

1-YEAR ACTING PROGRAM (ADVANCED)

Study Plan



PRAGUE FILM
INSTITUTE

Last revised: December 2025

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

PROGRAM ROUTES & AWARDING

Year 2 of our Acting program is delivered in two routes. Learning activities and production outputs may be shared across routes; however, award eligibility and credit allocation differ by route.

1) BTEC HND Route – Higher National Diploma (HND) in Acting

Students progressing from Year 1 (BTEC Higher National Certificate – HNC) are enrolled on the BTEC HND route. Year 2 curriculum and assessment on this route are mapped to the Pearson BTEC Higher Nationals in Acting requirements. Upon successful completion of the required assessed work and in accordance with Pearson/BTEC regulations and quality assurance processes, students are eligible to be awarded 120 BTEC credits for Year 2, contributing to completion of the HND qualification.

2) Advanced Route – Direct Entry (Non-BTEC Award)

Students who enter directly into Year 2 follow the same professional training focus and complete the programme's assessed work as defined by the institute. Unless formally enrolled and registered on the BTEC HND route (and meeting relevant entry and registration requirements), this route does not lead to a Pearson BTEC HND award or the allocation of BTEC credits. Upon successful completion of the Year 2 requirements, students on the Advanced Route receive a Prague Film Institute certificate of completion.

ASSESSMENT STRUCTURE

Students do not earn credits for individual subjects or workshops – instead, the curriculum supports learning towards two major assessed assignments. These assignments are based on the development and performance of original acting work for the camera, including all key stages: character and script exploration, rehearsal, on-set performance, collaboration with the film crew during shooting, and a final reflection on the acting process and outcome. The BTEC credit values below apply only to students registered on the BTEC HND route..

Assignment 1: Personal Professional Development (45 BTEC credits)

Assignment 2: Professional Project (75 BTEC credits)

SEMESTER 3

SUBJECTS	WEEKLY HOURS (average)	SEMESTER HOURS (average)
Improvisation for Film Acting	6	84
Physical Acting	4	56
Acting Dissection	3	42
Stanislavski Technique	2	28
Voice for Actors	3	42
Acting for Film	6	84
Practical Workshops	8	112
Shooting Camp	-	24
* Participation as extras in Czech projects	-	42 (and more)
* Participation as actors in student projects	-	24 (and more)
TOTAL		538

*** Subject With Variations**

Due to the varying nature of shooting projects, student participation cannot be guaranteed for every production. As a result, the hours allocated to this subject are approximate and may differ depending on project needs and student assignment.

From Week 13, the filmmaking students begin their shooting period, which is expected to last approximately two months (depending on the number of projects). During this time, all acting classes are paused so acting students can collaborate and work on the filmmaking students' productions. After the shooting period, the filmmaking students will enter a post-production phase of about two weeks, during which acting classes will resume.

PROGRAM SPECIFICATIONS

The acting programs employ an integrated approach to actor training, combining analytical, psychological, physical, and vocal methodologies. Teaching draws on the systems and techniques of Konstantin Stanislavski, Bertolt Brecht, Sanford Meisner, Keith Johnstone, Uta Hagen, and Rudolf Laban, alongside somatic practices, movement and contact improvisation, animal work, and ensemble-based training. Together, these approaches develop students' abilities in character analysis, emotional truth, physical embodiment, vocal expression, improvisational responsiveness, and adaptation of performance techniques for both theatrical and screen contexts.

Practical Workshops

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

- Mental Health Workshop
- Acting Career Workshop
- Czech TV excursion
- Action Scenes Workshop
- Casting Agency Workshop
- Stunt Training Workshop
- Film Analysis in Cinema
- Intensive Alexa Shooting Camp

Improvisation for Film Acting

- Reconnecting to the Improviser
- Impulse and Intention
- Character Foundations
- Relationship Dynamics
- Advanced Scene Work
- Genre and Style Improvisation I
- Long-Form Improvisation (Foundations)
- Long-Form Improvisation (Development) – *Midterm Performance*
- Physical and Spatial Improvisation
- Emotional Authenticity and Range
- Ensemble Focus and Group Dynamics
- Genre and Style Improvisation II
- Final Rehearsal
- Final Performance and Reflection

Physical Acting

- Reconnection and Calibration
- Lecoq Neutral and Dynamism
- Laban Efforts I: Space, Weight, Time, Flow
- Viewpoints I: Awareness and Composition
- Physical Character Development
- Style and Physical Storytelling
- Midterm Presentation
- Laban Efforts II: Integration and Application
- Viewpoints II: Spatial Improvisation
- Movement and Emotion
- Ensemble Physical Storytelling
- Text and Movement Integration
- Final Rehearsal
- Final Performance and Reflection

Acting Dissection

- Comparative Study Of Acting Styles And Traditions
- Film Viewing With Detailed Performance Analysis
- Connecting Observations To Stanislavski, Method, Meisner, Brecht, And More
- Independent Discussion And Critical Evaluation
- Genre And Era-Based Performance Comparison
- Student-Led Presentations And Guided Group Analysis

Stanislavski Technique

- Review And Expansion: Objectives, Beats, Subtext
- Tempo-Rhythm: Action And Emotion
- Atmosphere And Ensemble Energy
- Physical Actions: Action Drives Emotion
- Complex Text Analysis: Units, Through-Line
- Scene Rehearsals: Duologues And Ensemble
- Showcase And Reflection

Voice for Actors

- Returning to the Body and Breath
- Breath and Emotional Connection
- Resonance and Placement Review
- The Actor's Voice in Space
- Articulation and Clarity in Text
- Exploring Text Through Sound
- Midterm Performance: Vocal Text Interpretation
- Vocal Dynamics and Character
- The Voice and Movement
- Introduction to Voice for Microphone
- Text and Emotional Truth
- Shakespeare and Classical Texts
- Rehearsal and Integration
- Final Performance and Reflection

Acting for Film

- Camera Reconnection and Naturalism
- Emotional Continuity and Scene Arc
- Working with Directors and Redirection
- Character Immersion and Transformation
- Genre Performance and Tonal Adjustment
- Collaboration with Camera and Sound
- Midterm Two-Person Film Project

SEMESTER 4

SUBJECTS	WEEKLY HOURS (average)	SEMESTER HOURS (average)
Improvisation for Film Acting	6	84
Physical Acting	4	56
Acting Dissection	3	42
Stanislavski Technique	2	28
Voice for Actors	3	42
Acting for Film	6	84
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Practical Workshops

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

- International Casting Agency Workshop
- Dialogical Acting With Inner Partner Workshop
- Film Acting
- Film Analysis In Cinema
- Acting Showreel And Portfolio Workshop
- Casting Process Workshop
- Shooting Camp

Improvisation for Film Acting

- Ensemble Reconnection
- Improvisation for the Camera
- Advanced Narrative Construction
- Emotional Depth and Subtlety
- Comedy and Timing
- Film and TV Improvisation Styles
- Midterm Performance
- Integrating Text and Improvisation
- Improvised Directing and Story Leadership
- Genre Mastery and Hybrid Work
- Ensemble Devising Project
- Rehearsal and Polish
- Final Performance Preparation
- Final Showcase and Reflection

Physical Acting

- Revisiting Foundation and Expanding Vocabulary
- Energy and Grounding
- Stillness and Control
- Meyerhold's Biomechanics
- Composition and Devising I
- Composition and Devising II
- Midterm Presentation
- Ensemble Dynamics and Physical Listening
- Movement and Text Fusion
- Advanced Physical Storytelling
- From Training to Performance
- Final Ensemble Creation
- Technical Rehearsal and Refinement
- Final Performance and Reflection

Acting Dissection

- Comparative study of acting styles and traditions
- Film viewing with detailed performance analysis
- Connecting observations to Stanislavski, Method, Meisner, Brecht, and more
- Independent discussion and critical evaluation
- Genre and era-based performance comparison
- Student-led presentations and guided group analysis

Stanislavski Technique

- Independent Process Development: monologues & feedback
- Advanced Subtext & Inner Life
- Layering Multiple Objectives
- Full-Length Scene Work I: duologues & ensemble
- Full-Length Scene Work II: integrate physical actions & tempo-rhythm
- Peer-directed Rehearsals
- Etude Creation: original short scenes
- Experimenting with Physical Tasks & Atmosphere
- Final Showcase Rehearsals: polishing scenes & etudes
- Final Showcase and Reflection

Voice for Actors

- Reconnection and Expansion
- Vocal Stamina and Endurance
- Vocal Color and Emotional Expression
- Vocal Transformation and Characterization
- Advanced Ensemble Voice
- Acting Through the Voice
- Midterm Scene Performance
- Vocal Storytelling and Narration
- Voice for Film and Microphone II
- Accents and Speech Transformation
- Heightened Text and Poetic Language
- Integrating Voice and Emotion Under Pressure
- Final Rehearsal and Coaching
- Final Performance and Reflection

Acting for Film

- Self-Tapes and Audition Technique
- Casting Range and Type Awareness
- Acting for Short Film Production
- Partner and Ensemble On-Camera Work
- Showreel Development and Filming
- Performance Precision and Continuity
- Final Film Project and Showcase



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