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"Something to be Done": Applying Technique to Waiting for Godot

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UNIVERSITY OF CALIFORNIA, SAN DIEGO

“Something to be Done” :
Applying technique to *Waiting for Godot*

A Thesis submitted in partial satisfaction of the requirements

for the degree Master of Fine Arts

in

Theatre and Dance (Acting)

by

Sean McIntyre

Committee in charge:

Marc Barricelli, Chair
Eva Barnes
Charles Oates
Manuel Rotenberg

2017

The Thesis of Sean McIntyre is approved and it is acceptable in quality and form for publication on microfilm and electronically:

Chair

University of California, San Diego

2017

DEDICATION

For Kyle, Charlie, Ursula, Eva, Linda, and Marco.

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File 2. Photo

File 3. Photo

File 4. Photo

ACKNOWLEDGEMENTS

Thank you to my family, for supporting me.

Thank you to my faculty, for pushing me.

Thank you to my class, for catching me.

ABSTRACT OF THE THESIS

“Something to be Done” :
Applying Technique to *Waiting for Godot*

by

Sean McIntyre

Master of Fine Arts in Theatre and Dance (Acting)

University of California, San Diego, 2017

Professor Marc Barricelli, Chair

“How does one even begin to approach a text like Samuel Beckett’s *Waiting for Godot*?” This is a question I’ve asked myself on multiple occasions. After having seen both the 2009 and 2013 Broadway productions (both of which I thoroughly enjoyed), and having read multiple publications about the play, I was still nowhere close to an answer. One could then imagine my excitement after having been cast as Vladimir in my final production here at UCSD.

Over the past three years, I have been challenged in ways I never expected. It has been specifically through text, voice, and movement training that I now feel the confidence to approach any role (daunting as some may be) with tenacity and vigor as opposed to hesitance and trepidation. The table work we did on *Waiting for Godot* could have gone on for weeks, because of the rigor and importance I have learned to put into detailed analysis of the text. Specificity of movement was crucial in the story telling, as my character is constantly in pain and clowning has such a heavy presence in the play. The authenticity and clarity of my vocal work was equally important, making sure shouting from the top of the mound for a full minute carries the same weight and power as moments of quiet despair.

These are the set of tools with which I approached this intimidating play, and with which I now feel ready to carry with me throughout the rest of my career.