**Principles of Method Acting**

Though the three masters Lee Strasberg, Stella Adler and Sandford Meisner diverged for some matter and approach on Method Acting yet they all agreed to few principles essentials to Method Acting.

1. Everything the Actor do on stage must be justified. They must move and speak spontaneously but everything must be thought out during rehearsal to ensure the maximum emphasis on motivation.
2. In finding the character’s motivation, actors search for characters objectives, action and intentions. Actor’s discover the character’s super-objective or spine that motivate all the actions on stage.
3. The character’s super-objective must have urgency. The work on urgency must emerge from relaxation, concentration and creative selection of objective.
4. To support the objective, the actor create subtext or thought process that motivate the character’s action.
5. In finding the subtext of the role, actor emphasise the specific given circumstance of the play, depending on the style of the play to the way a character behaves, lives and relate to other characters and situations.
6. In the given circumstance, actors behave as if they are living in the situation of the play. In doing so he must use his imagination and particularize creative choices that will enhance the text.
7. An emphasis on truthful behaviour.

Feelings must never be indicated one rather actor must work from his or her passion and emotions i.e. from inside out as referred to in Method Acting. Actors experience on stage must be real not suggested by external imitation. Emotion must be real not pretended.

1. To accomplish the experience of real feeling the actor must work moment to moment on impulse, talking and listening as if the events on stage are actually happening in the immediate present.

Strasberg said- The Actor has to know what he is going to do when he goes on stage, and yet has to behave like it is happening for the first time. This means the body, the voice, every facial expression must follow the natural changes in impulse even though the actor repeats.

1. Rehearsals requires improvising on the real text- gibberish (Strasberg), paraphrasing (Adler) or repetition exercises (Meisner) encouraging the actor’s personal interpretation and investment, thereby freeing the actors from a dependency on words.
2. Finally, the actor personalizes the role. Drawn from the self from his or her emotional psychological or imaginative reality bringing into new aspects of one’s memories, life experience and observations that co-relate with the role.