

Select performance skills associated with a theatre form or period.

'Theatre of the Absurd'

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The ultimate hopelessness that surrounds human existence, all hoping for something, day by day is suggested by the wider play. My performance as Vladimir has a desperate edge and a sense of strain. I am anxiously waiting for the appointment (Godot) to turn up. Because this is Absurdist theatre I can never quite remember what has happened before and my techniques will show anxiety but also confusion.

I am playing Vladimir as a stranded failed businessman who is hoping Godot the financier will come and supply some answers about what to do. There is no sustained action for me. I keep starting little movements but they fade out as I am distracted. I exaggerate physical actions like checking my phone which is never working so I am never in touch with the outside world.

The ritual of checking to see if someone is there and the repetition of trying to wake up Estragon are actions which lead nowhere. I become more and more mechanical as the scene progresses and I achieve nothing. I cling to symbols of hope like the phone, although it does me no good. Like all the human race I am locked into patterns that will get me nowhere because there is nowhere to go.

We use silences and conversational monologues to show that neither of us is paying attention to the other. We are hopeless communicators as we don't listen or remember words. The strongest communication is in our silences. On-verbal language is used to show how words make us more confused than silences or just action..