





ZINES

FANZINES

PUNK!
FANZINES

LITZINES

@jwlluther

jwlluther@syr.edu

taxomania.org



To see Jason's course, including all assignments and correspondence, go to courses.jasonluther.net/diy.

ANDRE THE GIANT

YOU FAIL IT

To learn more about the festival, simply Google "Syracuse Zine Fest" or go to <http://library-blog.syr.edu/scrc/2013/02/22/zine-fest/>

IF YOU ARE

BE LINE!

LOGJAMMIN'

If you're interested in scholarship on zines and/or DIY print cultures, consider joining our Zotero group: zotero.org/groups/zine_studies.

A SUPER PLAYER

MIND IF I DO A J?

Circulatory Data; Eberly, Rosa A. "From Writers, Audiences, and Communities to Publics: Writing Classrooms as Protopublic Spaces." *Rhetoric Review* 36.1 (1999): 165-178. Print. Gibb, Lindsay. "Educating With Zines." *Broken Pencil* 26 Nov. 2013. Gries, Laurie E. "Iconographic Tracking: A Digital Research Method for Visual Rhetoric and Circulation Studies." *Computers and Composition* 30.4 (2013): 332-346. ScienceDirect. Web. 15 Nov. 2013. Mathieu, Paula, and Diana George. "Not Going It Alone: Public Writing, Independent Media, and the Circulation of Homeless Advocacy." *College Composition and Communication* 61.1 (2009): 130-147. Print. Ridolfo, Jim, and Danielle Nicole DeVoss. "Composing For Reconstitution: Rhetorical Velocity and Delivery." *Kairos* 13.2 (2009): n. pag. Print. Rivers, Nathaniel A., and Ryan P. Weber. "Ecological, Pedagogical, Public Rhetoric." *College Composition and Communication* 63.2 (2011): 187-218. Print. Trimbur, John. "Composition and the Circulation of Writing." *College Composition and Communication* 52.2 (2000): 188-214. Print. Warner, Michael. "Publics and Counterpublics." *Public Culture* 14.1 (2002): 49-90. Print.

CONDENSATION

?s used to guide students' reflections

Think about yourself at the start of this unit/course. What was the extent of your experience or knowledge of zines and DIY print communities at the beginning of the unit? What did you learn about them and how did it apply to your zine?

Discuss how you arrived at the the idea for your zine. Was it inspired by the Special Collections Resource Center (SCRC) first or was an initial inspiration nuanced through your research at the SCRC?

What goals did you have for this zine and did you meet them? How did your SCRC item influence your choices?

NEWLY FORMED CLOUDFORM

What will Issue #2 of your zine look like? *DISIN? CLOL*

Talk about the limitations and choices you made with regard to the materials of your zine and the tools required? What was your vision and how was it compromised by these tool and technologies?

Reflect on your experience planning and witnessing the Syracuse Zine Fest. Were you inspired by the reception of your zine in the Spector Room? Disappointed?

RHETORIC

"a distributed network of becomings in which divergent consequences are actualized with time & space" (Gries 346)

CIRCULATION

PMED | SHAD-ED · BY · CLOUD | SUN · WARR

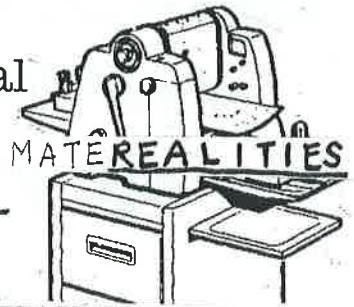
ma•te•ri•al•i•ty noun

Definition of **MATERIALITY**

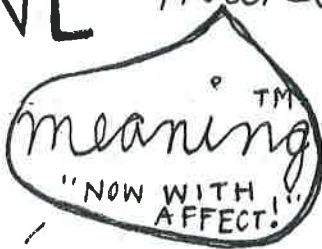
1: the quality or state of being material

2: something that is material

3: _____



WE make



1. ADD MEANING
2. STIR TO COMBINE

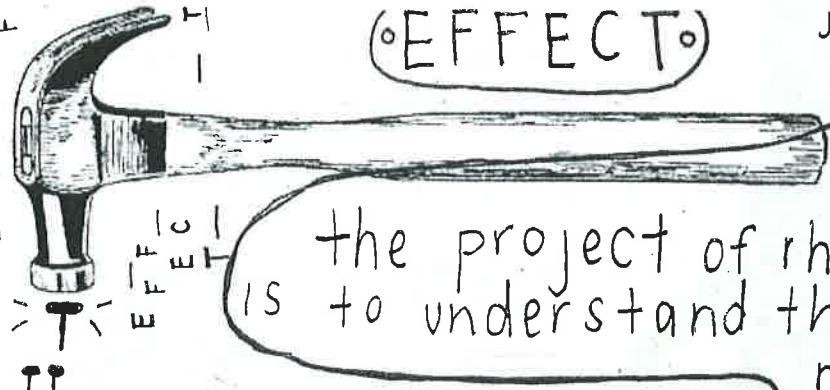


Media are not simply vessels for human meaning.

Nathaniel Rivers and Jim Brown,
"Composing the Carpenter's Workshop"

°EFFECT°

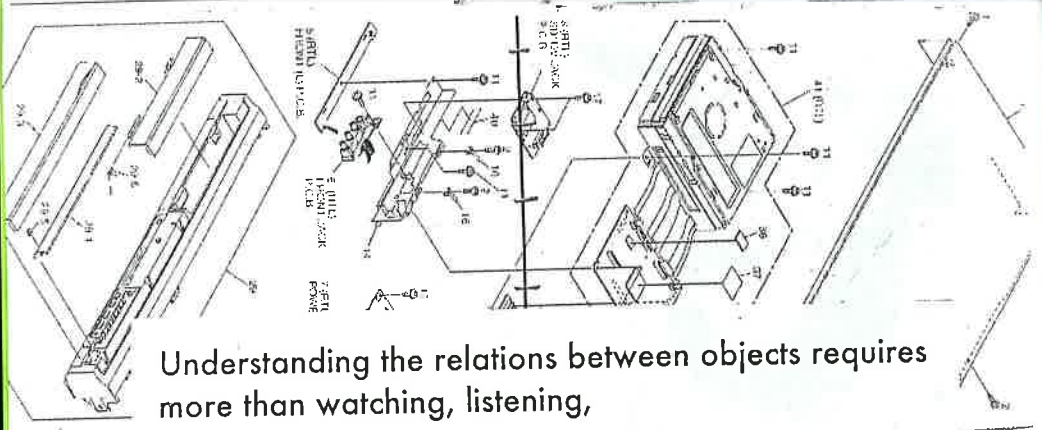
JIM BROWN



the project of rhetoric is to understand the motives of ~~others~~ other objects

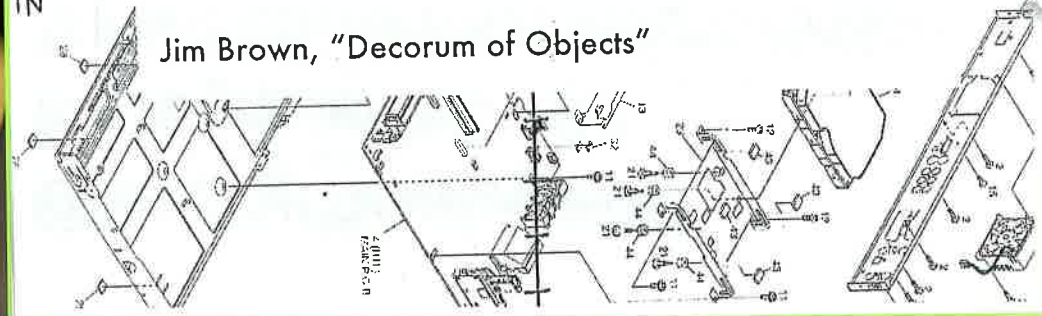
Equipment is not effective 'because people use it'; on the contrary, it can only be used because it is *capable of an effect*, of inflicting some kind of blow on reality. In short, the tool isn't 'used'—it is. ↓↓

GRAHAM HARMAN "TOOL-BEING"



Understanding the relations between objects requires more than watching, listening, and reporting. It requires **tinkering**.

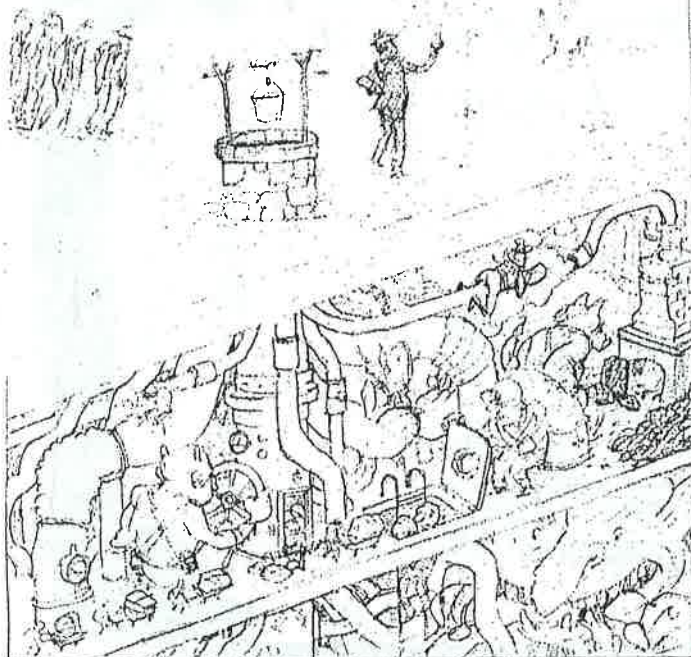
IN Jim Brown, "Decorum of Objects"



@BeckyMorrison08

beckymor@vt.edu

theworldisntflat.wordpress.com



What is
happening
with
our
students
below
the
surface
?

John Hendrix.blogspot.com

By enabling students to employ multiple forms of composing to critically rehear and resee the world, we might increase the likelihood that they will come to recognize and attempt to transform the unjust material hierarchies of race, class, gender, sexuality, and disability that prevent the realization of transformative democracy in our nation and our world.

So much important.

Jason Palmeri
*Remixing Composition:
A Writing of Multimodal Writing Pedagogy*

