

@jwluther

jwluther@syr.edu

taxomania.org



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

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

Circulatory Data: Eberly, Rosa A. "From Writers, Audiences, and Communities to Publics: Writing Classrooms as Protopublic Spaces." *Rhetoric Review* 18.1 (1999): 165-178. Print. Gibb, Lindsay. "Educating With Zines." *Broken Pencil* 2b Nov. 2013. Gries, Laurie E. "Iconographic Tracking: A Digital Research Method for Visual Rhetoric and Circulation Studies." *Computers and Composition* 30.4 (2013): 332-348. 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): 130-149. Print. Ridolfo, Jim, and Danielle Nicole DeVoss. "Composing For Recomposition: 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. Trimbury, John. "Composition and the Circulation of Writing." *College Composition and Communication* 52.2 (2000): 188-217. Print. Warner, Michael. "Publics and Counterpublics." *Public Culture* 14.1 (2002): 49-90. Print.

CONDENSATION

qs 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?

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?

from the lessons of Issue #1?

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

RMED

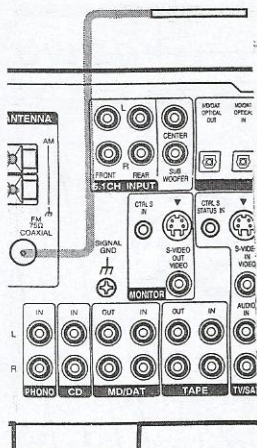
SHADED BY CLOUD

SUN WARM



(supplied)

FM wire antenna
(supplied)



Cir'culate, *v. i.* [Fr. *circuler*; Lat. *circulo*—*circulatus*, from *circulus*, a circle.] To move in a circle; to run around; to move round, and return to the same point.

"Our knowledge like our blood must circulate." — *Denham*.

—To spread; to be dispersed; to have currency; as, news circulates.

Circulating medium. See MEDIUM.—*C. decimal.* (*Arith.*) See DECIMAL.—*C. library.* See LIBRARY.

—*v. a.* To cause to move round; to put about; to spread; to propagate; to give currency to; as, to circulate a report.

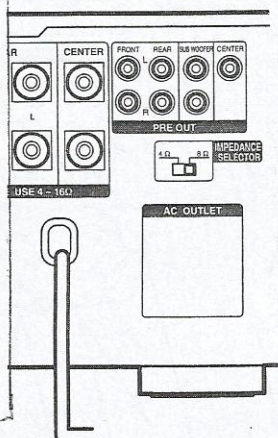
"In the civil wars, the money spent on both sides was circulated at home." — *Swift*.

Circula'tion, *n.* [Fr., from Lat. *circulatio*.] Act of circulating; state of being circulated; circular motion; as, the circulation of the blood.—Act of going and returning, or of passing from place to place, or from person to person.

"To deny us the blessings of peace, and to keep us in a circulation of miseries." — *King Charles I.*

—Diffusion; dissemination; propagation; as, the circulation of a newspaper.

—Currency; circulating coin, or notes, bills, &c., current for coin.



inals for connecting the antennas

t the	To the
o antenna	AM terminals

Notes on antenna hookups

- To prevent noise pickup, keep the AM loop antenna away from the receiver and other components.
- Be sure to fully extend the FM wire antenna.

@JanaRosinski
jrosinsk@syr.edu
pagetec-tonics.com



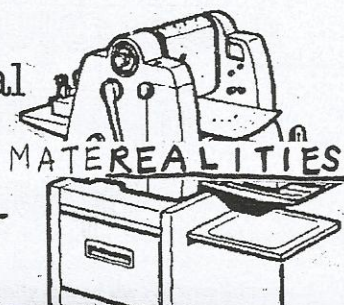
ma•te•ri•al•i•ty noun

Definition of **MATERIALITY**

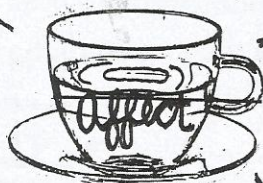
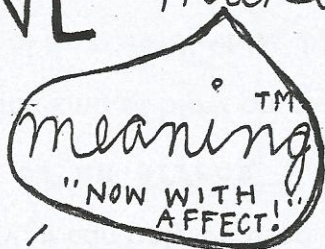
1: the quality or state of being material

2: something that is material

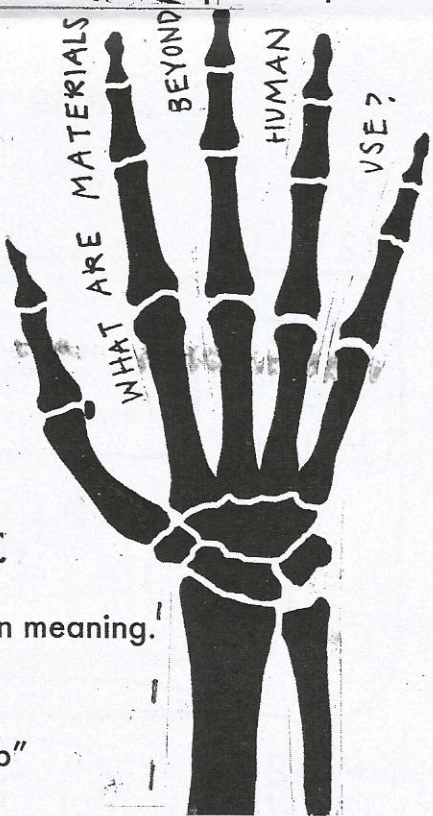
3: _____



WE make



1. ADD
MEANING
2. STIR TO
COMBINE

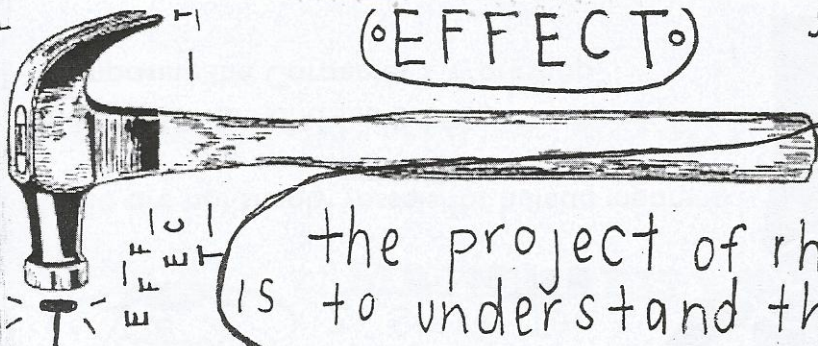


Media are not simply vessels for human meaning.

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

◦EFFECT◦

JIM BROWN

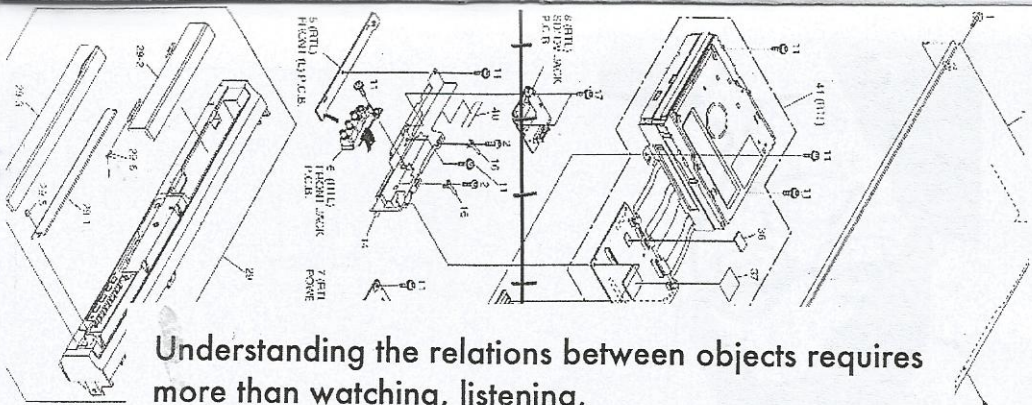


the project of rhetoric
is to understand the

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. **!!**

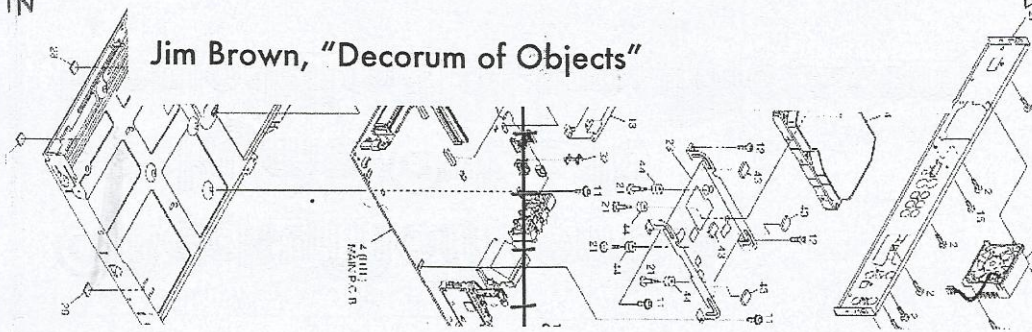
motives
of
~~others~~
other
objects

GRAHAM HARMAN "TOOL-BEING"



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

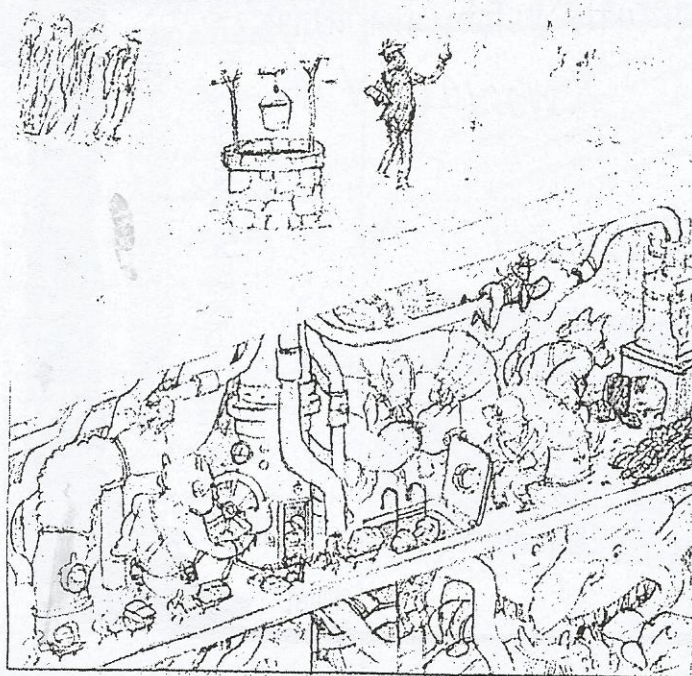
Jim Brown, "Decorum of Objects"



@BeckyMorrison08

beckymor@vt.edu

theworldisntflat.wordpress.com



What is
happening
with
our
students
below
the
surface
?

John Hendrix.blogspot.com

WHEN

Constraints System Limitation

Constraints System Limitation

Constraints System Limitation

AGENCY

IDENTITY

AUTONOMY

Constraints System Limitation

WHY

WHAT

WHERE

How do we help students remove constraints?

UPA

UNIVERSITY PREPARATORY ACADEMY

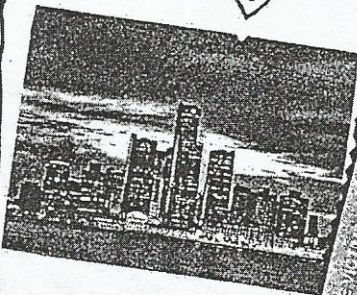
Started writing poems at the age of 14

- I am a person who has friend and family*
- I am a person who fights until he cant no more*
- I am a person who has a reason to live*
- I am a person who enjoy everything*
- I am a person who has your back*
- I am a person who helps you get back on your feet*
- I am a person who wants to learn new things*
- I am a person who has lost love ones*
- I am a person who doesn't ask for much*
- I am a person who never gives up*
- I am a person who plays sports*
- I am a person has everything he needs*
- I am a person who is successful*

WHO AM I?

I was born and raised in Detroit and as I was younger I always remember my neighborhood as comfortable, safe and nice looking. As I gotten older, I start to notice the decline and the dangers of not only my neighbor but the city itself.

Detroit



November 19, 2012
343 1327 303 265 329 290

What
do
I
want?

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 often important.

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

