

An Actor Prepares – Chapter 8 - Faith and a Sense of Truth

1. What is the difference between actual truth and an artistic sense of truth? (hint: compare the 2 “purse scenes”)
2. **Who** must have faith in the created reality?
3. Discuss: “Truth cannot be separated from belief, nor belief from truth”.
4. How is falseness helpful? (p. 142) e.g. self-righteousness. Persian carpets.
5. Point out: Some can see falseness in others, but not in **self**. (p. 144) (Know Thyself)
6. Beware the carping critic! – Audiences are much more forgiving.
7. Discuss the need for truth in little things, first. (ex.: have students prepare a peanut butter sandwich).
8. Why is it difficult to act “dramatic” (tragic) inaction? (p.151-152) What makes it easier? (bring up inner monologue).
9. Obs.: Individual moments of truth can be strung together into a continuous current of truth. (e.g. – notes into a melody) Discuss: Why is it important to stay in character offstage?
10. Discuss the actor’s two-part job: The life of the human body and the creation of the human soul. How are they interrelated? How is the latter developed? (Relationship)
11. Compare acting a role with going on a journey.
12. OBS: Moments of great feeling often manifest themselves in **small actions**. The opposite is overacting.
13. Compare/Contrast: “seem” and “be” (p. 170)
14. Discuss: “[Onstage] we use . . . truth transformed into a poetical equivalent by creative imagination.”
15. Compare the last line “cut 90%” with Michael Shurtleff’s 12 (see #s 8 and 9, esp.)