

Sketches of Student Dysphoria: Analysis of Cartoons in an Underground Campus Newspaper, 1969–1971

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Introduction

The late sixties and early seventies were a time of political and social unrest which manifested in approximately 25% of college and university students being determined to change society and combat perceived hypocrisy.¹ During this era of free thinking, school administrators and professors were forced to confront the challenge of students incited by incidents at Kent State and Cal State, Fullerton.² Generally recognized as a time of changing social values, young people in the 1960s became disillusioned by perceived injustices and hypocrisy in the nation's political power structure and attacked political, social, and economic institutions in an effort to become actively engaged in a growing counterculture.³ Student attention was drawn to social topics that directly affected students' lives while university administrators sought to maintain orderly campuses through increasingly restrictive regulations.⁴

Against this backdrop the underground newspaper *The Catalyst* made its debut on 29 September 1969. Established as a biweekly publication, the paper acted as an alternative to standard newspapers in the Lubbock community; however, the focus of its attention was Texas Tech University (TTU) and larger social events of the time. Articles were aimed at the student audience and intended to raise awareness about issues, featuring analysis from a critical viewpoint. Although the staff was comprised entirely of TTU students, *The Catalyst* was regarded as an “underground” paper as university officials refused officially to sanction it.⁵

An underground newspaper can be any type of student publication not sanctioned by a school. The distinguishing feature of any underground paper is that it is produced without any school materials, assistance, or recognition. Students often choose underground publications within which to express their sentiments because of dissatisfaction with school-sponsored newspapers often closely controlled by university authorities, or lacking in critical social commentary.⁶

A gap exists in understanding content of underground newspapers during this time period. Underground newspapers aim to reach an audience outside the mainstream or homogeneous middle, consequently, historical study of the underground press has often fallen outside the scope of scholarship.⁷ Glessing makes the point that during the late 1960s and early 1970s most journalism educators and historians regarded the underground press as unworthy of scholarly examination.⁸ What scholarly inquiry that is available has examined such papers from a highly generalized perspective. Lauren Kessler's *The Dissident Press* examines six types of underground newspaper categories.⁹ College and university underground papers were known to reside within the broader category of those that opposed war; however, none have been examined in detail and no deeper examination of student-run papers has been made. David Armstrong provides a general overview of underground papers, yet his purview does not extend to discuss university student-run papers, but rather emphasizes larger-scale, commercial publications such as *The Village Voice*.¹⁰ Even when it comes to analysis of student-run papers, most studies focus on papers from universities located in major urban areas such as Los Angeles or San Francisco, yet the majority of underground, student-run papers were in fact generated in smaller cities throughout the country.¹¹ Historical perspectives on student activism generally are representative of Northern institutions. Astin, Astin, Bayer, and Bisconti's overview of the unrest era refers to examples from six universities, only one of which was drawn from the South.¹² Given the evidence, we argue student activism was more widespread and complex than existing literature suggests.

Historians' accounts have yet to address how underground newspapers use imagery to advance political messages.¹³ Henisch and Henisch examine how photography was used in political satire in the 19th and early 20th centuries.¹⁴ Glessing, for example, discusses some of those novel, experimental visual techniques employed by underground newspapers during the 1960s, however a detailed case examination remains to be conducted. Underground newspapers employed visuals in order to do more than add factual information to an accompanying article or produce commentary; visuals could stand on their own to make a symbolic statement.¹⁵ Such images represent the intersection of imagery as a representation of factual knowledge and a form of art.¹⁶ The gap in the literature implies a lack of understanding the place and importance of the underground student press. In an effort to narrow the knowledge gap, we analyze cartoons and drawings from *The Catalyst* in order better to understand their meaning within the social and political contexts in which they were published and student-run, underground newspapers in general.

Theoretical Framework and Historical Background

There is a pressing need for a deep understanding of media's role in the history of higher education. Media shapes perception of issues through the way they present topics and images.¹⁷ Any examination of media must take into account its effect upon those who consume it.¹⁸ Mass-media, particularly commercial newspapers, are often perceived by the public as the normative perspective of news and analysis.¹⁹ Such dominance of public perception is subconsciously achieved through what Althusser refers to as the ideological state apparatus which includes mass-media.²⁰ Commercially driven mass-media is particularly powerful because of the ubiquitous nature of its presence, and because different forms of media reinforce one another since, by design, they communicate a message intended to reinforce the interests of the existing social order.²¹ Freire not only cautions against passive acceptance of information without critical inquiry or questioning, but also against pernicious societal uses of propaganda and sloganism. Mainstream, commercial media are an essential tool in transmitting propaganda to reinforce message control and social domination.²²

A pluralist model media helps conceptualize how competing groups bring forth alternative perspectives in ways responsive to public demand.²³ The pluralistic model is based on the assumption that because commercial mass-media's intent is to reinforce the existing social order it often presents news in a manner divorced from social context or critical analysis. Therefore, this model portrays the ability of commercial mass-media to present an independent or diverse perspective of news with skepticism.²⁴ An understanding of the role of the underground press must foreground its role as an alternative and challenge to a perceived state apparatus, which, at the time *The Catalyst* was in circulation, the underground newspaper's staff set about to do.

In order to understand the intent of *The Catalyst*, one must situate the events of 1969–1971 within an historical context. What began at large universities spread to colleges and universities of all types,²⁵ and from 1964 to 1970 student unrest increased in response to incidents that would set the backdrop for institutional student censorship. Lynd posits that in the early 1960s, universities advocated a distinction between thought and action that discouraged students from translating their beliefs into action.²⁶

The U.C. Berkeley campus was the scene of one of the first violent student uprisings of the 1960s. Student dysphoria was initiated in the fall of 1964 by an administrative decision that prohibited students from using a portion of university property to distribute literature and solicit membership for student groups. Student and administration relations became increasingly strained culminating in students occupying the

administration building in December.²⁷ The events at Berkeley fueled the surge in student perception of the university institution as an enemy.²⁸

After 1967, students' political focus broadened to include race relations, the selective service, and university involvement in the Vietnam War effort.²⁹ Protests intensified in violence, and the image of the university as an enemy was reinforced when Columbia University students occupied five buildings in the spring of 1968 and held them for a week. Law enforcement removed the demonstrators by force with 707 people arrested and 148 injured.³⁰ In February 1970, students protested the arrival of General Electric representatives on campus for the purpose of recruiting graduating students from the School of Engineering. Students briefly occupied the Engineering building but were repelled by law enforcement. Following the King and Kennedy assassinations and the riots that erupted at the 1968 Chicago Democratic National Convention, students became further disillusioned with the idea of people working together to foster change.³¹

Methods

The data for this study consists of all 26 issues of *The Catalyst* circulated during the span of its publication from 1969 to 1971.³² This study is an instrumental case study, the case itself being of secondary interest,³³ and differing from content analysis in the sense that content analysis does not seek to capture the context within which historical documents gain meaning.³⁴ An understanding of historical context is central to this study because without it one cannot grasp the sociopolitical meaning and context of the images described herein.

Data were analyzed using a topic-related framework as suggested by Malinowski.³⁵ This framework helped categorize cartoons into topics derived from their meaning. Data collection and subsequent analysis was coupled with our theoretical framework since it presents a thorough understanding of how cartoons and images communicate critical social commentary or information considered to be contrary to that offered by commercial mass-media. Our approach is based on the assumption that meaning is socially constructed and can be understood through a rigorous examination of data.³⁶ Rather than seeking to understand only facts and causes, we sought access to the conceptual world of *The Catalyst's* editors in order better to understand how meaning was developed and politics communicated.³⁷

Discussion

The most common focus of *Catalyst* cartoons is federal and local government; state government receives hardly any cartoon attention. Among cartoons directed at the federal government, the most common

theme is the war in Vietnam. Manipulation of incoming war information portrays the military in an undesirable light that exposes a more brutal side of war than U.S. citizens were accustomed to seeing. One such rendering depicts a bomber dropping hordes of bombs on land below. The caption expresses the sordidness of close range combat, as opposed to the antiseptic methods of an air campaign. The cartoon captures the sentiment “killing is killing,” regardless of the chosen method or distance. A more sardonic depiction of the war is demonstrated in point of view of a mother reading a letter informing her her son is “among the lowest casualty count in recent months.” The caption and drawing of this message points to the deep irony of war, highlighting how a good thing for the government, such as a low casualty count, is still human loss and hardly a positive outcome for civilians faced with the death of their loved ones. Most cartoons that refer to Vietnam emphasize the cost of war in terms of human lives. One particularly poignant example portrays flag-draped caskets being unloaded from an aircraft with the caption, “U.S. troops continue to be withdrawn from South Vietnam.”

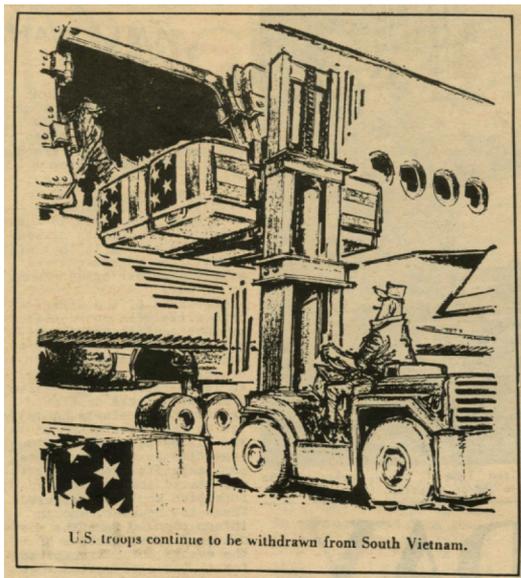


Fig. 1 The Catalyst I, no. 3 (1969): 4. Courtesy of the Southwest Collection/Special Collections Library, Texas Tech University.

Along with abuse of power went the alleged failure on the part of the government and the military to take responsibility for the needless loss of life during the war. The killings and the loss of loved ones were

simply considered acceptable collateral damage, and not enough cause honestly to confront the reasons for the U.S. being in Vietnam, or incentive to pull out of a conflict producing such high costs in human lives.

Cartoons run by the *The Catalyst* meant to draw attention to the city of Lubbock are more crudely drawn, but still highly satirical. The derisive cartoons intended to insult Lubbock, or some part of it, do so by sneering at the significance that Lubbock might have in the eyes of those in control of the city and its institutions, including the university. An example of abuse of power on the part of the city includes the editor of the local newspaper, *The Lubbock Avalanche-Journal*, who students viewed as racist and closed-minded, and who they perceived to be using his position to represent his opinions as news or fact. Students saw the citizens of Lubbock as simply standing by and accepting what the newspaper printed as fact and what city officials pushed on them with unquestioning compliance. In *The Catalyst*, A mock obituary for the local paper's editor chastises him harshly for his views. His cause of death is listed as "bitterness, hatred, racism, prejudice, and ignorance."³⁸ The *Catalyst* claims no one has claimed his body and the all-lower-case "guy dies" headline demonstrates the unimportance and disdain *The Catalyst* writers attribute to this man and his role in the community.



Fig. 2 *The Catalyst* 1, no. 2 (1969): 6. Courtesy of the Southwest Collection/Special Collections Library, Texas Tech University.

Perceptions of law enforcement are impossible to separate from how students behind *The Catalyst* viewed local government. In the years during which *The Catalyst* was published, law enforcement had a negative reputation among many young people. Law enforcement was seen as a way to use the state's power to intimidate communities deemed anti-social by enforcement officials.³⁹ This idea is most clearly portrayed in a cartoon, which shows a line of law enforcement officers in uniform, appearing stern and solemn. A closer look reveals one man is not a law enforcement officer, but a man in a suit who bears a striking resemblance to Adolf Hitler, yet who looks quite natural among other law enforcement officers. One officer to the immediate right of Hitler has the nose of a pig. Like many others, this cartoon communicates the impression that writers at *The Catalyst* and many other young people of the time had of law enforcement. For Hitler to look so much a part of the group, and for the pig nose to appear so natural suggests law enforcement officers were overstepping their mission as peace officers, to become just another branch of the armed forces: militant and tending toward mad dictator.

Additional cartoons portraying perceptions of law enforcement emphasize racism, greed, and oppression. These cartoons take law enforcement's abuse of power to comical extreme, but express frustration and disillusionment with corruption and dishonesty among the force meant to protect citizens and keep the peace. *The Catalyst* cartoons lead modern-day readers to believe law officers of the time were misusing their power to attack and crack down on anything that deviated from the norm. Power comes with a responsibility to be fair and just, and to protect the innocent, themes definitely missing in *Catalyst* cartoons depicting law enforcement. In fact, law enforcement is portrayed as a ready mob poised to beat the public, and university students in particular, into submission.

It is impossible to separate *Catalyst* cartoons on corporations from those on the environment, as the two are reliably coupled, blaming corporate greed for environmental damage. Visual satire is especially thick with contempt for those industries believed to fuel what was seen as environmental ruin on the home front. Most cartoons express this frustration, contempt, and anger by illustrating the future world as a barren wasteland, or a landscape cluttered with garbage and filth. Examples include the driver of the car asking a service-station attendant to "fill it up with lethal," and a huge, oil-covered hand reaching out of the ocean attempting to grab a frightened boy equipped with only his pail and shovel. The ocean is labeled, "a polluted world," and the giant, dripping hand is labeled with the word "profits." Another cartoon depicts a congested highway full of non-moving cars. The cars

conspicuously produce gas fumes and the roadside is cluttered with garbage. The blame for the environmental conditions is tied directly to corporate greed since corporations are portrayed as abusing the power they have over consumers, advertising in ways meant to make consumers crave to buy what is bigger and newer, believing bigger and newer to be better. This cartoon intimates corporations are ignorant of the results of their greed, as they fail to claim responsibility for the growing disparity between the rich and the poor and for their often-false claims made to consumers, as illustrated by the dissonance between the parked freeway driver in the billboard-advertised fast, “muscle” car. On the other hand, consumers share the blame since they allow themselves to be taken in by big business’ advertising and false promises and thus contribute to environmental and social ruination.

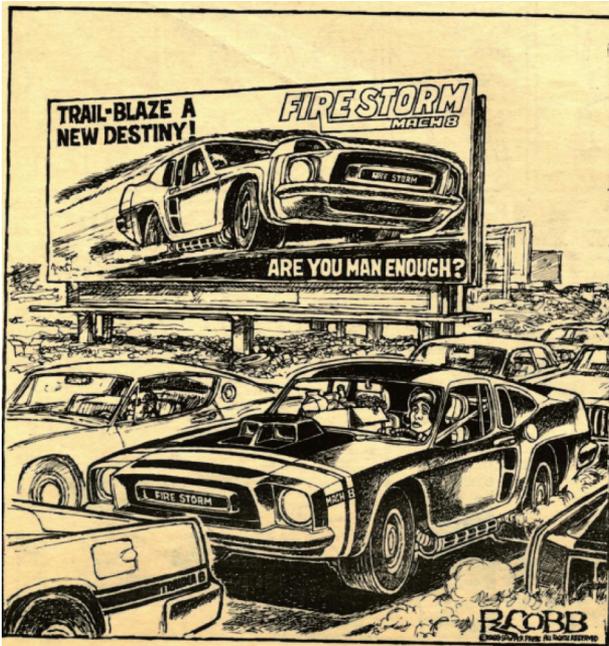


Fig. 3 *The Catalyst* 3, no. 1 (1970, Summer): 8. Courtesy of the Southwest Collection/Special Collections Library, Texas Tech University.

Texas Tech University is the source of considerable attention by *The Catalyst*. As the size of the university increased, so did its function. Students perceived university administrators as ignoring their demands

to be treated as adults, resenting bitterly the impersonal nature of the university.⁴⁰ Many wanted a university which offered a familial atmosphere and at the same time free of all paternalism and normative guidance. Students perceived the university as irrelevant to the real world in its role as factory, processing and manufacturing students simply to fulfill the needs of capitalist society.⁴¹

The power the university has over students, and the negative relationship between students and faculty that grew during this era, are exemplified within sarcastic cartoons. One cartoon illustrates university commencement during which the professor handing out diplomas is dressed as a lion tamer. Equipped with a whip and shouting threats, he calls graduates to the front to pick up their diplomas. Another example shows a diabolical, bedecked professor standing before a huge pile of cow manure, announcing to students their diplomas are somewhere under the muck and students have four years to dig through the muck to find them. In the distant background a few students stand in caps and gowns, evidently those who successfully muddled through the mess. Whether *Catalyst* writers are decrying the out-of-touch university curriculum, the arbitrariness of university processes and procedures, the unearned or abused power of university faculty, or all three, their attitude about the journey of earning a degree is portrayed as embittered.



Fig. 4 *The Catalyst* 2, no. 2 (1969): 4. Courtesy of the Southwest Collection/Special Collections Library, Texas Tech University.

Cartoons dealing with criticisms of the university serve to illustrate what students perceive to be abuse of power by those in charge of the university. University officials and faculty have power over various aspects of student life, and students view this power as pernicious, as if they simply saw university classes as a vigil of going through the motions in order to obtain a needed diploma. In their efforts to do so, students accuse the university power structure acting as an adversary, existing not necessarily to teach them, but to challenge “new,” radical, unpopular views students brought to campus.

Catalyst cartoons also focus on what can broadly be termed “social issues.” These cover a variety of topics such as racism, sexism, and censorship. Racism is confronted in the depiction of an African-American model having his portrait painted by an artist. The fact the artist paints a “spade” (a derogatory term used for African Americans) instead of a person’s portrait demonstrates the blatant, nonchalant racism against Black folks to which many students vehemently objected. Women are also shown as oppressed by the expectations set forth by the traditional patriarchal power structure. A cartoon instructing a person how to become a second-class citizen actually shows, when one reads the caption carefully, how to walk, talk, bend, and sit “like a woman.”



Fig. 5 *The Catalyst* 2, no. 2 (1970): 8. Courtesy of the Southwest Collection/Special Collections Library, Texas Tech University.

Racism is also challenged in a drawing of what appears to be Klansmen and others taking part in a demonstration while several young people, presumably college students, hide, crouching behind garbage cans. The students are puzzled by the dissonance in how a demonstration characterized by overt intolerance is not perceived as disrespectful to the American flag.

Collective social issues are grouped together in one particularly telling illustration. It is one of only a few that accompany an article rather than stand alone. The full-page article encourages support for the American Civil Liberties Union (ACLU). It cautions the fight for civil liberties is a war without end since the ACLU is so often required to return to the courts to secure enforcement of previous legal victories. The cartoon that accompanies the article shows the Statue of Liberty with a Hitler-like moustache, cautioning readers, “It could happen here.” The article and cartoon warn and encourage student vigilance to intolerance and power run amok while encouraging membership in critical civil-rights organizations like the ACLU, charged with defending democracy.

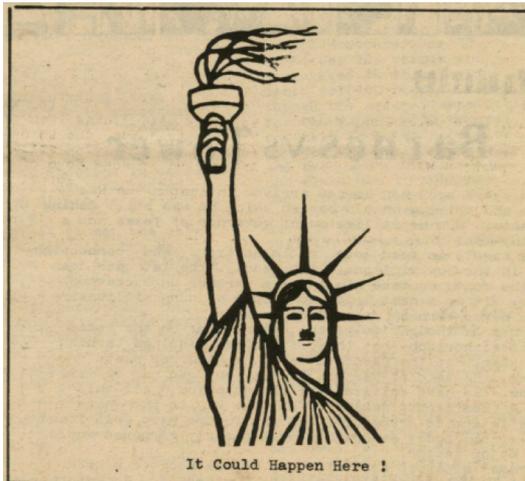


Fig. 6 *The Catalyst* 2, no. 2 (1970, Christmas Issue): 3. Courtesy of the Southwest Collection/Special Collections Library, Texas Tech University.

Implications

The Catalyst editors used both professionally drawn cartoons, and cartoons drawn by *Catalyst* writers/artists. Many cartoons relating to issues outside the scope of the university and city are clearly copied from other publications. Cartoons from *The New Yorker* are particularly

popular. We can infer cartoons pertaining to larger issues such as the war in Vietnam, or corporate/environmental damage were copied and used as a matter of convenience and because other, celebrated cartoonists had done such an effective job of portraying *Catalyst* editors' sentiments. However, in order to address more localized issues, subject matter such as the city of Lubbock or TTU had to be drawn by local artists, as they were not available from other publications. However, even locally drawn cartoons expressed concerns that stretched far beyond the local level of sociopolitical influence.

Two major, overarching themes span the cartoons' main topics: lack of responsibility and abuse of power. Within the topic abuse of power are multiple subcategories and topics at which the cartoons are directed. Satire is aimed at various facets of corruption perceived by *The Catalyst* editors and writers including fraudulence and corruption within corporations; environmental ill-use, deception by government; law-enforcement brutality; undue control of information; increasing military opprobrium; blatant university oppression of student concerns; and discrimination.

The Catalyst cartoons serve as a vehicle to expose the perceived corruption of power by those entrusted as stewards, and to mock that power by depicting various facets of the structure in a ridiculous and often embarrassing light. The cartoons' messages exemplify students' belief in governmental failure to communicate honestly with the public. Just as the cartoons sometimes deliver ambiguous or mixed messages, the U.S. government is portrayed as having done the same with regard to the war.

According to Anderson, the university, known as the "generator of knowledge," the arena for analysis, and purveyor of data which would help the U.S. not only compete with other nations but win the cold war, engendered the deep suspicion of students.⁴² Academe began to change, and besides teaching and research, professors also attended conferences, workshops, symposia, and consulted with government, industry, and business. Colleges began competing with one another to attract the most distinguished faculty and for public prestige. Competition among universities became more pronounced, and administrators began to compete for limited federal grants, research funds, endowment gifts, and organizational support.⁴³ In the course of this shift, many perceived academe to have lost the core mission of educating students. Some students believed the accumulation of human knowledge had not, in fact, led to deepened human knowledge, meaning, or understanding. Furthermore, the role of the university in the first half of the 1960s was not only to train students, but also seemingly to tame them to be conventional adults, enabling them to fit in, and ultimately to become

respectable citizens like their parents. However, many students had little desire to be “molded.”⁴⁴

Our analysis yields conclusions consistent with Jürgen Habermas’ notions about the shaping of public discourse through the industrialization of mass-media.⁴⁵ *The Catalyst* editors considered their underground paper an alternative to more-common mass-media such as local and national newspapers, and the university-sanctioned press. *Catalyst* editors introduced into the TTU community a media presence grounded in a critical analysis of issues rather than those moderate or conservative political perspectives driven by the interests of commercially oriented publications. Habermas’ historical framework inspires and promotes understand how *The Catalyst* editors and writers framed many of their cartoons as critical commentary on society’s ethics.

It is no coincidence *The Catalyst* thrived during the rise of the U.S. Civil Rights movement, women’s rights, and protests against the Vietnam War. Students’ desire to be heard was not contrary to the principles of a pluralistic society, their dissent was in fact entirely consistent with those principles even though they challenged the message of commercially driven mass-media. If the messages of commercial mass-media are considered a form of discourse, then the cartoons presented in *The Catalyst* must rightly be considered a form of counter-discourse, for cartoons can be much more than entertaining forms of art. Because they are socially constructed and require critical and oftentimes sophisticated interpretation to be understood, they often embody more meaning than that contained in the drawing itself.

Endnotes

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