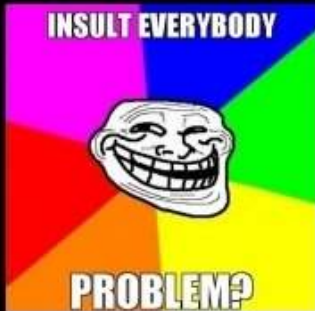


# Internet Memes



What TV thinks we do.



ARGUE WITHOUT INSULTS  
What trolls think we do.



What parents think we do.



What cat lovers think we do.



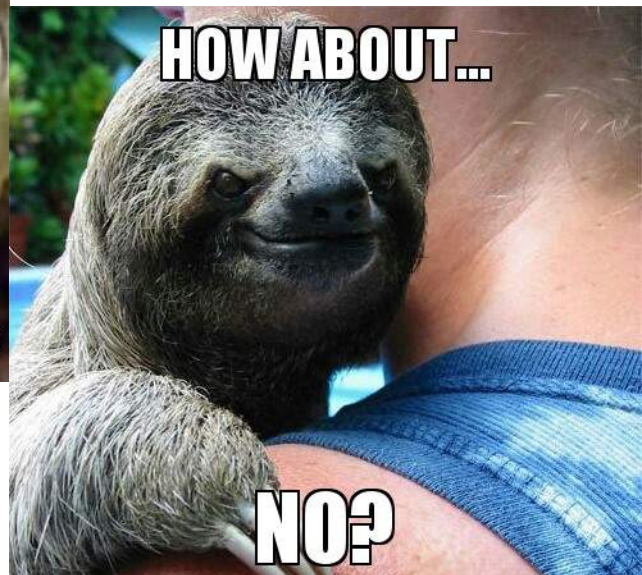
What we think we do.

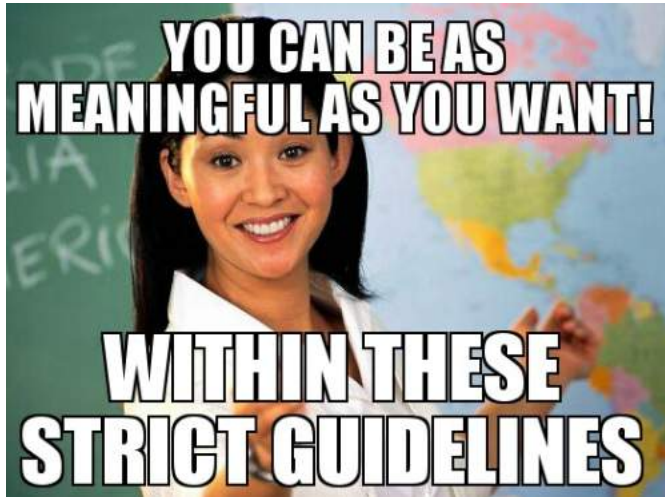


What we actually do.

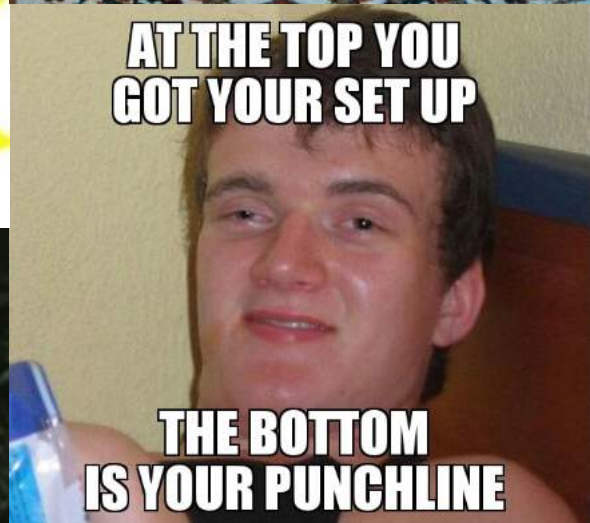
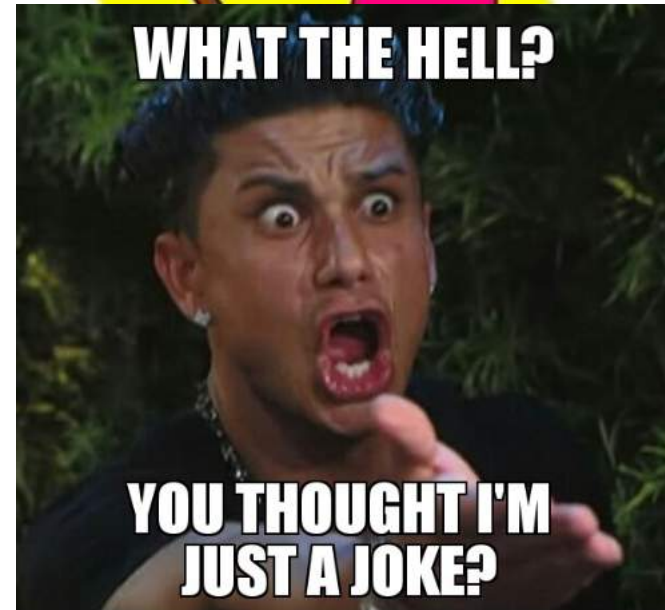
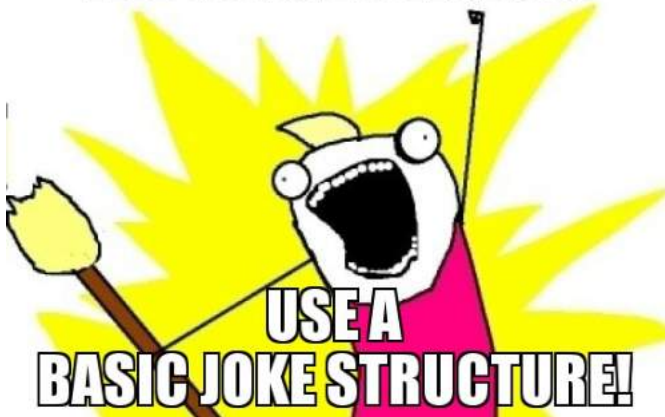


Listen, a real artist creates beautiful things and puts nothing of his own life in them, OK? Curt Wild in Velvet Goldmine. [Haynes, 1998]





**ALL IMAGE MACROS**



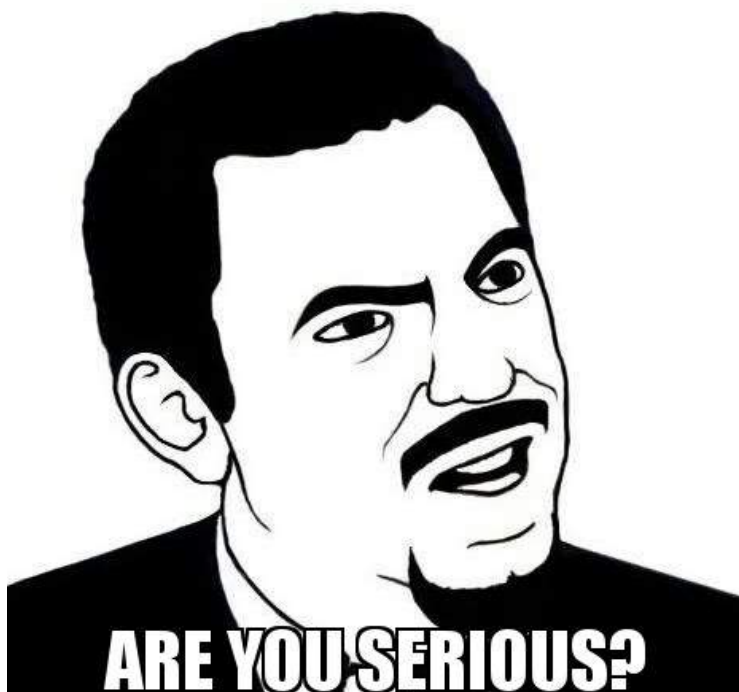
Shared insider jokes about cute kittens having secret lives as avid game players, being computer technicians, having a range of magical powers, being able to muster a range of smart weapons for different purposes, and suchlike, tap into a keen interest in the absurd often found in gaming and computer discussion boards where these kinds of images were first generated.

[Knobel & Lankshear, 2008, p.29]

But memes, like other 'everyday' texts, are important because social texts are the raw materials in the construction of societal discourses. Social texts are the artifacts by which cultural participants piece together reality. Truths are argued, stances are taken, and the world is seen through these textual artifacts. The study of cultural participation means the study of the social texts that constitute that culture, like memes. [Milner, 2012 p. 15]



CAN I BE SERIOUS?!



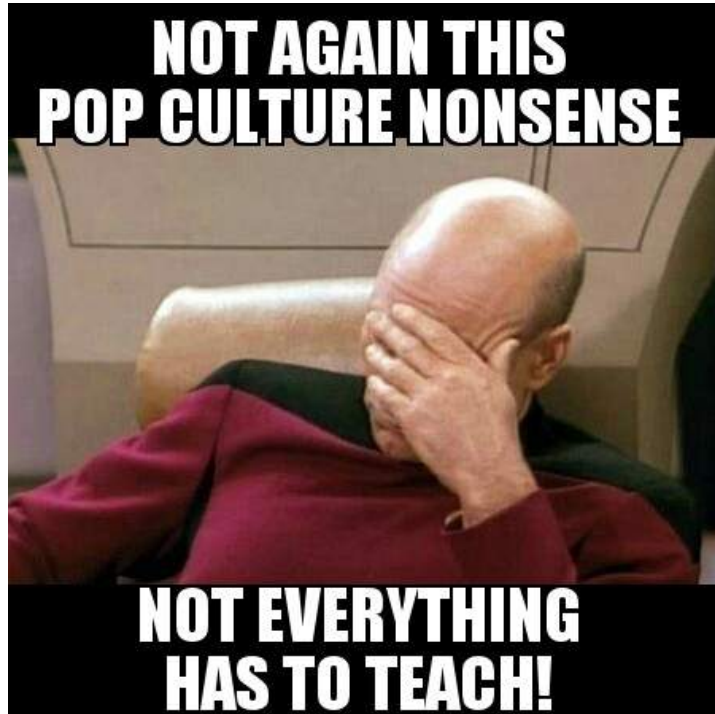
"The way the cutups go to make faces at the entrance to the morgue; the way the showoffs come there to recite their grotesque jokes . . . in such a place; the way the crowd . . . gathers around to laugh their fill at the often indecent antics of a juggler, after gaping at five cadavers laid out side by side... Now, that's what I call revolting . . .!" Victor Fournel, *Ce qu'on voit dans les rues de Paris* (Paris, 1858), p. 355 ("La Morgue"). [Benjamin, 1999, p.523]



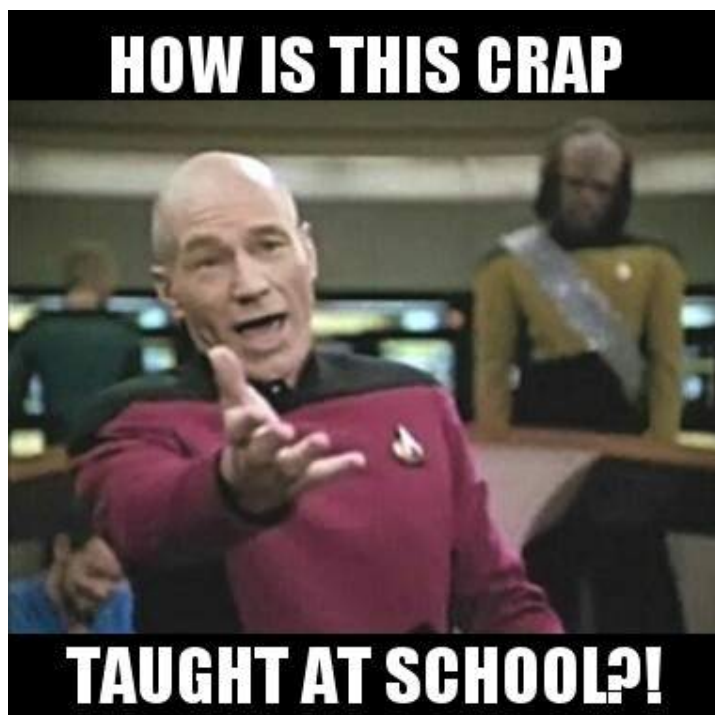
**"SERIOUS"**

I generally have students use copyright-free images for most projects. In this case I didn't because it would not have worked or been true to the pop-culture, viral nature of memes. [Woznick, 2013, p.20]

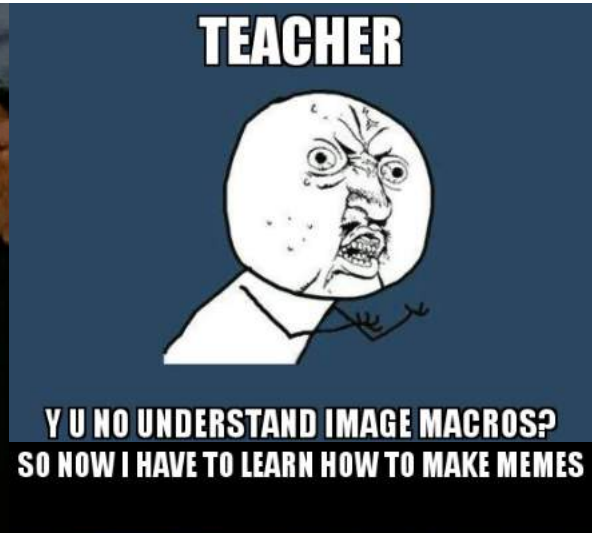
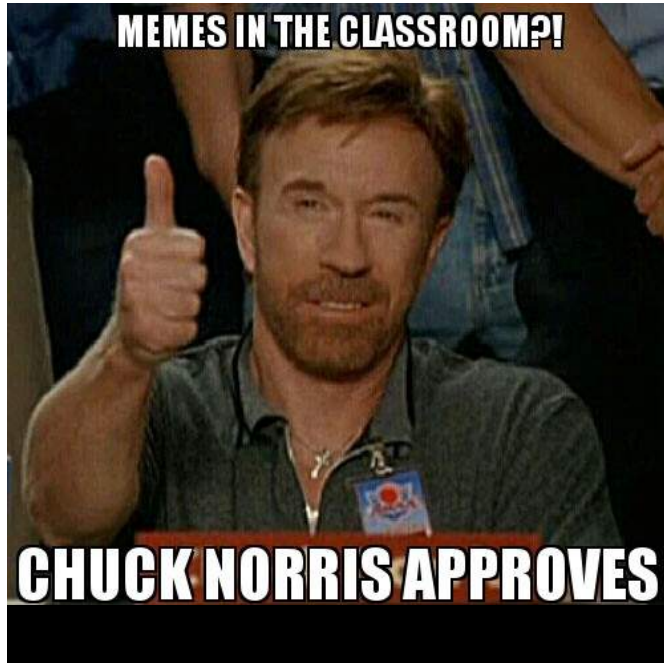




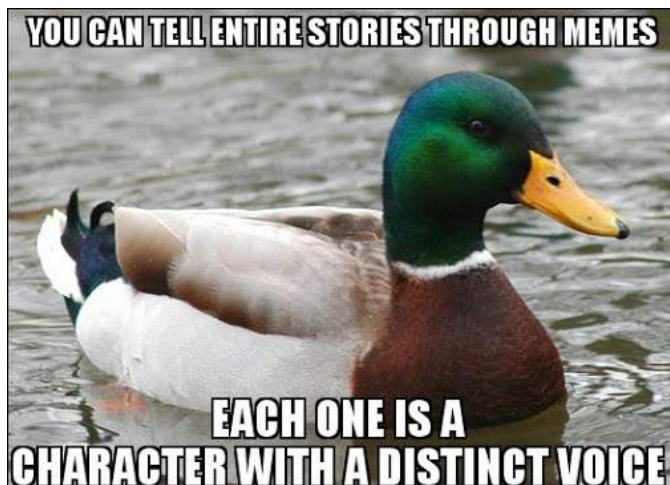
*Proponents of visual culture seek to expand the domain of artifacts art educators examine, and to change how they examine them as well. [Lai & Ball, 2003, p. 49]*



*I see the reconceptualization of Art Education as engaged in an ongoing attempt to shift from traditional modes of art making and "art thinking" toward a profoundly critical, historical, political, and self-reflexive understanding of visual culture and social responsibility. [Carpenter & Tavin, 2003, p. 329]*



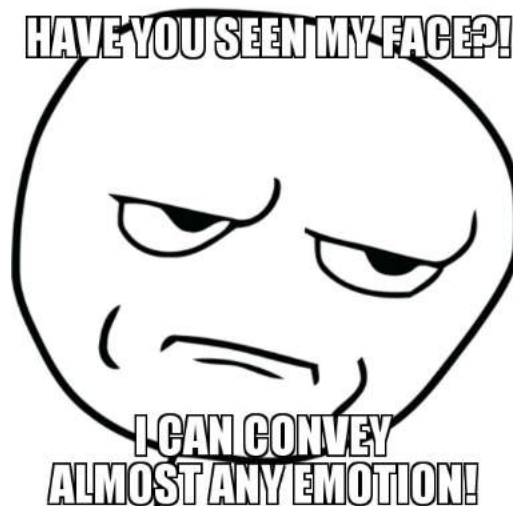
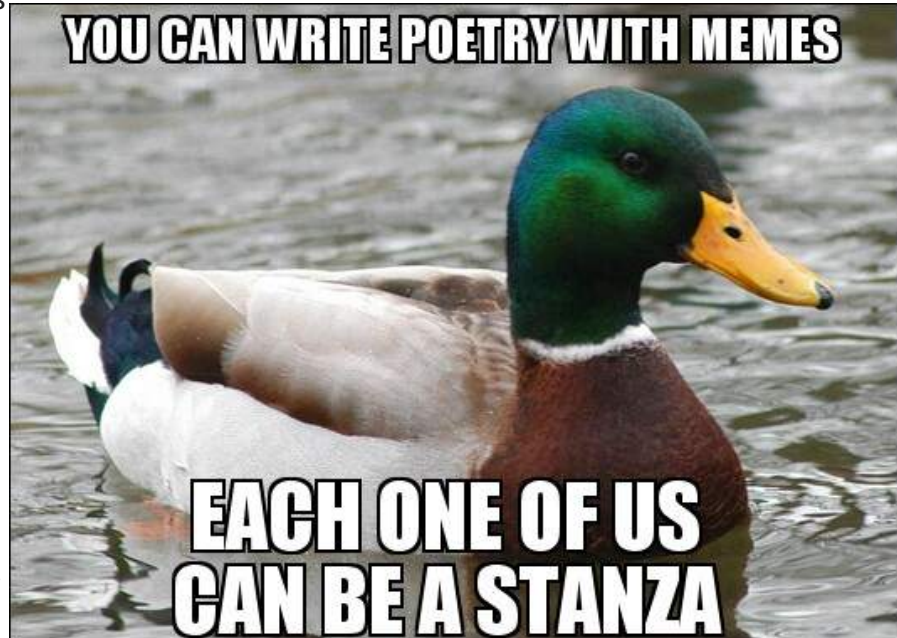
...incorporating online tools into curricula has the potential to shift learning from a time and space-bound activity that occurs only in the classroom within a specified period of time to an activity that is diffuse, ubiquitous, and concretely embedded in real world issues and events. [Ellison & Wu, 2008, pp.105-106]



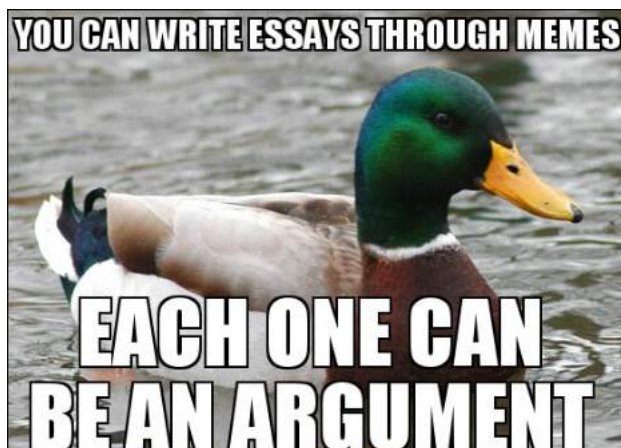
**I'M AS BLANK AS A CANVAS!**

...storytelling can include broad issues as well as self reflexivity. The motivational strategy emerges into the scenario of how students-artists get involved with commenting on global concerns. In this way, storytelling used with developing digital and visual skills looks beyond the studio to authentic life skills. [Lord, 2010 p.230]

I encourage their attempts at evocative writing, not because I am expecting great poetry or narratives, but because the effort to blend invention with explication reinforces the practice of aesthetic response insofar as it encourages a self-identification with the object of attention that goes beyond the usual goals of discursive writing. [White, 2011, p. 150]



The visual essay is intended to fit within the mainstream. It makes use of commonly available hardware and software resources and fits in almost any subject area at any grade level. It encourages thoughtful, well-focused responses to a topic of personal interest and fosters the development of good craft in working with a variety of multi-media tools. [Egnatoff, 2004, p.1]



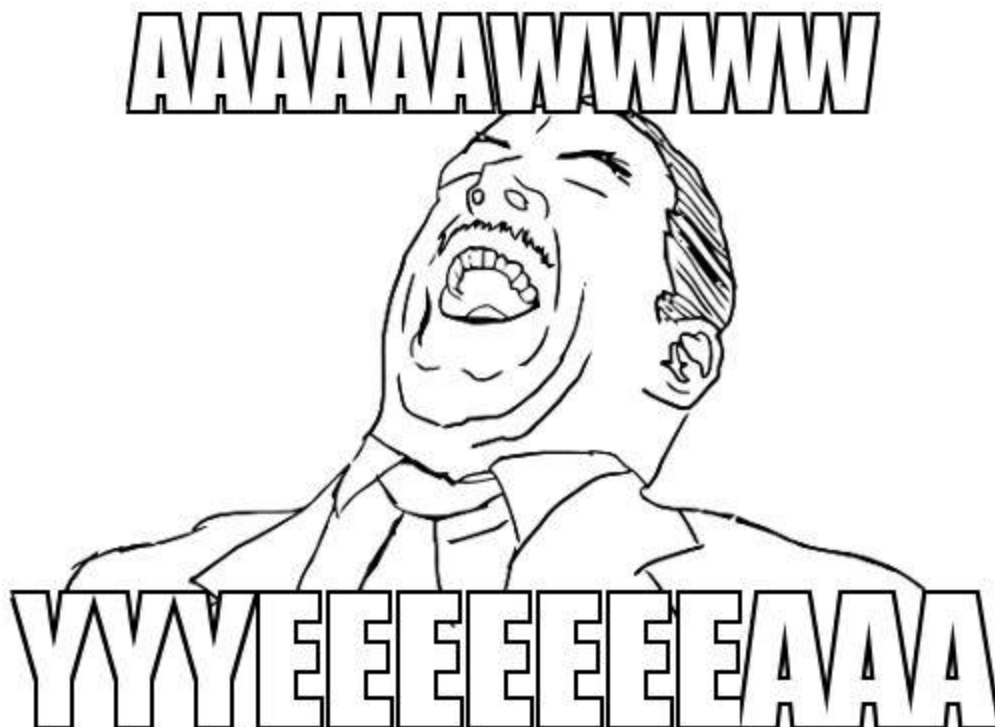




As memes come in contact with other memes and new populations they may mutate by changing meanings and attributes while retaining identifiable aspects of their original forms. [Murray, 2012, p. 20]

A challenge to media teachers is to consider and integrate students' everyday media experiences into formal classroom teaching and learning. Integrating student experiences and knowledge about media into the classroom requires teachers to find a productive balance between formal and non-formal media practices. [de Lange, 2011, p. 251]

One meme is one word in the language, one coral in the reef, and one drop in the ocean. We are all living in Meme Culture regardless of our level of technology immersion. We all participate. We pass along nodules of predigested information. [Murray, 2012, p. 185]



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