

SUZUKI METHOD

Subject (module) title		Subject code	Study Programme (s)
Suzuki Method		B115519	<i>All study programmes</i>
Lecturer (-s)			Department where the subject is delivered
Coordinator: Assoc. prof. V. Grabškaitė Others:			Department of Acting and Directing
Study cycle			Type of the subject (module)
First (bachelor)			Optional
Mode of delivery	Semester or period when the subject is delivered		Language (s) of instruction
Classwork	Autumn / Spring, Semesters I-VII / <i>All study programmes</i>		Lithuanian, English, Russian
Prerequisites and co-requisites			
Preliminary requirements: basics of acting is an advantage			Neighbouring requirements (if any): None
Number of ECTS Credits	Total Student's load	Contact hours	Self-study hours
3	80	34	46
Purpose of the subject (module)			
To enable the student to use the body in a controlled and the most efficient way; concentrate and focus on the main goals; understand the form and composition; discover new approaches to voice, body and gesture, image and emotion.			
Short Abstract of the subject (module) (up to 500 characters)			
The Suzuki Method of actor training (not to be confused with the violin training technique) was originally created by Tadashi Suzuki. The practical training course of the Suzuki Method is recommended for any stage performer. It aims at improving acting, dancing, voice and other performing skills. The method is designed to regain the perceptive abilities and powers of the human body. Studies include unique theoretical knowledge as well as exploring individual creativity through the rigorous approach to physical training that allows the student to challenge his/her centre of gravity by presenting physical obstacles within a given structure. It concentrates on the lower body, legs and feet, giving the student more awareness of the entire body, breath and voice.			

Programme competences to be delivered (numbers of programme (s) learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to work individually	Students will be able to concentrate and control their attention on the stage and will acquire practical skills of performing arts	Practical exercises, development of the technique, literature and video analysis, learning texts/songs	<i>Formative assessment, Attendance, Pass / Fail</i>
	Students will be prepared to independently work on the stage and improve their imagination and body awareness		
Ability to adapt to new and fast-changing situations and solve problems	Students will be emotionally and physically flexible: they will be able to control their body and emotions on the stage depending on the changing circumstances		
	Students will be able to evaluate their capabilities and know what measures they need to take in order to make the performance impressive and interesting		

Topics	Time (hours) and assignments of contact and self-study hours									
	Lectures in large groups	Individual lectures	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam / Rehearsals / Consultations	Exam / Pass/Fail	Total contact work	Self-study hours	Assignments
1. Introduction. Practising the key positions. Analysis of the physical stability and the relationship between excessive tension and imagination.					4			4	4	Reading assignments. Learning a text
2. The relationship of the centre of gravity, energy and breathing. The Shakuhachi Exercise					4			4	6	
3. Attention management. Energy distribution. Exercises in emotional change. The Slow Tenteketen Exercise.					4			4	6	Reading assignments. Watching video recordings. Learning a text/ song
4. Features of strength and speed. Stability factors and their impact on the general expressive means. Exercises: Basic I, II, III.					4			4	6	
5. Physical expression and emotional impact. The Standing and Sitting Statue Exercise. Voice control.					4			4	6	
6. Spatial movement, creating and controlling the shape and the body. Voice control. The Walks Exercise.					4			4	6	Reading assignments. Watching video recordings.
7. Analysis of the principles of acting. Analysis of the character 's intention. Articulation of language expression and thought. Revision of all exercises.					4			4	6	
8. Revision of all exercises. Discussing the achievements.					4			4	6	
Pass / Fail							2	2		
Total:	0	0	0	0	32	0	2	34	46	

Assessment strategy	Weight in per cent	Deadline for completing the assignments	Assessment criteria
Attendance	70	During the semester	Attendance must be at least 70 %.
Pass / Fail	30	During the exams session	The focus of the assessment will be the acquired knowledge and skills outlined in the description of the subject and demonstrated by the students during the final test

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or Web link
Compulsory study material				
Tadashi Suzuki	1986	„The way of acting“		Teatre Communications group
Ian Carruthers and Takahashi Yasunari	2004	“The theatre of Suzuki Tadashi”		Cambridge University press
Tadashi Suzuki	2011	“Culture is the body”		SCOT (Suzuki Company of Toga)

Additional study material				
SCOT (Suzuki Company of Toga), Toga, Japan		Suzuki Method of actor training		http://www.scotsuzukicompany.com/en/

Approved by <i>Department of Acting and Directing</i> date and No. of Department Report	2019-02-05	No. 1
No. and date of registration in study subjects (modules) register	R(19)-8	2019-02-11