

Philosophy 217 J
Dr. Whittaker

The Silly Sonnet

For this third performance of the Sonnet, you should attempt a high water mark in terms of nervous anticipation. You should find a way to make yourself as apprehensive and embarrassed as possible.

Commit to your performance concept; don't be tepid or half-way. Remember: the extreme always makes an impression.

But remember too that the goal is to embarrass yourself, not anyone in your audience.

I will evaluate your performance both for the quality of the concept and for the quality of the execution. I want to encourage not elaborateness but wit, creativity, and invention. On the other hand, high production values matter.

You have to say from memory all the words of your sonnet, in order. We have to be able to hear them all, and to see your face while you say them.

You can interpolate; your assistant's words may interrupt.

I expect ad-extremis interpretations, creative mis-readings, wacky counter-interpretations, and mad distortions. Build your concept somehow out of the text.

Your assistants can be anyone not from class. They cannot be in the room during other student's presentations.

You can use makeup, costumes, props, music. But you have to be able to set all this up in a minute. Your entire production should not take more than three minutes—brisk but not rushed.

Do not break the law, be violent or destructive, damage the room, or behave obscenely. You do not perform in a basement in the 400 block of North Webster; you perform in the pit of the Trivium.