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Love's Labour's Lost 2.0: exploring identity formation on Facebook and beyond

Mitchell Watson Hobbs

University of Mississippi. Sally McDonnell Barksdale Honors College

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“LOVE’S LABOUR’S LOST 2.0”: EXPLORING IDENTITY FORMATION ON
FACEBOOK AND BEYOND

by
Mitchell Watson Hobbs

A thesis submitted to the faculty of The University of Mississippi in partial fulfillment of
the requirements of the Sally McDonnell Barksdale Honors College.

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Approved by

Advisor: Professor Ivo Kamps

Reader: Professor Chris Offutt

Reader: Professor Debra Young

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ABSTRACT

MITCHELL WATSON HOBBS: “*Love’s Labour’s Lost 2.0*”: Exploring Identity Formation on Facebook and Beyond
(Under the direction of Dr. Ivo Kamps)

An adaptation of William Shakespeare’s play of the same name, “*Love’s Labour’s Lost 2.0*” utilizes the social network website Facebook as its stage so as to explore the unique problems and opportunities that social media affords identity creation. Through this lens, I find that identity creation in this “digital” world is discursively composed, much like identity in the “analog” world, and serves to shunt dissent or action that may threaten the status quo. Facebook’s ultimate promise to this constantly composing individual is the comfort and security of an audience.

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LIST OF SYMBOLS AND ABBREVIATIONS

- ▶ within script, denotes private conversation between two characters which other fictional characters cannot see
 - denotes comments of “outside” Facebook users
- MSND* *A Midsummer Night’s Dream* by William Shakespeare
- LLL* *Love’s Labour’s Lost* by William Shakespeare
- LLL 2.0* the adaptation “*Love’s Labour’s Lost 2.0*” staged on Facebook as part of this thesis

INTRODUCTION

My generation's preferred method of procrastination, Facebook "stalking," can be consuming and entertaining—but mostly misleading. On a particularly busy school night, when the temptation is certainly the greatest, I indulged myself and "stalked" a friend of mine whose status I noticed in my newsfeed. As I read her most recent activity and interactions, I was shocked to notice she was newly listed "in a relationship," and when I clicked on the name of her significant other, her dog's Facebook profile appeared. Apart from her tongue-in-cheek insinuation of her love life, this finding fell in line with my reasoning. Since I had seen her latest posts on Facebook, which did not include any status updates, pictures, or conversations suggestive of a blossoming romance, the bogus relationship update made sense. Why did it have to "make sense" when Facebook is a superficially limitless, virtual world? Because, in a digital realm built for communication and interaction, where each action of a user's alias is recorded and time-stamped, users develop expectations of each other, and reliability of character is a priority. This situation on Facebook, along with the precedence granted dependability, is not far off from identity creation in general. More fundamentally, instances such as my friend's fraudulent yet unexpected relationship ask "how" we are who we are—a question that resurfaces and resonates across time within our cultures and literature. Perhaps no other writer crystallizes the enigma of identity like William Shakespeare, when we consider moments like Puck's playful yet provocative exhortation to "Think but this, and all is mended, / That you have but slumb'ed here / While these visions did appear" (*MSND*

5.1.413-15). In a lesser-known play, *Love's Labour's Lost*, Shakespeare builds ludic (invented) environments within the fictional theatrical sphere, further obscuring what we might call “reality” and “illusion”; the dramatist arms King Navarre with the creation of a drastic academe in an effort definitively to establish his own identity against the encompassing nature of his title and dynasty. Even after centuries of social evolution, we find ourselves in much the same spot as Navarre. Facebook provides a seemingly blank virtual page on which we can scribble our identities however we prefer, tying our names to images, statuses, and “likes” of our choosing—all presented on a worldwide stage not unlike today’s theater, or even that of renaissance England. Bringing an adaptation of *Love's Labour's Lost* to Facebook means highlighting something fundamental in the nature of our identities that does not waver from the physical to the virtual. In staging this play on the world’s largest digital gathering, I first desire to show identity as discursively composed rather than distinctly intrinsic, whether in the theater, on Facebook, or on the street. Secondly, I plan to demonstrate that some modes of identity confirmation, such as Navarre’s use of the academe and our use of Facebook, serve as endorsed spaces of containment for “dissenting” dialogue and thought that keep users under the thumb of the ruling elite.

Facebook may have engineered online social performance, but long before the internet or computers, the court exemplified social and identity pliability. Its setting seemingly contemporary with Shakespeare’s time, *Love's Labour's Lost* displays the author’s view of courtly society in the late 16th century, which was probably based on the influence of many widespread texts, including Baldesar Castiglione’s highly read *The Book of the Courtier*. Well into the 1590s, Castiglione’s work “quite literally shaped the

image of the courtier in Elizabethan England” without virtually any criticism to the contrary (Partridge 58). Castiglione’s emphasis on appearance and *sprezzatura*, a general and distinguishing nonchalance regarding well-performed artifice, appears to inspire the shape of Shakespeare’s play; ludic spaces generate every bit of *The Courtier*’s content. Castiglione’s Count Ludovico, who, in Book I, is appointed to outline the ideal courtier, emphasizes a person well-adept at gameplay and entertainment: “[T]he courtier should know how to swim, jump, run and cast the stone, for... one is often required to display one’s skill and such sports can help to build up a good reputation, especially with the crowd which the courtier always has to humour” (63). The diction is replete with performative verbs, such as “display” and “show,” suggesting the favor of perception over truth. Furthermore, the narrative frame of the book betrays the illusion of the court at Urbino; the lengths to which the courtiers extend themselves to exemplify the best of their standing begin with a game to entertain the Duchess. Also, Emilia Pia’s role as an emcee of sorts leads her to occasionally tease the Duchess’s authority; indeed, the Duchess clearly sets forth the ludic environment at the start: “So that everyone will obey [Emilia Pia], I make [her] my deputy and give [her] all my authority” (45). In this topsy-turvy atmosphere, then, with authority ostensibly (and falsely) debased, the courtiers try to define the ideal merits of their position within the parameters of a game. In *Love’s Labour’s Lost*, Navarre’s attempt at identity definition follows this fiction-within-fiction construction, and although we may be quick to dismiss it as “not real,” the imaginative plane has its share in identity formation when we consider reality as a part of a grand performance.

As Stephen Greenblatt posits, Sir Thomas Wyatt arrives at a crossroads of identity at a crucial moment in his life—when Henry VIII imprisons him following Anne Boleyn’s arrest and concurrent with her execution. Wyatt channels his uncertainty into vastly different writings, the penitential psalms and satires: “[His poems] give voice to competing modes of self-presentation, one a manipulation of appearances to achieve a desired end, the other a rendering in language, an exposure, of that which is hidden within” (Greenblatt 156). Wyatt’s poetry would have us believe that there exists a “sustaining center” that remains buried, that perhaps cringes when we make choices against its grain, and that could potentially be rescued by the glorification of God or our own determination (128). The view that an inviolable “core” to every person should exist through and through, no matter what actions are taken, might be agreeable to a courtier such as Wyatt who, for the sake of his well being, must dress his actions and words in accordance with the king’s favor or towards the wishes of the delegation. But in terms of a discursive identity that also draws from creative works, Wyatt’s writings are not manifestations of his true, stifled self or endeavors to mask it; instead, written in the face of incarceration, they are attempts to confirm his identity in a very constructive method. To amend Greenblatt’s assessment in this light, the courtier’s works are not manifestations of the internal, wrangling to define the “true” Wyatt; instead, they are expressions of the remarkable breadth of a discursively composed identity. Wyatt the ambassador is not acting penitent, nor is Wyatt the sinner acting cynical and manipulative—the words “performance” and “acting” connote harsh barriers in identity that I simply do not believe are possible. Rather, in the psalms, Wyatt *is* a humble servant of God, and at court, he *is* interested in securing his lord’s welfare. In short,

identity correlates with the present moment's performance, with very little that is preordained. Even denying gender as predetermined, Judith Butler says it best when dismissing the possibility of an imprinted individuality, resting all determinative weight on the "deed" rather than the "doer." She manages identity as the accumulation of every single "present" moment and decision that then become hardened in the individual, with the genesis of identity as "the parodic repetition of 'the original' ... [that] reveals the original to be nothing other than a parody of the *idea* of the natural and the original" (41). Applied to Facebook, her thesis suggests the existence of the profile means nothing. The profile's actions represent identity, and their degree of conformity to "accumulated" past actions—or to both the user's and the community's idea of "original" identity—defines a user's credibility. Per Butler's argument, an individual's idea of reality, or identity, is only a well-tread path in an endless forest.

In *Love's Labour's Lost*, then, Navarre tries to wield a machete. Instead of enjoying and romanticizing the possibilities of social media, Navarre invests his hopes of self-vindication in a salon of sorts. The play begins with the creation of Navarre's sphere, centered on his desire to make his court "a little academe, / Still and contemplative in living art" (*LLL* 1.1.13-14). The seclusion of himself and his lords in a private setting, the strict regulations on sleep and meals, and the harsh consequences for consorting with women match directly with Katherine R. Larson's definition of a ludic space in early modern courtship games and conversation pieces; Navarre's plan of cloistered study features "an emphasis on isolated or semi-isolated playing spaces, the establishment of rules and hierarchies particular to those contexts, and an elaborate system of punishments and rewards" (167). Thus, when the princess arrives to discuss

the surrender of Aquitaine, Navarre is already at the rhetorical disadvantage; his impolite sequestering of his court gives the princess the immediate upper-hand, which she seems to realize as an inversion and unnatural: “I hear your grace hath sworn out housekeeping: / ’Tis deadly sin to keep that oath, my lord, / And sin to break it. / But pardon me, I am too sudden-bold; / To teach a teacher ill-beseemeth me” (*LLL* 2.1.103-7). This sugarcoated wrist slap foreshadows the results of the courts’ conversational diversions, with the women mastering the men, and the necessary creation of a court outside Navarre’s gates becomes a separate social sphere. Mingling and mixing with the lords prohibited, the disjunction imposed by the king suggests the severance of the couples in the conclusion and also causes the princess, Katherine, Maria, and Rosaline to decide their “war of wits were much better used / On Navarre and his bookmen...” (2.1.222-23). Navarre has set against himself and his lords a new ludic space whose aims and rules turn out to be much different than what they expect.

According to Katherine Eisaman Maus, Navarre expects his academe to fulfill his desire for a fixed identity in demanding “a name that will refer permanently and uniquely to him” by virtue of the intellectual feats he is sure to accomplish (210). Constructing Navarre’s plight around his goal to be “heir of all eternity,” Maus gives the king’s theory of signifiers as one that depends on their rigidity and stasis, yet Navarre’s conceptualization—just like his relations with the ladies—is undone by the social conventions that he seems to ignore or try (unwittingly?) to supersede (*LLL* 1.1.7). Tied to both his estate and whoever may inherit it, Navarre’s own signifier cannot, must not, always define his actual self, for that very title’s transference and ephemeral nature legitimize Navarre’s own ruling position as well as guarantee the stability of royal

lineage, of which he is only a part. Navarre's own name troubles his identity, the symbol of himself serving a larger framework. Neither does he recognize the pivotal role of women in the dependability of names: "the truth of names in patriarchy is the consequence not of some intrinsic connection between names and things but of female sexual fidelity" (Maus 218). Navarre fully commits in cementing his identity through means that clash intensely with the structure that distributes and safeguards power. However, Navarre's attempt to own his dynasty's appellation occurs within the appropriate space that allows such disturbances—the ludic space of his academe. As in *The Book of the Courtier* with the duchess's transference of power to her lady-in-waiting, or Wyatt's forays into strikingly different moods of writing, the ludic space that Katherine Larson delineates affords a plasticity of identity that can be bent to some sort of change, yet the hypothetical nature sidelines this mobility rather conveniently for the prevailing regime. Despite the mock atmospheres, Emilia Pia does lead the discourse, Wyatt does succeed in creating works both penitent and manipulative, and Navarre's pronouncement does gain traction: "[A]ll-telling fame / Doth noise abroad Navarre hath made a vow" (*LLL* 2.1.21-22). But in the end, however their individual identities are made to feel, Emilia Pia returns to the post of lady-in-waiting; Wyatt, to the service of Henry VIII; and Navarre helps to guarantee the propagation of the dynasty with his semi-successful courting of the princess, catalyzed by her sudden appearance with "real world" business that derails his academe. Ostensibly, these individuals vent transformative energies into the bottomless pit of the ludic space, leaving the status quo in fine shape.

The use of ludic space as in *Love's Labour's Lost* continues on prolifically within today's Web 2.0. With user-driven web services such as Wikipedia and especially Facebook, life on the Internet has never been so interactive, immersive, and philosophically intriguing. The questions and doubts raised by social networks like Facebook make it an appropriate stage for an adaptation of this play. Facebook's most direct link with the world of theater is its nature of performance. In an article filled with verbs such as "re/create," implying the Internet as the eventual decisive site of personal identity, Stuart Boone and Christine Sinclair denote the possibility on Facebook to present a personal profile, with everything from favorite books to one's latest thoughts in status updates, that can fluctuate and morph by the minute (103). However, as users may quickly realize, the medium allows for a unique presentation of oneself:

Having the ability to gently massage away the years, to add a little virtual muscle or brainpower, or to appropriate the wit of Oscar Wilde or the eloquence of William Shakespeare, there are clearly few among us who can resist the temptation to act upon such impulses. Facebook profiles... all contain an element of performativity in their makeup. (103)

This idea of putting the best foot forward echoes the use of early modern game manuals and conversational games in "individual self-fashioning and the articulation of political and sexual desire" (Larson 168). In both cases, the goal is to present one's abilities, traits, and proclivities in the most socially acceptable package; also, both situations involve the establishment of a ludic sphere. Just as role-play and witty banter characterize the sphere of renaissance courtship games, comments, "friends" in upwards of the thousands, quips on uploaded pictures, and chatting define the imaginative plane of

Facebook. Users can “poke” one another, proclaim judgments or trivial bits of information to a massive audience through status updates, and hold significant online relationships from huge geographic distances. Though it can work miracles in human interconnectivity, Facebook can cause hiccups between its virtual stage and the off-line world—the rift where “real world friendships can be confused or diminished by interactions with a digital self which seems to contradict the known real world self” (Boon 103). Yet on a certain level, no rift at all exists between “reality” and Facebook. In one psychological study, couples on Facebook are shown to be susceptible to increased jealousy when viewing others’ posts on his or her partner’s Wall, resulting in more vigorous use of the site to regulate his or her partner’s activity (Christofides 443). Just as Navarre seeks security of identity in the ludic space of the academe that restricts true change in *Love’s Labour’s Lost*, users of Facebook expend torrents of emotional energy on a fantasy built from interconnecting wires and machines.

Riffing off Louis Althusser’s landmark notion of the “ideological state apparatuses” and their role in the stability of the ruling class’s hegemony, Noam Chomsky might say this confusion of reality on Facebook is the best thing the prevailing regime could hope for (Althusser 142). The creativity and flexibility that Facebook allows is clear, but whether or not this energy builds toward an autonomous identity is questionable. In his study, Chomsky focuses on corporately-controlled media as one example of the “ideological institutions that channel thought and attitudes within acceptable bounds, deflecting any potential challenge to established privilege and authority before it can take form and gather strength” (vii). In the form of a “necessary illusion,” the “free press” can appear both objective and “biased towards stylishly leftist

flouting of authority” in order to preserve the chimera of acceptable mainstream protest, and as Chomsky argues, this dissent only reflects an elite class’s “range of debate” that defines the nation’s political docket (13, 11). The author essentially points to the “will” of the people in the “[worshipping] of the state religion,” in which they are freed of the burden of choice and follow an overarching, oligarchic platform that dresses itself in the possibility of popular service and democratic idealism (18). Under this oligarchic guiding hand, individualism in its truest sense is not welcome. The development of a self, prioritized above all others, threatens the consolidation of the base on which the elite relies to maintain its power (hence, American individualism, enterprise, entrepreneurship—the buzzwords—all take an expected backseat to patriotism in the heat of the moment). In this climate, environments like Facebook provide a space (conveniently virtual) for the masses to shunt creative, individualistic, and reforming energies that might otherwise manifest themselves against prevailing authority. From the creation of a tailored profile page to the publication of witty quotes or anecdotes to the advertising of opinion regarding elections, a Facebook user is handed an atmosphere where (most) everything is kosher. The ultimate vindication is reception by an audience, symbolized by comments and “likes” that corroborate or oppose one’s experience or thought. Not only does one get a soapbox; a crowd, belligerent or agreeable, comes with the package deal, in many cases maintaining the illusion of progressive debate but removed from the explicit state sphere. Just like Navarre’s use of the academe for individual progression and definition, Facebook users can direct their vigor for change online, into virtual nothingness. It’s like the comment box that no one checks.

Thematically and structurally, then, a social media production of *Love's Labour's Lost* appears sensible. Navarre's trouble in juggling the ludic space of the academe and his relationship with the Princess juxtaposes nicely with our own confusion of identity on Facebook, and a well-executed performance, true to the spirit of the play and text, would inevitably bring these issues to light. However, just because something makes sense does not mean it should be done—in this case, an adaptation *deserves* to be done. According to Facebook's latest published statistics, over 750 million users (roughly ten percent of the global population) log on to the site for more than 700 billion minutes every month (see Facebook). A global gathering of this size in such a performative context signifies a huge shift in much of social life to the Internet, and a central part of socializing since antiquity has been the theater. What is Facebook but a global stage? In early modern London, the theater was a point of gathering for all walks of life, attracting 20,000 spectators weekly; groundlings, populated by the lower classes, gained admission at one penny while the elite could pay a premium for proper seating (Taylor 25). Facebook grants a profile “where a person can lay out the features of his or her performance” to anyone with a pulse and an internet connection, from a public library to the neighborhood Starbucks (Westlake 27). Playwrights like Shakespeare utilized the uniquely regular and massive social event of the theater to pursue topics that were relevant to the society, from the histories of various English monarchs to the issue of prostitution in *Measure for Measure*. Today, we find ourselves not only playing our parts (or what we decide they are) online—we do so in an arena with 750 million of our closest friends. Yes, Facebook and *Love's Labour's Lost* mirror each other in discursive identity formation and the tendency of a ruling power to manipulate it in redirecting disrupting energy; but

Facebook also represents a place where fresh insights do find a voice—Shakespeare’s early modern theater.

Moreover, whether we like it or not, Shakespeare is a cultural obstacle to which we all must orient ourselves. Although the playwright is deified in English drama and literature, Gary Taylor scrupulously argues that the poet is only exceptional insofar as he has a unique point of view on a long-eclipsed historical and cultural period (411). Taylor denies claims of Shakespeare’s “unique command of theatrical resources, longevity or reach of reputation, depth or range of style, universality or comprehensiveness”—rather, Taylor characterizes Shakespeare as one great writer in the midst of hundreds (395). His argument is illuminating, yet the fact that Taylor spends 400-plus pages working scholar-magic to take a stance against Shakespeare’s primacy speaks to the dramatist’s extensive cultural roots. The bard simply carries heavy cultural capital, as does (surprise!) Facebook, and to hold true to ourselves, our culture, and our long tradition of reconfiguring Shakespeare, these two giants should converge and/or split, in the process unearthing new concepts of how we view both. After all, Shakespeare probably did not leave intentionally embedded nuggets of wisdom for life in the 21st century, perhaps not even for life in his own cultural moment. The man was a business owner and had to make a living, just like everyone else. Yet the preexisting ubiquity of Shakespeare’s works and their cultural dominance allows for society-at-large’s continued introspection, revision, and recasting: “We find in Shakespeare only what we bring to him or what others have left behind; he gives us back our own values” (411).

Though a Facebook-based production of *Love’s Labour’s Lost* has not been approached, Shakespeare’s works have already broken into social networking, even with

the stamp of the Royal Shakespeare Company. Staged on Twitter by the RSC over a month-long period in the spring of 2010, *Such Tweet Sorrow* offers a modern presentation of *Romeo and Juliet* that takes advantage of the nature of social media (Silbert). The production is remarkable in that it utilizes the stereotypically banal tweets that users share to ground the characters and remove distance between the audience and play—and in real time, over five weeks. Juliet’s final line preserves a certain element of elegance and pathos found in Shakespeare’s original: “My sweet, sweet Romeo, my love, my life... upon Rapier’s point, I give all of myself to thee” (Capulet). But such instances—possibly indulgent out of context—balance the several more trivial, and colloquial, updates, including Juliet’s frantic exclamation that “Omg it’s nearly 8am and I’m still in bed!! Time for the quickest shower of my life and to a breakfast in the car haha!! Back soon” (Capulet). The execution of the storyline over such an extended period of time allows for plenty of potential audience members to join, the thorough establishment of the characters, and the growth of comfort between followers and actors. That is, given a user follows the production from very early on, the characters become less of a fictional novelty and more of a daily staple, and their fates begin to matter. To date, @julietcap16, the Twitter account playing the role of Juliet, has 4,065 followers, and over the course of the production, she shared an average of about 20 tweets a day (Capulet). For over a month, several thousand users had a character of Shakespeare in their inboxes. Such a large population of users that allow a play of Shakespeare to infiltrate their Internet life illustrates the cultural heft that his stories still carry and the extant desire to witness new interpretations.

Shakespeare has breached Facebook, as well. One year after *Such Tweet Sorrow*, in April of 2011, the literary magazine *READ* and the Ophelia Project brought an adaptation of *Much Ado About Nothing* to the newsfeeds of Facebookers (Ives). The production takes advantage of the more fleshed-out environment of Facebook to build background stories of characters and ground them in the network. For example, the “likes” of the characters help to align them with modern teenagers and elicit a pop-culture connection; Beatrice Grant “likes” Meryl Streep, Harry Potter, and Iraq Veterans Against the War (Grant). Also, each character profile features a biographical piece of decent length. Unlike *Such Tweet Sorrow*, though, this adaptation propels an overt moral message that the name of the Ophelia Project suggests—the organization believes that “everyone should expect a secure environment, free from emotional torment” (Wellman). In sponsoring a version of *Much Ado About Nothing*, the Ophelia Project promotes the play as “a romantic comedy that showcases villainy at its most vicious, as an innocent girl's reputation is damaged by lies and deception” (Ives). This “villainy” takes the fitting form of online bullying, as John Zaragoza (formerly Don John) slanders the innocent Hero by posting false pictures of Hero together with Borachio on Facebook. The Ophelia Project’s goal—to call attention to a valid social issue by situating the commentary in the relevant environment—is just what a Facebook production of *Love’s Labour’s Lost* should desire.

Reinvention is what we do best. In the modern period, we’ve been doing it since the Renaissance. Shakespeare himself recycled a number of texts, fashioning them into the familiar *Hamlet*, *Romeo and Juliet*, *Othello*, and more. The first Americans transformed Greek democracy against the vilified monarchy of England, and even today,

many teenagers revel in the “fresh” ideas of Jack Kerouac and the beat generation. This particular reinvention of *Love’s Labour’s Lost* aims to suggest that identity is not segmented, preordained, or set aside like a Venetian mask but is instead an ever-changing continuum of present moments and the choices therein. In terms of individual identity, though, *Love’s Labour’s Lost* and Facebook cast aspersions on the significance of its reinvention—even its expression. Much of the time, we can trust both Navarre’s and Facebookers’ sincerity in the self-molding of their identities, but that sincerity becomes cheated when prevailing powers channel self-articulation into ideological dumps. It is this project’s goal that *Love’s Labour’s Lost* on Facebook inspires some sort of reflection towards where, why, and how we choose to define ourselves.

PROCEDURE

Love’s Labour’s Lost on Facebook will require the creation of seventeen pages—one for each character and one project homepage—under my Facebook account. Character pages will include a profile picture and a brief biography, and every page will be linked to one another through the “like” feature. The homepage will be the source for promotional content, introductory and concluding narration, and instructions for viewing. Character status updates will generate the format of the production; “dialogue” will then ensue as different characters comment on the status. Character comments and status updates will include anything from text-based statements to images or links to videos, just as Facebook users post. For dramatic purposes, wall-to-wall posts constitute “private” discussions between two characters, as Facebook does not currently allow the “message” feature for its pages. This convention will be made clear on the homepage

prior to the performance. On the Facebook project homepage, promotional updates will include out-of-the-box Shakespeare appropriations, from YouTube videos to action figures to other oddities, all in an effort to grab users' attention and to instill curiosity. Other promotional content will include references by the English department Facebook page, the Honors College newsletter, friends' and family's Facebook pages, and the school newspaper.

The easiest and most accessible method in following the progression of the performance will be the audience member's creation of a "list" of all the characters and homepage. On the sidebar of the Facebook interface, this feature allows the specific grouping of friends and pages into smaller groups based on any criteria of the user's choosing: geographical location, theme, friends from school, coworkers, and so on. Once a user "likes" each of the characters and homepage, the list is quickly created in a few steps whereby a user selects from his or her "likes" the seventeen pages involved in the performance. At this point, the list is saved, and simply clicking on its title on the left-hand side of the interface displays a newsfeed with every status update and wall-to-wall post chronologically displayed, from the oldest at the bottom to the newest at the top. The project homepage will post detailed instructions for this process several days in advance of the performance.

The performance will occur over three consecutive days, with the updates unfolding during an announced time frame in the evening. The script will be copied and pasted into Facebook, with comments from other users welcome; acknowledgment of and interaction with the audience is part of the design. For the last section of part three of the performance, the project will inform the audience of the ending of scripted content and

allow select users who follow the characters throughout the production to generate the conclusion of the play. The goal of this strategy is to explore the idea of identity as a pattern and the way it is created, maintained, and extrapolated through Facebook. In the interest of maintaining the integrity of the project, I will consult and select known friends and family who have never before read *Love's Labour's Lost* to assume character profiles and conclude the play.

As a medium, Facebook is inherently alive and always in flux—it is not printing-friendly. To capture the final product for printing purposes, the project will utilize the application ScreenGrab, a program that takes cropped snapshots of the browser window, and these snapshots will be arranged chronologically in a word processor to constitute the script of the play. At the end of the performance, I will take advantage of Facebook's analytics program, Insights, to discover the impact of the performance, from the number of hits on its various pages to demographic and geographic information regarding the audience. I will address these results, along with the user-generated finale, in the conclusion.

DRAMATIS PERSONAE

“Lords”

Todd Navarre

Mark Byron

Ian Long

Nick DeMain

“Ladies and Retinue”

Mary Frances King

Rosaline Burns

Maria Porter

Katie Woodard

Corey Boyet

“Rustics”

Aaron Custard

Jackie Wynn

Julio Armado

Richard Holferne

Nathan Curd

“Critics”

Harold Schneider

Carl Smith

ACT I



Todd Navarre

What a load of crap. Girls are nothing but time-sapping, GPA depleting mosquitoes.



Do Girls Help Boys Focus? | Extreme Biology Blog
missbakersbiologyclass.com

If you ask a little boy what he thinks about a girl he is more than likely going to say "Ew, girls have cooties!" What they don't...

Like · Comment · Share · 1 12 · 27 March at 18:04 ·

Andrew Henning likes this.



Mark Byron Hm. Are we talking about your 1.75 again, or just general ranting?

27 March at 18:04 · Like



Todd Navarre 1.85! Thanks for broadcasting it. I've spent long enough since last semester lamenting my fate.

27 March at 18:04 · Like



Mark Byron Whatever. I bet all those hours of Call of Duty over the break patched that sore right up.

27 March at 18:05 · Like



Todd Navarre I don't expect you to understand. That's just fine, because I'm going to blow right past your negativity and ace this semester, fool

27 March at 18:05 · Like




Mark Byron Right. That's why you agreed to help organize that streaking with Aaron Custard tomorrow after lab.


27 March at 18:06 · Like · 1





Aaron Custard good idea mark, let's get it bacterial



27 March at 18:06 · Like


- 

Todd Navarre A lot can happen to a man in a day, Mark. New plan.
27 March at 18:06 · Like
- 

Ian Long Yeah Todd, what a sham. No telling what little girls are packing in those hello kitty bookbags.
27 March at 18:07 · Like
- 

Todd Navarre Go study. Since when do you check facebook?
27 March at 18:07 · Like
- 


Andrew Henning lol, Todd. Is that your GPA or BAC?
27 March at 18:56 · Like ·  1
- 


Todd Navarre Well, if there's bacardi 151 around, then there's no telling...
27 March at 19:02 · Like
- 


Todd Navarre Jenny, if you're reading, sorry about that night. Just... I'm sorry.
27 March at 19:03 · Like



Todd Navarre
Ladies, I know it's hard, but I'm taking myself off the market. Do not speak to me. Do not invite me to your parties. It's crunch time.
Like · Comment · Share ·  1  20 · 27 March at 18:08 · 

 Nick DeMain likes this.

 **Nick DeMain** Hebrews 6:10, "For God is not unrighteous to forget your work and labor of love, which you have showed toward his name." Righteous move, Todd! I'm glad you're turning over a new leaf.
27 March at 18:08 · Like

 **Ian Long** All in. When's our first study group? I'll bring notecards. Ruled or blank?
27 March at 18:09 · Like

 **Mark Byron** Whoa Ian, take your xanax and let's think about this. Do I need to come home from the library and check your temp, Todd?
27 March at 18:09 · Like



Todd Navarre Nick, don't think I'm going to wear that WWJD bracelet. What were they thinking when they made them rainbow colored? so Mark, obvi you're the black sheep. Study group = gold = As = dean's list and my name in brass on the stadium.

27 March at 18:10 · Like



Harold Schneider From the start, I see that your adaptation is derailing itself. Navarre's abjuring of women in the original *Love's Labour's Lost*, however naïve and immature, grounds itself in the aspiration of "fame, that all hunt after in their lives"—an ideal widely held and respected in the Renaissance that carried significant weight. Getting your "name in brass on the stadium" is a poor attempt at a modern equivalent, debased of any real cultural meaning. In choosing college as the setting, you're not giving yourself an easy time of finding an appropriate reason for swearing off the company of women. Why would four college boys give up girls?

27 March at 18:11 · Like



Carl Smith I already love this! Mr. Schneider, I see where you're coming from, but we must consider that this work is an adaptation happening in a very different cultural moment. The original "*Love's Labour's Lost*" is only source material—this "version" could be construed as an entirely different work informed by a centuries-new culture and ideology. The question should not regard the merit of Todd's goals (for we all have some trivial bucket lists...like my mission to visit every landscape in Peter Jackson's "*The Lord of the Rings*") but WHY he advertises them on Facebook—and moreover, why put this play on Facebook? Todd's gesture suggests the shunting of our social interactions onto a modern bulletin board, where he fully expects AND receives an audience about his goal; face-to-face relationships become null-and-void. Similarly, this adaptation flashes the authority and breadth of Facebook (just as it does Shakespeare, by the way) but simultaneously raises questions about what it means for our culture. Even as the adaptor capitalizes on certain social forces, s/he also paradoxically doubts the effect they have; s/he presumes a large enough population to sit in front of a screen and read this, rather than the traditional stage production! Are our identities becoming part and parcel of impersonal internet forums?

27 March at 18:12 · Like · 4



Turner Hobbs I'm with Harold.

27 March at 18:12 · Like



Harold Schneider It's Dr. Schneider. The only facet of our modern culture that this train-wreck shows is students' laziness and inability to comprehend Shakespeare on his own terms.

27 March at 18:12 · Like · 1



Carl Smith How are they supposed to do that, Doctor? Have you invented the time machine?

27 March at 18:13 · Like · 2



Carl Smith Mr. Hobbs, though you have an immaculate jawline, I'm afraid I'll have to disagree.

27 March at 18:14 · Like · 1



Andrew Henning I'm with Carl Smith about Hobbs.

27 March at 19:04 · Like · 1



Carl Smith Isn't it striking?

27 March at 19:06 · Like



Andrew Henning Also, Navarre, how is "taking yourself off the market" supposed to be hard for the ladies? I can hear the rejoicing at their dorms from my apartment off campus

27 March at 19:07 · Like



Todd Navarre Those were sighs of relief because they know they can't resist me. They'll finally get some studying done.

27 March at 19:09 · Like



Andrew Henning Hey man, whatever gets you to sleep at night...

27 March at 19:09 · Like · 1



Mark Byron It's difficult, I know. His ego is somehow coated in lead.

27 March at 19:11 · Like



Katie G. Ian Long I suggest the pastel-colored 3x5 notecards, ruled on one side. Staring at white notecards hurts your eyes after a while!! and you have the option of using either the ruled side AND/OR the unruled side !!

28 March at 10:06 · Like · 1



Ian Long Katie, very astute. I'll have to keep an eye out for those pastel colors. Usually, the only colored ones I find are those fluorescent ones which tint my vision neon green/pink for quite some time afterwards.

28 March at 10:08 · Like · 1



Katie Woodard Ian Long I have some pastel ones! I'll bring them later today to our study session, and you can have some.

28 March at 10:10 · Like



Mark Byron So naughty, you two. Notecard exchange on the first date? Be smart, be protected.

28 March at 10:12 · Like



Nick DeMain

Todd Navarre Mark Byron Ian Long study group tonight in the library. Get it. Campus Christians afterwards?

Like · Comment · Share · 5 · 27 March at 18:16 ·



Mark Byron I'm scared to come in the dorm, this has to be a virus or something.

27 March at 18:16 · Like



Todd Navarre Mark, if you don't do this I'm taking your man card. And don't think you can clep out on the no-ladies part. Can't you rise above your fleshly desires?

27 March at 18:17 · Like



Todd Navarre And Nick, tacking on eternal salvation might be a bit more than I can chew right now

27 March at 18:17 · Like · 1



Nick DeMain Just thought I'd ask. but it is ice cream social night.

27 March at 18:17 · Like



Mark Byron crazytown.

27 March at 18:18 · Like



Mark Byron

Todd Navarre let me know when this phase wears off. Thinking of joining the salsa dancing class with a ladyfriend. Takers?

Like · Comment · Share · 17 · 27 March at 18:19 ·



Ian Long <http://www.youtube.com/watch?v=ILlej7sqhZ4>
Careful. I think I heard her C-5 vertebra crack.



Horrible Dancing With The Stars Injury

www.youtube.com

<http://www.sikcash.com/> Horrible Dancing With The Stars Injury - make money onli...

[See more](#)

27 March at 18:20 · Like · 1 · [Remove preview](#)



Todd Navarre For reals: this is no phase. It's my plan to rectify that haze of last semester and actually leave a good impression on this place after I'm gone. So stop being a wuss and get behind it. If you don't, I'm never getting that sweater of yours drycleaned.

27 March at 18:21 · Like



Todd Navarre Ian Long and I'm still pissed Emmitt Smith won.

27 March at 18:22 · Like · 1



Mark Byron you STILL haven't taken care of that??? You borrowed it for Halloween! Forget it. The hunch punch is there to stay. And yeah, scorning society is a great way to grow up. We'd basically become like homeschoolers, and you know what that means.

27 March at 18:23 · Like



Ian Long The fruits of alcohol.

27 March at 18:23 · Like



Nick DeMain You know, the CampusXians center has a free washer and dryer.

27 March at 18:24 · Like



Todd Navarre Since my half of the yin-yang sign was WHITE, I needed a WHITE sweater, and you obliged. Anyway, Mark. I'm stooping here. Please.

27 March at 18:24 · Like



Mark Byron You know this won't last. Life's gonna come knocking, and we'll all fold. Well, maybe not Nick.

27 March at 18:25 · Like



Todd Navarre It'll only fail if you answer the door. To make it interesting, the chem lab reports are my wager. I'll do them all if I give in.

27 March at 18:25 · Like



Carl Smith The dynamic among your characters is spot-on. Today, more than ever, Web 2.0 and social media in general pressure us to be clever and succinct in our comments, and this funnel usually leads into some kind of sarcasm (sometimes cutting). The veil of Facebook, giving us an unlimited amount of time to form expression and response, enables a certain premeditation on appearance, and we can always delete posts that we may later regret. "Self fashioning" takes on a new degree of forethought, and against of the immediacy of impromptu communication in person, our projections on Facebook are much less genuine. We can "like" feminism to show our support rather than march in Washington. This production does what all works of art should—reflecting the status quo (Facebook) while presenting an understated commentary that tries to lead us to a startling conclusion and the edge of praxis. What happens to life when it's totally digitally translated?

27 March at 18:26 · Like



Harold Schneider Are you kidding? These characters are downright petty. Whoever is writing this is destroying Shakespeare's incredible depth of characterization. I will say that the tête-à-tête between Mark and Todd is vaguely reminiscent of the original, insofar as Berowne is the only lord who resists King Navarre and attempts to wrangle his way out of academic isolation, albeit in more highly rhetorical and pleasing forms of language, notwithstanding the play's theme of ill-suited and overly wrought communication, against the backdrop of nature versus artifice, the latter of which encompasses the lords' actions and condemns them in the denouement.

27 March at 18:28 · Like



Todd Navarre Carl Smith Harold Schneider y'all write wayyyy too much

27 March at 18:28 · Like · 4



Harold Schneider I'd write even more if I didn't have to hunt and peck. Maybe I can dictate to my grandson.

27 March at 18:30 · Like



Andrew Henning Schneider and Smith-- No one gets past the first 2 lines of your comment.

27 March at 19:11 · Like



Harold Schneider It's ok to feel intimidated. It's the usual effect.

27 March at 19:17 · Like



Katie G. I don't know who's a character and who's a real person. Is that supposed to happen?

28 March at 10:02 · Like · 1



Love's Labour's Lost 2.0 Thank you. You've just made your comment a slide in my thesis defense.

28 March at 10:04 · Like · 2



Mark Byron

Salsa's off the table, everyone. So am I. Happy Todd Navarre?

Like · Comment · Share · 15 · 27 March at 18:31 ·



Todd Navarre Very. Don't worry, we'll still have fun. Board game night after studying with Aaron Custard and Julio Armado

27 March at 18:31 · Like



Aaron Custard yeah, let's get to it

27 March at 18:31 · Like



Nick DeMain Aaron, as in the delinquent who rearranged the chem building's tulips into profanity day in, day out last semester? No way.

27 March at 18:32 · Like



Todd Navarre It was hilarious. But Nick, we're all on the up-and-up. Gotta stick together.

27 March at 18:33 · Like



Julio Armado omg so xcited

27 March at 18:33 · Like



Mark Byron Who are you? Really?
27 March at 18:34 · Like



Aaron Custard mark chill he's a cool guy, i'm getting him back for all those tulips
27 March at 18:34 · Like



Ian Long The groundwork guy?? That's awesome. He made botany lab a breeze.
27 March at 18:34 · Like



Kirby Harrison Hobbs I hear Julio is an expert concerning the grass.
27 March at 18:37 · Like



Julio Armado yessir...just name ur budget
27 March at 18:41 · Like



Aaron Custard wtf julio i've been jonesing for like two weeks
27 March at 18:41 · Like



Julio Armado i cut mr. jones yard too
27 March at 18:43 · Like · 2



Turner Hobbs I think you guys lost Carl and Dr. Harry on this one
27 March at 18:44 · Like



Carl Smith I don't want to drown everything in academia.
27 March at 18:48 · Like · 1



Harold Schneider I got distracted--what in the world is farmville?
27 March at 18:48 · Like



Carl Smith ▶ **Harold Schneider**

This whole thing really seems to disgust you. Why the heck are you still paying attention?

Like · Comment · 9 · 27 March at 18:36 ·



Harold Schneider I'm not one to watch Shakespeare be robbed of his due without speaking up. Besides, I'm teaching a class on Shakespeare and modern culture, so as pedestrian as it is, I guess this is research.
27 March at 18:37 · Like



Carl Smith How'd you get stuck with teaching that class? You seem like you wish you were born in the times of the bubonic plague.

27 March at 18:37 · Like



Harold Schneider Got that right. Someday, when you've been associate professor for nearly two decades, you'll do anything just like me to get that promotion.

27 March at 18:37 · Like · 1



Carl Smith Nah.. I plan on enjoying my work.

27 March at 18:38 · Like



Kirby Harrison Hobbs It's not perfect, but it is innovative. And the medium's catchment area is far and wide. I never read the original, but I care about it now b/c of this adaptation. I think people have the ability to take this form with a grain of salt.

27 March at 18:43 · Like · 2



Carl Smith Or fermented grain... like me.

27 March at 18:45 · Like



Harold Schneider That's something we can agree on. Nothing like some amber bock to wash down garbled, massacred masterpieces of literature.

27 March at 18:45 · Like · 1



Katie G. Harold Schneider but don't you know that the Humanities doesn't recognize digital work ?? If it's not print then it's not a line on the CV.

28 March at 13:31 · Like



Harold Schneider Sweetie, I'm just doing what my department head tells me.

28 March at 14:20 · Like



Julio Armado

Ppl whos up 4 party 2nite, ready 2 relax w/ Aaron Custard Todd Navarre Mark Byron Ian Long Nick DeMain

Like · Comment · Share · 1 28 · 27 March at 18:47 ·



Katie G. likes this.



Aaron Custard yeah dude gonna be off the record

27 March at 18:47 · Like



Nick DeMain I vote for playing scrabble!

27 March at 18:49 · Like



Mark Byron Julio, what are you typing on, my nokia from 6th grade?

27 March at 18:49 · Like · 🔄 5



Julio Armado Fyi its how cool techies talk get used to the pans

27 March at 18:49 · Like



Mark Byron I'm trying, but everytime you post its like you're letting them clatter to the floor

27 March at 18:50 · Like



Ian Long PANS=pretty awesome new stuff.

27 March at 18:50 · Like



Mark Byron Did your online girlfriend teach you that?

27 March at 18:51 · Like · 🔄 1



Ian Long We only dated for a few chats, ok?

27 March at 18:51 · Like · 🔄 3



Todd Navarre Hold it, Julio. This is just a gentlemanly get-together.

27 March at 18:52 · Like



Harold Schneider I cannot understand a single word that the character Julio speaks. He indubitably butchers the language to incomprehension, yet somehow my son made sense of that garble for me. However, his status as a Mexican immigrant is a clever move on your part, immediately establishing his character as an outsider, inflecting an ontological and identity predicament in his existence, similar to the original Armado's somewhat hidden socioeconomic tragedy, his humor for early modern audiences deriving from the build-up and subsequent vanquishment of the Spanish Armada by the English, the Spanish rendered weak and impotent, the English, fearsome and dominant on the seas.

27 March at 18:52 · Like



Todd Navarre If i had a nickel for every time I heard "ontological".... I couldn't buy shit.

27 March at 18:54 · Like · 🔄 5



Carl Smith More to the point is Julio's enfranchisement in the world of Facebook, the foil against the social environment of "reality" that has apparently spurned him. On Facebook, each user is granted the same powers and opportunities of identity manufacture, through the profile, wall posts, groups, and so on. Just like Todd, Julio can create an identity and amass an audience to his liking. Outside of Web 2.0, though, Julio seems less privileged, a blue-collar worker unable to attend college—instead he literally maintains the facilities so that others may be educated. The fact that Julio can gain social notoriety and relationships on the internet but not personally (whether through his socioeconomic standing, status as an immigrant, or disjunctive personality) intimates Facebook's ease in social connection—a somewhat frightening tendency that threatens the existence of personal interaction.

27 March at 18:55 · Like



Carl Smith P.S. If you're having trouble translating, try <http://www.lingo2word.com/>. ☺

27 March at 18:55 · Like



Harold Schneider I will not deny the usefulness of that website. I DO deny that the adapter is forming some kind of social commentary. This project is nothing but a scene-by-scene "translation" of the original work. If s/he has a true agenda, why not exercise more artistic license?

27 March at 18:56 · Like



Turner Hobbs Harold, what's your a/s/l?

27 March at 18:58 · Like



Harold Schneider I can fax you a curriculum vitae if you desire.

27 March at 19:00 · Like



Kirby Harrison Hobbs haha fax

27 March at 19:01 · Like · 1



Turner Hobbs Is Facebook really that easy to set up an account? How did you make it on here, Harold?

27 March at 19:02 · Like · 1



Harold Schneider I believe I covered that in my "info." Isn't that required reading for all of facebook? My son helped.

27 March at 19:04 · Like



Harold Schneider Just the thought of "cookies" is making me quiver.

27 March at 19:04 · Like



Andrew Henning Quivers have nothing to do with cookies, Harold. Quivers hold arrows. That's Ph.D. 101.

27 March at 19:18 · Like



Harold Schneider Arrow cookies. I'd go ahead and patent that if I were you. "A shot in the dark"--shortbread dipped in dark chocolate. I'm on a roll. Why did I get a Ph.D?

27 March at 19:21 · Like · 1



Sara Farnsworth I thought quivers had something to do with religious people who like to make seventeen babies apiece.

27 March at 19:24 · Like



Harold Schneider Ah yes, though if that's to resemble fertility or something of the sort, a quiver is quite the oddly shaped uterus.

27 March at 19:43 · Like



Katie G. who the CRAP is harold ?? what an old fart

28 March at 10:11 · Like



Harold Schneider I know, I shouldn't be on here. It's out of my control, I promise.

28 March at 10:15 · Like · 1



Katie G. I'm surprised that Julio isn't code-switching, relying on Spanish cognates, reverting to his knowledge of Spanish phonetics to spell, etc. -- for a Mexican immigrant, he is UNBELIEVABLY fluent in English. Julio -- ¿ puedes hablar como un mexicano, ¿ sabes ?

28 March at 13:41 · Like



Julio Armado im always in the nglish chatrooms mi amor

28 March at 14:30 · Like · 1



Mark Byron ▶ **Todd Navarre**

Who's this guy Julio, and why is he all of a sudden hanging around?

Like · Comment · 4 · 27 March at 18:58 ·



Todd Navarre He just works for the university, Aaron knows him. I've talked to him in passing, and whether he knows it or not, he's hysterical. Fun just to hear him talk, plus his stories about that family of his are hilarious.

27 March at 18:58 · Like



Mark Byron Right...so you just want him around to make fun of him?

27 March at 18:59 · Like



Todd Navarre Pretty much.

27 March at 18:59 · Like · 1



Katie G. sounds a lot like how we view Julio Cespedes, if you ask me !

28 March at 13:34 · Like



Ian Long

Waiting in the library lobby, guys. This psychology isn't going to learn itself.

Like · Comment · Share · 6 · 27 March at 19:05 ·



Mark Byron You're early again, Ian! Setting your watch 11 minutes fast doesn't make the prime meridian skip ahead for the rest of us.

27 March at 19:05 · Like



Nick DeMain Time is relative. It doesn't matter when we learn it, so long as we learn it.

27 March at 19:05 · Like · 1



Todd Navarre That's the attitude that got me a D in comp 1 last semester. Ian's got the right idea

27 March at 19:06 · Like



Mark Byron You know, I do my best studying on the internet. I'll just stick to that tonight.

27 March at 19:07 · Like



Ian Long Nope. I'm adding a corollary to our group that technology/distractions be outlawed. Gotta turn that phone off when you walk in the room.

27 March at 19:07 · Like



Mark Byron So we're cloistered now? God, I think I'll take self-immolation.

27 March at 19:07 · Like



Nick DeMain

Study group commencing. Campus Christians, can't make it tonight

Like · Comment · Share · 9 · 27 March at 19:08 ·



Katie G. You're in luck! God's pretty good about forgiving folks for stuff like that.

28 March at 10:15 · Like · 1



Nick DeMain Hebrews 6:10

"God is not unjust; he will not forget your work and the love you have shown him as you have helped his people and continue to help them." I have it embroidered on my wall.

28 March at 10:18 · Like



Katie G. Sweet Nick, I'm sure you do.

28 March at 10:18 · Like



Katie G. I'm curious -- looking to buy a new Bible -- what translation do you recommend?

28 March at 10:19 · Like



Nick DeMain ESV, no doubt. Sometimes I like the NKJV, for fancy quotes.

28 March at 10:25 · Like



Katie G. merci !

Thank you! (Translated by Bing)

28 March at 10:25 · Like



Chris Patterson How did Shakespeare do it without Bing?

28 March at 19:09 · Like



Harold Schneider He put in an honest lifetime's work like the rest of us. I'm going to die laughing, sucking up social security like the rest of my generation.

28 March at 19:13 · Like



Harold Schneider Not that it's all that much... but it's the principle. You understand.

28 March at 19:13 · Like



Aaron Custard

Jackie Wynn coming to the get-together right

Like · Comment · Share · 15 · 27 March at 19:12 ·



Jackie Wynn Uh... 1. Who are you? 2. What get-together? 3. I'm always busy.

27 March at 19:12 · Like



Aaron Custard we met at the coffee shop last week you made a blowing-mind coffee you said you might want to hang sometime you're gorgeous

27 March at 19:13 · Like · 2



Jackie Wynn I think I remember you... you really think I'm pretty?

27 March at 19:13 · Like



Aaron Custard stick my life on it

27 March at 19:13 · Like



Jackie Wynn That's nice of you, I guess, but I don't even know you.

27 March at 19:14 · Like



Aaron Custard that's what the party's for

27 March at 19:14 · Like · 🍷 1



Julio Armado W8 todd said no grls rite dont mess this ^

27 March at 19:14 · Like



Aaron Custard im sure he was joking that'd be ridonkulous

27 March at 19:15 · Like · 🍷 1



Carl Smith Your characters' varied modes of expression foregrounds the conflict between language as a tool of power and individuality and the need for the written word's efficacy to be clear and understandable across the board, in terms of its role as the best method for discussion and the presentation of ideas. Julio's desire to be welcomed into Todd and company's "court" manifests in his text-speak, a lingo whose "coolness" is dated but for some reason still promises social acknowledgment to Julio. Therefore, he uses it as capital to climb the social ladder, while Aaron chooses to exemplify his maverick status with nonsense words like "blowing-mind." Fueled by Facebook's emphasis on writing and what one does with it, this need to display power, individuality, and identity very nearly reduces language to gibberish.

27 March at 19:15 · Like · 🍷 1



Harold Schneider But this is very much alive in Shakespeare, who also champions malapropism, the defaming of language that Aaron Custard enjoys in "stick my life on it." There is nothing modern about this—only a parroting of the dramatist's play with language.

27 March at 19:17 · Like · 🍷 3



Carl Smith Yet Aaron also shows the flexibility of today's language with "ridonkulous." Where did Shakespeare use that word? Next to "playa be trippin?"

27 March at 19:17 · Like · 🍷 3



Cary Robbins Aaron, you're such a tool, bro.
28 March at 19:14 · Like · 2



Aaron Custard youre just jealous of my hat
28 March at 19:15 · Like · 1



Caroline Hobbs I thought it was "ricockulous"
Thursday at 17:53 · Like



Aaron Custard whatchu tryin to say sweets ;)
Thursday at 18:28 · Like



Todd Navarre

Done studying for now. It's like running, I have to work myself up to it
Like · Comment · Share · 2 · 27 March at 19:18 ·



Katie G. your weak analogy inhibits commentary
28 March at 13:37 · Like · 1



Todd Navarre and yet... I got some anyway. :)
28 March at 14:25 · Like



Julio Armado

27 March at 19:19 ·

Todd Navarre jic got2 tell u aaron mite b bringin a grl Jackie Wynn 2nite plz let me come still



Todd Navarre What the heck Aaron Custard? I def told you that at least 10 times. If you're going to hang, NO GIRLS. EVER.
27 March at 19:19 · Like



Andrew Henning 5 bucks Todd is gay
27 March at 19:20 · Like · 5



Aaron Custard she's not a girl she's a beautiful young female form
27 March at 19:22 · Like



Mark Byron I could get behind that. BAHAAHAHAHAHA
27 March at 19:23 · Like



Mark Byron (not really, had to make the joke)
27 March at 19:23 · Like



Todd Navarre Whatever, Aaron. Nothing with two X chromosomes then. I'm not acknowledging that accusation.
27 March at 19:24 · Like



Aaron Custard dude i doubt she has a gun let along would bring it around with her get real
27 March at 19:24 · Like



Julio Armado K we still meetin
27 March at 19:25 · Like



Mark Byron Careful, Todd, lest we become biased against Klinefelter's patients. BTW it's looking like those lab reports are headed straight for your desk.
27 March at 19:25 · Like · 🔄 1



Ian Long FYI only males can get that disease. Screw women.
27 March at 19:25 · Like



Todd Navarre Really, guys, it's time to let that 9th grade biology lesson go. Obvi we can't trust Aaron. Calling off the party. We'll just chill in the room, Mark.
27 March at 19:25 · Like



Nick DeMain Ugh, no scrabble? Fine. Headed to the chapel then.
27 March at 19:26 · Like



Jackie Wynn What the heck is going on?
27 March at 19:27 · Like



Harold Schneider Are you trying to develop a gimmicky polemic vis-à-vis the possible homosexuality of Todd Navarre? In the original, even King Navarre lessens his reprobation when Costard transgresses, the previously mentioned punishment for consorting with a women being the grossest "public shame as the rest of the court can possibly devise," while Navarre amends the just deserts to "a year's imprisonment," then to "fast a week with bran and water." Your Navarre seems to overreact to the possible presence of a female that doesn't even seem likely, per Jackie's replies.
27 March at 19:27 · Like



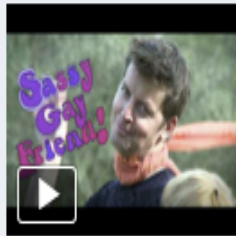
Carl Smith So, Doc Schneider, why does the hint of a plausible alternate sexuality have to serve as a "gimmicky polemic?" Your very response is indicative of the prevailing view of the issue. The current hegemony holds the family as the nucleus of society, and its ultimate presumption is that it has the authority to ratify and legitimize that which clearly already exists—homosexuality. The problem for this growing demographic is that as long as the current structure holds, with the fabrication of the institution of marriage as the engine of posterity, it must work with, define, and politicize itself within that system—a tall order, for it would mean the ruling power's compromising of its principles and dominance. If Todd is trapped in this identity dilemma, then Facebook is clearly doing him no service. He can no more present his true self in social media—with all of its blank slate and discursive practices—than he can walking and talking. In this way, Facebook is an absolute bastion of prevailing cultural authority rather than the peoples' forum. Is this significance lost on you?
27 March at 19:29 · Like



Harold Schneider Of course not. But I won't agree that this aspect is particular to our moment at all. The average joe who has ever read "The Merchant of Venice" knows about the strength of the early modern homosocial bond between men on which Shakespeare fixates. This adapter is simply bringing that to bear on his/her work, translating the material (quite incorrectly) into homosexuality.
27 March at 19:29 · Like



Carl Smith <http://www.youtube.com/watch?v=jnvgq8STMGM>
Where is that in Shakespeare?



SASSY GAY FRIEND - Hamlet
www.youtube.com
Like us on Facebook! <http://www.facebook.com/TheSecondCityNetwork> Follow us on T...
See more

27 March at 19:30 · Like · 3 · Remove preview



Harold Schneider Good god, I thought I had seen it all.
27 March at 19:30 · Like · 1



Sara Farnsworth Jackie knows better than to get involved with these poor little closeted guys.
27 March at 19:32 · Like



Andrew Henning Seriously guys, not getting past line one of your posts.
27 March at 19:32 · Like



Jackie Wynn For real, Sara. How has their gender survived? It's that pesky problem of reproduction.
27 March at 19:34 · Like



Turner Hobbs I find it troubling that Jackie responds positively to this guy who's obviously facebook stalking her. That usually freaks out the normal chicks (I should know).
27 March at 19:34 · Like



Carl Smith Typical problem of the average youth's attention span, Andrew.
27 March at 19:35 · Like



Harold Schneider I presume she's simply attention-starved, Mr. Hobbs. Typical presentation of the "needy" girl.
27 March at 19:38 · Like · 1



Sara Farnsworth HomoSOCIALITY rather than homosexuality. I like it! I think men would benefit from allowing themselves more freedom to homosocialize.
27 March at 19:52 · Like



Carl Smith I agree, I don't drink nearly enough scotch.
27 March at 19:53 · Like · 1



Ashley Hill So Dr. Scheider, you're saying that Bassanio's feelings for Antonio were merely efforts towards being homosocial? A very likely story. (NOTTTTT)

27 March at 21:43 · Like · 1



Ashley Hill https://encrypted-tbn3.google.com/images?q=tbn%3AAND9GcSIFcB7I6SikX2KF3pEwdIFFEopWfftcRBeT_m2IWMjFk2CNvsz



https://encrypted-tbn3.google.com/images?q=tbn%3AAND9GcSIFcB7I6SikX2KF3pEwdIFFEopWfftcRBeT_m2IWMjFk2encrypted-tbn3.google.com

27 March at 21:45 · Like · Remove preview



Harold Schneider My dear, as prickly as this subject is (no pun intended), you have to realize there were varying degrees of relationships within the male gender in early modern society. Bassanio and Antonio's homosocial relationship is obvious, but were they truly homosexual? Maybe, maybe not, since Antonio seems to let Portia into the relationship fairly easily. Homoerotic? Maybe--this connotes a mutual (perhaps unsaid) physical attraction but not necessarily consummation. The two could have also been extremely close friends with no physical attraction, utilizing eroticized speech to highlight their relationship (which was also common). All this to say that homosexuality is not a blanket word in renaissance terms like it is today.

27 March at 23:02 · Like



Sara Farnsworth Oh, come on, 'Snider'. Get with the times. This is the era of the bromance.

28 March at 07:34 · Like



Carl Smith Doc, are you a homophobe? Or did you have a really bad experience in Nam?

28 March at 09:50 · Like



Harold Schneider Too mean.

28 March at 09:51 · Like



Todd Navarre

Forget it, everyone. No board-game night. Shouldn't have trusted the tulip tainter.

Like · Comment · Share · 11 · 27 March at 19:32 ·



Aaron Custard dude give me a kit kat yeah i'm taken with Jackie Wynn so what I almost got her to come don't ruin it

27 March at 19:32 · Like



Jackie Wynn Please don't bother me anymore. I'm going to bed.

27 March at 19:33 · Like



Julio Armado wait jackie a/s/l?

27 March at 19:35 · Like



Todd Navarre Good lord. I guess I should read or something...

27 March at 19:36 · Like



Ian Long I'll read with you.

27 March at 19:36 · Like



Aaron Custard omg can't believe this, don't matter my lucky fluke'll come

27 March at 19:36 · Like



Sara Farnsworth Block his nutjob self, sister!

27 March at 19:53 · Like



Sara Farnsworth I know it's kinda flattering and all, but, major warning signs here.

27 March at 19:54 · Like · 1



Jackie Wynn I wish I knew how

27 March at 19:57 · Like



Katie G. WHAT does asl mean? american sign language ?

28 March at 13:44 · Like



Harold Schneider My son tells me it's shorthand for "age/sex /location," a popular query during the heyday of instant messaging. He tells me that the only users who utilize it today are "posers" or pedophiles.

28 March at 14:34 · Like



Julio Armado

plans blew up smh but whatev mite have a new friend neway

Like · Comment · Share · 2 · 27 March at 19:37 ·



Katie G. just noticed that you're into gardening -- me too ! If this 'new friend' doesn't work out, message me sometime. I have a few questions about my perennials.

28 March at 10:36 · Like



Julio Armado will work 4 food. can snag sum daylily seed from teh skool if u like

28 March at 12:09 · Like



Mary Frances King

I need your help Corey Boyet! Do you know a Todd Navarre in your dorm?

Like · Comment · Share · 20 · 27 March at 19:38 ·



Corey Boyet yup, you don't? He's the ladykiller who had all those parties last semester you never went to.

27 March at 19:39 · Like



Mary Frances King Please. I think organizing the College Republicans' convention trip, three cotillions, mock trial, and yoga was all the fun I could handle. Anyway, I'm trying to get in touch with him on FB, but he hasn't responded to my friend request, messages, or emails.

27 March at 19:39 · Like



Corey Boyet when did you contact him first?

27 March at 19:40 · Like



Mary Frances King An hour ago.

27 March at 19:40 · Like



Maria Porter GURRRLLL we're gonna try zumba this semester! First class is Friday in the pm!

27 March at 19:41 · Like · 1



Rosaline Burns MF, don't crash FB with all that spam. Try not wearing deodorant to keep guys away. Seriously, whether you see it or not, you're acting desperate. We've talked about this!

27 March at 19:43 · Like



Mary Frances King THIS IS FOR SCHOOL! We're partners, and for lit class we have to give a presentation on Shakespeare. It's due in a few days! And Maria, you know I lead campus tours every Friday afternoon.

27 March at 19:45 · Like



Mary Frances King Corey, is it my profile picture?

27 March at 19:46 · Like



Maria Porter LOL

27 March at 19:46 · Like



Rosaline Burns <http://www.jesuspowerministries.org/images/desperate.jpg>

Here's your new pic, it'll fix the problem.



<http://www.jesuspowerministries.org/images/desperate.jpg>
www.jesuspowerministries.org

27 March at 19:46 · Like · 3 · Remove preview



Katie Woodard I know Todd! His friend Nick is really nice, we did the crossword puzzle together in the cafeteria line.

27 March at 19:47 · Like



Harold Schneider Mary Frances, your presentation of the princess seems more vulnerable than Shakespeare's, the self-possessed figure that can barely hold her tongue: "But pardon me, I am too sudden-bold; / To teach a teacher ill beseemeth me." This tactic might play nicely against Navarre's suggested identity crisis.

27 March at 19:49 · Like



Carl Smith I don't think you're giving the character enough credit. Clearly, she's marshalling some resources here to get objectives done. In juxtaposing women's authority and rights in Shakespeare's time with those of today, this version intimates the vast ground covered by women in the past four hundred years, with a certain drive and proactive nature shown in her activities. At the same time, the superficiality of her involvement (cotillions? "mock" trial?) seems to take a jab at that character type and smacks of overcompensation. Though women's rights has made great strides, Mary Frances's struggle against Todd's inhibition implies that cultural, societal, and political authority is still patriarchal.

27 March at 19:49 · Like



Katie G. Mary Frances King Does he have a twitter? but if he's in your class, then won't you see him... in class? Regardless, the girl always does the work for school projects -- so it's better that you don't meet with him; he'd probably just pass gas and talk about his "frat."

28 March at 13:48 · Like



Chris Patterson I could just as easily say "Ohhh girls don't do shit in group projects. All they do is check for split ends and talk about their "date parties."

28 March at 19:20 · Like · 1



Mary Frances King Katie G. I'd see him if he would COME to class. I hear you, girl. Always gotta carry the load.

28 March at 19:23 · Like



Chris Patterson He's probably too busy funneling beer at his frat and peeing on things.

28 March at 19:25 · Like



Todd Navarre I still don't know what the hell a "water party" is.

28 March at 19:25 · Like · 1



Todd Navarre I mean, I know they dig their bottled water, but come on.

28 March at 19:26 · Like



Todd Navarre Unfortunately I usually just piss on myself. BTW **Mary Frances King** there's no attendance policy, so if I can get more studying done on my own, why not?

28 March at 19:28 · Like



Corey Boyet

so tired of playing matchmaker.

Like · Comment · Share · 12 · 27 March at 19:51 ·



Maria Porter tell me about it, son! katie turns down every gentleman I wrangle her

27 March at 19:51 · Like



Katie Woodard I do not date itinerant disc jockeys.

27 March at 19:52 · Like



Mary Frances King Corey. Put on your big boy britches. I'm not asking you for that! Could you please just convince him to get in touch with me?

27 March at 19:52 · Like



Rosaline Burns do it, C. This might actually pan out.

27 March at 19:54 · Like



Mary Frances King Rosaline!!!

27 March at 19:54 · Like



Mary Frances King Rosaline!!!

27 March at 19:54 · Like



Katie G. it never works out when I play matchmaker -- just let it happen "organically" !

28 March at 10:03 · Like



Corey Boyet so i guess that means I can't use pesticides to kill them all...?

28 March at 10:06 · Like



Katie G. btw, I am STILL dating a (not-so-much itinerant) disc jockey. He provides the entertainment for my house parties. love it!!

28 March at 13:50 · Like



Katie G. Corey Boyet I don't even understand why that became an option. Sicko.

28 March at 13:50 · Like



Corey Boyet you can't argue that it's not a solution

28 March at 14:35 · Like



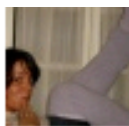
Katie Woodard I'm sure your boyfriend is respectable. I'd like to be matched with a guy, though, whose name does not include prefixes like "lil" and any numericals.

28 March at 14:37 · Like · 1



Katie G. true dat

28 March at 14:47 · Like



Maria Porter

dance party, now, my room! BOOM BADOOM BOOM BOOM BADOOM BOOM BASS yeah that's that super bass

Like · Comment · Share · 8 · 27 March at 19:54 ·



Katie Woodard I can hear that music from the lobby! We better not get fined!

27 March at 19:55 · Like



Rosaline Burns I feel like you're always on a four loko IV. I might come over in a bit.

27 March at 19:56 · Like · 1

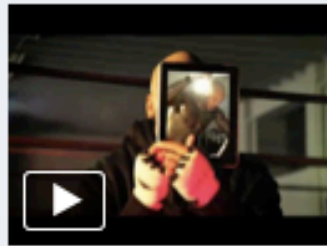


Becky Barnes Hobbs Keep that noise down!

28 March at 07:01 · Like · 1



Katie G. <http://www.youtube.com/watch?v=3OnnDqH6Wj8>



Flo Rida - Good Feeling [Official Video]

www.youtube.com

© 2011 WMG | Download "Good Feeling" on iTunes: <http://bit.ly/q6JCYc> Directed by...

[See more](#)

28 March at 10:09 · Like · [Remove preview](#)



Katie G. just take jello shots during the dang 15 sec commercial

28 March at 10:10 · Like



Maria Porter i could only get down 3, maybe ill try again

28 March at 10:13 · Like



Katie G. the trick is to have them all lined up beforehand

28 March at 10:13 · Like



Julie Dhossche And to hold your nose.

28 March at 12:28 · Like · [1](#)



Corey Boyet

Mary Frances King I just went to Todd Navarre's room. you're welcome.

Like · Comment · Share · [16](#) · 27 March at 19:57 · [🌐](#)



Mary Frances King Thanks C! What'd he say?

27 March at 19:58 · Like



Corey Boyet something about no contact with girls. it was a major bro sesh. then he invited me in but i split.

27 March at 19:58 · Like



Todd Navarre Hey Boyet, don't judge what you don't understand. Mary Frances, you're a nice girl and I would love to work with you on this project but my friends and I have committed to a female-free study experience. And I kind of forgot about this assignment anyway. Sorry to have ignored your friend request, 8 messages, and 3 emails (with attachments) for so long.

27 March at 19:59 · Like · [1](#)



Mary Frances King ...are you kidding? This is 30% of our grade!

27 March at 19:59 · Like



Mark Byron Man, Todd, this is falling apart even quicker than I'd thought.

27 March at 20:00 · Like



Rosaline Burns Hey, are you the guy that gave a presentation on the Darwin Awards for bio last semester?

27 March at 20:00 · Like



Mark Byron yeah, one of my finer moments. Evolution is pretty impersonal so I thought I'd bring the point home.

27 March at 20:00 · Like



Rosaline Burns <http://darwinawards.com/darwin/darwin2008-16.html>

Well if you're in on this "female-free" gig, then you better remember what tends to happen without us.



2008 Darwin Award WINNER: Priest Visits Boss (Balloon Priest) (Padre Baloneiro)

www.darwinawards.com

Darwin Award: 2008 WINNER. Priest Visits Boss (Balloon Priest) : A Catholic prie...

[See more](#)

27 March at 20:01 · Like · 2 · [Remove preview](#)



Maria Porter dang I would have slapped the brotha

27 March at 20:01 · Like



Mark Byron Oh, so we'll go ride balloons together?

27 March at 20:02 · Like



Rosaline Burns I'd rather watch Up. Alone. Russell is much cuter than you.

27 March at 20:02 · Like



Mark Byron <http://s3.faceinhole.com/12/3/26/3404b7dc31a14311e2.jpg>



<http://s3.faceinhole.com/12/3/26/3404b7dc31a14311e2.jpg>
s3.faceinhole.com

27 March at 20:02 · Like · 2 · [Remove preview](#)



Carl Smith All right, there's a strong indication here that Navarre is up to something other than studying. Someone newly dedicated to schoolwork doesn't forget a major project. His intense reservation throws into relief Mark and Rosaline's playful and tongue-in-cheek dialogue. Under the auspices of Facebook, their relationship seems to thrive and blossom in this atmosphere that encourages contrived statements and artful comebacks. Mark and Rosaline can openly flirt because their possible relationship is sponsored by the culture's ideology and "master plan" of perpetuating the status quo, and in this sense, Facebook is the perfect vehicle. Todd's reluctance to engage with Mary Frances illustrates some kind of disconnect—the priority becomes the abnegation of women, not studying.

27 March at 20:05 · Like



Harold Schneider Ha! What a humorous pop-culture aside; my children and myself especially enjoy the anthropomorphism of the dog Dug. But I'll agree with you on this, Carl. The interpretation of the initial meeting between Navarre and the princess shows a harsher, more dismissive Navarre, even more deluded and entranced in his academic construct than the original: "Fair Princess, welcome to the court of Navarre." However, he speaks through the digital intermediary of Facebook—who knows how cold towards women he truly is or if he simply feels comfortable acting that way with a digital mask? This question, plus the Rosaline-Byron interaction, suggests a metatheatricity that is a hallmark of Shakespeare's work; the audience begins to contemplate a separate stage that constitutes the characters' lives outside of Facebook.

27 March at 20:05 · Like



Laura Capasso Mark, who know you could pull off that look? Still gotta go with Rosaline on this one though, a "girls-free" zone sounds like it'll be disastrous...

27 March at 20:06 · Like · 1



Mark Byron No Asian boy is cuter than me. And I never wanted to do this in the first place! It was solidarity and all that BS

27 March at 20:14 · Like



Mary Frances King

Fine Todd Navarre. If you're not going to do your part then I'll have to go to the professor.

Like · Comment · Share · 14 · 27 March at 20:07 ·



Todd Navarre Whoa, whoa, all right. I'm sure we can work this out. Why don't you do the research and I'll do the powerpoint?

27 March at 20:07 - Like



Mark Byron Sounds about right. Like how I vacuumed and took out the trash while you "rearranged the ramen." Looks like our grand plan lasted all of an evening [Ian Long](#) [Nick DeMain](#)

27 March at 20:08 - Like



Todd Navarre That was absolutely necessary! I still remember when I mixed up my beef ramen for your picante beef. My tongue will never be the same. And I haven't given in yet, bud.

27 March at 20:08 - Like



Turner Hobbs Snitches get stitches

27 March at 20:09 - Like



Corey Boyet this is the kind of guy you go after, MF? Glutton for punishment much?

27 March at 20:10 - Like



Mary Frances King Snitches get As and the white house.

27 March at 20:11 - Like



Mary Frances King Eve did all the sinning. Pocahontas saved John Smith's ass. Hillary forgave Bill. So of course I'll do all the leg work on this one.

27 March at 20:11 - Like



Katie Woodard Don't tease her, Corey!

27 March at 20:11 - Like



Nick DeMain Todd, persevere! The world doesn't want you to succeed. Hey Katie! I remember you. You're the only one who could figure out that Eleanor Roosevelt quote for the crossword.

27 March at 20:12 - Like



Katie Woodard Yeah! "It is better to light a candle than curse the darkness."

27 March at 20:12 - Like



Maria Porter Oooh this one from ellie is much better: "I once had a rose named after me and I was very flattered. But I was not pleased to read the description in the catalogue: no good in a bed, but fine up against a wall."

27 March at 20:12 · Like · 2



Ian Long Bahaha! Clever homographic pun.

27 March at 20:13 · Like



Maria Porter yeah i get that a lot

27 March at 20:13 · Like



Katie G. THAT ROSE QUOTATION IS HILARIOUS!!!

28 March at 13:53 · Like



Todd Navarre

Ok Mary Frances King. We'll work together on this, since we paired up before I made this study pact. But I've got some stipulations.

Like · Comment · Share · 16 · 27 March at 20:15 ·



Mary Frances King <http://icanhascheezburger.files.wordpress.com/2011/09/funny-pictures-there-i-unbunched-your-panties-may-now-you-can-has-a-rational-debate.jpg>



<http://icanhascheezburger.files.wordpress.com/2011/09/funny-pictures-there-i-unbunched-your-panties-icanhascheezburger.files.wordpress.com>

27 March at 20:16 · Like · Remove preview



Todd Navarre What about getting good grades isn't rational?? I just think we should work with other people around, you know. In a neutral space.

27 March at 20:16 · Like



Mary Frances King All right, Todd. I'll play your game. You know, the university offers free counseling.

27 March at 20:16 · Like · 1



Mark Byron hahahahaha

27 March at 20:17 · Like



Corey Boyet you generally don't tell your date that he needs psychological help MF

27 March at 20:18 · Like



Todd Navarre Jesus. WE'RE STUDYING. Dorm lobby tomorrow afternoon?

27 March at 20:18 · Like



Mary Frances King See you there. Rosaline Burns Maria Porter Katie Woodard Sounds like we're having a study party tomorrow.

27 March at 20:19 · Like



Todd Navarre Whoa now! "Female-free" as possible remember?

27 March at 20:19 · Like



Mark Byron Relax Tdog, Ian Long Nick DeMain and I will be there to make sure you don't fall prey to your temptations.

27 March at 20:19 · Like



Rosaline Burns Yes, he seems very susceptible, since right now he refuses to touch a girl with a 39.5 foot pole.

27 March at 20:20 · Like · 🔄 1



Maria Porter hes a bad banana with a greasy black peeeeeeeeeeeeeeeeeeeeeeeel

27 March at 20:20 · Like · 🔄 1



Katie Woodard Watch your mouth, Maria!

27 March at 20:21 · Like



Ian Long You've got pop-culture on lockdown, Ms. Porter.

27 March at 20:21 · Like



Harold Schneider I see that you're practically staking the significance of this play on one of Shakespeare's more exceptional qualities—metatheatricality, as I mentioned before. Navarre and Mary Frances clearly stake out a premise for meeting "in a neutral space" for the purpose of playing out Navarre's "game"; this situation obviously resembles the princess's acquiescence in remaining outside the bounds of Navarre's court. Just as in the original play, a new set of conventions must arise in this constructed setting where the "war of wits" takes place. But you're asking the audience to juggle four different spaces: the characters' "real lives" (such as when Boyet physically visits Navarre in his dorm), their portrayed lives on Facebook, this new physical yet artificial meeting formed THROUGH Facebook, and, on the whole, the status of the production as a play. If anything, this shows your professor has taught you at least one thing about Shakespeare, because this aspect is carrying all the dead weight of your flaky characterization.

27 March at 20:21 · Like



Carl Smith Well put, Doc, but the multiple layers of stage aren't a remedy for "flaky" characters. It's a strategy that deepens them and fleshes out the philosophical conundrum of self-presentation on Facebook. Once boiled down, these characters are profiles and terse comments, the nature of Facebook as a medium; creating external spheres allows the space in which the audience expands the character into a more round personality that his or her comments suggest. By extension this notion that existence can be extrapolated through speech or writing, on which depends the existence of Facebookers, represents the modern view of identity that it is our choices, not an objective or inherent truth, that defines us.

27 March at 20:22 · Like



Katie G. takes me back to the good ol' days of marching around Madison the City

28 March at 10:17 · Like



Corey Boyet ▶ **Mary Frances King**

Navarre's really gunning for you, watch out

Like · Comment · 4 · 27 March at 20:23 ·



Mary Frances King Have you paid attention at all? I don't have the greatest radar, but I'm pretty sure he's more repulsed that interested.

27 March at 20:24 · Like



Corey Boyet You weren't there in his room. i mentioned his name and he was all happy that you wanted to talk to him. he probably was just too nervous to reply to you before. Anyway his rep isn't the best, so you'll want to steer clear

27 March at 20:24 · Like



Mary Frances King Whatever, Corey. I'm pretty sure he won't try anything when he's made sure that we won't be alone.

27 March at 20:24 · Like



Katie G. Corey -- good man for giving MF the head's up ! MF -- pay attention!

28 March at 13:55 · Like



Julio Armado ▶ **Aaron Custard**

dude hlp a bro plz

Like · Comment · 7 · 27 March at 20:25 ·



Aaron Custard whats up amiga

27 March at 20:26 · Like



Julio Armado jackie is 1drful, i rly wanna hang, b gr8 if u could give me the 411, mayb introduce?

27 March at 20:26 · Like



Aaron Custard yeahhhh boiiiiii, we'll go in the am for the early worm special at the coffee place. one tip: she REALLY likes peanut butter so you should bring her something

27 March at 20:26 · Like



Julio Armado xcelnt thanks c u tmr

27 March at 20:27 · Like



Becky Barnes Hobbs I really wish I understood what's going on. Is 62 too old?

28 March at 07:01 · Like



Harold Schneider Of course not, Mrs. Hobbs. Both juveniles seem to be smitten by the same girl, Jackie Wynn.

28 March at 09:54 · Like



Katie G. oh snap -- Jackie's a lucky girl!

28 March at 13:56 · Like



Ian Long ► **Corey Boyet**

You're friends with Maria Porter I see?

Like · Comment · 27 March at 20:28



Corey Boyet yeah she's a friend.

27 March at 20:28 · Like



Ian Long Great. She seems divine and quite capable. Does she have a boyfriend?

27 March at 20:29 · Like



Corey Boyet we're not taking this road. Get her yourself.

27 March at 20:29 · Like



Ian Long Short fuse much?

27 March at 20:29 · Like



Kirby Harrison Hobbs just poke her already

27 March at 20:30 · Like



Mary Frances King ▶ **Rosaline Burns**

So Ros, Corey tells me that he found out Todd wants to go out. I'm utterly confused.

Like · Comment · 9 · 27 March at 20:30 ·



Rosaline Burns He's gotta be playing you, then. We'll just play right along until we can get them where it hurts. And I know Mark Byron's a smooth talker, too. This whole no-girls thing is the weirdest pick-up strategy ever.

27 March at 20:31 · Like



Mary Frances King You're so right. I'll tell Katie and Maria to be on the lookout too.

27 March at 20:31 · Like



Rosaline Burns Good idea. Amazons unite.

27 March at 20:31 · Like



Harold Schneider I take it these "wall-to-wall" posts are almost like your version of Shakespeare's aside, functioning to create dramatic irony and pair off the characters. It's curious that the play is set in such a public forum as Facebook, yet the rules are bent to satisfy the needs of the production and the characters.

27 March at 20:32 · Like · 1



Kirby Harrison Hobbs random ob: the wall-to-wall convention for direct communication is a quite effective plot device for moving this thing along. well done

27 March at 20:34 · Like · 3



Carl Smith Hear, hear.

27 March at 20:36 · Like



Andrew Henning Okay, upping the amount: 10 dollars they're both gay.

27 March at 21:58 · Like



Sara Farnsworth I've taken the production note into account, that the wall-to-walls are really supposed to signify private Facebook Messages (which wouldn't be possible for us to view in this format). Which has had the effect of making me not want to add my own commentary to those and pretend they're private, I guess signifying my tendency to want to play along with all the conventions of this setup.

28 March at 00:10 · Like



Love's Labour's Lost 2.0 It's ok if you do or fine if you don't. I just wanted people to understand why some characters aren't seeming to respond to things being said about them that appear to be publicly stated but are actually private.
28 March at 00:15 · Like



Nick DeMain ▶ **Corey Boyet**
Hey Corey, you know Katie pretty well?
Like · Comment · 27 March at 20:33



Corey Boyet Too well to give you her number.
27 March at 20:33 · Like



Nick DeMain Whoa dude. I was just going to see if she'd want to go to Campus Xians sometime, or for coffee, I don't know. What does she like to do?
27 March at 20:34 · Like



Corey Boyet Look, Nick, I hate to tell you this but Katie... likes to experiment. Take adventures. I mean, think Ke\$ha meets Criss Angel.
27 March at 20:34 · Like



Nick DeMain Great! So she's a really awesome singer?
27 March at 20:34 · Like



Corey Boyet Yup. that's exactly what I meant.
27 March at 20:35 · Like



Mark Byron ▶ **Corey Boyet**
So, C-man, let's talk about Rosaline.
Like · Comment · 19 · 27 March at 20:36 · 🌐



Corey Boyet i'm going to gouge out my eyes.
27 March at 20:37 · Like



Mark Byron Are you kidding me? She's gorgeous.
27 March at 20:37 · Like



Corey Boyet so this is what a no-girls study experience is like?
27 March at 20:37 · Like



Mark Byron Hey, don't judge. I haven't done anything. You're not being very helpful.
27 March at 20:38 · Like



Corey Boyet you're right. Maybe I'll go tell ros right now that you'd die for her

27 March at 20:38 · Like



Mark Byron Whoa cowboy! That is unnecessary. Really.

27 March at 20:38 · Like



Mark Byron So you didn't do that, right?

27 March at 20:40 · Like



Mark Byron ...

27 March at 20:41 · Like



Harold Schneider You effectively unite the couples just as Shakespeare does (albeit there seems to be a large rift between Navarre and Mary Frances). However this Boyet seems to be amassing a large amount of contempt and frustration that will have to be exerted at some point, for the integrity of the production—I'm sure you're aware of Chekhov's gun. Of course, Shakespeare's Boyet releases his angst by effectively tattling on the lords' machinations, but this Boyet seems prone to action of a more direct nature.

27 March at 20:41 · Like



Carl Smith Moreover, Boyet is the hapless victim of dramatic irony here in that the burden of knowledge about the "behind-the-scenes" matchup of all the guys and girls lands squarely in his lap. His anxiety stems from his failure to connect with his "friendgirls," undercutting the capability of self-definition in Facebook and raising the importance of community in its place. For all the flaunting of the individual and its empowerment in mainstream society, our culture literally depends on relationships for perpetuation—transactions in capitalism, marriage for posterity, and cooperation for organization and government. Boyet is collateral damage while Facebook helps promote marriage.

27 March at 20:42 · Like



Harold Schneider Please. Facebook facilitate marriage? That's a relationship that (thankfully) still requires physical presence.

27 March at 20:43 · Like



Carl Smith Don't make me search eHarmony for you.

27 March at 20:43 · Like · 🍷 2



Andrew Henning I feel as though Smiths quips are cleverness disguising ignorance.

27 March at 21:59 · Like



Andrew Henning Harold, have you read any Chekov? Half of his stories lack the "going off" of plenty supplied "guns." Its a guideline, not a rule. KTHXBAI

27 March at 22:00 · Like



Andrew Henning Smith: No, Victimization is not what is going on here. Boyet is being used as a convenient vehicle to perpetuate and develop the characters whom you consider "behind-the-scenes." Saying Boyet is a victim is like considering a deposition mediator in the American legal system a victim. In the counterexample of the deposition mediator, a case has been thrown, as you call it, "squarely in his lap." However, his position there isn't to be a victim of the case itself, its to facilitate a way for the goings on in the case to be fleshed out -- my point is that just because something is happening in opposition to a character, he is not necessarily a victim.

Allow me to give a second reason by agreeing with your second point and showing how it contradicts the first.

Now dramatic irony? Yes. Consider the fact that both the character and the situation are ironic. Boyet controls his actions, and his actions contribute to the situation (i.e. he creates his own reality in some instances by those actions). Because he is partly in control he CANNOT be a victim. Victimization implies and entail that there is absolutely nothing that could have prevented a person's actions or set of events from occurring.

27 March at 22:21 · Like



Harold Schneider Mr. Henning, as in many cases where the phrase no longer completely relates to that from which it originates, I use the term "chekov's gun" to denote a theatrical and literary device that is more common knowledge than the actual content of the writings of poor Mr. Chekhov, may he rest in peace. As you surely recognize, this touches on the accessibility of language that this production concerns. You are trying to obfuscate the issue, and I enjoy it immensely.

27 March at 22:34 · Like



Carl Smith Andrew, I'll agree that Corey Boyet's position in the STRUCTURE of the play isn't victimhood. Absolutely he is bringing the respective parties together. However, I don't think Corey the character is advertising himself as a "mediator" amongst these couples; on the contrary, he seems very contemptuous of his evolving role. Because of his pre-existing friendships with the ladies, he is in a position to help the guys (if they really are seeking dates), and the guys seem to be taking full advantage of Corey and his position. On a personal level, he's a casualty of their advances, and I think that makes him a victim.

27 March at 22:46 · Like



Julie Dhossche I believe there is a way to combine the points that Mr. Henning and Mr. Smith make: Boyet is a tool in the play, and plays the victim in the drama between the characters.

As stated by Mr. Henning, as a character in a play, Boyet enables the playwright to give the characters information about each other without having to set up direct interactions between those characters . Thus, Boyet is a "convenient vehicle" for the play's structure.

As a friend to both the male and female parties, Boyet is the connecting piece that allows both sides to learn about each other without exposing themselves to the other. And as Mr. Smith says, he seems reluctant to take on this role that his friends have thrust upon him. However, he does do it, and in so doing demonstrates his unwillingness to reject society and the societal role he is being expected to fulfill by his friends. He even seems to embrace this role when he informs Mary Frances that "Navarre's really gunning for you," and "Mary Frances, I just went to Todd Navarre's room," though he lets it be known he is actually doing it reluctantly with his premature "you're welcome," as if to say, "Better appreciate. I'm only doing this because you're making me."

28 March at 13:36 · Like



Carl Smith Ms. Dhossche, clearly you have a future career in diplomacy. Please solve all our international problems right now.

28 March at 14:24 · Like · 🍷 2



Love's Labour's Lost 2.0

Stay tuned tomorrow at 6 PM when the play continues!

Like · Comment · Share · 4 5 · 27 March at 20:53 ·

4 people like this.



Kelsey Letzring Can I just say I am absolutely loving this!!!

28 March at 00:36 · Unlike · 2



Becky Barnes Hobbs Me too!!

28 March at 06:03 · Like



Sara Farnsworth I so have stuff to do, but I plan on instead Facebooking while driving, and during my meeting.

28 March at 07:37 · Like



Sara Farnsworth 6pm Central, right? You've got your global audience to consider!

28 March at 09:32 · Unlike · 1



Love's Labour's Lost 2.0 Of course, I would forget time zones. They are so inconvenient. 6 PM CST.

28 March at 09:46 · Like

Annnnd cut! That's all for act I. We hope you got your say and harassed or supported the characters as you saw fit. Feel free to continue to comment on past material, but don't expect lightning fast responses. ***We'll continue tomorrow evening at 6 PM.*** Here's a question for our readers: What the heck is going on with Todd? ✕

- He's addicted to huffing duster.
- He needs a break from school.
- He gets a BMW from Dad if he pulls a 4.0.
- He's in the closet.
- He's in love with Mary Frances King.
-

Asked by

6 votes



Love's Labour's Lost 2.0

on Tuesday · · Share · Edit options · Delete

Ask friends

Follow

ACT II



Love's Labour's Lost 2.0

By my watch, it's 6 PM CST. Here's act 2!

Like · Comment · Share · 1 · 28 March at 18:00 ·



Richard Holferne

Hark, freshmen of Aquitaine! At this same crepuscular hour tomorrow is the mandatory convocation where we will delineate a veritable curricular revolution! Attend and help foment the golpe of a generation!

Like · Comment · Share · 19 · 28 March at 18:00 ·



Nathan Curd Sir, what a miasmatical idea to paddle our wares on Facebook! Shall we unveil an exemplification to dry their ravenousness?

28 March at 18:01 · Like



Richard Holferne Ah, a "teaser," as they say! Fantastic prognostication of the community's indubitable aspiration for knowledge, Mr. Curd. You yourself have formulated our grant proposals, scrutinized our scholarship, and perused the avant-garde research as of late. What particular would you disseminate?

28 March at 18:02 · Like



Nathan Curd What an honor, sir! Why, I am most intercepted by the rapport between the educator and pupil insofar as straightforward succor has been evidenced to benefact the student. Paramount is the calamity of our more senescent pedagogues in forsaking troubled pupils, at issue in "Teacher Efficacy in the Context of Teaching Low Achieving Students" by Lay See Yeo et asia.

28 March at 18:02 · Like · 1



Richard Holferne Tut tut, indeed, an egregious polemic that, as it stands, we plan to attenuate, undergraduates of UA! To be inaugurated within the next fortnight, your professors shall hold their office hours within this very phenomenological mainframe of Facebook, concatenating educators' availabilities with your preferred mode of confabulation! Already the infrastructure is set up, with each instructor having a profile.

28 March at 18:03 · Like



Nathan Curd In fact, sir, that specific undertaking has not been undertaken.

28 March at 18:03 · Like



Richard Holferne Ah, then perhaps you should commence post-haste! I must deliberate with the chancellor over the ceremonial aspects, it could necessitate quite the duration.

28 March at 18:04 · Like



Nathan Curd Absolutely, sir, straightaway!

28 March at 18:04 · Like



Harold Schneider Well, this conversation could almost be an excerpt from the original "Love's Labour's Lost." The lampooning of "scholar-talk" and its paradoxical barring of the spread of knowledge is a theme of language very much alive in Shakespeare's play, in which Holofernes and Nathaniel "have been at a great feast of languages and stolen the scraps." This is shameless REproduction, not adaptation.

28 March at 18:05 · Like



Carl Smith Saaahwing, and a miss! This "Richard Holferne" is anything but the knowledge hoarding, selfish pedant of Holofernes in Shakespeare, who holds his superior education over everyone. The guy relishes the thought of proving Berowne's poetry to be "very unlearned, neither savouring of poetry, wit, nor invention." Though this portrayal of the educator seems more sympathetic, his very attempt to revamp education speaks to the fact that it is a method of the elite to dress society in its image. People like Holferne are able to foray into educational reform with the privilege of being extensively educated themselves; the haves set the pattern for the still-have-nots, for the shaping of minds. Holferne takes his policies to Facebook in a move that shows the reigning hegemony's muzzling of potentially explosive public forums.

28 March at 18:07 · Like



Harold Schneider What have you learned in graduate school? The treatment of this work should only focus on its relation to its original source and its derivations! Why else would this be ADAPTED rather than WRITTEN?

28 March at 18:08 · Like



Carl Smith Yeah, because that's how people deal with Shakespeare today...

http://www.youtube.com/watch?v=18fUdx-_ixQ

28 March at 18:08 · Like · 🍌 1



Andrew Henning Harold Schneider Learn to use both New Criticism and New Historicism. . . Only subscribing to one is like working out one bicep over the other at the gym.

28 March at 20:52 · Like · 1



Andrew Henning Also, Richard Holferne. Shut up, you pretentious prick. To hear flowery, meaningless language, I would have never left your mom's house! Burn.

28 March at 20:53 · Like



Carl Smith Mr. Henning, I'm afraid he's reached that point in life in which one becomes "inerrant."

28 March at 21:43 · Like



Harold Schneider True, true. Respect my intelligence or you're not respecting your elders. Son!

28 March at 21:44 · Like



Richard Holferne Andrew, can you not fathom the thrust of my language?

28 March at 21:45 · Like



Andrew Henning Reverse the "can" and "you" so we can get into a screaming argument, you facebook rookie.

28 March at 21:47 · Like



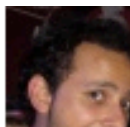
Richard Holferne I'm extremely attritional to have exasperated your sensibility! I very much anticipate being associates with you. Shall we have a merry, amicable round of Words with Friends?

28 March at 21:58 · Like



Andrew Henning That would be admitting friendship.

28 March at 21:59 · Like



Julio Armado

hey Jackie Wynn u like the gift i left 4 u @ the coffee shop? sry i didnt c u guess 5 am wuz 2 erly, had 2 go 2 work

Like · Comment · Share · 15 · 28 March at 18:10 ·



Jackie Wynn YOU left those brownies? Did you put peanut butter in them??

28 March at 18:10 · Like



Julio Armado duh a ton i no u ♥ pb

28 March at 18:10 · Like · 2



Jackie Wynn Actually I'm deathly allergic to peanuts and I had stupidly left my epipen at home. Thank goodness **Aaron Custard** happened to be there with his or my face would have been a melon.

28 March at 18:11 · Like · 3



Aaron Custard aw i'm much obligated, sweets. yo julio what's the dealio food allergies are serious bizness

28 March at 18:12 · Like · 1



Julio Armado wth u said we were bff

28 March at 18:12 · Like · 1



Julie Dhossche Definitely no bromance to be found here.

28 March at 18:17 · Like · 1



Julio Armado duh he runned it

28 March at 18:18 · Like · 1



Julie Dhossche Mr. Schneider noted earlier that Shakespeare fixates on homosocial bonds between men--and that certain seems the case in Merchant of Venice and early in Love's Labour's Lost. But it's interesting to see how this is contrasted with the relationship between Armado and Custard, which degenerates from a fleeting pretense of a bond (when Custard seemed willing to help Armado) to an unfriendly competitive one.

28 March at 19:01 · Like



Carl Smith Spot on. And I wonder why that is? Perhaps it's the prominent social relationship of Shakespeare's career in London, since he was probably away from his wife and children in Stratford. Poor guy, with no technology of communication, he had to make do with the same sex.

28 March at 19:05 · Like · 1



Harold Schneider I'm so flustered by your comment, I'm not even sure where to start. Are you saying Shakespeare was homosexual? And please, I'm sure he enjoyed a good streetwalker like all the other men. Also, there were LETTERS. Not everything has to be instantaneous.

28 March at 19:07 · Like



Carl Smith So what if he was? We surely don't know.

28 March at 19:08 · Like



Harold Schneider No, we don't! So stop speculating!

28 March at 19:09 · Like



Julie Dhossche But until we find the letters...

28 March at 19:49 · Like



Andrew Henning What's the coincidence of you AARON having the life saving drug right when the chick needs it?

28 March at 21:38 · Like



Aaron Custard dude dont joke i have a serious allergy to tattletales and douches *ahem*

28 March at 21:49 · Like · 1



Julio Armado ▶ **Aaron Custard**

u told me pb wuz her fav >: - (

Like · Comment · 2 11 · 28 March at 18:13 ·

2 people like this.



Aaron Custard look bro its nothing serious i just saw her first so chillax

28 March at 18:13 · Like · 1



Julio Armado watever its her choose

28 March at 18:14 · Like



Aaron Custard yeah well don't hold your tongue

28 March at 18:14 · Like



Carl Smith Aaron's like the male version of April from "Parks and Recreation." He definitely resonates in the pop culture of juvenile deviants.

28 March at 18:15 · Like · 1



Harold Schneider Or, he's just another trickster, a character type surviving from Plautus through commedia dell'arte through Shakespeare and now to today.

28 March at 18:15 · Like



Carl Smith Do you watch TV?

28 March at 18:15 · Like · 1



Harold Schneider History channel, AMC, and a little Food Network... that's all you need.

28 March at 18:16 · Like · 1



Ashley Hill Specifically, Good Eats with Alton Brown, I hope

28 March at 18:24 · Like · 1



Harold Schneider Certainly. His approach is bar none the most grounded in logic. I also enjoy Iron Chef. That silly chairman!

28 March at 18:26 · Like · 4



Andrew Henning Couldn't you guys work out a 3 way?

28 March at 21:39 · Unlike · 2



Aaron Custard ding ding ding

28 March at 21:51 · Like



Mary Frances King

Hey **Todd Navarre!** We got some solid work done today in the study group. Thanks for coming around and being a fantastic partner. Our presentation will be great tomorrow. :)

Like · Comment · Share · 16 · 28 March at 18:18 ·



Maria Porter translation: "I wanna take a ride on yo disco stick"

28 March at 18:20 · Like · 4



Ian Long LOLs. Maria, my stomach hurts from all the laughing from today.

28 March at 18:20 · Like



Todd Navarre I can handle those digs after having seen you in person, Maria. For someone who gravitates toward columns as stripper poles and drinks Vault like it's water, that's a tame comment. Yeah Mary Frances, it was good to get that project out of the way. See you around campus.

28 March at 18:21 · Like



Rosaline Burns Sounds like a shut down...

28 March at 18:21 · Like



Maria Porter that's a dealbreaker, ladies!

28 March at 18:21 · Like



Todd Navarre What am I "shutting down?" This was a one-time deal anyway.

28 March at 18:22 · Like



Nick DeMain If it weren't for Katie Woodard, Maria might still be doing cartwheels. Off the study tables. Thanks for the help with the paper K-T.

28 March at 18:22 · Like



Maria Porter Ian y yo vamos al cine, pero ustedes no lo sé, porque no se puede entender!
jay, carambaaaaaaaaaaaaaa!

28 March at 18:23 · Like



Mark Byron Really though, did you do any homework?

28 March at 18:23 · Like



Katie Woodard She's taking the tumbling class, so technically yes. They're integrating parkour. But they usually wear helmets and kneepads. And no problem, Nick! But you're a really good writer ;)

28 March at 18:24 · Like



Julio Armado maria i come con u 2?

28 March at 18:24 · Like



Harold Schneider So the narrative completely skirts around the study group. Albeit a similarity to the original in that Navarre and the princess mysteriously resolve their political conflict outside the play, this seems to be a major interaction amongst a fair number of the main characters on which you effectively renege. I suppose it's a limit of the form, since (I hope to God) kids don't talk on Facebook while they're in physical contact. Nonetheless, a fair amount of character development might have been missed here.

28 March at 18:24 · Like



Carl Smith But, Herr Schneider, is this really about studying at all? You yourself brought up circumspect homosexuality, questioning the motives of the guys in withdrawing from women. It IS a limit in the form, but the form sets the debate anyway. We shouldn't worry about the events of the study group because the form of Facebook allows us to see how they publicize themselves in its aftermath. The formal boundaries of this network let us appreciate the subjectivity of perspective; Mary Frances tries to hint that she and Todd hit it off while Todd is nearly cold. The structuring of experience—the element of selection—takes precedent here, with Mary Frances choosing to advertise the meeting as a success. Because she publishes and spins it so, she forges the "truth" for the rest of the online community—a corroboration that blurs the "absolute truth."

28 March at 18:26 · Like



Carl Smith Quotation marks mean I don't know if there is such a thing. So there.

28 March at 18:27 · Like · 1



Marie Wicks So, Mary Frances is (in a way) fabricating this relationship between herself in Todd? It's really more of a one-sided effort? The plot thickens...

28 March at 20:58 · Like



Harold Schneider Perhaps, and yet, are you truly buying it? (Crickets)

28 March at 21:47 · Like



Corey Boyet ► **Mary Frances King**

so navarre was all over you today, right?

Like · Comment · 28 March at 18:28



Mary Frances King You must be crazy. That boy couldn't wait to get out of there. He made some excuse about lacrosse practice. It's not lacrosse season. We worked well together though...

28 March at 18:28 · Like



Corey Boyet yeah right, I saw y'all working. he was touching your arm and everything, it was written all over his face.

http://2.bp.blogspot.com/_DcUntKlZaal/TDno58AbH1I/AAAAAAAAAzo/ICjFp8hTySs/s1600/shrek-2-puss-in-boots.png



http://2.bp.blogspot.com/_DcUntKlZaal/TDno58AbH1I/AAAAAAAAAzo/ICjFp8hTySs/s1600/shrek-2-puss-in-boot
2.bp.blogspot.com

28 March at 18:29 · Like · Remove preview



Mary Frances King He was wiping off coke that he had spilled on me. Super awkward. Getting jealous, C-boy? Are you trying to tell me you're attracted to me? Huh?

28 March at 18:30 · Like



Corey Boyet what? no, i mean, huh?

28 March at 18:30 · Like



Mary Frances King So I'm not pretty?

28 March at 18:30 · Like · 1



Corey Boyet you're stressing me out

28 March at 18:31 · Like



Mary Frances King Take a joke, Corey! I'm just messing with you.

28 March at 18:31 · Like



Carl Smith Corey sees a totally different picture of the drama that unfolds on Facebook—a careful trap laid by Todd and friends to score some girls. For Corey, all of Todd's proclamation and oath-taking on Facebook do not change the impression he has already made of Todd from the previous semester—that partying "ladykiller." In Corey's obstinacy, we see that Todd is unable to unilaterally transform himself on Facebook. His audience DOES have a memory and can see when 2 and 2 don't add up.

28 March at 18:32 · Like



Harold Schneider Yeah i guess.

28 March at 18:34 · Like



Carl Smith What's wrong with you?

28 March at 18:34 · Like



Ashley Hill That was short—was his argument really that good?

28 March at 18:35 · Like



Harold Schneider My son isnt here right now and I have to type and my arthritis is like huge gauge needles in my fingers right now

28 March at 18:36 · Like



Ashley Hill *dislike"

28 March at 18:36 · Like



Carl Smith Wow.

28 March at 18:36 · Like · 1



Carl Smith Should you even still be teaching?

28 March at 18:37 · Like



Carl Smith And no, my argument wasn't that great because Corey isn't being forced to fall into that "trap" at all. Take my bait Harold!

28 March at 18:37 · Like



Julie Dhossche I see it. Boyet knows Facebook Todd and Actual Todd to be different, and for him, Facebook Todd is not the one who determines who "Todd" is. The image Todd projected by real actions is more real to him than the image Todd has projected on the Internet.

28 March at 18:39 · Like · 2



Carl Smith I like it, Ms. Dhossche. (Really, I just did)

28 March at 18:41 · Like · 1



Todd Navarre

Ok Mark Byron Ian Long Nick DeMain studying tonight?

Like · Comment · Share · 3 · 28 March at 18:42 ·



Mark Byron Absolutely. Love it. Good stuff.

28 March at 18:43 · Like



Ian Long Sure Todd. I'll probably feel like going solo around 9... or 9:15.

28 March at 18:44 · Like · 1



Nick DeMain See y'all there!

28 March at 18:44 · Like



Todd Navarre ▶ **Ian Long**

Dude. Don't act like you're sticking with us. You couldn't even last a day? Bros before hoes? What the hell?

Like · Comment · 5 · 28 March at 18:45 ·



Ian Long Ok, Todd, let's back up. What are you talking about?

28 March at 18:45 · Like



Todd Navarre Come on. Everyone had to hear you humming "firework" to yourself. Except when Maria left to get a bandaid for cartwheeling into the table, you put words to it. "Maria you're a firrrrrerwork, come on show 'em what you're worth" and so on.

28 March at 18:46 · Like



Ian Long Ha. That proves nothing. I can't describe a woman in song?

28 March at 18:47 · Like



Todd Navarre I also have google translate, just like the rest of the world. Going to a movie tonight?

28 March at 18:47 · Like



Ian Long Damn.

28 March at 18:47 · Like



Ian Long ▶ **Nick DeMain**

Look, Todd's blaming me for disbanding our group, but I know for a fact you hit it off with Katie pretttttt well. Fess up.

Like · Comment · 9 · 28 March at 18:49 ·



Nick DeMain Don't use me for a scapegoat! And that is an absolute lie. 9th commandment, bud.

28 March at 18:49 · Like



Ian Long Nick. I saw you shopping for this online while she was gone. Except you chose the pink one. First date gift?

<http://www.aspecialgift.com/img8/GG104489.jpg>



<http://www.aspecialgift.com/img8/GG104489.jpg>
www.aspecialgift.com

28 March at 18:50 · Like · Remove preview



Nick DeMain ...why can't I buy a monogrammed bible cover?

28 March at 18:51 · Like



Ian Long Annnnd another lie... how many before the lightning strikes?

28 March at 18:51 · Like



Nick DeMain Fine.

28 March at 18:52 · Like



Chris Patterson Remember to leave space for the holy spirit! AMIRITE Nick??

28 March at 19:36 · Unlike · 1



Nick DeMain I know for a fact the Lord is definitely doing work inside me, Chris Patterson. Katie's just the person to pursue His will with!

28 March at 19:39 · Like



Nick DeMain ▶ **Mark Byron**

From Job: "My lips will not speak wickedness, and my tongue will utter no deceit." You and I both know you're in knee-deep with Rosaline, and you're not gonna leave me and Ian at fault for you too. Be honest and own up to your sin!

Like · Comment · 28 March at 18:54



Mark Byron Woof. As much as I'd like to be "knee-deep" with Rosaline, ain't happening. You know me. I'm the rational one. Love + reason = does not compute.

28 March at 18:54 · Like



Nick DeMain Right. That's why you drew this with Rosaline. And giggled. A lot.

http://a7.sphotos.ak.fbcdn.net/hphotos-ak-ash3/560497_2020719039467_1288650019_32160282_96040102_n.jpg



http://a7.sphotos.ak.fbcdn.net/hphotos-ak-ash3/560497_2020719039467_1288650019_32160282_96040102_n.jpg
a7.sphotos.ak.fbcdn.net

28 March at 18:55 · Like · 2 · Remove preview



Mark Byron Craaaaap. YOUR email is wormtail15. Hers is wormtongue15. Great time for me to misfire. Anyway. So we were drawing together, taking a break from studying. Big deal.

28 March at 18:55 · Like · 1



Nick DeMain Wellll there's also this that I noticed on your screen when you left for a drink.

http://cdn.someecards.com/someecards/usercards/1319031357076_1867873.png



http://cdn.someecards.com/someecards/usercards/1319031357076_1867873.png
cdn.someecards.com

28 March at 18:56 · Like · 5 · Remove preview



Harold Schneider Son is back (my name's David, father). Good lord, they're supposed to be friends? They're gathering evidence like Matlock.

28 March at 18:57 · Like



Ashley Hill Mark Byron = my kinda guy

28 March at 18:57 · Unlike · 1



Mark Byron You're such a snoop. Ok, I'm not afraid to take the heat. But don't, please don't, give Katie a Bible cover. Jesus. Do you want her to wear a chastity belt?

28 March at 18:57 · Like



Nick DeMain Ian told you??? But it's a useful gift!

28 March at 18:58 · Like · 1



Carl Smith This chain of revelation is pushing the limits and seems more contrived compared with the rest of the action thus far. I would have expected a more organic unveiling, like through a mistaken publication on Facebook or something. In fact, it feels much too CLOSE to a "comedy of errors"-type revelation to figure in the modern.

28 March at 19:09 · Like



Harold Schneider How can you say that? This entire social arena feels contrived to me, and I feel quite at home with this development of events (though, of course, it loses the magic of Shakespeare's revealing scene). Nevermind that this series of "discoveries" depends on a suspension of disbelief—just as Shakespeare's plays do—but this entire structure does, as well. People on here seem to ASSUME that others care about their every thought. I just saw that someone identified their religion as "pumpkin-centered." And everyone wishes each other happy birthday, as if it's a true hope and not an obligatory social comment, dictated by the norms of Facebook! I've never seen anything more fictional in real life.

28 March at 19:10 · Like



Mark Byron ▶ **Todd Navarre**

Todd I'm just going to be brutally honest. I really like Rosaline. Ian and Nick are in the same boat. With different girls, of course. Well that's a bad analogy. Anyway, the way this is playing out, if I were a betting man, you've got something going with MF too.

Like · Comment · 28 March at 19:14



Todd Navarre So y'all are ready, just like that, to throw away our group?

28 March at 19:19 · Like



Mark Byron Come on, Todd, did you ever take it seriously? Does anyone ever enjoy life, succeed in life, with his nose stuck in a book 24/7? Other than television characters? Besides, we're still friends. You're telling me there's nothing there with Mary Frances?

28 March at 19:19 · Like



Todd Navarre No... of course there is. We had a good time.

28 March at 19:19 · Like



Mark Byron All right then. Why don't we all ask them to dinner or something tomorrow? You know we'll have to go to that ridiculous convocation. They'll be there, we can ask them. I'll tell Nick and Ian.

28 March at 19:20 · Like



Todd Navarre All right, great.

28 March at 19:20 · Like



Carl Smith And here Todd is again, metamorphosing right along with the flow of his friends and the social pressures that are inherent in Facebook. His reluctance is palpable. Not only is Todd unable to “perform” one single identity that he holds as true—so far, he has shown us three: the implied partier, the chaste student, and, now, the smitten study partner. The network of Facebook may represent the factor of choice in formation of modern identity, but it also contextualizes that choice within discrete social pressures. Self-realized identity becomes problematic when it outstrips the conventions of its surroundings, and this is the very threat that our institutions oppose.

28 March at 19:29 · Like



Harold Schneider Now you’re just sounding like the adaptor’s apologist. Todd hasn’t “metamorphosed,” he has just slunk to the rear. The long and short of it is, Todd figures prominently early in this production, and now he’s almost background noise. This production seemed like it wanted to highlight Navarre, in contrast with Shakespeare, who largely centers on Berowne and Rosaline, but it seems like it’s lost its focal point. Is the production now scared of the issues that it appeared to raise in the first place?

28 March at 19:29 · Unlike · 1



Carl Smith Or could that “decentering” play right into the theme? Hmmmmm...

28 March at 19:30 · Like



Harold Schneider I never liked reader response theory....

28 March at 19:30 · Like · 1



Andrew Henning Wow, you guys are pretty torn up about a study group, huh? Brb, I’m going to ask the starving kids in India how they feel about your huge problem.

28 March at 21:45 · Like



Todd Navarre yeah yeah joseph kony blah blah blah... God, my twitter was so freaking clogged with that junk last week.

28 March at 21:53 · Like



Rosaline Burns ► **Mary Frances King**

Mark thinks he's SUCH the smooth talker. He spent the entire time coming up with lame pickup lines. "If you were a laser gun, you'd be set on stunning." What kind of crap did Todd spew?

Like · Comment · 28 March at 19:35



Mary Frances King Well we got our work done... he didn't really try anything, honestly.

28 March at 19:35 · Like



Rosaline Burns Just testing the waters. He probably doesn't have the capacity for bs that Mark has. I knew this no-girls thing was nonsense.

28 March at 19:36 · Like



Chris Patterson He spilled the coke on purpose.

28 March at 19:39 · Like · 1



Rosaline Burns I like where your head's at. Though I'm not sure he's that smooth.

28 March at 19:43 · Like



Richard Holferne

Denizens of Facebook and UA! Allow me to fortify our amicitial bonds antecedent to the convocation with the extension of an olive branch (olea europaea). Ecco, an au courant, highly efficacious mode of aggrandizing your lexicon! Truly it's a delightful calisthenic to which all should oppigenerate some effectuation, especially in the anterior of the day.

[How many words do you know? | Word Dynamo](#)

dynamo.dictionary.com

I've just received my Word Score, an estimate of the total number of words I know. How many words do you know?

Like · Comment · Share · 1 · 9 · 28 March at 19:43 ·

👍 Kelsey Letzring likes this.



Nathan Curd Most assuredly, I aspouse it while I ingest my tapioca in the ante meridiem.

28 March at 19:44 · Like



Richard Holferne Yes, undoubtedly it's an adroit panacea to any vocabular ills! And within the next hebdomad—nay, half-hebdomad—we will have inculcated the program directly into the interstitial network of Facebook!

28 March at 19:45 · Like



Nathan Curd Well, sir, that procedure is rather labyrinthian, and I could certainly partake of some assistance to ameliorate my predictament.

28 March at 19:45 · Like



Richard Holferne Ah, Mr. Curd, Facebook has a very adept "help center" that can surely facilitate your foray into computer programming!

28 March at 19:45 · Like



Andrew Henning Hey Leptons, glance at this: <http://www.lessthanmotivational.com/images//2009/05/nerds-demotivational-poster.jpg>



<http://www.lessthanmotivational.com/images//2009/05/nerds-demotivational-poster.jpg>
www.lessthanmotivational.com

28 March at 21:54 · Unlike · 1 · Remove preview



Richard Holferne Oh Andrew, you quipster! How apropos to indicate that we no longer must preoccupy ourselves with such anguish, as we now gain admittance to the Internet chiefly without wires!

28 March at 22:04 · Like



Andrew Henning I give up. I'm going to take an oblivion-seeking shot of whiskey and will myself to sleep.

28 March at 22:05 · Like



Andrew Henning Cheers.

28 March at 22:05 · Like



Richard Holferne Brindisi, as the Italians say!

28 March at 22:06 · Like · 1



Love's Labour's Lost 2.0

That's a wrap on act 2. Keep commenting and interacting! We'll be at it again tomorrow (6 PM CST) to give you act 3 and the USER-GENERATED finale.

Like · Comment · Share · 8 2 · 28 March at 19:48 ·

8 people like this.



Andrew Henning I'm totally going to make an impact, if it kills me!

Thursday at 09:48 · Like



Harold Schneider How do you know you already haven't?

Thursday at 10:32 · Like

Which relationship stands the best chance of lasting?



- Todd and Mary Frances  +4
- Mark and Rosaline 
- They're all screwed 
- Ian and Maria 
- Nick and Katie
- Aaron and Jackie
- Julio and Jackie
- They're all good except Aaron/Jackie
- They're all good except Julio/Jackie
- They're all good (Aaron/Julio/Jackie in a plural relationship)
-

Asked by

12 votes



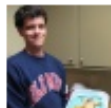
Love's Labour's Lost 2.0
on Wednesday ·  Share ·  Edit options ·  Delete

 Ask friends

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Posts

Friends · Others



Write something...



Ashley Hill · Answered Mark and Rosaline

I don't know though, Todd and Rosaline look like they're meant to be together for some reason.

Like · Comment · Share · 28 March

 Julie Dhossche likes this.

ACT III



Love's Labour's Lost 2.0

Let's wrap it up. Remember, Todd and his friends have formulated a plan to ask out the girls tonight at the convocation. Julio is in despair over Aaron's trickery. Action!

Like · Comment · Share · 2 1 · Thursday at 18:11 ·

2 people like this.

1 share



Richard Holferne

Amidst the bloom of spring's ethereal grace
Another ripening comes at hand, forthwith!
Emergent is the mental pulchritude
Of each and every pupil, no less!
Prepare to mold your nat'ral brains in shape
To match Van Gogh instead of crass "South Park!"
And nature is made better by no mean
But nature makes that mean: so, over that art
Which one says adds to nature, is an art
That nature makes. You see, sweet lambs, we marry
A gentler scion to the wildest stock,
And make conceive a bark of baser kind
By bud of nobler race: this is an art
Most vital that we, your leaders, shall commence
Tonight!

Like · Comment · Share · 12 · Thursday at 18:12 ·



Nathan Curd Hear, hear! The eve of cognition impends.

Fresh augmentation to curricular
Aspects, there shall be, to distill in you
Acquittaine students the potentiality of
Success!

Tonight at 8, be at hand, not at the least because
Attendance is compensatory!

Thursday at 18:13 · Like



Richard Holferne Until tonight, fair disciples. Forget

Not the promise of vittles, nutrition
To quench the body AND intellect: fish!
(Fish sticks, to be persnickety—salmon
Would have a tariff of my salary!)

Thursday at 18:13 · Like



Harold Schneider Now you're flat out copying and pasting Shakespeare's lines. Or, you could be trying to draw correlation and depth from linking "Love's Labour's Lost" and "The Winter's Tale" and in the process drawing authority for conflating the "nobler race" of Shakespeare's work to the "baser kind" of Facebook. But if that were the case, your status as an undergraduate student would be improbable, using that kind of cross-textual networking—who the heck is writing this anyway?

Thursday at 18:14 · Like · 2



Carl Smith I think you're giving the adaptor too much credit.

Thursday at 18:15 · Like · 2



Carl Smith Also, the author died decades ago. More importantly, Holferne and Nathaniel's efforts point again towards what we like to think Facebook is. They're attempting to foment a community-wide change through promotion on the social network. But couldn't this function of Facebook just be filling a cultural niche? It's the 21st century soapbox, the socially and institutionally sanctioned area for dissent, the bottomless pit where users can cathartically direct pent-up energies and hopes that the status quo considers threatening.

Thursday at 18:16 · Like



Andrew Henning Damn right. Spring break means Baseball and Beer. Since there's no baseball game going on right now.... Beer 1, down the hatch!

Thursday at 18:17 · Like · 1



Harold Schneider You may have meant to post that here, Andrew: <http://www.mtv.com/>



New Music Videos, Reality TV Shows, Celebrity News, Top Stories | MTV
www.mtv.com

Watch the latest Music Video from your favorite artists. Get up to date Celebrit...

[See more](#)

Thursday at 18:18 · Like · [Remove preview](#)



Harold Schneider And Carl, the only big efforts I see on Facebook are this play and my wife's latest Farmville activity. Hardly revolutionary.

Thursday at 18:19 · Like



Andrew Henning You're married? lol wut?

Thursday at 18:20 · Like



Carl Smith No, I totally get it. Sam Adams alpine spring?

Thursday at 18:20 · Like



Harold Schneider Unfortunately. I've made two mistakes in my life: getting married and becoming a teacher.

Thursday at 18:21 · Like · 1



Andrew Henning I'll drink to that-- Beer 2!

Thursday at 18:22 · Like · 1



Todd Navarre

Presentation was solid, **Mary Frances King**. Seemed like all anyone cared about, though, was if Shakespeare really wrote the plays or not. And they liked looking at you.

Like · Comment · Share · 10 · Thursday at 18:24 ·



Mary Frances King I know, right? Let it go, people! But not the staring. I kind of liked that alot.

Thursday at 18:24 · Like · 1



Maria Porter ME TOO

<http://hyperboleandahalf.blogspot.com/2010/04/alot-is-better-than-you-at-everything.html>



Hyperbole and a Half: The Alot is Better Than You at Everything

hyperboleandahalf.blogspot.com

Ahahahaha. Good grief. It's like you have a creepy window into my brain. (I bet ...

[See more](#)

Thursday at 18:24 · Like · 5 · [Remove preview](#)

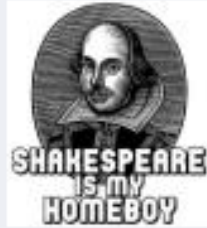


Ian Long I LOL at that alot. Technically some of those plays ARE coauthored

Thursday at 18:25 · Like



Rosaline Burns Don't mess with Bill. <http://img.printfection.com/14/275613/f2Udx.jpg>



<http://img.printfection.com/14/275613/f2Udx.jpg>
img.printfection.com

Thursday at 18:26 · Like · 1 · Remove preview



Carl Smith Haha, whoever's writing this, at least he's got a sense of humor, Dr. Schneider.

Thursday at 18:26 · Like



Harold Schneider I take it back. With all his pettiness, he's definitely an undergraduate.

Thursday at 18:27 · Like



Julie Dhossche Did you let them watch Anonymous? (The movie about Shakespeare being a cover name for the Earl of Oxford? I mean, it's totally obvious. The movie made it clear.)

Thursday at 18:31 · Like



Todd Navarre No, but they were all "OMG it was SO christopher marlowe." Who is a pansy! He couldn't even win a barfight. If anyone, it was totally Queen Elizabeth.

Thursday at 18:34 · Like · 3



Mary Frances King Todd, you'd choose a female over the male writer??? I just dropped my jamba juice.

Thursday at 18:35 · Like



Todd Navarre Look, girl's got cred. just ask Sir Walter Raleigh.

Thursday at 18:35 · Like



Katie Woodard

Nick DeMain I found a tulip outside my door this morning... I think I know the culprit! :) How'd you know they're my favorite?

Like · Comment · Share · 7 · Thursday at 18:30 ·



Maria Porter cause he knows where the 411 at, skank! (this girl)

Thursday at 18:31 · Like



Aaron Custard it wasn't me i swear im done foolin with those things don't report me

Thursday at 18:31 · Like



Nick DeMain I'm glad you liked it! But just remember, "the grass withers, the flower fades," but you and I will last forever!

Thursday at 18:32 · Like



Andrew Henning That's so weird, because someone vandalized my tulip bed this morning.

Thursday at 18:32 · Like · 1



Caroline Hobbs That's what she said

Thursday at 18:35 · Like · 5



Turner Hobbs zing!

Thursday at 18:36 · Like



Maria Porter momma like!

Thursday at 18:37 · Like



Mark Byron

Everybody going to the convocation tonight? I'm bringing my pillow

Like · Comment · Share · 28 · Thursday at 18:39 ·



Ian Long As if I need educational innovation to learn! I do just fine with 8 hours of studying each day. I'm guessing it'll go the usual route: <http://www.youtube.com/watch?v=f4zyjLyBp64>



Bueller Bueller Bueller
www.youtube.com

Thursday at 18:39 · Like · Remove preview



Rosaline Burns Maybe if y'all unplugged your egos, you would learn something. Then again your boys club has proved that impossible.

Thursday at 18:40 · Like



Mary Frances King Ros is right. How do you expect to grow up if you can't adapt?

Thursday at 18:41 · Like



Todd Navarre This is all I'm hearing right now.
http://images.askmen.com/dating/curtsmith_60/pictures_60/86_dating_advice.JPG



http://images.askmen.com/dating/curtsmith_60/pictures_60/86_dating_advice.JPG
 images.askmen.com

Thursday at 18:41 · Like · 1 · Remove preview



Julio Armado ill b there got 2 hlp setup where is it neway dr holferne kept sayin conflubatshun

Thursday at 18:42 · Like



Andrew Henning Rosaline Burns, I've been saying this all along. Why don't you go with me? I think it'll be fun.

Thursday at 18:42 · Like



Aaron Custard convocation and its in the arena ill be there with Jackie Wynn

Thursday at 18:42 · Like



Rosaline Burns Andrew, if you're half as debonair as your profile picture is... maybe. Since it's a cartoon, you're probably compensating. Safe answer: nope.

Thursday at 18:44 · Unlike · 4



Mark Byron It sounded like you were considering that, but that can't be right. I must have something my eye.

Thursday at 18:45 · Like



Rosaline Burns Bud, we are FAR from exclusive. Buy a girl dinner first, jesus.

Thursday at 18:45 · Like · 1



Andrew Henning What if I told you I was incredibly rich.

Thursday at 18:46 · Like



Jackie Wynn Aaron Custard I'll try my best but I might not make it because of work!

Thursday at 18:46 · Like



Aaron Custard baby fuhgeddaboutit

Thursday at 18:46 · Like



Michelle Pesek You still look like the guy from the Esurance commercial, so my guess is no.

Thursday at 18:47 · Like · 3



Rosaline Burns THAT's it, Michelle! Appropriating corporate marketing? Turnoff. However, if you looked like John Krasinski (who narrates those commercials)... eh, still no.

Thursday at 18:48 · Like



Andrew Henning ^^

Thursday at 18:48 · Like



Rosaline Burns And I'll need a private island.

Thursday at 18:48 · Like



Julio Armado Jackie Wynn dont go w/him i h8 pb too

Thursday at 18:49 · Like · 2



Mark Byron I can quote Jim Halpert all day.

Thursday at 18:50 · Like



Rosaline Burns I'm all about the visual

Thursday at 18:51 · Like



Harold Schneider So we all see where this is heading, right? The boys think they have risen above or nullified the terms of their prior academic engagement and that they have wooed the girls. As in the original, though, Navarre's "grace is perjured much" and their efforts are blighted by misdirection and dishonesty. The convocation will be the dénouement.

Thursday at 18:51 · Like



Carl Smith I don't think "misdirection and dishonesty" are the crux, though. Navarre and company don't ever appear to consciously appropriate their club for a means to get women; rather, the express purpose at the outset is to evade them. The central problem is that they believe in the illusion of some secluded academic haven inside of a culture which will not support it, just as Holferne and Curd channel progressive ideas onto Facebook in the hopes that they will take root in the illusory, fertile soil of change that they take Facebook to be.

Thursday at 18:52 · Like



Andrew Henning So Harold and Carl, my night just got ruined by Rosaline. Wanna come over to my place for some brewski?

Thursday at 18:53 · Like



Carl Smith I'm in. I agree, she was quite cold. Not as cold as the beers we'll be downing!

Thursday at 18:55 · Like



Harold Schneider I'm fairly sure you already know my answer.

Thursday at 18:55 · Like



Andrew Henning Great! Harold, you in?

Thursday at 18:56 · Like



Harold Schneider I don't like repeating myself.

Thursday at 18:58 · Like



Carl Smith Maybe you should after you remove whatever is stuck up your ass.

Thursday at 18:59 · Like · 👍 2



Corey Boyet ▶ **Mary Frances King**

Overheard Todd and Mark talking about asking y'all out tonight. Boom I was right

Like · Comment · 💬 4 · Thursday at 18:56 · 🌐



Mary Frances King We'll see. Don't you have anything better to do than snoop around?

Thursday at 18:57 · Like



Corey Boyet I hear what I hear, ok!
<http://www.youtube.com/watch?v=piVnArp9ZE0>



ITS A TRAP!
www.youtube.com
ITS A TRAP!

Thursday at 18:57 · Like · 👍 2 · Remove preview



Julie Dhossche It may be a trap MF and Rosaline don't mind walking into...

Thursday at 18:59 · Like · 👍 1



Carl Smith Oh yes, I love the mental anguish.

Thursday at 19:01 · Like



Richard Holferne

Fledgling scholars of UA: in anticipation of the occasion of the congregation tonight, the first student to provide the exact rejoinder to the subsequent query garners an esteemed reward, retrievable from my personage post-convocation! To the victor the spoils!

Like · Comment · Share · 25 · Thursday at 19:01 ·



Nathan Curd And here is the inquiry: why is a raven like a writing desk?

Thursday at 19:02 · Like



Todd Navarre Because both are foul.

Thursday at 19:02 · Like · 1



Mark Byron Because eating crow tastes just as bad as writing.

Thursday at 19:03 · Like



Nick DeMain Because both are inferior to the Bible.

Thursday at 19:03 · Like



Julie Dhossche Because neither are like kittens

Thursday at 19:04 · Like · 2



Caroline Hobbs I hate birds...and riddles

Thursday at 19:07 · Like



Richard Holferne All apt, dexterous responses (except Ms. Caroline Hobbs, I'm afraid), and I feel disposed in bestowing all three the exceptional gift. For your sharp-tipped discernment, you each receive a fresh copy of "Gutting the GRE," a perspicacious, not peremptory primer I myself helped edit! N.B. Students, it is never premature to prepare your prospects!

Thursday at 19:08 · Like



Nathan Curd And it's downright diverting, as well. I just delighted in the last practicum. Genius work!

Thursday at 19:09 · Like



Maria Porter noooo wait I know, its because I have a stuffed crow on my desk

Thursday at 19:09 · Like



Carl Smith Here's a foreshadowing of how this "convocation" will go. All these responses undercut Holferne's efforts and reveal the hostile climate into which he's stepping. The fact that Holferne fails to realize the significance of these comments shows he's utterly blinded by illusion.

Thursday at 19:10 · Like



Harold Schneider You're painting a pretty bleak picture. It's as if you're dismissing the possibility of true change—that reform is always occluded.

Thursday at 19:10 · Like



Carl Smith Absolutely, but in this sense: what calls itself "change" loses its fluidity and revolutionary tendency when it necessarily institutionalizes itself. The powers-that-be are always on the lookout for themselves, and it's tools like Facebook that help them do that.

Thursday at 19:11 · Like



Harold Schneider You may as well be a nihilist.

Thursday at 19:11 · Like



Carl Smith Oh, I have my morals. Tolerating all moral codes is one of them.

Thursday at 19:12 · Like · 🔄 1



Harold Schneider Do you tolerate our citizens' right to bear arms?

Thursday at 19:12 · Like



Carl Smith Well that's an entirely different subject that I won't broach.

Thursday at 19:13 · Like



Andrew Henning Hey Harold Schneider, Who has two thumbs and isn't on their 4th beer. Hint: Its not Carl Smith

Thursday at 19:13 · Like



Harold Schneider Come now, I've got a spectacular .22 to show you...

Thursday at 19:13 · Like



Carl Smith Is that a threat?

Thursday at 19:14 · Like



Harold Schneider Only if I've had several scotches.

Thursday at 19:15 · Like · 🔄 1



Harold Schneider I lost one of my thumbs in Vietnam, Andrew.

Thursday at 19:15 · Like



Andrew Henning lol schneider, you should've seen smith flexing on the coffee table just now. His words not mine: "Ha, who needs firepower when you're rocking these guns."

Thursday at 19:16 · Like



Harold Schneider Yes, I'm sure they'll stand up well to bullets traveling 2500 feet per second.

Thursday at 19:19 · Like



Andrew Henning And I'm sure you're very threatening with 3 scotches

Thursday at 19:19 · Like · 1



Harold Schneider My wife thinks so.

Thursday at 19:21 · Like



Mary Frances King ▶ **Rosaline Burns**

Ok, I'm totally confused. Todd has turned a 180 and even brought me my favorite latte today. And that's creepy in itself because I don't know how he knew that. Not many people get 16 oz skinny marshmallow lattes with cinnamon and no foam.

Like · Comment · 7 · 29 March at 19:19 ·



Rosaline Burns He probably asked that girl Jackie. Mark's been all over me, too, but I'm not sure what to think of the half-eaten box of chocolates he left outside my door. That jag only left the coconut ones, and those have been bitten anyway.

29 March at 19:20 · Like



Mary Frances King Weird. Well, Corey thinks he'll ask me out. And if that happens tonight, I don't know what I'll say.

29 March at 19:20 · Like

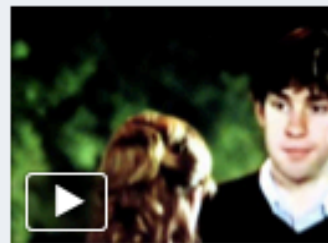


Rosaline Burns This: access denied

29 March at 19:20 · Like



Chris Patterson Like this? <http://www.youtube.com/watch?v=MFR7mEEdaM>



Jim tells Pam he loves her
www.youtube.com

Clip from season 2 finale of "The Office" titled "Casino Night" where Jim tells Pam he's in love with her. I recorded this off my computer with a crappy came...

29 March at 19:28 · Like · Remove preview



Rosaline Burns I refuse to watch that because I'll cry. I don't cry.

29 March at 19:29 · Like



Rosaline Burns Ok I watched it.
29 March at 19:30 · Like



Rosaline Burns Even though it's bootlegged as hell I still cried
29 March at 19:31 · Like · 2



Aaron Custard

hey Mark Byron thanks for the chocolate i left the rest outside her door like you said

Like · Comment · Share · 16 · 29 March at 19:21 ·



Mark Byron "The rest??" Are you telling me you ate some?
29 March at 19:22 · Like



Aaron Custard whoa frog you said to take a few and deliver it this morning
29 March at 19:22 · Like



Mark Byron MAKE it BLUE, as in the ribbon. Wow. I should have just waited until after class and given it to her myself.
29 March at 19:23 · Like



Aaron Custard no worries didnt taste too great anyway
29 March at 19:23 · Like



Rosaline Burns I think the sugar ants thought they tasted pretty good, since they were swarming under my door.
29 March at 19:23 · Like



Mark Byron Whooooooops. My bad.
29 March at 19:24 · Like



Andrew Henning Rosaline Burns Offer still stands honey. No ants on my yacht.
29 March at 19:25 · Like · 2



Rosaline Burns Why didn't you mention that before?
29 March at 19:26 · Like



Rosaline Burns Probably because it doesn't exist.
29 March at 19:26 · Like



Michelle Pesek Don't let him fool you... he just wants one thing.
29 March at 19:27 · Like



Carl Smith Ouch, Andrew's face just went sheet white.
29 March at 19:27 · Like



Carl Smith By the way, his living room is very classy and elegant.

29 March at 19:28 · Like · 1



Andrew Henning What is so hard to believe about me being a Handsome, Playboy, Billionaire, Philanthropist?

29 March at 19:28 · Like



Andrew Henning Need to check grammar.... unnnecessary commas result from whiskey.

29 March at 19:28 · Like



Caroline Hobbs Then, unnecessary n's must indicate virility

29 March at 19:32 · Like · 1



Rosaline Burns Maybe I should reconsider.

29 March at 19:39 · Like · 1



Mark Byron ▶ **Todd Navarre**

Hey, where are you? We need to head over to the auditorium soon. I want to get a seat by the wall so I can rest my head

Like · Comment · 11 · 29 March at 19:34 ·



Todd Navarre Eh, I'm not feeling it. I know it's required but you'll sign the roll for me right?

29 March at 19:35 · Like



Mark Byron Ha, nope. Is this about Mary Frances? Did you get her coffee and compliment her like I said?

29 March at 19:35 · Like



Todd Navarre Yeah, that was fine and all. I mean, asking a girl out at convocation? That's about as romantic as Cspan.

29 March at 19:36 · Like



Mark Byron First of all, the sexual tension in those congressional meetings is palpable. Second, what do you want to do, take her to Paris first? Man up. It'll be fine. We'll spend the time quietly ragging this whole convocation, per usual. It'll be hilarious.

29 March at 19:36 · Like · 4



Todd Navarre Fair. Me, you, Nick, and Ian meet at the auditorium in ten minutes?

29 March at 19:37 · Like



Mark Byron Deal.

29 March at 19:37 · Like



Harold Schneider New title for this production: "Navarre—Lost in Translation." I've lost touch with this character. Shakespeare's Navarre grows more and more accessible as the play progresses, ending when he proclaims his love to the princess, but this character's integrity has slipped.

29 March at 19:38 · Like



Carl Smith Other interests have sidelined him. Whatever he may have been trying to alter through his study group, his cultural context was having none of it. Todd was fighting against the pressure to be a "normal" college student—apparently a role he was filling before—that manifests itself in religious, behavioral, relationship, and more untold ideologies.

29 March at 19:38 · Like



Andrew Henning Yes, sportsfans, Carl is still that articulate under the influence of a lot of alcohol. I don't blame him, though. He's had years of tolerance and practice after having to be around the influence of schneider.

29 March at 19:40 · Like · 1



Carl Smith If anything, moreso. Schneider just said something dumb! That means you have to take a shot.

29 March at 19:44 · Like



Andrew Henning I may be a billionaire, but even I don't have THAT much booze ;)

29 March at 19:45 · Like



Richard Holferne

Adolescent disciples, we are but moments from inaugurating new methodologies of inculcation. Seat yourselves forthwith! And as the exemplar of our new philosophy, my and Mr. Curd's profiles shall serve as conduits of your exaltation, observation, suggestion—during and after the presentation at our convocation.

Like · Comment · Share · 17 · 29 March at 19:40 ·



Mark Byron Is it your expectation that our segregation be by classification?

29 March at 19:44 · Like



Todd Navarre Or shall alphabetization rule our segmentation during the inundation of your trivialization/convocation?

29 March at 19:44 · Like



Maria Porter LOLication

29 March at 19:45 · Like · 2



Richard Holferne What apt interrogations! Just what our noble institution has in destitution—quick-witted intuition. In sooth, there is no stipulation regarding your sedentation as a congregation.

29 March at 19:45 · Like



Chris Patterson Is this also supposed to introduce the fictional convocation AND the user-generated content? Clever.

29 March at 19:45 · Like · 1



Ian Long Truly?? No dissimulation?

29 March at 19:46 · Like



Todd Navarre Terrification!

29 March at 19:46 · Like



Nick DeMain Y'all are buttholes.

29 March at 19:46 · Like · 1



Mark Byron You mean, originations of defecations?

29 March at 19:47 · Like



Richard Holferne Why would you jest at my articulation? Do you not understand my signification?

29 March at 19:47 · Like



Mary Frances King Todd, what the heck are you doing?

29 March at 19:48 · Like



Rosaline Burns Wow, guys, this is almost as sad as that bus scene in Forrest Gump.

29 March at 19:48 · Like



Aaron Custard no seats are taken around me

29 March at 19:48 · Like



Andrew Henning Aaron Custard Hygiene
Rosaline Burns No seats are taken around me, because they are saved for you-- I bought out the best three rows.

29 March at 19:52 · Like · 1



Rosaline Burns Yeah, I think I see you. Just stay up there.

29 March at 19:53 · Like



Andrew Henning Black Tux, just tell my bodyguards who you are, and they'll let you by

29 March at 19:56 · Like



Rosaline Burns Mhmm, be right there.

29 March at 19:57 · Like



Todd Navarre

Mary Frances King where are y'all? We've got your seats saved.

Like · Comment · Share · 7 · 29 March at 19:52 ·



Mary Frances King We're not sitting anywhere near you if you're going to mock innocent professors the whole time. How do you talk about me behind my back?

29 March at 19:52 · Like



Maria Porter making too much noise of your own to hear?
BOWCHICKAWOWWOW

29 March at 19:54 · Like



Maria Porter sry MF i'll buy dinner... better i said it than someone else

29 March at 19:54 · Like



Aaron Custard damn

29 March at 19:54 · Like



Todd Navarre Wow. Come on, Mary Frances, who talks like that guy?

29 March at 19:55 · Like



Ian Long Maria Porter you're not coming either?

29 March at 19:55 · Like



Maria Porter i would.... y'all weren't kosher tho. And Roz has gum

29 March at 19:56 · Like



Love's Labour's Lost 2.0

Break! The regulated script is finit. The girls and guys are fractured, and Julio's been left in the dust. Where might the user-generated conclusion take us?

Like · Comment · Share · 29 March at 19:58 · 🌐



Love's Labour's Lost 2.0

SO let's find out! Take it away.

Like · Comment · Share · 29 March at 19:59 · 🌐



Maria Porter

Why is nobody into dating me?

Like · Comment · Share · 23 · 29 March at 20:01 · 🌐



Ian Long Now I just know there's somebody out there for you. Maybe even in this very room. Maybe he's handsome and intelligent as well.

29 March at 20:02 · Like



Ian Long I forgot to put "pretty darn" in front of "handsome."

29 March at 20:03 · Like



Mark Byron I heard Aaron Custard was single and looking.

29 March at 20:03 · Like



Andrew Henning Can't tell you, sorry. Since I've been sitting next to Rosaline, no one else has crossed my mind.

29 March at 20:03 · Like



Nick DeMain Your fast and loose style is off-putting to any worthwhile guy. Take it from me...

29 March at 20:08 · Like



Ian Long Don't mind Nick DeMain, Maria. He doesn't know you.

29 March at 20:11 · Like



Andrew Henning Hey, I know! Carl Smith is a great guy. Very witty. Very Cool.

29 March at 20:14 · Like



Aaron Custard If that's what you're into...

29 March at 20:16 · Like



Maria Porter I do like Carl Smith's jawline

29 March at 20:16 · Like



Katie Woodard Buuuut, he does have good taste in ladies, I must say...as a completely disconnected third party with no personal interest in the matter.

29 March at 20:16 · Like



Andrew Henning after 2 or 3 beers he can do some pretty impressive things... like scale the vacuum cleaner in a single bound

29 March at 20:17 · Like



Aaron Custard You would know.

29 March at 20:18 · Like



Carl Smith Guys, guys, I'm flattered! With either the booze or this I'm definitely hot under the collar.

29 March at 20:19 · Like



Carl Smith Maria Porter whoever you are, after you're done with this play shenanigan, want to get a drink?

29 March at 20:20 · Like



Carl Smith Don't worry, it's not like it'd be incest or anything. I'm a good guy!

29 March at 20:20 · Like · 1



Maria Porter I'd like to witness these alleged vacuum abilities firsthand...wink, wink

29 March at 20:21 · Like



Ian Long Hey, I can jump over tall things as well. Just thought I should mention it.

29 March at 20:22 · Like



Ian Long Definitely unrelated to what you guys are doing right now in front of me on Facebook.

29 March at 20:22 · Like



Ian Long Jeez, I get up to go the bathroom and I come back to you guys already making out? What the hell?

29 March at 20:23 · Like



Andrew Henning After the convo, I'll have my limo pick everyone up. Let's go from there

29 March at 20:23 · Like



Carl Smith Oh, you'll be impressed, no doubt about it. **Ian Long**, stop. You can have the fictional Maria--I'm sure her virtual figure is voluptuous. I'll take the girl behind the screen.

29 March at 20:24 · Like



Ian Long *dislike everything

29 March at 20:25 · Like



Andrew Henning What can I say. Sometimes words are the means for meaning, and sometimes words are meaningless. Right Rosaline ;) Now where were we?

29 March at 20:27 · Like



Ian Long ▶ **Mark Byron**

Dude, you know I'm trying to be smooth! Why the wrench?

Like · Comment · 4 · 29 March at 20:09 ·



Ian Long You're still ticked about the chocolate thing, eh?

29 March at 20:09 · Like · 1



Mark Byron Yeah! It was that expensive "Save the Rainforest" kind. You know, because I wanted to show that I'm a nice guy..

29 March at 20:15 · Like



Aaron Custard I guess being expensive doesn't always mean it's going to be good.

29 March at 20:16 · Like



Ian Long You go all out, buddy. Every time.

29 March at 20:17 · Like



Todd Navarre

Mary Frances, just come sit here. It'll be cool. I have marshmallows soaked in coffee again.

Like · Comment · Share · 19 · 29 March at 20:04 ·



Todd Navarre That's what you like, right?

29 March at 20:05 · Like



Julio Armado Mary Frances King yeh 4 reel mayb Jackie Wynn n i can come x2 date it up

29 March at 20:06 · Like



Julio Armado NO PB tho

29 March at 20:06 · Like · 1



Mary Frances King seriously.

29 March at 20:06 · Like



Rosaline Burns Why do all you guys think that giving us food is the way to win us over? A little more originality please.

29 March at 20:07 · Like · 1



Mary Frances King *Seriously? 5 minutes in and Mark Byron is already snoring. Some of us would appreciate some quiet while we listen.

29 March at 20:08 · Like



Mary Frances King No way I'm venturing to that side of the auditorium.

29 March at 20:08 · Like



Todd Navarre Is it because I made fun of Holferne? I'm sorry, I guess if that's the case. I punched Byron and woke him up. And don't let Julio freak you out. I told him to piss off.

29 March at 20:11 · Like



Maria Porter I bet your marshmallows are soaked...

29 March at 20:11 · Like · 1



Todd Navarre What does that even mean?

29 March at 20:12 · Like



Ian Long Nice!

29 March at 20:12 · Like



Jackie Wynn Nobody likes soaked marshmallows very much. People will complain about their coffee orders if the marshmallows have been in there too long and are all soggy.

29 March at 20:13 · Like



Todd Navarre THAT WAS A JOKE TOO GOSH

29 March at 20:14 · Like · 1



Todd Navarre I got the girl her favorite latte this morning. I think I know what she likes. I'm not Julio for chrissakes.

29 March at 20:14 · Like



Mary Frances King Oooh coffee! Pulling out all stops aren't you?

29 March at 20:18 · Like



Mary Frances King (Not that I don't appreciate it, since that doesn't happen for me very often.)

29 March at 20:18 · Like



Todd Navarre See? I was wrong about earlier. I... um... (can't believe I'm doing this on Facebook)..... like you.

29 March at 20:19 · Like



Mary Frances King And brave enough to admit it in front of the whole cyber community? It must be true!

29 March at 20:28 · Like



Todd Navarre Ay girl you know how I roll.

29 March at 20:28 · Like



Todd Navarre ▶ **Julio Armado**

Go away. Don't ruin this.

Like · Comment · 29 March at 20:07



Aaron Custard likes this.



Julio Armado plez help me

29 March at 20:09 · Like



Julio Armado al i have 2 offr r stoln flowers n an awsum churro recipee

29 March at 20:10 · Like



Jackie Wynn

I'm finally off work! Has the convocation started? Are there still seats available?

Like · Comment · Share · 10 · 29 March at 20:05 ·



Andrew Henning Standing room only. I bought out half the theater, a small price for priceless ;)

29 March at 20:07 · Like



Aaron Custard Been saving a seat right next to me, baby.
29 March at 20:07 · Like



Julio Armado i left 2 luk 4 u were r u
29 March at 20:07 · Like



Julio Armado i can teach u teh salsa
29 March at 20:08 · Like



Julio Armado we can eat sum 2
29 March at 20:08 · Like



Julio Armado pick me
29 March at 20:08 · Like



Jackie Wynn Standing in the back!
29 March at 20:09 · Like



Jackie Wynn Thanks a lot, Andrew Henning. I'm glad to see you lounging on 3 chairs in the front.
29 March at 20:10 · Like



Jackie Wynn I could maybe try the salsa. When I'm not working. Just never offer me peanut butter again.
29 March at 20:12 · Like



Julio Armado omg nevr i kill plantrs guy
29 March at 20:13 · Like · 1



Aaron Custard ▶ **Julio Armado**

Desperate much?

Like · Comment · 3 · 29 March at 20:13 ·



Julio Armado i no how 2 treat a lady
29 March at 20:15 · Like



Julio Armado jackie deserves me, not a pb liar
29 March at 20:16 · Like



Aaron Custard Hey man, if she's into guys that type like 13 year old girls, more power to ya.
29 March at 20:28 · Like



Ian Long ▶ **Maria Porter**

Hey Maria, I found some gum. It's the 5 brand, so, get pumped! Top notch. Top. Notch.

Like · Comment · 29 March at 20:16 ·



Julio Armado

soooo Jackie Wynn we date? swer i wont step on ur tos

Like · Comment · Share · 19 · 29 March at 20:18 ·



Julio Armado ill by 12 pins of epineffrin

29 March at 20:18 · Like



Mark Byron I think you misspelled "rufalin"

29 March at 20:20 · Like · 4



Jackie Wynn Ha! Maybe ask Aaron Custard where to find those. And about the dating--I don't even know you! The only interaction we've had is Facebook. And peanut butter brownies.

29 March at 20:23 · Like



Aaron Custard Please. I don't need rufalin to get a girl, like the rest of these jokers.

29 March at 20:24 · Like



Julio Armado no ur old skewl ive seen ur chloraform

29 March at 20:26 · Like



Julio Armado n Jackie Wynn we can hav a trial period

29 March at 20:26 · Like



Julio Armado cofee?

29 March at 20:26 · Like



Julio Armado no nvmind

29 March at 20:27 · Like



Julio Armado a walk in teh park

29 March at 20:27 · Like



Jackie Wynn I meant the epinephrine, since you were so quick with an epi-pen last time. But okay, defensive much.

29 March at 20:27 · Like










Maria Porter omg, I got roofied last year, but fortunately I was recovering from a near-fatal ant bite attack and so much ant poison still in my system, the roofies had no effect whatsoever.

29 March at 20:28 · Like



Jackie Wynn Julio Armado, if you want to meet, why don't you come by the coffee shop sometime when I'm working and introduce yourself.

29 March at 20:29 · Like

- 
Ian Long Valiant attempt at any rate.
 29 March at 20:29 · Like
- 
Jackie Wynn I don't like being asked out over Facebook by someone I've never even met.
 29 March at 20:29 · Like
- 
Julio Armado ok ok i can do that
 29 March at 20:30 · Like
- 
Julio Armado 2mrw mrnin :)
 29 March at 20:31 · Like
- 
Julio Armado ♥
 29 March at 20:31 · Like
- 
Jackie Wynn I'll give you an English lesson over the coffee.
 29 March at 20:36 · Like · 1
- 
Julio Armado :) que son dulces
 29 March at 20:41 · Like



Ian Long
 These days, a man with a pack of gum he found under an auditorium seat doesn't get any respect.
 Like · Comment · Share · 15 · 29 March at 20:26 · 🌐

- 
Todd Navarre Neither does another latte.
 29 March at 20:26 · Like
- 
Todd Navarre Or professions of love.
 29 March at 20:27 · Like
- 
Ian Long Seven minutes of silence, man. That's rough.
 29 March at 20:28 · Like
- 
Maria Porter I'll chew your gum for you
 29 March at 20:29 · Unlike · 1
- 
J. Griffin Orr Keep chewing the cud while I eschew the notion.
 29 March at 20:30 · Like
- 
Mary Frances King Forgive me for listening to the professor for one minute!
 29 March at 20:31 · Like



Andrew Henning And you guys thought I was forward
29 March at 20:31 · Like



Ian Long My night just got a lot better.
29 March at 20:32 · Like



Ian Long I knew the gum was key!
29 March at 20:32 · Like



Mark Byron Todd is over here being a professor of love for you!
29 March at 20:32 · Like



Mary Frances King Oh hah hah. I believe the word was "like".
29 March at 20:33 · Like · 1



Todd Navarre I liked your comment commenting on my comment that said I liked you.
29 March at 20:34 · Like · 1



J. Griffin Orr likes this.
29 March at 20:35 · Unlike · 1



Kathleen Moffitt I suppose compounding likes is a step!
29 March at 20:55 · Like



Mary Frances King omg I was just about to say that!
29 March at 21:02 · Like · 2



Nick DeMain

Katie Woodard, where are you? I've picked out the perfect seats for us.

Like · Comment · Share · 14 · 29 March at 20:16 ·



Todd Navarre Mary Frances, I'm right next to this guy.
29 March at 20:17 · Like



Katie Woodard Ugh. Sorry. I was helping Rosaline Burns clean up this crazy ant invasion that was all up in her bedroom. Freaking Mark Byron and his ill-attempted chocolate seductions...
29 March at 20:19 · Like



Rosaline Burns I appreciate the help, Katie Woodard since Mark Byron was nowhere to be found.
29 March at 20:21 · Like · 1



Mark Byron Hey now, it's not my fault the ants have good taste, too
29 March at 20:21 · Like



Mark Byron [Rosaline Burns](#) I just woke up from this awesome dream where I rescued you from ants. Come to convocation!
29 March at 20:23 · Like · 2



Mary Frances King Hmm...well that does enhance your credibility, Todd.
29 March at 20:24 · Like



Maria Porter Ughhhh, hate ants. I went on this romantic picnic last year, and am still recovering from the bites...and not the good kind
29 March at 20:25 · Like



Todd Navarre Wow, really?
29 March at 20:25 · Like



Rosaline Burns [Maria Porter](#) I can relate. Here in the land of reality where [Mark Byron](#) is no shining prince, I'm stuck in my dorm applying Benadryl to the ant bites on my fingers.
29 March at 20:27 · Like



Mark Byron Oh, did you find out your date was actually Edward Cullen?
29 March at 20:27 · Like



Katie Woodard Wait, so [Nick DeMain](#), did convocation start already, or can we sneak in quickly before they begin? [Maria Porter](#) and I are headed over now.
29 March at 20:32 · Like



Nick DeMain Can you really "sneak in" anywhere with [Maria Porter](#)?
29 March at 20:34 · Like · 1



Nick DeMain Half the audience is asleep, so I'm sure the professor that is speaking will be happy to see any signs of life...even if it is two tardy girls coming in the back
29 March at 20:35 · Like



Katie Woodard Phew, [Nick DeMain](#). So glad we finally found you guys. Psst...[Mary Frances King](#) how's it going with Mr. [Todd Navarre](#)?
29 March at 20:42 · Like



Mark Byron
[Rosaline Burns](#) need any help with the ant infestation?
Like · Comment · Share · 24 · 29 March at 20:36 ·



Andrew Henning Rosaline Burns, I know I've been kinda pompous lately. I'm sorry. Why don't we ditch the suits after this convocation, and go for a walk across the town or something, just talking, enjoying each other's company?
29 March at 20:38 · Like



J. Griffin Orr Rosaline Burns Andrew Henning room for one more?
29 March at 20:39 · Like



Andrew Henning I hear that ants hate it and flee in terror when they feel someone has genuinely had a good, relaxing time :D
29 March at 20:40 · Like



Mark Byron This isn't the Bachelorette, guys.
29 March at 20:40 · Like · 🔄 2



Maria Porter Wow, Rosaline. Make 'em duel or something.
29 March at 20:40 · Like · 🔄 1



J. Griffin Orr No need to duel with someone who can make it rain.
29 March at 20:41 · Like



Andrew Henning Griffin, I spent a ton of money buying out a huge theater to impress a girl. I'm going to give all these people who are standing up their seats
29 March at 20:41 · Like



Andrew Henning Why don't you relax, sit back, enjoy the rest of the convocation, and strike up a meaningful conversation with a girl you like?
29 March at 20:42 · Like



Rosaline Burns Whoa boys. Maybe if I add up the positive attributes of all three of you, then I will get close to one decent guy. Mr. Henning, your cliché idea of a nice "date" is just, well, unimpressive. Mark Byron, I already took care of the ants. Don't you listen? Mr. Orr, I'm afraid I have no earthly idea who you are...
29 March at 20:42 · Like



J. Griffin Orr It's alright. It is my birthday today, wouldn't that be a positive attribute?
29 March at 20:44 · Like



Love's Labour's Lost 2.0 I'd just like you all to know that "Rosaline" is definitely mine.
29 March at 20:45 · Like



Mark Byron Rosaline Burns, want to go play some soccer to think it over?

29 March at 20:45 · Like



Andrew Henning It's cliché that's fair, but it's only because my whole life I've thrown money at things to get what I want. So I haven't had much practice in things like this. It may be cliché, but it shows that I'm trying, and I'm willing to change myself

29 March at 20:46 · Like



Mark Byron And, PS, **Love's Labour's Lost 2.0**: you created her. Please don't write the rest of her life to be with you. I mean. You're balding.

29 March at 20:47 · Like · 🔄 1



J. Griffin Orr A modern day Pygmalion, eh **Mark Byron**?

29 March at 20:48 · Like



Aaron Custard So, Andrew. Since things aren't going too well for us right now why don't we just have a bro date and go play some disc golf or something?

29 March at 20:49 · Like



Love's Labour's Lost 2.0 "The good lord giveth, and the good lord taketh away." Careful before I delete her ass.

29 March at 20:50 · Like



Rosaline Burns **Mark Byron**, I. HATE. SOCCER. Once you're man enough to play football, get back in touch. Andrew, I appreciate your eagerness to please. After all, I have never been to Paris. I hear it's beautiful in the spring. Surely you could take me there?

29 March at 20:52 · Like



Andrew Henning Paris is beautiful, and only better when you enjoy the city with a companion :)

29 March at 20:55 · Like



Mark Byron Not to stalk, **Rosaline Burns**, but your Facebook info does say you play soccer. So, I only assumed. But I played 3rd string kicker in high school, so I'm basically pro.

29 March at 20:55 · Like



J. Griffin Orr **Rosaline Burns** so maybe you don't know me at all. But don't let that stop me from complimenting my good friend **Andrew Henning**. You may think his date ideas are cliché, but to this I say nay. It takes a special man to stay classy in this day and age of Facebook conversations.

29 March at 20:56 · Like



Mark Byron Love's Labour's Lost 2.0 If you delete her ass, I'll concrete your ass.

29 March at 20:56 · Like



Rosaline Burns Well I haven't updated my profile since high school. Back then I was crushing on the goalie of the varsity team. How you can like a sport where people just run up and down a field, never really accomplishing anything?

29 March at 20:58 · Like



Mark Byron I beg to differ. Though you might not accomplish anything for like 56 minutes, get one score and you're golden forever.

29 March at 21:02 · Like



Mark Byron ► **Rosaline Burns**

I'm really sorry about the unfortunate ant infestation. How can I make it up to you?

Like · Comment · 29 March at 20:26



Rosaline Burns Giving gifts, however nice they are to receive, is not an adequate way to impress a girl. Don't you guys realize that all a girl is looking for is a little effort? Effort meaning more than swiping your debit card and sending your friend to deliver the goods.

29 March at 20:32 · Like · 1



Jackie Wynn Isn't that the truth! All this Facebook stuff and leaving gifts for a girl to find...why not come talk to us in person?

29 March at 20:38 · Like · 1



Mark Byron How about I come over to help with the ants? It'll be like the Dynamic Duo!

29 March at 20:39 · Like



Carl Smith Jackie Wynn Because they CAN'T...can't....*can't...

29 March at 20:39 · Like



Carl Smith That was my echo voice!

29 March at 20:39 · Like · 1



Carl Smith Limit of the form, yo!

29 March at 20:40 · Like



Aaron Custard ► **Rosaline Burns**

Has anyone ever told you you're kind of a bitch?

Like · Comment · 29 March at 21:01



Mark Byron Has anyone ever told you that you're a fatass. No one talks to **Rosaline Burns**, whether she's mad at me or not!

29 March at 21:02 · Unlike · 1



Nick DeMain

Katie Woodard's hand just brushed mine...SCORE!

Like · Comment · Share · 3 1 · 29 March at 20:44 ·

3 people like this.



Katie Woodard Song of Solomon 2:16 – "My lover is mine, and I am his."

29 March at 20:45 · Unlike · 1



Aaron Custard

Maybe good girls don't really like "bad" guys. Perhaps it's time to change my image... Just looking for some companionship.

Like · Comment · Share · 7 · 29 March at 20:40 ·



Julio Armado pff gud tri jackis stil mien

29 March at 20:43 · Like



Aaron Custard Happy for you, bro.

29 March at 20:44 · Like



Jackie Wynn I just said we could have coffee!

29 March at 20:46 · Like



Maria Porter "good girls," "bad guys," all just semantics. You know who likes "all" guys? This girl, right here.

29 March at 20:47 · Like



Mark Byron Maria, aren't you with Ian? Or are you just trying to find a side-boo now?

29 March at 20:50 · Like



Maria Porter Ian Long's gum was gross.

29 March at 20:54 · Like



Maria Porter And I don't mean that euphemistically

29 March at 20:55 · Like



Aaron Custard ▶ **Maria Porter**

How do you feel about being in a domestic partnership on the Facebook?

Like · Comment · 2 · 29 March at 20:57 ·



Maria Porter Can I still poke other people?

29 March at 21:00 · Like



Aaron Custard Only if I can too ;)

29 March at 21:00 · Like



Mark Byron

Rosaline Burns. Listen. Tonight, stargaze, bonfire, maybe a frosty beverage. Let's bring Todd Navarre and Mary Frances King

Like · Comment · Share · 1 · 29 March at 21:07 ·



Andrew Henning ► **Rosaline Burns**

So, I was thinking. The best way to go anywhere is slowly. If you're really up for a trip, why not take a ship? The cradling of the waves, the humming of the engines in a low, soft murmur... very relaxing.

Like · Comment · 29 March at 21:02



Mark Byron Sounds like a mix of Faulker and Danielle Steel to me. **Rosaline Burns**, give me one more chance!

29 March at 21:04 · Like



Andrew Henning Rosaline, give me a chance to show you true effort on my part. Some people say that the chase is the most important part, but I've always thought that if you are enjoying yourself in the pursuit of your endeavors, then the parts don't matter, its the opportunity to savor the time you can spend.

29 March at 21:08 · Like



Rosaline Burns Andrew, your ridiculous way of putting things is a little nausea inducing. I don't know if I can continue to re-swallow the gastric juices that keep re-appearing in my mouth. It can't be good for my esophagus. **Mark Byron**, you can have your chance.

29 March at 21:08 · Like



Andrew Henning Alright Harold Schneider, where the fuck are you? This is YOUR doings!

29 March at 21:09 · Like



Aaron Custard

Screw it. I'm gay.

Like · Comment · Share · 1 11 · 29 March at 21:07 ·



Mark Byron likes this.



Julio Armado WAT

29 March at 21:08 · Like



Mark Byron I knew it the moment I saw you.

29 March at 21:08 · Like



Rosaline Burns And now everything makes SO MUCH SENSE.

29 March at 21:09 · Like · 2









J. Griffin Orr Welcome to the dark side.

29 March at 21:09 · Like



Mark Byron Rainbow side?

29 March at 21:10 · Like · 1

- 
J. Griffin Orr Rainbow Brite, maybe.
 29 March at 21:11 · Like
- 
Andrew Henning PAY ME NOW YOU NAY SAYERS. 5 DOLLARS FROM ALL YOU GUYS. I CALLLED IT.
 29 March at 21:12 · Like · 1
- 
Julie Dhossche Now I understand why you always wanted caramel iced lattes!
 29 March at 21:12 · Like · 1
- 
J. Griffin Orr Andrew Henning Can I pay you the \$5 in a caramel iced latte?
 29 March at 21:14 · Like
- 
Andrew Henning No, you must pay me in scotch and skittles
 29 March at 21:14 · Like
- 
Cary Robbins Doubtful by the looks of that hat.
 30 March at 01:20 · Like



Richard Holferne

And here is the termination of the convocation! I heartily thank the attending pupils for their perspicacious exploration of the newfangled apparatus we've launched on Facebook! Every singular individual did not tear their eyes from their mobile devices.

Like · Comment · Share · 1 · 1 · 29 March at 21:02 ·

 Julie Dhossche likes this.



Nathan Curd Aye, sir, most attentive!

29 March at 21:03 · Like



Love's Labour's Lost 2.0

That's all, folks! To sum, Todd and Mary Frances, Mark and Rosaline, and Nick and Katie all seem to be happily paired. Maria is a troving swinger, and Ian is unspoken for (probably crying in the bathroom? perhaps his gum was laced with cyanide). Julio and Jackie seem to be promising, while Aaron has blossomed to the world in his homosexuality.

Like · Comment · Share · 2 · 4 · 29 March at 21:14 ·

 2 people like this.



Andrew Henning Rosaline was mine. How does Byron get a 4th quarter re-kick?

29 March at 21:16 · Like



Love's Labour's Lost 2.0 I'm thinking it was more like baseball. Anyone's game, plus you can sit down.

29 March at 21:18 · Like



Andrew Henning I will find you. I will kill you. My heart is breaking. You did this to me. No, whatever happens to you at my hands... die knowing you did this to YOURSELF!

29 March at 21:19 · Unlike · 1



Love's Labour's Lost 2.0 sounds like another great plot for facebook.... amirite

29 March at 21:19 · Like · 2



Love's Labour's Lost 2.0

Thanks for being attentive and participating. Y'all made it fun. God bless Shakespeare.

Like · Comment · Share · 9 · 29 March at 21:14 ·



Love's Labour's Lost 2.0

And America, too.

Like · Comment · Share · 4 1 · 29 March at 21:15 ·

4 people like this.



Turner Hobbs **** YEAH!

29 March at 22:19 · Unlike · 2

CONCLUSION

“*Love’s Labour’s Lost 2.0*” debuted on Facebook Tuesday, March 27, 2012, and continued the following two evenings, beginning at 6 PM CST each night (*LLL 2.0*). It opened to a subscribed audience of 123 likes, while over the course of the promotion and production periods, nearly 2,000 users, including unsubscribed, viewed content associated with the play. Regarding demographics, most user likes came from female users (54%), and the prevailing age bracket of likes was users 18 to 24 years old, constituting 84% of the subscribed audience. Outside of North America, the play reached users in countries of South America, Europe, Asia, and Australia. By all accounts, then, the production was certainly a plural experience. User comments and interaction are more difficult to quantify since the construction of the play required characters to comment on each other’s walls and tag one another multiple times, skewing the data Facebook provides. Suffice it to say that it was rare for a conversation block to go without an outside comment or like for more than a few minutes, and a glance at the actual Facebook script reveals a healthy amount of interaction. I did encounter a few issues that limited the scope of the production due to formal constraints. The exposure and likes of the homepage expanded fairly quickly while subscription to the character pages failed to grow to the same number. Viewing instructions regarding this issue were posted from the start, but at first glance on the homepage, it was not immediately obvious that these were suggested. With messaging users and frequent promotion, the number of

subscriptions to character pages had grown to nearly half of that of the homepage by the first evening of the performance. Certainly the promoted viewing method was not the only way of participating. Also, Facebook is a dynamic medium, with new features added and aesthetics adjusted almost weekly. Over the course of the month-long promotion period, Facebook instituted visual changes which necessitated the editing of the viewing instructions, and in the overlap when I had not noticed the change, the instructions may have misled users, affecting the number subscribed. I welcomed user input to streamline the instructions and revised them several times to maximize their clarity.

Qualitatively, user interaction followed an interesting progression that seems to penetrate by degrees the theatrical structure of the play. At the outset and for most of the production, audience members liked content and wrote encouraging, cajoling, or witty comments to which the characters responded, like Sara Farnsworth's advice to Jackie Wynn regarding Aaron Custard and Julio Armado's pursuing her: "Block his nutjob self, sister" (*LLL* 2.0 39). Another common form of interaction was debate with the "outside" observers and commentators, Harold Schneider and Carl Smith. Still entirely fictional but on another plane apart from the action of the play, these two characters functioned as a metatheatrical aide to the audience in fleshing out interpretations of the action, anticipating possible confusion, and simply evoking the "peanut gallery" trope. Frequently, users supported one critic against the other, and some even attempted to resolve disagreements, such as Julie Dhossche's effort to "combine the points that Mr. Henning and Mr. Smith make" (56). Still ultimately peripheral, the interaction with Schneider and Smith had no consequence with the play's action because of their

predetermined roles above the story of Todd Navarre and company. Regardless, user participation could not have altered the course of the play at this point since a script still governed its direction. Not until the user-generated conclusion, without any preordained path whatsoever, did audience members' interactions begin influencing characters' actions. Most notably, the user Andrew Henning installed himself as a suitor of Rosaline Burns, sparking a fire for her favor that involved fictional Mark Byron and another user, J. Griffin Orr. User-generated Rosaline appeared to capitulate to Henning's advances (based upon his probably fictional riches) but then returned to Mark at Henning's apparently unbearable sentimentality. Said Rosaline: "Andrew, your ridiculous way of putting things is a little nausea inducing. I don't know if I can continue to re-swallow the gastric juices that keep re-appearing in my mouth. It can't be good for my esophagus. Mark Byron, you can have your chance" (104). Remarkably, an audience member asserted himself and became the primary obstacle to the comedic resolution, extending and prolonging the conclusion after other couples had (ostensibly) settled. Thus, audience participation moved from cursory remarks or secondhand debate in the beginning to the plot-shifting crux at the conclusion of the play.

The user-generated conclusion produced interesting results that resonate with discursive identity formation. As in the original play but without the conditional acceptance of the ladies, all the couples except Ian Long and Maria Porter united at the resolution, expelling the trickster Aaron Custard. Though I have held no discussions with the performing users regarding their motivations behind their actions, I hold that an analysis of the character's prior behavior suggests that each had established an identity pattern that persisted through the conclusion. The evolving relationships become fairly

obvious in the middle of act I and are simply stated at that evening's conclusion with Todd's friends appropriating Corey Boyet as the fountain of information regarding Mary Frances King and friends. These characters' dialogues, though, are heavily blanketed with cutting sarcasm, not loving language; yet even in her speech with friends, Rosaline, the most skeptical of the group, appears to spurn not the idea of the guys' advances but their supposedly poor strategy: "...[w]e'll just play right along until we can get them where it hurts. And I know Mark Byron's a smooth talker, too. This whole no-girls thing is the weirdest pick-up strategy ever" (52). Throughout the play and in her various actions, we see Rosaline as an unforgiving verbal combatant against the guys; a behind-the-scenes motivator with the girls; and a steeled person not partial to trusting people, something extrapolated even moreso in her prolonged decision at the end of the play. Just like every other character before the conclusion, Rosaline was built from scripted, discursive posts and interactions, composing a pattern that survived into the conclusion which the performer behind her façade followed.

By the same token, Maria and Ian's relationship falters in the conclusion despite the success of their peers, the blame falling squarely on the former's shoulders due to Ian's inexplicable absence. Why might the identity patterns adapted for Mary Frances King, Mark Byron, and so on, lead to the same general result as the original play, while that of Maria deviates? The difference lies in the transference from Shakespeare to the adapted script, not from script to user, and in effect, Maria's user-generated actions do not stray from the prior composed identity. In the original play, Maria, as well as Katherine, fill supporting roles that allow the more aggressive Rosaline and crafty princess to shine; for example, at the play's ending in act 5, neither devise a unique task

for their respective suitors to complete, while the princess imposes a year of “hermitage” on Navarre and Rosaline orders Berowne to cheer up “sickly ears” with his wit—two very memorable tasks (769, 831). In adapting characters for the Facebook production (including 16 different roles), rather than scrapping Maria and Katherine, I consciously attempted to shape each personality into something unique and unforgettable. Partially inspired by her Latin name, Maria becomes Maria Porter, a carefree, energized spirit who holds dance parties and exercises no restraint when it comes to suggestive euphemisms: “hes a bad banana with a greasy black peeeeeeeeeeeeeeeeeeeeeeeel” (*LLL* 2.0 49). On the other hand, Maria of the original version is quite tame, even scolding Costard when he “talk[s] greasily” and his “lips grow foul” (4.1.130). Thus, compared with Shakespeare’s first writing of the character, I amended her persona considerably (whether for better or worse is another argument entirely). However, the Maria of “*Love’s Labour’s Lost* 2.0” conforms closely to her established pattern, providing the explanation for her variance in the conclusion. As a student who “gravitates toward columns as stripper poles” during a study session, Maria Porter seems unbound by several social conventions, and although she and Ian appear to match as the cards fall, her wildcard personality subverts any previous actions or events (63). Thus, having cultivated an identity pattern based on unpredictability and spontaneity, Maria’s choices actually become more foreseeable in the conclusion, when she casts aside her superficial connection with Ian and announces some kind of open sexuality: “‘good girls,’ ‘bad guys,’ all just semantics. You know who likes ‘all’ guys? This girl, right here” (103). The user controlling Maria recognized her pattern of identity as devised on Facebook and adhered to possible expectations regarding that pattern.

Finally, the character of Todd Navarre became the enigma of the play, and for all his expressed uncertainty and ostensible desire for the opposite, the conclusion still funnels him into a relationship with Mary Frances King. Todd's efforts to enact self-transformation through an isolated study experience collapse because he fails to realize the contrary goals that his plan and Facebook hold. As long as he announces and manages his study group through Facebook, he still remains inextricably linked to the social network whose most fundamental goal is connectivity. Considering Facebook through Noam Chomsky's lens of an apparatus of "control of thought and expression" in the interest of the ruling class, the network builds a massively plural online community in a way that retains social pressures and pushes homogeneity on its users through marketing techniques, conventions of use, and the current appeal it enjoys as the younger generations' medium (350). Facebook's most general effect is the creation of a united population, much easier to control and govern than one that is scattered and uncommunicative. In this light, Facebook threatens Todd's plan of a secluding group from the start since it runs counter to the social network's nature. Even as he seems lukewarm at best to the prospect of dating Mary Frances during the script, the user-generated conclusion brought them together relatively smoothly. Todd's motivations never become clear since his efforts do not correlate with Facebook, and although his version of the academe dissolves quite rapidly at the hands of the network, he still remains connected, a persistence that suggests his attraction to Mary Frances. I will not deny the possibility of Todd's true feelings for her, but his behavior speaks against it. This contradicting pattern poses an issue for the performing users in resolving the action, and rather than developing and revealing an unintelligible motivation, they follow

Occam's razor and wrap things up with the possibility of their relationship. At the same time, the performing users gather that Todd's predicament, as well as the entire social situation, is outside the bounds of the network, as Jackie Wynn illustrates: "[i]sn't that the truth! All this Facebook stuff and leaving gifts for a girl to find...why not come talk to us in person" (*LLL* 2.0 102). Thus, the homogenizing and connective platform of Facebook trounces Todd's hope and action for change, however motivated.

The disintegration of Todd's academe is arguably foreseeable from the beginning due to its grounding in Facebook, so why might he remain on the social network even after its collapse? More generally, why do many of us—750 million, in fact—feel so drawn to Facebook? I argue that the most attractive element of identity formation that Facebook harnesses is the guarantee of an audience. Todd's proclamation of his "transformative" study group on Facebook might function to alert his fellow students about his newly adopted unavailability, but this setting also imparts a deeper meaning to the announcement. Displayed within such a highly trafficked arena, Todd's decision adds weight to his words, becoming susceptible to the ratification or denial of a host of his peers, and he doesn't stop trying to win approval after the group's failure. Corroboration through user likes and comments are paramount to activity on Facebook; they signify a vibrant, well-received digital existence. In terms of identity creation on Facebook as a parallel to "analog," "real world" identity creation, the nucleus of my point is the distinction between the confirming and fabricated audience of our identity performances versus the community that modifies and absorbs them. In this light, the idea of the audience, if only that, is passively accepting and nearly nurturing, a body of head nodding peers that exhibits pure empathy with our actions; this false promise is

possibly more feasible through a screen than in physical interaction, a concept on which Facebook capitalizes as stated on its website: “Facebook’s mission is to give people the power to share and make the world more open and connected” (see Facebook). “The power to share” implies an ability Facebook grants a user which he or she did not and could not possess prior to building a digital self. Although the phrase suggests the incredibly global reach Facebook affords the user, does it not also intimate the *content* of such sharing? In this way, the social network advertises itself as inherently welcoming to any conceivable idea, pledging an audience with open arms, even as the community, for which Facebook serves as a platform, purges flawed or unacceptable behavior. Todd counts on the promise of an acquiescent audience of Facebook but instead becomes relegated by a very active and stringent community; yet he, and we, remain on the network because this promise seems eternal. In “analog” world interaction, the actual physical presence of the community reinforces the expected immediacy of peers’ responses, firmly reminding us to dress our words and actions in a certain manner to appease others. The digital world reduces this awareness of the coercing community’s presence to pixels arranged in a screen, and the ideal of the audience can more easily persist.

This phenomenon comes to bear on the viewing and interacting experience of users, evidenced by one Facebooker’s confusion: “I don’t know who’s a character and who’s a real person. Is that supposed to happen” (*LLL* 2.0 26). Wall posts, status updates, and pictures comprise fictional characters just as they do “real people” on Facebook; the only reason this question surfaces is due to the advertisement and foreknowledge of a fictional sphere to be unfolded on the network. In the days following

the performance, several viewers whom I personally know mentioned the indignation they first felt at Harold Schneider and Carl Smith's comments, reading them as genuine, often maligning users rather than the secondary, "outside" fictional characters they truly are. When the users caught on to the critics' parts in the production, they confessed to be relieved. On the most superficial level, Schneider and Smith literally work against the promise of an amicable audience with their stream of uncensored comments, but the implications of their disruption run far deeper than that. Their precarious fictional status and the uncertainty it both represents and causes pose a significant threat to Facebook's central promise. As persons in a physical, analog world utilizing a digital social network, we still seem to value a tight correlation between both spheres; in creating profiles, we may tinker with "interests" and "favorite books" to project a certain image or lifestyle but usually hold fast to facts like names and birthdays. In other words, we take for granted a living, breathing being unique to each profile and post. The position granted Schneider and Smith and their actions manipulate this expectation of users and undercut the certainty of a pure, receptive audience in that its veracity and human element become compromised. Certainly, thousands of visibly true-to-life yet fabricated Facebook profiles exist, but they cause no disruption because they do not operate in a publicly announced and accepted ludic space, unlike Schneider and Smith in *LLL 2.0*. In a sense, then, they do not endanger the illusion of Facebook—a digital ludic space in itself.

At the outset of this project, I essentially hoped to show identity creation on Facebook and in the physical world as fundamentally similar activities linked through a discursively composed identity. Though the idea of a discursive identity holds on the social network, I now contend that Facebook's exploitation of the ideal audience, coupled

with the homogenizing and monolithic community the network actually promotes, makes for a marginalizing experience of identity creation veiled as perpetually hopeful—a marketable visage that outdoes the more obviously oppressive factors we face in the physical world. Invariably, this realization returns us to the idea of Facebook as a ludic space—where everything is possible and nothing is possible, where Navarre spreads the fame of his academe and still folds to prevailing convention, where Emilia Pia is simultaneously granted all the power and none of the power. Facebook can make us *feel* a lot of things—accepted, welcomed, involved, aware—but in the end, we still seem to value face to face relationships above interaction divested from our physical sensations, evidenced by performing users’ exhortations during the conclusion to dispense with “all this Facebook stuff” and to meet in the analog world. Facebook’s remarkable achievement is the success of the illusion of a warm audience in an incredibly global, performative setting—the only problem is that we still have to log-out.

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