

“ 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?

Our scene is near the start of Act II, in which Estragon and Vladimir are trying to decide whether or not they’ve come to the same place as they were the day before. When Vladimir finds Lucky’s hat from the day before, this confirms the fact that they are in the right place where they were to wait for Godot. This is similar to the start of Act I, where they were also arguing about whether or not this was the right place, so nothing appears to have progressed or developed since then (hey, that’s a convention of Absurdism!).

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

Even though the Estragon and Vladimir change from uncertain to certain of their predicament during the scene, it has no impact on their boredom as they would have waited in that spot either way. Estragon is rather cynical, thinking that there’s really not that much point to them waiting for Godot. This part of the dialogue appears in roughly the same part of Act II as a similar piece of dialogue appeared in Act I, because the language is all cyclical and the characters are in a state of arrested development.

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

We are circus performers in an empty theatre in the late afternoon/early evening. We show this by being generally theatrical (often speaking in the direction of the audience) and performing tricks (or illusions), such as making the lights dim when discussing night, or throwing our hats around (like juggling but with two people). I will show comic slapstick physicality such as clowns often use, to bump into Vladimir. This has a deeper meaning as it could be seen that closeness to another person is only by chance. We could be from any time period, which is similar to how it is in the actual play. It doesn’t matter what time period it’s in, because these are things that people have always experienced: waiting, uncertainty, boredom, et cetera.

4. Describe your role in this scene?

Estragon is an old and rather cynical man who has just about given up on his performing career. He gets frequent mood changes despite the fact that nothing changes around him. This links to the idea that life is a circus and people are all just acting, while still not being very successful at anything.

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

According to the Laban Theory, Estragon’s kind of mover would be a ‘Slasher’. His movements are strong, broken and indirect. As such, I will walk with steps that would be

quite flighty were it not for my heavy limp (a result of a bad foot caused by shoes that are too small), with sudden changes in my movements as well as the way I move.

My voice will be clear but quite strained, with a slight husk that balances Estragon's age with his experience in performance on stage. My breathing will be heavy, and my pauses will be theatrical.

My body will be hunched with age and tilting slightly because of my bad foot, which I will flex frequently. I'll keep a sour face for a lot of the scene, to show how bitter (or sour) I've become over the years.

I will prefer to keep a lot of personal space, to show my isolation, but will be closer to Vladimir in times of sadness or desperation to show our reliance on each other. My general space will also be rather large, to show my theatricality. **When I'm inside the rope circle, I will be feign enthusiasm and charisma, but outside the circle I will be much more sombre; that links to our dramatic intention of showing that people are all just performing.**

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

In the play, Estragon and Vladimir are tramps who have been acquainted for many years, and are waiting for a man named Godot. In our scene, Vladimir and Estragon are trying to decide whether or not they have come to the right place at the right time because we don't have any audience.

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

Not a lot of action takes place throughout the play as a way of avoiding some sort of progress in the plot. The play is set over two days in the same spot where Vladimir and Estragon wait for Godot, talking and bickering. On each day, two men called Pozzo and Lucky come past and talk to Estragon and Vladimir for a while, but this only helps to pass the time. Our scene takes place on the second day, and after a bit of wondering whether they are at the right place, Vladimir finds Lucky's hat from the day before, which confirms that they are in the right place. They then pretend to be Pozzo and Lucky, just for something to do. A lot of the action only takes place to quell Estragon and Vladimir's boredom, which links to the Absurdist convention of not having any dramatic action or change caused by the action.

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

The main message we wish the audience to take away from our performance is that life is just a circus and people are just performing, often without much success or progress in our own plots.