

Notation retrieval (Due w/b 12/1/26)

Note	Number of beats	Name
	4	Semibreve
	2	Minim
	1	Crotchet
	1/2	Quaver
	1/4	Semiquaver
	1	2 x quavers
	1	4 x semiquavers



Treble clef

Notes in the spaces – FACE

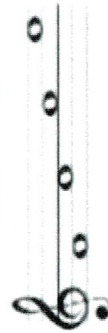
Notes with the lines through – EGBDF (Every Green Bus Drives Fast)

Line Notes



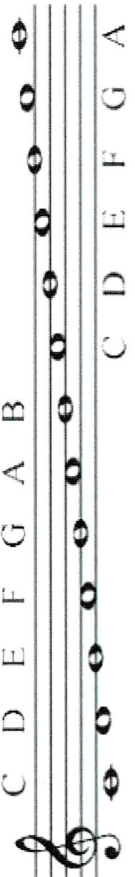
E G B D F

Space Notes



F A C E

C D E F G A B



C D E F G A

**Home Learning** - Read and use the information about notation to answer the retrieval questions. You will be tested on this next lesson.

1	What is the name of a 4 beat note?	
2	Draw a 2 beat note	
3	What is the name of a 1 beat note?	
4	Draw two 1/2 beat notes together	
5	Draw one semiquaver	
6	What is the sentence that we use for notes with lines through them?	
7	What word do we use for notes in the spaces?	
8	Draw a treble clef	

On the staff below, put the notes on the lines and in the spaces:

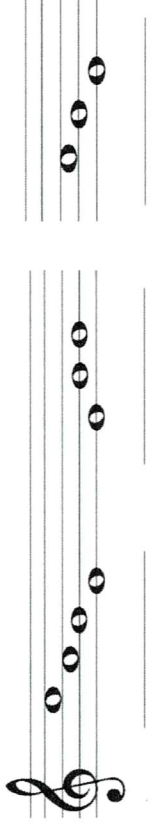
Lines:



Spaces:

E G B D F F A C E

Now write the names of the notes below the staff (they will spell words):





## Stanislavski's Techniques Konstantin

**Stanislavski (1863–1938)** developed a systematic approach to acting designed to create believable, truthful performances. His methods form the basis of much modern actor training.

### 1. The System

Stanislavski's overall approach—often called "*The System*"—focuses on creating *naturalistic, emotionally truthful* characters through deep preparation, psychological understanding, and physical embodiment.

### 2. Given Circumstances

Actors must fully understand the facts of the world of the play:

- **Who** am I?
- **Where** am I?
- **When** is this happening?
- **What** is happening around me?  
These details shape how the character thinks, moves and behaves.

### 3. The Magic If

Actors ask: "**What would I do if I were in this situation?**"

This helps them connect personally to the character and behave more naturally while still respecting the script.

### 4. Objectives

Every character wants something.

- A **super-objective** is the character's long-term, driving desire throughout the whole play.
- **Objectives** (or intentions) for each scene help keep performance active and purposeful.

### 5. Units and Beats

To understand a script more deeply, actors break it into:

- **Units:** sections of action

- **Beats:** moments of change  
This allows actors to track shifts in emotion, motivation and relationships.

### 6. Actions (Tactics)

Instead of playing an emotion directly, actors choose *actions* to pursue their objective, e.g.: "to persuade," "to comfort," "to intimidate."  
This keeps performance dynamic and prevents emotional generalisation.

### 7. Emotional Memory (Affective Memory)

Actors draw on their own past emotional experiences to recreate truthful feelings onstage.

Stanislavski later emphasised *psychophysical techniques* to avoid over-reliance on personal trauma.

### 8. Circles of Attention

To help actors focus on stage, three "circles" are used:

- **Small:** immediate personal space
- **Medium:** fellow actors
- **Large:** the whole stage/world  
This supports concentration and reduces stage anxiety.

### 9. The Method of Physical Actions

Stanislavski later shifted toward the idea that **physical actions lead to emotional truth**.

By performing purposeful tasks, actors naturally trigger believable feelings.

### 10. Imagination and Creativity

Actors use imagination to fill gaps in the script, deepen character choices, and make the world of the play vivid and fully inhabited.

## In Summary

Stanislavski's techniques train actors to create *authentic, motivated, psychologically real* performances by focusing on objectives, believable actions, emotional truth, and a detailed understanding of the character's world. His system remains the foundation of modern naturalistic acting.

1. What was Stanislavski trying to achieve with “The System”?
2. What are *given circumstances*?
3. What question is asked in the Magic If?
4. What is a super-objective?
5. What is the purpose of breaking a script into units and beats?
6. Why do actors use actions/tactics instead of playing emotions directly?
7. What is emotional (affective) memory?
8. What are the circles of attention used for?
9. What does the Method of Physical Actions focus on?
10. How does imagination help an actor in Stanislavski’s system?