**Suzuki Method Acting** by Camee Faulk

**Objective**: Students will be able to access and apply the Suzuki Method to their acting by using this method to perform their regional competition pieces.

*(This unit was created for an International Baccalaureate Theatre Course with plans to use it while students were working on their Regional Competition pieces. It can be applied to any performances that students are working on though.)*

**Class Level:** Advanced

**Main Concepts:** Suzuki method, presence, center of gravity

**1994 National Standards:**

Content Standard 2: Acting by developing, communicating, and sustaining characters in improvisations and informal or formal productions.

Content Standard 6: Comparing and integrating art forms by analyzing traditional theatre, dance, music, and visual arts, and new art forms.

Content Standard 8: Understanding context by analyzing the role of theatre, film, television, and electronic media in the past and present.

 **Description**: Students learn various aspects of the Suzuki Acting Method and how to apply them to their acting.

**Lesson Plans**

Lesson 1: Accessing Suzuki and Building Ensemble Unity

Students will be able to analyze Suzuki compared to other acting methods and apply his method to building ensemble unity by creating comparison charts and writing a reflection on his ideas of ensemble unity.

Lesson 2: Centering the Body and Stamping Part 1

Students will be able to understand and apply Suzuki’s ideas of centering the body by completing a cycle of Suzuki exercises in groups and participating in a class discussion.

Lesson 3: Centering the Body and Stamping Part 2

Students will be able to demonstrate their knowledge of the Suzuki idea of centering the body by creating their own body-centering Suzuki exercise in groups.

Lesson 4: Presence

Students will be able to understand and apply Suzuki’s idea of presence by performing one of their lines from their competition pieces with presence and then the same line without in front of the class.

Lesson 5: Standing and Sitting Statues

Students will be able to apply their knowledge of Suzuki principles to the body and voice by completing the Suzuki sitting statue exercise as individuals with one line from their competition piece and by evaluating each other through group discussion.

Lesson 6: Walking

Students will demonstrate their understanding of the Suzuki ten ways of walking exercises by creating a “walking blueprint” of their competition pieces.

Lesson 7: Suzuki Conclusion

Students will be able to apply all the concepts they have learned about the Suzuki method to their regional competition pieces by rehearsing their competition pieces and evaluating each other’s rehearsals.

Lesson 8: Final Performances

Students will be able to access and apply the Suzuki Method to their acting by using this method to perform their regional competition pieces.

**Author's Notes:**

There are some informational videos online for Suzuki Method; one helpful link is:

http://prezi.com/edqccdhhrtnm/tadashi-suzukis-actor-training-technique/

(Videos are accessed by locating the bubbles on bottom of the video screen and then clicking on them.)

**1: Accessing Suzuki and Building Ensemble Unity**

**Objective**

Students will be able to analyze Suzuki compared to other acting methods and apply his method to building ensemble unity by creating comparison charts and writing a reflection on his ideas of ensemble unity.

**Materials Needed**

Four large pieces of paper & tape to hang them up.

Markers

*The Art of Stillness* by Paul Allain

**Lesson Directions**

**Anticipatory Set/Hook**

Have all the students sit on the ground, legs crossed.  Conduct a few slow breathing exercises, encouraging the students to inhale, through their nose, their day so far and all the stress and everything that has gone wrong, and then exhale it through the mouth.  Encourage them to focus on this class at this time, and to feel the energy of their peers.  (5 minutes)

**Instruction**

Transition:  Now that we’re a bit more focused, I’d like to start by creating a framework for understanding the Suzuki method in relation to the other acting methods you have studied.

Discussion/Group Practice: Hang up four large pieces of paper.  On the top of each write either Stanislavski Method, Meisner Method, Indian Rasa Box Theory, or Suzuki Method.  Divide each paper into the following sections: Who (person who is associated with the method), When, Main Ideas, Exercises, and Vocabulary.  The Main Ideas section should probably be the largest.  Through instruction, explain what each of the five sections mean.  Divide the class into three groups.  Assign each group a Method/Theory (other than the Suzuki Method).  Have them fill out the paper.  Give the groups 10-15 minutes. When they are done, have each group take 5 minutes to present their paper.  Ask the class if they have any suggestions for things that could be clarified or that need to be added to the paper.

Transition:  Now that we’re thinking in terms of acting methods, let’s begin to understand how the Suzuki Method works.

Instruction:  Relay the following information and fill in the Suzuki chart where needed: Tadashi Suzuki’s writings in the given text demonstrate that he chose not to provide a manual for acting training but rather to present his philosophical approach to the stage, the nature of acting and the place of purpose of performance in contemporary society. Suzuki’s ideas, profoundly influenced by Eastern spiritual thought but also informed by his theatre work in the U.S., particularly engaged theatre practitioners of the 70’s and 80’s, who sought a deeper meaning in their theatre practice and found it in the metaphysical and ritualistic dimensions of Suzuki’s method.  The Suzuki Method of Actor training requires rigorous discipline and constant practice. His method is strongly related to the traditional training of Japanese Noh and Kabuki actors. Creativity cannot begin until mastery of the skills is accomplished.

Suzuki holds that an actor’s basic sense of physicality “begins and ends with the feet.” We are part of the ground and will return to it when we die. A performance begins when the actor first has the sensation that he/she is putting down roots.

Transition/Instruction:  Now that we know a bit about the fundamentals of the Suzuki Method, let’s start with his first main idea, which is ensemble unity. He talks about creating a home, both through place and with your fellow actors.  Unity can be found through a common training program.  A family grows from this familiarity, as kinship and community are established by shared experience, systems, principles and vocabulary.   Psychological research has shown that groups establish strong interpersonal ties through tackling difficult tasks like the training, which demands intense emotional input.  Training is almost always done as a group.

Group Practice: This exercise, Hah!, promotes focus and a sense of collectivity. It is an introduction to Suzuki’s technique and needs much practice.

Form a silent circle and on a given signal vocalize a Hah! from the diaphragm. The Hah! is expelled at the moment of landing from a jump. The landing position is an open one, with bent knees and arms, and the emphasis on connecting with the earth. After perfecting this, focus on the centre of the circle marked by someone’s fist. The fist is removed, all close their eyes , lower their heads and visualize the fist. The fist nominates a member of the circle with a tap on the shoulder. In their own time the selected student will do the action and sound of the Hah!. The others must simultaneously synchronize a Hah! with them.  Do this several times until everyone has had a chance to be the fist.  Encourage intense concentration and focus.

**Assessment**

 Closure/Assessment:  Read to the students page 48-49 in the book *The Art of Stillness*.  Ask them to spend a few minutes writing down their thoughts about this in relation to all that we have talked about and done that day.  If there is time, have them share some of their thoughts.  Have them turn it in at the end of class.

**2: Centering the Body and Stamping Part 1**

**Objective**

Students will be able to understand and apply Suzuki’s ideas of centering the body by completing a cycle of Suzuki exercises in groups and participating in a class discussion.

**Materials Needed**

Japanese music with strong drum beats or a drum for the teacher to create beats on for the exercises.

**Lesson Directions**

**Anticipatory Set/Hook**

Lead the class in a stretch/warm up, concentrating on the legs.

**Instruction**

Transition: Tell the class that today they will need to have stretched legs because we will be working on Suzuki’s next two ideas—centering the body and connecting through the feet.  Write these two concepts on the Suzuki Method chart they made in Lesson 1.  Start with Suzuki’s best known exercise—Stomping.

Group Practice: Lead the class in the following Suzuki exercise called Rhythmic Stomping (Ashi-byoshi).  Rhythmic Stomping is an essential exercise that must be executed constantly. It is intended to link the actor with the spirits of the earth and hence all humanity. Practically speaking its purpose is to increase breath support and concentrate strength in the body.

Using a rhythmic beat or music with a strong beat, pound the feet vehemently as you move through the space for a set period of time (three minutes). The centre of gravity must be low, energy controlled and contained in the pelvic region. The force of the stomp must be maintained. The upper body remains motionless. Try to connect with the ground. As the beat comes to a climax at the end of the three minutes, all performers line up at the back of the room.  The performers use the last of their energy before sinking to the ground and lying flat and motionless.  The body faces down and is slightly contracted so that the energy built up by the stamping does not dissipate in an open sprawl.  When the beat resumes the actors rise slowly, like a puppet, with the beat, to a vertical position.   Suzuki suggests that the performer needs to control the breath and loosen the pelvis to execute this exercise.

Group Discussion:  Talk about this exercise in terms of centering the body and pulling energy from the ground.  What was difficult about it?  How do you feel after this exercise?  What do you feel in different parts of your body?  Put “Rhythmic Stomping” on the Suzuki Method chart under “exercises.”

Transition:  Now that we’ve experienced being centered and grounded, let’s put this to practice.

Instruction/Guided Practice: This next exercise is called Ashi o Horu—Throwing Feet.  Instruct and demonstrate the following:

You start with legs and heels pressed together, pushing against each other to create light tension in the legs and an energized lower half of the body, in ballet’s first position.  You must sense the contact with the floor through this aligned stance and find a feeling of stability.  The gaze is fixed on a point on the horizon and the breathing is relaxed.  The arms hang by your sides, given a little attention by imagining that you are holding two poles in a light fist which are parallel and at right angles to the upright body.

With this position established, you raise the right leg slightly forward along the diagonal and then stamp directly to the right.  Rather than leading from the foot, you should feel the center shifting rapidly to the right, extending the line of the hips.  The stamp is with the whole of the foot and should be firm and energized, threatening to destabilize and challenge the centered and grounded body.  The left leg simultaneously straightens, remaining so as all the weight rests on the bent right leg.  This weight transfer can be tested by lifting the left foot off the floor without moving the torso further to the right.

The left leg is then drawn in swiftly so that the heels just touch, while the knees remain open and slightly bent in a ‘box’ (trapezoid) position.  Throughout this, the head must stay at a constant height.  To do this, adjust by pushing the weight down towards the floor.  You then squat swiftly to finish with the spine erect and the center (the pelvic bowl) slightly lifted and projected forwards rather than sunken back, before returning to the starting position.  When down, you must not sit back on to the heels.

The move down and subsequently up is practiced with varying tempos over fifteen, ten, eight, three and one, or other variants at the instructor’s discretion. A number is spoken, followed by the signal to move in the form of an energized shout or the sudden sharp bang of a stick on the floor or a mat.  The count can stop at any point and the position must be held until the sequence resumes.  Once upright, the actions are then repeated to the left.

GROUP PRACTICE: Have the students do another three minutes of rhythmic stomping.  When they slowly get up from the floor at the end of the exercise, immediately go into Throwing Feet.  You may want to do Rhythmic Stomping for three minutes followed by Throwing Feet for three minutes and then repeated.  The students should be getting quite a workout.

GROUP DISCUSSION/ASSESSMENT: Talk to the students about their experience with these exercises.  What do they feel in their bodies?  How do they feel Throwing Feet added to Rhythmic Stomping?   How can they apply this work to their competition pieces?  Use this discussion as an assessment of their understanding of the concepts of centering and grounding to the floor.

\*\*IF THERE IS TIME, HAVE THE STUDENTS WORK ON THEIR COMPETITION PIECES WITH THE SPECIFIC FOCUS OF CENTERING THEIR BODIES AND GROUNDING THEIR ACTING THROUGH THE FLOOR.\*\*

Instruction:  Right before the students leave, instruct them that the ends of Suzuki workshops are often finished by the instructor saying “O-tsukare-sama deshita” (oat-SCAR-ee saw-maw desh-taw) and then he/she bows, and the class repeat the phrase and bows back. The phrase means "you must be very tired."  Do this with the class.

**Assessment**

Talk to the students about their experience with these exercises.  What do they feel in their bodies?  How do they feel Throwing Feet added to Rhythmic Stomping?   How can they apply this work to their competition pieces?  Use this discussion as an assessment of their understanding of the concepts of centering and grounding to the floor.

**3: Centering the Body and Stamping Part 2**

**Objective**

Students will be able to demonstrate their knowledge of the Suzuki idea of centering the body by creating their own body-centering Suzuki exercise in groups.

**Lesson Directions**

**Anticipatory Set/Hook**

Have the students do 3 minutes of Rhythmic Stomping to music or a drum (see Lesson 2 for description).  After they have collapsed on the floor and returned to a vertical position, transition into the Throwing Feet exercise (see Lesson 2 for description).  This will be a good chance for any students who were not there during Lesson 2 to catch up.

**Instruction**

Transition:  Today we will continue working towards centering the body and connecting through the ground.  This next exercise is called Fumikae—Stamp and Change (write this on the Suzuki Method chart).  It is the second basic exercise of Suzuki.

Instruction/Group Practice: Stand in line in the back of the room or in columns at evenly spaced intervals so you can progress forward.  The knees are bent with the back straight, feet and legs pressed together and the center of gravity low.  With a rapid movement, the right leg sweeps forward to show the sole of the foot to an imaginary partner opposite you and is then pulled back, bringing the bent knee in as close to the body as possible with the foot flexed upwards.  This is done as a single continuous move, during which the level of the torso and head must stay constant.

In two moves, you then stamp directly down and slide the foot forward along the floor until the back leg is straight, with the back foot flat.  The hips must finish positioned over the front leg, which takes all the body’s weight.  You then shift up on to tiptoes and down, as two isolated movements, taking care to centralize the suspended weight over both feet and maintain a sense of connection to the ground.  You swap sides and lead with the left leg, pulling it through from behind the body.  The sequence continues with alternating legs.  The arms should be as they are in Throwing Feet—at the sides as if holding two poles.

Guided Practice: Have the students practice the Stamp and Change exercise as a group with actual music or drum beats.  Spend as much time as needed until they get it and have repeated it for a minimum of three minutes.

Transition:  Now we are going to learn one more centering/grounding exercise.  It doesn’t have a fancy Japanese name.  It is simply known as Basic Number Four (write this exercise on the Suzuki Method chart).

Instruction/Group Practice:  This exercise opens up your use of space, which correspondingly makes precision and speed difficult.  The starting position is like a tennis player waiting for his opponent’s serve.  From a crouched ready position with legs apart (head held and not relaxed) and with knees partially rather than deeply bent so that the center is slightly raised, you pivot very fast on one foot (initially to the left).  This move opens the body to the right to face the opposite way from the first position.  You finish, standing focused ahead on a distant point, with the feet apart, back straight and knees soft, re-establishing contact with the ground after the swift upward sweep.

On command you return to the crouch and then pivot on the other foot, opening the other way by turning to the left.  You repeat this symmetrical pattern but alternate by stopping with the torso pointing forward and with the feet and legs tight together rather than open, but with the knees still slightly bent. You must project the same level of energy in both open and closed positions.

Guided Practice:  Have the students do the 3-minute Rhythmic Stomping exercise.  After they return to a vertical position after falling on the ground, have them do Basic Number Four for 3 minutes.  Then, call out different moves to do—Stomping, Throwing Feet, Stamp and Change, or Number Four.  This should be done while a beat is being maintained.  The actors should be focusing on their centering and grounding.  Their breathing should remain constant and deep.  Their upper bodies should be relaxed.  Point out to students when parts of their upper bodies are getting tense.  This should be quite a workout.

Group Discussion:  Give the students a rest while discussing some of the following points.  How are you feeling right now?  What do you feel in your body? How do you feel your connection to the ground has changed?  Do you feel one as a group?  How do you see these exercises connecting to Suzuki’s main ideas?

Transition: During our first lesson we mentioned that a lot of theater companies and groups have taken Suzuki’s ideas and made them their own, even creating new exercises that apply the same principals.  This is what you will now be doing.

Group Practice/Assessment:  Divide the students into groups of three or four.  Try to have students who are in competition pieces together in the same group.  Instruct them to come up with a Suzuki-inspired exercise like the ones they have been learning that will help apply and test the concepts of centering and grounding/connecting through energy from the ground and the feet.  Give the groups 5 minutes to come up with their new exercise as well as its name. Then, let each group introduce and demonstrate their new exercise in front of the class while the class tries it out in front of them.  Give each group member 5 points if the exercise does indeed cause the doer to apply those two Suzuki concepts.

Group Discussion:  What was it like creating your own Suzuki exercise?  Did you feel like you were being true to the original artist?  Do you think if an exercise was not created by Suzuki that it should not be considered ‘Suzuki’?  There are not right answers to these questions, but they are meant to get the kids thinking about their creation of art and its relation to the art that inspired it.  Relate this back to what the ultimate purpose of creating acting “methods” in the first place.

As the students, leave …………..O-tsukare-sama deshita (see the end of Lesson 2).

**Assessment**

Assess Suzuki exercise creations.

**4: Presence**

**Objective**

Students will be able to understand and apply Suzuki’s idea of presence by performing one of their lines from their competition pieces with presence and then the same line without in front of the class.

**Materials Needed**

Music or drum to create beats

**Basic Drum Beats for walks:**

[**http://www.youtube.com/watch?v=s\_itYDCiAX0&feature=related**](http://www.youtube.com/watch?v=s_itYDCiAX0&feature=related)

**Slow Ten:**

[**http://www.youtube.com/watch?v=FiHr02V9sRw&feature=related**](http://www.youtube.com/watch?v=FiHr02V9sRw&feature=related)

**Lesson Directions**

**Anticipatory Set/Hook**

Review all exercises up until now.  Practice using beats and calling out the exercises.  Make sure to end with three minutes of stomping.  (15-20 minutes)

**Instruction**

Instruction:  Today we will be focusing on energy.  We’ve talked a bit about it throughout these exercises, but today it will be our focus.  A huge concept in the Suzuki method is what he calls “animal energy” (write this on the Suzuki method chart).  The performer has a sense of speaking through the gods on stage, but the deities’ nature is not prescribed.  The gods are more energetic and physiological.  The audience perceives this as an altered mood, a precise external focus and a physical intensity.  Suzuki’s chosen mode of performing is energized, forward-facing and combative.  The performer is exposed and vulnerable on stage in this highly charged state.  Performers should not try to get rid of this energy through relaxation techniques.  It should be cultivated and harnessed. (5 minutes)

Transition: So today we will practice harnessing this animal energy through an exercise called Slow Ten.

Guided Practice: The basic form is this - half the class watches, the other half does. Those who are up line up in two lines facing each other on opposite sides of the room. Find your focus, and get ready to go instantly. Once you are up, onstage, you are performing, so you don't fix your hair, wipe your face, adjust your clothes. The music starts, and as it does, you "bring a gesture from the belly" this gesture does not involve changing facial expression or position of the torso, but really only involves the arms. Everything else stays in that focus.  You begin walking slowly towards each other. Cross in the middle of the room, all the while focusing, performing the gesture, and keeping our internal image work going so that the gesture remains interesting. As you cross the room, there is a point in the music where you put both feet on the floor, freeze, and then swivel turn with both feet pushing into the floor, change the gesture, and walk back the other way. As you approach the other line, your instructor will ask you to change your focus so that you are focused on another person. You'll freeze facing them "eyes to eyes, belly to belly" They may ask you to descend, and then freeze partway down.  While you are stuck there, with your gestures, focusing on the other person – the instructor will ask you to begin speaking text – a line from your competition piece. It is spoken quickly, from the belly, with a pause for breath between each line of the speech. After you are done, hold for a moment, then relax, and then switch groups, and watch the other group do the same exercise.  You can switch groups several times if needed.  (20 minutes)

Side Coaching—during this exercise, make sure to point out when students are not relaxed in their upper bodies.  Keep emphasizing the performing nature of the exercise.  Help focus their energy and, when they are holding their gestures halfway down, ask them to “glow.”  This is a word often used in Suzuki training that means to give off energy.  A similar term used often in acting is ‘presence.’  The focus for today is essentially to have the actors give off presence.

Discussion:  What did you do with your bodies to emote the animal energy?  Where were you deriving your energy?  How does this relate to presence in acting?  What did you see as you were watching the other group?  What was it like to add text for the first time?  How did that change your energy and focus? (5-10 minutes)

Individual Practice:  Have the students spread out in the room and practice the line they chose from their competition pieces with animal energy and without.  Tell them what the assessment will entail and give them about 5 minutes to practice. (5 minutes)

Assessment: Have each student get up in front of the class and perform the line they chose earlier from their competition piece first without harnessing animal energy and then with the energy.  Side-coach them if needed and let them try it again if they need to.  Give each student 5 points for their participation and if you see a difference between the two versions of their line. (1-2 minutes per person)

Closure/Individual Practice: If there is time, let the students work on their competition pieces.  Ask them to focus on how they can harness animal energy in their pieces.

As the students, leave …………..O-tsukare-sama deshita (oat-SCAR-ee saw-maw desh-taw).

**Assessment**

Have each student get up in front of the class and perform the line they chose earlier from their competition piece first without harnessing animal energy and then with the energy.  Side-coach them if needed and let them try it again if they need to.  Give each student 5 points for their participation and if you see a difference between the two versions of their line. (1-2 minutes per person)

**5: Standing and Sitting Statues**

**Objective**

Students will be able to apply their knowledge of Suzuki principles to the body and voice by completing the Suzuki sitting statue exercise as individuals with one line from their competition piece and by evaluating each other through group discussion.

**Lesson Directions**

**Anticipatory Set/Hook**

Have the students do 3 minutes of Rhythmic Stomping.

**Instruction**

Transition: Last time we worked on harnessing animal energy to create presence on stage.  Today we will use this harnessed energy as well as all we’ve learned about maintaining a center of gravity and apply it to text.

Guided Practice:  This exercise is called Standing and Sitting Statues.  Establish yourself firmly in the Suzuki crouch, low centre of gravity, feet apart. Respond to a given cue by rising with speed onto the toes, at the same time creating a statue. On second cue return to the neutral crouch. Repeat the sequence several times, each statue being a unique, creative , visual image.   There are three levels to the statues: low, medium, and high.  Alternate between these (low, medium, high, medium, low, medium, etc.) each time you go into a statue.  When this exercise is secure add voice. Use text from your competition piece. Begin in the silent crouch position. On cue, after you rise to first statue position, begin vocalizing the passage. Each time you return to the crouch fall silent. Continue the dialogue after forming your second statue and so on. Vary lengths of silence and speech.

Transition:  Now that we’ve explored this exercise standing up, let’s look at it sitting down.

Guided Practice:  This is the Sitting Statues part.  Start in a relaxed, seated, tucked ball and, on a beat given by the instructor, in one motion stretch your feet out in front of you, just off the ground in a statue pose that involves both your legs and arms.  You must pull the spine and head up to make the back straight and keep the center revealed.  When the instructor shouts, “Text,” immediately begin speaking your competition piece text in the fast, energized, monotonous form encouraged by Suzuki.   This requires a strong center of gravity and strength.

Discussion:  How did that feel?  How did it change your voice?  How can this be applied to your competition pieces?  Ask the students what their ideas are on being tested on applying Suzuki to their pieces.  How do they think they should be tested in a fair manner?  Come up with a few areas that should be on their rubric for their final performances.

Group Practice: Have the students get into pairs.  Divide whatever class time is remaining and have one member of the partnership watch the other while the other practices their regional competition piece, applying the Suzuki ideas of voice, animal energy, grounding to the floor, maintaining a center of gravity, etc.  At “halftime” have them switch.

As the students, leave …………..O-tsukare-sama deshita (oat-SCAR-ee saw-maw desh-taw).

**Assessment**

Assess group performances and discussions.

**6: Walking**

**Objective**

Students will demonstrate their understanding of the Suzuki ten ways of walking exercises by creating a “walking blueprint” of their competition pieces.

**Materials Needed**

Sheets with descriptions of Suzuki walks 2-10—1 per group

Music for the walking exercise (I chose “Firework” by Katy Perry)

Music-playing device.

**Lesson Directions**

**Anticipatory Set/Hook**

Have the students focus with 3 minutes of Rhythmic Stomping. (3-5 minutes)

**Instruction**

Transition: Today we are going to learn one last Suzuki exercise—the ten ways of walking.  You have just practiced the first (stamping or stomping).  As you know, I’ve been learning the Suzuki method out of very limited books and videos online.  I want you all to have the experience of trying to understand an acting method out of a book—a good skill I think if you ever want to expand your knowledge of other acting methods.  So, you are going to be the teachers of Suzuki’s other nine methods of walking.

Guided Practice:  Divide the students up into nine groups.  Give them each a slip of paper with a description of one of the walks on it (see lesson supplements).  Give the groups five minutes to read the descriptions and figure out what the walk looks like.  Then, have each group present their walk to the class, with the class copying the walk and practicing doing the walk around the room.  Correct any walks that are off from the descriptions or what you can see in the following video:   (5 minutes)

The following video demonstrates these walks: navigate to the bubbles at the bottom of the page and click on Ten Ways of Walking.

<http://www.youtube.com/watch?v=BhHWHNBwH9Q>

Instruction:  After the class has a sufficient understanding of each of the walks, instruct them on the format of the walking exercise.  The walks are practiced together as a group to music as you move diagonally across the main space.  The music should be extremely rhythmical.  The order of walks is not always fixed, but usually begins with the stamp and ends with the shuffling moves.  Great concentration is needed to keep even gaps between you and the other students and to progress in a straight diagonal line, particularly if the body is not facing along the diagonal (as in walks 6, 7, and 8).  Once you reach the fixed end point, you return to cross the line with the next walk.  The sequence lasts approximately ten to fifteen minutes in total.  You should not follow, but attack the beats in the music. (3 minutes)

Group Practice: Have the students complete the exercise described above.  Have the students go through the diagonal for each walk twice and then repeat the entire thing if time permits.  For music, I chose Katy Perry’s “Firework” for its strong beats that worked well with the walks.  It is also culturally relevant right now which, I believe, is in line with Suzuki’s ideas of his method being intracultural. (15 minutes)

Group Discussion:  Have the students sit in their chairs.  In light of all we have learned so far about the Suzuki method, what do you think the purpose of these walks are?  What is their usefulness and how do they fit into the framework of the Suzuki method?  How could we apply these walks to your competition pieces? (5-10 minutes)

Individual Practice/ASSESSMENT: Have the students create a “walking blueprint” of their competition piece.  If they could translate the different beats of their piece into different Suzuki walks, what would their piece look like? The students will have ten minutes to create a walking blueprint of the first 2 minutes of their piece.  They may add gestures to their walks if they wish.  Music will not be used, but they may have the teacher tap out a beat if they wish. After the ten minutes is up, have volunteers come up and show their walking blueprint of their piece.

Closure: What was your experience doing this exercise?  Was it useful?  Why or why not?

**Assessment**

Have the students create a “walking blueprint” of their competition piece.  If they could translate the different beats of their piece into different Suzuki walks, what would their piece look like? The students will have ten minutes to create a walking blueprint of the first 2 minutes of their piece.  They may add gestures to their walks if they wish.  Music will not be used, but they may have the teacher tap out a beat if they wish.  After the ten minutes is up, have volunteers come up and show their walking blueprint of their piece.

**7: Suzuki Conclusion**

**Objective**

Students will be able to apply all the concepts they have learned about the Suzuki method to their regional competition pieces by rehearsing their competition pieces and evaluating each other’s rehearsals.

**Materials Needed**

Copies of the final performance rubric for each student

**Lesson Directions**

**Anticipatory Set/Hook**

Focus the students by going over what their rubric will look like for their final performances next class.  Pass out the rubric (see Lesson 7 Supplements) and ask for any questions or concerns about the performances or how they will be graded.  Remind them that a paper will be due on the final performance day.  It will also be out of 20 points.  For 20 points, the actor must explain, through specific examples, how they used the Suzuki method to practice and/or enhance their competition piece. (10 minutes)

**Instruction**

Group Practice: Divide the class into six groups (students doing scenes or pantomimes should be placed in the same group as their partners).  Create three main areas of the classroom.  One will be for voice, one for body, and one for energy (as prescribed on the rubric).  Put two groups in each “room.”  In each room, have the students get a partner from the other group.  They will perform their piece in front of their partner and have the partner give feedback in the area that the room is assigned to (voice, body, energy).  After 10 minutes, have them switch.  Then, rotate the groups that performed first clockwise to the next “room” and the group that gave feedback first counterclockwise so that they don’t get feedback from the same people in the next “room.”  (60 minutes)

Individual Practice: At the end of the group practice, give the students whatever time is left to practice their pieces on their own.

 As the students, leave …………..O-tsukare-sama deshita (oat-SCAR-ee saw-maw desh-taw) (see end of Lesson 2).

**Assessment**

Today will be an informal assessment.  Walk around the room during the group and individual practice and check to make sure that they are giving the kind of feedback that is helpful for the final performances.  The discussion on the rubric at the beginning of the lesson will also be helpful for checking their understanding of the material and how it will apply to the final performances.

**8: Final Performances**

**Objective**

Students will be able to access and apply the Suzuki Method to their acting by using this method to perform their regional competition pieces.

**Materials Needed**

One rubric per student to score the performances on (see Lesson 7 Supplements)

**Lesson Directions**

**Anticipatory Set/Hook**

Have the students do 3-5 minutes of Rhythmic stomping and then give them about 10 minutes to do whatever other Suzuki exercises they need to do in order to prepare for their final performances.

**Instruction**

FINAL ASSESSMENT: Have the students perform their competition pieces and write down feedback and scores on their rubrics.  This may take one or two days, depending on class size.

CLOSURE: At the end of the performances, use the following questions as guides for a final class discussion on the Suzuki Method.  What insights did you gain about the Suzuki Method through watching the final performances?  Overall, what do you think about the Suzuki method in comparison to the other acting methods you have studied (possibly bring out the charts they made in Lesson 1 to discuss this)?  Do you think that the Suzuki method could ever be as popular as Stanislavsky’s method?  Why or why not?

 As the students, leave …………..O-tsukare-sama deshita (oat-SCAR-ee saw-maw desh-taw) (see end of Lesson 2).

**Assessment**

See Rubric