreams, where everything is possible.’(StupinRzońca, 1997). ‘These poems are a form of autopsychotherapy, which enable me to share my opinions and hopes, which make life easier.’(Stupin-Rzońca, 1997).’My poems arise from the needs of my heart. I include in them my longing for beauty and warmth. I travel in them. They contain everything I can note xperienced in my life. I write what I feel and how I feel it”(Stupin-Rzońca, 1997). Therefore the central part of a lyric is oriented toward its therapeutic effect (the ‘lyrical I’), whose feelings or thoughts, considered as a lyrical confession, are dominant in the composition.

#### Poetry is key to gain a higher understanding of the world

Czernuanin 3 Department of Psychology, University of Wrocław Catharsis in Poetry (28-29)//

In Poetry Therapy, the main domain of works is undoubtably an individual’s personal experiences, which is comparable to the author’sreal inner experiences. Equality between the lyrical I and the poet is usually present. What is more, this equality is mainly significant since it is the essential element of poetry’s therapeutic effect. This effect released the poems’ authors of from torrid emotions as well as from upsetting experiences. In this way the expressed idea became the core postulate of a specified lyrical module in Poetry Therapy, which is a literary codifi cation and makes the expression valuable to the other individual. According to researchers who deal with Poetry Therapy oriented toward the therapeutic effect (especially Teresa Stańczyk), poetry healing developed initially in the United States as a separate branch of Bibliotherapy. In 1959 in New York, the Poetry Therapy Association was founded. This association publishedits own magazine and organized conferences annually (Stańczak, 1979). In the United States in 1969 the psychiatrist Jacky J. Leedy (1921-2004), published the fi rst monograph on poetry therapy, aptly titled ‘Poetry Therapy’, in which works of many pioneers in that field were collected. Leedy also authoredthe famous saying (Longo, 2002):‘Poetry is the royal road to the unconscious’. Apparently, though hard to believe, this simple statement conveys the essence of Poetry Therapy. This pithy insight is rather veiled due to its poetic metaphors: ‘poetry’ is the metaphor for all types of poetic work, both in reading and writing these works; ‘royal road’ is a metaphor of the aesthetic experience, which enables therapy execution; ‘to the unconscious’is a metaphor for poems themselves, which focus,often unconsciously, on human thoughts, emotions, and problems; the auxiliary verb ‘be’ is a metaphor for poetry’s therapeutic power arising from its beauty. All in all, Leedy’s famous sentence can be explained in the following way (i.e., how we understand it intuitively and how we feel it): ‘Poetic work, thanks to its beauty, in which therapeutic power resides, as well as through deep and torrid aesthetic emotions caused by reading or writing the poetry, leads to self-understanding as well as understanding of other people and subsequently enables autopsychotherapy.’

### Second is the Socializing Force:

The nuances and the structure of language in performances gives us insight into the patterns of culture. Language creates group consciousness as well as a sense of identity for marginalized groups. The history of assimilation in US history and patterns of cultural erasure of natives encourages individuals to use language as a tool to revive cultural aspects of their identity and create a sense of accessibility, which helps to destigmatize associations.

#### The vitality of my poetics can be best explained within the context of the interrelationship between language and cultural values, especially as it relates to the experience of Native folks.

Smitherman 18 [Geneva Smitherman, Distinguished Professor Emerita of English and Director of the African American Language and Literacy Program at Michigan State University, 07-07-2018, https://www.jstor.org/stable/4405430]

It is a well-founded concept of linguistic anthropology that language is a key to understanding culture. The idiomatic structure and nuances of a language can give us insight into the thought patterns and value structure of another culture. For instance, in linguist Benjamin Whorf's study of the North American Hopi Indians, he demonstrated the correlation between the non-European Hopi language and the concomitant non-European way the Hopi perceives the world and subsequently organizes his culture. On a psychological level, language is intricately bound up with the individual's sense of identity and group consciousness. In the history of man's inhumanity to man, it is clearly understandable why the conqueror forces his victims to learn his language, for there is truth to the axiom: as you speak, so you think. Certainly this principle has been operative in the history of colonized people where the colonizer's language and culture occupy a position superior to that of the colonized, even among the oppressed persons themselves. "(The fact that America was once a colony of England goes a long way towards explaining why British English still commands such great prestige in this country--despite the real communication barrier it poses for most Americans.) Black psychiatrist Frantz Fanon has brilliantly analyzed the colonized African mind, explaining its tragically sick identification with the European culture that oppressed it.

#### Verbal performance in the debate space acts as a means of establishing one’s reputation and acting as a socializing force. For the Native experience, specifically, it is a vehicle for achieving recognition.

### Third is Community

#### Poetry has unique potential to change people’s subjectivities

Housden 11 ([Roger Housden](https://www.huffingtonpost.com/author/roger-housden), 06/26/2011, Why Poetry Is Neccesary, https://www.huffingtonpost.com/roger-housden/importance-of-poetry\_b\_884319.html)

On my good days, I knew better, which is why I kept writing. I knew that great poetry has the power to start a fire in a person’s life. It can alter the way we see ourselves. It can change the way we see the world. You may never have read a poem in your life, and yet you can pick up a volume of Mary Oliver say, or Neruda, or of Rumi, open it to any page, and suddenly find yourself blown into a world full of awe, dread, wonder, marvel, deep sorrow, and joy. Poetry at its best calls forth our deep being. It dares us to break free from the safe strategies of the cautious mind; it calls to us, like the wild geese, as Mary Oliver would say, from an open sky. It is a magical art, and always has been — a making of language spells designed to open our eyes, open our doors and welcome us into a bigger world, one of possibilities we may never have dared to dream of.

#### Using poetry to advocate for change from the squo is a form of embodied ptx that necessitates taking responsibility for argumentation

McEwen 12 (Lauren McEwen, October 24 2012, A Q&A with poet laureate Sonia Sanchez, https://www.washingtonpost.com/blogs/therootdc/post/a-qanda-with-poet-laureate-sonia-sanchez/2012/10/24/eb76c68c-1e02-11e2-ba31-3083ca97c314\_blog.html?utm\_term=.115b1a710812)

So, I can’t tell young people what to write when I taught creative writing and playwriting, all of these courses, women’s studies. But what I say to my students is that, “What you have to keep foremost in front of you is the idea of peace, the idea of freedom and the idea of justice.” At some point, you have to know that when you write, you are either maintaining the status quo or you’re talking about change. You can do that in many ways. Many of the young people can do very innovative things with the language. But I’m not here to tell you what you should do. I’ve heard generation after generation talk about the same thing. I say do your work. Follow what you think is important. Not only to your people, but to the country and other people. Understand that this thing, this language, is very important. Also, remember what [Frantz] Fanon [said](http://www.goodreads.com/author/quotes/37728.Frantz_Fanon): “To speak is to assume a culture. And to bear responsibility for civilization.” When I began to speak out loud and I began to write, I knew that I bore responsibility for a civilization, and that is so important and so earthshaking on so many levels. It’s such a joy to be a part of that.

## Underview

#### 1] The performance of the 1AC is poetry

We tell you that you hear about the stuff we go through and you catch glimpses of what the US does to the natives, but you never will truly understand. The performative act of the 1AC is an attempt to act as an educational force and create an ethic of respect; a community of discourse open to hearing different perspectives. Listening to my view of this topic is key to understanding a less-than-normative way of thought, respecting my experience and personal opinions of the topic is more “productive” than having an (inherently sexist) Kant V Sinhababu debate.

#### 2] Discussions of how we are not topical always privilege elitism in debate

Shanara rose **Reid-Brinkley 2008** [“the harsh realities of “acting black”: how African American policy debaters negotiate representation through racial performance and style”]

**The stylistic norms of the** policy **debate community are inextricably attached to the social performance of identity**. In other words,if **the stylistic norms privilege the stylistic choices of white, straight, economically privileged males,** as is clearly indicated by their statistical representation at the heights of competitive success, then difference marks one as other unless the individual performs according to those stylistic and identity-based norms. Racially and/or ethnically different bodies must perform themselves according to the cultural norms of the debate community. **For UDL students it can often mean changing one’s appearance, standardizing language practices, and eschewing cultural practices at least while participating in debate. In essence, students of color are performatively “whitened” in order to have an opportunity for achieving in debate competitions.** “Acting black” or brown is problematicbecause those performative identities are not privileged in terms of successful participation. In fact, **they signify a difference, an opposite, a negative differential**. It is not that the debate community actively operates to exclude based on race, instead it is an exclusion based on racial performance, in other words, how the differentially colored body chooses to style itself.

#### 3] Theory forces people to jump through hoops – they’re artificial requirements

**Smith 13:** Elijah Smith, A Conversation in Ruins: Race and Black Participation in Lincoln Douglas Debate, Vbriefly, 2013.

It will be uncomfortable, it will be hard, and it will require continued effort but the necessary step in fixing this problem, like all problems, is the community as a whole admitting that such a problem with many “socially acceptable” choices exists in the first place. Like all systems of social control, the reality of racism in debate is constituted by the singular choices that institutions, coaches, and students make on a weekly basis. I have watched countless rounds where competitors attempt to win by rushing to abstractions to distance the conversation from the material reality that black debaters are forced to deal with every day. One of the students I coached, who has since graduated after leaving debate, had an adult judge write out a ballot that concluded by “hypothetically” defending my student being lynched at the tournament. Another debate concluded with a young man defending that we can kill animals humanely, “just like we did that guy Troy Davis”. Community norms would have competitors do intellectual gymnastics or make up rules to accuse black debaters of breaking to escape hard conversations but as someone who understands that experience, the only constructive strategy is to acknowledge the reality of the oppressed, engage the discussion from the perspective of authors who are black and brown, and then find strategies to deal with the issues at hand. It hurts to see competitive seasons come and go and have high school students and judges spew the same hateful things you expect to hear at a Klan rally. A student should not, when presenting an advocacy that aligns them with the oppressed, have to justify why oppression is bad. Debate is not just a game, but [has] a learning environment with liberatory potential. Even if the form debate gives to a conversation is not the same you would use to discuss race in general conversation with Bayard Rustin or Fannie Lou Hamer, that is not a reason we have to strip that conversation of its connection to a reality that black students cannot escape.