

1-YEAR FILMMAKING PROGRAM (BEGINNER)

Study Plan



PRAGUE FILM
INSTITUTE

Last revised: July 2025

Content subject to change based on course updates, staff availability, and production resource

PROGRAM ACCREDITATION

This programme is accredited as a **BTEC Higher National Certificate (HNC)** in Film & Television. Students do not earn credits for individual subjects or workshops – instead, the entire curriculum supports learning towards two major assessed assignments, one per semester. These assignments are based on the creation of original short films, including all key stages: concept development, pre-production, shooting, post-production and final reflection. Upon successful completion of both assignments, students are awarded a total of 120 BTEC credits, which are required to complete the HNC qualification.

- **Assignment 1: Concept & Development (85 BTEC credits)**

A 1–5 min short film inspired by “pure cinema”, with pre-production materials and reflection.

- **Assignment 2: Creative Project (35 BTEC credits)**

A 3–10 min festival short film, pitch presentation, developmental portfolio, and professional practice reflection.

SEMESTER 1

SUBJECTS	WHO IS THIS SUBJECT FOR? <i>Mandatory for listed specialisation, optional for others.</i>	WEEKLY HOURS <i>(average)</i>	SEMESTER HOURS <i>(average)</i>
Practical workshops	All specialisations	8,8	88
Final film Consultations & Independent Shooting	All specialisations	-	42
Cinematography & Lighting	All specialisations	3	30
Directing	All specialisations	3	30
Editing	All specialisations	3	30

Screenwriting	All specialisations	3	30
Production	All specialisations	3	30
Sound	All specialisations	2	20
Film Studies	All specialisations	2	20
Film Equipment Protocol	All specialisations	3	30
Production Design	All specialisations	2	20
Post-production	All specialisations	3	30
Shooting exercises B	Camera, Directing, Production, Post-production	3	30
Screenwriting B	Screenwriting	2	20
Production B	Production	2	20
Art of Directing	Directing	2	20
Documentary B	Documentary	4	40
VFX (Beginner)		2	20
English Language *		1,5	15
Czech Language (Beginner)*		1,5	15
TOTAL			580

**Subject with extra fee*

Optional subjects are available to students from other specialisations if class capacity allows and if they have the necessary skills or experience to join. If no specialisation is indicated, the subject is considered elective for all and will open if there is sufficient interest (usually a minimum of three students).

Practical Workshops

A selection of workshops is planned throughout the semester. Topics may vary. Examples include:

- Barrandov Studio Excursion
- Drones Workshop

- Assistant Director Workshop
- Production Design Shooting Workshop
- Camera Movement Workshop + Weekend Shoot
- Sound Studio Excursion with Practical Exercises
- Action Scenes Workshop
- Casting Workshop
- Blackmagic Shooting Camp

Cinematography

- Camera Basics and History
- Exposure and Lenses
- Prep for Shooting Exercise #1
- Codes and Image Quality
- Crew Roles and Set Workflow
- Lighting Tools and Safety
- Prep for Shooting Exercise #2
- Camera Movement and Visual Planning
- Prep for Shooting Exercise #3
- Final Shooting Test and Review

Film Equipment Protocol

- Intro to Bmpcc 6k cameras
- Light stands, HMI lights, LED lights
- Wireless Video Transmitter, Wireless Follow Focus
- Grip Equipment - Handheld rig / Slider / Gimbal
- Sound Equipment basics
- Essentials in your AC KIT
- Intro to RED Cameras

Documentary

- Recording World History
- Exploring the Natural World
- Dziga Vertov - Film and Revolution
- Documentary and Scenario
- Exotic Ethnography
- City Symphonies and Pure Cinema
- Documentary as an Educational Tool
- The Interview: How to Approach Subject
- Documentary as Propagandy
- Documentary as Art and Philosophy
- Shooting of Final Film - Documentary

Directing

- Introduction to Directing & Visual Storytelling
- Working with Actors & Blocking
- Prep for Shooting Exercise #1: Subtext
- Scene Rehearsals, Footage Review & Feedback
- Cinematic Language & Hitchcock's Pure Cinema
- Mise-en-scène and Visual Rhythm
- Prep for Shooting Exercise #2: Blocking
- Directing for Camera & Actor Performance
- Prep for Shooting Exercise #3: Art of Long Take
- Final Project Prep

Shooting Exercise

- Shooting exercise #1: Subtext
- Shooting exercise #2: Blocking
- Shooting exercise #3: Art of Long Take

Screenwriting

- Introduction to Storytelling
- Story Structure and Plot Twists
- Crafting Strong Characters
- Writing a Strong Opening
- Visual Storytelling and Subtext
- Building Conflict
- Pacing and Scene Transitions
- Feedback and Revision
- Polishing the Script
- Final Showcase and Reflection

Editing

- Introduction to Editing
- Continuity and Film Space
- Storyboarding and Shot Composition
- Transitions, Rhythm and Pacing
- Cross-Cutting and Parallel Editing
- Editing Exercise #1
- Storytelling Principles
- Character Building Through Editing
- Dialogue Editing
- Rule of three and Triadic Structure

Sound

- Introduction to Film Sound
- The Voice of Cinema
- Basic Production recording

- Ambient Sound Fundamentals
- Sound Planning for Projects
- Music in Film
- Introduction to Voiceover
- Voiceover Recording

Post-production

- Postproduction Workflow and File Management
- Syncing Audio and Video + Conforming
- Intro to DaVinci Resolve and Color Science
- Primary Color Correction
- Shot Matching and Scene Consistency
- Secondary Color Correction and power Windows
- Creative Grading and Cinematic Looks
- Sound in Editing and Exporting
- DCP Creation
- Individual Consultations

Production Design

- Introduction to Production Design
- Mood Boards, Script Breakdown and Budgeting
- Set Construction and Composition
- Project Integration and Feedback
- Elements and Principles of Design
- Tone, Theme and Genre
- Symbolism and Visual Metaphors
- Design research and Reference Building
- Floor Plans and Spatial Previsulation
- Mini Project - Mood Board and Set Concept

Production

- Introduction to Film Production
- Production Workflow
- Pre-Production Essentials
- Budgeting and Financing
- Casting and Locations
- Finding Funding
- Casting Process and Actor Communication
- Scouting and Managing Shooting Locations
- Identify and Preparing for Production Risks
- Maintaining Safety and Well-Being On Set

Production B

- Advances Set Operations

- Production design and Art Department
- Lighting and Grip From the Producer's Perspective
- Union vs Non-Union Productions
- First AD Techniques and Scheduling
- Multi-Cam and Studio Production
- Stunts, Special effects and Set Safety
- International Production Logistics
- Crisis Management
- Midyear Film Project

Screenwriting B

- Visual Storytelling Warm-UP
- Subtext Scene Draft
- Subtext Revision
- Conflict and Movement
- Bloating for the Camera
- Blocking Scene Draft
- Long Take Exploration
- Long Take Script
- Rewrites and Workshop
- Table Read and reflection

VFX

- VFX - History
- VFX Pipeline - the Structure of Creating a VFX Shot
- VFX in Pre Production
- VFX in Preproduction Case Study
- VFX in Production
- VFX in Post-production
- Rotoscoping/Masking
- Rigging and Animating /FX and Simulation
- Lighting, Texturing, Rendering

Art of Directing

- Foundations of Cinema and Visual Language
- Cinema as Expression and Political Tool

SEMESTER 2

SUBJECTS	WHO IS THIS SUBJECT FOR? <i>Mandatory for listed specialisation, optional for others.</i>	WEEKLY HOURS <i>(average)</i>	SEMESTER HOURS <i>(average)</i>
Practical Workshops	All	8,8	88
Final Film Consultations & Independent Shooting	All	-	42
Cinematography & Lighting	Cinematography, Directing, Documentary	3	30
Directing	Cinematography, Directing, Screenwriting, Documentary	3	30
Editing	Cinematography, Directing, Post-production, Documentary	3	30
Screenwriting	Directing, Screenwriting	3	30
Production	Production	3	30
Film Studies	Cinematography, Directing, Post-production, Production, Screenwriting, Documentary	2	20
Sound	Directing, Post-production, Documentary	2	20
Documentary	Documentary	2	20
Shooting Exercises B	Cinematography, Directing, Production, Post-production	3	30
Screenwriting B	Screenwriting	3	30
Production B	Production	3	30
Production Design B		2	20
Art of Directing	Directing	2	20
Documentary B	Documentary	2	20
Post-production B	Post-production	3	30
Documentary B	Documentary	2	20
VFX (Beginner)		2	20

English Language *		1,5	15
Czech Language (Beginner)*		1,5	15
TOTAL			590

**Subject with extra fee*

Optional subjects are available to students from other specialisations if class capacity allows and if they have the necessary skills or experience to join. If no specialisation is indicated, the subject is considered elective for all and will open if there is sufficient interest (usually a minimum of three students).

Practical Workshops

A selection of workshops is planned throughout the semester. Topics may vary. Examples include:

- Trailer Editing Workshop
- Shooting on Film Stock Workshop
- Vantage Workshop – Lenses
- VFX Greenscreen Workshop 1
- Vantage Workshop – Camera Sensors
- Film Analysis in Cinema
- Hair & Makeup Workshop / SFX Makeup Workshop
- Unsupervised Shooting
- VFX Studio Excursion with Practical Exercises
- Red Shooting Camp

Art of Directing B

- Auteur Cinema and Global Storytelling
- Mystery, Myth and the Modern world

Cinematography

- Advanced Camera Systems
- Light and Exposure Mastery
- Prep for Shooting Exercise #1: Horror genre/Dream sequence
- Narrative Lighting Techniques
- Motion and Rigging Essentials
- Prep for Shooting Exercise #2: Action scene with stunt coordinator
- Visual Grammar of Genre
- Composing and Visual Consistency
- Prep for Shooting Exercise #3: Stylized scene with choice of student genre
- Final Review and Screening

Shooting Exercises

- Shooting Exercise #1: Horror genre/Dream sequence
- Shooting Exercise #2: Action scene with stunt coordinator

- Shooting Exercise #3: Stylized scene with choice of student genre

Documentary

- Claude Lanymann and the Holocaust
- Your First Documentary
- War Correspondents
- Documentary as Propaganda
- The Birth of Portable sound
- Participate in an On-going Project
- Indigenous Minorities Speak Up
- A trilogy on the NZ Maori
- Direct Drama
- Shooting of Final Film - Documentary

Directing

- Introduction to Genre in Directing
- Horror Genre Directing
- Prep for Shooting Exercise #1: Horror scene / Dream sequence
- Comedy Directing
- Action and Thriller
- Prep for Shooting Exercise #2: Action Scene
- Drama and Realism
- Experimental and Hybrid Forms
- Prep for Shooting exercise #3: Students will choose genre
- Final Project Prep

Editing

- Character Development
- Script Analysis
- Dialogue Editing
- The Cut and Subtext
- Triadic Story Structure
- Editing exercise #2
- Sound & Vertical Axis
- Editing Exercise #3
- Associative Editing
- Film Language in Practice

Sound

- Semester Review and Project Planning
- Dialogue in Film
- Recording Dialogue on Set
- Ambient Sound in Depth
- Music in Film

- Introduction to Sound Design
- Sound Planning for New Projects
- Sound Postproduction
- Final Mix and Delivery

Film Studies

- Cinema Prehistory and Origins
- National Cinemas and Global Growth
- European Avant-Gardes
- Hollywood and the Studio System
- Post-War Cinema and Global Change
- Czechoslovak New Wave
- American Cinema After WWII
- Auteur Cinema
- World Cinema
- Final review and Assessments

Production Design

- The Production Design Pipeline
- Budgeting for Designers
- Set Constructions Basics
- Set Dressing and Props
- Color Schemes and Lighting in Design
- Working with the Film Team
- Continuity and Story Logic
- Location Scouting and Environmental Design
- Art Department Roles
- Final Project - Full Design Plan

Post-production

- Da Vinci Resolve - Introduction, color grading basics (LUTs, presets, color space)
- Da Vinci Resolve - Framerate, multicam editing
- Da Vinci Resolve - Software overview, postproduction workflow, sync, proxies
- Da Vinci Resolve - Working with LUTs & basic grading techniques
- Da Vinci Resolve - Editing techniques, working with sound, conforming
- Avid Media Composer - Introduction, inputting media, transcoding
- Avid Media Composer - Syncing, subclipping, timeline navigation
- Avid Media Composer - Timeline navigation II. + editing exercise
- Avid Media Composer - Timeline navigation III. + editing exercise
- Avid Media Composer - Review editing exercises + export workflows

Production

- Project Management Tools and Timelines
- Refining Production Schedules and Deliverables
- Crisis-Solving Strategies in PreProduction

- Coordinating Resources and Departments Efficiently
- Building Leadership Skills for Set Management
- Resolving Conflict and Managing Set Communication
- Using Production Software for Planning and Scheduling
- Legal Essentials
- Developing a Festival Submission Strategy
- Networking and Promoting Your Film

Production B

- Commercials, Music Videos and Branded Content
- Budgeting and Cost reporting
- Producer, Director, Writer Dynamics
- Case Studies in Production
- Pitching and Investor Presentations
- Working with Producers, Directors, and Writers
- Real-World Case Studies
- Pitching Your Film and Investor Presentations
- Capstone project: Produce a Short for Festival Submission

Screenwriting

- Revision Core Concepts
- Crafting Emotional Arcs
- Theme and Subtext
- Symbolism and Rhythm
- Pacing & Rhythm
- Building Complex Conflict
- Advances Scene Transitions
- Feedback and Refinement
- Final Polishing and Professional Format
- Final Showcase and Reflection

Screenwriting B

- Intro to Genre Writing
- Horror Scene Draft
- Horror Review and Style
- Action Planning
- Action Scene Draft
- Action Scene Workshop
- Final Genre Brainstorm
- Final Script Draft
- Final Polish
- Final table Read reflection

VFX

- Motion Tracking and Match Moving

- Motion Tracking and Match Moving Case studies (Planet of the Apes/Avatar)
- Motion Tracking and Match Moving Case studies (Planet of the Apes/Avatar)
- Unreal Engine
- Unreal Engine Case Study (The Mandalorian)
- VFX Compositing
- VFX Compositing Case Study (The Terror)
- Softwares
- Analyzing Script for VFX Breakdown
- Planning VFX for your Short Movie



Prague Film Institute

Malostranske namesti 266/5 | 110 00 Prague 1 – Mala Strana | The Czech Republic



+420 222 710 187



info@praguefilminstitute.cz



@praguefilminstitute



praguefilminstitute

www.praguefilminstitute.cz