

1-YEAR ACTING PROGRAM (BEGINNER)

Study Plan



**PRAGUE FILM
INSTITUTE**

Last revised: December 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 Higher Nationals in Acting. 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 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. 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)**

Creating a Professional Self-Tape Audition.

A 2–3 minutes final self-tape audition with at least two roles or contrasting extracts.

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

Creating a Showreel Scene.

A 2–3 minutes final showreel scene in industry-standard video format.

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.

SEMESTER 1

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.

Practical Workshops

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

- Barrandov Studio Excursion
- Mental Health Workshop
- Action Scenes Workshop
- Casting Workshop
- Stanislav Callas - Film acting
- Juan Raul Diaz - Film acting
- Film Analysis in Cinema
- Blackmagic Shooting Camp

Improvisation for Film Acting

- Fundamentals of Spontaneity
- Listening and Agreement ("Yes, And")
- Building Character Through Choice
- Status and Relationships
- Narrative and Story Structures
- Improvising Emotion and Stakes
- Working in Pairs and Ensembles
- Genre and Style-Based Improv
- Long-Form and Scene-Based Work

Physical Acting

- Body Awareness and Alignment
- Space, Balance, and Tension Release
- Neutral Mask and Physical Neutrality
- Expressing Emotion Through Movement
- Characterization and Physical Transformation
- Dynamics of Stillness and Motion
- Introduction to Commedia dell'Arte
- Archetypes and Improvisation in Mask
- Building Physical Characters
- Ensemble Movement and Presentation

Acting Dissection

- Introduction to Screen Performance Analysis
- Observing Subtext and Behavior
- Film Acting vs. Stage Acting
- Breaking Down Emotional Beats
- Studying Naturalism and Stylization
- Analyzing Character Arcs
- Understanding Actor-Director Collaboration
- Comparing Performance Techniques

- Scene Study: Classic vs. Modern

Stanislavski Technique

- The System: Foundations and Principles
- Concentration and Relaxation
- Objectives and Given Circumstances
- Imagination and the "Magic If"
- Emotional Memory and Sense Work
- Actions and Inner Motivation
- Subtext and Truth in Performance
- Rehearsing with Stanislavski's Tools
- Applying to Contemporary Scenes

Voice for Actors

- Breath and Support Fundamentals
- Resonance and Vocal Range
- Articulation and Clarity
- Connection Between Voice and Emotion
- Releasing Tension and Finding Ease
- Projection and Energy on Stage and Screen
- Vocal Character Work
- Text and Monologue Exploration
- Integrating Voice with Physical Action

Acting for Film

- On-Camera Fundamentals
- Finding Authenticity in Close-Up
- Listening and Reacting Truthfully
- Working with Marks and Continuity
- Character Objectives and Actions
- Emotional Access and Control
- Script Analysis for Screen Work
- Scene Work and Partner Dynamics
- Performance and Review

SEMESTER 2

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

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Practical Workshops

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

- Lenka Olsanova - Film Acting
- Film Analysis in Cinema
- Intimacy Coordinator Workshop
- Emelia Hansson - Film Acting, Storytelling
- Petra Johansson - Physical acting
- Iveta Lit - Commercial Casting/Dancing
- Ivan Shvedoff - Film Acting
- Red Shooting Camp

Improvisation for Film Acting

- Deepening Spontaneity and Scene Awareness
- Relationship Dynamics and Physical Storytelling
- Exploring Genre Through Improvised Scenes
- Surprise, Reversal, and Shift-Based Improvisation
- Truthful Lying, Character Tells, and Hidden Motives
- Building Full Narrative Arcs in Improv
- Sustaining Character Choices Across Long-Form Work
- Ensemble Collaboration in Extended Improvised Stories

Physical Acting

- Neutral Body, Alignment and Physical Awareness
- Precision of Effort: Laban, Rhythm and Control
- Grounding, Stamina and Energy Flow (Suzuki Principles)
- Ensemble Awareness and Spatial Composition (Viewpoints)
- Physical Storytelling, Imagery and Movement Composition
- Advanced Commedia: Archetypes, Masks and Character Physicality
- Mask Work: Identity, Transformation and Silent Expression
- Physical Improvisation, Impulse and Safe Risk
- Integrating Text with Movement and Physical Motivation
- Commedia Timing, Rhythm and Modern Themes
- Devised Ensemble Creation and Physical Dramaturgy
- Final Rehearsal: Integration of Character, Space and Ensemble
- Final Performance and Group Reflection

Acting Dissection

- Introduction to Screen Performance Analysis
- Observing Subtext and Behavior
- Film Acting vs. Stage Acting
- Breaking Down Emotional Beats
- Studying Naturalism and Stylization
- Analyzing Character Arcs
- Understanding Actor-Director Collaboration
- Comparing Performance Techniques

- Scene Study: Classic vs. Modern

Stanislavski Technique

- Review and Advanced Relaxation/Focus
- Units, Beats and Text Analysis
- Subtext and Inner Monologue
- Super-Objective and Through-Line of Action
- Scene Rehearsal and Partner Work
- Ensemble Improvisation and Listening
- Final Showcase of Polished Scenes

Voice for Actors

- Breath, Alignment and Resonance Review
- Vocal Stamina and Power
- Expressive Range and Emotional Connection
- Text Interpretation and Emotional Resonance
- Voice for Classical and Heightened Texts
- Character Voice and Vocal Identity
- Midterm Monologue Performance
- Voice and Movement Integration
- Accents and Dialect Exploration
- On-Camera and Microphone Techniques
- Ensemble Voice and Harmony Work
- Advanced Emotional Release
- Final Rehearsal and Coaching
- Final Performance and Reflection

Acting for Film

- Emotional Range and Subtext
- Character Depth
- Taking Direction on Camera
- Genre and Tonal Adjustment
- Physical Truth and Working with Props
- Consistency and Continuity
- Advanced Scene Analysis
- Final Scene and Review



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