

READING AND WRITING PRACTICE

What has been your greatest happiness, and

What does home mean to you?

A UNIVERSE WHERE EVERYTHING IS

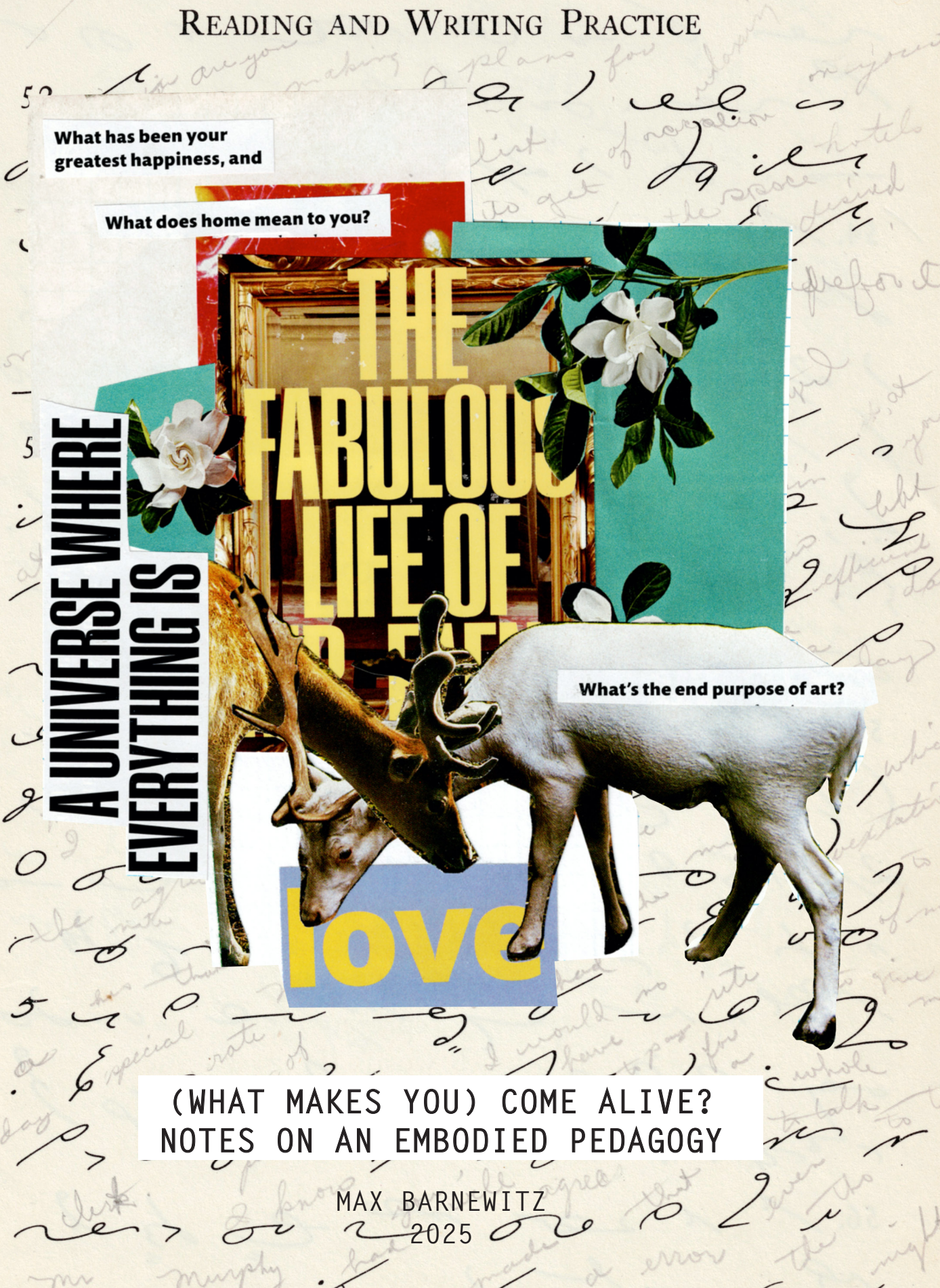
THE FABULOUS LIFE OF

love

What's the end purpose of art?

(WHAT MAKES YOU) COME ALIVE?  
NOTES ON AN EMBODIED PEDAGOGY

MAX BARNEWITZ  
2025



LESSON 66

491. VOCABULARY DRILL



*but you also have to*

Be Yourself

, int  
advice

Don't ask what the world needs. Ask what makes you come alive, and go do it. Because what the world needs is people who have come alive.

- Howard Thurman

come alive!  
you can make it ...  
The glory of Christ  
is man fully alive  
man fully alive  
is the glory of God  
the blue cross way  
is very simple  
we walk together  
don't you need somebody to love  
jefferson air plane  
you can make it  
- Corita Kent

# DON'T BE AFRAID

## 286. INCL-

incline	<i>o</i>	include	<i>o/</i>	includ	
inclined	<i>o)</i>	includes	<i>o/</i>	incli	
inclines	<i>o/</i>	included	<i>o/</i>	includ	

## 287. POST-

postman	<i>o</i>	postage	<i>o/</i>	postpone	<i>o/</i>
postal	<i>o</i>	post office	<i>o/</i>	postponed	<i>o/</i>

## 288. SUPER-, SUPR-

supervise	<i>o)</i>	supreme	<i>o</i>	superior	<i>o</i>
supervision	<i>o)</i>	superficial	<i>o)</i>	superlativ	<i>o)</i>

## 289. TRANS-

transfer	<i>o</i>	transaction	<i>o/</i>	transfix	
transact	<i>o</i>	transport	<i>o/</i>	translate	

## READING AND WRITING PRACTICE

290. *o* *o* *o* *o* *o*

# Facing Fear

A magazine team digs deep and creates

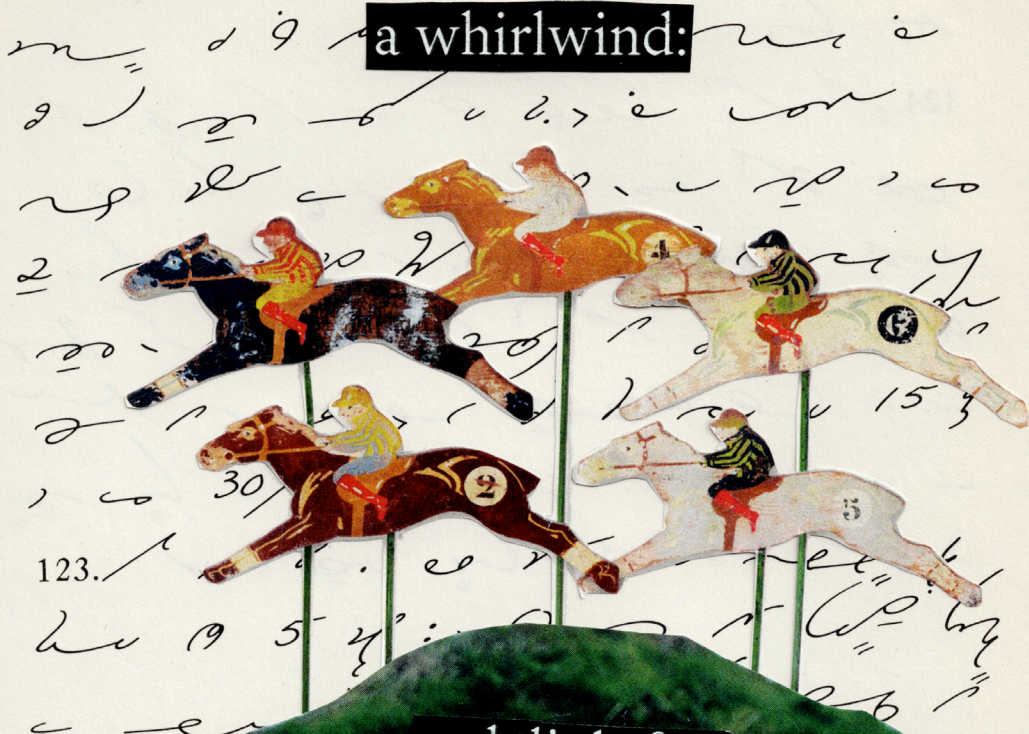


*Fear • an unpleasant emotion caused by the anticipation of danger.*

“Don’t be afraid. It’s zine day!” I say cheerfully to my students. “The best day of the year.” I am sweating from hauling several bags of paper, magazines, kid scissors, and glue sticks on their last legs, plus my own portfolio binder of example zines for my students to explore. I have everything from *Plants Against the Patriarchy* by JP Hawthorne and Iris Misciagne to a carefully collaged zine with a bear on the cover just called *friendliness*.

A little bit of punk never hurt anyone. My assemblages of materials, made and unmade, falling apart at the seams in almost every way, somehow arrive at the tables in front of my bewildered undergraduate students, assembled, made and unmade, falling apart at the seams in almost every way.

On zine day, no matter my class, initial fears shift to quiet focus, then laughter. The classroom becomes an assemblage.(1) Either drawing by hand or collaging images. Titles emerge: *What Makes You Afraid* with a photo of a shark. *Women*, a collection of images of women, no notes. A small comic about mushroom girls. Without fail, every year on zine day, someone makes a zine about rats.

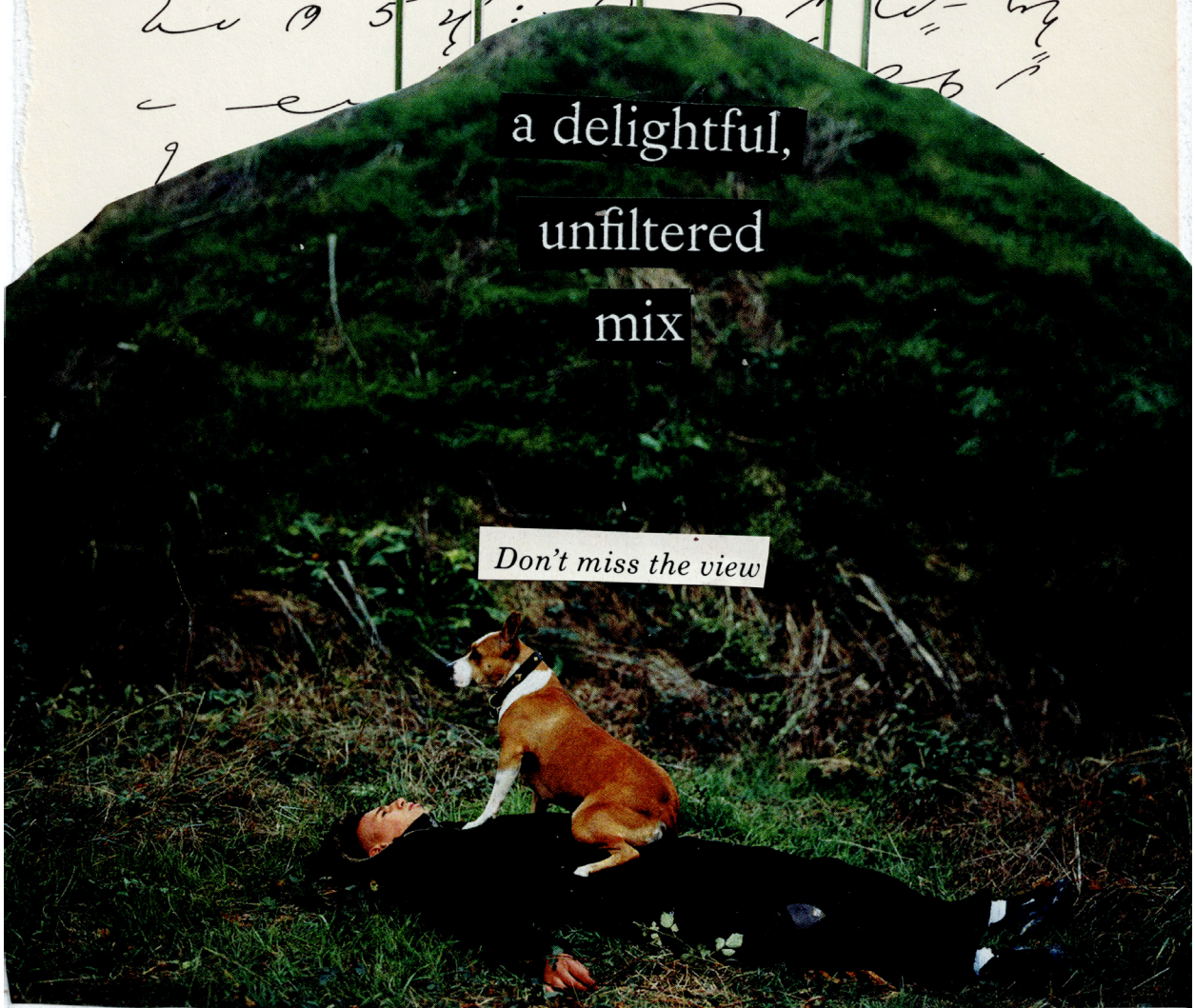


a delightful,

unfiltered

mix

*Don't miss the view*



*Embodiment • the act of giving a body to, incarnation.*

Alison Piepmeier wrote “In a world where more and more of us spend all day at our computers, zines reconnect us to our bodies and to other human beings.”(2)

I asked my students, “Do you believe that?” One raises his hand. “It would be hard to experience this in any other way.”

My students were raised on computers. AI looms over nearly every conversation in academia. While normally slumped in their desks, eyes wandering away from mine, their bodies change when they look at the zines. They feel the texture of the paper. They examine the precarious staples and bends in the pages. The edgier students admire the anti-fascist zines. Others remark happily, “you have a lot of zines about dogs!” The materiality extends beyond the folded paper in their hands.

Then their bodies move. Their hands flash, paper rips. They make friendship zines and swap them. They talk to each other. They do not look at their phones for an hour. We sit at a communal table. They sit like children, feet tucked up underneath them in the chairs, leaning all the way onto the table, faces close to their work. Then they laugh and show their neighbor what they’ve made, unprompted.

Piepmeier insists that the materiality of zines connects us. There are as many ways to make a zine as there are zinemakers. The act of making zines is an act of reincarnation, of coming alive.

Handwritten cursive text, likely a list of names or words, including "200. Surprise!".

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*Play • to toy or fiddle around with something.*

Zinemaking, like drawing, singing, and dancing, connects us to the state of playfulness that transports us. We are together in the classroom and we are in our childhood homes and we are in the mountains of Hawaii and we are time traveling.

The engagement with the “Image world” as Lynda Barry describes, “doubles your amount of time on earth” by letting us have access to different times and places through language and words.(3)

Surprise! Playfulness will take you everywhere. Surprise! “Silliness is serious business.”(4)

With play comes love. Zines become a material vehicle for sharing love and joy. Zines are raw and imperfect and vulnerable, essential ingredients in a creative classroom. Play is what makes my students, whether teenagers or college students or adults at community workshops, say “can we do this again?”



*Work • to carry out a task requiring sustained effort.*

What my students don't realize when we make zines is that they are also working. And in the combined work and play, we achieve what Corita Kent and Jan Steward termed "Plork." Zinemaking helps us "combine the abstract and the concrete, the joy and the labor" and represents "the ecstasy we feel when work and play are one."(5)

What I believe is at stake in the creation of zines in the classroom is not only the pleasure of work, the practice of embodied creativity, and the authentic connection to others and their lived experiences, but also the profound joy that comes from finding your own unique way to express yourself.

Students are validated to bring their lived experience to the classroom and to share it with others. In the embodied classroom, you must be willing to play and work. You also have to be yourself. You can make it!

LESSON 12

Lesson 12  
The first sound heard in  
the word may be distinguished



**Going to the Source Again**

## Notes

Special thanks to Juli Huddleston for her help and encouragement with this zine. Additional thanks to my students at the University of Utah and the University of Maryland, College Park.

(1) Thanks to Josh Graham for his insight into the assemblage as a community-based arts education framework.

(2) Piepmeier, Alison. 2008. "Why Zines Matter: Materiality and the Creation of Embodied Community." *American Periodicals* 18 (2): 213-38. <https://doi.org/10.1353/amp.0.0004>. Pg. 214.

(3) Millman, Debbie, host. *Design Matters with Debbie Millman: Lynda Barry*, podcast. Design Matters with Debbie Millman. October 28, 2019. <https://open.spotify.com/episode/2n08DV08rIaD4VVaCV4r07>

(4) Menon, Alok (@alokvmenon). Instagram post. July 9, 2025. <https://www.instagram.com/p/DL5rrr00JVw/>

(5) Kent, Corita and Jan Steward. *Learning by Heart: Teachings to Free the Creative Spirit*. Allworth. Pg. 159.

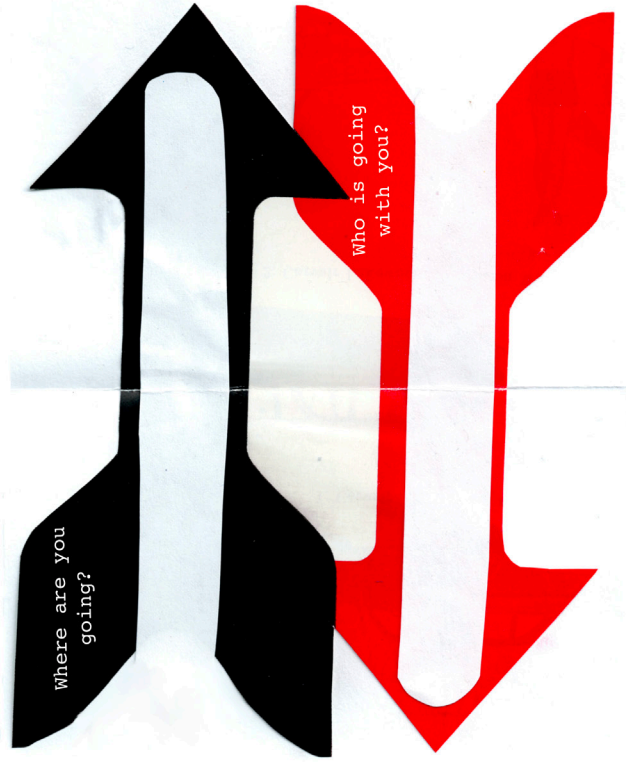
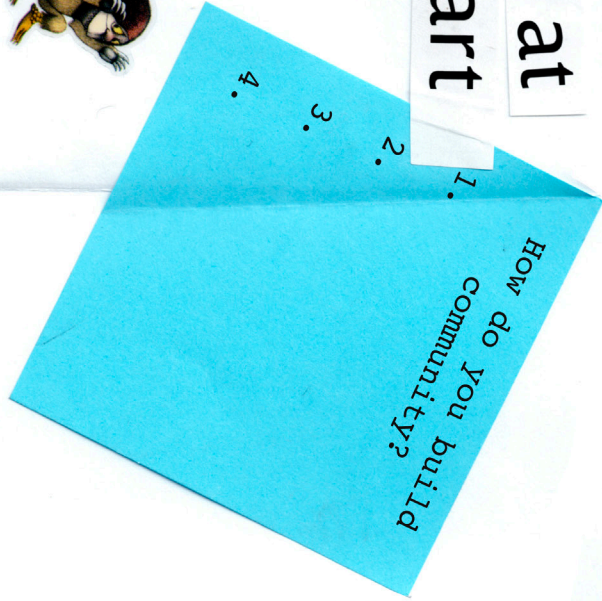
# A p p e n d i x

When I insist you can make it. I mean you: I mean teachers and students. I mean make: construct and create with hands and pens and gluesticks and paper. And I do mean it: well, I mean zines. Zines about anything that makes you and your students come alive.

In fall 2024, I taught the freshmen seminar at the University of Maryland's University Honors program. Students are asked to express a citizenship statement addressing how they want to show up in the world. Instead of a written paper, I asked them to complete the zine on the next page and share it with their peers. This 8-page fill-in-the-blank minizine is a model for you. Make copies for your students, or have them design their own. Zine day is the best day.



# Wild at Heart



Four sets of horizontal lines for writing, intended for developing a learning philosophy.

Develop your learning philosophy:

**alive**

~~~~~  
COME

YOU

**makes**

What

Life has

to inform

your work.

