

# From Page to Stage

## Class 8 Arts (Kriti) Chapter 3

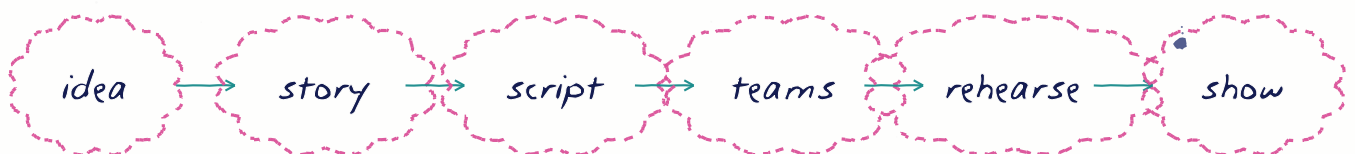
### THEATRE-MAKING

The chapter shows how a class changes an idea into a complete drama performance. It is written as a play script, so students learn theatre while reading theatre.

The main learning is practical. Planning, script writing, rehearsing, designing, documenting and performing all come together in one shared show.

### Remember :-

- Theatre begins with teamwork.
- Every small backstage role matters.
- Dedication is more important than expensive material.



# THEATRE JOURNEY

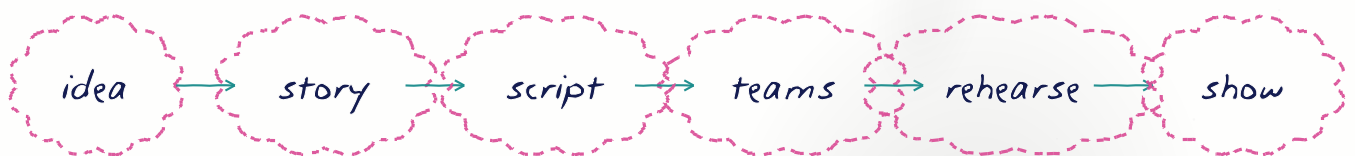
## FROM IDEA TO PERFORMANCE

A performance does not begin on the stage. It begins when the class agrees on a story, understands the time limit and divides work clearly.

The chapter reminds students that theatre can happen anywhere. A classroom, playground or simple hall can become a stage when the team is prepared.

### Remember :-

- Start with a clear story.
- Keep beginning, middle and end.
- Build one interesting conflict.



## SCENE 1

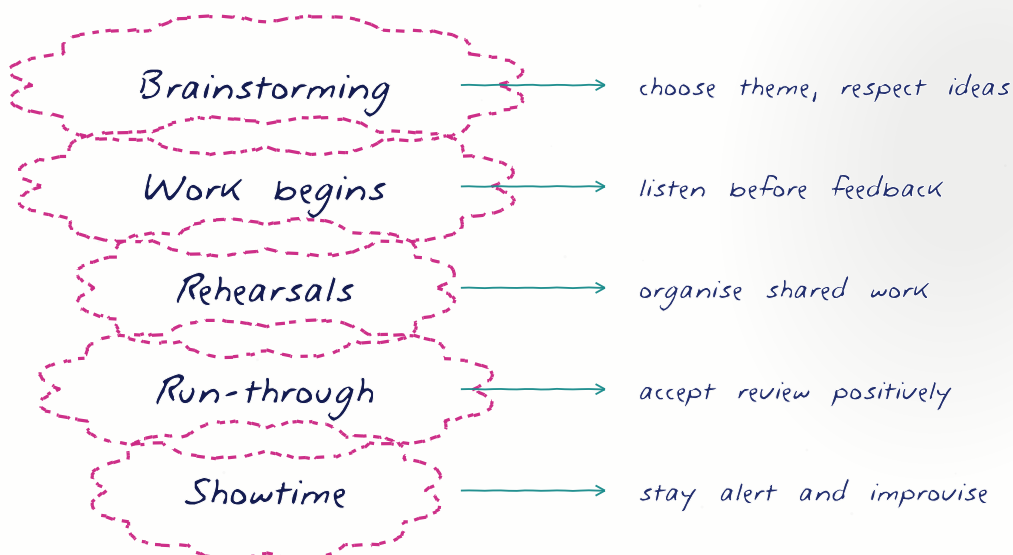
### BRAINSTORMING

Ananya starts the class discussion after the school announces the annual theatre project. The students feel excited, nervous and unsure at the same time.

They suggest comedy, mystery, fantasy, Panchatantra, Hitopadesha, Savitri and Satyavan, Tenali Rama and other stories before choosing a Himalayan folktale.

### Remember :-

- Respect all ideas before voting.
- Choose a story that can work on stage.
- Blend dance, puppetry and folk music only where useful.



## STORY SELECTION

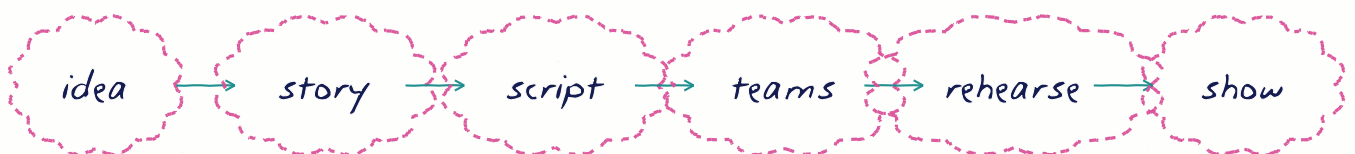
### WHY THE FOLKTALE WORKS

The selected folktale is useful because it has a clear beginning, middle and end. It also allows conflict, music, puppetry and dance.

Karan volunteers to write the script with a team. This shows that script writing is a shared responsibility, not one student's burden.

### Remember :-

- A good story has conflict.
- A script may improve during rehearsal.
- Team feedback should strengthen the draft.



## TEAM FORMATION

### WORK DEPARTMENTS

Ananya writes the teams on the board. The class needs script, set and props, make up, costume, puppetry, music, dance and documentation teams.

Some students want only acting roles. The teacher explains that backstage work is the foundation of a good performance.

#### Remember :-

- Everyone must join at least one team.
- Acting is not the only important work.
- Documentation records the process for later reflection.

|               |                           |
|---------------|---------------------------|
| Script        | story, scenes, dialogue   |
| Set and props | space, objects, changes   |
| Costume       | look, make up, character  |
| Puppetry      | puppet build and control  |
| Music         | songs, cues, beats        |
| Dance         | movement and choreography |
| Documentation | photos, video, diary      |

## BACKSTAGE VALUE

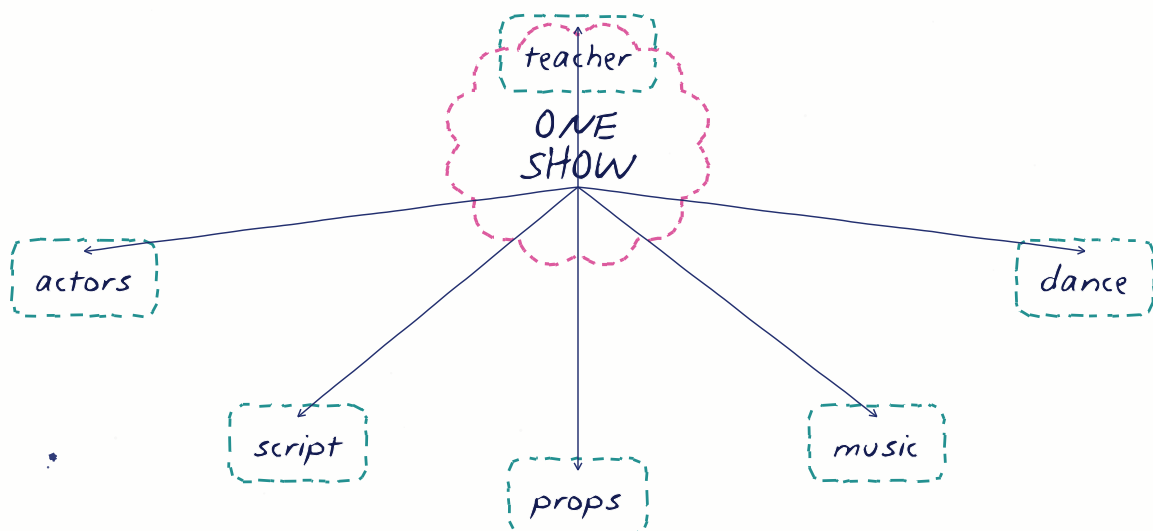
### WHY ALL ROLES MATTER

The teacher's advice is important. A play succeeds only when invisible work is handled with care. Props, costume, music and puppetry support the actors.

The chapter trains students to respect labour behind the stage. Theatre is a group art, not a solo competition.

### Remember :-

- Backstage creates the world of the play.
- Students can act after joining a work team.
- United effort reduces last minute panic.



## SCENE 2

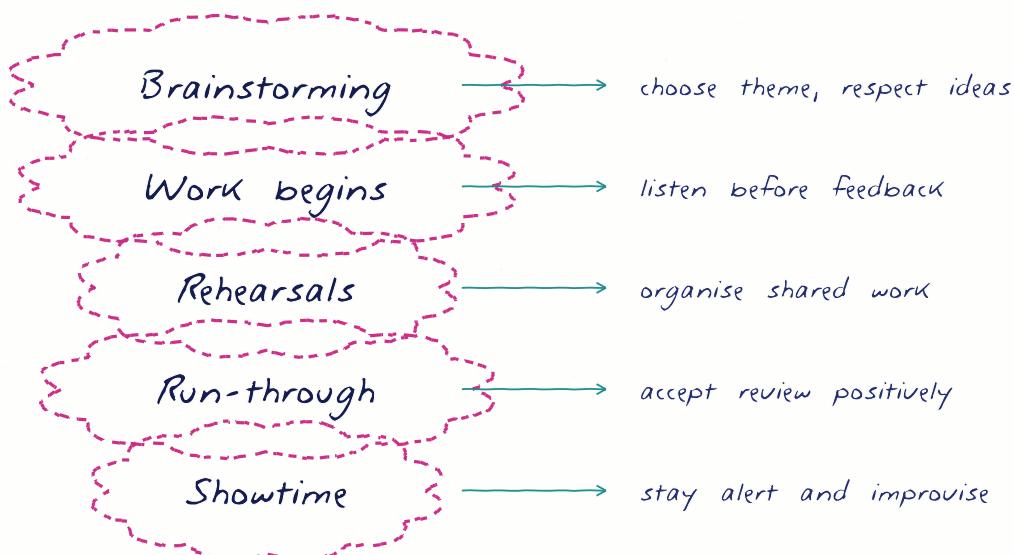
### WORK BEGINS

Three days later the teams are working. Karan's team reads the script, while other groups prepare puppets, music, steps and visual ideas.

The first version has a spaceship in a mountain story. This creates a problem because it is difficult to stage and does not match the folk style.

### Remember :-

- The opening scene must catch attention.
- A script should be practical for the stage.
- The style must match the selected story.



## FEEDBACK SKILL

### LISTEN BEFORE CORRECTING

Ritu, Mikhil, Anil, Meera and Anita point out issues in the script. Their points may be useful, but they interrupt before hearing the complete reading.

Ananya reminds the class to respect Karan's work. Feedback is needed, but it should come after patient listening.

### Remember :-

- Do not interrupt every line.
- Make notes during the reading.
- Share suggestions at the end.

Feedback = respect + clarity

quick recall

## SCRIPT REVISION

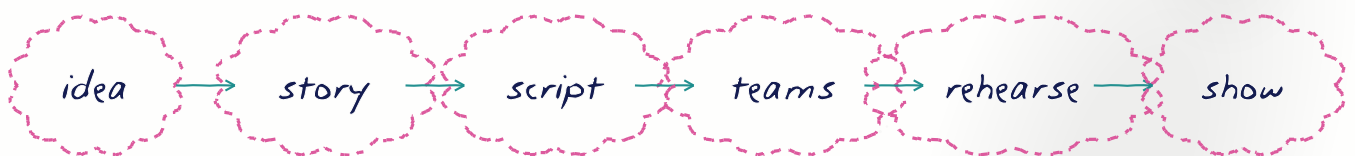
### IMPROVING WITHOUT HURTING

Karan changes the script after discussion. This shows that revision is normal in theatre. A first draft is not the final performance.

The class becomes more confident when everyone sees that suggestions can improve the play without insulting the writer.

### Remember :-

- Revision is part of creativity.
- Criticism should solve a problem.
- The writer and performers should work together.



## SCENE 3

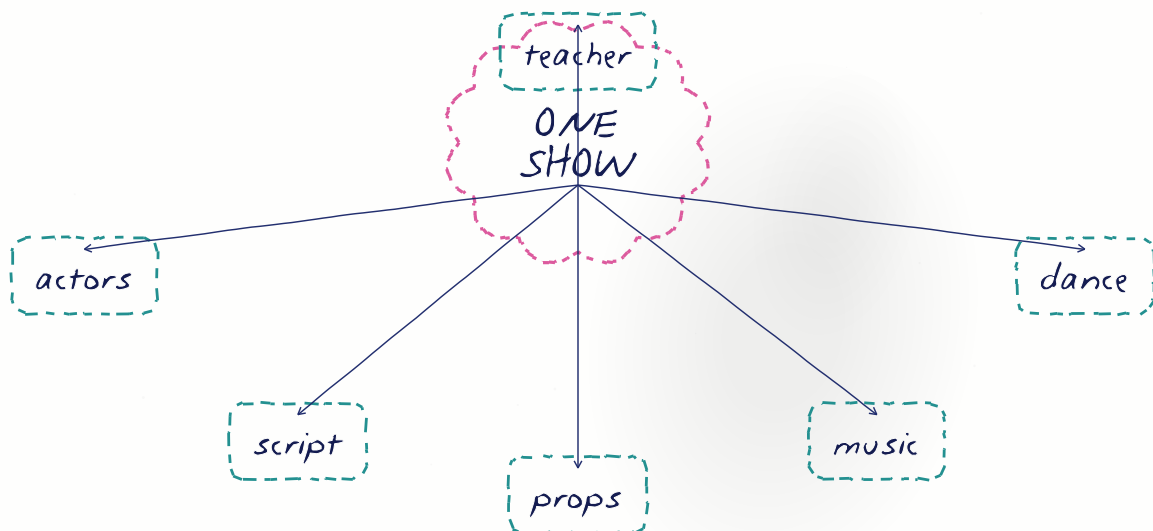
### REHEARSALS AND PREPARATION

After one week of practice the room becomes noisy. Costume corners, puppet drying, dance practice, music cues and script changes all happen together.

This scene shows a common theatre problem. When each team works only for itself, the whole show starts breaking apart.

#### Remember :-

- Multiple teams work at the same time.
- Shared space needs order.
- A common storyboard keeps departments aligned.



## CREATIVE WALL

### WHEN THE TEAM GETS STUCK

The teacher says every team hits a wall. This is not failure. It is part of the creative process when many passionate people are working together.

The solution is to step back, breathe and listen. The class must remember that it is one story and one show.

#### Remember :-

- Take short check-ins.
- Find different work spaces.
- Meet every two days for coordination.

One story, one show

quick recall

## COORDINATION PLAN

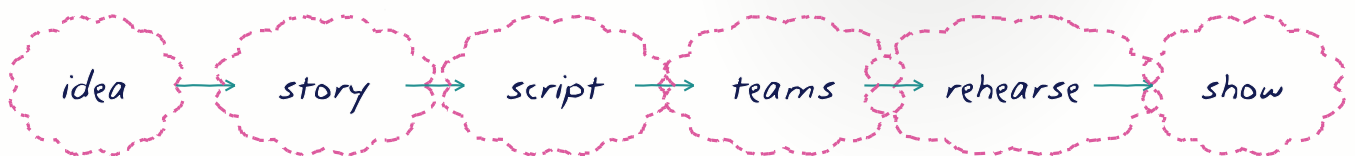
### STORYBOARD CHART

A storyboard chart helps everyone visualise each scene. It can show entries, exits, props, music cues, puppet cues and dance movements.

Karan suggests acting out each scene briefly during meetings. This lets every team see what the others need.

#### Remember :-

- Storyboard before the final rush.
- Separate music for dance and puppetry when needed.
- Avoid surprise changes without informing others.



## SCENE 4

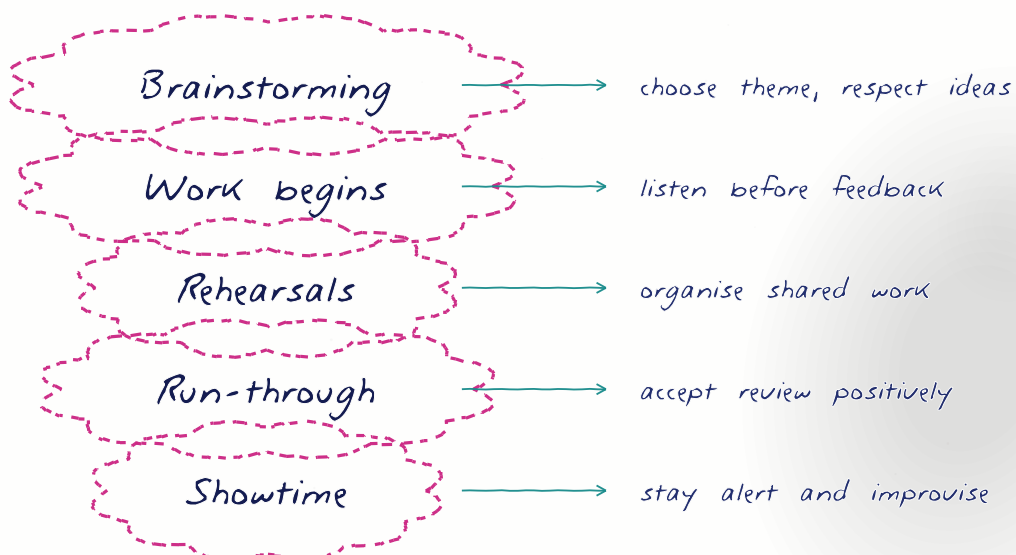
### FIRST RUN-THROUGH

The students perform before a few teachers. There are mistakes and laughter, but completing the full run from beginning to end is already a big achievement.

Teacher feedback focuses on slow scene transitions, unclear voice and the need to arrange props scene wise.

#### Remember :-

- A trial run is compulsory.
- Feedback helps improvement.
- 
- Scene changes must be smooth.



## STAGE VOICE

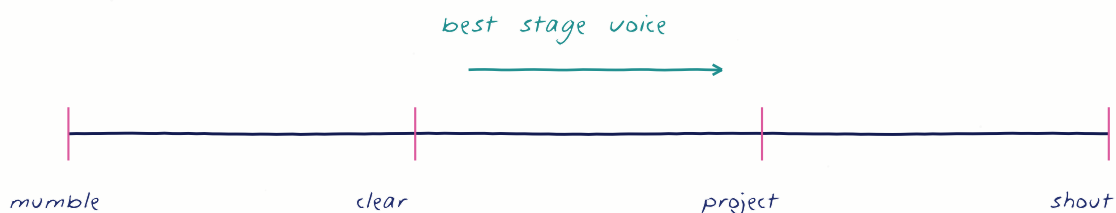
### PROJECT, DO NOT SCREAM

Teacher 2 explains that stage voice is not shouting. The actor must hold emotion and still make the line audible to the last row.

This connects with Chapter 1 skills such as intonation, diction, volume and dialogue delivery.

#### Remember :-

- Speak clearly from the body.
- Keep emotion in the line.
- Face the audience when possible.



## POSITIVE REVIEW

### WHAT WORKED WELL

Teacher 3 appreciates the use of puppetry in the boy's dream and its connection with folk dance. This shows that feedback should include strengths too.

Ritu drops a puppet during rehearsal, but the mistake becomes a useful reminder for the final show.

### Remember :-

- Praise useful choices.
- Fix mistakes before showtime.
- Do not panic over rehearsal errors.

- ☐ props ready
- ☐ costume order
- ☐ voice warm up
- ☐ team prayer
- ☐ entry cues

## SCENE 5

### SHOWTIME

Backstage, the teams whisper, tune music, check puppets and prepare costumes. The class says a prayer and gets ready as one team.

The suggested prayer means that whatever one does through body, speech, mind and intellect is offered with dedication.

### Remember :-

- Final checks must be quiet and focused.
- Team spirit reduces fear.
- The show begins before the curtain opens.

- ☐ props ready
- ☐ costume order
- ☐ voice warm up
- ☐ team prayer
- ☐ entry cues

## PRESENCE OF MIND

### NANDINI SAVES THE SHOW

During the performance, Aditya is missing because he has fallen backstage. Nandini quickly takes his line so that puppetry can begin.

This is the clearest example of theatre alertness. She does not freeze. She understands the story need and keeps the show moving.

#### Remember :-

- Stay alert to scene cues.
- Help anyone who needs it.
- Improvisation can protect the performance.

The show must go on

quick recall

## CURTAIN CALL

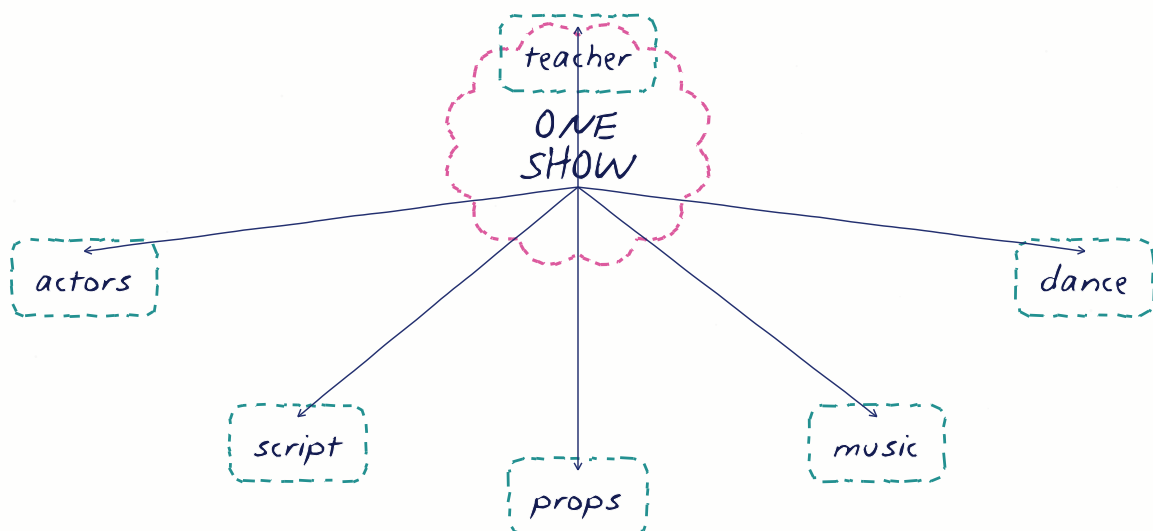
### TEAM LEARNING

After the final scene, the audience is silent for a moment. Then the chief guest applauds and everyone stands to appreciate the team.

Ananya says they learnt more than a story. They learnt teamwork, creativity and that every part matters.

### Remember :-

- Success belongs to all teams.
- Backstage people also deserve applause.
- A show ends, but learning continues.



### ACTIVITY 3.1

#### THOUGHT SPLASH

Students write immediate thoughts after reading the play. They can note questions, feelings, doodles and class connections.

The activity prepares students to analyse the scenes and identify theatre-making steps inside the script.

#### Remember :-

- Write first reactions honestly.
- Share and discuss with classmates.
- Connect each scene with preparation skills.

Observe, note, discuss

quick recall

# SCENE ANALYSIS

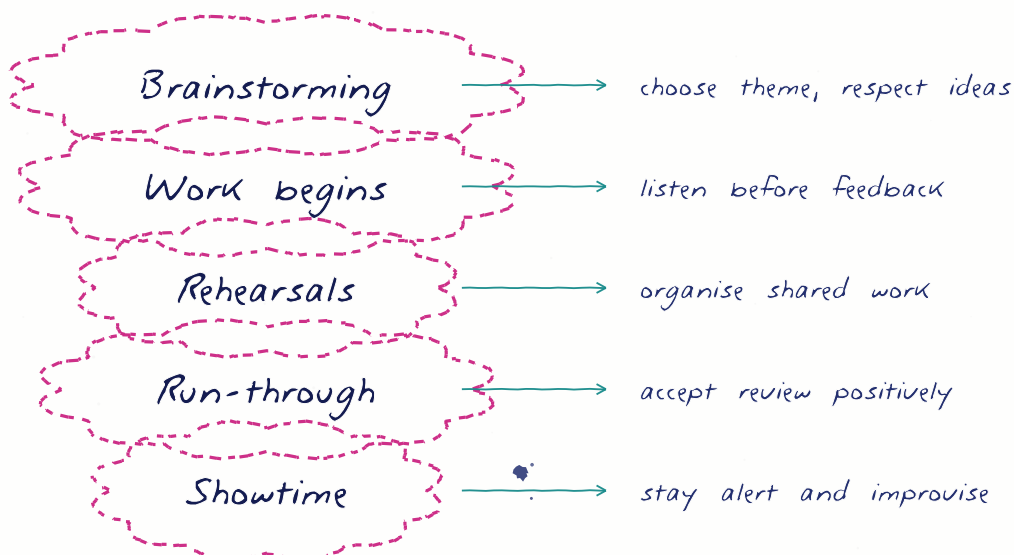
## STEPS AND LESSONS

The chapter table links each scene with preparation steps and life lessons. Brainstorming teaches respect, Work Begins teaches listening, Rehearsals teach organisation.

First Run-through teaches review and Showtime teaches presence of mind. Students can add more points after class discussion.

### Remember :-

- Analyse scene by scene.
- Add points beyond the textbook table.
- Use the table before making your own performance.



## ACTIVITY 3.2

### SCRIPT STYLE QUIZ

Students observe the standard script style. Non-dialogue lines are called stage instructions and they guide action, emotion and visual representation.

The chapter explains that non-dialogue lines are often in brackets and italics. Emotion words after character names help actors speak lines correctly.

#### Remember :-

- Stage instructions are not dialogue.
- Brackets and italics separate action from speech.
- Emotion cues guide delivery.

Dialogue + stage instruction

quick recall

## LIFE LESSON

### THE SHOW MUST GO ON

The key takeaway is resilience. If a crown falls, lights fail or a line is missed, actors continue with confidence instead of stopping.

In real life too, mistakes and surprises are natural. Theatre teaches students to stay calm, think quickly and move forward.

#### Remember :-

- Perseverance matters more than perfection.
- A positive attitude helps in trouble.
- Team trust keeps the work alive.

- ☐ props ready
- ☐ costume order
- ☐ voice warm up
- ☐ team prayer
- ☐ entry cues

## REAL STORY

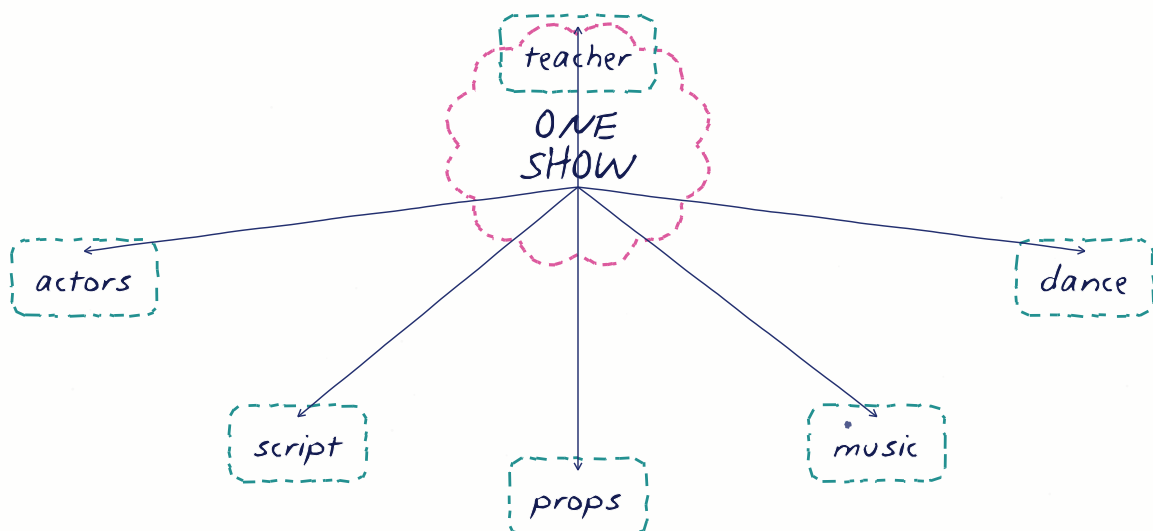
### DHARWAD BACKDROP INCIDENT

The chapter gives a real example from 1995. During a school drama, a backdrop rope snapped while the lead actor continued her dialogue.

Two backstage crew members held the heavy backdrop by hand for one full hour. Others took over their work, and the show finished successfully.

#### Remember :-

- Trust backstage teammates.
- Solve problems without disturbing the audience.
- Teamwork can turn danger into success.



## CIRCLE TIME

### STRENGTHS AND WEAKNESSES

Students list individual and class strengths and weaknesses. This helps the team use strong skills and improve weak areas before performance.

The discussion also asks how students can creatively use strengths for the team advantage.

#### Remember :-

- Know your own role honestly.
- Respect others' strengths.
- Plan improvement instead of blaming.

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## ASSESSMENT CUES

### WHAT TEACHERS LOOK FOR

The assessment checks whether students express life experiences through drama, show stage etiquette and use materials carefully.

It also checks whether students connect dance, puppetry and music in relevant places and participate responsibly as a class.

### Remember :-

- Bring real experiences into the script.
- Reduce wastage while making props.
- Show care for others' work.

Participation + etiquette

quick recall

## QUICK REVISION

### FINAL ONE-PAGE RECALL

Remember Chapter 3 as a theatre journey from planning to performance. The five scenes show brainstorming, writing, rehearsal, trial run and final show.

Before class assessment, explain how one mistake was solved, why backstage matters and how stage instructions help actors.

#### Remember :-

- Idea becomes story, story becomes script.
- Script becomes rehearsal, rehearsal becomes show.
- Teamwork makes the performance complete.

