



### **Acting 1B (B-PH133)**

Wednesday: 9:00-11:00 am

Tuesday: 1:00-3:00 pm

Thursday: 10:30-12:00pm

Spaces: F305 and G401

Dr. Peter Zazzali

Office Hours: As Requested by Appt.

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### **Component Overview**

Expanding upon your work from the first semester, we will apply Stanislavski's system to comparatively difficult assignments that test, train, and develop your craft. In conjunction with the Voice component of this module, you will effectively deliver elevated prose as action, convincingly connect to a character's subtext, and achieve psychophysical fullness in your playing. The Western and Asian repertoire will be the material with which we explore the depth and range of your technique. As such, you will be assigned characters and texts that emotionally and physically stretch you while building upon your training to date, most especially the fundamental work of Acting 1A, the physical demands of Acting Techniques (1A), and the honing of your instruments from Voice and Mime. This module will integrate all elements of your training, thereby functioning as a capstone activity of sorts.

### **Requirements**

#### *Attendance*

Attendance is mandatory—please swipe in at the outset of each meeting. You are expected to arrive on time and prepared to work.

#### *Preparation*

You must come to class prepared to present whatever exercise or scene has been assigned. This means that you will be spending time outside class rehearsing with scene partners, as well as completing various readings and written work.

### *Participation*

You are expected to fully participate in all projects and exercises. This includes keeping up with reading/written assignments and responding to the work of peers.

### *Professional Decorum*

The nature of an acting laboratory is ensemble-oriented. It is expected that we will all demonstrate mutual respect and support towards empowering and supporting each other. Also, please be sure to turn off your cell phones before entering class and refrain eating or drinking during class (water bottles are fine).

### *Attire*

Much of our work will be physical, as every class will commence by warming up our bodies and voices (the actor's instrument). Please come dressed in loose clothing that does not restrict your movement. To be exacting, the following are not permitted: jeans, hard-soled shoes such as heels or boots, large jewellery, hats/caps, dresses or skirts, and shorts. Sweat pants, a simple tee shirt without logos, and/or dance attire are examples of what to wear. You will have an opportunity to change into suggestive dress according to the characters you create in your scenes and related exercises.

## **Learning Outcomes**

1. You will truthfully create characters in service of a given script/text
2. You will make bold and inventive choices in approaching a role
3. You will demonstrate command of Stanislavsky's approach to psychophysical action—select, demonstrate, and deploy playable verbs in pursuit of clearly chosen objectives
4. You will demonstrate mastery of technique: physical ease, vocal targeting, and accessing a truthful emotional life
5. You will artfully integrate the core elements of the actor's instrument: body, voice, imagination, and emotional expressivity
6. You will be consistently *present* in moment-to-moment playing with an acting partner while demonstrating spontaneity, transaction, and responsive listening
7. You will stretch your range in building a character through specific voice, speech, and physical choices —dialects will be deployed
8. You will deport yourself onstage with craft, grace, and psychophysical connection
9. You will fully, freely, and convincingly demonstrate playfulness and intuition in your work towards transforming into a role
10. You will value collaboration and contribute to our ensemble-oriented learning environment

## **Assessment Criteria**

1. *Preparation*: memorization of lines and blocking; breaking down the text into beats; understanding of character, environmental surroundings, given circumstances, action/obstacle/objective work
2. *Technique*: demonstration of physical ease and efficiency of movement; vocal clarity and targeting; psychophysical expressivity and imaginative play; attention to detail; adept handling of special technical demands (e.g., dialects/accents)

3. *Specificity of Character*: demonstrate a keen awareness of and connection to the character you play in the context of his/her socio-cultural situation; making bold, imaginative, and convincing choices towards character transformation
4. *Performance*: demonstration of a clear and playable score of actions; listening and openness to one's partner; emotional expressiveness and willingness to take creative risks; "truthful" representation of theatrical reality; you will experience increased freedom, vulnerability, spontaneity, and playfulness in your work

### **Assessed Items** (practical 50%)

#### *Scene Work*

We will apply Stanislavski's system to a pair of 7-10 minute scenes, both contemporary, one an Asian drama and the other from the West.

#### *Socio-historical Reports*

Building on your work from last semester, you will provide a written analysis detailing your character and their given circumstances for each scene by identifying the social, historical, and economic forces that shape their world.

#### *Acting Diary*

To reinforce the College's commitment to align theory and practice, you will keep a diary of your work across the curriculum.

## **Class Schedule**

### WEEK 1

Introduction to Course/the Oeuvre of Anton Chekhov

Read: *The Cherry Orchard*; *Three Sisters*; *Uncle Vanya*; *The Seagull*

Assign: Scenes for Chekhov project

### WEEK 2

Activity: Workshop Chekhov scenes

Read: *The Cherry Orchard*; *Three Sisters*; *Uncle Vanya*; *The Seagull*

### WEEK 3

Activity: Workshop Chekhov scenes

Read: *Zen and the Art of Archery* part 1

### WEEK 4

Activity: Workshop Chekhov scenes

Read: *Zen and the Art of Archery* part 2

### WEEK 5

Activity: Workshop Chekhov scenes

Read: *The Inner Game of Tennis* part 1

### WEEK 6

Activity: Workshop Chekhov scenes

Read: *The Inner Game of Tennis* part 2

WEEK 7

Activity: PRESENT Chekhov scene  
Sociohistorical Report #1 due

WEEK 8

Project Week

WEEK 9

Activity: Workshop Singaporean scenes  
Read: Singaporean plays

WEEK 10

Activity: Workshop Singaporean scenes  
Read: *Acting by Mistake* pp. 1-49

WEEK 11

Activity: Workshop Singaporean scenes  
Read: *Acting by Mistake* pp. 50-76

WEEK 12

Activity: Workshop Singaporean scenes  
Read: *Acting by Mistake* pp. 77-101

WEEK 13

Activity: Workshop Singaporean scenes  
Read: *Acting by Mistake* pp. 102-145

WEEK 14

Activity: PRESENT Singaporean scenes  
Sociohistorical Report #2 due

WEEKS 15 & 16 (College-wide Assessments)

Acting Diary due