

Zines as a Final Project in Content and Language Integrated Learning Courses

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Abstract

Zines have a long history in Japan, one that is associated with both artistic creation and appreciation as well as revolutionary content. This paper introduces the history of zines in order to demonstrate the way this form of media can be effectively used in classrooms as a final project. Building on feminist research, it argues that zines provide a unique way to combine course content with personal experience and material production. Finally, the paper introduces guidelines for the project, examples of work by students from English as a medium of instruction courses, and evaluation rubrics. Overall this paper provides a map for adapting this engaging project in many different classroom contexts.

日本における同人誌の歴史は長い。芸術的な創造と鑑賞のための同人誌もあれば革命的な内容の同人誌もある。本論では、同人誌というメディアが大学の最終プロジェクトとして効果的に使用される方法を実証するために、同人誌の歴史とスタイルを紹介する。同人誌についてのフェミニスト的な研究に基づき、本論は同人誌が個人的な経験と雑誌制作、授業の内容を結合するユニークな期末プロジェクトになると論じる。最後に、この同人誌プロジェクトのガイドラインと教育用語としての英語の授業の学生による例、そして、評価規則を紹介する。全体として、本論は、魅力的な同人誌プロジェクトをあらゆる大学の授業において生かす方法を紹介する。

In this age of digital engagement, educators focus increasingly on ways to effectively incorporate technology into the classroom. In Japan, where almost every student has a smartphone and is often active on several social media sites, the topic of technology in the classroom is in some way a part of almost every professional conference on English language education (for example, the Japan Association for Language Teaching 2018 featured over 50 presentations on technology in language teaching). Educators are looking for increasingly creative ways to incorporate technology into their classrooms. Many courses include elements like blogging, or reading and testing online. Some courses include videos or web based activities for student final projects.

This paper departs from this technology-oriented approach to education to argue for a return to a media form that many scholars say peaked in the 1970s: the coterie zine. When I was a graduate student at the University of Chicago, I took a course entitled “Feminist Struggles in Modern Japan,” taught by Professor Tomomi Yamaguchi and Professor Norma Field. Part of the course involved looking at *dōjinshi*, or coterie zines, from feminist movements in the 1970s. As an aside during the course, Professor Yamaguchi mentioned she was using zines as a project in another class; she later clarified that in fact this idea had originated with her students (Yamaguchi, 2018). This idea intrigued me; it seemed to me to be a productive way to take a historical and politically active form of print media and make it contemporary and immediately relevant to students’ lives. It struck me as a powerful tool to teach students and encourage them to engage with content while being aware of the importance of media and form as well. In fact, the utility of zines as a classroom tool to unite content with personal experience has been the subject of a thread of feminist research (Marshall & Rogers, 2017; Licona, 2005; Piepmeier 2008; O’Brien, 2012).

The idea stayed with me, and I began reading zines as part of my own research into Japanese literature, struck by the broad array of topics they covered and their ubiquity in Japanese literature and politics. In 2014 when I began teaching my own classes, I wanted to try to incorporate the idea of using zines in some of my classes. To date, I have assigned a class or group zine project to students as their final project in several of my classes with enthusiastic responses from students. This paper introduces the concept and history of the zine in Japan, its use in education, and how it has been used in several English as a medium of instruction courses I teach. In particular, I focus on two courses in which the zine has been very successful: a course on Japanese popular culture (2015-present) and a course on comparative culture (2014-present). I have also used the zine as fan art, or literary coterie magazine, in courses on literature. After presenting the structure of the zine, grading rubrics, and how it was used in my classes, I give student feedback to the project and offer assessments that allow this project to be broadly adapted.

Many scholars have highlighted the potential of zine making as a form of active learning that allows students to extend the social and political issues raised in class to their own lives and communities (Etengoff, 2015; Miller, 2018). Zines often focus on issues that are at once personal and political, a point Etengoff makes: “Zines are self-published, often autobiographical narratives that offer opportunities for authors to make meaning of contentious and challenging issues” (212). In my classes, students explore issues of minority identity, gender, education, class, and more through their zines.

The History of the Zine in Japan

A zine (in Japanese, *dōjinshi*) is typically defined as a small-circulation, fan or coterie group produced magazine or fanzine. They are independent, self-published, and non-commercial, integrating print culture and new media in a do it yourself fashion free from censorship (Graybeal & Spickard, 2018). The handmade, tactile nature of the zines, the intimacy they create between the authors and the readers, have been one of the reasons for their enduring popularity in the age of the internet (ibid).

The modern origins of the zine are often traced to the late nineteenth or early twentieth century, when small-circulation fan magazines or activist magazines began to be produced and circulated in small numbers. They were initially part of literary and art coterie; in their history of zines in Japan, Barubora and Nonaka (2017) state the first Japanese zine was a coterie literary magazine, *Garakuta bunko* (Miscellanea) founded by Meiji literary giant Ozaki Kōyō (1868-1903) and his coterie, the Ken'yusha (Barubora & Nonaka, 17). These coterie magazines served as a way for artists to communicate their ideas about the place of art in the modern world.

Barubora and Nonaka list a handful of major zines and popular books and articles published about zines between 1885 and 1948 (ibid). In Japan by the 1920s, there was a rich cottage industry of zine production that included small literary coterie, cinema fans, and other groups that were publishing. Indeed, as early as 1923, Nakano Ōka wrote about the explosion of coterie zines in Japan (Nakano, 1923). According to Nakano, in Japan, a zine was a publication that started with one or two people, and gradually grew to thirty or more as their audience and popularity grew.

The content of these small-circulation publications ranged from original art and fiction, to articles, to polemic declarations. The contributions would be collated by a small editorial team, and then the issue would be mimeographed or printed in small runs, bound, and circulated in small numbers. By the 1960s and 1970s, the magazines were mimeographed or copied, stapled together, and then circulated. Topics covered by zines ranged from politics to art to counterculture revolutionary polemics (Barubora & Nonaka; Capous Desyllas & Sinclair, 2014).

Zines were an important part of literary and art culture, in particular during the late Meiji (1868-1912), Taisho (1912-1925), and early Showa (1925-1989) eras. Globally, by the 1930s, the coterie zine expanded to include fan magazines, or fanzines, in particular zines by science fiction and comic book fans as a way to share their own works and their reactions to storylines and features of major works within these genres (Capous Desyllas & Sinclair), a trend that was echoed in Japan (Barubora & Nonaka).

It was in the 1960s that zine production became more widespread in Japanese pop culture. Barubora and Nonaka argue that the rise of zines, or “mini-media,” was a direct response to the increasingly invasive presence of mass media such as television, radio, and newspapers in daily life during this time. The sudden proliferation of zines in the 1960s was also due to the rapid growth of the economy, and the increasing awareness of social inequity caused by poverty, war, and discrimination. The zines of the 1960s were primarily a grass-roots, mini-media phenomenon that was often explicitly political.

Yet, it was also during the late 1960s and early 1970s that zines became an indispensable way to create fan communities around particular subcultures. Today, zines are most often associated with anime, manga, or fan art. The zines that many fans of Japanese popular culture are familiar with have their roots in the zines published by aficionados of subculture communities (Barubora & Nonaka). This was in part because zines were fundamentally a way to create communities

and circulate news and ideas within that community. Thus, it is no surprise that communities that had no representation or limited representation in mainstream mass media would find their own mini media vehicles. Many zines focused on local music scenes (Barubora & Nonaka) or manga subcultures (ibid).

It is also no surprise that many zines were allied to social movements, in particular over the conflict surrounding the renewal of the US-Japan Security Treaty in the late 1960s (*Anpo tōsen*) and second-wave feminism in the 1970s and 1980s (Barubora & Nonaka). Zines proliferated as part of the anti-Vietnam war protests, and some zines even published counterparts in different countries, seeking to unite communities of anti-war activists in different countries. Among the many examples Barubora and Nonaka give is the *We Got the Brass, Asian Edition No. 1*, published in the fall of 1969 by Beheiu, Mouvement de la Parix, and the American Deserters Committee. For these political activists, zines provided a space to have their voices heard. For feminists, zines were a way to garner support in their fight for gender equality, employment, access to birth control, and other battles fought by the second wave feminists.

Today, zines are most often associated with anime and manga fan subcultures, and as noted in the introduction, the publishing space of zines seems to have been usurped by internet blogs and online community spaces. Yet, the political and coterie function of zines can engage students in a way that the internet cannot. Feminist scholar Alison Piepmeier echoed my own experience as a student of Professor Yamaguchi when she wrote: “Every time I teach a class about zines, a significant percentage of the students begin making their own. Many of them have never heard of zines, but when I bring in a pile for them to flip through and take home, they become inspired” (p. 213).

Piepmeier argues that students have a more immediate and personal connection to the amateur publications, a closeness between the producers and their readers that it is impossible to replicate in mass media publications or on the internet. In contrast to Benedict Anderson’s vast, national imagined community, Piepmeier argues, “the imagined community of the zine world is intimate rather than extensive, and linked to the body rather than simply to an imagined other... Zines’ materiality creates community because it creates pleasure, affection, allegiance, and vulnerability” (pp. 229-230).

These are the qualities that make zines a powerful final project for Japanese Studies or English as a medium of instruction culture classes. They help create classroom community, allow a space for students to be open, and connect social, political, or economic issues to the materiality of their bodies and daily lives (Capous Desyllas & Sinclair).

Zines as a Final Project

As stated at the beginning of this article, I have used zines as a final project in several of my classes. Below, I give the general guidelines I adapt depending on the number of students and the course I am teaching. The example given below is for my class on Japanese popular culture. These guidelines are adapted from the University of Pittsburgh Teaching Center Teaching Support Knowledge Base. I also use a rubric adapted from the same website, although I also ask students for a self-evaluation and an evaluation of work of their group members.

Final Zine Project

Each student team will write, design and print a magazine of at least ten pages. Each student is responsible for at least two articles. This is the final project for the class, and is the most difficult and challenging assignment this semester. It is worth 20% of your final grade for the course.

Format

AT LEAST twenty pages, must be at least 21 cm by 15 cm. (the size of A4 paper folded in half).

Students may want to create a different shape for their zine, and may do so, as long as the finished zine is at least 10 pages long, and no larger than A4 paper. Smaller than half of A4 is not acceptable.

Color is ENCOURAGED. You can hand color, and you may use colored paper, include original artwork. This is encouraged!

Any combination of digital and analog media is allowed. Go nuts. Be creative. Engage with the material in fun and interesting ways.

Content

Your zine may have **text, images, or both**--any combination. It must have at least two articles by each student that develop areas of pop culture we covered in class. It must demonstrate the importance of your topic as a social and cultural text. If you can do this through a series of emoji, OK! But you need to make a thoughtful contribution to an area of pop culture we have covered in class. If you want to do something we haven't covered, you must check with me first.

Any subject that we covered in class is allowed. Any topic, any image, and your sources may be any language, although your articles should be in English. Be prepared to discuss your motivations and vision for the zine with the class. Make sure to include a bibliography of your sources at the end of your critical article.

Only original content--Definitely no cut and paste from the web, and preferably no photos or illustrations from the web. You must make the entire Zine by yourself.

Collaboration: You may use another person's work, or image, but only if you get **written permission** to use their words or images. Also, you must make it clear in your zine who did what. **Credit all images and text** to the original creator. Make sure the article each student contributes clearly identifies them as the author.

Your Two Articles: One article must be a critical analysis and expansion of a topic covered in class. Examples from the past: Write about gender play in pop music. Write about Japanese traditional culture in

advertising. Write about the image of Japan abroad. Write about anything we covered, but make sure you extend it and introduce your own original material into the piece.

The second article must be a creative engagement with a topic we covered in class. It must demonstrate an understanding of what we covered. Examples from the past: Draw some Kumamon fan art. Write your own keitai shosetsu. Bake some pop-culture cookies or sweets and include the photo guide. Sew your own gender-neutral clothing or perform your own visual kei song and link us to the video. Anything is fine as long as it is creative and expands upon what we studied in class.

Make sure your content is complimentary and not repetitive. Make sure you cite the original if you are doing a tribute. If two members of your group both want to write about pop music, of course you can—but make sure your articles are in dialogue with each other. They should not cover exactly the same material, but should complement each other and expand our in-class dialogue about pop music.

Your magazine must include some advertisements or news you think your readership would be interested in.

You are responsible for all printing/binding costs. Binding can range from staples, to sewing, to hardback binding.

You must make a digital copy to share with the class and two print copies for Kathryn. Questions, problems, concerns? Contact k.tanaka@otemae.ac.jp.

Fig. 1: An example Zine assignment sheet using examples from previous years

I have used this assignment with classes ranging from eight to 90 students, having students create Zines in groups of four to groups of ten. The classes were invariably a mix of Japanese students with intermediate to high level English skills and foreign exchange students studying in Japan, whose native language was sometimes English, but often a different language. The courses in general were taught in English, but the homework utilized texts with translations available in both English and Japanese.

When I used the zine in my Japanese literature class, rather than my pop culture or cultural studies courses, I treated it as a fan zine, with informative articles on literary works and “fan art” tribute pieces. Similar to the popular culture magazine, students created an analytical piece that took up serious issues raised in the readings we did for the class. They then produced a piece of “tribute art,” which has included everything from a video game based on Edogawa Rampo’s chilling story “The Human Chair” to interactive literary maps based on Murakami Haruki’s “Firefly,” shown in Fig. 2, to examinations of haiku contests sponsored by a tea company that the student entered (Fig. 3).



Fig. 2. Literary map based on Murakami Haruki's "Fireflies"

★ Haiku Contest

Since 26 years ago, making haiku has been popular among young people in Japan. In 19s, most people didn't have opportunities to show their short poems to the public. To make their dreams come true, the company that sells green tea has decided to hold the haiku contest every year.

両端は
ぶら下りたい
三日月だ

(I want to hang from the edges of the moon)

Useless guidebook
a pair of tourists stops
to admire the rainbow

(From Rumania 45)

★ Haiku as the part of high culture and criticism of current haiku

I think other Japanese high culture, such as kabuki and rakugo are a bit difficult for young people to try, because it's so hard to learn. However, compared with them, haiku is much easier to start. That's why today haiku is so popular among young people.

However, I think the traditional rule of haiku is ignored. More people prefer to make haiku freely without any strict rule. Tradition is so important if we are Japanese. We have to protect it.

My haiku

Summer fireworks
are set off
with my heart-pounding

(From [redacted])

Fig. 3: Article on haiku contests

These guidelines are therefore broadly adaptable and can be used to create zines that use a counterculture or analytical approach to culture, or they can be assigned as fanzines that cover the content of the course.

The zine project culminates in the final week of the course, when each group presents their work to the class. If their zine includes links to online content such as videos, those are shared with the class during their presentations. This final presentation of the zine gives students a chance to explain their content and have other students ask questions. It is an engaging and exciting way to end the course, with much discussion and many questions. I find that through their zines, students highlight the main points of the course, and often bring forward new connections and materials that extend what we learned in class in ways that many students enjoy.

Student Zines and their Feedback

As can be seen from the guidelines, students have relative freedom to create what interests them. Some students make their zines and the covers using photo editing software, as is the case with the example in Fig. 4. Other zines take more personal approaches, with hand drawn covers or photos of the group that created the zine. Some groups have used print club stickers (purinto kurabu or purikura), or stickers from an arcade photo booth that features designs with the faces of the students, to create their covers.




Fig. 4. Covers of student Zines


The content also varies. Some zines streamline their publication so that all the articles follow a certain format, where other zines allow variation between formatting of the contributions.

Homosexuality and Gender Bending in Japan's Popular Culture

Records of homosexuality and gender bending in Japan date back to ancient times; indeed, at some times in Japanese history of cross-dressing and love between men was viewed as pure love. While homosexuality and gender bending had never been viewed as a sin in Japanese society. Today, for some reason there has been an increase of Homosexuality and Gender Bender stories and plays in Japan's Popular Culture. It could be do to the increasing popularity of manga, anime and drama which have long been tackling the gender bending theme. If you think about it, the concept of a girl disguising as a boy or boy disguising as a girl has been done so many times in Japan's history, literature and art. For instance, the oldest story involving cross-dressing dates back to the time when Kabuki Theater first appeared.



The Kabuki Theater, however, gave rise to a trend around the 17th century, actors who played female roles also went through their daily lives living as a woman to be able to act more naturally. It's even mention that some of these kabuki actors were seen as more feminine than any female (Sasaki 2013), and that Japanese women have been encouraged to follow the ideal standard of feminine constructed and performed by the Kabuki actor. It's also mention that young kabuki actors often worked as prostitutes off-stage, and were celebrated in much the same way as modern media stars are today, being much sought after by wealthy patrons, who would purchase their favorite actor's. And the *Omagata* (female-role) and *wakashu-gata* (adolescent boy-role) actors in particular were the subject of



Yurukyara for Kakogawa



This is a yuru kyara I made for Kakogawa. He has a temple "Kakurinji" on his back. It may look a little creepy, but I think it explains how Kawaii can be anything, even scary. There are yurukyara that looks like this, and I mimiced it, so I think we can call this yurukyara.

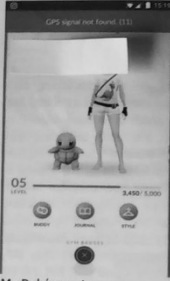
POKÉMON GO: WHAT'S IT ALL ABOUT?

By: [Redacted]

For my creative piece, I took it upon myself to play the mobile game "Pokémon Go". But before I get into my experience, let's go back to when the popular app launched in 2016.

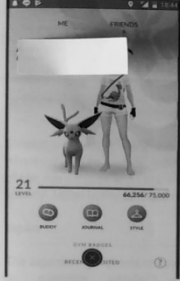
"Pokémon Go" is an app based on the arguably most recognized anime of all time, "Pokémon" by Nintendo. The app lets players catch the Pokémons themselves by walking around and having Pokémon randomly appear in the close by park, in the big city or even in their own living room.

The app quickly became the biggest app in the US, reports have shown that the app had over 20 million active users in the same year it got launched.



My Pokémon Journey

First of all, I did download this app when it first got launched in 2016. I had it installed for roughly a month before I declared it too repetitive and uninstalled it. Since then, the game has added new features such as "Raids", where you have a chance to beat a specifically strong Pokémon for a limited amount of time, to then get the chance to catch it.



Luckily for me, my friends joined in on my experience, which made the whole experience more enjoyable. Together we went on evening strolls through the close-by park, catching pokémon to our hearts' content.

My goal with this creative project was to reach at least level 20. I set this goal because my friends - who are well educated in Pokémon Go, told me that it will take a long time to advance further within the given timeframe. It took me about 2 weeks to reach level 20, since my friends were more than welcoming to spending the most of those 2 weeks dedicated to "helping my project".

Pokémon Go, a part of Japanese pop-culture?

Pokémon Go has created a new way of joining their fandom, whilst making it available on your mobile device which most people carry with them at all times.

During my project, I have seen Japanese people and foreigners alike enjoy Pokémon Go. There have even been incidences where Japanese kids or parents have talked to me and my group of friends because we spotted each other playing Pokémon Go.

The fact that it became really big in the US, and also became popular in other countries around the world, speaks for the app having international success. It is also part of the global market, since there are options of buying a number of things in-game for real money. And even though there are lots of players, everyone seems to be well aware that Pokémon is Japanese, keeping Japan on the map when it comes to the games-and media market.

Nintendo has also included Pokémon that can only be caught in certain areas and countries, which arguably makes people play the game when visiting new countries to catch those Pokémon that they would not have the chance to catch otherwise.

Overall playing Pokémon Go was an enjoyable experience that became a daily activity for me and my friends. Through the game, we've met new Japanese friends and spent much more time in nature than we probably would have otherwise.

Fig. 5. An example of some content in a Zine

Some zines are printed in color on glossy pages, aiming for the feel of a commercial magazine. Others rely more on the intimate connection between the producer and the reader through handmade and manually copied content. Again, this varies by group, but many groups do use online tools in their zines to some extent.

Finally, one of the elements of the zine that students enjoy most are creating advertisements that appeal to their imagined readership. While advertisements are not typically part of a zine, students themselves began including them in the assignments. They enjoyed this element so much that I incorporated it into the assignment. Typically, I find the advertisements allow for tongue-in-cheek, more humorous commentary on cultural content we touch upon in class (Fig. 6).

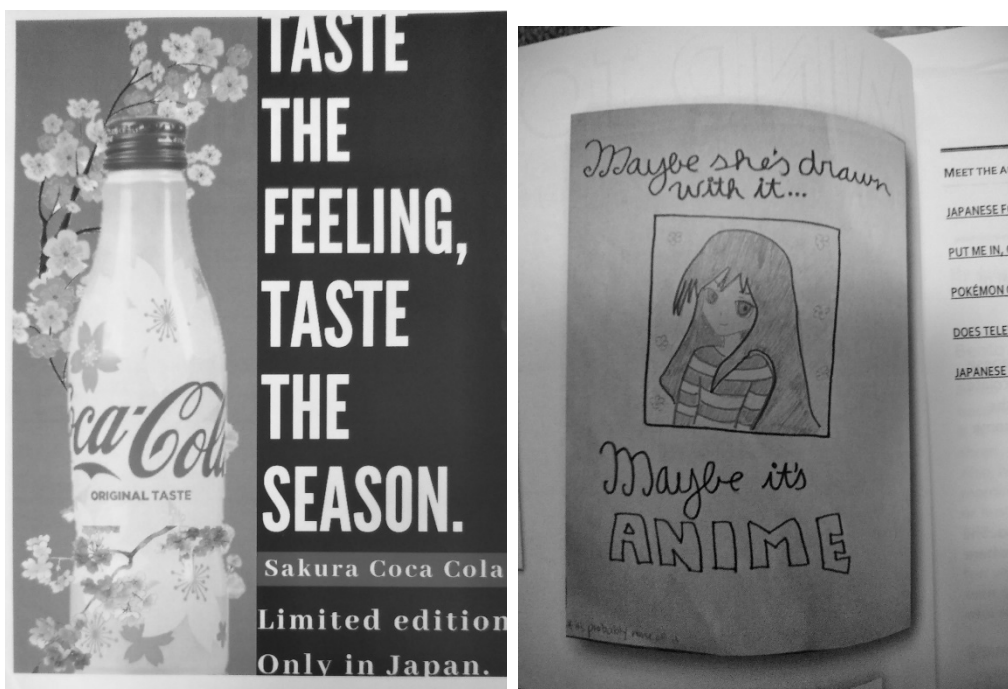


Fig. 6. Examples of student advertisements

Because students can choose their own topics out of what was covered in class, the zines are often personal reflections on content that interested students most. The analytical piece and creative piece can be in dialogue; as can be seen in the table of contents given in Fig. 7, one student covered Food Culture in popular culture for their critical essay, and then the creative piece was a step-by-step guide to making Character Bento, or lunch boxes shaped like popular characters. At the same time, many students chose to do very different things for their critical essay and creative piece. The creative piece often becomes a piece of fan art, something the class interacts with as they watch it. The creative pieces that include performance have been presented both as video via link in the zine and as a live performance with “tickets” for the in-class performance included in the zine.




Table of Contents	
Student 1	page#
Food	2
Japan Food Facts	6
Hanami	7
Sakura to Promote JP Tourism (video link)	9
Student 2	
"A Voice for the Silenced"	10
"The Cult of Gaming"	12
"The Evolution of Fire Emblem"	14
Student 3	
"Lolita: Princesses of Harajuku"	16
Otome Games	18
"Will you have lunch with me?"	20
Student 4	
"Translation vs Localization"	21
"Pokemon: 20 Years of Global Popularity"	23
"Eevee-lution Festival!"	25

Table of Contents	
Does Cool Japan Cover up Cruel Japan?.....	pg. 1
A Closer Look YOU 何しに日本へ?	pg. 4
Strange or Cool?? J-Rock.....	pg. 6
Can High Culture Become Pop Culture?.....	pg. 7
Food Culture.....	pg. 11
Characteristics of Japanese Fashion.....	pg. 12
Age Spotted Hands.....	pg. 13
Manga, Anime, and Modern Aesthetics.....	pg. 15
Hyouge Mono.....	pg. 17
Yurukyara for Kakogawa.....	pg. 23
Welcome to Kandai- A Tribute to World Order.....	pg. 24
Character Bento.....	pg. 25
Kimi no Shiranai Monogatari Piano Cover.....	pg. 28
Umi no Koe Guitar and Ukelele Cover.....	pg. 29

Fig. 7: Examples of tables of contents for a zine

The student response to the zine project has been very positive. While there have been occasional problems with group work, such as exchange students needing to return to their home countries before the end of the semester, or issues with language gaps, overall the students report enjoying the final project and creating the zine. A sample of student feedback is given in Fig. 8.

“The final project of making a magazine was great! We learned so much about the topics and could talk so much together.”

“I really liked the idea of doing a magazine and was able to adopt some new skills like In-Design. I loved it.”

“The Zines let everyone say their opinions.”

“The Zines were my favorite assignment here at XX University. Some important issues were explored in the Zines that need to be talked about more in universities here, such as LGBTQ representation.”

“The Zines made me want to learn more Zine history. It would be better if you bring some papers or documents so we can see!”

“The group work was difficult sometimes. I did more than my team mates. It was difficult.”

“Zines helped me understand themes from many perspectives.”

“I wish we had project like this in our country.”

“I love how everyone is represented.”

Fig. 8 Student Feedback

Zine Assessment

Grading the zines is a two-part process. First, I give the students a peer assessment sheet and ask them to grade themselves and each other (Fig. 9). Taking their assessments into account, I then use the rubric given in Fig. 10 to assess each zine.

Peer Evaluation Form for Zine

Your name _____

Write the name of each of your group members in a separate column. For each person, indicate the extent to which you agree with the statement on the left, using a scale of 1-4 (1=strongly disagree; 2=disagree; 3=agree; 4=strongly agree). Total the numbers in each column.

Evaluation Criteria	Group member:	Group member:	Group member:	Group member:	Self:
Attends group meetings regularly and arrives on time/responded to group chats in a timely manner					
Contributes meaningfully to the overall development of the zine					
Completes own contributions on time.					
Prepares work in a quality manner.					
Demonstrates a cooperative and supportive attitude.					
Contributes significantly to the success of the project.					
Comments					
TOTALS					

Fig. 9. Peer Assessment Sheet Adapted from a peer evaluation form developed at Johns Hopkins University (October, 2006)

On the back of the Peer Assessment sheet, I ask the students the following questions:

1. How effectively did your group work?
2. Were the behaviors of any of your team members particularly valuable or detrimental to the team? Explain.
3. What did you learn about working in a group from this project that you will carry into your next group experience?
4. Are you happy with the way your zine turned out? Why or why not? Explain.

These questions help the instructor grade both the zine as a whole and individual contributions to it.

Grading Rubric for Zine

	Unacceptable (0)	Marginal (1)	Acceptable (2)	Admirable (3)	Exceptional (4)
Required Pieces	Zine is missing contributions from more than half the required categories	Zine is missing contributions from half the required categories	Zine has contributions from each author	Zine has contributions from each author from all the required categories	Zine contains 2 or more well-thought out contributions from each author from the required categories
Overall presentation	Little effort was put into presentation. Poor use of images, color, fonts, text	Sloppy overall, minimum use of images, color, fonts, text.	Some effort but images, color, fonts, text poorly organized and add little to readability.	Your zine is neat but needs a little more. Good use of color, fonts, image, and text.	Your zine is artistic, indicates time was spent on presentation. Excellent use of color, fonts, text.
Cover, Title, Table of Contents, Page Numbers, Author Bios	Cover and title are present but rest are lacking	Some items lacking but cover and title okay.	All present. Cover and title are presentable.	All present, cover and title show work and cohesion.	All present and very well done. Interesting and creative!
Originality	Copied from another source	Not based on your interpretation of the themes of the course	Based on individual interpretation of course themes	Original and competent in selection of topic, medium, and execution	Original and compelling choice of topic, medium, and execution
Sophistication of Concept	Serious deficiencies in exploring and identifying creative project	One idea or basic unembellished concept	Creative approaches identified to some degree.	Produce cohesion between concept, medium, and execution.	Final cohesion achieved with multiple layers of meaning
Time Commitment / Legwork	Pulled together in a couple of hours	Takes about a couple days to complete, requires minimal research, energy, crafting	Reflects several weeks of consistent working through of ideas, materials, expressive options	Reflects hard work and significant resources and care.	A refined combo of investment of time and energy for the success of project.
Grammar and Spelling	No grammar or spell check	Some errors (more than 20) but readable	Minor errors (less than 10), readable	Minor errors (less than 10), very readable	No errors. Very readable.
Execution	Not capable of achieving desired objectives. No implementation of ideas from course	Barely capable of achieving desired objectives. Minimal utilization of resources relating to course	Project meets desired objectives. Sound conclusions reached based on achieved results.	Effective utilization of medium, ideas, etc.	Project meets or exceeds desired objectives. Effective Insightful implementation of ideas.

Fig. 10. Overall Grading Rubric for Zines. Adapted from Fumiko Jōo

Conclusion

Students reported the zines made the class content personal to them and their group. They enjoyed being able to share ideas and talk about the topics covered in class while they created the zine. They also enjoyed using the zine as a vehicle to highlight the issues they found most important. Overall, the benefits and positive responses to the zine far outweigh the challenges of teamwork or different language abilities of students. They also enjoyed the way the format allowed them to work individually and as a group.

Zines also provide a way to make content personal to the students. They have to critically engage with the course content on several levels in order to complete all the elements of the assignment. This ensures student engagement and representation. It further allows students a space to have their own analysis and opinions heard. Zines are broadly adaptable and can be used in almost any course. As so many feminist scholars of zines have argued, zines help the course culminate with a strong sense of community that may extend beyond the classroom.

Bio Data

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