

## About The Author

### **Susan Camille Bauman-Jorgensen** **July 11, 1961-January 4, 1993**

Susan was born in St. Louis, Missouri in, 1961. The family moved to Caldwell, Idaho when Susan was three years old.

As a preschooler, Susan began to study ballet and violin. As a result of the loving relationships shared between Susan and her instructors, June Itami and Walter Cervany, music became a major and abiding passion in her life.

While in high school, in the Caldwell area, she enjoyed participating in a Madrigal singing group and a theatre production of "Fiddler on the Roof" where she donned top-hat, tails and mustache to play the "fiddler."

Susan began her college experience at Boise State University under a music scholarship. A sophomore exchange took Susan to Rutgers University where she found it only a short train ride to New York City and the theatre. She also became involved in Lutheran Campus Ministry, traveling to Washington D.C. for interviews with members of Iranian hostages at the American Embassy following the Reagan Inauguration. In 1983, she returned to Boise State University where she began studying psychology and playing with the Boise Philharmonic Orchestra.

The following year Susan was off to Matsumoto, Japan where she spent a year and received certification as a Suzuki Violin Educator from Dr. Shinichi Suzuki.

After graduating from the College of Idaho in 1985 Susan moved to the Boston area where she soon began her nearly six year association with McLean Psychiatric Hospital, a Harvard University teaching and research facility.

It was here that she met Paul Jorgensen. They were married on July 7, 1989 in Bonners Ferry, Idaho, her parents' home town.

Susan had recently completed work as a research assistant collaborating on papers dealing with obsessive compulsive disorders and depression. Sue and Paul also ran a residential treatment facility in Newton Centre, living with and counseling residents with disabling psychiatric illnesses. In addition Susan had resumed part-time Suzuki teaching. It was in the summer of 1992 when she became a full-time instructor at The Suzuki School of Newton, The School of Creative Arts/Reading and The Winchester Community Music Schools.

Susan loved to travel and visit her many international friends; enjoying a Christmas in London and a New Year's in Edinburgh. Another Christmas was spent in Japan introducing her Buddhist friends to Santa Claus in her tiny apartment.

Blessed with such enthusiasm for life, Susan is best remembered for her generous and loving nature and constant efforts to gather her friends and family about her and to express her affection with wit and good humor.



## INTRODUCTION

What is Talent Education? In the United States, Talent Education is commonly referred to as the "Suzuki Method," after its creator and founder Shinichi Suzuki. Suzuki has said many times in his lessons to teachers, "Study is change, I change myself - this is study." Masami Kojima, a writer for the *Mainichi Shimbun* Japanese daily, and recent author of *The Revolution of the World's Children* sums up Talent Education in this way: "In order for the student to change, the teacher must change" (Kojima, 2). The concept of change which these men are alluding to can be better understood if we look at the usage of the word "change" in Japanese. The Japanese verb *kawaru* is commonly used to denote continual change as opposed to an abrupt occurrence (Corwin, 43). It is from the Japanese root word *kau* (to buy) that the word *kawaru* (to change) comes. The ideal is for the teacher to study himself, and change himself continually in order to be successful in teaching children, and the goal of Talent Education is to teach the child to change himself, to study himself, to "buy" something for himself.

Before I went to Japan to study Talent Education, I defined the Suzuki Method as a method of teaching young children how to play the violin (or piano, cello, flute, viola or harp). After only a year of study, however, the meaning of Talent Education not only changed for me but somehow began to escape definition. The factors contributing to this change are the result of my encounter with Japanese thought on many levels. There was the cultural experience itself, including such factors as societal differences, my relationships with Japanese students and friends, and the study of the Japanese language, and then, the whole approach to Talent Education in Matsumoto, Japan, including insight into the man, Suzuki, as well as into the influences which inspired him and his philosophy.

These influences underlie the reason I find Talent Education difficult to define in Western terms. However, I think Talent Education can best be seen as two separate but interdependent educational ideals:

- 1) *a philosophy of education embedded in Japanese culture, a philosophy whose goal is to create "noble human beings"; and*
- 2) *a philosophy of education which uses the mother-tongue approach, an approach which holds that children can learn anything at an early age if it is taught in the same manner as their native language.*

At the Sixth International Conference of Talent Education, Suzuki reiterated words he has spoken many times: "As quickly and easily as children learn their native language, they can learn music and other areas of study without toil." But he was also very quick to add, "Our activities are not directed at producing professional musicians, but persons of beautiful sense - outstanding human beings." The first statement is the method, and the second is the philosophy. Both are equally important in fulfilling his ultimate goal - to have an impact on the world by promoting world peace through education. Suzuki believes that this goal can be achieved when the world's children are nurtured through education by way of the

mother-tongue method, thereby creating good human beings. He insists that if the world is to change, it must begin by training the character of children. In a speech given at the United Nations Suzuki said:

"I have often pondered whether or not if all nations and races were to concern themselves more with this type of education, a much better atmosphere of understanding and peace among men might be the end product" (Suzuki, 1973, 12).

In the West, the method and the philosophy are not seen as interdependent ideals. For example, I have heard many descriptions of the Suzuki Method in the United States, ranging from "a method of playing the violin by ear," to "a method of group instruction," and even "a method of producing young child prodigies." These descriptions only reinforce my contention that in the United States at least parents and even some teachers are more concerned with the "method" than with the "philosophy." They seem to be looking for the external attributes of the method in children, such as quick progression from one piece of music to another, rather than the internal progression of changes in a child's heart and character. In fact, many parents and teachers in the United States cause their children to dislike their instrument and quit playing as a result of continual forcing. Suzuki has warned that "to force the curriculum is to produce the drop-out" (Suzuki, 1973, 9).

So how does one teach a three-year old something as difficult as the violin? Suzuki would say, "Without teaching," because he equates teaching with forcing, something he pointed out in a speech given at the Japan Institute of Educational Psychology:

In Japanese the word for education is *kyoiku*. *Kyo* means "to teach," and *iku* means "to bring up." There is considerable subtlety here when we become aware that "teaching" produces drop-outs and "bringing up" produces well-balanced children, and that the two combine to make a child's ability his very own (Suzuki, 1973, 9).

In other words it is the parent and the teacher who guide the child, but it is the child who is actually "teaching" himself. If the child senses that he is being taught or forced, he will give up. Thus, it is a goal of Talent Education to make a child's ability "his own" by giving him an environment in which he can develop his character to its full potential, regardless of how he plays the instrument.

This goal can be better understood by Westerners if we understand that the words "talent" and "ability" are synonymous in the Japanese language. Furthermore, the Japanese word *saino* has a broad meaning by Western standards; not only does the word mean "talent" or "ability," it is also used to denote personality traits. For example, one can create the talent/ability to become a musician just as one can create the talent/ability to become a good person (Suzuki, 1981, 1). And in Talent