**ADD 3M1: Uta Hagen from A Challenge for the Actor**
“Remember that we can only find answers to our problems when we know how to ask the right questions!” (234)

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**THE SIX STEPS – Achieving Uta’s Technique**

1. **WHO AM I?**
   - What is my present state of being?
   - How do I perceive myself?
   - What am I wearing?

2. **WHAT ARE THE CIRCUMSTANCES?**
   - **What time is it?** (The year, the season, the day? At what time does my selected life begin?)
   - **Where am I?** (In what city, neighborhood, building, and room do I find myself? Or in what landscape?)
   - **What surrounds me?** (The immediate landscape? The weather? The condition of the place and the nature of the objects in it?)
   - **What are the immediate circumstances?** (What has just happened, is happening? What do I expect or plan to happen next and later on?)

3. **WHAT ARE MY RELATIONSHIPS?**
   - How do I stand in relationship to the circumstances, the place, the objects, and the other people related to my circumstances?

4. **WHAT DO I WANT?**
   - What is my main objective? My immediate need or objective?

5. **WHAT IS MY OBSTACLE?**
   - What is in the way of what I want? How do I overcome it?

6. **WHAT DO I DO TO GET WHAT I WANT?**
   - How can I achieve my objective? What’s my behavior? **What are my actions?**

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**Practice Task: Enter a room with purpose.**
ADD 3M1: *Respect for Acting* by Uta Hagen – Technique Explained

**concept**
- An actor needs: talent, imagination, a grip on reality, desire to communicate, character and ethics, point of view, understanding of human behavior, total discipline.
- An actor must: train and perfect the outer instrument; body, voice, speech, AND must have a thorough education in other studies.

**identity**
- Know WHO you are and find your own sense of identity SO you can bring about a genuine life for a character.
- Your inner image of yourself may not match your outer; find awareness of TOTAL self in ALL situations.
- Aim for spontaneity; unanticipated involvement in the moment.
- Your own identity and self knowledge are the main sources for the characters you play.
- You experience most human emotions by age 18.
- Be self aware not self conscious; don’t be regular.

**substitution**
- Find yourself in a part vs. losing yourself in a part.
- Substitution: transference from your own experiences and remembrances; put them in place of the fiction of the play.
- Particularization vs. generalization.

**emotional memory**
- EMOTION OCCURS WHEN SOMETHING HAPPENS TO US WHICH MOMENTARILY SUSPENDS OUR REASONING CONTROL AND WE ARE UNABLE TO COPE WITH THE EVENT LOGICALLY.
- Uta uses a RELEASE OBJECT to bring about emotion; trigger objects; a verbal or physical action (fist) can also be used.
- There’s no time to wander through past adventures; one should not be forced to deal with something buried.

**sense memory**
- A recalling of physical sensations; easier to recall than emotions.
- Stimulate the truth; fight against the sensation in one focused area (tired - fight to be awake)

**five senses**
- Don’t take senses for granted.
- Scent could make you remember a past loved one
- Heighten and sharpen the five senses.

**walking and talking**
- The reason for walking is destination.
- Total animation of the body is about correctly incorporating the surrounding circumstances/environment
- Physical and verbal must balance.

**reality**
- Truth in life is not truth on stage; Ex. you can’t really hurt someone.
- You must adjust to tell the story.