

Chapter 10 – Communion

- 1) What *is* communion?
- 2) How can a picture or any “inanimate” object have “life”? (e.g. a chandelier, painting, sculpture, play, composition)
- 3) Examine the phrase re: “looking at but not seeing”. What does this say about focus?
- 4) Discuss the image of the necklace and how it relates to an actor’s part
- 5) Why is it necessary for characters to communicate? For actors?
- 6) Discuss *self-communion*, or voicing something aloud when alone. When is this useful to an actor? What does Tortsov have to say about it?
- 7) Discuss communication w/another actor on stage
- 8) Grisha expresses doubts. Tortsov claimed to have gotten that info before Grisha spoke! How? What is meant by the “unbroken flow”?
- 9) What are the three methods actors sometimes have to communicate w/ *the public*?
- 10) Discuss: (Mechanical) actors who play to the audience *bypassing* their fellow actors are mere exhibitionists
- 11) Discuss: It’s easier to *represent* a relationship (w/ another actor) than to *actually have one*.
- 12) Discuss the “bell ringing” exercise.
- 13) What do you think of the “bound actor” exercise?
- 14) Discuss “invisible rays” (of communion).
- 15) Discuss the concept of “grasp”.
- 16) Discuss the mechanical creation of the “rays”