• Acting is __________________
The actor must always do something on stage. He looks for actions in the script (for example, "to teach, to confess, to beg", etc.) and finds the human __________________ in them. He must have a __________________ for each action (know exactly why he is performing each action).

• Developing the __________________
An actor develops his imagination by first observing the world around him in very __________________ details. He can then create specific images in his mind in order to surround himself with things that are __________________ to him on stage. If he succeeds, the audience will see through his eyes.

• Training the mind
Actors must have a real __________________ of the play in order to reveal its secrets to the audience. They must study the text and its ideas but also research the __________________ situations of the play.

• Size
Actors need strong bodies and voices for the stage so they can bring size to their __________________. Adler encouraged actors never to be __________________. Her students learned to always bring a bigger __________________ to the text.

Stella Adler felt that a lot of actors confused being true and __________________ with being ordinary and boring. Her approach to acting definitely helps actors break away from "boring".

2) What can you expect?

• A lot of __________________ Adler expected her students to __________________ for every single activity and action they were going to have on stage. If you study her acting techniques, you will spend a lot of time creating specific images for the circumstances of the play. For example, if you are working on the 'Where am I?' in a scene, you will work out in your mind every minor detail of what surrounds you.

• A lot of __________________ Stella Adler believed that an actor's most important tool is his __________________. She also believed that an actor must completely understand the text of the play to be able to communicate it onstage without faking. So expect to do a lot of __________________, script __________________ and __________________ of the play to make it your own.

3) Sample Stella Adler Acting Exercises

• ________________ Exercise
Pick an object and describe it. The goal is to get very specific (shades of colors, texture, etc.) but to communicate what the object looks like in a __________________ simple way that speaks to your audience. The more you do this exercise, the more objects will speak to you and the quicker your imagination will kick in onstage. Then take the exercise to the next level by letting your ________________ run free (Adler calls that "traveling"). For example, a green couch can remind you of emerald earrings a woman wore at a party you went to which reminds you of the music that was playing and so on and so on.

• ________________
Pick a book and write down one idea from the book in your own words, then present it onstage to others. Try to experience the idea so you can give it a live dimension on stage. To do that, you first need to understand the idea, then respond to it and make it your __________________ until you feel a real need to __________________ it.

• Inner justification
Randomly pick a simple line from a play you don't know and bring it to life by imagining in details the reason why you're saying that line. Try to make a strong __________________, something that stirs you and creates conflict. This exercise helps actors __________________ their lines instead of just saying them.
4) Is the Adler technique for you?

Studying the Adler technique is a great way to study acting if you're a very creative person who feels limited by the more structured acting techniques. Here are a few other things to consider.

- Stella Adler ____________________ her students constantly. Getting the most out of her acting method requires a lot of hard work and ____________________.

- Adler's acting style is very relevant if you want to be a theater actor because she helped her students build the high level of ____________________ required for the stage. It's all about being bigger than life, so if you're the kind of actor who's great at being natural and being yourself but not so good at "__________________ the stage", study Stella Adler.

- This is a good acting method to pick if you find yourself often "__________________" or "indicating" as an actor. Ms. Adler helped her students focus on creating true images for themselves so they wouldn't have "to ________________" on stage. This method also helps with stage fright.

The development of independent actors

Stella Adler, herself a fiercely independent theater artist, understood that acting becomes vital, exciting, and alive when actors do their own ____________________ and bring a point of view or a sense of mission to their work. One of her most frequently quoted statements is: "Your talent is in your ____________________." At the Studio, the aim is to develop actors who think for themselves, respect their own ideas and ideals, and use the theatre as a means to share those ideas and ideals. Such independent actors are fully resolved to train their minds, bodies, voices, and spirits to achieve that end.

The power of the imagination

Actors' imaginations are the most powerful source for them to draw on. To bring theatrical texts to life the actor must be able to create a transforming, ____________________ experience. To create such an experience, students at the Stella Adler Studio are asked to use their imagination to locate the fullest range of motivational force, rather than depending solely on their personal past and emotional memory.

The importance of action

Drama depends on ____________________, not feeling; feeling is a by-product of doing. Our approach to acting depends on connecting strongly to each other by way of actions and creating dramatic events that take place between "I and ____________________," not between "me and myself." These actions include the subtle, creative, onstage choices to which actors ____________________.

Script interpretation

A text, once the author has surrendered it, is an object in itself with its own life, its own meaningful possibilities, and its own potential for impact. Another Stella Adler quote still used at the Studio is: "The play is not in the words, it's in ____________________!" It is the actor's responsibility to respect the script with a willingness to read it deeply with a fertile imagination. This respect involves an understanding of where the playwright is leading the character, including understanding the character's environment and investigating the full setting of the play.

The cultivation of a rich humanity

The actor's ____________________ is the actor's own body and brain but if the dramatic arts are to avoid shrinking to a self-referential, self-enclosed, detached, and isolated unit of a larger world, then the psyche upon which the actor calls must not be the actor's own, but the character's. Therefore, an actor needs to develop resources of information and experience that connect with the rest of the world — socially, culturally, historically, and politically — thereby enriching the actor's instrument that is required to perform. This is why, in addition to world class faculty and well structured curriculum the Stella Adler Studio presents the Harold Clurman Arts Series which includes theater and dance theater, lectures and
symposia, poetry readings and play readings, jazz and classical concerts. This is why we have created
the Stella Adler Outreach Division whose mission is to bring free actor training to young people who can’t
afford tuition while providing our tuition based students of social engagement.

Each of these principals permeates all of the Studio’s courses as the general teaching philosophy at the
Adler Studio.

SAMPLE ACTING EXERCISES BY STELLA ADLER

1. (ACTIONS) Planned Entrance. Office: hold the mail while coming in; put eyeglasses away; drop your keys. Bedroom: take off scarf; put key into purse; read name and address on letter. Classroom: take off coat; take off gloves; arrange class papers.
2. (ACTIONS) Five Preparations. For example, “to hide” – he’s looking for me so I better hide: **Do something as you enter the room and finish it on stage.** That way the audience can tell what you were doing before you entered.
3. (ACTIONS) Pain – a headache: Imagine “as if” a) someone were pushing in your eyeballs. b) I were sticking a needle in your eye. Toothache: locate the tooth and imagine “as if” someone were scraping your gums with a razor. **Do not anticipate the pain.**
4. (WORKING ON THE STAGE) Props: a) **personalize them** – in reading a magazine, tear out a page; in counting money, put some of the change in your pocket; in going through letters, look for a specific one and throw it away. b) endowment – in pinning a flower on your dress, shake off the water or take off a thorn; in putting away a sweater, fix a loose thread first; in drinking a glass of water, wipe off the lipstick mark first.

THE TECHNIQUE ON ACTING BY STELLA ADLER

(CHARACTERIZATION/OBSERVATION)

1. The Actor’s Goals – **rid self of outside opinions; begin with self-awareness**; body, speech, mind, emotions; discipline.
2. Beginning the Technique – energy, be heard, eliminate tension, physical control, speech control, muscular memory, animal movement.
3. **Imagination** – collective consciousness, seeing imaginatively, seeing and describing.
4. Circumstances – **the truth of the place**; living the circumstances, building the larger circumstances, mood in circumstances.
5. **Actions – do-able and in VERB form.** Action is something you DO (to read; it has an end (reading newspaper); it is done in circumstances (in the subway); it is justified (to follow the stock market).
6. **Justification** – 1st comes the action, then the reason for doing it. Instant, creative, in the circumstances (physicize props), inner.
7. Working on the Stage – Props, Smartening up the Action, Personalization, Planned Accidents.
8. Character – Start with circumstances the playwright gives you.
9. Working on the Text – Verbing, Units, Study Script, Tell the Story, Actions 1st – Words 2nd; words come out of actions.

CHAPTER ONE - THE ACTOR’S GOALS

- 1st job of actor: **rid self of outside opinions.**
- **Make lists of assets and faults:** only with true awareness of both, can you begin to learn to break out of your mid-class defensiveness. —JOURNAL ENTRY
- **Cannot hold back anything:** begins with self-awareness.
- Actor has only her body as an instrument; work on body, speech, mind, emotions.
- **Must have a core made of steel** and a will to survive.
- Entails a special strength, a new discipline.

CHAPTER TWO - BEGINNING THE TECHNIQUE

- **Energy:** find the energy you need for your words; start with vocal.
- Reaching the Audience: all must hear you!
• **Tension:** enemy of acting; prevents truth; reduced when concentration is given to action; locate tense areas; relax.
• Physical Controls: principle - 1st you must achieve your norm and understand your body.
• Controls for Speech: understand yours; lips, accents, etc.
• Muscular Memory: sensory truth of movement; touch object & then re-create when not there.
• Animal Movement: purpose - rid actor of social mask and free from inhibitions. 15 min/day; learn to use body and voice differently.

**CHAPTER THREE - IMAGINATION**

• 99% of what you see and use on stage comes from it.
• **Collective Consciousness:** tap into all you’ve experienced.
• Seeing Imaginatively.
• Seeing and Describing.
• Facts vs. Actor’s Way: pg. 21; in your CHOICE is your talent.

**CHAPTER FOUR - CIRCUMSTANCES**

• **The Truth of the Place:** before go to text, imperative to physically move around in new circum. and use them; complete absorption.
• Living the Circumstances: pg.32; don’t take self and put into.
• Hamlet; truth of character is not found in YOU, but in CIRCUMSTANCES of royal position of Hamlet. THE TRUTH IS ALWAYS THE TRUTH IN THE CIRCUMSTANCES OF THE CHARACTER.
• Building the Larger Circumstances: Details!; build place for self and live in it.
• Mood in the Circumstances: Mood comes from the circum; church, bar, hospital has a mood; light or dark.

**CHAPTER FIVE - ACTIONS**

• Aim of your approach to acting is to find the actions in a scene or play; must be doable; expressed by using verb form.
• Action is something you DO (to read); it has an end (reading newspaper); it is done in circumstances (in the subway); it is justified (to follow the stock market).
• Strong & Weak Actions: must have an objective.
• Explanation of an Action: KNOW - what you do, where you do it, when you do it, why you do it; the action does NOT include “how” which should be spontaneous and unexpected.
• Nature of an Action: it’s truth; with some actions you DO physical things or “activities”; do each and it will result in an overall.
• Overall Action (Ruling Idea): sum of all other actions (goal); 3 activities per step.
• Physicalizing: do something physical; takes the burden off the actor.
• Completing and Not Completing Actions: if can’t complete, change it to another; if can complete, do so, then go to another.
• Actions Which Do Not Use Text: they provoke you to use circumstances; pg.43-to read on veranda you must move chair, shoo bees, arrange book etc. (4 actions are good).
• Preparation and Covered Entrances: helps you start your action; keeps you from tightening up; prop keeps you truthful (take off coat when enter room).
• Pain and Death: Need “as if…” (stuck needle in eye= headache).
• Emotion: all can be found thru imagining in the circum. in the play; go to similar ACTION in own life that produces needed emotion; remember what you did, recall the place.

**CHAPTER SIX - JUSTIFICATION**

• 1st comes action, then reason for doing it (justification).
• What you choose for just. Should agitate you; as a result of agitation you will experience the action and the emotion. Talent consists of how well you do this.
• Instant Justification: awakens ability to experience activity; drink water to take pills; each just. Must have logic; deal only with circum. in front of you.
• **More Creative Justifications:** use imagination; more personal to you then more interesting and vivid to audience.
• Justification in the Circumstances: use the circum and physicalize the props if possible.

• Inner Justification: what the actor contributes to the lines of the playwright; lies behind the words; author gives lines and actor justifies.

• Answering factually: boring so Just. Turns facts into experience.

CHAPTER SEVEN - WORKING ON THE STAGE

• Props: use imagination when working with props; know life of prop; understand each.

• Smartening Up the Action: can’t afford to be boring on stage; what you do on stage also needs a certain economy - can’t do all so choose parts (put on make-up - only lipstick and blush).

• Personalization: put own truth into every prop; be original (mirror is dirty); add detail; talent is how one chooses, handles and personalizes each prop; practice with them; adjust to them.

• Planned Accidents: practice so no unplanned occurs!

• Costume: action & costume go together; personalize for character; helps create inner self.

CHAPTER EIGHT - CHARACTER

• Acting is largely based on differences between characters.

• Start with circum. that PW gives you.

• [Social Situation, Class, Playing a Profession, Background of Character (who, what, when, where, why), Character Elements, Attitude Toward Partner, Dialogue (indicate on app. pg: actions, moods, activities), Attitude, Building a Plot (character revealed thru it), Background (of family & beliefs), Levels (light comedy, medium, dark drama); only 1.]

CHAPTER NINE - VOCABULARY OF ACTION

• Verbs

CHAPTER TEN - ACTOR’S FIRST APPROACH TO THE ACTOR

• Paraphrase play in actor’s words so they belong to you.

• Break play into sequences; units.

CHAPTER ELEVEN - WORKING ON THE TEXT

• Discuss it and its ideas; tell the story!

• study script, lift idea, realize the play.

CHAPTER TWELVE - ACTOR’S CONTRIBUTION

• Lose dependency on words and go to the actions of the play. THIS IS WHY WE WILL MEMORIZE SCENE BEFORE YOU START REHEARSING

• Actions 1st, words 2nd; words come out of the actions.

• Read the play several times.