

“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 particular scene fits in to the beginning of the play ‘Waiting for Godot’ by Samuel Beckett. Act 1, page 12, there is an obsession over carrots and turnips between Vladimir and Estragon. This particular part is before Pozzo arrives, and although the two men have had been together for years, they start developing annoyance between one another, and they constantly disagree and have mood changes. Before the scene that we are playing, the two men wait for Godot. While they wait they exchange many topics in conversation including carrots and turnips which we have decided to perform. Our scene takes place at the beginning of the play where we are first introduced to the characters of Vladimir and Estragon. **These two spend days and nights together, as they do in the whole play, and we are showing this idea through the use of being homeless.** Both acts have the same structure with no dramatic plot development so it could be anywhere.

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

This particular placement affects my character’s (Vladimir) motivation by making him busy and having a goal to find food for Estragon. This relates to Vladimir in the play as Vladimir is the mindful one and the one who keeps Estragon on track. I am a grumpy and tired man and get no recognition from Estragon when I have achieved finding carrots and turnips for him. **This affects my motivation by becoming frustrated and annoyed with him and soon enough i give up. This also links to Vladimir in the play as he becomes more tired of Estragon as the days go on so I’ve decided to apply this to my character. Vladimir’s motivation and status constantly changes in the play and I’ve decided that my motivation slowly decreases as our scene goes on.**

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

Our scene takes place on the side of the street somewhere. We will show that it is the side of the street by our prop which is the sleeping bag and also Estragon’s movement. The sleeping bag will automatically give the audience the image of us being homeless and they will relate this to the life style of a homeless person which is usually on the side of a street. Estragon also goes running and begging for money which is usually done on the side of the street and is how we are showing that we are on the side of the street. This idea differs from the play because we are not lost where they two characters in the play are. There is no set time or place and does not affect the facilities we have. **All issues that Beckett was trying to get across affect all humans regardless of status and ethnicity. A day goes by and night comes as we live through the cold and the loneliness.**

4. Describe your role in this scene?

My role in the scene of ‘Waiting for Godot’ is Vladimir; middle aged grumpy and tired man. I am also homeless with a sleeping bag as my only item. Estragon is my acquaintance and the sleeping bag brings our relationship together. As soon as the sleeping bag is gone, there is automatically no bond between us. In the play, Vladimir has a higher status, is obsessed with his hat, is mindful and is quite talkative. I’ve decided to apply some of these characteristics to my role in the play such as the obsession with the hat. **I have changed this to being obsessed with a carrot and it being very important to me. I have also decided to make my role be mindful as well as Vladimir in the play. I am determined to find food for Estragon so the relationship we have is not always negative and this shows that I am mindful.** I have not applied the characteristic of being talkative because I believe this does not apply to

a grumpy old man. This has also depended on the script we have chosen where there is not many lines. My role has similar characteristics to Vladimir in the play but I also wanted there to be a difference in a few of those characteristics.

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

I will show my character of Vladimir through the four techniques of Voice, Body, Space and movement. I am a male and every movement I do will be masculine. I have had to change my voice to be deep and obstruct. It's very grumpy to sound angry or frustrated and that of a homeless voice. My body is hunched over as though I am protecting my self. I also use body gestures such as wiping my nose and sniffing as personal hygiene is not a huge factor while being homeless. I have decided to apply one of Laban's Movements to my character in this scene which is a 'Thruster'. A thruster uses intense, quick and purposeful movements (Strong, Broken, and Direct). I decided that this would apply better to a masculine character as males are said to be strong. My character moves around a lot but there is a certain amount of space I use during the scene. This relates to the Thruster Laban movement of being direct. My character is heavy footed and this helps with being strong and direct.

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

The situation of the play as a whole is two middle aged men waiting for Godot. They experience boredom, loneliness, and moments of excitement. They also encounter three other characters as they wait, Pozzo, Lucky and A Boy. **The situation in our scene is two homeless men living on the side of the street waiting to be fed. They also experience frustration, boredom, loneliness and moments of excitement. They encounter an immense amount of hunger and losing their only item that brings the two together, a sleeping bag.**

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

The action that takes place in the play and my scene is two men waiting for something. In the play they wait for Godot, and they fill in time by trying to hang themselves, exercising and fooling around. In my scene they wait for food, we beg and we get cold. The actions of finding carrots in our scene are almost identical to how it is portrayed in the play. We have used the same dialogue as the play which just creates a different time and place and it could be anywhere.

7. Which of the features of Absurdist Theatre are you intending to highlight? How will you do this?

The features of absurdist Theatre that I am intending to highlight are the obsession of an object, constant mood changes and abandonment. I will show all these features through the use of props, voice, body, space and movement. Vladimir and Estragon obsess over carrots and turnips. These two characters are homeless in our scene and their only food survival is carrots and turnips so they obsess over scavenging to find them. **This obsession is constant throughout our scene and emphasises the need and obsession for food Vladimir and Estragon also obsess over their sleeping bag. This is the only item that is important to them and is what brings their relationship together. Near the end of the scene the sleeping bag gets taken away from the two men and automatically creates a mood change and makes the two men feel abandoned.** The sleeping bag is the only item that brings the two men together in our scene and when it's taken away their relationship becomes more distant and awkward. This creates the mood change and the characters in our scene become sad and feel more and lonelier.