Essay #2 will be a 2- to 3-page viewing response to Joss Whedon’s *Much Ado About Nothing* (2012, 109m), ungraded except for timeliness. Bring it to class Friday, March 18.

- Monday 14\textsuperscript{th} we'll talk about the middle action of *MA* and the interplay of the two plots, with no more than a smidgeon of Northrop Frye, I promise.

- Wednesday 16\textsuperscript{th} we’ll deal with the dénouement, above all 5.2-5.4. I’ll project a few scenes from the Kenneth Branagh/Emma Thompson version of 1993,* the big-budget "carnival" version that set the tone for 1990s Shakespeare moviemaking.

- Friday 18\textsuperscript{th} we'll talk about the 2012 Whedon "home movie" version* on the basis of your Viewing Responses.

**What’s with the viewing response?**

Pick a scene, characterization, or relationship between two characters or a costuming, acting, or setting feature of Whedon’s *MA* that reflects a deliberate choice in production and that raises an issue for you: describe and evaluate it. Issues that occur to me include:

- Modern dress and manners (just where, most acutely?)

- Use of the granular suburban living space, indoors and out, with common areas (the kitchen in particular) and private spaces where folks can be alone.

- Downscaling of large festivals (in 2.1, in 5.3), and what that says about community.

- The gullings of Benedick and Beatrice (in 2.3, in 3.1): parallel or converse?

- The decision to show or not show the purported "disloyalty" of Hero.

- The job of the watch – and their gross humors.

- The all-male boys’ club of military officers, and the break in their ranks (just where and how?)

- Marriage and violence: the eruption of 4.1.

- Redeeming Hero and the society: the miracle of 5.3.

* The Whedon *MA* streams through Blackboard’s [Course Reserves](#). For reference, the Branagh-Thompson *MA* is accessible through [Content: Week 8](#).