

**Select performance skills associated with a theatre form or period.****'Theatre of the Absurd'**

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At the end of act one, after an entire day of *Waiting for Godot*, Estragon and Vladimir decide to leave "Well shall we go?, "yes, let's go". However, they stay exactly where they are without moving. This is a typical convention of absurdist theatre as their actions contradict their words, and the action of the play ceases to develop.

My dependency on Estragon is shown as I continually distance myself from him and create my own personal space. However, within this personal space I am prone to the feeling of alienation. This causes me to return to Estragon's side, in order to prevent myself from feeling lonely or abandoned, depicting my roles insecurities.

Cyclic pattern of absurd theatre prevents the plot from developing and therefore nothing is achieved or fulfilled. I highlight this feature by repeating actions within the scene such as continually having Estragon fall asleep on Vladimir. We also highlight it by never resolving any of the issues raised. For example: Estragon falling asleep, Vladimir losing Estragon, teaching Estragon to defend himself, thus forcing the plot to move on without actually accomplishing anything.

Mood changes are also a significant feature of Absurdism that I highlight. I do this by quick shifting of mood. In the space of only a few minutes my characters mood changes from angry (that Estragon won't look at me), to happy (to be back with Estragon), to frustrated upset (that Estragon has disappeared), to despairing (that I can't find Estragon), to happy (that Estragon has returned). This means the past is irrelevant to characters and that they do not dwell on their situation and actions even just a few moments before. This prevents character development and also halts development of the play.

The plot continues to circulate, reinforcing the meaningless aspect of the absurdist play and consistently returning to the focal point of '*Waiting for Godot*'. The situation of our scene has a similar motif. Estragon incessantly falls asleep on me, and I continuously wake him, in fear of being alone. He then falls asleep and despite my determination, I fail in waking him. This displays the cyclic style of the play and reinforces lack of development.

My fears of losing Estragon surface when I think he is lost. In desperation I search for him, but event this is pointless as I give up and begin to cry. Once found, my mood brightens and I decide to teach Estragon how to defend himself. However my motivations and actions contradict each other, as despite my attempts to help Estragon fight- I don't want to lose. Therefore the outcome of the scene is of little development and thus reflects the play in itself, which also has minimal progress and development.