

King Richard III & Looking for Richard Essay

Breakdown Notes

Essentially – values have changed from Shakespeare to Pacino, due to their contexts. However, this can be used to say that fundamental values have stayed the same, or fundamental values have shifted, depending on the question.

Thesis – There is an underlying human condition, consisting of an appreciation of justice, intelligence, equality, and empathy.

Thesis – Through the progression of time, the fundamental human moralities of justice, equality, and compassion have evolved, from being achieved through a hierarchy of elitism, to now being achieved by any individual.

Thesis – Societies rely on an engagement with

performance, theatre, and artistry, thereby emphasising the inherent human appreciation of creativity and intelligence.

[Respond to question] Evident through a comparative study of William Shakespeare's play script *King Richard III* (1591) and Al Pacino's docu-drama *Looking for Richard* (1996).

Conclusion: Restate topic sentences of paragraphs. [Respond to question]. [Now come back to thesis-] This demonstrates that there is an underlying human condition, which has stood the evolution of time. Or This demonstrates through the progression of time, the fundamental human moralities have evolved.

Context:

Shakespeare –

Play published 1591, therefore 16th century influence.

Elizabethan era - Tudor family values aligned with, Henry Tudor ('Richmond') was Queen Elizabeth's Grandfather.

Therefore Predeterminism and Providentialism

promoted. Two representations of Richard in history – a hero, or a villain (the Black Legend). As Shakespeare

wrote in the Tudor era, he aligns with the Black Legend

Representation of Richard. Therefore Richard is revealed

as the demonic parody of the Renaissance Man's most optimistic image.

Quite conservative values during this time. Only the elite/noble were seen as significant, therefore

Shakespeare conveys elitism. Males dominated -

patriarchal ideology of the 'Chain of Being' in the 16th century. However, women given power to vindicate

Elizabeth's rule. Value for conformity rather than individualism.

Pacino –

Docu-drama released 1996, therefore 20th century, post-modern influence. Film was produced after the rise of the celebration of free will post war in 20th century, so individualism, indeterminism, and secularism are promoted. Also produced after the rise of feminism, so there is no tokenism towards women, and they have self-sustained power. Bill Clinton, the democratically elected President. Therefore egalitarian values are promoted, as this is a large feature of the US capitalist societal ideology 'The American Dream'.

Form:

Both author's form reflects their audience, makes it more accessible for their relevant audiences. So the form reveals contextual influences on the authors.

Shakespeare –

RIII is a historical play, but often referred to as a tragic-historical play. It is told from the perspective of the villain and is thus a villain episode. The theatre was the most prominent form of entertainment in the 16th century, for members of all social classes. The Queen Elizabeth's Men theatre company was often used as a propaganda tool by the Queen's spymaster. Quintessential techniques include: Soliloquy, asides, stage directions, and 5 act structure – 1 = Exposition 2 = Rising action 3 = Climax 4 = Falling Action 5 = Denouement or Resolution

Pacino –

LFR is a docu-drama, a film produced by Hollywood names. It is a cinema verite as it often gives a ‘fly on the wall’ perspective and the film implies improvisation. The cinema is the most accessible mass media available to all classes globally, but especially in the US. It further celebrates the cult of personality/celebrity.

Quintessential techniques include: Pastiche (where Pacino copies Shakespeare), Splicing, frame cuts, shaky cam, close ups, interview template, voiceover (aside).

Can be applied to a lot:

‘Who’s gonna say action around here?’ – Cinema verite, both Pacino and Spacey looking into the camera, wearing backward facing baseball caps.

Superimposition of Looking for Richard on King Richard in opening of film.

Pursuit of Power: Authors use the pursuit of power to represent different values to conform to their audience's desires, displaying a change/continuance of values.

Through both authors' exploration of the Pursuit of Power, a clear shift through time towards values that respond to question (i.e. individualism and free will is evident)...thus revealing (shape to question - often about context)

- **1** Exaggerates Richard's deformity narrative purpose, euphemism and asyndeton – ***'deformed, unfinished, sent before my time'*** - Demonic parody of the Renaissance Man's most optimistic image – influence of deformity on villainy - Richard's opening

soliloquy ***“And therefore since I cannot prove a lover To entertain these fair well-spoken days, I am determined to prove a villain.”*** - verb

determined = exploration free will & vice

indeterminism. Villain Episode - repetition of the personal pronoun ***‘I’***, distancing effect emphasises Richard, individual, is villain.

- Pacino promotes individualism - American identity as a deformity understanding Shakespeare - **backwards facing cap** - in film’s **promo poster & DVD cover** similarly to opening soliloquy.
- Pacino rewards individualism - Kimball’s interjection, ***“That is absolutely ridiculous...You know more about Richard than any fucking scholar from Harvard or Columbia.”*** - Expletive language + symbolism of Harvard and Columbia - higher authority + transition to cinema verite, integral

shaky cam and close ups Kimball and Pacino.

Understands Shakespeare therefore individualism rewarded.

- Incongruently Richard ultimately falls, exposing fragility of individualistic methods and secularism. Wrote in Tudor era, Elizabeth I (granddaughter of Henry Tudor 'Richmond') was in rule - aligning Black Legend representation of Richard III therefore portraying Richard through religious imagery as ***"Hell's Black intelligencer"***.
- 5 Juxtaposed by Richmond's virtue - personification and biblical imagery Richmond's oration, ***"God and good cause fight on our side."*** justifies Tudor values of Providentialism and Predeterminism
- Pacino portrays his character's death heroism - symbolism of arrows. ***He fights Richmond, on his knees with two arrows in him and with only one***

strong arm – metaphoric embodiment to the hunting of a Boar. Pacino determined portray the character he has become, through the absorption character Richard, with stoic honour = admiration of Richard as an individual.

- Compared with Shakespeare’s stage directions of the battle, **“They fight Richard is slain”**, Pacino’s celebration of ambition and the individual for the 20th century audience = further embellished.

Role of Women: Shakespeare = women power but socially reliant on men. Pacino = women self sustained power. Different values through time.

TS1: From Shakespeare to Pacino, there is a progression in the role of women in society, whereby women are more involved in administration in society, [or respond to question] highlighting the increasing influence of all

women, promoting egalitarianism through the evolution of time. – more about values.

TS2: Women are the only characters who see through Richard's duplicity, this enables them to provide an enhanced perspective of Richard. Similarly, women in Looking for Richard enhance the quality of the production by refining Pacino's creative process. – more about form.

- Margaret instilled omniscient narrative voice, 4 function revealed through personal pronoun and personification ***'To watch the waning of mine [Margaret's] enemies.'*** = women strength and voice to vindicate Elizabeth's rule + egalitarian + intelligence value.
- Margaret taunts Richard continued juxtaposition religious allusion, ***'that foul defacer of God's***

handiwork.' & metaphorical comparisons to dogs

'Look when he fawns he bites.'

- **4 Peaks** with heavy consonance and alliteration 'th' – entice aural imager, enhancing antagonising monologue ***"From forth thy kennel of thy womb hath lept a hell hound that doth hunt us all to death. That dog that had his teeth before his eyes to worry lambs and lap their gentle blood."*** – Biblical contrast hell hound holy lamb – women see through and expose Richard's [Machiavellian] duplicity. (Scrivener also if relevant).
- Pacino = women power - Alan influence no condescension, second person assertion group reading RIII, ***"It is no great deed [of Richard's] if you make them [women] weak."*** + intrinsic cinema verite close ups = empowers voice + play script in hand = strength.

- **1** Shakespeare not give women self-sustained power, socially reliant on men - future tense ***'I will have her but I will not keep her long'*** foreshadows Richard's purpose & ease brutal manipulation of Anne (is featured within Pacino's close up aside, with ***chiaroscuro lighting and symbolism of dagger*** = sexual prowess accessible audience). = conform societal patriarchal ideology the 'Chain of Being' in the 16th century.
- Pacino not take away from authority women, unquestionably self-sustained power -contribute creative process theatre production, without tokenism - splicing and frame cut cinema verite Pacino quoting Richard's opening soliloquy and Rosemary Harris' justification opening soliloquy, ***"how exciting to start the play with "now!" Mmmh! you'd wake your audience up, wouldn't you? Now!"***

close up Harris + rhetorical question = Harris'

authority in analysis of Shakespeare = women self-sustained power.

- Pacino too conforms, egalitarian ideology after rise of feminism 20th century.

The fact that women are only ones see through duplicity empowers opinion of women, justifying & conforming Elizabethan audience to Margaret's curse – Richard's continued metaphorical comparison to dogs, '**dear God, I pray, That I may live and say the dog is dead.**' Audience ultimately provided justice Richard's demise when '**the bloody dog is dead**' and as is foreshadowed '**thus Margaret's curse has fallen upon our head.**' as every curse comes true.

Role of Authority: elitism to egalitarianism or any shift in values individualism, secularism etc.

Analysing the role of Authority, both within the texts and in shaping the contexts of the authors, displays a transition from society's value of elitism to egalitarianism...thus showcasing (respond to question - often about context)

- **3** Elitist ideology - Richard's monarchy on scrivener
"Who is so gross that cannot see this palpable device? Yet who is so bold that says he sees it not?"
- Repeated rhetorical questions = resignation to social status and inability to cause change.
- Pacino authority as director gives commoner power – justifies Pacino's thesis.
- First, paratheatrical Inclusion Tempest opening ***'These our actors...were all spirits, and Are melted into air, into thin air...all which it inherit, shall dissolve'*** = reflexive purpose – explore motivations and character of characters.

- Repetition of personal pronouns voiceover aside = thesis in opening of docu-drama ***“It’s always been a dream of mine to communicate how I feel about Shakespeare to other people.”***
- Represented early through spliced integration of Vox populi, ***“Intelligence is hooked with language... We should speak like Shakespeare. We should introduce Shakespeare into the academics. You know why? Because then the kids would have feelings.”*** – core shaky cam, close ups in cinema verite + slanted camera angle (looking up at man) = African American toothless man significance.
- Directed 1996 authority = Bill Clinton, democratically elected President. Therefore egalitarian values, large feature societal ideology ‘The American Dream’ = commoner ability create change.

- **5** Juxtaposed by elite Richmond's ease in overthrowing the monarch, diction in "***Lo, here these long usurped royalties...Wear it and make much of it.***" Shakespeare during 16th century = Tudor value for elitism.

Spoils of Rebellion: Value intelligence, but only Pacino rebellion...

Through a discussion of the spoils of rebellion, both author's deliver a value for intelligence, but display opposing representations of individualism and determinism...in this way showing (respond to question - often about context)

- **3** Shakespeare = value for intelligence – presented as form of rebellion – personal pronouns = Prince Edward's introspection, "***Methinks the truth should live from age to age.***" rebellion as challenges

Richard's Machiavellian authority, gained through
perfidy –

- **1** Duplicitous ease in gaining power through
deception – verbal irony ***“Your imprisonment shall
not be long.”***
- Pacino too values intelligence, but rewards rebellion
– rebellion progresses production process (academic
venture). Integral pastiche splicing and shaky cam
from wide frame long shots outdoor café to close
ups medieval battle scene ***“We got an end of a
movie to shoot. [Frame cut] “My horse...A horse. A
horse. My kingdom for a horse.” [Frame cut]
“Fellas, the cops are here. Police say we need a
permit.”*** = neorealism pragmatism finishing docu-
drama = Richard's determination in finding a horse.
Successful producing docu-drama - rewarded
intelligence and rebellion, during post-modern era.

- **3** Prince Edward murdered, punished rebellion, foreshadowed by repetition & smooth metonymy - ***“So wise so young, they say, do never live long.”*** = intelligence greater threat than physical power, integrated symbolically by Richard’s deformity’s inability to shun pursuit of power.
- **5** Richard’s rebellion and egoism punished. Ultimately Richard = royal usurper. Plot device of ghosts utilised later in narrative arc, ***“bloody and guilty... in a bloody battle end thy days!”*** = Richard must die, peace restored, conforming to Tudor Black Legend = dangers of individualism in Elizabethan era.
- Pacino egotistic conflict – pastiche acting Richard’s aside in costume spliced in cinema verite form with modern self reading aside from play script in contemporary clothes on centre stage + repetition personal pronoun ***‘I’*** aside ***“I am a villain. Yet I lie, I***

am not.” = Pacino recognises he plays villain as an actor (Scarface, Godfather), but he also rewards rebellion as a pragmatic director (not a villain).

- Rewarded for artistic success ultimately – individualism, rebellion, intelligence appraised.

Pacino’s is rewarded, highlighting the difference in values over time, but/or an appreciation of rebellion through time.