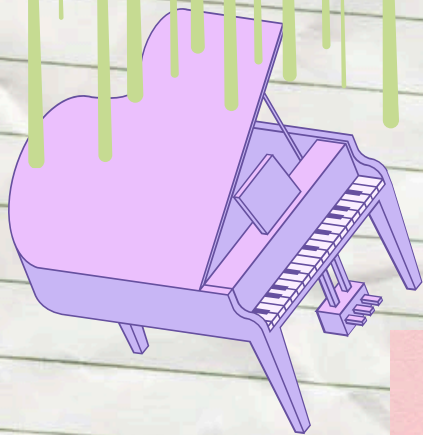




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ZINES ARE INEVITABLE!

(AI is not)



by Jeffrey Canino, Gill Friedlander,
Deborah Tomaras, and Margaret Roach

INTRO

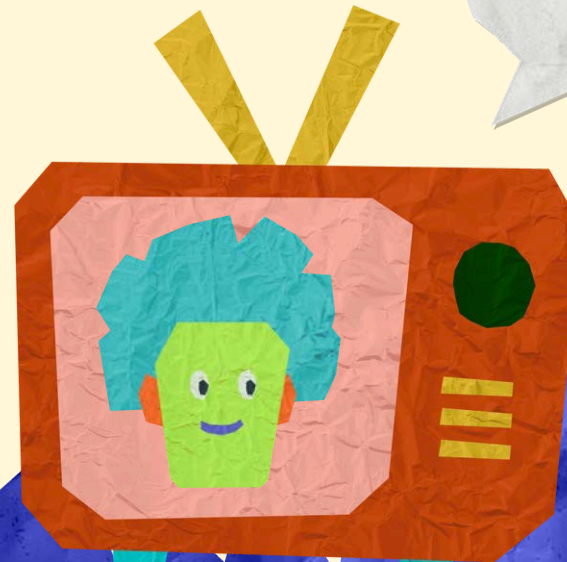
AI has been hailed as a saving grace for humanity. University students especially have grasped onto this new, growing technology, and in a capitalist country where young people have grown up hearing that their worth equates to their productivity, a country where productivity literally equates to their ability to survive, doesn't it make sense that our students have reached for so-called easy assistance? Yet, at what cost does this come? Beyond the huge, pressing issues of ethics, racism, capitalism, fascism, and environmental detriment, what is AI doing to us as humans? What is it doing to our students? How is it affecting the ways in which young people learn, store information, and interact with the world around them? What kind of society are we creating with students educated largely through AI?

The warning bells are already going off that AI is dangerous to our brains, and that education has become increasingly about the end result, rather than the process. None of this is new. The United States educational system has always been viewed as a means to an end, to obtain employment and contribute to the capitalistic system. There has never been a lot of flexibility, creativity, or focus on learning as its own joyous and essential activity. Our schools raise means of production, not complex, engaged, curious humans. More recent initiatives in primary and secondary schools, like Teach to the Test (Stipek 2011) and No Child Left Behind, increasing changes to the structure of schools, such as a decrease in recess time (Thompson 2023), the ongoing and growing issue of universities as profit focused businesses, and societal effects like the COVID-19 pandemic, rising individualism and isolation, and increasing climate change fueled disasters, has only further highlighted and increased the severity of this issue. AI only exacerbates all this, adding unregulated fuel to a raging fire. Ultimately, the American educational system needs an overhaul. As does American society.

In the meantime, though, schools can work with what they have and do what they can, which includes resisting and helping their students resist the siren call of AI. For the time being, our students must exist in a capitalistic, fascist nation, but that does not mean we need to hand education, or our brains, over to AI. There are ways to push back against this technology, and zines are an excellent place to start. They not only offer a way to learn and create without AI, but they also accomplish much of what is missing in our current educational system. They foster creativity, empathy, and community. They help students learn how to create and learn for something beyond production, money, fame, or noteworthiness. They remind students that they matter as their own, flawed, messy human selves. This zine will present research on the ways in which our educational system has set our students up for AI coated failure, and it will then offer an alternative route through zines and zine creation. It will provide concrete examples and ways to use zines in your own classrooms and lesson plans, and ideas for next steps. AI is here for this moment, but there are ways to push back and help our students thrive in the classroom. Zines can help us do this and offer a better path forward.

**AI
is
here!**

**What are you
going to do?**



BACKGROUND

This zine proceeds from a fundamental premise: AI is not inevitable. Despite the hype manufactured to drive up stock prices and place the world economy in almost certain peril when it all goes bust (Sonnenfeld and Henriques 2025), the technology is not getting much better or any less flawed than it always has been (Morrow 2024). Once trumpeted in press releases and op-eds (Klein 2025) to be on the precipice of taking over every minute detail of our personal and working lives, generative AI's use cases are growing increasingly limited. What businesses would want to invest long-term in fancy new models that they discover function as desired only 90% of the time (Saadioui 2025)? What good is a video or image generator that can only "create" by stealing human art (Goetze 2024) and transforming it into uncanny slop? Generative AI has swiftly devolved from the God Machine to a "normal technology (derogatory)" (Read 2025)-- a clumsy but efficiently swift tool for content farmers and bots seeking to generate brain rotted engagement on social media.

Far sooner than most might imagine, the prominent generative AI companies will go bankrupt and/or be consumed by our tech behemoths in Google and Microsoft. This is inevitable and obvious to anyone paying attention and absent a vested financial interest in these companies' success. The AI models we possess don't "work" as promised and cost an increasingly exorbitant amount in training for every new version (Buchholz 2024), and which still cannot fix the existential problem of AI's fallibility (Xing 2025). Companies like OpenAI and Anthropic spend far, far more to operate than they can ever possibly generate in revenue (Zitron 2025), which will be well-noted by Google and Microsoft when they strip them for parts. Future profits are illusory (Goldstein 2025). The AI startups will fall. Already, the novelty of the new tech is wearing off as users recognize its limitations, spelling doom for companies that require an ever-growing user base (Perez 2025). The code behind LLMs will never go away, but any functioning models will be frozen in amber, limited by GPUs and lacking access to new information (Butler 2025), hallucinating endlessly. Yet, the effects that generative AI has wrought in its short time of wide availability will linger, particularly among some of its most dedicated users: our students.

Much attention has been paid to the effects of generative AI on education, with growing worries centered on the overwhelming evidence of students who are using LLMs to cheat on their coursework. And these fears are not unfounded. According to a wide-ranging 2025 study from Inside Higher Ed, "The majority of students, some 85 percent, indicate they've used generative AI for coursework in the last year" with more than half of those respondents (55%) reporting to use AI for brainstorming and 19% admitting to having AI generate entire essays for them (Flaherty 2025).

This use of AI in students' learning efforts is having a demonstrable effect on their critical thinking skills. When 1 in 3 students can't tell that AI-generated misinformation is false (Leigh 2025), educators can expect their submissions to regularly include inaccurate and hallucinated content, with students placing faith in the notion that their gen AI model of choice is incapable of erring. The same Inside Higher Ed survey notes that "More than half of students (55 percent) who have used AI for coursework in the last year say it's had mixed effects on their learning and critical thinking skills: It helps sometimes but can also make them think less deeply" (Flaherty 2025). Anecdotally, students seem aware of these risks but can't resist the pull of AI, which has created in them a sense of dependence. One student notes to New York Magazine, "I use AI a lot. Like, every day... And I do believe it could take away that critical-thinking part. But it's just — now that we rely on it, we can't really imagine living without it" (Walsh 2025). Of course, this dependence on gen AI "is the core underlying practice of both OpenAI and Meta, regardless of whether the ultimate aim is to increase 'time spent' for the purpose of selling captured and surveilled users to advertisers, or to increase emotional-intellectual enervation for the purpose of selling sexy know-it-all chat program subscriptions to the lonely, vulnerable, and exploitable" (Read 2025). Our students squarely fit those categories of the lonely, vulnerable, and exploitable: 37% of students ages 18-24 report the pressure to receive good grades and 26% the lack of time as driving their reliance on AI, while still others note their struggles to understand the content (20%) and lack of confidence in their own abilities (15%) (Flaherty 2025). In short, the perfect customers.

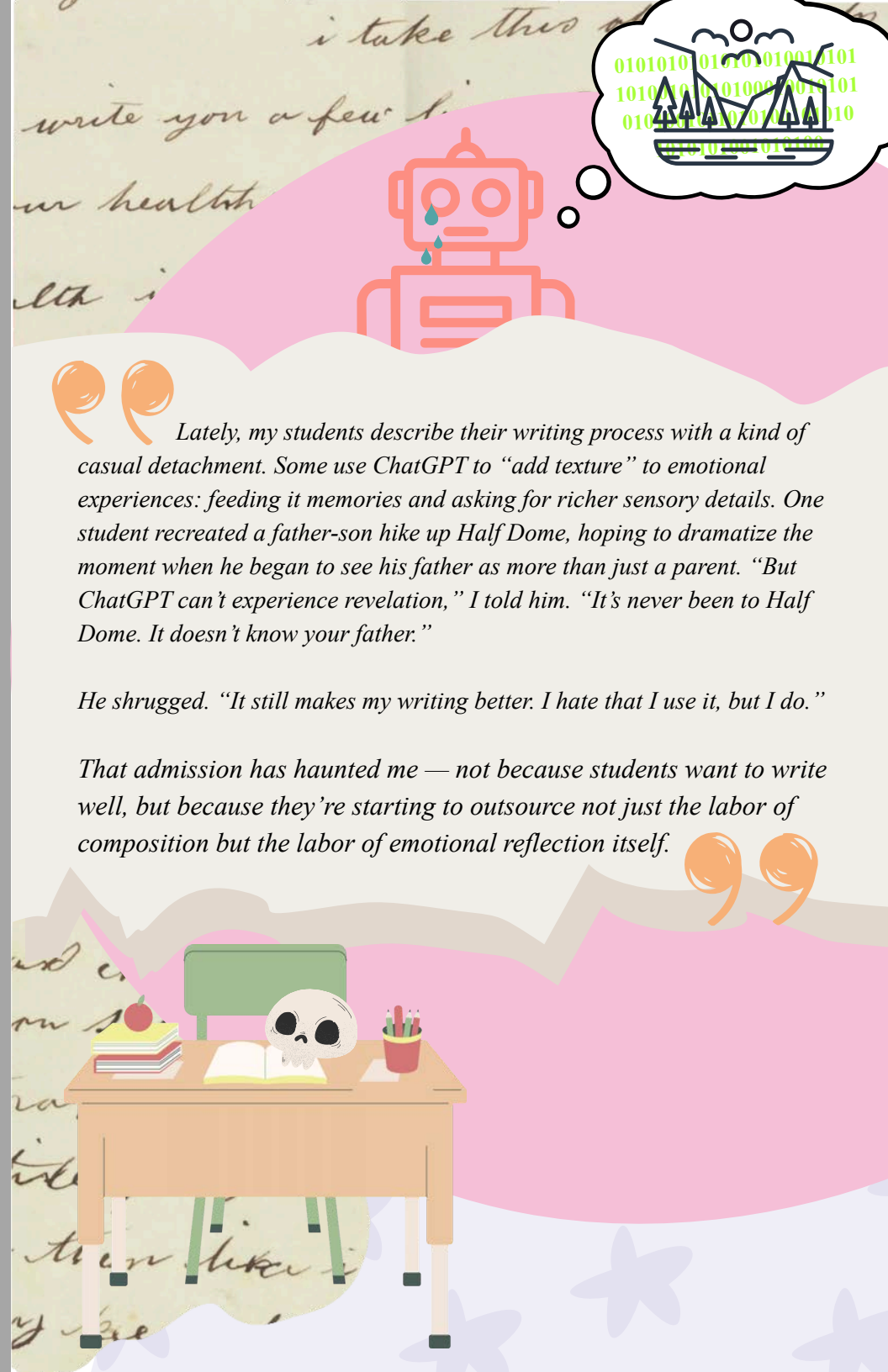
But just as concerning as those students who see in AI a more ‘competent’ and ‘smarter’ educational proxy are those who cite their lack of interest in course content (26%) as encouraging their AI use (Flaherty 2025). Educators will be quick to note that AI use in the completion of schoolwork isn’t helping foster student engagement. And, certainly, when AI is used to tackle brain work, students will be engaging with the learning material passively, on a surface level, or not at all. But the situation is more dire than that. It’s little wonder that living within a culture that demands rapid productivity and passive recitation of received knowledge has created students who view AI as a means of streamlining a workload that appears both perfunctory and meaningless. One student tells New York Magazine that “Most assignments in college are not relevant. They’re hackable by AI, and I just had no interest in doing them” (Walsh 2025). If students have no interest or stake in the work asked of them, the use of AI seems a reasonable means to an end.

Consequently, we argue that the proliferation of AI-use among students has only exacerbated what the American educational system has long been cheating students out of: the guided development of their human creativity. Robert Sternberg (2024), a professor of Human Development at Cornell University, argues that “students’ creative skills are suppressed by a focus on what will be tested by standardized tests, so that students cease to be creative not because they cannot be but because they have no incentive to be; as a result, they lose their creativity. In that case, generative AI may be, ironically, just finishing up the job that many schools started.” It is not novel to observe that the consumerist mindset being applied to college has led to student disengagement (Trout 1997) or that the 21st century standardization of the American system has had the effect of leaving students unprepared for critical thinking tasks (Rubin and Kazanjian 2011). But the final hollowing out of students’ creative abilities gives fresh cause for concern. Reports from educators bear out these worries. In a piece for the Chronicle of Higher Education, Ellen O’Connell Whittet (2025), a lecturer in the Writing Program at the University of California at Santa Barbara, laments the current lack of confidence her students experience when asked to be creative:

Lately, my students describe their writing process with a kind of casual detachment. Some use ChatGPT to “add texture” to emotional experiences: feeding it memories and asking for richer sensory details. One student recreated a father-son hike up Half Dome, hoping to dramatize the moment when he began to see his father as more than just a parent. “But ChatGPT can’t experience revelation,” I told him. “It’s never been to Half Dome. It doesn’t know your father.”

He shrugged. “It still makes my writing better. I hate that I use it, but I do.”

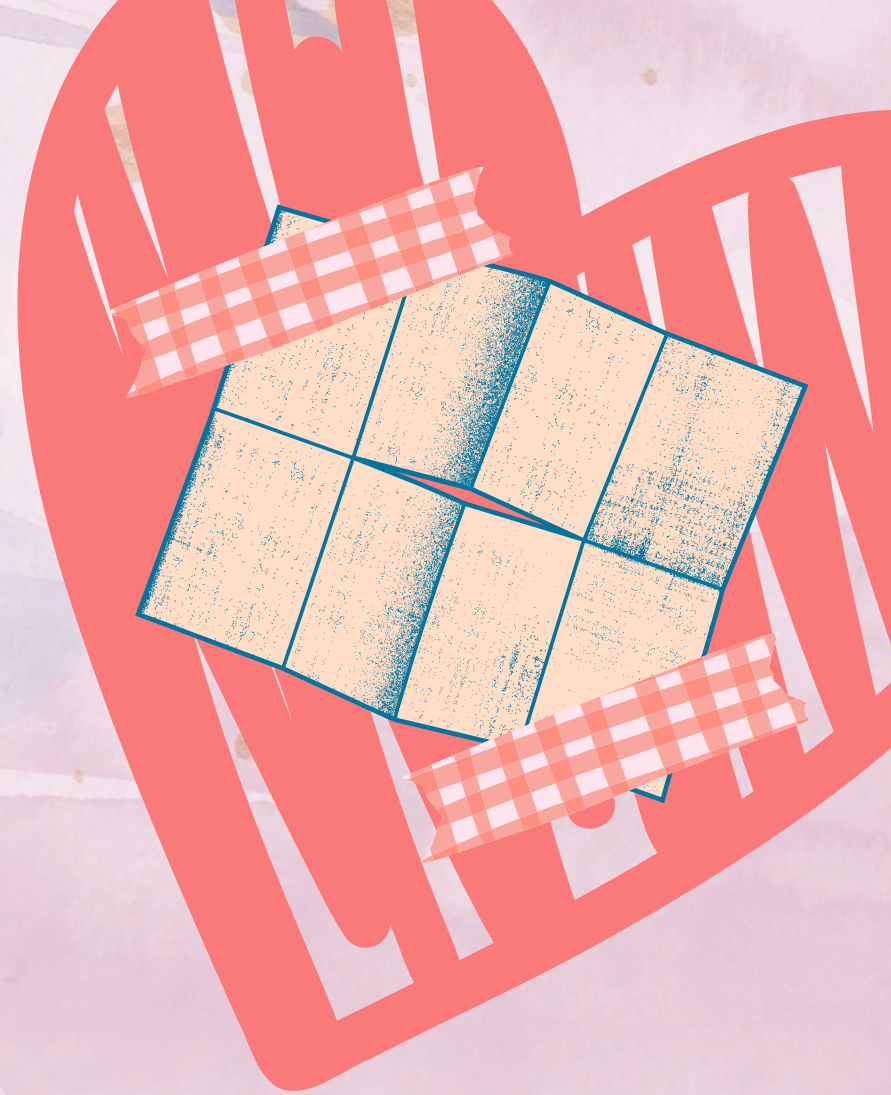
That admission has haunted me — not because students want to write well, but because they’re starting to outsource not just the labor of composition but the labor of emotional reflection itself.



This submission of the self to the machine is a chilling outcome of both educational disenchantment and AI's widespread adoption among young people who should be exploring and crafting their creativity. A personal essay is not an assignment made "hackable by AI". O'Connell Whittet (2025) laments, "AI can replicate the shape of a personal essay. But it cannot feel the heat of being seen. It can't experience the dignity that comes from making sense of one's own story and offering it to others." If students can only perceive creative personal exploration as more pointless, hackable busywork, what can education give them that has not already been corrupted?

Interventions are needed. The issues of higher education are many and overwhelming, but we cannot sit idly by while the creativity of our AI-reliant students is left to wither and die. Sternberg (2024) warns that "if people, more and more, leave it to generative AI to do their creative thinking for them, they may not feel any sense of loss, any more than people who use calculators feel a loss of their computing skills or people who use computers feel a loss of their penmanship skills." Worse, they may even come "to see their query to the AI as the basis of the creativity and intelligence of the work... As they lose their abilities to think creatively and intelligently, they may believe they are increasing them" (Sternberg 2024). This is not an acceptable outcome.

Thus, we advocate for a renewed pedagogical focus on students' creative expression. The simplest, freest, most accessible and limitless avenue for that rehabilitation of creativity is zines.



ZINES AND ACRL

Metcalf (2022) writes that zines, historically, were not collected in academic libraries because they were cheap and obscure. In more recent history, many libraries (including academic libraries) are starting to add zines to their collections. Zines add diverse voices, unique subjects, and fun to the library collections, but they also are beneficial tools for information literacy instruction.

Let's take a look at how zines interact with our friend -- ACRL's Information Literacy Frameworks.



Authority Is Constructed and Contextual

Zines challenge traditional notions of what makes a source authoritative, especially for a first-year college student who may feel uncomfortable using sources that don't look like a scholarly and peer reviewed article. Zines, particularly perzines, are often first-person accounts of zinesters talking about whatever topic they would like. These accounts are often deeply personal and experience-based. Scholarly articles frequently take the perspective of an outsider writing their observations. Zines present a type of authority that students may have been exposed to.

Information Creation as a Process

Students are supposed to understand that information can be distributed in many different ways. Zines can help students "assess the fit between an information product's creation process and a particular information need." Zines have a different type of creation process than other types of writing. Zines also radically vary in form depending on who is creating the zine.

Information Has Value

This framework asks learners to understand that not all information is free. Zines are all about privilege! Information costs money! Zines are free to make and free to distribute. Students can think about why someone might choose to make a zine rather than publish an article on the same topic.

Research as Inquiry

Learners of this framework have the disposition of maintaining "an open mind and a critical stance." Through zines, students might encounter perspectives that they have not experienced before. When working with zines, students have to have an open mind to new formats and new creators.

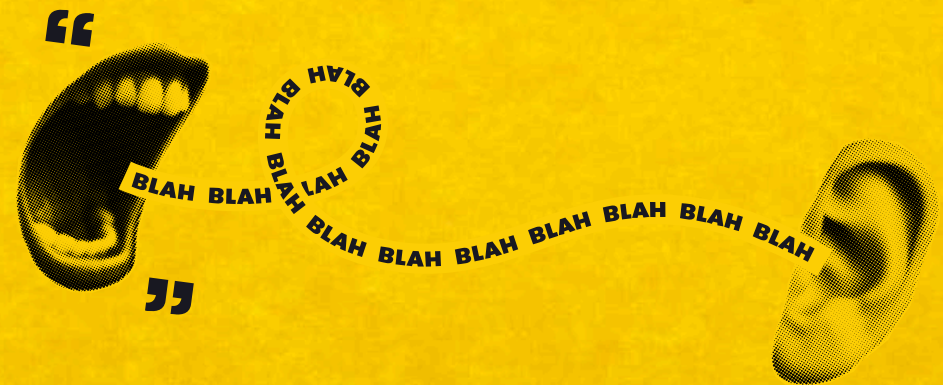
Scholarship as Conversation

Zine creation falls into the information literacy framework as part of "scholarship as conversation" where learners should see themselves as "contributors to scholarship rather than only consumers of it."

Encouraging students to create zines and potentially add their work to the library collection is an excellent way to help students learn this framework.

Searching as Strategic Exploration

This step asks learners to "realize that information sources vary greatly in content and format and have varying relevance and value, depending on the needs and nature of the search." Zines can help them understand that primary sources are valuable to research. Zines also are not readily available in typical places where a student may search for information. They require an adventurous student.



ZINES AND AI

The nature of zines and zine creation makes them ideal instruments for promoting student creativity and countering the addictive and enervating effects of AI. Cooper (2022), for instance, notes that zine culture values “the handmade, [and] the amateur.” This runs directly counter to student perceptions of traditional classroom assignments, where the expectation is for polished work. If a fear of imperfection and self-denigration drive students to use AI, zines’ celebration of DIY, self-teaching, and the handmade aesthetic might relieve this mental burden, and help restore students’ sense of creative self-confidence; zines “meet students where they are, serving as a bridge between the writing skills we emphasize in the classroom and the writing they do in their everyday lives” (Lonsdale 2015, 12). DIY refocuses students on personal exploration, rather than the need to live up to externally imposed standards.

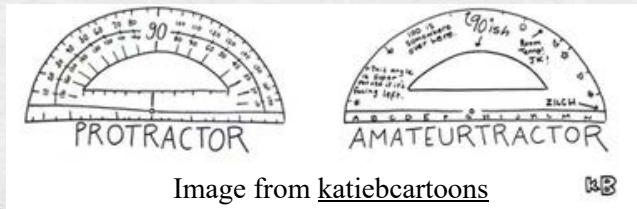


Image from [katiebcartoons](#)

Chugh asserts that the celebration of amateurism in zine creation also helps build community and compassion within the classroom: “It is precisely this imperfect handmade aesthetic ... that builds empathy and understanding” (2025, 19). Through their imperfect zines, students can approach each other as they are, and not as they are expected to be. Fox (2025) also notes that sharing zines can spark creativity in, and community with, others, in part because of their amateur aesthetic. If zines don’t appear intimidating or difficult to create, students might not compare themselves negatively to their peers, and might be more willing to share their authentic thoughts and work more freely; and this, as Chugh explains, “help[s] build a culture of safety and mutual respect” (2025, 21). Since distribution is an inherent part of zine creation, zines help students visualize assignments as a way to support others both inside and external to the classroom, rather than as individual ‘correct answer’ documents meant only for the teacher. Viewing zines as community supports, rather than graded assignments, can help counter students’ grade-related vulnerabilities that lead to dependence on AI.

Akin to educational approaches like social-emotional learning, zine creation builds classroom empathy through self-exploration: “research suggests that such introspective work can help facilitate connections across differences and an understanding of diverse perspectives” (Chugh 2025, 18). Zines also permit students to extend this compassion and empathy to themselves. Chugh describes zine-making as “a tool to develop self-awareness and empathy, helping us better understand ourselves and our relationships with others” (2025, 17). Because of zines’ emphasis on self-exploration and self-expression, they can “can offer students a sense of ownership that other types of writing, especially classroom writing, do not provide” (Lonsdale 2015, 12). Zines position students as “creators of information rather than simply consumers of it” (Cole 2025). They can therefore envision assignments as creative vehicles for conveying their “passion and desire to connect with an audience” (Lonsdale 2015, 8), instead of as boring or irrelevant containers of received information, thus avoiding the disinterest that can drive AI usage.



Indeed, zines center creativity; as Cole (2025) asserts, zine creation is “a form of experiential learning in which students demonstrate understanding through the act of creation.” Zines allow students to “express themselves as they wish,” with their work conveying not simply a polished final product, but the entire creative process of “their adventures in learning or self-expression” (Aragon et al. 2018). Because of this, zine assignments elevate personal reflection, bridging the gap between the classroom and the everyday in “a gesture that recognizes the personal writing lives of our students already in existence” (Lonsdale 2015, 9). Lonsdale also notes that zines allow students to speak to “issues that may not be represented by popular or professional media” (2015, 8). This broadening of topics and expertise beyond the academic and ‘scholarly’ may be particularly appealing to marginalized students, for whom zines can be “an alternative to the traditionally valued forms of media and expression where they do not see themselves represented” (Aragon et al. 2018).



The creativity fostered via zine creation reinforces critical thinking and media literacy skills, making students less vulnerable to self-perceived needs for AI help in researching or crafting assignments. Putting together a zine involves multiple learning modalities, including visual, tactile, and experiential. Ingram shares student comments that “the visual aspects involved in creating their zine prompted them to understand better feedback that they’ve often received on their literary analysis writing and felt confused by to show, rather than tell” (2024, 54). Similarly, the tactile elements of “having to draw their ‘evidence’ when creating their zine reframed the way that they think about what it means to, in the words of one student, ‘make powerful, concise points’” (Ingram 2024, 54). Locating and synthesizing textual and pictorial sources, constructing a narrative through storyboarding, writing and editing text, project management—these can all be applied to research beyond zine-creation. As Cole (2025) notes, “art can be found in research.” **Most importantly, however, zine creation can make learning fun and relevant again for students**—a consideration that should not be taken lightly. As Ingram relates: “the student feedback I carry with me the most are the reflections from students who talked about how this project reframed their relationship to literary analysis and to reading overall, mentioning how this work made them enjoy reading again and find literary analysis relevant and interesting” (2024, 62).



With all these anti-AI benefits for students, why aren’t zines used more in the classroom? Partly this is a logistical challenge—zines take time and resources to create and distribute, time to learn about initially, etc. Partly this is an ethical issue—zines are countercultural passion projects, so bringing them into classrooms risks losing the flavor that makes them zines. Thankfully, suggestions abound for ways educators could structure zine projects to scaffold student creativity and provide a safe venue for personal expression, without diminishing too much the unique characteristics of zines and zine creation. Here are a few of those:



- Consider your motivations for including zine creation in your syllabus. Mayorga’s (2013) five questions for educators are a good place to start, including: “Why do I care about introducing zine-making and zine culture to my students? What relevant information should I be sharing with them about zine culture and history—and how do my own privileges inform how I prioritize this information?” Gibb (2013) also suggests acknowledging “the power imbalance in the classroom in order to be honest about the zines that result from these projects.”
- Provide ample background on zine cultures and history; Lonsdale (2015) mentions inviting speakers to talk about zines and zine-making. Share copious examples of zines of different genres and artistic styles/choices, both for inspiration and for reassurance: “show various skill levels or production qualities—you don’t need to be a professional artist, designer, writer, etc. to make a great zine” (Aragon et al. 2018).

- Involve students intimately in creating zine project expectations; as Lonsdale relates, this helps students feel a sense of “ownership of ideas and autonomy in the writing process” (2015, 12). Aragon et al. (2018) suggest letting students “collaboratively create their own definition [of zines], ideally by having them look at lots of zines.” During these discussions, consider naming the power imbalances at play in the classroom, to get students thinking critically about constructed authorities. Jacobi suggests making “space for dialogue on the ethical issues surrounding the co-optation of zines into the classroom” (2007, 48).



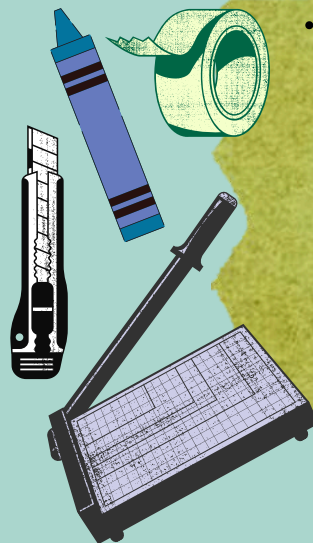
- Allow free choice for student zines, including both topic/genre and formatting choices. Allow zines to be created individually or collaboratively, as students choose. Do not mandate perzines; Gibb (2013), Aragon et al. (2018), and Mayorga (2013) all note the potential for harm in insisting that students share personal stories. Per Mayorga (2013): “That zine-making assignment would NEVER be a perzine, because the teacher would know and understand the history and culture of zines, and that grading someone on a perzine is like following a stranger into the toilet and grading the quality of their piss and shit. It is completely inappropriate.”

- Consider ways to break down zine creation into manageable chunks, to help students practice time management and problem-solving skills. Ingram (2024) includes models for project calendar creation, proposal, storyboarding, prototype and more in their syllabus.



Image from XKCD

- Scaffold student creativity in class by providing ample time to experiment with “alternative forms of writing in multiple contexts” (Jacobi 2007, 48), and multiple art forms. Chugh (2025) included an in-class collage project that helped students get comfortable with art creation ahead of working on their zines.



- Provide zine-making supplies for students, and access to a free or low-cost photocopier (ideally with color capacity). Lonsdale (2015) notes both logistical and cost hurdles to creating and duplicating zines; your project should not disadvantage students with limited financial resources. Aragon et al. (2018) suggest providing a range of materials, including “Old magazines; Clipart; Variety of pens, crayons; Glue sticks; Scissors; Plain copy paper; Fun patterned paper; Washi tape; Stickers; Rubber stamps.”



- Encourage sharing zines, to whatever degree the student wants, to emphasize zines as ways to support others, in lieu of singular documents meant only for the teacher. Chugh’s (2025) students collaboratively decided how to share their zines; collaboration throughout the semester enabled them to feel comfortable and safe going beyond the classroom. Jacobi (2007) suggests potential sites beyond the classroom for zine distribution, including libraries, coffee shops, or even online zine distribution sites.

- Do not grade the zines, to focus students on zine-making as creative expression and personal exploration, and not an assignment where they might feel pressure to use AI to ensure a better grade. Mayorga (2013) suggests making the zine pass/fail based on assignment completion. Others suggest grading other parts of the project, such as reflection papers, or having peer assessments instead of teacher assessments. Whenever possible, **allow the zine “to just be a zine”** (Aragon et al. 2018).



EXAMPLES IN ACTION!

Information Lit through Zines

McElroy (2011) in her marvelous zine “Teaching Info. Literacy with Zines” provides lesson plans for teaching information literacy using zines. She provides three potential lesson plans in which ...

- Students use the CRAAP methods on zines and journal articles
- Students look at zines through the lens of copyright
- Students read controversial zines and discuss freedom of speech

These lessons plans would work well in any library classroom looking for unique ways to teach information literacy.

Literary Analysis through Zines

Ingram (2024) had their students make zines about literary analysis. It provided students with a way to perform higher level thinking about the texts that they read. They analyzed the text, but also focused on things involved with zine making like choosing what materials they would use to make the zine and how they would format it. Ingram had students use backwards design to plan the zine, which created a structured research and zine making process.



Zines + Science

Yang (2010) recommends zines to encourage participatory literacy with biology students. Participatory literacy is when students are creators of information, rather than consumers. This improves student engagement and learning outcomes. Yang writes that “zines can combine personal and academic engagement with public outreach, activating students’ curiosity toward research, reflection, and articulation of a topic to serve a wider audience” (573). Zines give students a sense of ownership and independence in a subject that can be seen intimidating. In 2009, a science zine-a-thon was held, and 250 zines were submitted to the competition. Teachers found these zines to be a successful tool in their science classes.

Zines + Marist

A psychology professor had groups of students create zines instead of a formal research paper, using at least 3 scholarly journal articles. The assignment helped students learn how to make medical, scientific information more accessible and understandable for the general public. In turn, this also helped students better understand the material. The class practiced these skills first with a zine librarian.

Multiple First Year Seminar professors, in courses required for all incoming first year students, have begun assigning zines as projects or offering zines as one of the project options for students. This embraces one of the key ideas of Universal Design, offering multiple means of engagement with the material, and it enhances student agency and engagement.

A Digital Photography professor had his students create a class zine featuring their final projects, which they then donated to the Marist Zine Library. Along with helping students learn key skills for the class, this also allowed students to publish and showcase their work, offering them agency and pride, as well as demonstrating that their ideas and their art are valuable.

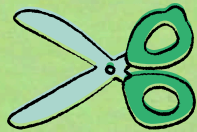
An English professor had his students turn short stories into zines, which allowed them to interact with their writing in a more hands-on way, as well as think about aspects like display and accessibility.

Marist’s Title IX office partnered with the Marist Library to host a Survivorship Zine Making event, offering survivors of sexual assault a space to tell their stories in their own ways. It also offered a space for community building.

Marist zine librarians frequently use zines, whether in programs and events or classes, to discuss important topics such as academic gatekeeping, privilege and bias, censorship, accessibility, and lived experiences as authority. Zines are also used to help students be creative and learn how to create for fun, enjoyment, and the process, rather than the end result, which is a skill many of them have not been encouraged to use prior to these workshops.



ACTIVITY



This activity has three parts, and, consequently, three goals.

1

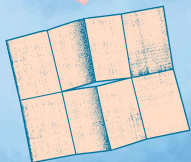
Part 1: This section is going to ask you to tap into your creativity, passion, joy, and hope. Dream big!

2

Part 2: This section is going to have you turn those big dreams into something tangible you can use with your students, whether its in a classroom, in a library program, or elsewhere, through zine creation!

3

Part 3: This section will have you turn that tangible idea into a zine, which, in turn, will help you envision the zine creation process from a student's point of view.



Part 1: The part where we dream big with no barriers.

In the below space, brainstorm 2-3 ideas for what an **ideal** educational system looks like. It does not have to be realistic. It does not have to be relevant to our current system.

Some ponderings to help you get going: how would you revamp the educational system to better serve young people; what sparks passion for you in your field; what does an ideal society look like and how can the educational system help prepare young people for that; how could our educational system have better served you as a young person?

You can write, draw, whatever you'd like!

able.

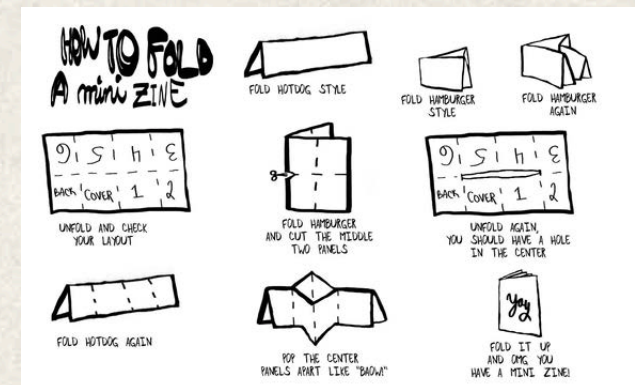
A colorful illustration of a three-masted sailing ship with blue sails and a white hull, sailing on a large blue wave. A small white lighthouse is on the ship's deck. The background is white with a few small clouds and a crescent moon.

Some ideas to help you get going: zine creation to present research findings to help students think through the research process; zine creation to help students learn to create for the sake of creation; zine creation and show and tell in class to help students build empathy for one another



After, use the space below to reflect on the process. Use the following questions to guide you.

- How did the zine making process feel?
- What did you like and dislike about this process?
- What do you need to do to be able to use this with a class?
- How does your end result differ from other projects you might have done before, like a presentation or a paper?
- What value do you see in this?



This simple folding guide was
created by Ashley Topacio.

SO LONG, FAREWELL

While we feel very passionate about zines, we do not believe them to be the one-stop solution to the advent of artificial intelligence. Education and society as a whole need to have conversations and solutions to the behemoth that is AI. However, zines offer a glimmer of hope in challenging times. It is extremely rewarding to see a student do something with their hands and their brains in a way that many have not had the opportunity to do since primary school. It is human nature to create and share art – that is what the heart of zines are. By using zines in the classroom, students and educators get the chance to engage in this tradition without artificial intelligence as the middleman. Zines are not a solution to everything, however – they are a break.



make a zine!

CITE

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