



HONR 299: Underground Networks

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Office: Honors College and Residences South 1074

Office Hours: Tuesday 3:00–5:00

COURSE DESCRIPTION

This course will examine radical forms of social life that emerge within, yet in opposition to, oppressive institutions. In the decade following the Second World War, social critics in the United States grew increasingly pessimistic about the structures governing modern life. Such seemingly innocent matters as mass-media, consumerism, and bureaucracy, were interpreted as instruments of authoritarian control. In the first section of our course, entitled Engineering Consent we will study these reports on state-sponsored conformity, building a backdrop for understanding the motivation to depart from the mainstream. Our second section, The Revolution Will Not Be Televised, will explore the role small, independent presses played in fostering communities of resistance. For this we will consider three developments: the rise of alternative news media, the proliferation of avant-garde poetry, and the production of feminist zines (small-circulation, self-published magazines). Engaging with the do-it-yourself spirit of underground publishing, the format of our class will shift from seminar discussion to hands-on workshop, as we will become media archeologists, learning the craft of letterpress printing in order to better understand the art and science of dissent. Our final section, Hacking the Undercommons, will consider the ways in which the internet has continued the project of small-press printing. We will examine the case of Wiki-Leaks, the drive for digital anonymity, and the shared curation of Black Lives Matter. In addition to regular seminar meetings, students can anticipate guest speakers and excursions to research libraries, which hold relevant materials in their special collections. All assignments will feed into the final project, which calls on students to create their own underground text, be it a zine, newsletter, poster series or some as yet to be classified form.



CLASS OBJECTIVES

- 1) Learn to read, summarize and respond to secondary literature (critical theory and scholarship) and primary sources (historical print materials).
- 2) Gain a framework for understanding 20th century movements in American subculture.
- 3) Acquire skills relevant to conceiving, creating and exhibiting an underground print project.

DIVERSITY

Each voice in the classroom has something of value to contribute. Please take care to respect the different experiences, beliefs, and values expressed by students and faculty involved in this course. All are expected to support Purdue's commitment to diversity, and thus to respect individuals of all ages, backgrounds, citizenships, abilities, educational backgrounds, ethnicities, family statuses, sexual orientations, genders & gender identities, geographical locations, languages, political affiliations, races, religions, socioeconomic statuses, and work experiences.

COURSE INFORMATION

Course Texts

Herbert Marcuse, *One-Dimensional Man*. Beacon Press; 2nd edition (1991)

All other readings will be posted on the course Blackboard site.

Viewings will be accommodated through an optional public screening.

Submitting Projects

All work should be submitted through Blackboard, unless otherwise indicated. These documents should follow MLA formatting guidelines. For questions about formatting, consult the Purdue Online Writing Lab (OWL).

Email Etiquette

Please begin your email with a greeting and end it with a closing signature. Clearly state your reason for emailing in the subject heading. I will respond to all academic emails within 24 hours, if not before.

READING CALENDAR

Section 1: Engineering Consent

Week 1: Introduction and Intellectual History

T 1/9

o In Class: Overview of Syllabus; Discussion of Terms: Underground, Network

R 1/11

o Before Class: Elaine Tyler May, "Containment at Home: Cold War, Warm Hearth" from *Homeward Bound* pgs. 19-39

O In Class: Survey Intellectual History of Postwar Era: Cold War, Kenan Telegram, Kitchen Debate, Organization Man, Lonely Crowd, Feminine Mystique, Civil Rights, Silent Generation

Week 2: One-Dimensional Man

T 1/16

Before Class: Douglas Kellner, "Introduction to the Second Edition" from *One-Dimensional Man*, pgs. Xi-xli*

Before Class: Herbert Marcuse, "The New Forms of Control" from *One-Dimensional Man*, pgs. 1-18*

R 1/18

Before Class: Marcuse, "The Closing of the Political Universe" from *One-Dimensional Man*, pgs. 19-55*

Week 3: One-Dimensional Man

T 1/23

Before Class: Marcuse, "The Conquest of Unhappy Consciousness: Repressive Desublimation" from *One-Dimensional Man*, pgs. 56-83*

R 1/25

Before Class: Marcuse, "The Closing of the Universe of Discourse" from *One-Dimensional Man*, pgs. 84-122*

Week 4: One-Dimensional Man

T 1/30

Before Class: Marcuse, "The Catastrophe of Liberation" from *One-Dimensional Man*, pgs. 225-246*

Before Class: Marcuse, "Conclusion" from *One-Dimensional Man*, pgs. 247-257*

R 2/1

Before Class: 300 word response: Apply Marcuse to one aspect of contemporary culture, which you experience on a daily basis. Submit via Blackboard any time before class

In Class: watch *A Face in the Crowd* (dir. Elia Kazan, 1957) running time: 2h6m

Section 2: The Revolution Will Not Be Televised

Week 5: Theorizing Alternatives

T 2/6

Before Class: Albert K. Cohen "A General Theory of Subcultures" from *The Subcultures Reader* pgs. 50-59

Before Class: Dick Hebdige "Subculture: The Meaning of Style" from *The Subcultures Reader* pgs. 121-131*

R 2/8

Before Class: Maria Damon, "Premonitions: Definitions, Explanations, Acknowledgement" from *The Dark End of the Street*. Pgs. Vii-xviii*

Before Class: Maria Damon, "Poetries, Micropoetries, Micropoetics" pgs. 90-101

Week 6: Avant-Garde Poetry

T 2/13

Before Class: Jerome Rothenberg, "Pre-Face" from *A Secret Location on the Lower East Side*, pgs. 9-11

Before Class: Steven Clay and Rodney Phillips, "A Little History of the Mimeograph Revolution" from *A Secret Location on the Lower East Side* pgs. 12-53*

Before Class: Steven Clay and Rodney Phillips, "Timeline" from *A Secret Location on the Lower East Side* pgs. 54-55

R 2/15

Before Class: *Floating Bear*, issue #5** [Choose one page from one issue for Analysis]

Before Class: *Floating Bear*, issue #9**

Before Class: *Floating Bear*, issue #14**

[All issues available online at Reality Studio]

Week 7: Avant-Garde Poetry and Alternative News Media

T 2/20

Before Class: Hettie Jones, *How I Became Hettie Jones* pgs. 33-65 and 142-145

Optional: *Yugen*, issue 1 [available at Reality Studio]

R 2/22

Before Class: John McMillan, "A Hundred Blooming Papers: Culture and Community in the 1960s Underground Press" from *Smoking Typewriters* pgs. 31-65

SPECIAL COLLECTIONS DAY, CLASS MEETS UNDER MURAL IN HSSE

Week 8: Zines

T 2/27:

Before Class: Stephen Duncombe, "Chapter 1 Zines" and "Chapter 2 Identity" from *Notes from Underground: Zines and The Politics of Alternative Culture* pgs. 6-48*

In Class: Explain Zine Project

R 3/1:

Before Class: Stephen Duncombe, "Chapters 3 Community" and "Chapter 8 The Politics of Alternative Culture" from *Notes from Underground: Zines and The Politics of Alternative Culture* pgs. 49-78 and pgs. 183-203*

In Class: Drafting Zine Manifestos

Week 9: Feminist Zines

T 3/6:

Before Class: view examples of Riot Grrrl Zines from *The Riot Grrrl Collection*** [Choose one page for Analysis]

R 3/8

Before Class: Schedule time with typewriter and type your Zine Manifesto. Submit a scan before class via Blackboard

In Class: Duke University Virtual Excursion: Bingham Center Zine Collection

OPTIONAL: Adela Licona, "The Role of Imagination in Challenging Everyday Dominations" from *Zines in Third Space* pgs. 27-64

Week 10 SPRING BREAK

T 3/13

R 3/15

Interlude: Press Training

Week 11 Training Letterpress and Mimeo

T 3/20

In Class: Mimeograph Training

In Class: Letterpress Training, Setting Type

R 3/22

In Class: Share Zine Project Plans

In Class: Letterpress Training: Locking Up

Week 12 Working on Zines

T 3/27

In Class: Working on Zines

R 3/29

In Class: Working on Zines

Section 3: Hacking the Undercommons

Week 13 Network Aesthetics and Internet Poetry

T 4/3

Before Class: Patrick Jagoda, "Introduction" from *Network Aesthetics* pgs. 1-38*

R 4/5

Before Class: *Lute & Drum*, issue 1.** [Choose one page from one issue for Analysis]

Before Class: *Lute & Drum*, issue 5.

In-Class: Assist in Publishing New Issue of Lute & Drum

Week 14 Internet Poetry and Digital Sabotage

T 4/10

In-Class: Assist in Publishing New Issue of Lute & Drum

R 4/12

Before Class: Suelette Dreyfus and Julian Assange, Introductory Material and Chapter 1 from *Underground: Tales of Hacking, Madness and Obsession on the Electronic Frontier* pgs. 1-47.

Week 15 Black Lives Matter and Working on Print Projects

T 4/17

Before Class: Lauren Grant and Jesse Williams, *Stay Woke: The Black Lives Matter Movement Documentary* (2016)

R 4/19

In Class: Working on Zine Projects

Week 16 Exhibition Prep

T 4/24

In Class: Exhibition Prep

R 4/26

In Class: Exhibition

PROJECTS

Reading Record:

- Produce a Reading Record for every reading marked with an asterisk.
- Reading Record consists of 3 components
 - a) outline of the argument
 - b) concise response: your takeaway from the reading
 - c) discussion question
- Reading Records are due by midnight the day before we discuss the reading in class

Analysis of a Printed Document:

- Complete an Analysis of a Printed Document for every reading marked with two asterisks.
- Analysis of a Written Document consists of an online worksheet that asks a series of questions that focus on context and significance.

Zine:

- Final class project, involving numerous components, explained in detail in assignment sheet.
- Each student will produce a zine, but students will work in small groups.
- These groups are intended to serve as mutual care communities, providing each student with at least one peer printer to help with the work of producing a zine.

Exhibit:

- Event for displaying finished zines.
- In addition to exhibiting these works, this event will include interactive print stations, Q & A opportunities and spontaneous performative readings.
- Students will serve one of the following roles: Exhibit Director, Advertisement Assistant, Interactive Station Assistant, Captions Assistant, Technical Support Assistant, Creative Catering Assistant, Performative Reading Assistant.

GRADES

Reading Record:	30%
300-Word Response:	5%
Analysis of a Printed Document:	10%
Zine:	30%
Exhibit:	10%
Participation:	15%

GRADE DESCRIPTIONS

100-90 (A) – You did what the assignment asked at an exemplary level, meaning that I could use your work as a possible guide for future courses. Work in this range fulfill all required aspects of the assignment in ways that exceed my expectations. Where B work exhibits mastery of concept and careful execution, the A separates itself by virtue of creativity. To get the A, one must find creative (i.e. unexpected) connections between the matter at hand and issues not discussed directly in this course. [A+: 98–100 / A: 94–97 / A-: 90–93]

89-80 (B) – You did what the assignment asked of you at a high-quality level. Work in this range exhibits mastery of concept and careful execution, has a clear purpose and makes a well-organized contribution to class culture. [B+: 88-89/ B: 84-87 / B-: 80-83]

79-70 (C) – You did the assignment asked of you, and the work is passable. Work in this range tends to have problems with organization, engagement with course concepts, or critical thinking. [C+: 78-79 / C: 74-77 / C-: 70-73]

69-60 (D) – You did what the assignment asked at a low level of quality and/ or did not fulfill the assignment requirements. [D+: 68-69 / D: 64-67 / D-: 60-63]

59.6 > (F) – For those who don't show up, don't do the work, or plagiarize.

COURSE POLICIES

Instructor Reserves the Right to Amend the Syllabus

I reserve the right to amend any aspect of this syllabus if I deem it to be in the best interest of the group as a whole. I will make every attempt to notify you at least 2 weeks in advance if I need to make change.

Attendance

As students have created their own schedules, it is assumed that they will be in class on time and ready to contribute. Students are allotted **2 absences**, which they can use however they see fit (sick days, family engagements/ emergencies, or any day where something else takes a priority over this class). After one absence, students will lose a letter grade for each additional absence. If a student is absent, they have a responsibility to their group to make up for any group work they have missed.

- Special circumstances require a notice from the Dean of Students. See below for the University's Grief Absence Policy for Students. The link to the complete policy and implications can be found at <http://www.purdue.edu/odos/services/classabsence.htm>
- *Purdue University recognizes that a time of bereavement is very difficult for a student. The University therefore provides the following rights to students facing the loss of a family member through the Grief Absence Policy for Students (GAPS). [...] A student should contact the Office of the Dean of Students to request that a notice of his or her leave be sent to instructors. . . . Given proper documentation, the instructor will excuse the student from class and provide the opportunity to earn equivalent credit and to demonstrate evidence of meeting the learning outcomes for missed assignments or assessments.*

Academic Integrity and Plagiarism

Plagiarism can be defined as the appropriation of another person's intellectual property without proper permission or citation. A student is plagiarizing if he or she turns in someone else's work as their own, whether it is the whole paper, a copy-paste job of language from the web, or the presentation of another person's idea as the student's own. A student is also plagiarizing if they carelessly misrepresent their research or if they do not provide citations (or a works cited). Offenders will be reported to the dean and will be failed from the course regardless of the value of the assignment.

Campus Emergencies

In the event of a major campus emergency, course requirements, deadlines and grading percentages, are subject to changes that may be necessitated by a revised semester calendar or other circumstances beyond the instructor's control.

Students with Disabilities

Students with disabilities must be registered with Adaptive Programs in the Office of the Dean of Students before classroom accommodations can be provided. If you are eligible for academic accommodations because you have a documented disability that will impact your work in this class, please schedule an appointment with me.