

**“ Nothing happens, nobody comes, nobody goes it’s awful”**

**1. Where does your particular scene, or scenes fit into the overall development of the play?**

The scene takes place around a third of the way into act two. It is the second evening, Pozzo and Lucky are yet to reappear, and Estragon has just awoken from a nightmare. The scene's plot significance lies in Vladimir finding Lucky's hat on the ground; indicating that they are in the same place as the previous evening despite Estragon's inability to recollect. **Our scene satirises the relationship between Pozzo and Lucky; and shows that they are not completely forgotten like most other occurrences. Both acts follow a similar progression and follow the absurdist convention so that the play as a whole doesn't progress at all.**

**2. How does this placement affect your characters motivation in the scene or the scenes that you are presenting?**

**My motivation (In our interpretation) is to find any evidence of some person other than Estragon. I am desperate and seek comfort in the knowledge that somebody may come and rescue us from each other any moment. I have grown tired of Estragon's company despite our history together, due in part, to his poor memory. Finding Pozzo's hat, and gaining confirmation that Pozzo was in fact there at some point gives me the drive to carry on despite Estragon's pessimism. Making a big deal about the hat, and reminding myself of Pozzo & Lucky abruptly ends when I believe I've seen Godot; this ties into my continuing desperation and want for Godot to come to give me purpose.**

**3. Where does your scene take place in terms of both time and place?**

We decided to interpret the script in an abstract sense, leading to our portrayal being set in a travelling tented circus, to which no audience is attending. This took us away from a single mound and tree on the side of a nondescript country road, and allowed us to expand in to a wider array of interactions with each other and the audience. We show our circus setting with the presence a large rope ring in which we perform, we emphasise the rings presence and also our dramatic characterisations by appearing drastically happy and “showy” within the circle and sad and “true” outside it. We bow at the beginning and end of our performance outlining where the audience is meant to be (akin to a stage performer) and perform modest acrobatic sequences whilst switching hats (and in our extended conduct) adding a circus twist to our performance. The contrast of our conduct within and outside of the circle is a focal point of our performance and assisted us in following the absurdist convention of extreme emotions allowing us to clearly show mood changes and absurd situations.

#### 4. Describe your role in this scene?

I am Vladimir, one of the two protagonists (or of four, if assuming the play as a whole). He is an entertainer like Estragon, but is more of an understudy than anything else. He is optimistic and of comparative youth to Estragon (thirty or there about). Vladimir's positive disposition is consistently projected in expectation and preparation for the imminent arrival of an audience. In Becketts portrayal he seems to be the more responsible and mature of the two main characters, however this is inverse in our scene. Throughout the play the dominance shifts between Vladimir and Estragon, it just so happens that in our segment the dominance is shifted more towards Estragon and that Vladimir seems more at the mercy of his whim. He is the only one of the two who remembers that they're waiting for Godot, and finds himself frequently reminding Estragon.

#### 4a) How will you show this using the drama techniques of voice, body, space and movement?

To contrast Estragon, my portrayal of Vladmir morphed to fall under the type "Flicker" in Laban movement. This reflects the energetic nature of Vladmir and helps contrast the point where I dip into solemnity when talking about my old hat. **As the mood changes, I also make use of the circus ring, radiating positivity (fake happiness) whilst in the circle and sobering up to life outside emphasising that anybody who seems happy is merely putting on a show.** I use strong posture to illustrate mood changes by puffing my chest and standing straight when performing and slouching when saddened or out of the ring. **We have a lot of physical interaction in our interpretation and there are two moments where we place our entire weight on each other, to reinforce the circus theme, and to show how comfortable our characters are with each other. We use levels when doing acrobatic sequences, but otherwise stay on a relatively even plane despite Estrogon's verbal dominance. We also have a number of theatrical pauses, setting up for climax, something happening, and then of course, returning to nothing.**