



CALL

KLASSI TAS-SURMAST: THE SUZUKI METHOD

PROGRAMME SPRING / SUMMER 24

National Agency for
the Performing Arts

Aġenzija Nazzjonali
għall-Arti Performattiva

teatrumalta.org.mt

Dates

Monday 15th – Friday 19th July 2024

Schedule:

Warm up: 13:30 – 14:00

Workshop Part 1: 14:00 – 16:30

Break: 16:30 – 17:30

Warm Up: 17:30 – 18:00

Workshop Part 2: 18:00 – 20:30

Venue

Theatre Next Door
Triq Il-Kapella Ta Santa Marija,
Naxxar, Malta

Language

The session will be in English.

Teatru Malta is pleased to bring to Malta a workshop in Suzuki Method of Actor Training this coming July. Suitable for all theatre practitioners, from actors to directors, this workshop will give participants the opportunity to master the Suzuki method.

The main objective of the method is the restoration of the totality of the human body in the theatrical context and the discovery of the actor's innate expressive abilities. This is a

rigorous physical discipline, also built through different influences such as ballet, traditional Japanese and Greek theatre, martial arts, which aims to increase the actor's power as well as his emotional and physical commitment.

The Suzuki Method of Actor Training was created by Tadashi Suzuki and the workshop will be led by Mattia Sebastian Giorgetti who is an associate of SCOT.



Photos by Elisa Von Brockdorff

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ABOUT TADASHI SUZUKI

Tadashi Suzuki is the founder and director of the Suzuki Company of Toga (SCOT) based in Toga Village, located in the mountains of Toyama prefecture. He is the organizer of Japan's first international theatre festival (Toga Festival) and the creator of the Suzuki Method of Actor Training.

OUR WORKSHOP LEADER

Mattia Sebastian Giorgetti

Mattia is a director, actor, associate of SCOT (Suzuki Company of Toga), and educational director of Centro Teatro Attivo, Milan.

Objectives and contents of this year's workshop include:

- The expressive power, the use of the voice and the concentration
- The inner sensitivity
- The primitive energy
- The voice of the body and the silence

SUZUKI METHOD OF ACTOR TRAINING

A Fundamental Technique and Theory of Acting

i. To act, one must have a point of view.

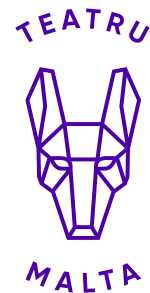
“Acting” is the formal act or experiment that tries to convey a particular point of view, derived from an investigation of human behaviour and relationships. It can also be seen as a kind of game that intrinsically motivates us—visually through the human physique and aurally through the spoken word. Acting is an art form, creatively examining how human beings exist within the systems and groups that maintain social life.

ii. For acting to begin, one must have an audience.

A heightened awareness of displaying one’s body and communicating written language can only be achieved when another person observes it. Even though actors may not be able to see themselves or the others sitting in front of them, they can still be aware of a presence—be it human, animal or god—that is watching their movements and hearing their language. Once actors perceive this presence outside of themselves in space, they quickly form a desire to communicate their point of view, stimulating this presence with a written text made flesh through physical and vocal craft.

iii. To sustain acting, an awareness of the invisible body is required.

For any infant to become independent, it must learn to consciously control the key physical functions required to achieve its daily needs, the most important of which are (1) energy production, (2) breath calibration and (3) center of gravity control. Since none of these phenomena—energy, oxygen and center of gravity—can be seen with the naked eye, they do not receive a lot of attention in our daily life. Through disciplined, integrated development of these three parameters, the body gains strength and agility, the voice acquires range and capacity and an awareness of the “other” grows. Such work develops the expressive potency needed to transmit the actor’s point of view. It follows, then, that the core requirements for the art of acting lie in disciplines created to deepen an awareness of these three crucial, interrelated, “invisible” phenomena.



HOW TO APPLY?

We're seeking theatre makers, actors and directors to join us for this exciting masterclass. The masterclass is limited to 20 participants.

Interested participants are asked to submit the following in English:

Artistic CV/Portfolio

Share any relevant work that highlights your skills and achievements in the arts or detail your professional experience and educational background.

Motivational Letter

A 300-word motivational letter on: Why is it important for you to join the masterclass?

The above should be sent on contact@teatrumalta.org.mt by not later than **2nd June 2024, noon**.

Please contact us to let us know if you have any access requirements.

FEES

Selected applicants will be asked to pay a €75 fee to enrol in the masterclass.

If you are unable to pay the enrollment fee at this time, Teatru Malta may offer to redeem the fee as a deposit towards a future service as part of a Teatru Deposit scheme. This means that the €75 fee would be subtracted from your total fee on a future service contract and you would not need to pay it now.

This arrangement can be made within three years of the workshop's end, subject to the terms of a separate agreement. If you are interested in the Teatru Deposit option, please include an explanation in your motivational letter.

Terms & Conditions

Refreshments will be provided on site.

You are requested to bring your own lunch and plenty of water.

The timings allow for 30m personal warm-up at the start of each session.

Punctuality is critical, late-comers are not allowed in the session.

On-street parking is available.

Submitted applications will undergo a selection process to be part of this masterclass.

Full commitment to the whole duration of the masterclass is a must.

Workshops will involve discussing, devising, rehearsing and sharing feedback during the masterclass.

Individual participants can be assigned work to perform at their own discretion, during the undesignated hours of the masterclass.

Applicants must be enthusiastic, good spirited, committed and team players; Must have a good command of the English language as masterclass will be mentored in English; Must be 16 or over and have their own means of transport.

Must consent to the taking of and use of photography and videography which will be taken to document and promote this programme.



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