

Scene 1

[KANGAROO, WOMBAT and KOOKABURRA are sitting on stage in different places. A plain-looking LIZARD sits towards the front of the stage. PLATYPUS skips onto the stage, pirouetting and stopping every now and then to preen himself and admire his reflection in the water.]

NARRATOR: Long, long ago, when the earth was new and animals newly made, there lived a handsome creature called Platypus. He was half bird, half mammal. He had the beak of a bird and the feet of a graceful bird.

His face was exquisite, with large soft eyes. He had long soft fur that shimmered and shone with all the colours of the rainbow. His body was roly-poly round and his tail long and exceedingly bushy.

PLATYPUS: *[Looking at LIZARD pitifully]* No other animal has my rainbow fur, my delicate beak, my dainty feet. Oh, and my beautiful eyes! How handsome am I! I'm so cool.

NARRATOR: Some days, he craved the company of other animals. Not because he was lonely, oh no, but because he wanted to hear them tell how good looking he was – and to criticise them.

PLATYPUS: *[Looking at WOMBAT]* Wombat, don't you wish you had my gorgeous tail?

WOMBAT: Well, Platypus, if I had your tail, which is indeed gorgeous, I would have to dig a much longer entrance to my burrow to accommodate it.

PLATYPUS: *[Turning to face KANGAROO]* Kangaroo, your legs are far too large for your body. Wouldn't you look better with my fine limbs?

KANGAROO: Your legs are indeed the envy of all, but don't you see that I need big legs to jump the way I do? *[Jumps away, angrily]*

Playscript Interpretation And Production

RS Peters



Playscript Interpretation And Production:

Playscript Interpretation and Production Gerald Lee Ratliff, 1985 *Interpreting the Play Script* Anne Fliotsos, 2011-08-17 One type of analysis cannot fit every play nor does one method of interpretation suit every theatre artist or collaborative team This is the first text to combine traditional and non traditional models giving students a range of tools with which to approach different kinds of performance **Interpreting Chekhov** Geoffrey Borney, 2006-08-01 The author's contention is that Chekhov's plays have often been misinterpreted by scholars and directors particularly through their failure to adequately balance the comic and tragic elements inherent in these works Through a close examination of the form and content of Chekhov's dramas the author shows how deeply pessimistic or overly optimistic interpretations fail to sufficiently account for the rich complexity and ambiguity of these plays The author suggests that by accepting that Chekhov's plays are synthetic tragicomedies which juxtapose potentially tragic subtexts with essentially comic texts critics and directors are more likely to produce richer and more deeply satisfying interpretations of these works Besides being of general interest to any reader interested in understanding Chekhov's work the book is intended to be of particular interest to students of Drama and Theatre Studies and to potential directors of these subtle plays **Generating Theatre Meaning** Eli Rozik, 2007-12-01 Offers a theory and methodology of performance analysis as an alternative to traditional play analysis This book carries an underlying theme that theatre performance is a descriptive text generated by the theatre medium and that the process of generating meaning takes place in the actual encounter between a theatre performance and the spectator Script Into Performance Richard Hornby, 1987 The Cumulative Book Index, 1986 A world list of books in the English language Molière and Theatricality James Patrick Carmody, 1986 Understanding Playscripts Roger Gross, 1974

Shakespeare and His Collaborators Over the Centuries Pavel Drábek, Klára Kolinská, Matthew Nicholls, 2008 This book presents a series of essays exploring the cultural notion that has come to be known as 'Shakespeare's collaborators' are not only those who were his contemporaries but also those who have given new life to his works in a new garb be it a play a theatre production a film a TV play a novel a museum item or a collection of illustrated strips The collection presents papers given at an international conference entitled Shakespeare and His Collaborators over the Centuries which took place at the Faculty of Arts Masaryk University Brno Czech Republic on February 8-11 2006 The individual contributions deal with the notion of collaborating with Shakespeare both in a literal as well as figurative sense The essays in the first section discuss the literary and cultural milieus which were conducive to the creation of Shakespeare's works The second part discusses early adaptations and variants of Shakespeare's plays while the third section offers a broader range of artistic as well as idolatrous repercussions of the Shakespearean canon **Shadows of Realism** Nancy Kindelan, 1996-04-16 This insightful work fills a gap in theatre studies illuminating how modernism influences theatrical interpretations and productions Kindelan focuses on how contemporary practitioners evoke new renderings of

classical playscripts incorporating interviews with over 20 prominent professional actors directors designers and dramaturgs who discuss the way they work with a playscript in preparation for production The book includes a case study illustrating how imagistic readings of Chekhov s *The Seagull* produce metaphorical productions Kindelan addresses such controversial issues as subjectivity imagistic theatre reconceiving and the artist as auteur This work will be a valuable resource for theatre artists interested in developing their interpretive skills *Theater Directing* Kazimierz Braun,2000 Polish born director writer playwright and scholar Braun State U of New York Buffalo sets down the approach to creative theatre directing that he teaches in his classes It is based on the two premises that directing is an act of creating of making something out of nothing and that is also a craft that requires skills techniques methods and tools to express the artistic energies and spiritual abundance of human life After an introduction he discusses shaping a theater style creative text analysis creating the human layer of the performance performance space and time action mind and imagination the director s practical preparations implementing the project before rehearsals creative rehearsals and final rehearsals leading to the opening The text is double spaced Annotation copyrighted by Book News Inc Portland OR **On Interpretation in the Arts** Nurit Yaari,2000

American Book Publishing Record ,1984-12 **El-Hi Textbooks and Serials in Print** ,1986 **Books in Print Supplement** ,1984 Playing Contemporary Scenes Gerald Lee Ratliff,1996 Thirty One Famous Scences and How To Play Them Producible Interpretation Judith Milhous,Robert D. Hume,1985 Producible interpretation is a critical method used by Milhous and Hume to examine eight plays For each play they present deductions based upon six kinds of investigation close reading analysis of the original cast and reception of the original production study of the scen ery and machines required for perform ance historical reading in terms of 17th century values and views of subject matter a survey of the play s production history and analysis of modern critical opinion The plays they examine in this man ner are *The Country Wife* *All for Love* *The Spanish Fryar* *Venice Preserv d* *Amphitryon* *The Wives Excuse* *Love for Love* and *The Beaux Stratagem* With each evaluation their emphasis is on the stage worthiness of the inter pretation They stress that If it can be staged effectively it must possess some kind of validity even if it is demon strably remote from the apparent in tention of the author and the original production *Play Directing* Francis Hodge,1994 This authoritative and highly respected classic text and workbook explores all aspects of directing plays in live theatre including working with actors playwrights and designers Thoroughly revised and updated *Play Directing* Fourth Edition outlines for readers a technical method for examining the structure of ALL playscripts in order to show how plays are made and how directors can prepare Author Francis Hodge focuses on the various methods a director can use in communicating with actors and designers In addition Hodge illustrates how to bring out the actor through visual stimulations and through the development of oral aural expertise **Introducing Theatre** Joy H. Reilly,1999 Entering its sixth edition *Introducing Theatre* remains an excellent and informative text perfect for use in introductory theatre courses The book covers the entire history of theatre and all its forms including those of today Written

from years of experience by two of The Ohio State University's leading professors of theatre Joy H Reilly and M Scott Phillips
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Stage Directing George Black, 1991

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Table of Contents Playscript Interpretation And Production

1. Understanding the eBook Playscript Interpretation And Production
 - The Rise of Digital Reading Playscript Interpretation And Production
 - Advantages of eBooks Over Traditional Books
2. Identifying Playscript Interpretation And Production
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Playscript Interpretation And Production
 - User-Friendly Interface
4. Exploring eBook Recommendations from Playscript Interpretation And Production
 - Personalized Recommendations
 - Playscript Interpretation And Production User Reviews and Ratings
 - Playscript Interpretation And Production and Bestseller Lists

5. Accessing Playscript Interpretation And Production Free and Paid eBooks
 - Playscript Interpretation And Production Public Domain eBooks
 - Playscript Interpretation And Production eBook Subscription Services
 - Playscript Interpretation And Production Budget-Friendly Options
6. Navigating Playscript Interpretation And Production eBook Formats
 - ePub, PDF, MOBI, and More
 - Playscript Interpretation And Production Compatibility with Devices
 - Playscript Interpretation And Production Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Playscript Interpretation And Production
 - Highlighting and Note-Taking Playscript Interpretation And Production
 - Interactive Elements Playscript Interpretation And Production
8. Staying Engaged with Playscript Interpretation And Production
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Playscript Interpretation And Production
9. Balancing eBooks and Physical Books Playscript Interpretation And Production
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Playscript Interpretation And Production
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Playscript Interpretation And Production
 - Setting Reading Goals Playscript Interpretation And Production
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Playscript Interpretation And Production
 - Fact-Checking eBook Content of Playscript Interpretation And Production
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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