

**“ 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?**

My scene is in the first act, near the end. Up until this point it has been just Vladimir and Estragon talking about a whole lot of seemingly meaningless things. Mostly about what they should do, always coming to the conclusion that they need to ‘wait for Godot’, who never shows up. Just before my scene begins Pozzo and Lucky have just entered the play. To the shock of Vladimir and Estragon Lucky is the slave of Pozzo, who is treating him very poorly, pulling him on a rope, using it as a torture device. Before my scene, Estragon and Vladimir are trying to get answers from Pozzo about who he is and about Lucky, but Pozzo being as difficult as he is, takes his time to get around to answering them. My scene is when finally Pozzo begins to give in to the questioning. After my scene, there is more talk on Lucky, Vladimir runs off to urinate (which he is in a constant need to do), the characters sit around talking about the meaning of things and other pointless things, which is the same thing that happens for the entire play. Both acts are same in structure and nothing is ever really developed. Pozzo’s motivation in the play is to be heard and to make comments on everybody and everything. He just talks about pointless things and occasionally talks about the meaning of things but overall he never really gets anywhere. **All he does is to benefit himself, so his motivation is to find ways to make himself feel better.**

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

The play has constant changes in status, **Pozzo’s need to constantly gain attention leads to him being high in status when he is speaking of people that are lower than him.** But Vladimir and Estragon see his vulnerable side when he breaks them, making his status low as they see weakness in Pozzo. My scene is placed right where everything begins to be questioned and that everything becomes more pointless

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

One convention of absurdism is that setting is non-existent, it is usually somewhere common so it could be anywhere. In “Waiting for Godot”, it is set alongside a road with one tree. And in my scene I decided to not even have that as a setting. It could potentially be anywhere. No setting is required to establish my scene so there is no point in having them, just as most of the dialogue has no point either. Because time never really passes in absurdism there is no real reason to set that up either.

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

Pozzo is a very confident male and is **self congratulatory and smug although he has reached no conclusions and achieved nothing.** He is using his material items as something more. They are his audience that he is able to control and use at any point in time. He knows what he wants and is quite direct about it, yet he can be distracted and awkward. Usually these distractions are his ideas and moods and these tend to adapt the boxes into a new idea as well as this is the only thing that he can interact with. Pozzo goes through various mood swings throughout the scene and this changes his status which he always wants to be higher

than other characters. He enjoys it when he has attention and is looked up to in the scene but he gets very upset by other characters interacts with him when they treat him less than he thinks he deserves. Pozzo's need to control tends to make him a temperamental role to play.

**4b). How will you show this using the drama techniques of voice, body, space and movement?**

**Voice:** The posh English voice to express superiority and my breathing is often a release for my anger or frustration. He tends to be dramatic and attention seeking. He tries to build anticipation with his timing of his lines, pausing often but gets far too excited for it to be a long pause. His tone is constantly changing with his mood levels to go with his personality. His volume is constantly loud as he is very constant.

**Space:** The exits and entrances at the start are circular but random because there are no real directions to follow. He uses 3 different levels in my scene: low when he's crying to boxes which have been made to be on a bigger level than him. This is when he is vulnerable and is low in status. Medium where the boxes are still in a circle around him and he is almost on level with them but still of a higher status as he talks to the boxes about Lucky, bring him down to his level. High, when he's standing up above all the boxes who are forced to look up at him. Where he is of the highest stature in the scene and is confident.

**5. What is the situation of both the play as a whole and your scene?**

The situation of the play is that there is no real situation. All it is, is characters waiting around, trying to pass time, waiting for what? Nothing, because nothing ever come and nothing ever goes. Godot is the person that they seem to be waiting for, but the characters themselves don't really know what the point is or why they are waiting. Because absurdism just like this play is mainly pointless, because what is the point. Were all going to die right? So what's the point. The situation has no progression and is never really clear because all it is, is characters trying to pass time. In my scene, the situation is still a character trying to pass time. He's using boxes as a way to do it. The boxes are his audience and are how he communicates and passes time.

**6. What action takes place in both the play and your scene?**

Again, in absurdist theatre nothing really does happen. Small actions happen but overall in the play, the most action is the occasional debate between characters. If there is no meaning to life, then what's the point of action in absurdist theatre? In my scene, just the same as the play nothing really happens apart from a little character conflict that upsets Pozzo. But generally there is no real action. Just a man trying to pass time, using boxes to do so.

**8. What are the main messages you wish the audience to take away from your performance?**

Basically, humanities need to have something to pass time and the need to have material items that are the best, even if there is sentimental meaning. That people need interactions with things in order to get through the day and that most of all, people only do things that benefits them, even if its out of sacrifice of others and relationships between people.