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**Suggestology and Suggestopedia -  
the Bulgarian Contribution to the World Education**

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To the memory  
of Professor Dr. Georgi Lozanov  
who believed in the unused potential capacities of man  
and dreamed of communication based  
on love and freedom

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## • INTRODUCTION

Teachers of foreign languages often have an idea about the teaching/learning process formed on their experience of studying foreign languages themselves. When teachers are informed and exposed to varieties of different methods they become more aware of their personal values and beliefs about the educational process. By being clear on their own assumptions teachers may choose to teach differently. Thus, the knowledge of various alternative methods will help them in modifying their current practices.

One humane method which deserves attention because it had proven to be effective for many subjects including foreign language teaching to different age groups is the method called Suggestopedia. It is based on the Suggestology science, and its founder is the Bulgarian scientist, psychotherapist and psychiatrist – Prof. Dr. Georgi Lozanov M.D., who in the 1950s began his search for safety ways to uncover the reserves of the human brain (mind) through suggestion and initiated the science of Suggestology. Doctor Lozanov was the director of the Research Institute of Suggestology founded by the Ministry of Education and the Bulgarian Science Academy in 1966, in the course of 20 years (1966-1985). He found and directed the Center of Suggestology and Personal Development at the University of Sofia, an International Center of Desuggestology in Vienna and the International Center for training and specialization of teachers in Viktorsberg, Vorarlberg, Austria. (Lozanov, 2005, p.129-131), (Lozanov, 2009, p. 216-219)

The subject of this thesis is the science of Suggestology and its application in the pedagogical practice –Suggestopedia/Reservopedia. I have chosen this topic because, even though, it is a method developed in Bulgaria there are not many resources from which thorough information can be obtained. Furthermore, as a suggestopedagogue I have been working with the method for the last four years and think that it will be beneficial to other teachers as well. And finally, because of a personal promise given to Prof. Dr. Lozanov that I will promote his life's work – the art of teaching and learning, where the reserves of the personality are being tapped with love – the method of Suggetopedia/Reservopedia.

The aim of this work is to describe in brief the science of Suggestology and its pedagogical application –Suggestopedia/Reservopedia. An extensive review of literary works, mainly theses, dissertations, articles and books published both in Bulgaria and abroad

related to Suggestopedia showed that there are not many reliable sources reflecting the real nature of the method and therefore I purposefully decided to quote in my thesis primarily Lozanov's original materials. The works by the developers of the method - Professor Dr. Georgi Lozanov and Professor Dr. Evelina Gateva have often been twisted and misused creating false ideas about the method. Their concepts have been modified and used in forms of pseudo-new methods such as Accelerated Learning, Superlearning, Suggestive-Accelerative Learning, Psychopaedia, etc. and in spite the fact that there are not thorough researches made, the studies reflecting the effect even of these methods on learners is with a favorable result.

Additionally I presented my practical experiment and observation with the restructure and adaptation of *Energy for Bulgaria, Students' Book for the 6-th grade* to the suggestopedic method requirements in order to show that the method is practically applicable when the means, principles and laws of the method are kept.

My thesis comprises of five chapters which discuss different aspects and elements of the main topic and include necessary remarks if needed.

In the first chapter I establish an overview of the "suggestion" as a communicative factor by elaborating on Lozanov's research into it and to present the psychological basis for the science of Suggestology.

In the second chapter I give definition of Suggestopedia, elaborate on its origins and discuss what Suggestopedia is not. Further on, I present some views and interpretations of the method by other authors. Then, I proceed with the presentation of the principles, means and laws exploring their effects on the personality. Thus, the link of these effects to the process of education became more obvious.

In the third chapter to underline this point I continue with the brain/mind functions and structural specifications clarifying the memorization and behavior modification which occur while learning. And stressing on the social suggestive norms and the anti-suggestive barriers I explain the suggestive – desuggestive phenomenon and its connection to the setup.

In the fourth chapter I highlight in a concentrated manner the development of the method and some major experiments and events which contribute to the clearer understanding of the current state of the method.

In the fifth chapter I describe the main stages in the suggestopedic cycle of foreign language teaching for adults and show some characteristics of the suggestopedic textbook as



well as my practical experiment and observation of my work with a remodeled original textbook - *Energy for Bulgaria, Students' Book for the 6-th grade*, as well as the opinion of another teacher who used the new suggestopedically adapted version. I end up the chapter with the requirements of the teacher-suggestopedaogue.

## CHAPTER 1. The Nature of Suggestion and Suggestology

### 1.1. What is Suggestion?

*“No one has the right to deny a science which he does not know.”*

*Paracelsus, Labirintus medicorum*

*“Suggestion is the most dangerous and typical conditioned reflex of man.”*

*Ivan P. Pavlov, Complete Works, 1951-1952, Vol. 4, p.429*

*(Prof. Dr. Georgi Lozanov mottos for his monograph Suggestology, 1971)*

Suggestology is a science about suggestion. If we are to understand this science and the essence of Suggestopedia/ Reservopedia it is of vital importance to define what suggestion is, how the Suggestopedic/Reservopedic interpretation of suggestion differs from the ordinary meaning or the clinical use of the term, and how Dr. Lozanov came to his own definition of “Suggestion”, a term with a capital “S”. The part ‘suggesto-’ derives from the word ‘suggestion’ which in the field of Psychology means - the influencing of a person to accept a belief or impulse uncritically. The word has Latin origin from the verb ‘suggero’, ‘suggessi’, ‘suggestum’ - put or lay under, prompt, suggest. (Lozanov, 1968, p.47) In different languages the word has more or less negative connotations. In English it is devoid of negative associations and means “to propose, to recommend, to advocate, to advice, to evoke”. This meaning of the word is used in Suggestopedia/Reservopedia. Thus, it is up to the participant’s free will to accept or reject it. “This refers, not only to what, but to how to propose, so that, for the person, the suggestion will be a most acceptable and natural thing and the anticipated phenomenon will occur.” (Lozanov, 2009, p.29)

Suggestion is a psychological term for the purposeful psychic influence on individuals or a group, perceived passively, without resistance or critical valuation. In other words it is based on trust. There is immense amount of psychic energy in the suggestion, respectively in the self-suggestion (auto-suggestion) which can both play a positive or negative role in the human’ behavior. It is the premise of the up-bringing and the psychological training, for the personal development and self-actualization (Sharankov & et. al., 1963, p. 190). There are different types of suggestion in psychotherapeutic practice and science (Stoimenov, 2004, p.1193): verbal suggestion – by the effect of words; visual suggestion; contextual suggestion; indirect suggestion; motivated suggestion; paradoxical

(negative) suggestion; suggestion in the states of sleep or in semi-awake state; direct suggestion; post-hypnotic suggestion, etc.

Suggestions are powerful positive means of the art of healing but, on the other hand, they can be very dangerous for the health, behavior and personal development. If used incautiously, non-critically, irresponsibly and with lack of competence, they can lead to fatal distortion in the human behavior and personal derangements. The final form of suggestion is hypnosis. Therefore it is not a surprise that some researchers associate suggestion with hypnosis. This probably is due to the fact that for the first time suggestive phenomena had been witnessed in hypnosis (Lozanov, 1978, p. 179).

At the very beginning of his experimental work Dr. Lozanov conducts a series of attempts in a state of hypnosis. In 1960's and even today at some places, the meaning of the word 'suggestion' is concerned with two streams of psychotherapeutic approach: clinical suggestion which leads to hypnosis and clinical suggestion without hypnosis. But Dr. Lozanov denies hypnosis as a communicative form, because of its restrictive and manipulative effect on the personality. His understanding of suggestion is based on extensive research in this field and is totally different from the other definitions of the term. Misunderstandings and misinterpretations of the term resulted in a number of applications of the method which do not reflect the true nature of Suggestopedia. Dr. Lozanov shares:

"We understand suggestion not in its clinical, hypnotic sense, as we have repeatedly stressed but in the sense of its communicative meaning of art as a desuggestive-suggestive, stimulating and freeing factor. That means that suggestopedia is named not after some personality oppressive means but on the wholesome system of liberation from the negative suggestive concepts acquired in the students' lives about the difficulty of the study process. Therefore, suggestopedia is a liberating system".

(Lozanov, 2005a, p.194)

The Suggestology science is based on the description and thorough research of suggestion as a factor of communication and is the result of Dr. Lozanov' experimental work. The main principle in his study is "Mr. Fact" (as I. P. Pavlov calls it) and he supports each single affirmation of his with a factual material. In order to find out how Dr. Lozanov came to his understanding and sense of meaning of the term, it will be necessary to examine some landmarks in his scientific investigations.

## 1.2. Lozanov's Research into Suggestion

As a specialist in the fields of psychiatry, neurology, brain physiology, psychology and pedagogy Dr. Lozanov was interested in psychotherapy which is the scientific basis of his studies in suggestion and its application to the educational process. He investigated all means and possibilities to improve the memory potential and reserve capacities through the person's free and harmonious development.

An evidence for the rich capacity of human mind Lozanov witnessed in his psychotherapeutic practice – an extraordinary phenomenon: hypermnesia – exceptionally strong memory of the past, associated with certain mental illnesses. In order to understand the nature of hypermnesia he carried out some hypnotic experiments. He concluded that hypermnesia doesn't always occur in hypnosis, in some cases it even decreases the memory capacity and is harmful, restrictive and manipulative to the personality. "The hypnotized subject is not only uncritical; his/her entire personality, in both its realized and unrealized functions, is under the influence of the hypnotist."(Lozanov, 2009, p.91). Once he realised the dangers and limitations of hypnosis he stopped working in this area and turned his efforts towards "a spontaneously absorbed, non-traumatic, non-manipulative, non-commanding, non-programming, communicative, soft, tender suggestion".

The event of which Dr. Lozanov talks about as of "a great gift" and which gives him the ground to think that "there is a safe non-hypnotic way to enormous potential capacities for accelerated harmonious development, capacities that are locked within us"(ibid. p. 32) happened in 1955 with one of his patients, who was an arch welder and had to memorize a Russian poem for his evening high school class. Even though the man heard the poem only once in class, he was able to recall the whole of it without a mistake after his talk with Lozanov the same evening. At that time Lozanov(2009) thought that the result is due to "involuntary suggestions for refreshing his memory"(p.31) but after many years of investigation he saw that "the first case was a result of a quite normal, spontaneous, desuggestive communication"(ibid. p. 32). He continued to experiment with communicative suggestion without hypnosis instead of a "dictating, dominating one". His assumption based on his research to increase the capacity of memory by suggestion in waking state was confirmed. In March 1965, an experiment was performed with a method for learning a foreign language, in this case Russian, during sleep in a Bulgarian high-school (Lozanov, 1978, p.151). This method was called Hypnopedic method, at that time. Lozanov states that "the dominant commanding position of the teacher regarding the sleeping students alienated

the process of learning from its most inherent features: the emotional synchrony within the normal human and teaching communication process” (Lozanov, 2009, p.25) and concludes that “during learning under this method, sleep turns into hypnosis; and suggestion, non-manipulative communicative suggestion, in a normal state of vigilance, is in itself sufficient to improve memory, and neither sleep nor hypnosis is needed” (ibid.). Despite the fact that he understands suggestion outside its clinical context where it has “a conditioning and subordinating effect, i.e. limiting personal freedom”(ibid. p.26) due to the scarcity of the terminology in the field, he uses the term “suggestion” as an underlying concept in his methodology. He sees suggestion as a communicative event that shows its influence in every sphere of life. It is “a universal communicative factor which plays its part in every moment of our lives, though not always in an organized manner”(ibid. p.82).

Lozanov investigates further on man’s rich capacities by observing yogis – people with paranormal abilities and unusual capabilities – who have personally learned to tap into the reserves of their minds. Demonstration of hypermnesic abilities for figures and objects he witnessed in Bombay, in March 1967(Lozanov, 1978, p.7-9). He stated that:

"As a universal form of communication and inner re-adaptation related mainly to paraconscious psychical activity and containing the informative and algorithymical – re-programming aspects activating man’s mental and emotional potentials, the desuggestive-suggestive, liberating-stimulating mechanisms have proved to be of exceptional importance for understanding the activity of the individual".(ibid. p.9)

This research combined with his practice in the area of hypnosis influences Lozanov’s understanding of suggestion. As a result of his studies both in clinical and educational settings, he concludes that: “the potential abilities of the personality, the brain and the mind reserves could be accessed in every individual, provided the appropriate methods were used”(Lozanov, 2009, p.26). The role of the highly reliable teacher is of great significance in this process.

### **1.3. Non-specific Communicative Means (Means of Suggestion)**

All types of communication, from free communication to hypnosis are influenced by the means of suggestion. Lozanov points out that they “follow the pattern of the mechanism of peripheral perceptions” (Lozanov, 2009, p.102). The peripheral perceptions are part of our

para-consciousness which involves sub-consciousness or non-consciousness. To Lozanov “the self” is always integrated, the conscious and paraconscious sides act always together. “In general, it is just as impossible to separate conscious from paraconscious mental activity as it is to separate an illuminated object from its shadow” (Lozanov, 1978, p.158).

Lozanov elaborates that along with peripheral perceptions the term para-consciousness comprises “a part of spontaneous emotional stimuli, different variants of the unconscious, acquired dispositions (such as Uzdanze’s setup; habits, the unconscious components of motivation, attitude, expectancy and needs) and also innate and genetically predetermined unconscious disposition” as well as “all non-verbal automated activities which have not been reflected into the consciousness” (Lozanov, 2009, p.100). It is of prime importance in the suggestopedic process where many of its resources are purposefully used. Lozanov’s experiments show that peripheral perceptions are “relevant to the consciously perceived study program and significantly enhance its achievement...underlie long-term memory through suggestion, which they secure as a criterion for credibility” (ibid. p.102). Significant for the understanding of the personality’s reactions and perception “on the low level” are the “weak stimuli” (subsensory stimuli) about which Pavlov (1947) writes:

"It is a task of specialized scientific research to discover and examine in greater detail all those forms and degrees of “reverberation in general” which bear the nature of consciousness (of psychic) only in its higher forms and degrees. In all its lower forms and degrees reverberation is unconscious, and, as such, it is before consciousness, up to it and under it ... and has no significance for orientation in the environment and its effect on it". (p.53)

The means of suggestion are classified into two groups: the first group includes the dual plane, intonation and rhythm of speech (considered also as elements of the dual plane) and the second group is composed of credibility (the prestige, reliability of the source of information), infantilization, and pseudo-passivity(concert state).

### **1.3.1. The Dual Plane**

We are under the effect of countless stimuli from the environment both consciously or unconsciously. According to Lozanov, the former refer to the first plane of communication. The latter, on the other hand, the second plane, refers to the peripheral

stimuli such as intonation, gestures, facial expressions, and stance delivered through the conscious stimuli.

Second plane communication is deliberately used in Suggestopedia to “build authority on first sight, to win over students, or to inspire confidence.”(Lozanov, 1978, p.194) Therefore, it is of crucial importance for the teacher to be well aware of the dual plane communication, otherwise, suggestion results in failure. “Teachers exert an influence on the students not only with what they say, but also with the intonation of their voices, their smiles, gestures, clothes, movements and their whole attitude toward the pupils”(Lozanov, 1978, p.2). Essential for the effectiveness of a suggestion is that what is said and how it is said should never be contradictory because “only when there is sincerity can double planeness be mastered” (ibid. p.194).

### **1.3.2. Intonation**

Intonation is seen as one of the elements of the double-plane communication and contributes to the suggestopedic process. In the system of Suggestopedia/ Reservopedia, it does not refer to the “artificial, ordinary intonation” but to the artistic one”. It is important because “when a suggestion is put forward, the intonation in the voice makes whatever it is sound significant. At the same time, it convinces us of the authoritativeness of the source of information. It also helps achieve double planeness in behavior.” (Lozanov, 1978, p.195)

Lozanov (2005) shares:

"In the very first manual of psychotherapy published in Bulgaria, where I wrote the chapter on suggestion (1963, p. 49-91), I characterized suggestion as the patient's freedom to intuitively have feelings and take decisions. I wrote, 'Non-specific psychic reactivity grasps the hidden meaning of human speech, and creates the intuitive sense of correctness and plausibility of the words we hear. It is the soil where suggestion grows.'"(p.54), (Lozanov, 2009, p.106)

As a factor, intonation may not result in a suggestive atmosphere or increase the chance of liberating the reserves of the mind. The effect of the intonation on students was the subject of many experiments. Based on these research results a conclusion was drawn that artificial intonation has to be discarded and artistic intonation which was more acceptable to students has to be retained.

### 1.3.3. Rhythm

Lozanov sees rhythm as “a basic biological principle, a reflection of the rhythms in nature. There are daily rhythms, seasonal rhythms, and annual rhythms, affective vegetative reactions, and hence, mental life. There are also many cosmic rhythms affecting personality”(Lozanov, 1978, p.196). It is applied in various areas of life. Lozanov also emphasizes its “suggestive effects in medicine, commercial advertisement, pedagogical practice, and other spheres are most often presented rhythmically.”(ibid.) Intonation and rhythm cannot be separated. The maximized effect in learning a material is reached when it is introduced in rhythmical manner. “The rhythmical, correct intonational presentation of a program ensures a high degree of durable memorization....The suggestive effect of rhythm is related mainly to the intervals in presentation of the separate memorization segments and not to their repetition...Rhythm combined with intonation to great extent determines the suggestive effect of art” (ibid. p.196-197).

### 1.3.4. Credibility (Prestige and Reliability of the Source of Information)

Lozanov stresses on the significance of credibility in Suggestopedia/Resrvopedia where it is used to mean authority, prestige and reliability of the source of information. He points out that it is “very important for the desuggestive process is the role of not artificial but real prestige (credibility, reliability). There are various *types of prestige*: of personality, of sound logic, of the beauty found in great works of art etc. (Lozanov, 2005, p.53).

Some experiments are carried out in some Bulgarian schools in order to shed light on the influence of prestige on memorisation. Example of one experiment of that kind is when a list of words from different poems is drawn up. These words are recorded on tape and presented to two groups of students. One of the groups, selected at random, is later told with prestige that the words are from the poetry of the prominent Bulgarian poet P.K. Yavorov. The other group is not told where the words have been selected from. Then students are asked to write the words they remembered. The results makes it obvious that the group who knew the name of the author had a higher percentage of remembered words - 56.6% or 532 words to 31.1% or 245 words memorized by the group who was not given information (Lozanov, 2009, p.104).

The results from the experiments on memorization proved that “when there is considerable enhancement of the authority of the source of information, it can in some cases, be kept just as high as when the whole complex of suggestive means is employed”(Lozanov,



1978, p.190). The person receiving the information “does not realise that this receptivity has increased because of the increased credibility of the source. He does not understand that, at a given moment, the informative process has begun to run at a higher level. More is received, understood and memorised than usual because the source has increased credibility” (Lozanov, 2009, p.104). Lozanov states that “there is no Suggestopedia/ Reservopedia without prestige. Prestige can create prestige” (ibid. p.55).

### **1.3.5. Infantilization**

The term here is not to be mistaken with the medical term “infantilism” nor it is related to the libidinous infant-parent relations of Freud’s psychoanalysis. Lozanov (1978) states that “in infantilization, perception, memorization and creative imagination seems to return, to some extent, to the more favorable level of the earlier age periods”(p.191). It refers to a state of mind experienced during childhood, involving replacement of the existing setup of an adult by a new one closer to a children’s setup – “a setup of confidence, a feeling of peace and receptivity is created...It leads both to aesthetic experiences and intellectual conclusions, but in more direct, spontaneous and convincing manner”(ibid. p.192).

It is well known that children learn faster and can memorize more information in comparison to adults. Even more important is that they do that effortlessly and without strain. With the advance of age our reasoning skills develop but our memorization abilities and power of imagination weaken. At the same time we are influenced by the social environment and we are gradually convinced of our limited capacity. The presence of a prestigious teacher in a suggestopedic class is also assumed to create confidence in the students. In turn, this leads to the increase of students’ perception, memorization and creativity. Thus infantilization occurs in the system and creates conditions for the desuggestive-suggestive process which gets us to the stage of overcoming the anti-suggestive barriers. The state of infantilization can be created in various ways such as role-plays, new names and identities, games and songs.

### **1.3.6. Pseudo – Passivity (Concert State)**

Pseudo-passivity concerns “concertative self-relaxation” and “internal superactivity accompanied by the economizing of energy” and is near to children’s stress-free learning state. Lozanov(1978) explains this state as follows:

"Pseudopassiveness requires the setup of a serene, confident attitude toward the suggestive program being presented, and to be in the same state of mind as one would be in attending a concert. The listeners are behaviorally passive and make no intellectual efforts to memorize or understand, they allow themselves to apprehend the program of music emotionally. The physical and intellectual behavioral passiveness is not real passiveness because, at the same time, as the music is apprehended, complicated internal processes take place, moods originate, associations emerge in the mind and ideas occur to one. All this is not tiring in the physically and intellectually passive climate. On the basis of such passive pseudopassiveness (concert state), with a build up setup for hypermnesia, the antisuggestive barriers are much more easily overcome and the reserve capacities of the mind are released" (p.198).

#### **1.4. Suggestology**

As mentioned above, Suggestology is a science about suggestion. Suggestology or Suggestologia (Latin, *Suggestio* – suggestion and Greek *Logos* – science, teaching) is defined as part of Psychological science in which the aspects of suggestion are developed (Stoimenov, 2004, p.1193.; Sharankov, 2009, 1963, p. 230).

Lozanov (1971) states that:

"Suggestology has as object of its study the reach variety of human personality in its complex interactions with the environment. [It] pays attention mainly on those forms of reflection, which are invisible, not sufficiently realized and are totally unconscious for the person. This is an immense world of inter-connections, overlooked by the scientific thought either as insignificant or its meaning has been exaggerated by various authors as fatal in its aggressive and distractive tendencies." (p.56)

He sets as object of his work the identification of different stimuli and more precisely on how and when they affect us positively or negatively. "Only then, if society ever does find the strength and power to define them, will the development of the personality be organized on constructive, scientific bases."(Lozanov, 1978, p.53)

### **1.4.1. Aims of Suggestology**

Lozanov (2009) declares:

We have developed the science of Suggestology with its pedagogic application Suggestopedia, Desuggestive pedagogy and now Reservopedia with the following aims in mind:

1. To demonstrate that the human personality possesses potential capabilities far exceeding those recognized by generally accepted social norms;
2. To analyze the extent to which various individual achievements demonstrating the use of potential reserves can be expected from all, or most members of society;
3. To promote interest in the search for methods capable of releasing the unused potential reserves of the brain/mind. (p.17)

### **1.4.2. Principles of Suggestology**

In accordance with the above stated aims, the Suggestology science develops as an attempt to “tap human reserve capacities” by the combination of “desuggestive-suggestive communicative psychotherapy with the liberating and stimulating aspects of art and some modifications of the old schools of concentrative psychophysiological concentration”(Lozanov, 1978a, p. 18). In his research Lozanov formulates the following three inseparable fundamental psychophysiological principles of Suggestology:

1. Interpersonal communication and mental activity are always conscious and paraconscious at the same time;
2. Every stimulus is associated, coded, symbolized and generalized;
3. Every perception is complex. (ibid.)

The first principle deals with the relation of consciousness and paraconsciousness and the role of their unity on the harmonization of the entire personality for the purpose of stimulating its balanced and creative development.

The second principle shows that with the constantly increasing number of abstractions, original levels of perceptions, genuine ideas and notional generalizations of a lower level are continuously moved into the paraconsciousness in order for the higher codes and symbols to take place. Lozanov explains this by the structure of the brain.

"The archaic parts of the brain are gradually being covered with cortical layers which are being incessantly perfected. Besides this the new functional and structural areas filtrate and modify the pressure of the old ones. ... Then more often than not the archaic forms of information processing, algorithmization and re-programming push their way through." (ibid. p.19)

It appears that the "old" structurally-functional areas of the brain exist and play their role on the new functional formations. They are in inseparable connection with the rest of the structural forms processing information. As such they sometimes may have "a reverse effect and change the established new modes of coding radically". All that makes it easy to understand "why the emotional stimulus, as one of the most archaic forms of communication and processing of information can ... change quite concrete and concentrated creative activities" (ibid.).

The third principle implies that every stimulus is complex under ordinary conditions. Therefore there is a natural possibility for the peripheral perceptions and the centrally focused perceptions to be activated alongside. This interaction is also enhanced, because of the limitation of the consciousness volume, which cannot grasp a complex stimulus with all its component parts at once. Hence the individual response to the same stimulus can be entirely different.

The aforementioned three principles of Suggestology indicate the two basic psychophysiological mechanisms concerning the peripheral perceptions and the emotional stimuli which do not exhaust the desuggestive-suggestive relationship complex of the personality. And Lozanov sets the challenge: "It is only now that the intricacy begins: to choose precisely which reserve capacities are to be released from control over the vegetative functions to hypercreativity and inspiration" (ibid. p.20).

## **CHAPTER 2. Suggestopedia: Definition, Origins, Principles, Means and Laws**

### **2.1 Definition of Suggestopedia (Suggestopediy, Suggestopaedia)**

Suggestopedia develops as “a tendency in pedagogy and simultaneously as an experimental method of suggestology” (Lozanov, 1971, p.7). Academic Sava Ganovski states in his preface to Prof. Lozanov’s monograph that this tendency “is based on the reserves’ potentials of human personality and on the new psychological understanding of learners’ activity” (ibid. p.6).

In 1966, along with the founding of the Institute of Suggestology, Dr. Lozanov announced for the first time the category suggestopedia in the article “Suggestology – a way to the hypermnnesia in the educational process. The method of the Suggestopediy”, published in *Narodna Prosveta* magazine (Lozanov, 1966, p. 23-41). A year later during the International Week of Psychosomatic Medicine in Rome, doctor Lozanov used the same term in English – suggestopedia (Lozanov, 1967, p.535-539), (Lozanov, 2005a, p.11).

The term Suggestopedia is composed from two parts: “suggest” and “-paedy”. Etymologically the word “suggest” comes from the Latin verb ‘suggero’, ‘suggeri’, ‘suggerum’ - put or lay under, prompt, propose (see part 1.1. What is Suggestion?). The part “-paedy” is related to “pedagogy” which according to the Oxford Dictionary is the profession, science, or theory of teaching. In this sense Suggestopedia (Suggestopediy, Suggestopaedia) is the process of educating and instructing in accordance with principles of Suggestology – the science of suggestion. ”Suggestopediy is medically oriented, psychohygienic method of teaching and learning” (Lozanov & Gateva, 1988, p.17). The name of the method causes some misunderstandings due to a misunderstanding of the part “suggest”. Suggestopedia primarily deals with the removal of negative, limiting barriers to learning through a change of mind - by creating a new setup where students develop a new understanding of their potential and they are encouraged to challenge their imposed limitations.

Lozanov initiates the integral psychotherapy model which involves various forms of communicative methods “ranging from the prestigious and delicate explanation of the psychotherapist to the spontaneous abreaction, and excluded the methods of Jung, Freud as well as commanding clinical suggestion and hypnosis” (Lozanov, 2009, p.44). Adopted

accordingly this psychotherapeutic model is applied to the teaching – learning system Suggestopedia.

As aforesaid, suggestion takes part in every communication. In Suggestopedia where the classrooms are rich communicative context, suggestion is presented in an organized and thoughtful fashion without any kind of manipulation, and the students can accept or reject it. Through the method higher retention of information is easily achieved in the long term and Lozanov (1978) concludes: “Suggestopedy, as an experimental method of Suggestology, has revealed new laws and patterns of human memory” (p.6). Suggestopedia is not a linguistic method only; other subjects such as Mathematics, Geography, History, Reading and Writing with small children can be taught effectively.

## **2.2. Origins of Suggestopedia**

Lozanov transfers his medical experience of suggestion from the clinical setting to the educational and draws his attention on the role of suggestion in the context of the teaching and learning process. He states that “Suggestopedia originated in the context of our medical-psycho-therapeutic practice, where we first witnessed manifestation of hypermnesia” (Lozanov, 2009, p.17) It is established as “a method for experimental research” to examine the aspects of suggestion, the reserves of the mind, paraconsciousness, and creativity. Along the way Lozanov formulates aims, concepts, laws, principles and means of his suggestopedic system. With regard to the origin of the method he shares the following:

"Suggestopedy started purely as a psychological experiment aimed at increasing memory capacities in the educational process. This experiment, however, opened the way for a new trend in pedagogical practice. Suggestopedy gradually developed into a method for experimental study of suggestion itself, to determine its basic components, specific features, and laws." (Lozanov, 1978, p.5).

## **2.3 Suggestology/Suggestopedia, Desuggestology/Desuggestopedia, Resservology/Reservopedia**

With the evolution of the method, Lozanov emphasizes on the terms Desuggestology, Desuggestopedia, Reservology, and Reservopedia. He stressed that this does not mean the rejection of the terms Suggestology and Suggestopedia. The prefix “de-”, at the beginning of Desuggestology and Desuggestopedia refers to “de-programing, de-suggesting” from the

effects of the negative conditions of the environment. It relates to the “freedom of personality, the inner freedom” (Lozanov, 2009, p.14). With the acquisition of these terms Suggestopedia becomes a desuggestive pedagogy of the hidden reserves of the mind. In the definition of “Reservology” he implies the science of suggestion and desuggestion. Lozanov clarifies in relation to Reservopedia:

"The essential emphasis is on the real humanization of teaching-learning, and on the friendly relationship on the group which raises hopes for a new societal culture. Without these new humanistic interrelations, there are no new superior results. This is a positive trap of nature. The release of the Suggestopedic reserve complex can be achieved only if there is LOVE for the human being. (ibid. p.13)

At the International Scientific Conference on Suggestopaedia, held in Sliven, in 2010 and organized by Dr. Lozanov's Foundation, the terms – Desuggestopedia and Reservopedia are defined once more:

"Throughout the years of the development of the suggestopedic process of instruction, we gave a few additional denominations – De-Suggestopedia, Reservopedia. The first refers to the fact that before introducing suggestively a new structure we should first remove the old, pathological one, created by the teaching process – this is the so called desuggestive process. In practice, however, when correctly organized, these processes go together. Later, in order to emphasize the main purpose of Suggestopedia – the tapping of the functional reserves of the mind – we also introduced the term Reservopedia" (Lozanov, 2011, p.19).

#### **2.4. What Suggestopedia/Reservopedia is Not**

Throughout the years of its development the method of Suggestopedia has undergone numerous modifications and improvements as a result of experimental scientific researches. This resulted in the clear formulation of laws, principles and means by which the personality's reserves could be tapped. During and after the 1980s false versions of the method appeared. About the period of Dr. Lozanov's isolation, Buscaglia (1982) mentions that “in the Communist Bloc countries there is a new science [suggestology], which soon will be find out about, but which they are guarding like a weapon” (p.103). As the level of interest rose and many versions are tested Lozanov (2009) wrote that:” without our knowledge, some of the most inconceivable versions were publicized as ours and distributed

all over the world. Journalists and/or non-erudite teachers simplified the methods and reduced them to a number of technics” (p.47). A brief view on some of the false variations is given bellow.

With certainty it can be stressed that Suggestopedia is not hypnosis. Suggestion as a factor constantly present in communication creates conditions for creativity and for the releasing the unused, hidden reserves of the brain. Lozanov declares that “it is wrong to confuse the nature, fundamental laws and patterns of the broad psychological concept of suggestion as a communicative factor with the narrow clinical concept of hypnosis as a kind of state, sleeplike altered state of consciousness” (ibid. p.3) and he continues that “any method using “order”, “guidance”, “monotonous intonation”, and “monotonous rhythm” might cause hypnosis and provoke in this way a serious of psychogenic diseases or lead to reduced creativity, lack of will, or automatic subordination” (ibid. p.47).

Suggestopedia/Reservopedia is not linked to NLP (Neuro-Linguistic Programming) which developed much later and has program mechanisms similar to hypnosis, based on dictation and manipulation leading to restriction of personal freedom. Rather, as a dessuggestive pedagogy, it is a de-programming method where the students are free and can undisturbedly contribute to the educational process.

Additionally, Suggestopedia/Reservopedia has never used guided breathing exercises, guided visualization, or guided fantasies. These guided techniques could lead to hypnosis, “being at the same time forms of primitive manipulation without any knowledge of it” (ibid. p.48). In the experimental work on the method, initially the students were allowed to relax in their chairs while the teacher was reading the material to be learned. But that did not resemble the guided relaxation where the students lose touch with the reality. As for guided imagery and fantasy, they have not been elements of the system.

Furthermore, Suggestopedia/Reservopedia is not muscle relaxation. Lozanov experiments on muscle relaxation as a means for memory improvement, but observing the possibility of hypnosis rejects it as part of the method. “This proves that, Suggestopedia, even in its earliest stages, was not a method of muscle relaxation as many authors tried to present it later.” (ibid. p.25) Lozanov (1971) means by relaxation a state of calmness, which is considered of main importance for the effective teaching process and increased memory and clarifies:



After conducting a number of experiments we came to the conclusion that muscle relaxation is not necessary for the hypermnnesia phenomenon to take place. It was found that psych-relaxation was more important for the successful teaching-learning process. For the memory functions to perform correctly, it is necessary to create a calm state (psychical passivity), thus a detachment from all the disturbing psychological influences can be assured. The students should be free not only from his/her suspicions or doubts but also from their everyday worries, from their life and work predominant preoccupations.” (p. 275)

There are numerous methods which do use some elements of the Suggestopedic system but they present false data and are applied by untrained teacher who are not certified. For the sake of distinction the term “Classical Suggestopedia” is introduced and used to specify certified teachers and educational centers which use Suggestopedia in its true form.

## **2.5. Suggestopedia/Reservopedia – Different Views and Interpretations**

In this part I will present some books and materials for pre-service foreign language teachers’ training written by authors whose views about the suggestopedic method are not entirely correct.

In his book *Teaching by Principle*, Douglas Brown(2007) discusses Suggestopedia in chapter two – ‘A “Methodical” History of Language Teaching’(p. 27-28). He mentions that this is another new method of the seventies and that was “derived from the Bulgarian psychologist Georgi Lozanov’s (1979) contention that the human brain could process great quantities of material if given the right conditions for learning, among which are state of relaxation and giving over control of the teacher.” That statement is not based on exact Lozanov’s quotation. Lozanov (2009) states: “Indeed, at the beginning of our experimental work, we allowed the students to relax in their chairs while the teacher was reading ...But we never conducted guided relaxation where the teacher dictates the students’ sensations” and goes on by explaining that “relaxation, if not guided and dictated, ..., but rather if it occurs spontaneously, has in itself a favorable impact on the mental and somatic functions” (p.95) Lozanov includes this kind relaxation in the principles of the method along with “joy, absence of tension and concentrative psycho-relaxation”(Lozanov, 1978a, p. 31). On the other hand, Brown also stresses on the teacher’s control. That is in absolute contradiction to

the law of freedom in which Lozanov asserts that: “Freedom empowers the teacher to exercise his/her judgement and personal decisions within the main reservopedic framework of the lesson to adapt it to the traits of each group” (Lozanov, 2009, p.57) The students are allowed to choose their participation in the activities and this freedom “is not being dictated by the teacher, ...[the students] do not obey the methodology but are free to enjoy it and give personal expression ..., i.e. Reaservopedia is not an imposition.”(ibid. p.58) Authority is not to be mistaken with the prestige and respectability of the teacher and his/her conviction in the learners abilities to learn which is triggers the expectations of the learners and it “happens naturally, spontaneously, without any force” (ibid. p.59). Brown correctly states that according to Lozanov people’s learning capability is greater than what they give themselves credit for. Brown continues with Larsen-Freeman’s (2000, p.73) observation that it is more appropriate to refer to the method as “Dessuggestopedia” because of the importance of the desuggesting limitations on learning which shows directly Lozanov’s point. Brown gives attention the relaxed state of mind as a capitalization of the method and elaborates on the effects of the Baroque music by quoting Ostrander and Schroeder who explained that with its 60 beats per minute and its specific rhythm created the kind of “relaxed concentration” that led to “super learning” (1979,p. 65). The above given authors consider Lozanov’s method in its early phase of development and the variation of the “super-learning” system. The baroque music is still used in the passive concert session and will be discussed later (see point 5.2.2.2. The Passive Concert Session) It is described in the *The Foreign Language Teacher’s Suggestopedic Manual* (Lozanov & Gateva, 1988), as well as in *Creating Wholeness through Art* (Gateva, 1991).

Brown (2007) states that some of the classroom methodology was not particularly unique as it is based on experimentations with the presentation of vocabulary, readings, dialogues, role plays, drama, etc. According to him “the primary difference lay in a significant proportion of activity carried out in soft, comfortable seats in relaxed states of consciousness.”(p.27) He stresses again on “the deeply relaxed state” and “deep relaxation” (ibid. p.36-37) but Lozanov never gave any instructions for requirements of soft, comfortable seats in order suggestopedic courses to be carried out and the aim of deep relaxation state. Another inaccuracy of Brown is that he asserts that the students were encouraged to be as “childlike” as possible, yielding all authority to the teacher which is totally incorrect. Lozanov’s idea of infantilization is concerned with a behavior resulting in being back to the feeling of safety and trust from the childhood (see point 1.3.5

Infantilization) and is not the submitting of the control to the teacher which I underlined above.

Brown continues with Lozanov's quotation about the concert session which is not a full description of the session. Throughout the years the stages in the methodology developed and are fully explained in later works of Lozanov and Gateva (1988), and Lozanov (1992, 2005, 2005a, 2009). I will elaborate on that stage in the method in chapter five while describing the cycle of the foreign language teaching for adults.

Brown also points on some of the critics of Suggestopedia starting with Scovel (1979), who questions the Lozanov's experimental date. Lozanov's stated in all of his publications, lectures, interviews and my personal conversation with him (July, 2010) that all of the published results are proved based on experiments which are recorded and documented. Extensive presentation of such date can be found in *Suggestology* (1971) and in *Suggestology and Outlines of Suggetopedia* (1978). Scovel also stresses on the issue of "music and comfortable chairs" on which I gave some clarifications above. According to him (1979, p.260-261) "innumerable references to ....memorization...to the total exclusion of references to 'understanding' and/or 'creative solutions of problems' convinces this reviewer at least that suggestopedey...is an attempt to teach memorization techniques and is not devoted to the far more comprehensive enterprise of language acquisition". That statement shows a total lack of knowledge on the method. I could not detect the source of information on which he built up his assumption, but in the suggestopedic foreign language method as Gateva (1991) stressed the "foreign language goes through the translating system of the native language. The natural reflexes created for the mastering of the native language cannot be discarded."(p. 195) Lozanov (1978) states that: "The setup is not created for fixed memorization...of the respective language without the possibility of creativity and breaking them in for use."(p. 271)

Other researchers who Brown mentions, on the other hand, had more moderate position, including Schiffler (1992, p. xv) who hoped "to prevent the exaggerated expectations of the Suggestopedia that have been promoted in some publications". Brown summes up at the end of his material that Suggestopedia became a "business enterprise of its own, and it made promises in the advertising world that were not completely supported by research"(p.28). It is not surprising that one could come to such conclusion if they are only connected with sources of information such as *Superlearning 2000: New Triple Fast Ways*

*You Can Learn, Earn, and Succeed in the 21-st Century*, by Sheila Ostrander, Lynn Schroeder and Nancy Ostrander (1994), whose description of the fun and innovative method of superlearning designed to unlock your limitless potential, promises magnificent results in foreign language learning, improves your tennis game, aces a test, or you could learn anything two-to-five times faster, etc. sounds like a commercial.

Brown acknowledges that suggestopedia gives the language-teaching profession some insights as we learn to believe in the power of human brain.

Other authors whose ideas of Suggestopedia I would like to discuss here are Jack C. Richards and Theodore S. Rodger in *Approaches and Methods in Language Teaching*, (2001). In the second part 'Alternative approaches and methods' (p. 100-108) they describe the method of Suggestopedia or Desuggestopedia, in accordance with Lozanov as "a specific set of learning recommendations derived from Suggestology" and continue with Stevick's (1976) idea of it as a "science... concerned with the systematic study of nonrational and/or nonconscious influences"(p.42) to which human beings respond constantly.

Richards and Rodgers proceed with the acknowledgment of ties with yoga practices and "Soviet psychology", which were part of Lozanov's immense research in developing Suggestopedia but never its fundamental base. They also mentioned "the use of rhythmic breathing" which is not a part of the methodology but on the other hand they rightly point Lozanov's claims that the method works equally well whether or not students spend time on outside study. As most conspicuous characteristics of Suggestopedia they indicate: "decoration, furniture, and arrangement of the classroom, the use of music, and the teacher's authority."(Richards& Rodgers, 2001, p.100) The topic of the class interior is connected with the stimuli and peripheral perceptions which I discussed in chapter one (see point 1.3 Nonspecific Communicative means), attention will be paid to it later in this work while describing the seventh law of Suggestopedia – the use of classical art and aesthetics (see point 2.8.7) as well as in chapter three where the setup and its relationship to learning is discussed (see point 3.6) The centrality of the use of music and musical rhythm in the method Richards and Rodgers see as kinship with other functional uses of music, particularly in therapy and refer to Gaston(1968) and his three definitions of the functions of music: to facilitate the establishment and maintenance of personal relations; to bring about increased self-esteem through increased self-satisfaction in musical performance; and to use the unique potential of rhythm to energize and bring order. They assume that the third

function is what Lozanov applies in his use of music, to relax learners as well as to structure, pace, and punctuate the presentation of linguistic material which is evident in the process of learning. The authors continue with Lozanov's concern with language elements and their organization where the stress is more on the vocabulary pairs – a target language item and its native language translation, and not the theory of language or contextualization. And they correctly remind that Lozanov refers also to the “whole meaningful text” (Lozanov, 1978, p. 268) and notes that the suggestopedic course directs the student “not to vocabulary memorization and acquiring habits of speech, but to acts of communication” (ibid. p.109). Richards and Rodgers identify accurately suggestion as the center of Suggestopedia and distinguish it by quoting Lozanov from the “narrow clinical concept of hypnosis” (ibid. p.3) which lacks “a suggestive-desuggestive sense” and “fail to create a constant set up access to reserves through concentrative psych-relaxation” (ibid. p.267). The authors described briefly the six means of suggestion following Bancroft's depiction in ‘The psychology of Suggestopedia or learning without stress’, in *The Educational Courier*, which gives clear information of the method's means. They detect properly the objectives of Suggestopedia to deliver advanced conversational proficiency quickly and they did not forget to emphasize, that according to Lozanov the increased memory power is not an isolated skill but it is a result of “positive, comprehensive stimulation of personality” (Lozanov, 1978, p.253). There is inexactness in the explanation of the stages and structure of the suggestopedic course due to the fact that Richards and Rodgers describe them as they were in the seventies when the method was still in development. A summary of the stages of the cycle of foreign language teaching for adults will be given in chapter five (see point 5.2.) The information about the text and the textbook is presented correctly by the authors, supported by appropriate quotations by Lozanov, and pointing that they should have “emotional force, literary quality, and interesting characters”. In the characterization of the procedure they make the stipulation that as with other methods they examined “there are variants both historical and individual in the actual conduct of Suggestopedia classes” and reported one such adaptation they witnessed in Toronto by Jane Bancroft and her colleagues at Scarborough College, University of Toronto (Richards& Rodgers, 2001, p.104-105). Even though the structure of the class differs from the original, as well as to the final contemporary variant of the organization of the course, “the students are led to view the experience of dealing with the new material as interesting and undemanding of any special effort or anxiety” which is one of the aims of the suggestopedic process. In conclusion the authors comment on some

positive reviews made in *Parade* magazine of March 12, 1978 and the scathing reviews by Scovel (1979) received by Suggestopedia and made some assumptions that “the air of science (rather than its substance) is what gives Suggestopedia its authority in the eyes of the students and prepares them to expect success.” They continue with explanations that it is given to the students as a “desuggestive- suggestive ritual placebo-system” (Lozanov, 1978, p.267) which is out of the context. What Lozanov actually meant here was that “the external factors will acquire the meaning of a desuggestive-suggestive ritual, of a particular kind of “placebo”, of the necessary objectification of the inner setup, relations, motivations, needs and expectations”(ibid.) and that this “placebo” system must be chosen in accordance with the acceptability of the people and will vary with the changed conditions of the new time, up to the point in the human evolution when they “will need no external ritual “placebo” objectification in order to create the desired inner state”(ibid.). Richards and Rodgers compare Suggestology to the placebo pill the doctors give their patients telling them that it will cure them, so in the same way the teachers tell the students that Suggestology is the science that will teach them. But Suggestopedia is not a magical pill, it is the application of Suggestology based on scientific researches which explained and proved its effectiveness. At the end the authors advise us to identify and validate those techniques from Suggestopedia which appear effective and that harmonize with other successful techniques in the language teaching inventory. In my personal point of view as a trained suggestopedagogue I could presume that the techniques taken separately would be a good addition to any process of education but then should not be called Suggestopedia.

Many authors refer to Suggestopedia in linguistic and methodological instructional books which are invaluable in teachers’ education. Some mention it briefly as Bob Adamson (2004) ‘Fashions in Language Teaching Methodology’ in *The Handbook of Applied Linguistics* (p.608). Other such as Diane Larsen-Freeman (2003) in her second edition of *Techniques and Principles in Language Teaching*, tries to give the new information of the method by undergoing a substantial revision to reflect the evolution of Suggestopedia (first edition) to Desuggestopedia in the second edition (p.73-87). There are some authors, as Daniel Druckman and John A. Swets (1988), *Enhancing Human Performance: Issues, Theories, and Techniques*, who prefer to elaborate on some of the variations - accelerated learning in this case, which builds on the basis of Suggestopedia (p.48-60). It is not productive to elaborate on further materials in detail as that was not the aim of this point. I wanted to show that there could be uncertainties in the way Suggestopedia is presented if the

informational resources are out of date or not thoroughly studied which leads to misunderstandings and misuse. It is advisable if teachers are interested in the method to find the newest resources by Lozanov or to contact *Prof. Dr. Georgi Lozanov and Prof. Dr. Evelina Gateva* foundation for information or visit its web-site: <http://suggestology.org/>

## **2.6. The Principles of Suggestopedia**

Lozanov states the three fundamental principles of his method:

- 1.) Joy, absence of tension and concentrative psycho-relaxation.
- 2.) Unity of the conscious and integral brain activation.
- 3.) Suggestive relationship on the level of the reserve complex.(Lozanov, 1978a, 31)

The first principle demands an atmosphere of joyous freedom in the learning-teaching process. It presupposes “non-strained concentration” and mental relaxation and absence of close concentrated attention in the students’ behavior. “The emotional release creates conditions for undisturbed intellectual mnemonic and creative activity without causing the fatigue and the considerable consumption of energy that accompanies strained attention”. It does not mean passiveness or lack of will. “It calls for calmness, steadiness, inner confidence and trust” (ibid).

The second principle is a holistic principle, the principle of globality, where the students’ conscious and paraconscious reactions and activities are utilized. It requires the participation of the two hemispheres of the brain, the cortex and sub-cortex, in the learning process which comes closer to the “natural psychological and physiological regularities in personality. The consciousness, in the sense of attitude and motivation, is lifted to a still higher level.” (ibid. p.32)

The third principle involves the reorganization of the educational process in order for the personality’s unused reserves to be tapped. This could happen only if all the principles are applied simultaneously.

Lozanov concludes:

"Under suggestopedic conditions, joy springs not so much from the pleasant outward organization of the educational process, but rather from the easy assimilation of the material and the easy way it can be used in practice. The observance of the three

principles simultaneously in every moment of the educational process makes learning joyful and easy, and leads to the tapping of complex reserves". (ibid. p.33)

## **2.7. The Means of Suggestopedia**

Along with the discussed fundamentals of Suggestology/ Reservology and the defined principles of desuggestive-suggestive pedagogy, precise groups of means are established for the application of the method for various subjects, different age groups, etc.

These groups of means consist of psychological, didactic, and artistic means (in the sense of the means of art).

### **2.7.1. Psychological Means**

They include, first and foremost, the overall organization of the teaching-learning communication and mainly the peripheral perceptions in such a way that they could stimulate rather than to illustrate. The peripheral perceptions indicate not only the didactic posters hanging on the walls, but the overall classroom atmosphere.

Lozanov comments:

"The classroom should not only meet hygienic standards, it should also be arranged in an aesthetic way. It does not have to be overwhelmingly embellished. A moderately arranged classroom interior is often much more pleasing and acceptable for the student than an obviously intentionally decorated room full of unnecessary trinkets and gadgets". (Lozanov, 2005, p.70), (Lozanov, 2009, p.61)

The role of the teacher is of main importance. Inspiring, calm and animated, s/he should not forget that the students unconsciously imitate everything they see, hear or sense.

### **2.7.2. Didactic Means**

These means have been specifically described in the overview of the principles of desuggestive pedagogy. Materials and the whole teaching process should be in accordance with the dynamic hierarchical structural globalization. The material for one academic hour should be two to ten times larger than the amount planned in traditional methods. The enlarged unit helps the students to get a general idea of the essence of all the material studied, and by the generalization of the codes, the limitation of short-term memory is overcome. It demands the avoidance of repeated exercises in details and the gradual



introduction of the new study material. "The habits "hierarchy" is avoided, high motivation is created and creativity is stimulated."(ibid) Another important characteristic of Suggestology is applied here: while the conscious attention is drawn to the meaning of the generalized unity, the paraconscious perception and thinking process imply the elements included in the general code.

Lozanov (2009) states:

"The parts, the elements should be obvious at a glance, but as parts of a whole, and at the same time as parts of other possible wholes. Parts should carry, in accordance with the principle of *holography*, the specifics of the whole. *Everything should be reflected in everything else*. This is in agreement with the equipotential theory of the functioning of the brain and in a combination with the basic dynamic functional structures of brain activity." (p.63)

### **2.7.3. Artistic Means**

These means of art are the best vehicle for spontaneous "clustering" of the memory material and for generating high motivational power. The didactic art (music, literature, acting etc.) has a special kind of liberating-and-stimulating into the process of teaching and learning. "It is not a stage of illustration in the learning process, but is built into the contents of the lesson. It promotes the suggestopedic psychological orchestration by introducing an abundance of harmonized peripheral perceptions in a second plan" (ibid).

By the artistic means a pleasant atmosphere during the process of receiving, memorizing and understanding the lesson is created, as well as the suggestive set-up for reserves, attitude, motivation and expectancy and part of the material is immediately assimilated. The teacher's work becomes easier and more pleasant.

The researches on the role of the concert session in foreign language teaching for adults show that during this stage the biggest percentage of the new material is assimilated by the long-term memory. Gateva develops both experimentally and practically the use of art in the suggestopedic learning process. These studies are reported in her doctoral dissertation in 1991. The practical implications of artistic means for suggestopaedic purposes are described in *The Foreign Language Teacher's Suggestopedic Manual* (Lozanov & Gateva, 1988). The three groups of means in ways adapted to the principles and laws of Suggestopedia, the brain/mind functions of Suggestology, paraconscious activity of the

personality and the non-specific communicative factors are the instruments for creating teaching-learning methods for various study subjects and a variety of age groups, and for the organizing of the overall training communication in which the teacher is involved.

## **2.8. The Seven Laws of Suggestopedia/Reservopedia (CONDICIO SINE QUA NON)**

Lozanov formulates precisely the obligatory conditions in the suggestopedic education which he calls seven laws of the Reservopedic teaching system. They intertwine closely and must be respected in all stages of teaching process. They are based on the conscious-paraconscious free, spontaneous absorption of information by the students through peripheral perceptions, in a directed, non-manipulative communicative process, and in opposition to dictating hypnotic and clinical suggestion.” (Lozanov, 2009, pg.55)

### **2.8.2. The First Law of Suggestopedia/Reservopedia: Love**

It is well known that nothing great in this world has been accomplished without love. An essential condition for accessing the reserves of mind is also love. It creates serenity, trust and contributes to the prestige of the teacher in the eyes of the students and thus taps the paraconscious personality`s reserves. Love cannot be played or faked. Lozanov explains:

"But it should not be understood as some sentimental, soft mood, since this attitude brings about negative reactions. Love should be experienced as genuine love for the human being. We do not advise any teacher to start working at the level of the reserves if they do not possess sincere, humanistic love. They should better wait until they reconsider the teaching process of communication as an expression of love". (ibid.p.56)

In Reservopedia, the teacher`s love to the learners is illustrated with a metaphor of a mother or father teaching their children to ride a bicycle without the child being able to tell whether the parent is holding the bicycle from behind or not in every moment.

### **2.8.2. The Second Law of Suggestopedia/ Reservopedia: Freedom**

In the core of the law of Love is Freedom. It makes Reservopedia so distinct from the hypnotic method. It gives the teacher the possibility to make personal decisions within the main reservopedic framework of the lesson to adapt it to the needs of each group. The students can choose whether to take part in some activities such as a game, a song, etc. that might not harmonize with their disposition at the moment. They are allowed to go out of the classroom without disturbing the work of the group as a whole. This freedom is spontaneously created and not imposed by the teacher. (ibid., p. 57)

### **2.8.3. The Third Law of Suggestopedia/ Reservopedia: Teacher's Conviction that Something Unusual is Taking Place**

This law concerns the teacher's conviction that something unusual is taking place. This state of inspiration is reflected in the teacher's verbal and non- verbal communication and in the peripheral perceptions and then it spontaneously resonates in the students without hesitation. "A subject's performance of an intellectual task may be unintentionally determined by the prophesy of the examiner." (Rosenthal and Jacobson, 1968, p.35) Through the teacher's positive message, their genuine signals of expectation and support the students get the feeling that they achieve easily everything on their own. In such way "the so called suggestive relationship is created at the level of the reserve complex." (Lozanov, 2009, p. 58)

### **2.8.4. The Forth Law of Suggestopedia/ Reservopedia: Manifold Increase of Input Volume**

The study material presented to students, for a certain period, must have at least two to three times greater volume than the established norm by other methodologies. Along with that the material should be absorbed five to ten times faster without strain and positive effect on health. For example, a one month foreign language course consists of 2000-2500 lexical units. "If, in the reservopedic framework, the study material is kept within the traditional boundaries, it will only confirm and reinforce the suggestive social norm about the limited capacity of the human being."(ibid. p.59) To paraphrase, by giving students large amounts of study material in a one-set class, they are suggested of having greater capacity to learn.

### **2.8.5. The Fifth Law of Suggestopedia/ Reservopedia: Global-Partial, Partial-Global, Partial through Global**

With the suggestopedic method, in all subjects, the new study material must be given in its total wholeness and without separation of the elements from it. They are never to be taught and learned in isolation. “For example, the words, grammar, etc., do not exist separately from the language; they are part of the discourse. Each global [entity] is part of a bigger global and thus it goes to infinity.” (ibid.)

This law is based on brain-functioning research, which suggests that the componential parts of the brain contain information about the whole brain. Furthermore, the human being reacts as a whole, in a complex way, to the environmental stimuli. There is also a theory that “the whole is in the part and that the part is in the whole; they are indivisible. There are no isolated entities. That is why when learning, the element is to be learned together with the whole. The global gives additional nuances to the element. The atom reflects the laws of the Universe and the Universe is in the atom.” (ibid. p.60)

### **2.8.6. The Sixth Law of Suggestopedia/ Reservopedia: The Golden Proportion**

The golden proportion as a principle is considered the most perfect proportion in the universe is also known as the golden mean or the golden section. Euclid writes about it for a first time in the third century B.C. Many philosophers, scientist and architects are interested in it since then. As a law of harmony it is seen everywhere in nature, cosmos, the dimensions of the Egyptian Pyramids, in the size of paintings, in architecture, in human body, in the proportions of flowers, trees, etc. Dozci (1981) explains the concept as follows:

"Expressed in equation  $A : B = B : (A + B)$ . This is the formula of the celebrated golden section, a uniquely reciprocal relationship between two unequal part of a whole, in which the small part stands in the same proportion to the large part as the large part stands to the whole... On any given line there is only one point that will bisect it into two unequal parts in this uniquely reciprocal fashion, and this and this one point is called the point of golden section... The two parts of the golden section's proportions are unequal: one is smaller, the other larger. They are often referred to as minor and major. Minor and major here are opposites united in a harmonious proportions...the union of complimentary opposites, Sun and Moon, male and

female, positive and negative electricity, Yin and Yang has been since ancient times an important concept in mythologies and mystery religions. (p. 2-3)

In Suggestopedia, the golden proportion is a substantial concept and is intentionally used throughout the educational process. The relations among the part and the whole in the system are always in golden proportion. Because of that, fatigue is prevented and suitable conditions for learning large amount of material in a short span of time are created. "If the golden proportion is not respected, students and teachers feel tired. The slightest sign for such a state should be the signal for the teacher to change and to re-establish the harmony in the process of teaching" (Lozanov, 2009, p.82).

According to Lozanov and Gateva (1988) the application of this law is a good measurement of the teachers' mastery:

"That is where the teacher's mastery lies: to be able to conduct with precision the transition between the three tempi of work: fast, slow, moderate; to introduce light and shade in the dynamism: high, low, medium; to fix the duration of these stages according to the rules of the golden section." (p. 28)

In the concert sessions for example, the golden proportion is viewed in the ratio between the active concert session for the first lesson in English which is 50 minute, and the passive concert session which is 30 minutes. The calculation shows  $30:50 = 0,6$  which indicates the golden proportion.

Lozanov (2009) summarizes:

"The Golden Proportion reveals a law of harmony in the universe to which the reservopedic teaching and learning process of all subjects must be submitted. Harmony inspires harmony and overcomes the psychic chaos often provoked by traditional pedagogy... Learning capacity is enhanced when the teaching process artfully finds the proper balance with respect to rhythms, intonations, emotional stimulus, etc." (p. 60)

### **2.8.7. The Seventh Law of Suggestopedia/ Reservopedia: Use of Classical Art and Aesthetics**

In Reservopedia classical art and aesthetics are essential, viewed as the main suggestion mediator in the non-manipulative communication and a transmitter of an indefinite number of non-specific stimuli which nourish the abundance of peripheral perceptions unnoticeable to the conscious awareness. Gateva (1991) states that: “multi-leveled information offered by the artistic work is absorbed in multi-tunneled way, and then re-structured, recorded, and re-associated in a multi-leveled way” (p.24). Classical art affects both mind and emotion and is introduced through especially selected works of classical music, songs and arias, literary selections, reproductions of masterpieces, etc.

A variety of nonspecific mental reactions are realized on the widest scale of arts. “Unobtrusive humaneness, harmony of form and color, the language of music, rhyme reach not only the heart, but the mind of the man as well, via a much shorter path than logical facts and arguments. Great art affect one indirectly through the N.M.R. (nonspecific mental reactivity) and awakens feelings, thoughts and actions one does not always account for.”(Lozanov, 1978, p.162)

The British sculptor Barbara Hepworth (1977) states on art:

"I think the very nature of art is affirmative, and being so reflects the laws, and the evolution of the universe—both the power and rhythm of growth and structure as well as the infinitude of ideas which reveal themselves when one is in accord with the cosmos and the personality is free to develop." (p. 2–3)

The positive effects of art and the development of the personality are due to the suitable conditions created by it. Lozanov (2009) concludes:

"Reservopedic art creates conditions for optimal psycho-relaxation and harmonious states which help create a spontaneously increased acquisition state and enhance the capacity to tap the reserves of mind in a pleasant atmosphere. It aids reaching the state of inspiration and diverts, the attention from the “ill place” where there is fear associated with learning.”(p.61)

In accordance to the aforementioned, and in relation to the transformation of Suggestopedia into an artistic pedagogy, Gateva (1991) explains:

"Suggestopedics borrows from the principles and the meaning of Greek theater, of the Greek masks, of Dionysus and Apollo celebrations, of the tragedies and comedies...The ancient Greeks saw themselves as in the mirror, and they purified spirit and body (through art) ... The motivation to learn the material, and the positive results from the reverse connection in the artistic organized educational training process... The catharsis is achieved paraconsciously, and no unpleasant feelings are left." (p.64-65)

## **CHAPTER 3. Why Does Suggestopedia Work?**

### **3.1. The Brain/Mind Functions and Structures and Their Relation to Suggestopedia**

Till the present day from centuries the main enigma for man is the human brain and its mental abilities. Mentality as a word derives from the Latin “mentalis”- mental; psychic, spiritual; “mentis”- mind, reason, thought. The mankind is still in search to find ways for his potential intellectual expenditure as well as to discover physical and spiritual cure for difficult personal and social problems, and also to modify the human behavior.

Some view the human intellect in connection with the mysticism, parapsychology, esotericism, occultism, divination, magic, prophesies, clairvoyance and others. This is the reason why from the dawn of civilization the knowledge and experiments on the human brain and behavior remained a hidden secret and priority only for an exclusive group of medics, prophets, mediums, oracles, magi, shamans, psychics, men from the special services, secret societies, sects and religious communities, etc.

There are varieties of techniques in different cultures to affect the human brain and his intellectual abilities: shaman rituals and séances, ceremonies, beliefs, legends and myths, omens and spells, vows and oaths (Hippocratic Oath, military oaths, oaths of allegiance etc.). They are all known for the usage of great variety of alternative rhymes, prayers, contemplations, illumination, meditations, mantras, autogenous trainings and relaxation, hypnosis, trans, ecstasy, yoga, psycho-techniques, trans-personal states, time travelling, system for psych-physiological self-regulation etc. . The impacts on the psychic through the above given techniques occur when there are chosen specifically suggestive attributes: music, rhythm, fire, spells, pictures, icons, games, amulets, dances, rituals, affirmation and suggestive formulas, hypnosis formula words etc. Suggestion has its central position in between these numerous psycho-techniques and is the main factor in the science of Suggestology.

The brain is an incredible organ of the human body, where along with many other functions learning appears. Researches show that we use only a small amount of our brain capacity. It appears the rest is to be unused potential. Lozanov’s goal in his scientific research is to reach these brain/mind hidden capacities through the safe conditions emerging from his suggestopedic method whose principles, means and laws are in total compliance with the functions of the brain.



In a world of immeasurable flow of information, the problem is not the access to knowledge, but how to cope with this great mass of knowledge. A reasonable solution seems to be the teaching in unity with the brain activities and operations. The realization of the dominance of the brain in learning is relatively new. There are many theories such as Right Brain – Left brain Specialization, Triune Brain Theory, and the Holographic Brain Theory, etc. Through a brief evaluation of these theories the links with Suggestopedia will be shown in order to present the connection of the method with current researches on the brain.

The views and discoveries about the dual functioning and structure of the brain are not news. Accordingly, the left hemisphere which processes information in linear, sequential manner is where the verbal, analytical thinking is located, and the visual, non-verbal, perceptual thinking is done in the right hemisphere which processes the information in holistic manner. The synchronization of both kinds of thinking is ensured in the suggestopedic system and the whole brain functioning is activated, highly integrated and coherent. In the concept of dual plane in Suggestopedia/Reservopedia these characteristics of the brain are reflected.

The Triune Brain Theory is presented in the 1952 by Paul MacLean. In it he represents the human brain as three horizontally divided smaller brains. The reptilian brain (brain stem) controls the basic instinctive responses; the old mammalian brain (the limbic system) deals with emotions, sexuality and the pleasure centers; and the new mammalian brain (the neo-cortex) is responsible for the intellectual processes. Newman and Harris (2009) comment: “His research has altered our view of Homo sapiens and our understanding of brain evolution and behavior.”(p. 5). Lambert and Gerlai (2003) express their appreciation to MacLean and his work: “A special thanks is extended to this amazing scientist for opening the door to social and evolutionary neuroscience so that today’s scientists and practitioners can embark on many paths to understand more about the brain in its natural context” (p. 342). MacLean (1988) concludes a paper on the evolution of audio-vocal communication with this note: “Judged by human behavior, it was as though there were a directed evolution towards the development of a concern not only for the feelings and future welfare of human beings, but also for all living things.”(p.201)

Based on this finding, researchers concluded that the answer to the more lasting learning dwells in the limbic system since its potential is to control emotions in unison with the Spinoza's statement to the effect that all people are driven by their emotions. If the new study material is presented in a way to invoke emotions, it can stimulate the unused

capacities affecting the limbic system which in Suggestopedia is achieved through the use of art, aesthetics, jokes, laughter, and music.

In Suggestopedia, the brain is observed as an indivisible unity rather than as cortex-sub-cortex or left-right hemispheres. Its cohesion requires the simultaneous activation logical thinking and emotions, conscious and paraconscious activity as a whole. According to Lozanov, the interconnections of these processes demand an organization of teaching from general to the particular and vice-verse which is illustrated in the fifth suggestopedic law – global-partial; partial-global and partial through global.

The above-stated theories are related to the theory of localization as they inform us of the specific places in the brain where certain functions arise. The search for hypothetical centers of brain functions, such as memory is evident in the theory of engrams, “imprints in the cortex of the large brain hemisphere, which retain the memories of events, images, and phenomena. By way of association or new perceptions, they “come to life”, or surface” (Lozanov, 2009, p.122). Based on this view the nervous system is composed of identifiable localized parts, and behavioral functions can be localized to particular components” (Squire, 1987, p.57).

Another view proposes that the behaviors and mental are results of the integrated activity of the entire brain. A number a studies proved that functional areas in the brain are not that clearly localized as assumed previously. “No memory centers exist where an entire memory is stored. It is simplistic and misleading to refer to ‘the engram’ as if it were a single entity, rather than a collection of entities” (Squire, 1987, p.74). The studies of Lashley (1950) affirm that there is not a particular brain region responsible for the memory storage. He proposes the “theory of equipotentiality” which states that the memories are dispersed throughout the brain. Further researches showed that there are specific brain regions which are more specialized than others and are not entirely equipotential.

The equipotentiality theory has an expression in the holographic theory of Pribram (1966, 1969, 1971, 1975). According to it the brain functions as a hologram (three-dimensional laser photograph). It claims that when the hologram is cut in two and then illuminated by a laser, each part will still contain the whole image and if the parts are divided again, the smaller versions each time will be replicas of the original image, that is, every part of the hologram contains all the information of the whole. In the same way the universe is seen as projection, as hologram. Pribram is convinced that the brain reacts as hologram, and each individual brain is a part of a greater hologram and everything is interconnected. This

theory again is related to the resservopedic law of global-partial, partial-global where the parts are within the whole and the whole is in the parts.

Lozanov (2009) reasons that the number of mental states cannot be explained with theories of strict localization or holographic hypothesis and proposes another possibility: “in search for an explanation of the brain that is closer to physiological reality, and closer to the mind. This is a kind of faceted functional structure of the brain.” (p.128) Based on current findings of anatomy and physiology of the brain, this psychological manner is also related to the theory of multiple personality, which states that “any change in psychic activity leads to a variety of changes in the whole personality, including functions of the body and brain.” (ibid. p.108)

Lozanov’s faceted structural theory of the brain postulates that the brain is composed of basic structural units, like any other organ of the human body. The basic structural unit of the brain is the neuron. Lozanov states:

Each neuron, each facet, is connected horizontally and vertically with all other neurons, for which there is sufficient anatomical evidence. This can explain why a stimulus in one facet is perceived simultaneously in large areas of the cortex ... Each "tiny brain" is connected to billions of other tiny brains, thus making possible the so called holographic function of the brain: everything is informed on everything. But it is also connected vertically with the deep vegetative centers. This allows each separate personality within the multi-personality to have its own level of activity and specificity. (ibid.p.131), (Lozanov, 2005, p.82-83)

The “governor” of all human activity is the brain and therefore personal growth and development in any field depend on the degree to which brain functioning is integrated and stimulated properly. The increasingly integrated brain functioning that spontaneously results from suggestopedic practice accounts for its multiplicity of benefits to mind, body, and behavior. Every human brain has the natural ability of a coherent functioning. Every human being has the natural ability to transcend, to experience the boundlessness of his inner self reality and abilities, and to communicate it to others.

### **3.2. The Social Suggestive Norms**

As human beings we are all members of society, of different groups in which we interact with each other by communicating on different levels thus in response shaping the our behavior and the behavior of others.

Lozanov (1978) states:

The human individual as a psychosomatic entity is a product of the natural and social environment. It is impossible to regard the individual outside his environment, the social environment where he grows up and develops. The biological heritage is moulded, directed and rebuilt under the conditions of the social environment. (p.33)

The idea of the social suggestive norms refers to society's negative suppressions about the limitations of our potentials. Lozanov believes that as a result of this negative conditioning we are "all neurotically ill under society's psychotraumatic suggestion that our abilities are limited to their current state" and when somebody challenges this it is usually seen as "a miracle as exception or a falsification" (2009, p. 117). We tend to give up to what the whole educational system accepts, namely that there are limits to human capacities and we become victims of this information. The environmental factors are of major importance in upbringing as well as to growing generation and adults because they suggest habits, attitudes and conducts. Lozanov (1978) elaborates on the environmental effect on young people as follows:

"No matter how eloquent or strong words may be or how effectively they are "supported" by regulations, norms and the law, they cannot suggest and induce a lasting desire for the cultivation of sensible habits, or give rise to the urge to search for an enlightened outlook if they are not backed up by personal example and a stable social environment. Only in this way can the suggestions which come from word of mouth from leaders, teachers, educators and others can be gradually transformed into convictions, consolidated under the effect the effect of the suggestions of the harmonious social environment." (p.40)

The optimal conditions created in Suggestopedia/Reservopedia give the students a way to replace their limited belief system with a positive one. With a note of realism Lozanov (2009) states that, "this process may take hours, days, years, or centuries. Under the pressure of new realities, the belief system changes"(p. 119).

### **3.3. Didactogeny – Overt and Covert**

Suppressed by the social suggestive norms we are limited and sometimes even stopped in our personal development. The educational system as a whole and more precisely

its approach plays significant role in this process by creating the false idea that “knowledge is not easy to come by” which leads to high levels of stress and mental and emotional disability in the students. Lozanov (1978) announces:

It is known from official data, that over-fatigue, neurotic conditions and overt or covert didactogeny (illness or suppression of the development of children due to teachers’ tactless approach) are assuming great dimensions in schools. All this holds good on a world scale. (p.253)

The overt didactogeny is not difficult to diagnose according to Lozanov – when students are appressed and harassed by the teacher to the point when physician’s intervention is needed and both psychotherapeutic and psycho-pedagogical measures have to be taken. The diagnosis of covert didactogeny, even though widespread, is more difficult. Its manifestation is in accepting the social suggestive norm in respect to students’ restricted capacities. This in itself brings the lack of self-confidence, the necessity of endless repetition and pointless analyzing by the students while learning. Lozanov stresses: “this covert didactogeny is created by the teachers requirements, by curricula, by parents’ fears for their children’s future.”(ibid. p. 252) In order to prevent such negative conditions and results something different is required. Education needs a reliable means of developing students’ reserves and abilities from within. A systematic and liberating method for cultivating their creative intelligence, their capacity to learn, and their natural humanity is needed. Suggestopedia integrates principles, means, laws and practices, and a proper foundation beneath them that can stimulate and develop the students’ personality reserves. In this process of main importance is the role of the prestigious teacher who believes in the students’ potential and creates a harmonious atmosphere and well organized educational reservopedic system which lead to students’ progress.

### **3.4. Antisuggestive Barriers**

In constant interconnection with the environment our organisms have developed self-protective mechanisms. Along with the biological barriers which help our physiological survivor there are psychological barriers, “mental protection against harmful effects” (Lozanov, 1978, p.163), which filter the suggestive influence we receive through information. These safeguards of our personality, according to Lozanov (1978a) are the antisuggestive barriers which “as a manifestation of conscious-paraconscious unity, are a peculiar characteristic of personality” (p.13). If they are absent we would be influenced and

manipulated by any kind of suggestion and it might lead to psychological and physically illness. All suggestive messages are carefully scrutinized before being accepted by our personality. Varying from person to person these barriers exist in everyone. Lozanov sites three kinds of anti-suggestive barriers: the critical – logical (reasoning) barrier, the affective – intuitive barrier and the ethical barrier.

The logical barrier rejects everything which contradicts the common sense thinking. It is against any unreasonable psychological influence which does not give “an impression of well-intended logical motivation” (Lozanov, 1978, p.164).

The affective barrier “rejects everything which fails to create confidence and security” (ibid.). That is most obvious in small children before their conscious-verbal system and critical thinking are fully developed. They intuitively say “no” driven by fear and distrust. As the child gets older the affective barrier gradually weakens though it never completely disappears. Sometimes it may stay at the same stage but is just “camouflaged” by the logical barrier.

The ethical barrier deals with “suggestions contradictory to the ethical principles of the individual” (ibid.). The ethical requirements and individual moral values created by the individual personal experience should not be suppressed or abused in the communicational process as it may even lead to stress and depression.

The antisuggestive barriers are interconnected and do not function in isolation. The suggestive situation is realized only with accordance to the specific moment and to the particular instinctive needs, motivations, attitudes, setup, expectancy, interests and all the factors of the personality which unconsciously take part in building up of the antisuggestive barriers.

In the suggestopedic process the students are provoked to question their suggested negative limitations and the teacher can be opposed by their antisuggestive barriers. In that situation they are to be decisively harmonized. “To cope with the logical, affective and ethical anti-suggestive barriers, requires not so much to overcome and impose something on them, but rather to bring the suggestion into harmony with their individual structure.” (Lozanov, 1978, p. 165) Lozanov does not agree that suggestion should go against the faculty of conscious criticism. Motivated suggestion, he states “should contain elements of well-intended logical soundness ...with the authoritativeness of its rational stability and

unassailability exercises an additional suggestive effect.” (ibid. p. 169) By assurance, contact, positive affective resonance and prestige, the teacher facilitates the coordination of the individual features with the negativism caused by the barriers. Once the students start to trust the teacher they gain confidence and the sense of security is present, then the strength of their barriers will weaken thus creating a suitable field for suggestions. This can be explained with the mere exposure effect Kahneman talks about and “the link between the repetition of an arbitrary stimulus and the mild affection the people eventually have for it.” (2011, p.66) He concludes that: “the mere exposure effect is actually stronger for stimuli that the individual never consciously sees.” (ibid. p.67)

### **3.5. Suggestion/Desuggestion**

In Suggestopedia/Reservopedia, one goal is to determine norms concerning human potential. It is assumed that this process deals with both suggesting to the students that they have extensive learning capacities and desuggesting their inflicted assumption of their negative potential. In this sense there is desuggestion in every suggestion due to the anti-suggestive barriers. Lozanov (1978) presents the means of the desuggestive –suggestive communicative process as follows:

- Setup: the inner, paraconscious functional organization of readiness for a certain type of activity.
- Attitude: one's conception of the value of a given phenomenon, a conception built up in one's experience of life.
- Motivation: the augmented desire or lack of desire to achieve or live through something.
- Expectancy: the belief that something really is about to be achieved or lived through.
- Interests: the direction of the personality search for self-realization.
- Needs: things vitally important for a person. (p. 126)

Based on analysis it is shown that the above-mentioned mediators remain as insufficiently conscious impulses. The final result of skillfully aimed desuggestive –suggestive interrelations “depends both on the complex combination of each of these factors in their conscious-paraconscious unity, and on the basic structure of the personality with its emotional-volitional and intellectual-mnemonic qualities” (ibid). All means and paraconscious factors involved in the desuggestive-suggestive process should be to the greatest degree adapted to the characteristic features of personality.

### **3.6. The Setup and Its Relationship to Learning**

The setup because of its direct relation to the paraconscious mental activity, in Uznadze's sense (1966, 1966a, 2004), is an important concept in the suggestopedic method. The concept is based on the experimental studies of the Russian psychologist Uznadze and his "Theory of Set" which states that the setup, as unconscious mental activity, is the mediator determining the strength and direction of the reaction. His classical example with objects points out that if a person holds a heavy ball in one hand and lighter one in the other, and then two equal balls are given to him, he fills the ball to be heavier in the hand which previously held the lighter. Thus how we initially perceive something forms our setup and our perception of how the following situation will be realized according to it and not only in the form of a "stimulus-response" connection. We develop expectancy as a result, and solely a significant change in the setup may change our perspective due to a mechanism which underlines suggestion. To his setup theory Uznadze (1966) also links motivation and declares that along with the vital physical needs there are others such as intellectual, moral and aesthetic. The significance of these needs for different individuals varies. Thus, each person has his or her specific setup which regulates the manifestation of the variety of motivational factors in his reactions and activities. As Leontiev (1959) asserts "the formation of the human personality finds psychological expression in the development of its motivation sphere" (p.432).

In the realization of the desuggestive –suggestive communication in the learning process the setup is also connected with the attitudes, needs, expectancies and interests. Students approach the learning context with a certain views of learning based on their previous leaning experience and shaped by the socio-cultural suggestive norms, which are often with a negative notion. The learners of a foreign language generally consider this activity to be hard, requiring effort, time and patience. They see themselves unable to cope with such a difficult task. As mentioned earlier one of the main goals of Suggestopedia/Reservopedia is to affirm new norms of the personal capacity. Lozanov (1978) discloses that "suggestion is the direct road to setup. It creates and utilizes setup which can free and activate the reserve capacities of the human being" (p.125).



## **CHAPTER 4. Historic Development of Suggestopedia**

Having some elements of the theoretical background on suggestion, Suggestology/Reservology and Suggestopedia here is a brief historical overview of the development of the science and the method.

### **4.1. The Development of Suggestology and Suggestopedia in the 1960s**

#### **4.1.1. The 1965 Experiment**

In 1965 Dr. Lozanov demonstrates that the same phenomenon seen at a state of hypnosis can be obtained when the person is in a normal vigilant state. During painless 50-minute operation of inguinal hernia on a 50-year-old man with reduced blood loss and accelerated healing Dr. Lozanov's role is that of the anesthesiologist who without hypnosis uses only calm, spontaneously absorbed communicative suggestion. (Lozanov, 2005, p.29) The news about the surgery and its success is spread by Bulgarian Telegraph Agency throughout the world.

With joint ordinance №2541 issued on 26 June 1965 by the Minister of National Education and the Minister of Public Health and Social Welfare a scientific group at the State Pedagogy Research Institute is formed to make a study on the method of Dr. Lozanov for its development and implementation in foreign language teaching. In November the same year experimental suggestopedic French and English courses began. (Lozanov, 2009, p. 40) In six groups (three experimental and three control groups), 75 students altogether take part. Each teacher taught two groups: one experimental and one control. The same amount of material was given to all groups. The control groups are taught by conventional methods, while the experimental groups - Suggestopedically. Soon the control groups could not keep up with the program. The students get tired, annoyed, and complained about the difficulty of the program. As a result, the control groups wanted to leave the program. In contrast, the experimental groups learned rapidly without stress. As soon as the control groups began to be trained Suggestopedically, the same level as the experimental groups is reached. These promising results lead to the establishment of a "Suggestopedic Research Section" at the Institute of Pedagogy.

#### **4.1.2 The 1966 Experiment**

In 1966 an experiment with the memorization of the meaning 1000 French word is carried out by Ivanka Dimitrova, a lecturer at Sofia University. The group consisted of 14 members of both sexes, aged between 25 and 60. Although the students did not believe in the memorization of 1000 words in one day, the teacher had the conviction that the experiment would result in success and that reflected in her overall behavior. The unknown 1000 French words were chosen together with the students and on the following day the teacher begins to read the words with different intonation in order not to cause hypnosis. Consequently, the average memorization of the given 1000 words was 98,08%. (Lozanov, 2005a, p.14), (Lozanov, 2005, p..31), (Lozanov, 2009, p.42-43). The result proves the unlimited human abilities to memorize and to develop when suggestive conditions were present.

As the work of the suggestopedic section at the Pedagogy Research Institute increased, it went beyond the scope of the Institute itself. The interest of the cultivated public both in Bulgaria and abroad in suggestopedia increases. Additional examinations are performed. The success creates conditions for further research work. "On the basis of those results the methodology of spontaneously absorbed, non-manipulative suggestion in teaching not only languages, but consequently all subjects started its development" (Lozanov, 2009, p.43).

On October 6-th, 1966, the first Suggestology Research Institute in Sofia begins its independent life (Lozanov, 2005a, p.15). Its responsibility is to develop the Suggestopedic system of teaching and learning and to investigate paraconscious mental activity as well as the physiology of suggestion.

#### **4.2 The Development of Suggestology and Suggestopedia in the 1970s**

In 1970/1971-school year at the Suggestology Research Institute a class of tenth graders were taught all subjects by the suggestopedic system. The curriculum was in accordance with the Ministry of Education. A concrete program for teaching all subjects on the basis of the principles and means of the suggestopedic system was worked out. In the same year a commission of eight Bulgarian scientists made the following evaluation: "The lessons in class have been reduced to four hours per day while the preparation of homework

is one hour daily. The number of sports classes has been increased from two to six hours weekly. The pupils are in a very good disposition. ...The acquisition of the material is of a high standard and, what is more, the schoolchildren are in high spirits and self-confident” (Lozanov, 2005, 118). They drew the conclusion that all characteristics of the Suggestopedic method add essential meaning to the hygiene (psycho-hygiene) of the educational process which becomes healthier and more efficient.(Lozanov, 2005a, p.186)

In 1971 the educational and medical results of this first experiment are reported at the First International Suggestology Symposium in Varna. (Lozanov, 2005a, p.193), (Lozanov, 1973, p.270-275), (Lozanov, 1978, p.331)

Dr. Lozanov (1973) summarizes:

“Positive educational and instructional results were achieved. The conscious attitude to the process of instruction has been increased and the educational work has improved. The academic year was reduced and the material provided for the year was learnt at higher standards in comparison with the control class. Both the school and homework were also reduced considerably. Time has been freed for additional physical training and aesthetical classes. The process of instruction was experienced very pleasantly. ...Not only considerable memorization of the material was established but also activation of constructive thinking as well as more harmonious formation of the trainees in ethical respect. Both parents and children have unanimously indicated the many-sided advantages of the suggestopedic method (p.277).

In 1971 the classical music was introduced in the foreign language teaching for adults and in the school environment as means of positive suggestion.

In the same year Dr. Dimitrina Kolarova began a research about the effect of the foreign language suggestopedic course on 113 neurotic students. She witnessed “improvement and healing in a large percentage of the students even up to 3 years after the course”. (Lozanov, 2005, p. 115-116), (Lozanov, 2005a, p.180)

In 1972/1973 an experiment using the suggestopedic method from the first grade onward at the “Hristo Karpachev” Sofia school No.122 began. The control school was the Sofia school No.139. (Lozanov, 2005a, p.193) Experiments with reading and writing for first graders as well as for mathematics were carried out. Taking into consideration the fact that

the suggestopedic experimental school had a five-day week with fewer school hours and the pupils have no homework, the results achieved acquire still greater significance. The results of the research carried out in 1973/74 involving only the children, who could not read when they were admitted to it. The experimental group ended the school year with considerably greater proficiency - 75% of the children were able to read freely, in comparison with 45% in the control group (Lozanov, 2005, p.109) On the subject of children acquiring writing skills Lozanov shares: "Here again activating the reserve complex with its markedly positive "by-products" shows an outstanding fact that the children learn to write in the course of three days having one lesson each day. It is worth remembering that writing comes after the children have started to read." (ibid. p.111)

The suggestopedic teaching of mathematics to first graders met also all the requirements for developing mathematical thinking in children, and the program covered a considerably greater amount of material (for two academic years) than that envisaged by the Ministry of Education, with lasting knowledge. (ibid. p.113)

During the next years the experiments continue. Here is summary of some results:

"In the 1975/76 school year the 1500 first graders of 16 experimental schools learnt on average 80.3% of the material envisaged for the first grade, without doing homework and for a five day school week. At the same time the schoolchildren of the control schools learnt on an average 63.3 % of this material. The first graders of the experimental schools assimilated 81% of the material envisaged for the second grade while the second graders of the control school learnt only 66.4% of the same material. .... The results obtained in the first grade are corroborated by the results obtained in the following school years." (ibid. p.114), (Lozanov, 1978, p. 330-331), (Lozanov, 2005a, 193-194), (Lozanov, 2009, p.178)

1973 marked the beginning of the eight-year collaboration with the State Pedagogical Academy in Vienna. The results obtained in the school subjects (reading, writing, and mathematics) in Bulgaria were also confirmed in Vienna, Austria. (Lozanov, 2005a, p.188), (Lozanov, 2009, p. 201-202)

In 1975 operas for children studying mathematics are written by Evelynna Gateva under the guidance of Dr. Lozanov. (Gateva, 1991, p. 122)

In 1976 the foreign language textbook for Italian by Gateva is published. It translated the theory of Suggestopedia into practice and serves as model for all foreign language textbooks published by the Institute of Suggestology.

In 1978 UNESCO international committee of twenty experts conducted a research on the Suggestology method, evaluates it as a higher form of education for different subject and ages. Here is an extract of their opinion and recommendations published in the USA The Journal of the Society for Accelerative Learning and Teaching, Volume 3, Number 3, Fall, 1978, pg.211:

“There is consensus that suggestopedia is a generally superior teaching method for many subjects. We have arrived at this consensus following a study of the research literature, listening to the testimony of international experts, observing films portraying suggestopedia instruction and visiting classes in which suggestopedia is practiced. The films were well prepared and the classroom visitations were impressive. ... Following is a listing by three areas in which Suggestopedia could be implemented: research and experimentation, teacher training (high priority), centers - an International Association for Suggestology and Suggestopedia should be set up that is affiliated with UNESCO... and an International Teacher Training Center should be set up in Sofia under the control of the International Association for Suggestology and Suggestopedia (high priority)... 16.12.1978, Sofia, Bulgaria. (Lozanov, 2005a, p.197-199), (Lozanov, 2005, p. 124-126), (Lozanov, 2009, p.211-213)

### **4.3 The Development of Suggestology and Suggestopedia in the 1980s**

On January 1-st, 1980 while leaving for the USA on an official trip, Dr. Lozanov was stopped at the Bulgarian border, his passport is confiscated and he was placed under house arrest. (Lozanov, 2005a, p.17-18), (Lozanov, 2009, p.202) He is not allowed to travel. His lectures at the University and on television are stopped. He doesn't have the right to send and receive letters. He could not publish or talk on the phone with people abroad. He was only permitted to go to the Institute. On this period of his life he reflects: “During that time imitators from other countries offered to the world some versions of theirs on my behalf but these had nothing in common with true suggestopedia. I couldn't protect myself; I didn't even have the full information of what was going on in the world“. (Lozanov, 2005, p. 131)

In 1981 ‘Suggestopedic Practical Guidance for Foreign Language Teachers’ in Bulgarian is published by Lozanov and Gateva. In the next year “Global Artistic Creation of the Educational Training Process” is published by Gateva.

In 1984 Lozanov is released from the position - director of the Research Institute of Suggestology. The following year, 1985, the Center of Suggestology and Development of Personality at “St. Kliment Ohridski” Sofia University is founded.

In 1987, in Helsinki the first seminar and teachers’ training, in the field of Suggestology and Suggestopedia was organized after Dr. Lozanov’s isolation, with help of the Swedish “Stiftelsen” Foundation by the Department of Education (Lozanov, 2009, p. 193). The new de-suggestive version of the method was demonstrated in 1989 in Moscow. The Moscow State University applauds Dr. Gateva’s performance. The same year in Tokyo, a Conference on Suggestopedia is organized by Sanno College (ibid. p. 194).

After the political changes in 1989 Lozanov is free and begins to educate teachers and physicians. This is how he remembers the situation:

“I couldn’t publish much before the changes in 1989 because my theory about love and the freedom of personality needed to activate the reserves of mind was in dangerous contradiction with the official ideology of the communist regime. In the new situation after this date I lived in Austria and I had to work partly in order to make a living.” (Lozanov, 2005, p. 131)

#### **4.4 The Development of Suggestology and Suggestopedia in the 1990s**

In 1990s Dr. Lozanov had an active international work in spreading the ideas of Suggestopedia. Even though there are some organizations which go astray from the true principles of the theory and practice, the original is kept.

In 1990 the Swedish ‘Stiftelsen’ Foundation organizes an International Conference on Suggestopedia in Salzburg, Austria. At this conference Dr. Lozanov clarifies again the aims of suggestopedia as:

“To accelerate the learning process by several times, and to make the assimilation of the new material easier, less stressful, deeper, more creative, and of longer duration....If the release of some memory “reserves” is accompanied by fatigue, brainwashing, automatic subordination, loss of creativity, as happens by hypnosis most often, it is in fact only a manipulative procedure, evidence of psycho-

physiological mechanisms other than the mechanisms we are interested in....On the other hand , the well-applied suggestopedia is an excellent method of psychotherapy. At the same time, through the association and dynamic connection of all the “numerous levels”, suggestopedia is a psychohygienic and psychoprophylactic method. (Lozanov, 1990, p.9 -13)

In 1993 Prof. Dr. Lozanov and Prof. Dr. Evelyn Gateva found and work at the International Center of Desuggestology in Vienna and the International Center for training and specialization of teachers in Viktorsberg, Vorarlberg, Austria.

On September, 14-th, 1997 Prof. Dr. Evelyn Gateva passed away. Here is what Lozanov shares in remembrance of her:

“I received decisive help with respect to the methodology from my assistant, Prof. Dr. Gateva – an exceptionally talented musician and linguist. She joined my institute six years after it had been founded. She also helped me find the most appropriate place of classical art, which I had already begun to introduce. She helped me improve musical sessions and enrich the methods with examples; she revised and created new textbooks, she composed many songs for the foreign language courses as well as the children’s operas, which I needed to teach mathematics according to my methods. But she died from cancer in 1997. I have always been grateful to her for her deep understanding and significant contribution to my methods as well as for the beauty she so skillfully introduced into my work. (Lozanov, 2009, p.218-219)

#### **4.5 The Development of Suggestology and Suggestopedia in the New Millennium**

In the period between 1998 and 2008 Dr. Lozanov trained teachers from around the globe in Vienna, Austria. In 2006 LITA - Lozanov International Trainers Association is founded and registered in Norway.

In 2008 after such a long period spent abroad Dr. Lozanov came back to Bulgaria and settles in the quiet town Sliven.

On February, 5-th, 2010 the “Prof. Dr. Georgi Lozanov and Prof. Dr. Evelina Gateva” Foundation is registered in Sofia. The same year on May, 24-th, Suggestopedic School "Science and Art Together" is founded in Sliven, Bulgaria. It becomes an international center for teacher training and language courses in English and Spanish.

In the period from 22-th to 24-th July, 2010 an International Scientific Conference on Suggestopaedia is held in Sliven organized by Dr. Lozanov’s Foundation.

Representatives from different trends which originate from Dr. Lozanov's ideas take part in the Conference. In his report at the conference he reminds again: "Suggestology was born as an answer to the scologenic, didactogenic and memorization problems" (Lozanov, 2011, p.11). In the same paper the seven laws of suggestopedia are clarified in brief.

In the school year 2010/2011 suggestopedic experimental program starts with a class of first graders at "The Little Prince" School in Varna.

On September 17-th, 2011 "Center for Classical Suggestopedia" was opened in Sofia.

On May, 6-th, 2012 Prof. Dr. Lozanov left this life at the age 86. He trained teachers from all over the world till his very last day.

After this date the teachers' training in Bulgaria continues. Vanina Bodurova, who is Dr. Lozanov's assistant in the last six years of his life, is a certified Suggestopedic trainer and teacher of English and Spanish. It is her mission to re-light and spread "the good news" about Suggestopedia. Over one hundred teachers are already trained by her and Suggestopedic centers are open in Sofia, Plovdiv, Varna, Burgas, Veliko Tarnovo, Stara Zagora, etc.



## **CHAPTER 5. Suggestopedia in Practice: The Method, the Textbook and the Teacher**

### **5.1. Theory of Teaching-Learning in Suggestopedia/Reservopedia**

Lozanov (2009) refers to his method not as an alternative to other methods but as a new culture, a new way of teaching and learning where “instead of automatic subordination to limiting norms about the capacity of the brain/mind, there is a free yet at the same time organized and purposeful learning and personality development by means of spontaneous absorption of knowledge” (p.134). In his system the negative effects of the learning process are replaced by their opposites with a positive notion. Instead of fatigue and illness due to the overload, there is rest and improved health. Instead of alienation, openness and socialization occurs. Instead of demotivation and lack of interest, there is high motivation and involvement in the learning process.

The theory of Suggestopedia/Reservopedia lies on the basis that the learner is a whole personality. The globally integrative character of the methodology takes into account all of the brain functions involved in the learning process. The teaching suggestopedic theory construction emphasizes on the psychological, neuro-physiological, artistic, pedagogic and psychotherapeutic aspects directed at utilizing the potential capacities of the brain. These aspects are summarized as follows:

#### **The psychological aspect of the theory includes:**

1. The Brain/Mind Functions of Reservology.
2. The Seven Laws of Suggestopedia/Reservopedia.
3. The means of Reservopedia.
4. Non-specific communicative factors.
5. System of peripheral perceptions
6. The multi-personality theory.

#### **The anatomic and physiological aspect of the theory includes:**

1. The localization and holographic theories of brain function and structure.
2. The facet functional structure of the brain.

#### **The artistic aspect of the theory includes:**

1. A theory of application of a classical type of art.
2. A theory of using art not as a stage for recreation, or for entertainment, but as an

integrated component of the system.

3. Total aesthetic organization as a method.

**The general pedagogical aspect of the theory includes:**

1. An unusually large volume of the study material for each lesson and for the whole course.
2. The special structuring of the material: global to element, element to global.
3. Planning passive knowledge as well as active knowledge.
4. The extremely important requirement: “Above all, do no harm”.
5. Golden proportion maintaining harmony in the teaching process.

**The psychotherapeutic aspect of the theory includes:**

1. The social suggestive norm.
2. The types of human communication from the perspective of freedom and personality development.
3. The “laughter system” not as relaxation but as an integral component.

**The humanistic aspect of the theory includes:**

1. The development of personality through the educational process.
2. The enhancement of harmonious communications and socialization.

**5.2. Suggestopedic Method – the Cycle of Foreign Language Teaching for Adults**

The structure of suggestopedic method of foreign language teaching for adult consists of four stages cycle: introduction; concert sessions (active and passive); elaboration; performance. With regard to the changes throughout the years in his latest book *Suggestopedia/Reservopedia* (2009) Lozanov states:

“In the latest development of Reservopedia, many aspects of the structure of our original method of foreign language teaching for adults have been retained. The global aesthetic component continues to be of great importance in textbooks, materials, games, classrooms because aesthetic is a teaching, healing, and personality harmonizing factor in the whole method. But, considerable changes have been made in the communicative relationship between the teacher and the student”. (p.147)

A brief description of each of the stages in accordance with their development follows in order to give a better understanding of the method.

An obligatory pre-test is performed by the students (learners) before the beginning of each course. It has multiple purposes: on the one hand it determines if the student is suitable for the group according to his/her personal characteristics and previous knowledge of the language (if any) and on the other it will provide data for the experimental proof of the suggestopedic/reservopedic process of teaching and learning. The students get their first impressions of the teacher and written instructions on the method (equivalent to those given by the Scientific-Research Institute of Suggestology) are given to them.

### **5.2.1. Introduction**

In desuggestive pedagogy, the introduction is not a lexical and grammatical analysis of the text any more as it was in the process of deciphering. The teacher does not play as if on a scene. Now he/she is a good wise old fellow whose interesting presentation could change under the impact of the students taking part in the conversation but the teacher skillfully follows the lexis and grammar planned for the lesson intertwined in his/her funny presentation. In order to avoid conscious analysis in the course of the slow “didactic” narration, the teacher should speak relatively quickly but he/she should frequently repeat the phrases – naturally, as if incidentally, or simply habitually. In the introduction to the first lesson, the teacher commences with the end of the material printed in the textbook and goes through to the beginning. Thus students could immediately speak while imitating teacher’s patterns. He/she begins with his/her name and profession, with search for players, etc. Students would be able to tell immediately their names, professions, where they come from, what kind of transport they prefer, which languages they speak, etc. (Lozanov, 2005a, p.130-133), (Lozanov & Gateva, 1981, p. 44-46), (Lozanov & Gateva, 1992, p.10-45), (Lozanov, 2009, p. 148-152). “The teacher establishes a communicative set-up which ensures that the classroom is a safe-haven for free-flowing communication” (Lozanov, 2009, p.149)

The teacher is neither an actor, nor a conductor or a director, but a person possessing all their qualities. The students should be involve and interested in this “game” and are encouraged to participate together with the teacher to be the “co-creators” of a play. Lozanov explains:

“This is a globalized art “on the edge” of art, pedagogy, psychotherapy and game mingled with a lot of joy, and laughter. This is a happy deviation from the “ill place” where learning is associated with fear and it is in no way a song, a poem, a joke used in order to have a break from the pedagogical process, split from the study syllabus”. (ibid. p. 150)

There are lots of reasons for this type of introduction, such as: the creation of calm and friendly atmosphere, the assurance the students need that it is easy to communicate in the foreign language, the realization that learning will not be a hard and unpleasant experience. It also helps the teacher practice the global way of thinking in presenting the most important lexical and grammar units according to the theme.

### **5.2.2. Concert sessions (active and passive)**

After the introduction and a 30-minute pause, the concert sessions follow: first the active, and immediately after that the passive. It is proved that through the concert sessions a great bulk of information can be taught without causing exhaustion to the students. Both sessions must never be separated because they are two parts of a whole.

#### **5.2.2.1 Active Concert Session (Melodrama)**

The musical compositions for the active session are emotional, with a wealth of melody and harmony in them. The students are given the translation (of the “scenario”) and are informed that, while the teacher is reading, with a special modulated voice and intonation, they are to look at the text and the translation and to listen to the music without trying to memorize anything”. (Lozanov, 2005a, p.133), (Lozanov, 2009, p.152) The reading is with a good diction, slow and rhythmical in accordance to the music as an additional instrument in the orchestra, but the important lexical and grammatical units are read with a different intonation from the rest

The teacher’s intonation imposingly varies according to the character of the musical piece. The musical pieces are specifically chosen on the basis of the experiments performed. The classical musical art of composers such as Mozart, Haydn, Beethoven, Tchaikovsky and Brahms blend with the texts in the textbook with a powerful effect., “The teacher should in his/her mind keep a little ahead of the accompaniment, so that as he/she comes to read each subsequent sentence, it is tuned in to the music: movement in major scale (jubilant mood), in

minor scale (intimate and lyrical mood), the different tempi (slow, fast, moderate), and the volume (low, full of medium).” (Lozanov, 2005, p.92)

During the active concert session (melodrama) the students are invited to stand up twice and read 1 or 2 pages together with the teacher, in order to avoid possible feeling of passivity. In that way they again act as co-creators in the process of education. “In moments when the music is very soft and pleasant, the teacher interrupts reading for 2 or 3 minutes and let the group only listen. This is repeated once or twice” (Lozanov, 2005a, p.135), (Lozanov, 2009, p.153). The teacher is to observe the students through a glance and to make a gesture in order to keep contact while reading. The duration for the active concert session should not be more than 45-50 minutes except for the first active concert.

#### **5.2.2.2 Passive Concert Sessions (Recital)**

The passive session is calmer and should not be hurried over or shortened except for very rare special cases. When the music sounds the teacher simply sits down calmly without demonstrating signs of passiveness or relaxation. Here the musical compositions are by Bach, Handel, Corelli, Vivaldi, Couperin, and Rameau and are characterized by austerity of form, content, and intellectual depth.

The reading is normal, like everyday speech, and as artistic as the dialogue requires it should be. The timbre of the voice varies slightly according to the lines of the characters and their emotion in them. “The rate of reading should be that of the colloquial speech of the respective foreign language. In this session, the music is used mainly as a background, but is as loud as a normal concert.” (Lozanov & Gateva, 1981p.49), (Lozanov, 2005a, p.135), (Lozanov, 2005, p.92), (Lozanov, 2009, p.154)

The well trained teacher uses contrasts during the concert sessions – “the surprise, the expectation, the paradoxes, the emotional richness of the introduction and the melodrama on the one hand, and on the other, the concentrative psycho-relaxation of the recital” (Gateva, 1991, p.222)

#### **5.2.3. Elaboration**

This stage follows on the second day of the course. Depending on the group and the material it may take two or three days. The purpose of this stage is to activate the new content in a way that will foster the development of specific language skills and knowledge.

The text is divided into several parts. The first elaboration starts with the reading of the first dialogue which is done mostly in chorus. As stated by Christine Nuttall: “We learn to read by reading” (1982, p.168) and this part of the stage illustrates that precisely. Phonetic explanations are given on the spot in a cursory manner. The students read the parts in the foreign language and take a look at the translation of the text. Various alterations with the voices of the teacher and of the students are to be organized. For instance, the teacher reads aloud, in a loud voice, the students imitate, or the opposite. During the next days the students take different roles, each one reading the lines of the character he/she impersonates. The students are exchanging the roles, so that each student gets the chance to read. Some students read certain parts, other students read other parts. (Another possibility is to give different variants of one and the same role). “The reading mistakes should be corrected tactfully, the teacher only repeating the word in the correct way, as if by chance. When the given part is read, the translation is taken away (or folded up) and the same whole part is translated by the students.” (Lozanov & Gateva, 1981, p.50-53), (Lozanov, 2005a, p.141), (Lozanov, 2005, p.96) When the translation is completed, the parts bearing lexical and grammatical importance are practiced additionally through games, songs, dances, etc. At the end of each chapter of the “scenario” there is a text which includes a summary of the most significant lexical and grammatical elements from the dialogue. Thus, the students will acquire the information of the story in direct and indirect speech. That gives them an example to tell their own stories relevant to their imaginary identities. The secondary elaborations are enriched with educational games and both artistic and didactic songs. Each day of the elaboration stage starts and finishes with a song.

#### **5.2.4. Performance**

The last stage of each lesson (chapter) is an opportunity for the students to review the most important elements of the material so far and they come to realize that they can already master most of it with no difficulty. Lozanov (2009) expresses that “it is also, above all, a stage where the students are invited to engage in more extensive free, spontaneous and creative use of the language.” (p.161)

The teacher might write suitable questions on the blackboard, in the initial stages of the course, so that when the students give answers to these, their answers begin to form a story with a plot. The teacher skillfully leads the conversation to themes of the different

stories previously given and in an encouraging way invites the students to retell them. The inadmissible mistakes should be corrected in a soft and indiscernible way.

Lozanov emphasizes that “the teacher should think of various ways of inspiring different forms of general conversations among the students about their everyday lives (stressing positive things, of course), either with the group conversing in chorus or individually” (ibid.).

During the course the students should be given easy tests to stimulate them, mainly translations into their own mother tongue, including meaningful parts of dialogues and extra texts (after the latter have been translated during the elaborations).

On the final day of the course –the performance has a special significance. This is the day when the trainees demonstrate to themselves and to the group what they have learned. Short stories told by each trainee are an appropriate occasion to elicit additional questions and free conversation. “This is a day for reinforcement and assurance. It is a particularly important and special occasion to celebrate on the final day of the course.” (Lozanov, 2005, p.100) Usually the students act a whole play, on a scenario written by them. Their performance serves as a kind of an oral test which can be easily compared to their initial tests done at the beginning of the course. The written output level test is often performed on the previous day (or few days prior to the end of the course) but there is not a slightest reminder of a typical exam atmosphere because of the stimulating ambiance created.

The final variant in the methodology was developed through collaboration of prof. Dr. Lozanov with prof. Evelyn Gateva, PhD. Its form today has only some slight modifications but the spirit of the system is kept the same. It evolved over time on the basis of scientific findings as any other sound theory. As a method developed mainly on the basis of research of the brain functioning the refinement is obligatory due to the new findings on better understanding of human body and psychic.

### **5.3. The Suggestopedic Foreign Language Textbook**

Of a major importance to the success of the suggestopedic process of teaching and learning is the textbook. A pleasant story with a light emotional plot is presented in accordance with the suggestopedic principles and organized to use effectively the psychological, pedagogical and artistic means. Gateva (1991) explains:

The particular method of the textbook is a story within the story. ..., one might think this would hinder the absorption and retention of the educational content – but it is not so. The genre variations, the changes and the paradoxes which help students master the educational information are put forward at the first frequency. The repeating models with new variations in successive lessons immediately introduce a feeling of ease. ..., students are immersed in the natural surroundings of the country throughout the story. (p.222)

It is composed mainly of dialogues through which the enjoyable story develops. Most of the study material, both grammar and vocabulary (600 to 850), is given in the very first lesson. Thus, it enhances the communicative elaboration by a variety of language options at students' disposal from the beginning of the course. The total amount of 2500 lexical units is given in the textbook as a whole. The lines of the textbook contain elements which can be easily substituted by others and in this way “without getting into structuralism per se, hundreds of patterns are assimilated at once and under natural conditions.” (Lozanov, 2009, p.163)

The translation of the lesson (chapter) into the native language is given to the students to be used in a cursory way. In the elaboration stage it is taken away and there is a stage in which no translation is presented and needed.

The artistic elements such as paintings, pictures and musical notes are incorporated into the textbook as visual aids connected with the lesson material as a whole. This provides suitable conditions for communicative freedom and creativity.

### **5.3.1. Practical Experiment: Restructure and Adaptation of *Energy for Bulgaria, Students' Book for the 6-th grade* to the Suggestopedic Method**

As a part of an experiment approved by “Prof. Dr. Georgi Lozanov and Prof. Dr. Evelynna Gateva” Foundation, I had a chance to restructure and adapt the *Energy for Bulgaria, Students' Book for the 6-th grade*, by Stave Elsworth and Jim Rose, copyrighted by Pearson Education Limited, printed in 2007, to the suggestopedic requirements and standards. The initial aim was to help a student who had a psychological trauma of learning the English language at school and the perspective was that if satisfactory results are achieved the textbook can be used with other students in the same age group.



I proceeded by reading the original text as a whole in order to identify the protagonists and find a plot to develop the story on it. Then I defined the global themes on which I can concentrate the given material. Thus, the three chapters of the suggestopedic textbook were structured unifying three to four units of the original. In accordance with the theoretical development of suggestopedic teachings and maintaining the artistic and global approaches I used as a model for my work the last edition from 1991 of *The Return, An English Suggestopedical Textbook*, by Evelyn Gateva, Georgi Lozanov and Miloslava König, the descriptions given in *Suggestopedic Practical Guidance for Teachers of Foreign Languages* (1981) and *The Foreign Language Teacher's Suggestopedic Manual* (1988) by Lozanov and Gateva.

The main purpose of the textbook was to increase the students' interest and motivation in studying the English language, and to be able to communicate easily and quickly. The story involves characters and situations connected with the contemporary students' life in the *Limelight Theatre School* in London, and combines realistic events in which the five main characters are involved. Each character has specific psychological and physical characteristics (Vasi, a school exchange student from Bulgaria; Storm, from London, a red-haired classmate and guide of Vasi; Mickey, a singing and dancing football player from Manchester, who goes to the same theater school; Mo, a boy from Cape Town, South Africa, who plays drums and trumpet; Jess, from Colorado, USA, she acts and sings and can even drive a truck). The other characters appear or re-appear partially. The characters are played during the elaboration stage of the suggestopedic process but the roles are never fixed. The stressful and shocking moments are removed from the original text, for example: the comparison of Jason Carter with a snake on page 11, I replaced with the comment that he is strange; the unpleasant and rude communication at the *Hot Spot* burger bar (original text, p. 31) I replaced with a totally different situation with positive outcome. The complex and violent intrigues are avoided "since they provoke extreme agitation and are psychologically burdensome." (Gateva, 1991, p.191)

The story at the beginning of Unit 6 "Dr. Kemp's Visitor" is kept, and is at the opening of chapter three of the new text, even though it contains some scary and surprising moments because it is a part of the literary work by Herbert George Wells and contributes to the idea of what is done in the theatre school as well as it gives some useful ideas for acting and discussions.

The first chapter of the suggestopedic text book is “First Days in London” and consists the introductory topic of the original textbook - “First Day in London”, Unit 1- “School life”, Unit 2 – “Free time” and Unit 3 – “Food” (p.6-42) The chapter starts with few lines from the song *What a Wonderful World*, just below the title and gives the basic idea of the chapter. The lyrics of the song *What a Wonderful World* by G. D. Weiss and B. Thiele are also included later in the text. That “creates a particular rhythm in the work, and an emotional-logical state of anticipation which aids the effectiveness of the teaching” (Gateva, 1991, p.192). The text is presented in a form of dialogue with the English lines on the left side of the pages and the Bulgarian translation symmetrically given to the right forming two language columns. The sentences are broken down to groups of words or separate parts of speech, so that they can be replaced with other word forms or parts of speech while elaborating the text later in the process. The story begins with Vasi’s arrival at the *Limelight Theater School* in London and her first meeting with Storm. The language is both spoken and literary. The new lexical units are in bold letters in both languages as well as the new grammar categories and paradigms are given on the right side of the pages with the translation. They follow after the particular use of some of the grammatical forms in the text (see Appendix 1). During the elaboration stage the translation can be covered depending on the mastery of the new material by the students. The meaning of the text is indirectly supported by reproductions, photographs, illustrations, pictures and drawings, such as *Miss Eden* by John Singer Sargent, *London – Fog Over Themes* by Leonid Afremov, *Dance Finesse* by Richard Young, *London Phone Booth* by Pablo Solares, *Valentine’s Day* by Pat Fiorello and others (see Appendix 2). They make the language more useful to the students and stimulate the scientific-artistic thinking. The cartoon characters of the teddy bears from the *Forever Friends*, smiling emoticons and funny pizza faces are used as well. At the end of the chapter the lexicology and grammar used in the text are given at the left side of the page just as terms with no additional descriptions, explanations or translations but the teacher must develop them artistically and with games. In the first part for example the lexicology consists of: school life, school subjects, numbers- communicative functions (hundreds of ...) free time, food and health, appearance, interests and abilities. The grammar themes are: present simple tense, negative questions, adverbs of degree (too/enough), comparisons (as ...as), preposition of purpose – for, zero article, compound sentence (linkers – and, but, because), preposition of time (at, on), present continuous tense, present

continuous tense for the future, modality suggestions (let's, shall we...?, how about ...-ing), past simple tense, reflexive pronouns and quantifiers.

The second chapter or part two of the suggestopedic text book is “My Country” and unifies Unit 4 - “My country”, Unit 5 – “Holidays” and Unit 6 – “The Earth in danger” from the original textbook (p.42-73). The chapter begins with a stanza from the poem *Auguries of Innocence* by William Blake (1994, p.127) and continues with the dialogue of some of the main characters in the story. The structure of the English text and the translation are the same as in the previous chapter and the new grammar, as well as the new lexicology are printed in bold and the grammar is again on the right side of the page along with its translation (see Appendix 3). In the same manner as in the previous chapter the perception of the text is stimulated by reproductions, pictures and drawings, some of which are: *Colorado* by Kay Witherspoon, *Autumn on the Wissachickon* by Thomas Moran, *Tango Buenos Aires* by Minnie Valero, *The Beautiness of Nature* by Marco Valencia, *Stone Circle on Dartmoor* by John Bret and the sketches of *St Paul's Cathedral* by Adebajji Alade and *Christopher Wren and Buildings* by Alison Mayes. Here the *Forever Friends'* teddy bear is also present and two pictures connected to the environmental sub-theme. The photography of an ice hotel in Jukkasjärve in Sweden is used. The lyrics of the song from the Disney movie *Pocahontas – The Color of the Wind* are included in this chapter which finishes again with the lexicology and grammar used in the text (see Appendix 4).

Following the above described pattern the third part of the suggestopedic textbook contains the unified version of the original Unit 7 – “The Invisible Man”, Unit 8 – “Feelings and emotions”, Unit 9 – “Relationships and Unit 10 – “Film and TV”(p.74-114), and is entitled “The World of Imagination”. It begins with the lines from John Keats (1956, p. 42) poem *Endymion*, but here in difference to the previous two chapters the translation is not given. It provokes the students to make the translation themselves on the next day after the concert session, which begins the evaluation stage of this theme in the suggestopedic process. In addition it is also a good way to stimulate discussion based on the poem's content. The translation for the rest of the text is present. In this chapter the visual aids are again drawings, picture and paintings such as: *Henley on Themes* by Rob Adams, *Big Ben* by Leonid Afremov, *Bar Italia, Frith St (Golden Day)* by Ed Gray. Photographs associated to the text are: the six LEDs display tower format, on the red carpet at the world premiere of *The Amazing Spider-Man 2*, in the central Leicester Square, London; Harlington Starker

Studios, London and requisites from the cinematographic field. The cover page of the novel *The Invisible Man* by H.G. Wells is also embodied, as well as the cartoon characters of Snoopy, Super Man, Bat Man, Spider Man and again the teddy bear from the *Forever Friends* edition. In this chapter the song included in the text is *Don't Worry, Be Happy* by Bobby McFerrin. The chapter finishes with Khalil Gibran's words quoted from Mary Haskell's journal dated 7<sup>th</sup> June 1912. At the end of the text the lexicology and grammar are given.

The main difference between the *Energy for Bulgaria students' book for the 6-th grade* and the suggestopedic textbook with the working title *Realm of Magic* is in the texts layout and the structural parts. The *Energy for Bulgaria* provides and develops previously thought grammar and vocabulary and integrates the development of reading, listening, speaking and writing skills through exercises in accordance with the different skills. The reading and listening skills are improved by dialogues and texts consistent to the psychological and social characteristics of the students in the 6-th grade and are from different fields of life. This gives ground for discussions which in its way develops the speaking skills. The listening and reading skills are activated also with multiple choice exercises, true or false exercises which can be done in written form as well. Speaking – the active usage of the target language is an important part in the foreign language education. The exercises stimulating this skill are such as making dialogues using preliminary plans or prompts, asking and answering questions on a specific topic, speaking about oneself or somebody else, telling a story using pictures or talking about different places, people or events. Those exercises can again be performed in written form.

Each Unit in the textbook is divided in “Focuses” numbered one to six and additional part “Energy Check” finalizes the Unit. An example of this structure in the first unit follows: Unit 1 –School Life; Topics: The World around Me - School life; Grammar: Present simple; Negative questions; too/enough; as...as; Prepositions: for; Vocabulary: School subjects; Communication: Show surprise; Apologize. (p.10) The Focus 1 of the unit is “Switch on” and consists of reading, grammar, pronunciation, communication and roleplay parts. Focus 2 is “Grammar - Present simple” and starts with a table of positive, negative, questions, short answers, Wh-questions and time markers specific for the present simple tense. The same focus continues with four writing and speaking exercises. Focus 3 is “Vocabulary – School subjects” and aims at the speaking skills activated by six exercises. On the next page Focus 4

deals with “Grammar – too/enough, as...as” in five reading and writing exercises. Focus 5 is “Communication – Is your bag too heavy?” and is mainly concerned with the development of the speaking skills. Focus 6 is “Skills – School for starts” and contains of seven reading, listening and speaking exercises. The unit finishes with the “Energy Check” and consists of eight written exercises and additional short texts on the next page under the title “Cultural Bite – School’s out”. In each of the Focuses there are Memory Tips, Grammar Spot and Remember Rectangles which are highlighted by different colors. Also there are sections Memory Gym and Writing Gym. This is the structure of the first unit in *Energy for Bulgaria students’ book for the 6-th grade*, pages 10 to 19. Following the same model all the other units are formed with some slight differences in the number of focuses in each unit which can be five or six as well as the main activities aimed on different skills.

The suggestopedic textbook, on the other hand as described above has only three chapters containing the same study material as from the above stated course book approved by the Ministry of Science and Education in Bulgaria. The description of each of the chapters was mentioned earlier and is in unison with the suggestopedic principles, means and laws. It is obvious that the text resembles a scenario. The new vocabulary and grammar are entangled into the text but bolded in letters to contrast from the rest of the text. Another significant difference apart from the layout and the given translation is that in the suggestopedic textbook there are no exercises given. This does not mean that the activation of all of the skills in learning and using a foreign language are not stimulated and practiced. The newly acquired knowledge is mastered by the students in the elaboration stages where many games based on didactic material are used as well as some of the didactic songs written by Gateva for the English language courses for adults and used with the suggestopedic textbook *The Return* (see Appendix 4 and 5) It should be pointed out that the suggestopedic classroom, center or studio is decorated with reproductions of different art masterpieces and also with didactic charts and posters containing the grammar terms and materials.

The textbooks *Energy for Bulgaria* and the suggestopedic variant *Realm of Magic* are designed for usage with different methodological approaches. There is not a teacher’s book for the suggestopedic variant and the suggestopedagogue should develop the games and exercises in accordance to the study material to his/her personal preferences having in mind the individual characteristics of the students in the group or adapt materials already used with other suggestopedic textbooks. This creative process is very stimulating and rewording

for the teacher and serves entirely to the suggestopedic law of freedom. I am convinced that the textbook is fundamental in the process of learning the foreign language. The comparison and evaluation based on the description of the two textbooks is not suitable and is unnecessary because the teachers who use them are trained to work with the specific educational system and the tools provided by it. My personal opinion is that the suggestopedic method and hence textbook makes the learning process more interesting, enjoyable and thus by providing opportunity for self-expression high motivation leading to high results are achieved.

I should mention that I had to add another chapter to the text because the material in the textbook was well mastered and exercised by the end of the Easter Holiday. I had the permission to use a material which was developed for the 5-th graders by Vanina Bodurova, “Prof. Dr. Georgi Lozanov and Prof. Dr. Ivelina Gateva” Foundation. In it I only adapted the names of the characters in order to continue the story. Here Mickey meets his old friends Isabel, Tom, Mel and Dave. The main topics in this forth chapter were interests and activities, food and cooking, family life. The lyrics of two songs were part of the text: *Angels* by co-written by R. Heffernan, R. Williams and G. Chambers and *Somewhere Over the Rainbow* written by E.Y. Harburg and H.Arlen.

When this chapter was mastered and repeated I used some extra texts: *How Did Music Begin?*; *Why Do We Dance?*; *Who Wrote the First Opera?*. All this texts were taken from *More Tell Me Why* (Leokum, 1973, p.313-319). These texts were printed in the normal layout of the page but with the new lexical items in bold letters. The new words were gathered in column after the text with their translation given only for one of the text. With the other texts the new words were given only with their Oxford Dictionary definitions. It was an experiment to find out if the student will react differently when the text is presented in such way. It was taken as a challenge and the translation of the text and some additional games in relation were enjoyed greatly. Before the summer holiday I had time enough to develop another material based on the musical *The Sound of Music*. I used video and audio short interviews, recordings, award ceremonies, historical date both about the real characters whose story was retold in the musical and the leading actors. It gave me a good link to include materials about Austria, Salzburg and the Alps. The songs from the musical were sung with great pleasure and the lyrics were involuntary memorized. No printed material was given and both speaking and listening skills were well trained.

Because the experiment with the suggestopedic textbook proved to be successful based on the tests in oral and written forms, as well as a positive change in the foreign language perception of the student was witnessed, the *Realm of Magic* was to be used in the English suggestopedic classes with 6-th graders in the academic year of 2015/2016 in *Liuben Karavelov* secondary school in Koprivishtitza. The teacher is Neshka Kuncheva who is a suggestopedagogue trained by Vanina Bodurova, “Prof. Dr. Georgi Lozanov and Prof. Dr. Evelyn Gateva” Foundation. Kuncheva shares that her classes in total during the first academic term were five classes per week and during the second term they were six classes per week. The hours were united in a block of 90min with a 10 min break which was omitted when there were concert sessions. But this didn’t bother the students, she wrote, and they did not even hear the school bell or the other students who were having break in that time because they were highly interested in the text. Each global theme she elaborated for approximately two months because she was trying to keep pace with distributional norm of the material given by the Ministry of Education. When she was too far ahead of it she was trying to slow the process and add more games, exercises, songs in order to master the grammar and lexicology. The students were happy doing what they wanted and liked doing, and thought that they were playing but actually they were learning. Kuncheva gave them once an assignment to write about their favorite subject at school. When her daughter who was in the same class did not write anything about the English as a subject and asked if she liked the classes in English or not? Her reply was that she liked it very much and that this is not a school subject. Kuncheva also tells that the students often continued with their work after the class is over, something which did not happen with any other class. Some of her colleagues were surprised and asked her what she was doing to the students and why they were so happy when having English classes?

The results at the end of the academic year were higher in comparison to the previous year. The number of students in the class was twelve. At the end of the year the students having excellent marks were seven compared to four in the year before. All other students had marks with one point higher, and the lowest mark was four (good). The school took part in a project the same year. The project’s practical realization was that English speaking university students are to observe the English classes at different schools in Bulgaria. The student who came to that school was from Canada. The duration of his stay was six weeks during which he observed and communicated with the students. He expressed his astonishment of the way the classes were conducted. The students in the class were

communicating easily with him using the English language which was of greatest significance to the teacher.

Not only my personal experience with the textbook was positive but Kuncheva shared her approval and satisfaction as well. This observation of the work with the textbook *Realm of Magic* is far from having scientific pretenses but shows that the suggestopedic method can be applied successfully with sufficient results and with positive effect on the students in the class if it is used by a trained suggestopedagogue using study materials developed in accordance with means, principles and laws of Suggestopedia.

#### **5.4. The Suggestopedagogue – Personality and Skills**

For the affluent results of the suggestopedic/reservopedic process of great significance is the position, function and the personality of the teacher – suggestopedagogue. S/he needs not only theoretical information but practical acquisition of the methodology as well. Lozanov (2009) states that the teacher “should be animated, inspiring, calm and enjoying the work. Remember that the students unconsciously imitate everything they see, hear or sense” (p.61). The teacher should pay attention, not only to what they say, but to how they say it. They deliver not only a verbal message but a nonverbal which should be in congruence with their behaviour, attitude, body language, tone of voice, gesture, facial expressions and mimics. It is clear that the role of the teacher is critical because the students’ success depends to a great extent on the knowledge, mastery and organization of the learning atmosphere of a positive, non-threatening, stress-free environment, where the students are aware of their potential and are motivated to take “risks” in their educational activities. Gateva (1991) summarizes:

“The teacher-suggestoped must have the qualities of a good actor, but at the same time he must avoid such a role...From the first moment of his meeting with the student, the teacher-suggestoped must include every one of the participants – to interest them in the material and in “the game”, and to point out and suggest very subtly when and how to participate in a spontaneous way. (p.63)

It is assumed that the teacher will have some theoretical knowledge of art and have an excellent command of his/her voice and in addition can play a musical instrument or/and sing. Gateva points out some additional responsibilities:



“General aesthetic-artistic preparation of a synthetic type with psychotherapeutic direction, attention to the placement of the voice, which overcomes the linearity of information and thinking, and finally, bringing the conduct in line with the classical character of the suggestopedic art. (ibid. p.242)

In regard to the above quotation, the role of the subconscious mind should not be underestimated and the teacher should be well acquainted with that part of the educational procedures. Lozanov (2011) concludes that “when correctly organized and applied, Suggestopedia, . . . , proves to stimulate the development of the professional ethics of the teachers, too. This, in turn, is extremely important for the application of the suggestopedic process of instruction” (p.19). The prestige of the teacher as a part of the principle of credibility in suggestion is never to be underestimated.

## • CONCLUSIONS AND SUGGESTIONS

The aim of the present work was not to summarize research data but rather to present the science of Suggestology and its application Suggestopedia as a “whole”, as well as to pay attention to the specific elements which mark their significance. I presented the topic mainly in its theoretical aspect and used excessive quotations to be as close as possible to the original of the method and not to eliminate the omission of critical details when/if paraphrasing. The practical aim concerned the presentation of a subpart of the main topic - the suggestopedic textbook – illustrating and affirming the application of the suggestopedic method.

In the first chapter I presented the “suggestion” as a communicative factor based on Lozanov’s research. I continued with the presentation of the psychological basis and the importance of the non-specific communicative means in understanding the science of Suggestology.

I gave the definition of Suggestopedia in connection to its origins, in the second chapter, and asserted what Suggestopedia is not. By presenting some views and interpretations of the method by other authors I wanted to make clear the significance of the sources of information used and show how easily one could make a wrong conclusion. Then I proceeded with the presentation of the principles, means and laws exploring their effects on the personality because they are the cornerstone in the method.

To underline this point in the third chapter I continued with the brain/mind functions and structural specifications and to what is their link to the memorization and behavior modification in the process of learning. I explained the suggestive – desuggestive stage in the communication and to the setup stimuli which affects it. The social suggestive norms and the anti-suggestive barriers were another important point which I discussed in connection to our perceptions.

I made an overview of the development of the method and some major experiments and events, in the fourth chapter which facilitated the understanding of the current state of the method which was also conditioned for the comprehension of the next chapter.

In the fifth chapter I elaborated on the main stages in the suggestopedic cycle of foreign language teaching for adults and explained the specific characteristics of the

suggestopedic textbook. Here I described my practical experiment and observation of my work with *Energy for Bulgaria, Students' Book for the 6-th grade*, which was restructured in accordance to the suggestopedic learning process. At the end of the chapter I discussed the requirements of the suggestopedaogue and the major role of the teacher for the students'success.

Based on the information presented above I would like to add my comments and share my experience by expressing my conviction of the positive results of the pedagogical implication of the method.

From my teaching experience with the suggestopedic method for the last four years I can personally say and prove the high results achieved in the learning process. One should not be an expert to be able to compare and clearly see the difference between the entrance (pre-tests) and final tests (post-tests) of the students. But nothing can compare with students' joy and the positive effect on their personality as a whole expressed in their increased interest in science, art and in awakening of their creativity. The process is truly charging, healing, renewing, awakening the desire for knowledge and expression of oneself. It brings happiness to the students and to the teacher as well.

Nowadays we witness the tendency of poor test results at the national external evaluation at Bulgarian schools. Data obtained through the Survey of the European Commission in the field of education shows that: "In Bulgaria, 44% of pupils failed to pass the tests in math, reading and biology. Only 4% were able to get an estimate of "excellent." About 40% of students can not read well, while on average the figure is 16% in Europe. With this index Bulgaria is on a par with Romania in the EU, as well as Thailand and Costa Rica in the sequence all over the world." ( <http://en.peopleandcountries.com/article-4375-1.html>)

Another data claims that Bulgarian students are the most illiterate in Europe and Bulgarian children remain below the critical level, as European kids are twice less. (<http://bnr.bg/en/post/100528416/survey-of-the-european-commission-bulgarian-students-are-the-most-illiterate-in-europe>).

The "Zaedno v Chas" (Together in Class) NGO study, which was presented at a conference titled "Equal Access to Education" shows alarming percentage of illiterate sixteen-year old Bulgarians. Experts from the NGO note that poverty has the most negative

effect on education. They say the data means that Bulgarian schools cannot compensate for the negative effects of family environment, of poverty and of low social status, thus ranking Bulgaria at the level of countries such as Peru and Uruguay, not as a European one. The experts further stress a good educational system is counting on quality teachers and on their top-notch training.

(<http://www.novinite.com/articles/143534/Bulgarian+Teens+Alarmingly+Illiterate,+Study+Shows>)

The students both in high and secondary schools have difficulties striving to learn. They do not enjoy the practices. They think they are not capable of accomplishing the tasks, as a result, develop negative feeling about learning.

Teachers should encourage the development of students' potential and motivate them to re-discover the joy in learning. To be able to achieve this they should create a stress-free and non-threatening learning environment for their students. In order to do that the teacher should be aware of the scientific research findings in the field of brain/mind functioning. The teachers' role is of major importance, on their knowledge and mastery not only of the classroom management, but the success of the students is largely dependent. Suggestopedia can be the tool which makes a difference in that case. But it is not to be seen as a "magical" method unless it is harmonized with the skills, abilities, dedication and love of the teacher using it.

The students' response to such positive and joyful environment is seen in their higher motivation and interest due to the activation of their whole brain. Therefore, the programs for the education of the teachers should also be focused on the role of the subconscious processes in learning. A highly motivated teacher aware of the significance of his own motivation and the effect s/he produces on the students is constantly learning in order to be able to use all of his/her knowledge in the classroom activities and organization. This will diminish the "burnout" effect and will not keep the teachers in stagnate state of repetition and use of old materials, programs, etc.

When the instructional materials and the activities are planned according to the Suggestopedic /Reservopedic principles, means and laws it speeds up the teaching of the curriculum because it is presented globally first and then partially and proceeding to the global again using the holistic and partial approaches in teaching, thus eliminating their

possible individual limitations. Another important point to make is that the implication of the method, with its simultaneously applied principles, means and laws, is not only for the teaching of foreign languages but for the teaching and learning in general. Simply using role plays, sketches, songs, games, and music is not Suggestopedia/Reservopedia. Teachers should have the corresponding specialized training in order to understand the true nature of the method as well as to have practical training and observation.

## • EPILOGUE

To be Prof. Dr. Lozanov's student was and still is an honor to me. His kind words, gentle look and remarkable professionalism give me both assurance and mildness in my communication at all levels. I am trying to be worthy of the title suggestopedagogue and to develop endlessly aiming to reach up to the high standards set by Suggestopedia, namely that our abilities are limitless. I would like to finish with a quotation again by Dr. Lozanov:

“I have always considered that metaphorically speaking we humans are fallen angels, locked up gods, hypnotised souls that have believed in our restricted humbleness. And we have resigned ourselves to it. This is because any transgression of the sociohypnotically suggested range of human capacity is penalised. ...

But things could be changed. Can you imagine? All at once, talents are not objects of intrigues, not any stranger and incomprehensible, not rudely used and outcasts of society, not hungry... You might say, “Those are stories for children. When will people become so humane? How will they change?” And you would be right, tragically right. But I had a dream. And this dream incessantly whispered, talked and shouted to me, “There is a method, there is a form of communication for “locked up gods” and for “hypnotized souls who have believed in their humbleness”. There is one! There is one!” This method, this form of communication will change things. If this happens we all will learn and develop much faster and in a more creative way... and with joy. Then talents will not be so far from us. We will understand and accept them, and maybe some of us will also be seen to be gifted people.

I will not further elaborate my thoughts because you might say that we are really entering a world of fairytales. But listen to what once happened to me. I suddenly got a present...” (Lozanov 2005a, p.19-20), (Lozanov, 2005, p.99), (Lozanov, 2009, p. 30-31)

With immeasurable respect and humility I bow before the life's work and achievements of Prof. Dr. Lozanov and Prof. Dr. Gateva who represent the humanism in its purest form. They have shown the world a wonderful way for real communication and valuable education based on love and freedom. My hope for each one is to have a chance to find this way and choose to accept this gift.

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**ONLINE RESOURCES:**

**“Prof. Dr. Georgi Lozanov and Prof. Dr. Evelina Gateva” Foundation website:**

<http://suggestology.org/>

***Bulgarian students the most illiterate in Europe:***

<http://en.peopleandcountries.com/article-4375-1.html>

***Survey of the European Commission: Bulgarian students are the most illiterate in Europe:***

<http://bnr.bg/en/post/100528416/survey-of-the-european-commission-bulgarian-students-are-the-most-illiterate-in-europe>

***Bulgarian Teens Alarmingly Illiterate, Study Shows:***

<http://www.novinite.com/articles/143534/Bulgarian+Teens+Alarmingly+Illiterate,+Study+Shows>

• APENDICES

**Appendix 1: Example of pg. 14 in *The Realm of Magi* textbook**

( In the other room  
Mickey's cell phone is ringing.

It's Storm calling.)

*Storm:*

Hi, Mickey!

*Mickey:*

Storm! **What's up?**

What are you doing?

Where are you?

*Storm:*

I am buying tickets for the

Pop Dreams contest.

Vasi, Mo and Jess **wanted** to go.

(В другата стая

мобилния телефон на Мики звъни.

Обажда се Сторм.)

*Сторм:*

Здрасти, Мики!

*Мики:*

Сторм! **Какво става?**

Какво правиш?

Къде си?

*Сторм:*

Купувам билети за

концерта на Pop Dreams.

Васи, Мо и Джес **искаха** да отидат.

I (you, he, she, we, you, they) **wanted**...-исках

**Did** you **want**...? – Искаш ли ...?

I **did not /didn't/** want to...- Не исках ...

Past Simple Tense

I'm waiting in a queue in the moment  
but it isn't moving.

Чакам на опашка в момента,  
но не се движи.

*Mickey:*

**How much** are the tickets?

*Мики:*

**Колко струват** билетите?

*Storm:*

Seven pounds fifty each.

*Сторм:*

По седем лири всеки.

*Mickey:*

What?! **You are joking!**

*Мики:*

Какво?! **Ти се шегуваш!**

*Storm:*

But four pounds with a student's ID.

I'm buying one for you too Mickey.

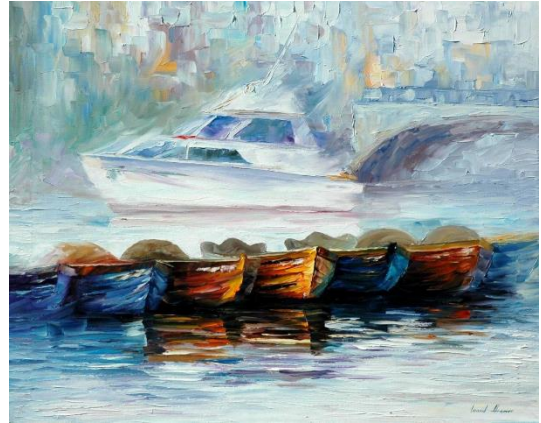
*Сторм:*

Но са по четири лири с ученическа карта.

Купувам също и за теб, Мики.



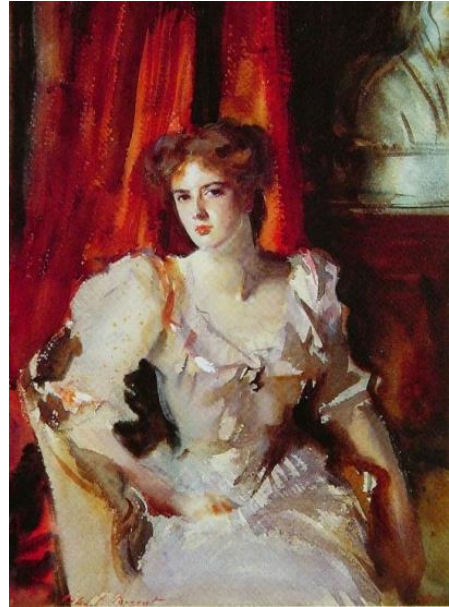
**Appendix 2: Some of the reproductions used in the first global theme *First Days in London in The Realm of Magic* textbook**



*London – Fog Over Thames* by Leonid Afremov



*Valentine's Day* by Pat Fiorello



*Miss Eden* by John Singer Sargent



*Dance Finesse* by Richard Young



*London Phone Booth* by Pablo Solare

**Appendix 3: Example of pg. 11 in the second global theme ‘My Country’ in *The Realm of Magic* textbook**

**An old letter to Storm**

*Storm:*

Hi Vasi! How are you?

*Vasi:*

I’m fine! Thank you! What about you?

*Storm:*

Fine! Thanks! I’m excited.

I found a letter from my cousin in between some **magazines** which I wanted to throw away.

Hear what she wrote:

Dear Storm,

I promised to write to you when we come back from our holiday. And here I am starting.

We went on a really strange **holiday** this year.

We stayed in an ice hotel in Sweden.

We flew to Stockholm

then went by train

to Jukkasjärve, in the north.

They **were building**

the hotel when we arrived.

We watched the **builders** while they were building the hotel with blocks of ice.

I was there with my mum and dad.

We stayed for two nights in the hotel.

The temperature was minus five **degrees Centigrade**

in our bedroom,

but we didn’t feel cold –

they gave us really warm sleeping bags.

**Едно старо писмо до Сторм**

*Сторм:*

Здравей, Васи! Как си?

*Васи:*

Добре съм! Благодаря! Как си ти?

*Сторм:*

Добре! Благодаря! Развълнувана съм!

Открих писмо от братовчедката ми из между някакви **списания**, които исках да изхвърля.

Ето какво ми е писала:

Скъпа Сторм,

обещах ти да ти пиша

когато се върна от ваканцията ни.

И ето, че започвам.

Ние отидохме на една наистина странна **почивка** тази година.

Отседнахме в леден хотел в Швеция.

Летяхме до Стокхоум

после продължихме с влак

до Ююкасиерв, на север.

**Те строяха**

I was building аз строях

You were building

He was building

We were building

They were building

Past Continuous Tense

хотела, когато пристигнахме.

Наблюдавахме **строителите** докато

те строяха хотела

с ледени блокове.

Бях там с мама и татко.

Останахме за две нощи в хотела.

Температурата беше

минус пет **градуса по Целзий**

в нашата спалня,

но не ни беше студено –

дадоха ни действително топли спални чували.

#### Appendix 4: Example of pg. 20 in the second global theme 'My Country' in *The Realm of Magic* textbook

Can you paint with all the colors of the wind?  
Can you paint with all the colors of the wind?

Come run the hidden pine trails of the forest  
Come taste the sunsweet **berries** of the Earth

Come roll in all the riches all around you  
And for once, never wonder what they're worth

The **rainstorm** and the river are my brothers  
The **heron** and the **otter** are my friends  
And we are all connected to each other  
In a **circle**, in a **hoop** that never ends  
How high will the **sycamore** grow?  
If you cut it down, then you'll never know  
And you'll never hear the wolf cry to the  
blue corn moon

For whether we are white or copper skinned  
We need to sing with all the voices  
of the mountains  
We need to paint with all the colors of the wind

You can **own** the Earth and still  
All you'll own is earth until  
You can paint with all the colors of the wind.

#### Lexicology

Free time activities  
Nature care  
Geography  
Animals  
Holidays  
Map description of a route

#### Grammar

Relative clauses  
Relative pronouns  
Prepositions of movement  
Prepositions of place  
Echo questions  
Large numbers  
Past continuous  
Modality - present and past obligation  
Comparative/ superlative adjectives  
Dynamic and stative verbs *used to*

Можеш ли да рисуваш с всички цветове на вятъра?  
Можеш ли да рисуваш с всички цветове на вятъра?

Ела и тичай по скритите борови пътеки на гората.  
Ела и опитай слънчево-сладките **плодове** на  
Земята.

Ела и се завърти из всички богатства около теб  
И поне веднъж, не се чуди каква е тяхната  
стойност.

**Дъждовната буря** и реката са ми братя (сестри).  
**Чаплата** и **видрата** са ми приятели.  
И ние всички сме свързани един за друг.  
В един **кръговрат**, в **обръч**, който никога свършва.  
Колко високо ще порасне **чинара**?  
Ако го отсечеш, тогава никога няма да узнаеш.  
И никога няма да чуеш воя на вълка към  
луната на синята пшеница

Защото дали сме белокожи или с кожа с цвят на мед  
имаме нужда да пеем с всички гласове  
на планината.

Имаме нужда да рисуваме с всички цветове  
на вятъра.

Можеш да **притежаваш** Земята и въпреки това  
всичко което ще имаш е само пръст докато  
можеш да рисуваш с всички цветове на вятъра.

**Appendix 4: The song *Do You Know* used with *The Return, An English Suggestopedical Textbook* in practice of the present simple tense**



## Do You Know

Lyrics by Angelina Karaslavova  
Music by Evelina Gateva, 1979

Do you like the day?  
Where **does** it stay?  
How **does** it go?

Do you know?  
Does he know?

Do you like the sun?  
**Where** does it run?  
How does it go?

Do you know?  
Does she know?

**All** I like is right.  
All I like is bright.  
All we know is so!  
Yes, I know!  
**Yes, we know.**

## Знаеш ли

Текст: Ангелина Караславова  
Музика: Евелина Гатева, 1979

Харесва ли ти деня?  
Къде остава той?  
Как върви?

Знаеш ли ти?  
Знае ли той?

Харесва ли ти слънцето?  
Къде бяга то?  
Как върви?

Знаеш ли ти?  
Знае ли тя?

**Всичко**, което ми харесва е правилно.  
Всичко, което ми харесва е ярко.  
Всичко, което знаем е така!  
Да, аз знам!  
**Да, ние знаем.**



**Appendix 5: The song *A Dream* used with *The Return, An English Suggestopedical Textbook* in practice of the past simple tense**



## **A Dream**

Lyrics by Angelina Karaslavova  
Music by Evelina Gateva, 1979

Did you see (2)

Did you see the sunny day?

Yes, I saw (2)

Yes, I saw – it was in May

Did you go (2)

Did you go to sunny lands?

Yes, I went (2)

Yes, I went and met my friends.

## **СЪН**

Текст: Ангелина Караславова  
Музика: Евелина Гатева, 1979

Видя ли (2)

Видя ли слънчевия ден?

Да, видях (2)

Да, видях – той беше през май

Ходи ли (2)

Ходи ли до слънчеви земи?

Да, отидох (2)

Да, отидох – и се срещнах с  
приятелите ми.