



WeMove Theatre

Theatre Curriculum

About WeMove Theatre

WeMove Theatre was started in 2006 by thespians Abhishek Iyengar & Rangaraj Bhattacharya with a vision of making Theatre reachable to all. With contemporary plays being the forte of WeMove, the company has staged 16 full-fledged staged productions and more than 200 shows across India and United states of America (California). WeMove Theatre is tagged as the most searched Theatre company along with Wikipedia mentioning WeMove Theatre as one of the most prestigious Theatre organisations of the country. WeMove Theatre has won several accolades nationally and internationally. WeMove Theatre's WeMove School of Drama is a one stop point for learning every aspect of stage acting, WeMove runs a lot of programs such as The Big Step, Gully Theatre, Big Step Spotlight, Big Step Theatre intensive and 4+1 programs where people come involve, explore and learn the nuances of acting. WeMove's subsidiary includes a film production house called WeMove Talkies which produces web series short films and documentaries, WeMove Campus which is our campus outreach program which involves working with university and colleges to impart Theatre based learning and methodologies and WeMove 180 which is out in house Live stage event management company.

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3	Voice and Speech
4	Acting and Body Movements
5	Scripting, Direction & Prep for Final Production
6	Makeup
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Chapter 1 - History and origin of Theatre

1. East- West Greek (Aeschylus, Sophocles, Euripides) , Europe, Roman(Platus, Terens, Seneka), African, American, Chinese, Japanese (Kabuki, Noh, Bugaku, Bunraku), Victorian Theatre, Medival Theatre(Classicalism Elizabethan, Neo classical theatre, Commedia del arte, Illusion theatre, Realism Naturalism), German Theatre (Ibsen, Anton Chekhov, Bertolt Brecht), modern, modern contemporary

2. Indian Theatre: Origin, Introduction to Natya Shastra (Natyothpathi, Poorvarnga, Rasa, Bhava, Abhinaya), Introduction to Sanskrit plays (Aswagosha, Bhasa, Kalidasa, Sudraka, Harsh, Vishaka datha, Bhavaboothi), Pre-independence and post-independence Theatre, Contemporary Theatre.

3. Regional Theatre History of Karnataka (T.P. Kailasam Samsa Sri Ranga G.B. Joshi Girish Karnad Chandrashekara kambara, P. Lankesh H.S. Shivaprakash Chandra Shekar patil Prasanna Prabhushankar K.V. Akshara), professional Theatre (company Theatre), amateur Theatre, contemporary Theatre.

4. Folk Theatre Origin and Introduction (Yakshagana Thalamaddale Modalapaya bayalata Doddaata Sannata Gombeyata)

Chapter 2 - Introduction to stage

1. Stage Stage geography, Stage Division, Ground Plan
2. Technical terms Wings, Apron, Teaser, Sightlines, pivot Point, tormentor, Backstage FOH: Orchestra Pit, Loading Doors, catwalk
3. Auditoriums/ Kinds of stages Proscenium stages, Thrust stages, Theatres in-the-round, Arena theatres, Black-box or studio theatres, Platform stages, Hippodromes, Open air theatres, Site-specific theatre, Promenade theatre

Chapter 3 – Voice and speech

1. Use of voice
2. Breathing exercises
3. Introduction to pitch and Volume – Tongue twisters, intonations
4. Tempo - Pauses, emphasis
5. Diction, dialect, pronunciation, and enunciation
6. Speech News Reading, Addressing the Audience, telling a story, Poetry, Difference between delivering dialogues for Classical, Historical, social, and contemporary plays

Chapter 4 - Acting and Body movements

1. Introduction Tools, Focus, imagination, observation, stage presence, characterization, character analysis. Emotions (navarasa)
2. Techniques gesture, posture, movement, Eye contact and actor, reaction with co-artists, relating to elements of Theatre like composition, set, costume, lights and property
3. Types of acting Stylised (in relation with classical and old school Theatre) Classical Acting by Stanislavsky The Chekhov Acting Technique Strasberg's Method acting Meisner Acting technique Practical Aesthetics by David Mamet and William H. Macy Mime, Mono acting
4. Techniques gesture, posture, movement, Eye contact and actor, reaction with co-artists, relating to elements of Theatre like composition, set, costume, lights and property.

Chapter 5 – Scripting, Direction and Prep for final Production

1. Introduction and basic concept of play writing
Development of theme- one liner- summary of the plot- development of characters – dialogue, scenes structure and acts Text/Play analysis of plays from international, national and regional playwrights.
2. Direction Introduction and purpose Process - selecting the play, Theme, Subtext, casting, composition, movement and blocking Design - Purpose of Stage setting, Types of Stage setting (Realistic, symbolism, Expressionism, Formalistic), costume, light, set and property (making and usage)
3. Preparing a script and characters for a final production at the end of the workshop. Allocating adequate time rehearsals to develop the final piece.

Chapter 6 - Make up

1. Introduction and importance
2. Types of make up straight, Character Makeup, Sculpture Makeup, Mosaic Makeup
3. How to make up
Colour mixing, matching, aging, using of external materials like crepe, bandages and wigs
4. Make up in relation with period of the play, costume, lighting and character.

Chapter 7– Lights

1. History, Introduction, functions, and importance
2. Components of light Light Housing Lens, Reflector Attachment Apparatus, Lamp/bulb
3. Types of stage lights and technical aspects Ellipsoidal Reflector Spotlight (ERS), PAR, Fresnel, Moving head, Flood lights, LED lights, Lighting control console, Dimmer
4. Lighting qualities Intensity, Colour (primary, secondary, mixing), Focus, composition and position

Chapter 8– Final Production

1. Using all the concepts learned, students will be able to put up a final production with proper costumes, lights and sets, They will be able to efficiently act out characters of different ranges to create believable characters.
2. Students will be certified post the completion of this course.