

Overview



Acting & Modeling course overview

There are so many actors who in their lifetime did not go to attend any of the acting institutes but still made it big. Looking at them, a thought that crosses everyone's mind is "Why do I need a - formal acting course?"

Can an actor be trained? Rajpal Yadav, Raghuvir Yadav, Naseerudin Shah, Om Puri, Yashpal Sharma and many more are examples of 'man next door' making it big. All of them are neither academically brilliant nor possess good looks.

They all came from small towns with no connections in film business but they received training from acting institutes. Most aspiring actors like you have participated in college plays or performed with local theater groups for creative satisfaction. Now when one is "keen" to turn this hobby into a profession, one may have a few doubts about acting abilities and even might not have the confidence to perform a variety of characters. Here comes the need for an acting institute: to provide formal training. Our acting institute would give you that confidence that is the key to success in any profession!

The reader must be wondering how can one gain this type of confidence? To begin with, the learner has one important virtue called "determination". It means that the learner is not just inclined to learn acting but is "determined" to be an actor and that is why one is reading these lines. If one has this seed of "determination" to learn acting, our acting institute which provides professional training program, will equip you to gain the required confidence. In CRAFT workshops, one will test through various exercises, existing acting abilities. One will only improve those abilities but our professional instructors will work with to develop new ones, which are essential to be a successful actor.

As you already possess the passion for performing and enjoy entertaining others, our acting institute will nurture your creative instincts, innate talent, and intellectual capacity to perform. Modeling is another aspect of acting ability. In still / TV ads, you have to emote for a brief time till an emotion is captured by the camera. Gone are the days when you have to

be chocolate looking handsome boy or girl. Today, we see many advertisements in which a 'character' is required rather than just good looks. Physical appearance, such as possessing the right size, weight, or features, often are deciding factors in being selected for particular roles.

We will develop your acting talent, help you gain experience and business acumen which are important determinants of success for acting and modeling and that is what our acting institute offers.

Typically, the minimum height required for becoming a ramp model is 5 feet 10 inches. However, do not be disheartened. Fashion modeling is essentially of three kinds:

- ✧ Still modeling for print advertisements and catalogues.
- ✧ Audio-visual modeling for television and the big screen commercials.
- ✧ Ramp modeling for fashion shows.

If your face speaks volumes (the kind that can launch a new frying pan or a thousand ships) but your physique holds you back then the first two options would be ideal. Once you decide upon modeling as a career, 'professional' is what you will need to be at every step. You have to be regular with your workout, diet and grooming. Surely, a well-sculpted body or a healthy glowing complexion is not built in a day and you will have to understand this. It also helps to keep abreast of things in general, along with the latest trends in style and fashion to project that ideal mix of brains and brawn. Usually the age specified for participants is 18-30 years. Typically modeling agencies ask you to send one full-length and one close-up color picture along with vital statistics. The first thing to be done is getting some pictures taken by a professional photographer. For an aspiring model, a well-shot portfolio is the passport in getting noticed. Consider it an investment. One can also directly contact fashion magazines, ad agencies and perhaps even some top-of-the-line designers or choreographers if one feels that the portfolio does justice. This can be done by simply sending photographs to the advertising agency's model coordinator,

even though the odds are there in the beginning, they may land up in the dust bin. But then that's all part of the initial struggle. The catch lies in not giving up. As the old adage goes — no pain, no gain. Signing up with a reputed modeling agency would also help. During the course there are no modeling related classes but we provide mobile numbers and email addresses of 200 ad film makers and complimentary portfolio which will help in getting the modeling assignment.

How will CRAFT training help you:

- ✧ To understand various character roles and how to enact them in front of the camera.
- ✧ To be able to understand a variety of emotions and how to portray them.
- ✧ To prepare for auditions of various roles.☑
- ✧ To develop stamina to deliver high performance in lengthy dialogue situations.☑
- ✧ To improve diction of Hindi dialogues.☑
- ✧ To master various techniques of acting like method acting etc.
- ✧ To understand various technical basics which an actor should know to act better as film is a technical medium.☑
- ✧ To develop a sound body and a healthy mind through meditation and other techniques.

Job opportunity for acting students:

Today an actor can find work in a variety of productions like becoming a talk show host or an anchor, perform in music videos, TV shows or do character roles in feature films/TV serials.

A career in acting can bring name and fame in addition to the hefty sums of money that actors are paid for their work. Today approximately 50 major fiction channels on air present opportunities for budding and aspiring actors to make their mark. The reigning king of Bollywood Shah Rukh Khan started out on small screen in the beginning of his career and later rose to become a worldwide super star.

Apart from soap operas, one has the opportunity to showcase talent on many talent hunt programs conducted by various television channels.

There are no fixed salaries available for actors. One commands one's salary by the virtue of one's acting skills and one's ability to strike the right chord with the audience. For working on a small project, one may be paid Rs 5,000/-as a fee per day. As one establishes a brand name, one will be able to command higher amounts. For working in television soap operas, one will be paid in the range of lakhs while one will be paid in cores when one is well established in the film industry.

Acting Syllabus

BOLLYWOOD CHOREOGRAPHY is taught by a Professional Dance teacher.

VIDEO-CAMERA PRACTICALS: The candidate is made to act in front of the camera and the results show from time to time so the he/we can gauge his/her improvement in acting and appearance. This is done at **NO EXTRA CHARGE**.

SPECIAL VIDEO SCREEN TEST: A Screen test which consists of different of acting done by the candidate in the form of scenes, improvisation playback, dance, fights etc. is recorded on a digital format, which can be shown to the various Producers & Directors. It helps the films Makers to gauge the talent of the Candidate. Speech – diction voice placements and voice - recording and analysis.

PHOTO SESSION: The candidate has to have a set of professionally - taken photographs to be shown to the various Producers and Directors.

MODELLING

1. **Portfolio:** The look, The type, Photography, Posing
2. **Clothes & dressing:** Season, Comfort, Color, Casuals, Formal, Accessories, Health care
3. **Make up:** Face, Camera, Lights, Hair, Skin, Look, Bone structure





4. Getting the act together: Modeling, Ramp, Facing the camera, Stills, Commercials

5. Networking: Getting started, Meeting the right people, Modeling agencies, Photographers, Advertising agencies, Production houses, Directors

6. The final take: Handling the clients, shoots, Negotiating, Signing Contracts, Getting paid

PROFESSIONAL FACULTY: Coming to conduct workshops of two and half an hours duration each FROM 2:00-4:30 with 30 mins tea break are graduates from NATIONAL SCHOOL OF DRAMA (NSD) who have worked into the television serial or films and have vast experience for teaching. So far following acting teachers have conducted workshops Prof Dinesh Khana, Hemant Mahawar, Sanjaty Gatum, Ms Jilmil Hajarika, Ms Rasika, Ms Renu Garg, Anil Sharma, Rudro, Iaxmi Rawat, Durgesh Kumar. Dr. Sawarn Rawat, Rajiv Gaur, Santanu, Vipin Bhardhwaj, Biplov Barakoti, Durgesh, Teekam Joshi.

Detailed syllabus:

Expression: Aspects of body use and Abhinaya according to the Natyashastra. Handling the emotions. Understanding of Navrasasa.

Body Movements: Hand gestures of one hand and both hand: Ways of holding and moving the body still and moving postures : Jumps: Turning movements: Ways of walking: Traditional and contemporary uses of the above gestures, stances and movements: Eyes, head and neck movements: Discussion and practice of the use of levels of the body-standing, half sitting, full sitting – and of the stage to express character and situation; combining various speeds and types of movement to express abstract ideas

Working on body

Warm ups through games and exercises to open up physical and emotional levels of awareness and responsiveness. Exercises that help to focus on impulse, instinct and intuition; exercises, games and etudes based on understanding the importance of a moment and dealing with

the implication of repetitive action.

Muscular relaxation; centering the body; developing flexibility, sensory sensitivity and non-verbal expression.

Working on basic mental resources like concentration and observation, sensory and emotional recall, imagination, and the concept of 'as if' ; through tracking, exploring the meaning of an inner monologue in the course of developing action.

Working on emotions: The process of an approaching emotion will be explored both the 'outside in' (bodily action leading to the birth and expression of emotion) and 'inside out' (thought process leading to emotion).

Improvisational work based on emotional recall and imaginary circumstances will be done to harmonize body, mind and emotion in action. Improvisations with given conditions and without prior planning are introduced. Under this head, attention is given to work on spontaneity and narrative skill.

Improvisation that help in developing specific situation and exploring specific circumstances that give rise to a situation by basing exercises on the 4 Ws (Where, Why, What/When)

Text analysis-to be done in order to understand the subtext and in order to convert the subtext and text into images, by means of psychological gestures and material objects.

Special attention will be paid to the understanding of the unity of time, of place(space), and action; of environment , situation, and props.

Process of building a character, which includes exploring the relationship between the actor's body and the character's body.

Scene work based on realistic acting. Thought, motivation, the 'how' of action-lightness/weight-'bubble'

The touting, spare time activities of characters; what the character wants; external action and inner monologue, emotion, relationships mood and moment.

Scene work: Stamina, stance, movement, rendering of

dialogue- facing an audience executing a stage action by basing one's acting on Paris theater codes. Improvisations scenes, emotion memory - sense memory,

Inputs that will be parts of regular classes on aspects like observation, interaction, concentration, relaxation, action. The basis of these faculties in the actor's work will be explored.

Text-based work: seed of character; seed of a lived life; animal energies and presences; images; elements; energy; awareness of space while in action. A character's body; its aspirations; it's journey and its emotional and physical graph through the action of the play: an awareness of these to be gained through visualization of the play in question – culminating at the end of term and based on their work and character building.

External inputs: Truth & heightened energy. Body work and inner concentration. Stylization and its experiential base. Indian Movement and Abhinaya: codes; stances; mukha abhinaya; detailing of three 'moment'. The extension, understanding and generating of rasa.

VOICE & SPEECH : The objective of voice and speech training in CRAFT is that the actor should have a free settled natural voice with a wide pitch range, variety of volumes and with kaleidoscopic textural qualities, which can be articulated as clear speech in response to clear thinking and the desire to communicate. The actor should also be able to deal with different kinds of text and at a later stage be able to evolve new formats for his, or her, creative expression.

How the voice works: Vocal development: How does the voice develop?: Study of vocal organs and their functioning.: Relaxation of body and mind: Exercises for relaxing spine, head, neck and shoulder. :

Breathing and its importance in training the voice. Kind of breathing : Breathing exercises : Relaxing the channel of the voice

Activating the source of energy: Analysis of speech defects and methods of overcoming them (individual exercises): Introduction of text in the form of poetry. Also exercises in taking the poem as thinking: Recitation of verse. The emphasis here would be on clarity, Audibility, pronunciation, emotional and thought of speech.: Taking small scenes or speeches to work on attitudes, relationship, physical mood, intensity, starting points, emotional impulses etc. Interpreting the lines.

Working on a silent script.

Characterization of speech.: Working with different media, i.e., recording one's voice: the giving of one's voice, giving commentary, dubbing, public speaking, acting in radio plays, and so forth.

To enhance the student's awareness of the basic concepts of Music in relation to Cinema and to familiarize and develop sensitivity towards musical and unmusical areas of sound by observation and practice. To recognize one's singing voice. Inculcating a sense of staging music as a total theatre concept in general aesthetic terms and specific the theatrical uses.

Introduction : Nada, Svara ,Raga, The Mela: Time, Laya, Tala: Pitch, Volume, Timbre: Pauses and silence in music

BODY MOVEMENT .

Scene-work

Focus on characterization, partner work, developing an imaginary body for a character, studying contradiction in character, improvising on space, and solitude for a character. Working mainly on realistic texts and the search through these on the meaning of subtext as it appears in objects, movement, and the spoken word.

please note that this is tentative syllabus. We keep updating syllabus every semester. The latest Updated Syllabus will be emailed to you along with the selecti

Fee :

The total fee in lump sum mode is Rs.75,000.In installment method, it becomes Rs. 80,000/-.

50% of the fee has to be paid at the time of Admission and balance after gap of one month in two Installment

Class timing & Course Duration :

The classes for this course take place 5 days a week (Monday-Friday) from 2:00pm - 4:30pm. A half an hour tea break is provided to the students.

Course Duration:

The duration of the entire course is 6-months. The faculty members include graduates from NATIONAL SCHOOL OF DRAMA (NSD) having worked in television serials or films. These are the people having a strong inclination for teaching and sharing their acting knowledge that they have gained with experience.



Acting Student's Testimonial



Director Craft <naresh.sharma@log2craft.org>

Thank u Sir !!

kriti gupta <kriti2490@gmail.com>

Wed, Aug 1, 2012 at 9:34 PM

To: Director Craft <naresh.sharma@log2craft.org>

Dear sir

I just want to thank you for everything you did for our course- specially for inviting such good teachers who really helped us in learning so much.

After the course i feel tremendous growth and a lot of positive changes in me. I'm very clear about my goal now and have planned how to pursue things.

Right now, I'm in Jalandhar and working on grooming myself. I'll keep updating u regarding myself.

And i hope that the new batch has started well.

All the best sir !!

Regards

Kriti



Naresh Sharma <naresh.sharma@log2craft.org>

(no subject)

Ravi Gadia <ravigadia786@gmail.com>

Thu, Feb 26, 2015 at 5:08 PM

To: naresh.sharma@log2craft.org

Hi,

I am Ravi Gadia , I did a course in acting from craft film school Delhi . This institute is really good and better than other institutes.

CRAFT have the best faculty which they offer to their students, almost the teachers are from NSD which give the best guidance and knowledge.

The main aim of the institute is to make students confident and comfortable.

I am very much thankful I to the Director of CRAFT Mr. Naresh Sharma, to establish this Institute which help and support the acting students and the students of other departments.

I was so much uncomfortable and shy before joining CRAFT , But after learning Acting from this institute, I gained lot of confidence .

The acting knowledge that I gained from Craft helped me a lot , I have done many ad films for various products like Mirinda , Fedex Courier and Axe Doe , few short films and right now I am doing a second lead in a Hindi Feature Film.



Ex. CRAFT Acting Student



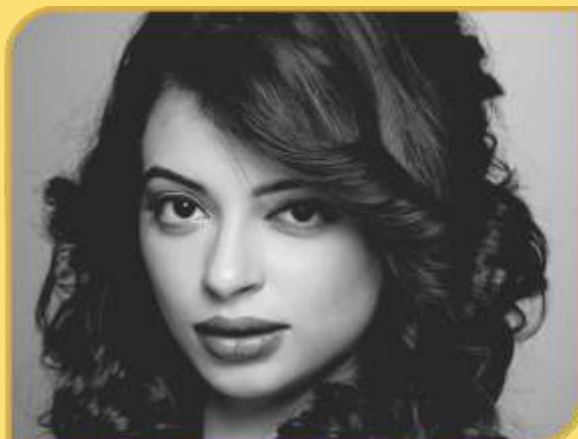
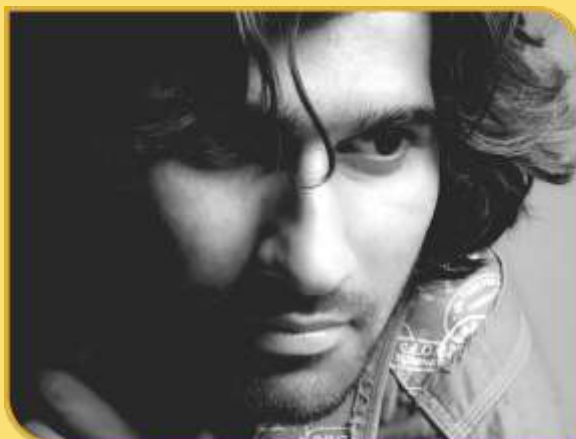


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Acting Students Portfolio



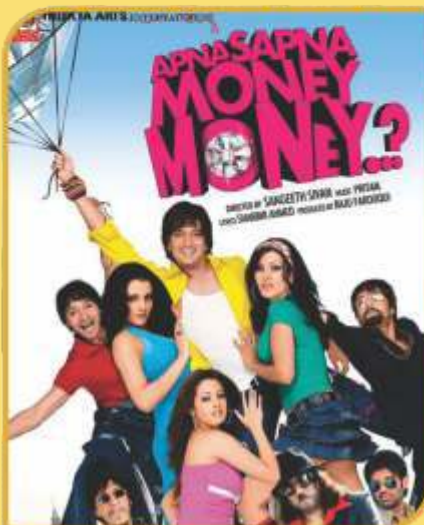


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Important Films of Raj Pal Yadav



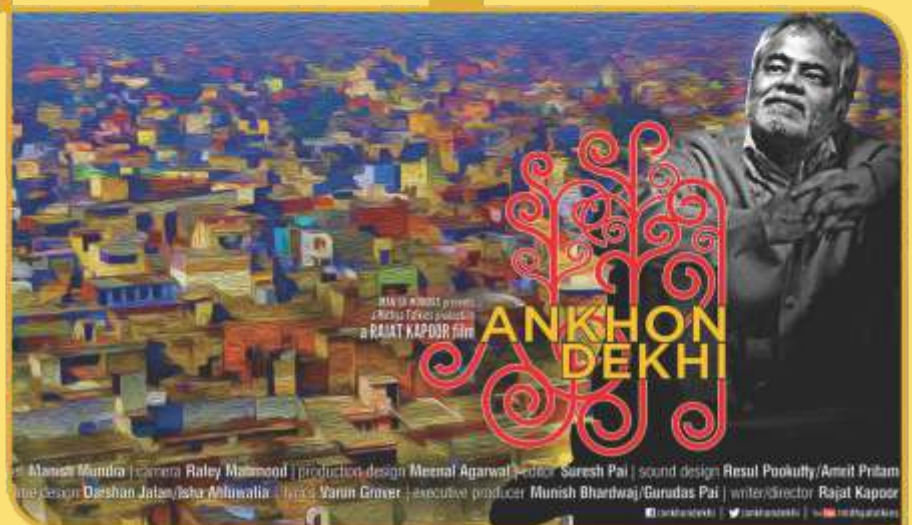


Acting Course





Important Films of Sanjay Mishra as an Actor





Acting Course





Important Film & TV Serials of Varun Badola



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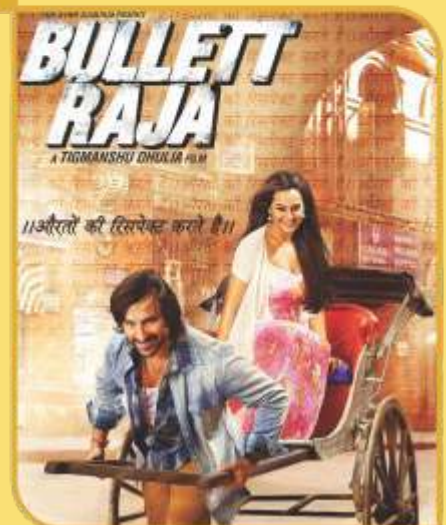
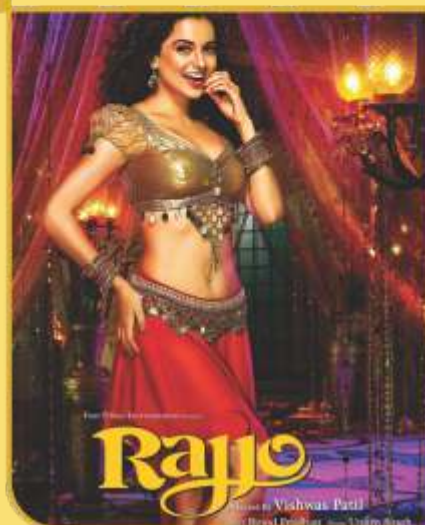
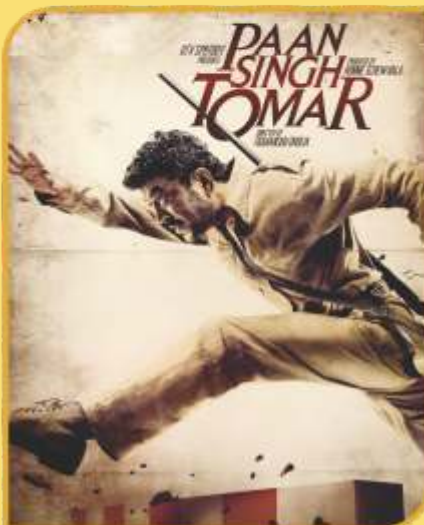
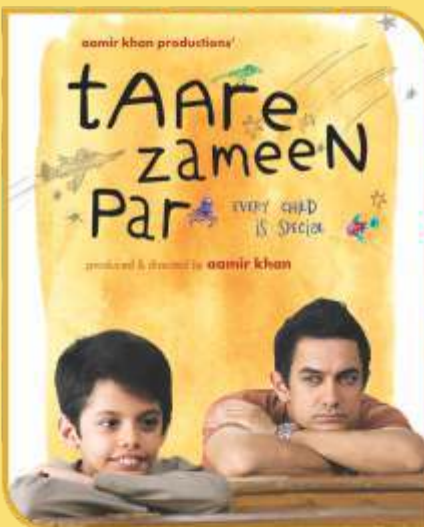


Acting Course





Important Films of Vipin Sharma



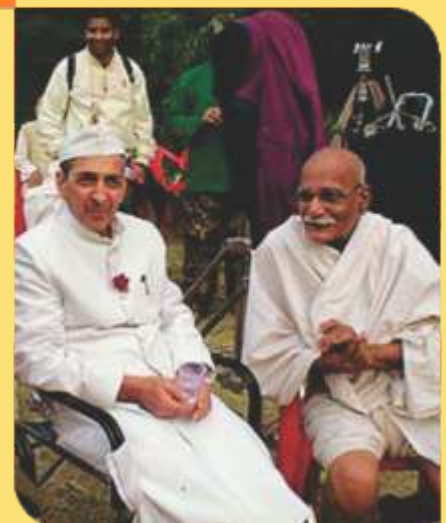
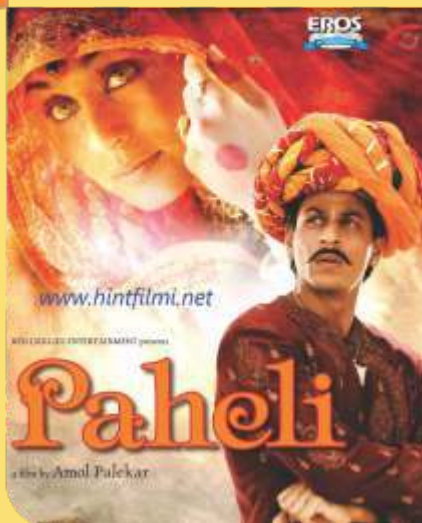
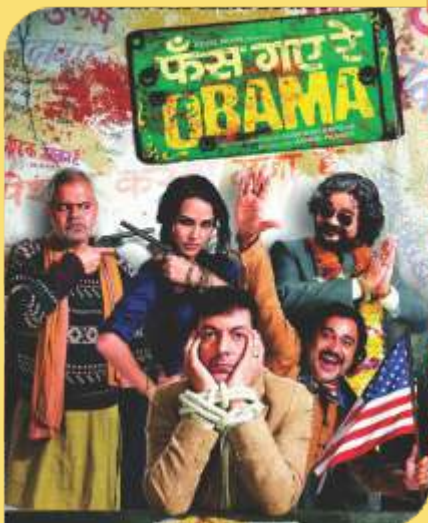
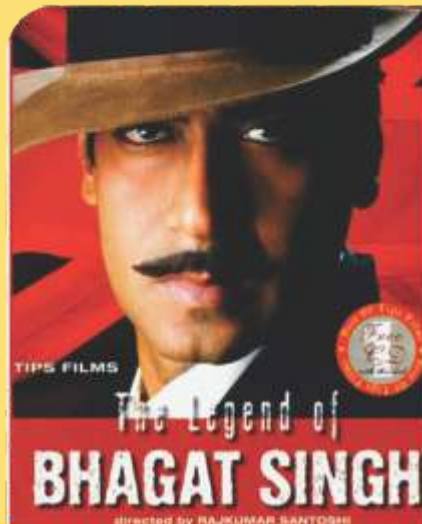


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Important Film of Nihar as Sound Recordist



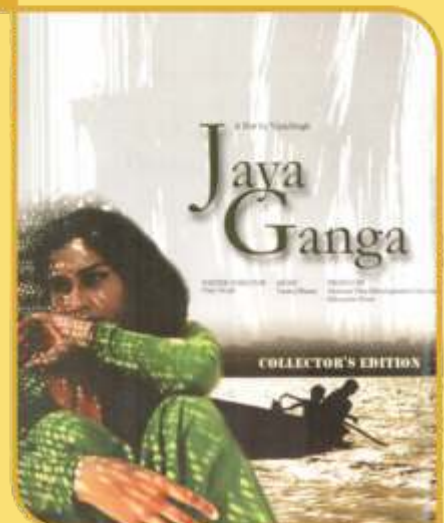
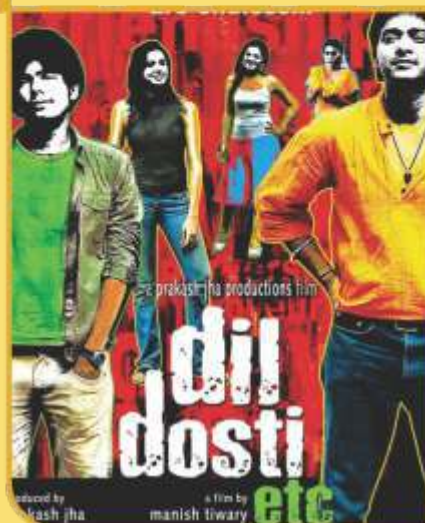
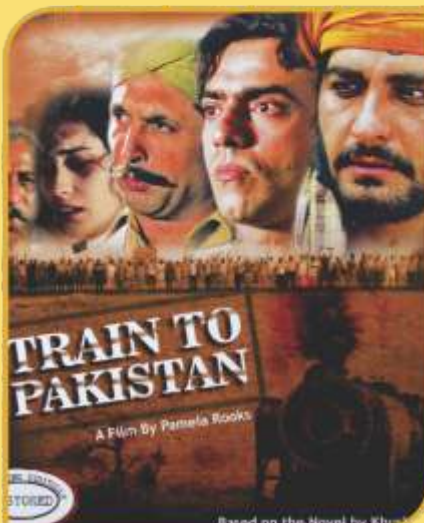
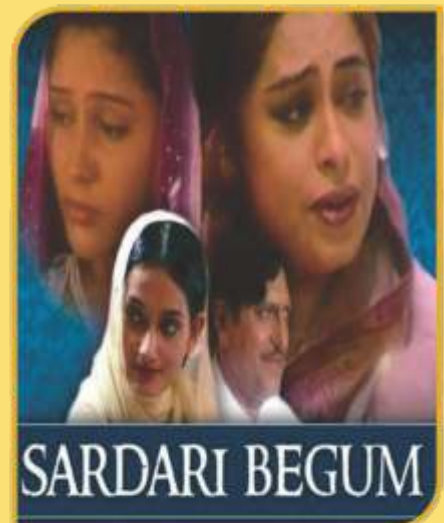
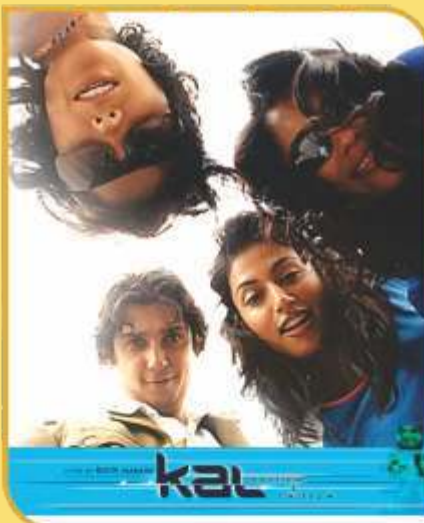


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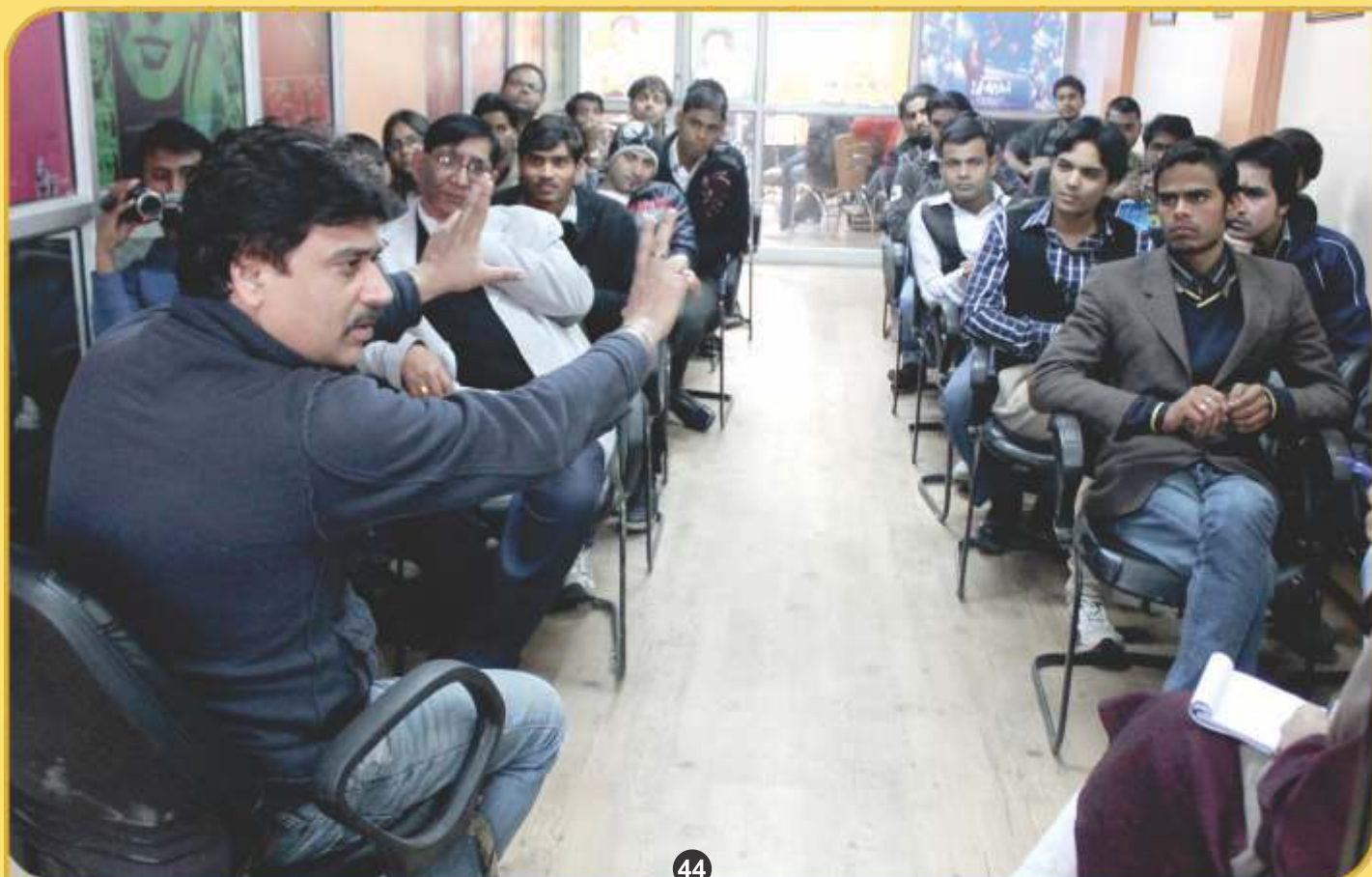


Important Films of Actor Smriti Mishra



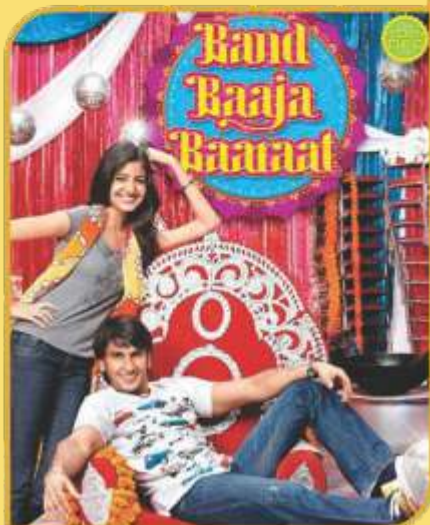
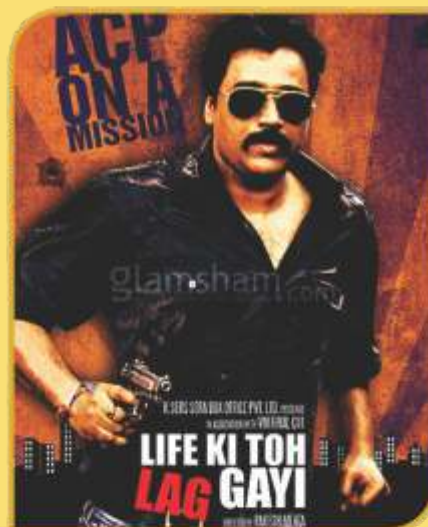
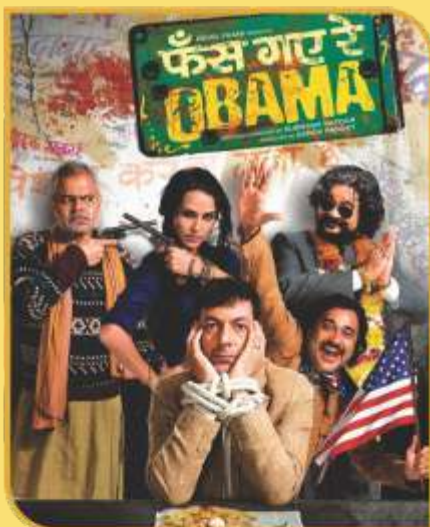


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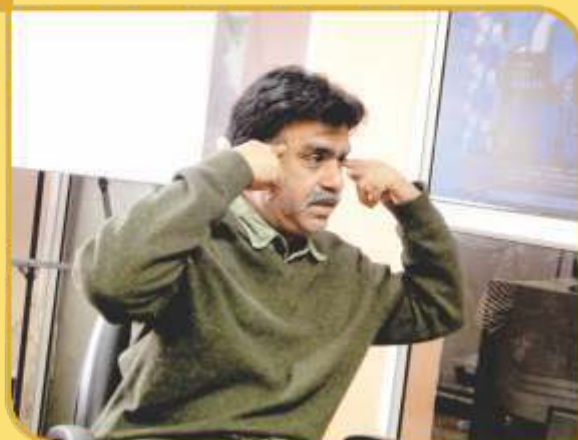


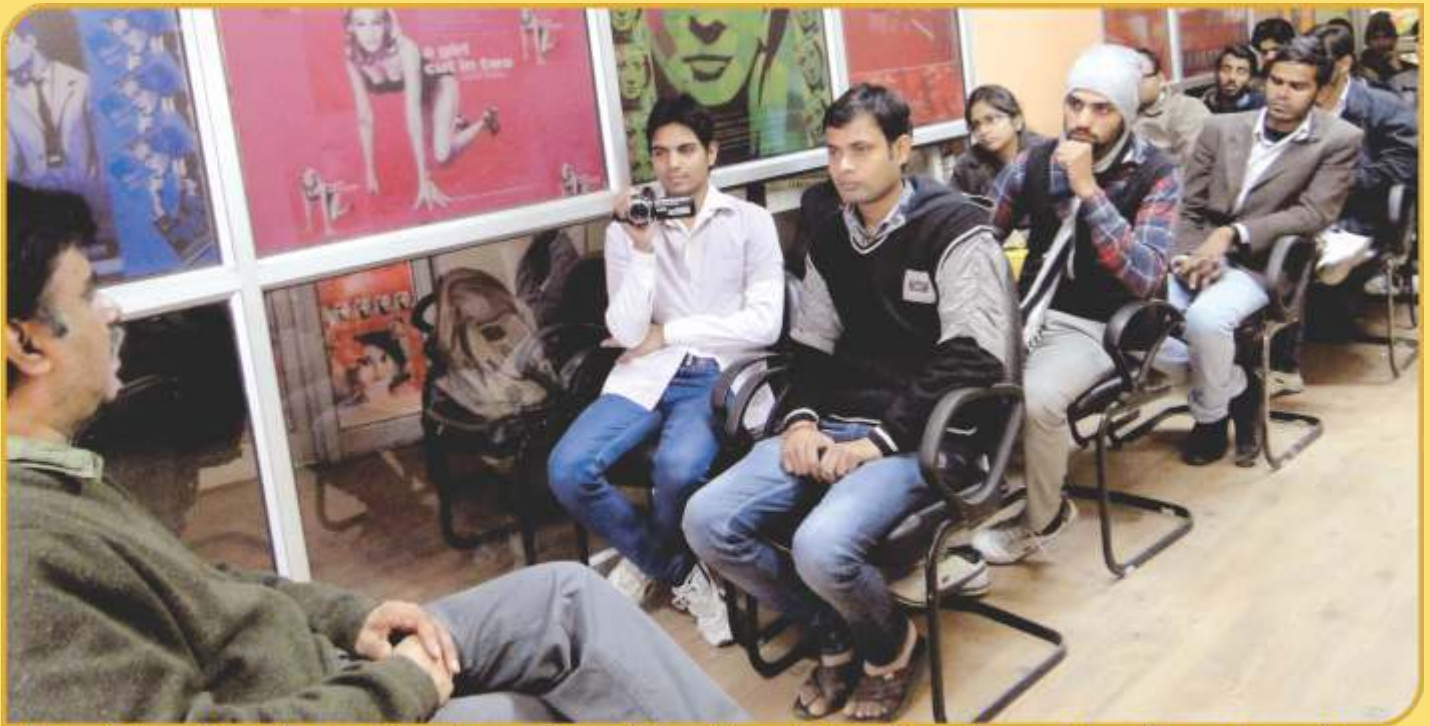
Important Film of Manu Rishi Chadha



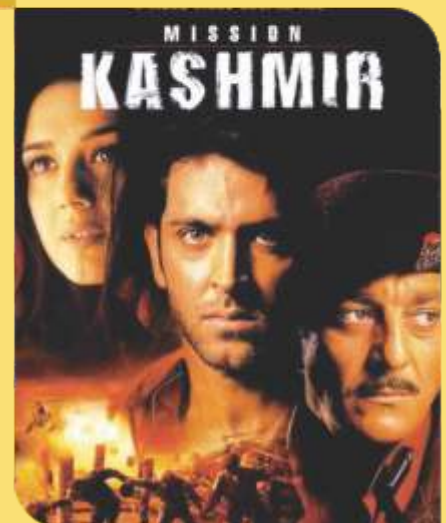
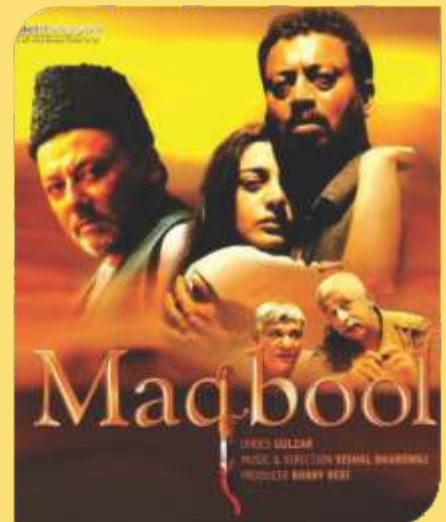
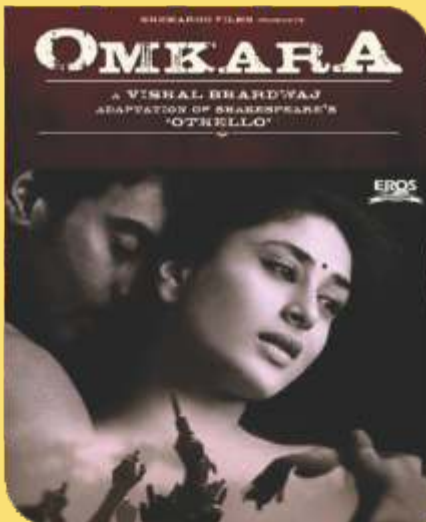


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Important Film of Manav Kaushik





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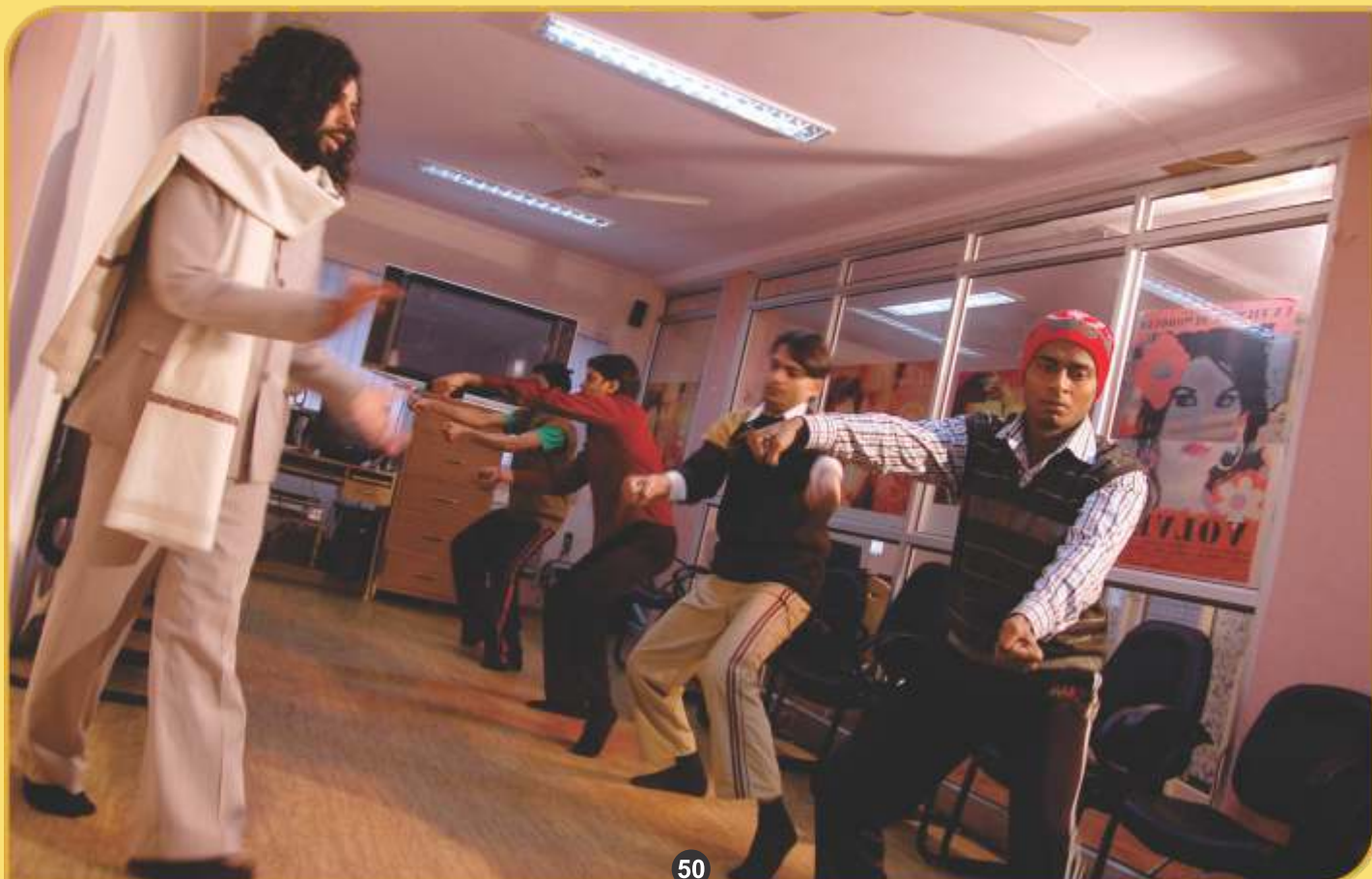


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Attendance Requirement : To appear in an examination for qualifying the CRAFT autonomous "Diploma" in any course, student must have 75% attendance in the first semester of 6 months.