

ADMISSION INFORMATION FOR BACHELOR OF ARTS COURSE

For your admission process for Bachelor of Arts Course at Prague Film Institute, you will go through the following steps.

I. Application Form

Please fill-out and submit an on-line application form on our website: www.praguefilmstitute.cz after which we will get in touch with you.

II. Supporting Materials

After submitting the application form, you will need to send us the materials described below. We are available by e-mail, WhatsApp and Skype call to provide guidance step-by-step while you are preparing the materials. We are happy to review your materials and give feedback for quality assurance before they are officially considered for admission.

- 1. Secondary Education Diploma**
- 2. Motivational Letter:** 1-2 standard pages (250-500 words) about why you want to study film and why at our school specifically.
- 3. Book List:** Minimum of 20 fiction or non-fiction books, articles, academic papers, or other pieces of literature you have read. These can be film-related, or completely unrelated. Include some English-language/internationally-recognized works (not only books from your home country). Be prepared to discuss these books in your interview.
- 4. Movie List:** Minimum of 20 films or documentaries you have seen. Please include some internationally-recognized films and some films from your home country or region. Be prepared to discuss these films in your interview.
- 5. Analysis of a film OR essay on a film-related topic:** 3-5 standard pages (800-1200 words). Cite your sources in a bibliography on the last page. Please write in English; we will translate it Czech on your behalf. Be prepared to discuss your analysis or essay in your interview.

- a. **Analysis:** You may choose to analyze a famous film or a film of your own creation (please include a link to the film if it is your own). Consider the perspective with which you will analyze the film.
Examples: *Analyze cinematography, story, characters, colors, acting, lighting, art design etc. in a movie of your choice*

OR

- b. **Essay:** You may choose to research and write about a topic, problem, or theory in filmmaking that interests you.
Examples: *Bollywood / Commercial TV / Adapting a Novel for the Screen / A History of Filmmaking Under Communism in Europe / 10 Common Problems with Shooting in Lowlight*

6. **Portfolio of your Creative Works:** Show us some examples of art you have created in the past. It may be any form of art: video, music, dance, samples of your film projects (with clear explanation of your involvement and role in it), painting, photography, drama, writing, etc. You may share your portfolio in a folder with photos/video or as a PDF with links to your content online.

7. **Visualization of a Poem:** Using a poem – any poem in any language – as direct inspiration, please create ONE of the options below as an example of your creative work. You will be asked to explain your creative choices and how your visualization relates to the poem you chose. Make choices about your shots and/or lines of the script with intention and purpose.
- A video** interpretation of the poem: 5 minutes in length; either .MOV or .MP4 format.
 - A photo-series** about the poem: each photo should be one unit of the story; imagine that each photo is one shot in a film.
 - A script**, 5 pages in length.

If you choose to make a **video** or a **photo-series**...

- Include a variety of shot sizes, angles, and frames. *See the suggestions in Annex 1: “Types of shots for photo or video”*
- Use a consistent aspect ratio for the entire project.
- If you decide to create your project with a team, please make it clear in your credits which role you had on the production (director, DoP, etc).
- You do not need to shoot on a fancy camera. Shooting on your phone camera is enough. The purpose of this project is to demonstrate *creativity*.

If you choose to make a **script**...

- Do not use full direct quotes from your poem. Instead, use the poem as inspiration to write lines of your own.
- Please use standard formatting for screenplays. You can learn more about standard screenplay format here:

<https://www.studiobinder.com/blog/brilliant-script-screenplay-format/>

- 8. A Signed Declaration of Authenticity:** Please use the template attached in Annex 2: "Declaration of Authenticity". Print it, sign it, and scan it as a PDF.

III. On-line Interview

After your application is reviewed by Silesian University, the next step is **an on-line interview** with a representative of the university. Prague Film Institute will send you a link to join it. You will be asked to speak a few sentences in Czech during this interview. To help you prepare your Czech language, Prague Film Institute will also arrange **virtual Czech language lessons at no cost to you**, where you will learn how to speak a few prepared sentences for your interview. These lessons will happen between when your application is submitted and the date of the interview.

The aim of the interview is to check your motivation and passion for your chosen program / specialization. You will be also asked to speak about your book and movie list. Possible questions during the interview can be, for example: "What makes this author unique?" "Why did this authors style and work appeal to you?", "What title would be suitable for a film adaptation and why?"

Annex 1: Types of Shots for Photo or Video

Shot Sizes

Extreme-Wide: Gives the audience a sense of general location and environment. Could be an aerial shot, a landscape, or something else.

Wide: Shows the character's full body with an emphasis on the setting around them.

Full: Shows the character's full body in the frame, but a little closer than the wide. Emphasizes the character in the space.

Medium-Wide: Shows the characters from the knees up.

Cowboy: Shows the characters from the mid-thighs up (enough to show a cowboy's gun on his hip).

Medium: Shows the character from the waist up.

Medium Close-Up: Shows the character from the shoulders up.

Close-Up: Shows the character's face only. This is used to communicate intense emotions in the face.

Extreme Close-Up: Shows a very small detail which fills the frame. Used to emphasize an important object or action; often used to isolate the character's eyes.

Shot Angles

Eye-Level: Mimics how we look at one another in real life, eye-to-eye.

Low-Angle: Makes the character in frame look taller and more important.

High-Angle: Makes the character in frame look smaller and inferior. Combining a low- and high-angle shot in a dialogue scene establishes a power imbalance between the characters.

Hip-Level: Can have a comedic effect; as if the character is being viewed by a child.

Knee-Level: Can have a suspenseful effect; emphasizes the motion of the character's walking.

Dutch: The camera is tilted between 1 and 90 degrees; gives a disorienting, dizzy effect.

Bird's Eye View: Shot directly from the top looking down on the subject.

Aerial: Shot with a drone, helicopter, or crane; offers a view of vast landscape or cityscape.

Camera Framing

Single: Features only one character in frame.

Two: Features two characters in frame; communicates something about the relationship between the characters.

Three: Features three characters in frame; often used for ensemble casts.

Over-the-Shoulder: A very natural way to view dialogue. If two characters face each other, the camera will be placed behind the right shoulder of one character and behind the left shoulder of the other character.

Dirty-Single: An Over-the-Shoulder Single, which shows the back of the shoulder of the opposite character out of focus.

Point-of-View: As if the camera is the eyes of a character. Often used to give a sense of voyeurism or instill empathy in the audience for a character.

Conventions

These are three common conventions in filmmaking. Obeying these conventions will give your film a smooth and satisfying look. If you choose to break these conventions, you must have a clear motivation for doing so.

The Establishing Shot: Open a scene with an Extra-Wide shot of the location, usually exterior. The Establishing Shot sets the tone for the scene and establishes the time and place of the scene.

The 180 Degree Rule: The difference in angles between the shots in one scene cannot be more than 180 degrees. If two characters are facing each other, the line which cannot be crossed is an extension of the line of vision of these characters. If the camera crosses the 180 Degree line in a scene, the effect is disorienting.

The 30 Degree Rule: Each consecutive shot in a scene must change by at least 30 degrees to give the audience the feeling that the change of shot was intentional. If you change from one shot to the next by less than 30 degrees, it appears to be by mistake.

For more information, including examples of all the different shot sizes and angles, visit <https://www.studiobinder.com/blog/ultimate-guide-to-camera-shots/>

Annex 2: Declaration of Authenticity

Já,

I,
(surname, name)

narozen/a dne:

born on:(date),

bytem:

address:

.....

.....

prohlašuji, že jsem portfolio přiložené ke své přihlášce do přijímacího řízení bakalářského programu na Slezské univerzitě v Opavě vypracoval/a zcela samostatně a že tyto materiály jsou autenticky mé a nenapodobují práci nikoho jiného. Veškeré použité prameny a informace jsou uvedeny v seznamu použité literatury.

certify that I am the sole creator of the artistic and academic materials included in this application for admission to the Bachelor of Arts course at Silesian University, unless otherwise cited in the credits or bibliography. I promise that these materials are authentically mine and I certify that I am not plagiarizing the work of anyone else.

V

In (city),

dne

on (date),

(signature)