

**PROF. DR.  
ILLIYA PEEV**

Possibilities for the  
application of  
suggestopedia for  
forming  
and developing  
communicative skills and  
leadership culture  
in the senior naval staff  
as a factor for the  
navigation safety  
in the 21 century

**RADKA KARAGIOZOVA**

The Heritage of Prof.  
Georgi Lozanov, PhD, in  
the Cultural Domain of  
Bulgarian Schools

**EVELINA KRASTEVA,  
PH.D**

The suggestive power  
and impact of music

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Words of gratitude;  
Думи на благодарност

Dear Readers,

We are happy to present the first multilingual edition of the “Journal of Classical Suggestopedia”. It is our present for you from Bulgaria to all parts of the world. In these Christmas days our message of Love and Hope, of Beauty and Humaneness is coming from the classrooms in France and Bulgaria, from the nursery school through the primary and secondary school to the educational centres for work with children and adults and the university environment. The year which is fading has brought us joyful moments together with trials, pain, personal suffering and opportunities to test our values as societies. In the darkest moments the communication with the teachers has been summed up in the exclamation: “I am so grateful to be doing this work! If it were not for Iris, (Lady Jasmine, Sarah, Marcel, Francesca and all the other impersonated characters), if it were not for the Spanish (English, Greek) course, I do not know how I would go through it!” A recurring gratitude for the heritage of Professor Doctor Georgi Lozanov and Professor Doctor Evelina Gateva. This edition is somewhat special, somewhat personal and somewhat emotional. We received spontaneous impressions, shared experiences and thoughts, profound reports and articles as well as examples of suggestopedic texts and games in Music, English and for the nursery school journey. This edition is as alive as Suggestopedia itself is. And now, without much ado, I would like to invite you to browse the pages and to delve into the magic of the moment with “intent, emotion and longing” just like a Renaissance follower of Orpheus would advise us to do.

Vanina Bodurova

The “Professor Doctor Georgi Lozanov and  
Professor Doctor Evelina Gateva” Foundation  
Chairperson

Мили читатели,

Щастливи сме да ви представим първото многоезично издание на списание „Класическа Сугестопедия“. Това е нашият дар от България към вас до всички краища на света. В тези коледни дни нашето послание за Любов и Надежда, Красота и Човечност пристига от съвременните класни стаи в България и Франция, от детската градина, през началното училище, гимназията, образователните центрове за възрастни и деца, до университетската среда на Висше Военноморско Училище.

Годината, която си отива, ни донесе радостни моменти заедно с изпитания, болка, лично страдание и възможност да се вгледаме в ценностните си системи като човешки общества. Дори в най-тъмните моменти, при общуването ни с учителите чувахме едно и също възклицание: „Толкова съм благодарен/а, че работя по този начин! Ако не беше Айрис (Лейди Джасмин, Сара, Марсел, Франческа и всички останали измислени, вълпътени герои), ако не беше курсът по испански (английски, гръцки), не зная как бих могъл/могла да издържа!“ Една вечна благодарност към завета на професор доктор Георги Лозанов и професор доктор Евелина Гатева...

Това издание е някак специално, някак лично и някак емоционално. Получихме спонтанни импресии, споделени опитности, задълбочени доклади и статии, както и примери за сугестопедични текстове и игри по английски език, музика и за пътешествието в детската градина. Това издание е живо като самата Сугестопедия. Решихме да обърнем поглед назад, за да споделим с вас един ценен документ, отнасящ се до приложението на Сугестопедия през 70те години на 20 век в Австрия – доклада на доктор Франц Беер за експеримента в Педагогическата Академия на Виена.

А сега, без повече отлагане, бих искала да ви покана да преминете през страниците, които следват, и да се потопите във вълшебството на момента с „намерение, емоция и копнеж“, точно както един ренесансов последовател на Орфей би ни посъветвал да го сторим.

Приятно четене!

Ванина Бодурова  
Фондация „Професор доктор Георги Лозанов и  
професор доктор Евелина Гатева“  
Председател



POSSIBILITIES FOR THE APPLICATION OF SUGGESTOPEDIA FOR FORMING AND  
DEVELOPING COMMUNICATIVE SKILLS AND LEADERSHIP CULTURE IN THE SENIOR  
NAVAL STAFF AS A FACTOR FOR THE NAVIGATION SAFETY IN THE 21 CENTURY

(INNOVATIONS IN THE SEA EDUCATION OF THE FUTURE)

**ILLIYA P. PEEV\*, VANINA S. BODUROVA\*\*, \*\*\*, DESSISLAVA G.  
TODOROVA-HLAVACIK\*\*\***

**\* N. Y. VAPTSAROV NAVAL ACADEMY, VARNA**

**\*\* SUGGESTOPEDIC SCHOOL "SCIENCE AND ART TOGETHER",  
SLIVEN**

**\*\*\* "PROF. DR. GEORGI LOZANOV & PROF. DR. EVELINA GATEVA"  
FOUNDATION**

**Abstract:**

The International Maritime Organization and the European Commission for Navigation Safety place the stress on the safety culture of navigation as part of the value system of the seamen. A priority which has been gaining more and more impetus since the Manila amendments of the Convention STCW "1978/1995/2010"

The possibilities which have so far been unused in the sphere of the preparation of the senior naval staff can be found in Suggestopedia, developed in the scientific work of Dr Georgi Lozanov. It is an effective communicative method at the level of the hidden reserves of the human mind and human abilities. Suggestopedia (Reservopedia) is a theory and practice of the liberating-stimulating communicative pedagogy at the level of the hidden reserves of the human mind.

The purpose of the report is to present a vision about the possibilities and effectiveness of the desuggestive system of learning and teaching ( Suggestopedia) of the Senior naval staff in order to form and develop their communicative skills and leadership culture as a factor for the navigation safety of the 21 century.

As a result of the research three suggestions have been made:

1) To conduct a fundamental research in the Navy Academy on the possibilities of Suggestopedia for the formation and development of communicative skills and leadership culture of the Sea officers from the Merchant Marine and the Navy Force.

2) To develop a suggestopedic methodology for the preparation of the senior naval staff in the Navy Force and Merchant Marine

3) To elaborate a long term strategic project at the Naval Academy N. Y. Vaptsarov: a critical analysis and possibilities for a creative application of the experience gained at the Centre of Suggestology and Development of personality at the University of Sofia "St Kliment of Ohrid", the International Centre of Desuggestology in Vienna and the Teacher Training Centre in Viktorsberg, Voralberg, Austria, all of them created and directed by Prof. Dr Georgi Lozanov.

**Key words:** Suggestology, Suggestopedia, Senior Naval Staff, Communicative Skills, Leadership Culture, Navigation Safety

*Goodness – main purpose of the education:*

*To teach a free man to be good is more than to free up the slaves.*

Omar Khayyám (1048-1123), Persian scientist, teacher, poet – author of about thousand quatrains (rubaiyaas), mathematician, philosopher, physician, astrologer, astronomer, who created a map of the starry sky and observatory

*Show kindness to others!*

Major General Konstantin Kirkov (31.08.1869 – 01.09.1920), Notes on military pedagogy, 1900

*Bulgaria needs a refinement in peoples' behavior, especially of a specific group of people such as pedagogues and physicists. The first step in education is the smile. In medicine there is a word for that – placebo.*

*The smile is the basis for everything. It even softens the bad person. We Bulgarians are a bit distrustful but the smile goes a long way. Why are we to use swords and yataghans when we could be peaceable?*

*There can not be Suggestopedia if there is no Love!*

*Without Love there is no Suggestopedia!*

*Use your brain and follow your heart!*

*This is Suggestopedia!*

Prof. Dr Georgi Lozanov, MD, PhD (22.07.1926–06.05.2012), scientist, psychiatrist, psychotherapist, brain physiologist, pedagogue, founder of Suggestology and Suggestopedia - Reservopedia science.

## **Introduction:**

The Naval pedagogy, the teaching of psychology

and the scientific psychological analysis at the N. Y. Vaptsarov Naval Academy in the nineties and the first decade of the twenty-first century are dealing with numerous challenges due to **the changed paradigm** for training the command staff in the Bulgarian Army, Navy Force, Civil Fleet and the Marine Industry. An uneasy transition is made from 'Subject- Objective' method to 'Subject-Subjective' method. That requires alteration in the way of thinking, the attitude, human relationships and behavior, motivation, initiative, creativity, discipline, responsibility, self-dependence, leadership model and the psychological endurance of the naval staff. The modification of the standards and criteria for the naval staff imposes **a new vision** for the methodology, didactics, methods, theory of education, leadership style and the management of the Naval Academies.

During the last 15-20 years a change in the war concepts and the training of the army for asymmetric and hi-tech net centralized wars is carried out. There are new military strategies and doctrines in the NATO system. They put the intellectual abilities of the members of the armed forces at the center of the intelligent defense. That requires a totally new approach to the creativity of the officers' staff, the development of the human potential and new models of thinking.

The International Maritime Organization (IMO) and the European Maritime Safety Agency (EMSA) stress on the safety navigation culture as part of the value system of the seamen, which is becoming already a question of present interest with the implementation of the Three maritime safety Packages (Erika I, II, III) and the Manila amendments to the International Convention STCW '1978/1995/2010.

The system of psychotherapeutic methods and psychological training which are applied in the N. Y.

Vaptsarov Naval Academy assist in building up the authority of the Naval Academy as a leading academic institution using interactive methods of education and training of the command officers of the Navy Force and Merchant Marine.

All above listed reasons made the Psychology a curriculum more attractive and creative. It took a valuable place in the professional training of the naval staff on the three levels: management, operation, performance.

There have been unused means for the training of the naval command staff up till now. They can be found in Prof. Dr. Georgi Lozanov's scientific work – Suggestopedia – an effective communicative method at the level of the hidden reserves of the human mind and human abilities. Suggestopedia (Reservopedia) is a theory and practice of the liberating-stimulating communicative pedagogy at the level of the hidden reserves of the human mind.

**The purpose of the report** is to present a vision about the possibilities and effectiveness of the desuggestive system of learning and teaching (Suggestopedia) of the senior naval staff in order to form and develop their communicative skills and leadership culture as a factor for the navigation safety of the 21 century.

**Dimensions / Limitations:** Studies have been made only on the psychological and pedagogical aspects of the training (education) at the N. Y. Vaptsarov Navel Academy.

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**I. Naval Academy's contribution to the application and development of the interactive pedagogical and psychological technologies in**

## **the training of the naval officer staff.**

Y. Vaptsarov Naval Academy established on the 9th of January 1881 till the present time testifies that its development is founded as much on the solid educational traditions also on the innovative intuition of the academic committee to constantly enrich psycho-pedagogical practice with new methods in unison with the ever-changing time and growing standards and requirements for the officers staff.

If we choose to believe the proverb "The day is known by the morning", we would see that at its very dawn the naval education in Bulgaria stands on firm foundation and moves onward by the use of the most innovative psychological and pedagogical concepts. We find a great spiritual charge in the first Bulgarian textbook on military psychology and pedagogy, called "Notes on military pedagogy" [4], published in 1900, with a quarter of a century ahead from analogical American and European publications. The author of "Notes on military pedagogy" is an enthusiastic artillery captain Konstantin Hristov Kirkov, who has studied in the Artillery Engineering Academy in Torino, Italy. Captain Kirkov's textbook on military psychology is renowned on a national and international basis and is used in Russian and West-European military schools. In the end of the 19-th and the beginning of the 20-th century he sees the military education as an interaction and harmony in between three basic components:

- 1)** Spiritual (psychic), cognitive component – MIND, center of the moral nature of the human being;
- 2)** Psycho-somatic and affective component – EMOTIONS AND FEELINGS;
- 3)** Volitional (of the will) component – WILL, as conscious and unconscious fact.

As early as 1900 Konstantin Kirkov deals with problems of crucial importance about the soldiers' moral and comradeship, the cohesion, the teamwork

of the command officers, faith – in all its dimensional varieties – faith in one’s own strength, faith in the weapon and the safety means, faith in the commanding staff and fellow-soldiers. The key word here is solidarity: solidarity and trust in the weapon, solidarity and trust in the fellow-soldiers, solidarity and trust in the commanding staff.

Konstantin Kirkov’s ethical thought on war, War is evil but with such evil the good is protected, and his ideas about the main moral ideals of the soldier and officer – faith and homeland, are internationally highly acclaimed.

In 1912 and 1913 Konstantin Kirkov’s textbook is published twice by the Military-scientific Society of Russia ‘Society of the Military Knowledge Keepers’:  
- Kirkov K. Notes on military pedagogy (psychology, training and education) – SPb.: Printed in co-operation of the society of keepers of the military knowledge, 1913. – pg.386.

- Kirkov K. Notes on military pedagogy. SPb., 1913. – pg.214

- Kirkov K. Notes on military pedagogy. Part. III. [SPb., 1912], pg.172

We can judge the value of Konstantin Kirkov’s Military pedagogy by the fact that his books are still part of the educational programs of the Ministry of Defense of the Russian Federation in 21-st century.

In the First World War, Konstantin Kirkov is a commander-in-chief of the Bulgarian Navy (Aegean Sea Fleet, Black Sea Fleet and Danube Fleet), in the period 18.01. 1914 – 12.05.1919. The **integrative character** of the naval education and training of the officers for Merchant Marine and the Navy Force based on an identical methodological program is an idea given by General Konstantin Kirkov. Due to that the N. Y. Vaptsarov Naval Academy develops as unique Naval Academy.

To prove the productivity and appliance of General Konstantin Kirkov’s Notes on military pedagogy in the field of the sea education there is one more distinctive fact: in 1938 Captain Lieutenant Todor D. Tzitzelkov publishes Notes on military pedagogy for the third special class of the school [14], in the core of his work are the pedagogical notes of Konstantin Kirkov. The author - Captain Lieutenant Todor D. Tzitzelkov states clearly that he has made use of the military pedagogy of Prof. Dr. P. Tzonev from 1934, Military ethics and military pedagogy of Lieutenant Colonel Kotzev from 1933 and Military education of Colonel Kirkov from 1917.

Captain Lieutenant Todor D. Tzitzelkov is Commander (Rector) of the Naval Academy for seven months in 1935. Later on he was assigned for the educational department of the school. He teaches Military Psychology and other subjects from 1937 to 1939. At that time the school is situated in Sozopol.

General Konstantin Kirkov and Capt. Lieutenant Todor D. Tzitzelkov started a tradition by giving their personal example in the development of the marine psychology and pedagogy. This tradition is carried out till the present day in the new history of the Naval Academy. In 1969 the Commander of N. Y. Vaptsarov Naval Academy - Admiral Dicho Uzunov in co-operation with Capt. Doc. Dr. Ivan Uromov (03.04.1934 - 07.03.2003) who is a head of the Social Sciences’ department, publish an article – Psychological basis of the military discipline [13] in The Works of the Academy. This article is still used in the training of the students.

In the eighties, invited by Admiral Dicho Uzunov and Capt. Doc. Dr. Ivan Uromov, the Russian scientist from the Naval Military University – General Prof. DPedSc. Aleksandar Vasilievich Barabashtikov and Colonel Prof. DPsychSc. Nikolai Fiodorovich Fedenko are guests of the Academy. Their textbooks

and treatises (some translated in Bulgarian) are well received by the cadets at the Academy.

The development of the military psychology and pedagogy at N. Y. Vaptsarov Naval Academy during the last decade of the 20-th century and the first decade of the 21-th century is characterized by **two main processes** which are simultaneous:

**1. The first process:** Long forgotten Bulgarian scientific concepts about the military education and training experience a peculiar Renaissance. The unique textbook by Prof. Dr. Spiridon Kazandzhiev on Military psychology (Psychology of the Soldier) including the article "The Power and the Crises of the Human Spirit in the Military Psychology by Spiridon Kazandzhiev" [3] from 1943 and the textbook "The Army and its Psychology" [7], by Colonel Hristo Giulmezov from 1905 which includes up to date analysis about the author and the Bulgarian traditions in the Military psychology and pedagogy are republished.

**2. The second process:** The pedagogical practice adds new ideas about man and his family system, the human relations and the working environment in order to improve the mental abilities of men in the new millennium.

In December 1992, the German scientist Doc. Dr. Arno Remmers is invited by Prof. DPsychSc. Illiya Peev to N. Y. Vaptsarov Naval Academy, where he expresses his affirmative opinion on the positive psychotherapy as psychological method. Doc. Remmers is a student of Nosrat Peseshkian, DMedSc. (18.06.1933 – 27.04.2010) who is founder of the method – Positive psychotherapy and president of the German Academy of Positive psychotherapy and trans-cultural psychiatry.

The method of Positive psychotherapy is a positive

psychodynamic method with centers and institutes in more than 20 countries all over the world. The new psychological tendency which integrates the eastern and the western cultures and combines humanistic, trans-cultural, psychodynamic and interactive methods, are openly received by the innovation-loving naval audience.

A treatise on positive psychology with the same name is published in 2002[10], ten years after the implementation of professor's Nosrat Peseshkian's method in the naval education.

During the last two decades, new subjects in the modern psychological and pedagogical practice at N. Y. Vaptsarov Naval Academy are introduced - "Psychology and Safety of Navigation", "Organizational Behavior", "Psychology of Crew Management", "Psychology of the Extreme Behavior". It should be stressed, with a sense of lawful pride, that at N. Y. Vaptsarov Naval Academy we treat the traditions left to us by Prof. PhD. Georgi Yolov Todorov (1927-1998), who in Bulgaria lays down the foundation of the Psychology of the extreme behavior, the seaman's personality and the seaman's family etc. with admiration and gratitude [1, 2].

For his contribution in the field of development of the extreme psychology and many other services to science and pedagogy, Prof. Georgi Yolov is awarded posthumously with the academic rank "An Honorary Professor of the Philosophical Faculty". That decision is made by the Philosophic Faculty with Record No.7 from 28.06.2010 at the St. Cyril and St. Methodius University of Veliko Tarnovo.

More than 20 years the leadership education of the students, cadets and officers takes place and advances at the N. Y. Vaptsarov Naval Academy. The first textbook on military leadership in Bulgaria

has two editions. The textbook “Military Leadership (Psychological Close-up)” in its second revised and enlarged edition wins the Scientific Varna Award in 2007 [8].

The N. Y. Vaptsarov Naval Academy contributes to the world’s naval and civil education by the application of **psychological methods of training** [9] and the expenditure of the didactic complex of the **interactive methods of education**. The implementation of this **System of educational training methods** is well received by all students at the Academy.

The psychological training in the education of the cadets and officers of the Naval Force has more than 20 years of successful experience. In 2012 a suggestion made by a first year students studying “The Management of the Water Transport” led to the world’s first publication of a practical work – “Water Transport Psychological Training” [11]. The Manila amendments of the Convention STCW “1978/1995/2010” set an uneasy task of implementation of the psychological training in all civil faculties at the Naval Academy. There are even more tempting discoveries based on longtime experience and experimental work. These discoveries are made by Prof. Dr. Georgi Lozanov M.D. - the sciences of Suggestology and Suggestopedia- Reservopedia , in other words – Desuggestive education.

## **II. The role of Suggestopedia as suggestology of the pedagogical practice for uncovering the mental reserves and expanding of the reserve abilities of the personality and the power of unconsciousness.**

From the dawn of human civilization till the present day **the major enigma** for man were and still are the human brain and his mental abilities (Latin mentalis – mental; psychic, spiritual; mens, mentis – mind,

reason, thought). The mankind continues to search for ways to expand his intellectual potential as well as to find physical and spiritual cure for difficult personal and social problems, and also to manipulate the human behavior. This is the reason why the knowledge and experiments on the human brain and behavior remained a hidden secret and priority only for an exclusive group of medics, prophets, apostles, messiahs, disciples, mediums, oracles, magi, shamans, psychics, men from the special services and conspiracies, secret societies, sects and religious communities, etc. The human intellect is viewed in connection with the mysticism, parapsychology, esotericism, occultism, divination, magic, prophesies, clairvoyancy and others.

In different cultures there are varieties of techniques to effect the human brain and his intellectual abilities: shaman rituals and séances, ceremonies, beliefs and myths, omens and legends, vows, spells and oaths (Hippocratic oath, military oath, oath of allegiance etc.), cult practices and rites, incantations and fortune-tells. They are all known for the usage of great number of alternative rhymes, prayer, contemplation, illumination, meditation, mantras, autogenous training 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 occurs when there are chosen specifically **suggestive attributes**: music, rhythm, fire, spells, pictures, icons, games, amulets, dances, rituals, affirmation and suggestive formulas, hypnosis formulas words etc.

Suggestion has its **central position** in between these numerous psycho-techniques and is expressed as a whole in the modern science of **Suggestology**.

**Suggestologia** (Latin, Suggestio – suggestion and Greek Logos – science, teaching) is defined as part



of Psychological science in which the aspects of suggestion are developed [12, 15].

**The suggestion** (Latin, Suggestio – 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 respectfully 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 [12, 15]. The final form of suggestion is **the hypnosis**.

There are **different types** of suggestion in psychotherapeutic practice and science [12]: 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, serious malady, including aggression, auto-aggression and suicide.

We should be proud of the fact that the Bulgarian scientist, psychotherapist and psychiatrist Prof. Georgi Lozanov M.D. begins (from the 1950s) his search for **safety ways** to uncover the reserves of the human brain (mind) through **suggestion** and **hypnosis** as its final form and initiates the science of **Suggestology**. The Research Institute of Suggestology is founded by the Ministry of

Education and the Bulgarian Science Academy in 1966. Doctor Lozanov is its director in the course of 20 years (1966-1985). He founds and directs the Center of Suggestology and Personal Development at the University of Sofia, an International Center of Desuggestology in Vienna, International Center for training and specialization of teachers in Viktorsberg, Vorarlberg, Austria.

<http://dr-lozanov.com/>  
<http://dr-lozanov.com/bg/bg1.htm>  
<http://dr-lozanov.com/en/en1.htm>  
<http://suggestology.org/suggestopedia/>  
[http://www.suggestopedia-  
bg.info/bg/suggestopedia/georgi-lozanov.html](http://www.suggestopedia-bg.info/bg/suggestopedia/georgi-lozanov.html)

In 1966, along with the founding of the Institute of Suggestology, Dr. Lozanov announces for the first time the category **suggestopedia**, in the article 'Suggestology – a way to the hypermnnesia in the educational process. The method of the Suggestopedy' published in 'Narodna Prosveta' (translated 'National Enlightenment') magazine, No.6. A year later on the International Week of Psychosomatic Medicine in Rom, doctor Lozanov uses the same term in English – **suggestopedia**. In 'Suggestopedy- Desuggestive education. Communicative method of the reserves hidden in us' [5] published in 2005 , doctor Lozanov clarifies: ' I used this term for a first time in English in 1967 (Suggestopedia and memory, Proceedings of the International Psychosomatic Week, Rome, 1967, 535-539). With the publication of this new term I've created unwillingly some difficulties for myself because there was no traditionally stable definition and I had to explain it permanently. After the main scientific publications I did not have the chance till this present moment to describe more clearly for the understanding of all what it is actually about. Now in the following pages of this unpretentious book I will try to fill up this missing gab.' [5, c. 11].

The founder of Suggestology and Suggestopedia, Prof. Dr. Georgi Lozanov transforms his scientific quest into **the dream of his life** (<http://www.suggestology.eu/>)

"I had a dream. And this dream persistently whispered, talked, shouted at me:  
'There is a method, there is a form of communication for "locked up gods" and "hypnotized souls" who have believed in their own unworthiness. There is one! There is one!'

This method, this form of communication will change things. If this happens, we will all learn and develop much faster and in a more creative way ... and with joy. Then talents will not be strange for us. We will understand and accept them and maybe some of us will also be seen as gifted people themselves."

Lead by this powerful dream, the young physician Dr. Georgi Lozanov begins an active practical work for the application of the psychotherapeutic methods in the medical practice with a special attention on the suggestion. In 1963 doctor Lozanov takes part in the publication of 'Textbook on psychotherapy', by writing the second chapter 'Suggestion' [15, c. 47-91]. He is proud justifiably of that because he shows many cases from his therapeutic practice where he uses suggestion. The book is published with the guidance of Prof. Emil Sharankov M.D. (1903-1997).

Even then the Providence makes a mark on the young author of the theory and practice of suggestion. Hardy has any of colleagues of the Psychotherapeutic Direction [15] guessed that only in three years time there will be an event of such great importance in the Bulgarian psychotherapeutic science that will make the Scientific committee of the Pedagogical Institute "Todor Samodumov" stand up. There and then in 1966, the 40-year-old doctor

Georgi Lozanov introduces his **Suggestopedic Method for Foreign Language Education**. After this impressive presentation of Dr. Lozanov, the well-known Prof. Emil Sharankov M.D. exclaims for-telling the future: 'Colleagues, stand up, there is something grand for Bulgaria happening here. The new pedagogy is coming!'

#### **Note:**

This occasion is reported in an interview with Prof. Georgi Lozanov MD in "24 chasa" (translated "24 hours") newspaper from 10-th January 2012. It is also published in the memoirs Rumena Shindler-Kolarova - a member of the Union of Switzerland's Writers and the Writers Union in Geneva. She was a student in a group studying Italian language 47 years ago. All the participants, who have not studied the language beforehand, begin to speak Italian after one month training. She learns about Prof. Lozanov from her mother Ivanka Dimitrova, who is a teacher in French Philology faculty at Kliment Ohridski Sofia University. She is the teacher-instructor in an experiment conducted by Prof. Georgi Lozanov M.D. The group that takes part in the experiment is of 15 people of different age and occupation. They had to memorize 1000 French words within one day. The success is 98%! That marks the beginning of the Institute of Suggestology at the Bulgarian Academy of Science, the Suggestology as a science about suggestion and Suggestopedia as its practical application in pedagogy.

<http://www.public-republic.com/magazine/2012/06/92442.php>

<http://www.roumena.net/>

<http://www.24chasa.bg/Article.asp?ArticleId=1180613>

The Suggestopedic Method in foreign language education is quickly acknowledged all over the world as a unique Bulgarian achievement, national and world's treasure in the field of the world's pedagogy, practiced at Oxford and Sorbonne.

The dream of the explorer - Dr. Lozanov is the reason why he chooses for **a main theme** of his dissertation Suggestology and Suggestopedia. The defense of the dissertation was on the 12-th of January 1971 at a Session of the therapeutic committee at the Kharkov Medical Institute of Neurology and Psychiatry in the Ukraine. The dissertation is officially opposed by three scientists:

1. Prof. Ilia Zaharovich Velvovskii M.D (1899-1981);
2. Prof. Honoured Scientist Nina Pavlova Tatarenko M.D;
3. Prof. A. I. Zilbershtein;

### Reference:

Lozanov, G. K. Suggestology and Suggestopedy. "Psychiatry" (14.767). Synopsis of the Thesis for Acquiring Medical Degree: Subject 14.766 / Lozanov, G. K. Kharkov Medical Institute. – Sofia: 1970. – p. 64.: Bibliography: p. 62-64.

Right after the successful defense of his dissertation and as a result of a long-lasting, monumental and thorough experimental work in Institute of Suggestology and many Bulgarian Schools, in 1971 doctor Lozanov is the **first in the world** to publish "Suggestology"[6]. It is his monograph and is planned to be the **first part** of fundamental scientific research.



The monograph – "Suggestology" is one of the most unique scientific works in Bulgaria and the world. We would like with your permission briefly to survey its creation and content. The introduction of the monograph is written by Sava Tzolov Ganovski (1897-1993) who is a competent scientist – pedagogue and philosopher known worldwide,

member of the Presidium of the Bulgarian National Academy, Director of the Pedagogical Institute and the Institute for Philosophy, President of the International Federation of the Philosophic Societies, Chairman of the 5-th National Assembly (March, 11-th, 1966- June, 26-th, 1971).

Academician Sava Ganovski starts the introduction with the fact that this monographic work of doctor Lozanov is "the first book in the world's literature on the suggestopedic tendency developed in Bulgaria" [6, pg. 15]. The monograph is the outcome of experiments in the field of suggestology and suggestopedia from the last two decades. In that period the author makes the successful transition from the medical practice to the practice of suggestopedia in pedagogy. Academician Sava Ganovski stresses that **suggestopedia** is suggestologic tendency of **pedagogy**. At first the author develops suggestopedy on the basis of the discoveries made by him about the suggestive reserves of the memory and subsequently on the personality as a whole in the process of education.

This monograph marks the beginning of Suggestology as a science in Bulgaria and the world. It is the result of many scientific experiments and theoretical studies. In 1978, UNESCO sends to Bulgaria a group of 25 experts from different countries, which are to make a study and evaluate the method of Dr. Lozanov – Suggestopedy. As a result, UNESCO admits and recommends the educational system of suggestopedia to be disseminated throughout the world. That is a major recognition for the Bulgarian Science and for the talent of Dr. Lozanov.

The method is based on the idea that human brain has unused reserves for obtaining information. The uncovering of these reserves helps us at a manifold rate to learn faster and more efficiently in comparison with the traditional pedagogy. We learn

in a positive and spontaneous way – without stress, tension or weariness through brain-relaxation and unstrained concentration with the means of art.

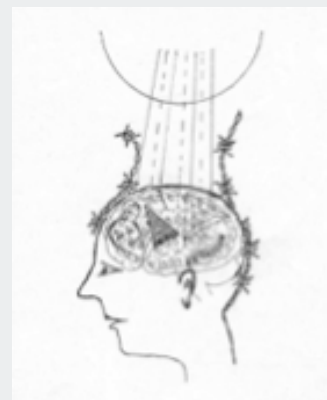
The content of suggestology is presented in seven chapters in the monograph in 520 pages.

Prof. Georgi Lozanov deals with suggestology in its many layers of worldly manifestation. With his first experiments he studies in depth: the suggestive hypermnesia - suggested hypermnesia, the experiment for memorization of 100 foreign words in one séance (**The record of Dr. Georgi Lozanov's method is the memorizing of 1000 new French words in one day**); the psychoanalytical concepts of Sigmund Freud; sociometry and the psychodramatic paradigm of Jacob Levy Moreno etc. More than 1000 references are used by the author in his research of the complicated nature of suggestion and suggestibility, including the doctrine of Ivan Petrovich Pavlov (Nobel Prize laureate for medicine and physiology in 1904) about the high nerve activity, physiological and dissociation theories, idea-motor and condition-reflex mechanism, primal, secondary and tertiary suggestibility, hypnosis etc.

Doctor Lozanov pays **special attention** to the conscious and unconscious psychic activity, the conditions for the suggestion in practice, the anti-suggestive barriers and the psychic resistance.

**Substantial place** in the monograph is given to the questions of suggestopedia as an experimental method of suggestology and suggestopedic tendency in the pedagogical practice. The very same questions are the basis of the new monograph published in 2005: "Suggestopedia –Desuggestive Teaching. Communicative Method of Our Hidden Reserves"[5]. The idea of that book originates back in 1971 as **second part** of Suggestology. There are many vicissitudes of life after Prof. Lozanov's acclamation and recognition in Bulgaria. In the

following decades he has to live and work abroad which delays this publication with more than 30 years. But this would be the theme of another research.



"Suggestopedia –Desuggestive Teaching. Communicative Method of Our Hidden Reserves"[5].

Desuggestopedia is art – ceaselessly vibrating adaptive art.[5].

Suggestopaedia – Desuggestive Teaching. Communicative Method. On the Level of the Hidden Reserves of the Human Mind [16].

The second monograph of Dr. Lozanov from 2005, "Suggestopedia –Desuggestive Teaching"[5] answers the question: "What is Suggestopedia?", defining it as a science about the hidden reserved abilities of the mind and the mainly learning potential unused by the brain, which proves that the human personality has much more higher abilities than the mass accepted in the society norm.

Prof. Georgi Lozanov finds out the specifics of the suggestopedic reserve complex which is freed by the Suggestive – desuggestive teaching [5, c. 35]:

**1.** Memory reserves, the reserve abilities for intellectual work, the creativity reserves and the reserves of the personality as a whole **open**. If we do not free the multiple reserved potential we can not talk of suggestopedia.

2. There is always an effect of relaxation or at least there is no tiredness. If during class the students are tired, we can not talk of suggestopedia.

3. The suggestopedic education is always a **pleasant experience**.

4. It always has a **positive educational effect**, by softening the aggressive tendency in the students and helps them to adapt to society.

5. In cases of functional disorder or functional elements of organic diseases there is a significant **psycho-prophylactic and psychotherapeutic effect**.

**What is used in suggestopedia?** On the basis of suggestopedic reserve complex, which is freed by the Suggestive-desuggestive teaching in the process of education there are **definite** factors that are activated and influence the educational process [5, c. 201-202]:

1. Classical Art.
2. Placebo.
3. Paraconsciousness.
4. Relaxation in a form of calming down.
5. Peripheral perceptions.
6. The credibility (prestige and reliability) of the source of information.
7. Dual plane in the providing of the information.
8. Intonation and rhythm of speech.
9. Infantilization in the sense of increased trust and receptivity.
10. Pseudopassivity.
11. Prestige.
12. Multiple personality.
13. Vibrating relaxing methodology.
14. New names and professions.
15. Songs
16. Laughter.
17. Specific globalization.
18. Golden proportion.
19. Leaded non-manipulative communication.

All sited factors are important of course but there are some other factors.

**What is the essential and without it there is no suggestopedia?** Of main importance also is the training of the teacher, for without it there could not be [5, c. 202-203]:

1. Manifold increase of the input volume.
2. The study material should be structured on a global-partial basis.
3. Both as specialist and as a personality the teacher should have a very high prestige (to inspire reliability and trustworthiness).
4. The teacher should be one hundred-percent sure of the positive outcome of the desuggestive education and not to imitate it.
5. To love his/her students (certainly not in a sentimental way but as human beings) and to teach them with personal participation in the system of games, songs, classical type of arts and joy.

Suggestopedy (with its desuggestive application) is a method of **opening of the reserves of the mind by love to the human beings**. All other means described above are in connection to the orchestration but the *needed orchestration*.

Suggestopedy (desuggestive education) Reservopedia is build upon seven laws (Conditio Sine Qua Non), which are discovered, systemized and described by professor Georgi Lozanov MD and can be found on his web site: [http://dr-lozanov.com/bg/7\\_zakona.htm](http://dr-lozanov.com/bg/7_zakona.htm)

### 1) Love

It is well known that no fine accomplishments have been made in this world without love. Love is also an essential condition for accessing the reserves of mind. Love creates serenity, trust and contributes to the prestige of the teacher in the

eyes of the students and thus opens the ways of tapping the reserves in the personality's paraconsciousness. Love cannot be played as the students will feel that. 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.

In Reservopedia, the teacher's love to the learners can be best illustrated by means of the metaphor of **a mother or father teaching their children how to ride a bicycle** without the child being able to tell at each moment whether the parent is holding the bicycle from behind or not.

In the same way, reservopedic learners are mostly unaware of their teacher's support. For example, during all productive stages in the reservopedic cycle in foreign language acquisition, i.e. the stages at which learners produce speech, namely the introduction, the elaboration and the last stage of performance when learners express themselves more freely and creatively, the teacher provides subdued and unobtrusive guidance, modelling and implicit, tactful correction of the learners output without their, most often, realizing that they are being corrected. The teacher provides the correct version of the **learners' utterances** in such a **tenderly suggestive way** that the learners do not even feel that they have committed an error. Errors are never analysed on the spot and teachers never suggest that learners should try harder.

This metaphor illustrates the quality of the psychological relationship between teacher and learner which is much like the relationship of mother to child. The example of the bicycle is used here to emphasize the aspect of LOVE, the caring and loving support of the teacher to the learners, to whom it is most welcome just because it is tenderly offered and not imposed upon them. Thus they are feeling secure.

Love, together with the other laws, creates the necessary cheerful, genuine and highly stimulating concentrative relaxation. This presupposes mental relaxation and non-strained concentration. It calls for calmness, steadiness, inner confidence and trust. Under these conditions of positive emotions, creative mental activity and the global learning process are characterized by an absence of fatigue. The principle of joy and concentrative calmness is realized through the system of games and humour, and, through visual materials which are not illustrative, but rather stimulating in character, as well as through the overall teaching communicative interaction.

## 2) Freedom

When there is Love, there is Freedom. 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. It also allows the students to choose whether to take part in some activities such as a game, a song, etc. that might not be in harmony with their disposition. They are also absolutely free at any moment to go out of the classroom without, of course, disturbing the work of the group. The principle of freedom is one of the most basic elements which distinguish Reservopedia from hypnosis. In hypnosis, the hypnotized subject is unable to choose, to act freely, spontaneously, to



interrupt the process or do anything unless the hypnotizer has ordered so.

Freedom gives the opportunity to the student to listen to their inner voice and to choose their way to the reserves of mind at different moments of the process of instruction. Freedom is not being dictated by the teacher, it is a spontaneous feeling in the student that they do not obey the methodology but are free to enjoy it and give personal expression in accordance with their personal traits, i.e. Reservopedia is not an imposition; on the contrary, it is opening the door to personal expression.

### **3) Conviction of the Teacher that Something Unusual is Taking Place**

The state of conviction that something extraordinary, different from the social suggestive norm, is taking place with no fail, leads to the state of inspiration of the teacher. This inner jubilation is reflected in the peripheral perceptions of the teacher and perceived by and created in the students. What is particularly important is that this set-up is spontaneously created by the teacher's state of mind and the students happily resonate with it, most often paraconsciously. This is how the so called suggestive relationship is created at the level of the reserve complex. The teacher's mastery is in facilitating this teaching-learning communication process of resonance. Naturally, certain suggestive influences are unavoidable in any communicative process. With Reservopedia, however, even the faintest pressure or insistence on part of the teacher, is a hindrance to this process. He/she simply communicates at the edge of the unused reserves of the brain and mind in keeping with the seven laws of Reservopedia. Thus, the students have the feeling that they achieve everything on their own; the help of the teacher is just the extended hand of a friend. Needless to say, such communication

is a matter of training and experience.

At present, students are able to assimilate the study material from a minimum of two to three times and up to five to ten times faster and better, with favourable effects upon health, than the results of traditional methodologies. And, in the future, this rate of learning may be augmented much further. The teacher using Reservopedia must be well informed about the results of all the other contemporary methods in order to be able to judge objectively.

The teacher's expectations are both about his/her own ability to activate the reserve capacities of the learners as well as about the learner's ability to learn at the level of the reserves. These expectations can be felt by the learners through the peripheral perceptions and unconscious signals arising from the teacher's voice, facial expression and their overall non verbal behaviour. Due to the genuineness of these signals and the impossibility for these to be simulated by the teacher, the students perceive them without hesitation. This automatically leads to the tapping of the reserves. It is a mutual process of teacher's expectations affecting the expectations of the learners, i.e. expectations create expectations, and this happens naturally, spontaneously, without any force.

### **4) Manifold Increase of Input Volume**

In Reservopedia, the study material presented to students in a specific time frame, must be, as **a minimum**, at least 2 to 3 times (times, not percent) larger in volume than the existing established norm by the other methodologies. For example, the study material in a one month course of foreign language teaching must always be at least two times more voluminous than a typical similar language course. In fact, such a suggestopedic course for beginners will comprise 2000 to 2500 lexical units, surely

going much beyond the minimal requirement of study material volume. This proportion holds good for the other subjects too. If the traditional norm changes with time, in a few years or generations, the reservopedic course must also be modified for the constant stimulation of the evolution. Taking into consideration that a number of national and international expert commissions have confirmed that the methodology has a psychotherapeutic, psycho-hygienic, educational effect, it is more than sure that we should not let the big volume of study material be decreased. 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. Thus evolution will be delayed.

### **5) Global-Partial, Partial-Global; Partial through Global**

In all subjects, when the new study material is taught, there must not be a separation between the element and its whole. They must never be taught and learned in an isolated mode. For example, the words, grammar, etc., do not exist separately from the language; they are part of the discourse. Each global is part of a bigger global and thus it goes to infinity.

On the one hand, this concept is based on some investigations on brain functioning where the parts of the brain contain information about the whole brain. In addition, in exposing the brain/mind functions of Reservology, it is said that the human being reacts as a whole and that the stimuli are accepted in a complex way. This again shows that the elements do not exist apart but always as parts of the whole. On the other hand, from a philosophical point of view, there is the great 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.

When this condition is respected in pedagogy, the results are better. There is no attempt to isolate the element with force. All theoretical conclusions have their experimental corroboration. The condition global – partial, partial – global, partial through global where the global is leading is one of the main factors contributing to the harmonising of the teaching process. The mastery of the teacher lies in the decision he/she has to make about what will be accepted as global.

### **6) The Golden Proportion**

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. Harmony is essential in the process of teaching and learning such a big volume of study material in a short period of time. The relations among the parts and the whole are in a golden proportion in the reservopedic process of communication. Learning capacity is enhanced when the teaching process artfully finds the proper balance with respect to rhythms, intonations, emotional stimulus, etc.

### **7) Use of Classical Art and Aesthetics**

Classical art and aesthetics are used in Reservopedia as especially effective mediators of non-manipulative communicative suggestion because of their capacity to emit an indefinite number of non-specific stimuli which nourish the

abundance of peripheral perceptions unnoticeable to the senses functioning through conscious awareness.

Suggestopedic/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 declines the attention from the "ill place" where there is fear associated with learning. Classical art is introduced through specially selected works in classical music, through songs and arias, literary selections, reproductions of masterpieces, etc.

### **III. Innovations in the sea education of the future – possibilities for the application of suggestopedia for forming and developing communicative skills and leadership culture in the senior naval staff as a factor for the navigation safety in the 21 century.**

**The new mission** of psychology in the 21 century is to catalyze the contest of ideas and technologies, and the personal change, to expand the boundary of humans' abilities, to confirm the positive thinking and the prevention of psychological health. All these harmonize absolutely with the essence and the impact of suggestology and suggestopedia on the personality, which is the reason for the following **hypothesis**: The new mission of the psychology in the system of the sea education and water transport will be realized through the wider application of the interactive methods of training of the senior naval staff, including the usage of means of suggestology and suggestopedia.

Proceeding from the **integrated education** of

officer staff of the Navy Force and Merchant Marine at the N. Y. Vaptsarov Naval Academy, we see **two main groups of challenges for us to consider**, which compel us intensively to implement innovations into the sea education of the future:

**1. The first group of challenges** are connected with the human factor in water transport. In the naval society it is known as a fact that **90% of the marine accidents and casualties** are caused by "**Human factor**" which is a real threat for the navigation safety. This delicate problem results from the clash between the work conditions at sea and men's psycho-physiological abilities!

For such a conflict to be solved it is a necessity the potential of the man on board **to be optimized** through education and creating conditions for safe exploitation of the ships by means of standard procedures and the building up a high safety culture in the navy companies. The final results of the sea education are the practical habits and the appropriate sea practice acquired at the navy academies.

The Manila amendments of the Convention STCW '1978/1995/2010 (International Convention on Standards of Training, Certification and Watchkeeping for Seafarers) and the ILO's Maritime Labour Convention - MLC '2006) gives strict new requirements for the three levels of crew sailors and sets new challenges for the sea education.

The new criteria for the junior navy officers stated in the above documents chiefly concern their leadership qualities and managerial skills. New types of training for the command staff are introduced including: leadership habits, team work, mastering and managing the crew in extreme situations at sea and at sea-ports, evaluation of the risk, making a decision, crew command skills, work style etc.

The International Maritime Organization expects that by the improvement of the psycho-physical sailors' qualities and their competence the averages caused by the human factor will drop to 40-70%.

**2.The second group of challenges** concerns the character of the contemporary wars, distinguished by asymmetry, lack of linearity, interactivity which demands new officers' qualities. There is an appeal for new concept for Intelligent Defence and the change of the models of thinking and methods for finding and implementing of more productive strategic principals, modernization in the education and training of the navy specialists.

**Complex set of qualities** is expected of the officers, in which main role has[9]:

- Expanse, broadness, depth, dimension and creativity of thinking;
- Inventiveness, creative work, enlightenment, illumination;
- Developed intuition, ability for sensible estimation of the situation and adequate reaction to unpredictable and unsymmetrical threats;
- Innovative thinking, speed of thought and action;
- Communicativeness and interaction;
- Team work ability and group decision making;
- Combination of the hierarchical and non-hierarchical approach;
- High managerial culture and ability for work in international surrounding, trans-cultural approach;
- Ability for integration and synergy, ability to co-ordinate the processes of command, planning and implementation through the integral systems.

The implementation of **suggestology and suggestopedia** in sea education would accelerate the education and training of senior naval staff towards the new goals. The need for thorough research of the interactive methods in the sea

education and their enlargement through the suggestopedic method is ripe.

### **Conclusions and recommendations:**

The research made gives us the right to make the following **conclusions and recommendations:**

**1)** A fundamental study on the means of suggestopedy for the formation and development of the communicative skills and managerial culture of the sea officers from the Merchant Marine and the Navy Force at the N. Y. Vaptsarov Naval Academy to be carried out.

**2)** A Suggestopedic method for the purposes and needs of the naval officers' staff to be developed as a natural continuation of the System of psychotherapeutic methods and psychological trainings used at the N. Y. Vaptsarov Naval Academy, which contribute for the prestige of the Navy Academy as leading academic institution for implementation of interactive methods of education and training of the officers' staff of the Navy Force and Merchant Marine.

**3)** A long-term strategic project to be designed at the N. Y. Vaptsarov Naval Academy on the theme: "Critical evaluation and possibilities for creative application in the sea education of the trials of the Center of Suggestology and Personal Development at the Kliment Ohridski University of Sofia, the International Center of Desuggestology in Vienna and the International Center for Teachers' Training in Viktorsberg, Vorarlberg, Austria founded and managed by Prof. Georgi Lozanov, MD, PhD.

While working on the project the evaluations made by the UNESCO international expert group of 25 members in 1978 about the effects of the suggestopedic method on the health state of the students and their results and made UNESCO

Recommendations about the implementation of Suggestopedia as superior teaching method in comparison with the traditional methods to be considered.

The UNESCO working expert group includes 19 experts from Canada, USA, France, Hungary, Poland, Germany and Romania and 6 experts from Bulgaria who during the period from 11-th to 16-th December 1978 in Sofia research and confirm the high effectiveness of Suggestology/Suggestopedia in the Bulgarian education. Reference: Journal of Suggestive Accelerative Learning and Teaching, Volume 3, Number 3, Fall 1978.

As partners in the project, at the Naval Academy "N. Y. Vaptsarov "to be invited:

- The International Maritime Organization (IMO);
- European Maritime Safety Agency (EMSA);
- International Association of Maritime Universities (IAMU);
- World Maritime University - Malmö, Sweden;

The project should have an open character – other maritime institutions and universities with interest in the subject might take part.

On the basis of the evaluation and the experience throughout the years a SHOT-analysis of the navy staff' training should be conducted by practical steps toward the creation of International Methodology Center of Interactive Technologies, Suggestology and Desuggestive Education at the N. Y. Vaptsarov Naval Academy adapted to the demands and standards of the compulsory marine education.

Knowledge is always in service to the future! The applied innovations and projects are for the

marine education of the future!

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Vanina Stoyanova Bodurova, M. A.  
GSM: 0894/636881  
E-mail: vaninastoianova@hotmail.com  
2 Graf Ignatiev Street  
8800 Sliven  
Bulgaria

Dessislava Georgieva Todorova-Hlavacik, B.A.  
GSM: 0876595595  
E-mail: todorova\_hlavacik@yahoo.com  
45 Hadzhi Dimitar Street  
9000 Varna  
Bulgaria

### **Contact Information:**

Prof. Illiya P. Peev, DPsySc.  
GSM: 0898/359647  
office tel.: ++ 359 (052) 552236  
home tel.: ++ 359 (052) 757472  
E-mail: ippeev@abv.bg  
Bl. 109, entr. 4. ap. 74  
'Mladost 2' Complex  
9027 Varna  
Bulgaria



## THE HERITAGE OF PROF. GEORGI LOZANOV, PHD, IN THE CULTURAL DOMAIN OF BULGARIAN SCHOOLS

### **RADKA KARAGIOZOVA, FOUNDER & PRINCIPAL OF ROERICH INNOVATIVE SCHOOL**

This report is the first step of an in-depth survey of the organizational culture of the modern school through the perspective of the model of values bequeathed by Prof. Georgi Lozanov, PhD, and formulated into the 7 laws of Suggestopedia. The objectives of this forthcoming survey are the following:

- 1.To study the place of each of the Laws in the current picture of modern science and organizational culture.
- 2.To select and apply a relevant set of tools to survey school organizational practices to establish the actual impact of the Laws on school communities and their cultural identity.
- 3.To justify the viability of the combination of the 7 Laws and their synergic impact on organizational culture in case of harmonious interrelated application.
- 4.To formulate conclusions regarding apparent and hidden resources for organizational development offered by the Laws, and to delineate potential perspectives for recognition and use thereof.

The text of this report is in the direction of a favourable opportunity for the transfer of this model from the field of pedagogical work to the wider context of school culture and the life of the school community as a whole. If we allow ourselves to extend the process of

generalization of the topic and transfer the impact of the Laws of Suggestopedia to interactions in the human society, then their philosophical nature may evolve further and be rethought into a new social theory – a model for empathic and creative co-existence and algorithm for public progress. Thus, this report is an Introduction [1] to the global topic of Suggestopedia Laws and school organizational culture. The author aims to justify the sense of this interrelation and invite the audience to explore the idea's potential, namely: applying the laws of Classic Suggestopedia, as formulated by Prof. Lozanov, PhD, to the models, motives and degree of interaction in the school community in order to check how their intended realization and complete application impacts human activity, satisfaction with organizational communication and motivation for participation and empathy to common aims and the building of a sustainable positive culture at school.

At concept level, it is valuable to clarify:

- Prof. Lozanov's concept of the Laws of Suggestopedia;
- The concept of organizational culture.

### **The seven laws of classic Suggestopedia**

The laws of classic Suggestopedia are defined in the most mature stage of the scientific work of Prof. Lozanov, PhD, in the period after his return to Bulgaria. For the first time he wrote about the main principles of Suggestopedia in 20025 in his book "Suggestopedia – desuggestive learning". [i]



**Основи на десугестологията: външният триъгълник.**  
**Принципи на десугестивната педагогика: средният триъгълник.**  
**Средства на десугестивната педагогика: вътрешният триъгълник.**

*Foundations of desuggestology: the outermost triangle*

*Principles of desuggestive pedagogy: the middle triangle*

*Means of desuggestive pedagogy: the innermost triangle*

In the above source, he initially formulated three main principles (scheme 1):

1. Joyful and spontaneous concentration calmness.
2. Dynamic, structured and hierarchical globality – the individual in the general and the general in the individual; the general as individual and individual as general.
3. Desuggestive attitude for the purpose of spontaneous liberation of the potential capabilities of the mind.

The Laws are finalized and completed in Prof. Lozanov's last book, "Suggestopaedia/ Reservopaedia".[ii] There, he describes them as condition sine qua non – an indispensable condition. They lay in the basis of each reservopaedic communication and are so closely interrelated that they need to be observed simultaneously at all times during the learning process. It is exactly the application thereof that results in uncovering the hidden psychological reserves.

## First Law: Love

No fine accomplishments have been made in the world without love. Love creates serenity and trust, and contributes to the prestige of the teacher in the eyes of the students, thereby facilitating the involvement of the subconscious mind. Love cannot be played as the students will feel that. But it should not be understood as some sentimental, soft mood, since this attitude brings about negative reactions. It should be experienced as genuine love for the human being. In Suggestopedia, the teacher's love for the learners can be best illustrated by means of the metaphor of a parent teaching their child how to ride a bicycle without the child being able to tell whether the parent is holding the bicycle behind or not. Love, together with the other laws, creates the necessary cheerful, genuine and highly stimulating concentrative relaxation. This is a condition of relaxed concentration and brings about inner confidence and trust. Under these conditions of positive emotions, creative mental activity and the global learning process are characterized by the absence of fatigue. The principle of joy and concentrative calmness is realized through a system of games and laughter, through visual materials which are not illustrative but rather stimulating in nature, as well as through the overall organisation of the learning process.

## Second Law: Freedom

Where there is Love, there is Freedom. Freedom empowers the teacher to exercise their personal judgement and to make decisions. Freedom allows the learner to listen to their inner voice and choose their own way to the psychological reserves at different points during the learning process. Freedom is not dictated by the teacher; it is a spontaneous feeling of the learner. It is a feeling that they do not obey the methodology but are free to enjoy it and give personal expression in accordance with their personal characteristics. I.e., reservopaedia

is not pressure; on the contrary, it opens the door to personal expression.

### **Third Law: The teacher's conviction that something extraordinary is taking place**

The conviction that something extraordinary, different from the social suggestive norm, is taking place, results in inspiration for the teacher. This inner jubilation is reflected in the peripheral perceptions of the teachers, which are perceived and created in the learners. What is particularly important is that this setup is spontaneously created by the teacher's state of mind and the learners happily resonating with it, most often subconsciously. This is how the so-called de-suggestive relationship is created at the level of the reserve complex. The teacher's mastery is in facilitating this communicative process of resonance.

### **Forth Law: Very much increased study material**

In Suggestopedia, the study material presented to learners within a specific timeframe should be at least two to three times (times, not percent) larger in volume than the existing norm for other methods. If the traditional norm changes over time, in a few years or generations, the suggestopedic course must also be modified because of the constant stimulation of evolution. If in Suggestopedia the study material is kept within traditional boundaries, this would only fix and enhance the public suggestive norm regarding the limited capabilities of the human being. Thus, evolution would slow down.

### **Fifth Law: Whole-Part, Part-Whole; the Part through the Whole**

When teaching, there must not be separation between the element and the whole. Elements should not be taught and learnt in isolation. Each

whole is part of a larger whole, and this is infinite. On the other hand, this concept is based on some studies of brain functioning, according to which the parts of the brain contain information about the whole brain. According to the three foundations of Suggestopedia, human beings react as a whole and react to stimuli in their complexity. This is another proof that elements do not exist independently, but are always part of a whole. From the perspective of philosophy, there is a great theory that the whole is in the part and the part is in the whole. They are indivisible. There are no isolated entries. Therefore, in learning, elements should be studied together with the whole. The global should render additional nuances to the elements. The atom reflects the laws of the Universe, and the Universe is in the atom.

### **Sixth Law: The golden ratio**

The golden ratio discloses the law of harmony in the Universe that each suggestopedic process should be subject to. Harmony creates harmony and overcomes the psychic chaos often provoked by conventional pedagogy. Harmony is a major factor in teaching and absorbing such large volume of learning material within a short time period. The relations between the parts and the whole are in a golden ratio in the suggestopedic process of communication. Learning capacity is enhanced when the learning process artfully finds the proper balance between rhythms, intonations, emotional stimuli, etc.

### **Seventh Law: Application of classical art and aesthetics**

Classical art and aesthetics are used in suggestopedia as particularly effective mediator. Suggestopedic art creates conditions for optimal psychosomatic relaxation and harmony which help create a condition of spontaneously increased

Acquisition state and enhance the capacity to tap psychic reserves in a pleasant atmosphere. It helps reach the condition of inspiration and distract attention from the 'sore spot', where there is learning-related anxiety. Classical art is introduced by means of specially selected classical musical pieces, songs and arias, literary works, reproductions of art masterpieces, etc.

### **Concept of organizational culture**

The concept of culture adopts the idea that there is a model, a cultural matrix of ideas, rules and norms that unite groups of people giving them identity as communities. Cultural identification organizes public life and creates order, consistency, security and predictability of human life. [iii]

The significance of organizational culture as a major effectiveness factor and a prerequisite for prosperity makes its research one of the exciting and topical matters of management science in the end of the last and beginning of the new century. Scientific literature points to different years when the concept of "organizational culture" was first used. According to some claims, Andrew Pettigrew first used this term in 1976. [iv] According to others, the term was coined by American scientific journals in 1983. What is more significant in this case is the trend of combining the economic and humanitarian area and the quick appearance of ethical and value elements as part of the criteria to evaluate the success of teams and organisations, along with their functional and professional characteristics. The concept of "organizational culture" was established with the publication of the monograph of T. Deal and A. Kennedy "Corporate Culture" in 1982 and of R. Waterman's bestseller "In Search of Excellence" in 1982. [v] In 1989 Deshpande and Webster, following analysis of the predominant definitions in scientific literature in the field of sociology, anthropology and organizational behaviour defined organizational

culture as: "The models of shared values and beliefs that help people understand the organization's functions and thus adopt the behavioural norms in the organizational structure." [vi]

When applied to school as a specific organisation, organizational culture is a system that comprises and connects different elements of school life. It embraces all aspects and levels of functioning of school organisation, activities and processes. The culture builds the system as a living organism with its own value system, motivation for common efforts and understanding to achieve aims. Therefore, the school is not just a structure, but a more elaborate whole. "A mechanism may be split into its constituent parts without being destroyed, but an organism needs to stay whole in order to live. While the former is self-sufficient, the latter needs care and real food from its environment and is dependent thereon. A mechanism is nothing more than the sum of its parts, while an organism is created on a higher level of meaning, aim and purpose that exceed its constituent parts [vii] This is exactly how a school exists – as a living organism.

### **Applying Prof. Lozanov's model to school organizational culture**

The need of organisations and people in the modern world to find ways to combine their individual and collective interests provokes the development of the humanitarian line in management. There is increased need of observing ethical values resulting from the new outlook of people's role within an organisation. The modern values seek to harmonise organizational efficiency and people's individual development needs. In the light of this new view, an individual is no longer assessed only based on their professional capabilities; a higher focus is placed on regarding them as a complete personality. The prominence of trust, empathy and collaboration grows in interpersonal and professional relations. More

importance is placed on qualities such as creativity, risk taking, responsibility. Different opinions are more and more seldom the object of denial and resistance, they are welcomed with good intent and understanding, a variety of viewpoints is sought after and stimulated. The internal communication style is getting more and more democratic, free and informal, without compromising qualities such as openness and decisiveness.

It is exactly in this dynamic of management models and organizational trends that Prof. Lozanov's model would organically fit, as regulated through the Seven Laws of Suggestopedia. If we dare to extrapolate this model from the suggestopaedic cycle and apply the laws to the organizational culture of a school /being the organizational structure closest to Prof. Lozanov's initial concept/, it would only be logical to identify clear values in the functioning of the organisation and the interrelations between stakeholders in education.

We will consider the 7 main role relations directly related to a school's cultural domain, namely:

Teacher <-> Student  
 Student <-> Teacher  
 School <-> Society  
 Parent <-> Parent  
 Student <-> Student  
 School <-> Family  
 Parent <-> Child



Scheme 2

Innermost heptagon: Laws of Suggestopedia/Reservopaedia

Adjacent triangles: Characteristics of organizational culture

Star beams: Interrelations in the school community

The beauty and potential of this model are extremely tempting for a mind eager for prosperity of school culture. The mutual resonance of laws, the graph of synergy, the holistic impact develop a hypothesis of a multiplied effect on the benefits and advantages for all participants in the processes.

Here is a specific example of formulation of the values of a school environment at a school where the model is applied:

*"We believe that learning through participation in real life is the most valuable, and getting to know the world goes hand in hand with getting to know oneself. We study and interpret learning content through a wealth of cultural and historical, logical and emotional threads. We are supported by the unique school environment – it is alive and beautiful, sparks creativity, collaboration,*

responsibility, and ethics.

#### Values

- *Honesty, tolerance and mutual support*
- *Cleanliness and beauty of the emotional and physical environment*
- *Care and encouragement for everyone's growing potential*
- *Lifelong learning*
- *Balance between freedom and responsibilities*
- *Creativity in any aspect of life*
- *Inclusiveness and connectivity, irrespective of people's social status and capabilities*
- *Protection of cultural heritage*

*When such culture is in place, at least three significant differences can be identified:*

1. Each member of the community is considered to be a unique personality with their own needs, and is free to develop their full potential.
2. A favourable climate and a creative environment are established that turn learning into an attractive activity, and the school – into a sought-after place for interaction and growth.
3. Growing trust between the process participants (students, teachers, parents), who share an active role, rights and responsibilities in the school's life.

There are already quite a few attempts at similar applications in the modern practice of Bulgarian schools. It is a matter of time and research energy to use appropriate tools to measure the results and prove the reliability and development potential of the model.

**Acknowledgements:** Special thanks to Vanina Bodurova for the inspiration, training, guidance, and support. My most sincere recognition of the

suggestopedagogs at Roerich Innovative School, who build the school's daily reality based on the Laws of Suggestopedia. It is exactly their work and results that inspired this report.

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- [1] The introduction is a regulated part of the four-part structure of suggestopaedic knowledge. The other three elements are concert session /active and passive/, development and presentation /by learners/. The introduction aims to create appropriate information and emotional charge to motivate and facilitate learners to enter the topic and wish to explore it.



## THE SUGGESTIVE POWER AND IMPACT OF MUSIC

**EVELINA KRASTEVA, PH.D. IN MUSICOLOGY AND MUSIC ART,  
FOUNDER OF THE EDUCATIONAL CENTRE EVA'S BICYCLE,  
DIRECTOR AND OWNER OF DIVA LANGUAGE CENTRE, TEACHER  
AT ROERICH PRIVATE SECONDARY SCHOOL AND LEAD VOCAL  
COACH OF THE ROERICH VOCAL STUDIO**

### **Abstract:**

**The music is the art which suggests freedom of the consciousness. Everybody can become an instrument of its suggestion. The performers' point of view and all the creators of art point of view is very important in the determination and in the formulation of different processes in which the art is the essence. I do believe that it is a great chance and inspiration to involve various artists in Suggestopedia – active and rational ones, the ones who search and would like to develop themselves.**

**The suggestopedic art and the art of suggestion are two forms of syncretism in art. The same as in the opera these two forms are a combination of elements which live in a harmony because of the Golden section.**

**When you attend a concert we enter into a state of concentrative psych relaxation. The same state we get through music during the suggestopedic lesson. The whole organization of the learning process goes around the music pieces. The music provokes the games, the roles, and the desire to let the music guide you. It makes you play, dance, follow its rhythm.**

**The human voice has vast characteristics and qualities. It has a power that suggests, calms down, frustrates and achieves all kinds of emotions. That is why it is very important to master the human voice. It is necessary to reveal its colour and technical skills. They help in the art of music, in the pedagogy, in the psychotherapy and the psychology, and in all other areas of life.**

**Keywords:** *voice, music, syncretism, suggestopedia, freedom, choir*

Music has been part of my life since childhood. It is a gift from God and I would be delighted if, through my voice, my singing and my work, I could impart it to the people around me, the audience, and the students I teach. Music, in the words of Mario del Monaco, one of the greatest tenors of the 20th century, is a great love. And I am truly grateful to be a conveyor of its impact.

In my academic and pedagogical practice, I have always tried to consider and approach things from the perspective of a singer, an artist who has been on the stage for 35 years now. My scholarly studies are frequently highly emotional, most probably quite subjective, too. It took me many years to discover suggestopedia, which helped me to discard various labels I had somehow imposed on myself, and to reach the categorical conclusion that it is possible to use one's emotional and professional experience simultaneously. Music is an art which suggests such freedom of the mind. And you do not need to be a musician or an academician to become a conductor of this idea.

It is my opinion, however, that the viewpoint of the performer, the creator of the artistic act, is a very important, extremely important, perhaps the most important factor in defining and formulating the series of processes that art is part of. Thus, I believe that it is highly fortunate when artists – active, thinking, seeking, developing individuals – are attracted to suggestopedia. This is the perspective from which I approach this text, even if it is

somewhat emotional.

Suggestopedia and the art of suggestion are forms of syncretic art. Like opera, they consist in a set of components and subcomponents which interact on the basis of the golden ratio.

Even in his earliest work, Dr Lozanov wrote of "...the orchestration of a larger or smaller number of unrealized factors..." [1] Orchestration in the musical arts is at the core of everything. It contains the whole picture, the whole story, the whole functional analysis, the movement, the development, and the conclusion. Many of the strategies are borrowed therefrom, as are the definitions. Because through music and art practically everything, or nearly everything, can be explained and defined.

What music can achieve at a concert – concentrative psychorelaxation – it can also achieve in the suggestopedic class. The organization of the educational process is entirely based on works of music. Music provokes and inspires games, roleplay, the desire to be led by music. It makes you play, dance, get into the rhythm. There is an obvious parallel with opera and its syncretism. One goes to the opera, frequently not knowing the language it is performed in. But the costumes, the sets, the music, the actors' play and, above all, the voices carry you through the narrative and you ultimately understand everything. I believe that, if you go to the opera on a regular basis, you can learn Italian, for instance.

"...It does not matter what the learner's attention is focused on, the music or the text." [2] They form one whole, balanced in the golden ratio. And these two parts – the music and the language – constantly metamorphose, helped along by the acting, the costumes, and the voices. The human voice has immeasurable properties and qualities. It possesses a great power through which it can suggest, comfort,

frustrate and achieve all kinds of emotional and spiritual states. That is why managing the human voice, opening up its timbre and technical capacities, are of vital importance in the art of music, in pedagogics, in psychology and psychotherapy, and in all other areas of life. Managing the timbre is most important of all. Many singers and vocal coaches speak of technique – of speaking, singing, breathing. I do not think it is correct to speak only of technique in speaking or singing, as that would mean a standardization of sorts, while every voice is unique. And the way the voice timbre finds expression is different with every speaker or singer. A better term, in my view, is voice modulation, as it is more fluid in content and in practice. Modulation is determined by, and at the same time determines, the stylistics of a work of art. In her dissertation, Professor Dr Evelina Gateva states that, "...Vocal tone and stress is at the basis of the organization of pitch and rhythm in speech, i.e. intonation, and the consonants (obstructions in the way of the vocal tones) enhance the logical differentiation. The linguistic system better meets a person's logical-emotional requirements, and the musical system – their emotional-logical ones. What links these two sign systems on the microstructural level are the vowel tones, and on the macrostructural level – the rhythm and intonation model, the use of recitative, poetry, and song. The tones and the melody carry both the polyphonic and the harmonic links, i.e. the volume of information. It is received and conveyed on the peripheral and subsensory level. Thus, what we practically have is a vocal/singing and a musical/stage model which we apply and transform, in a somewhat minimized version, in suggestopedia.

The suggestopedic process and the process of suggestion are art forms. If we follow the connections and make in-depth comparisons based on the research conducted by Dr Lozanov and Prof. Gateva, and examine the experiential and

methodological results, we could speak of art on a different level: an art that stands higher than, say, painting or music, in that it is also based on didactics, psychology, and science. If other art forms unlock those reserves of ours that lead us to psychorelaxation, comfort, and peace of mind, suggestopedic art opens up further reserves which activate didactic, psychological and scientific processes. "Suggestology has its place in art. It should show the actor how to captivate the audience's attention. It should show the writer how to enter the reader's heart. It should show the musician how to engage the listener's mind." [3] In other words, when suggestology is applied to art, the latter immediately acquires a newer, higher, better form of development. Thus, new parallels can be made with present-day reality and the graph that traces movement in art. If the various social stages at which art is at its lowest are traced, then suggestology can be employed to elevate it to a higher level. And vice versa: when art is at its peak and artists are exceptionally talented and productive, then the energy flow benefits suggestopedia, which is enriched by the artists engaged in it. This brings us back to the question of which came first, the chicken or the egg? Suggestology or art? The truth is that the chronological order does not really matter; what does is the indelible link between the two. On my way to Sliven last year, I stopped by to meet with the conductor Krikor Chetinyan. He asked me why I was going to Sliven and whether I wouldn't like to stay with him for some time in Plovdiv. As I went into the reason for my trip – namely, suggestopedia – he smiled and said, "All my life I've tried to explain to my students that conducting an orchestra is not a manual technique, it is suggestion." [4]

"Art has always been viewed, and employed, as a powerful suggestion... [t]he arts, with their specific semiotic systems, can prove extremely successful in assisting the suggestopedic learning process in

various directions and at all ages. Along with the experimental and research work, the suggestopedic art also undergoes further development." [5]

Dr Lozanov has it that classical art and esthetics are used in suggestopedia as exceptionally effective mediators of non-manipulative communicative suggestion. Music, like the other forms of art involved in the suggestopedic process, creates conditions for optimal psycho-relaxation and personal harmony. In all the years I have sung in some of the most prominent choirs in Bulgaria, I have always experienced great excitement when witnessing that emotional height and that communion with music which gathers groups of children, adults, and professionals from some music organization to work together and communicate on a level different from that of everyday life. What interests me is the interaction between the participants, their interaction with the conductor, with the music they are making, and with the audience. This offers vast opportunities for research. Here is what Tatiana Daskalova, member of the female choir Golden Lyre, says about the effect singing in a choir has on people: "...[p]eople, whatever their occupation, are formed as individuals in their early years at school. The need to create – in this particular case, to sing – comes from one's individuality and it cannot be lost throughout the years – you either have it, or you don't..."

Why am I referring to, and providing examples from, choir singing, or making and performing music in a community? The act of singing in a group such as a chorus is multidirectional. It is no coincidence that, in the days of preparing a concert séance in the language teaching and learning process, the songs selected in the course book or by the teacher are sung together. The teacher and the students sing together, regardless of how musical each participant in the performance is, how quickly he or she reacts

to the tune, or even whether, as it sometimes happens, someone is just mouthing the words of the song. (I can confirm that because a student in my first language course used to do that; I believe, however, that in her mind she was silently singing along with me.) But let me not stray. On the one hand, the impact of singing in a group, or of listening to music in a group, comes from the social support provided precisely by the relationships within the group. A choir is a small but genuinely supportive network of social contacts and is doubtlessly extremely useful. An identical social unit is the foreign language course or the class in school. What happens in the daily life of a choir? What happens in the daily life of a group of learners? I would like to quote here Yordanka Doneva [6], who in her discussion of choir singing states that, after a certain period of time, choir members start to feel a strong bond of mutual closeness, trust and willingness to share. They take part in the process of trusting communication, which is widely believed to have a beneficial effect on mental and physical health. The process of sharing and confiding personal problems may be said to be similar to therapy. The choir as a community also assists social integration. One specific form of social support is being accepted into a group of friends and being provided with the opportunity to regularly participate in social activities such as concerts, festivals or contests. Among choir members, there is an exchange of substantial amounts of information, which is realized through the music and creates conditions for demonstrating and adequately evaluating one's own capabilities, mainly on the basis of partnership and interpersonal comparison. And all this is possible only because of and by means of the music. Music is the linking element, while the conveyor of its effect is the conductor. Everything said so far can be, and is, effectively applied to groups of learners such as school classes and foreign language courses. That is why music is the stable connecting element which is imparted to the group members by the teacher or

the conductor. How wonderful it would be if in beginners' courses, especially with first-year school students, the focus of the teacher and the children could be music, in copious amounts, and it might be classical music, but why not alternate with pop music during the breaks or when certain topics introducing important information are presented in the learning process. If it was a class dealing with modern urban life, say, a good rap song would be a much better for the children to connect to the everyday life they are discussing.

With time choir singing, respectively playing or listening to music, serves as a universal means to bring together cultural, intellectual, and even religious differences. Besides being a source of pleasure, choir singing and music in the learning community is also a collective form of expression and sharing of feelings, as previously mentioned: love, happiness, sympathy, acceptance, goodwill, peace of mind, etc. Regarding this, and perhaps in conclusion, I would like to say that applying suggestopedia in the teaching and learning process is a mission and it would be best if it was accompanied and supported above all by the classes in music which are part of the school curriculum. The number of classes in music may remain the same as in the existing curriculum – or even increased – but it would be fatal if it was reduced. A significant part of the problems with the education system and its practical application is precisely the decrease in number of music classes. If that was to change, we would have both learning music and learning through the suggestive power of music.

I would like to congratulate and wish every success to all colleagues who share these beliefs and have embraced suggestopedia in their lives, who apply it and enrich it to reach people's hearts and impart knowledge and love. This

group of dedicated teachers, I am proud to stay, includes the exceptional staff of the Roerich school within the education structures of Bulgaria – a school which has adopted suggestopedia as its mission and music as a vital component of the teaching and learning process, and of human life.

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## ВНУШЕНИЕТО НА МУЗИКАТА

**ЕВЕЛИНА КРЪСТЕВА, ДОКТОР ПО МУЗИКОЗНАНИЕ И  
МУЗИКАЛНО ИЗКУСТВО, СЪЗДАТЕЛ НА ОБРАЗОВАТЕЛЕН  
ЦЕНТЪР „КОЛЕЛОТО НА ЕВА“, ДИРЕКТОР И СОБСТВЕНИК НА  
ЕЗИКОВ ЦЕНТЪР ДИВА, УЧИТЕЛ В ЧСУ „РЪОРИХ“ И  
РЪКОВОДИТЕЛ НА ВОКАЛНО СТУДИО „РЪОРИХ“**

### **Анотация:**

Музиката е внушена в моя живот от раждането ми! Тя е божи дар и бих била много щастлива ако успявам да я внуша на хората около себе си, на публиката и моите ученици чрез своя глас, своето пеене и своята работа. Музиката е една голяма любов, както пее Марио дел Монако, един от великите тенори на 20 век. И аз се чувствам наистина благословена да съм проводник на нейното внушение.

Музиката е изкуството, което внушава свобода на съзнанието. Всеки би могъл да стане проводник на нейното внушение. Гледната точка на изпълнители и съзидатели на творчество е много важна и тя спомага при определянето и формулирането на редица процеси, в които съставна част е изкуството. В тази връзка смятам, че е голям шанс в сугестопедията да бъдат въввлечени артисти – действащи, активни, мислещи, търсеци, развиващи се.

Сугестопедичното изкуство и изкуството на внушението са все форми на синкретично изкуство. И те, както и операта, представляват съвкупност от елементи и под елементи, които са във взаимовръзка на база на златното сечение.

Това, което се постига чрез музиката на концерт – концентративна психорелаксация, се постига отново чрез музиката и в сугестопедичния час. Около музикалните произведения се завърта цялата организация на учебния процес. Музиката провокира играта, влизането в роли, желанието да се оставиш на музиката да те води. Тя те кара да играеш, да танцуваш, да влизаш в ритъма ѝ.

Човешкият глас има необятни свойства и качества. Той има мощна сила, чрез която внушава, успокоява, фрустрира и постига всякакви емоционални и душевни човешки състояния. Ето защо овладяването на

човешкия глас, разкриването на неговия тембър и технически възможности са от изключителна важност в музикалното изкуство, в педагогиката, в психотерапията и в психологията, и във всички сфери на човешкия живот.

Музиката е внушена в моя живот от раждането ми! Тя е божи дар и бих била много щастлива ако успявам да я внуша на хората около себе си, на публиката и моите ученици чрез своя глас, своето пеене и своята работа. Музиката е една голяма любов, както пее Марио дел Монако, един от великите тенори на 20 век. И аз се чувствам наистина благословена да съм проводник на нейното внушение.

В моята научна и педагогическа практика винаги съм искала, подхождала съм и съм разсъждавала от гледна точка на опита си като певица, като артист, който е на сцена вече точно 35 години. Научните ми разработки са често емоционални, вероятно и доста субективни. Бяха необходими много години, за да открия и стигна до сугестопедията. Тя, от своя страна, ми помогна да се отърся от много етикети, с които някак си бях облепена и да заявя категорично, че употребата на емоционален и професионален опит едновременно е възможна. Музиката е изкуството, което внушава тази свобода на съзнанието. И не е необходимо да си музикант или научен работник, за да станеш проводник на нейното внушение.

И все пак считам че гледната точка на

изпълнителя, на съзидателя на творческия акт е много важна, изключително важна, може би най-важна, и тя спомага при определянето и формулирането на редица процеси, в които съставна част е изкуството. В тази връзка смятам, че е голям шанс в сугестопедията да бъдат привлечени артисти – действащи, активни, мислещи, търсещи, развиващи се. Ще подхожда към този текст от тази гледна точка, макар тя и да е малко по-емоционална.

Сугестопедичното изкуство и изкуството на внушението са все форми насинкретично изкуство. И те, както например операта, представляват съвкупност от елементи и поделементи, които са във взаимовръзка на база на златното сечение.

Още в самото начало на своите разработки д-р Лозанов говори за „... оркестрацията на повече и по-малко несъзнаваните фактори..." [1] От оркестрацията в музикалното изкуство тръгва всичко. В нея е нотирана цялата картина, цялата история, целия функционален анализ, движението, развитието и заключението. Голяма част от прийомиите са заимствани, определенията – също. Защото посредством музиката и изкуството на практика може да бъде обяснено и формулирано всичко, или почти всичко.

Това, което се постига чрез музиката на концерт – концентративна психорелаксация, се постига отново чрез музиката и в сугестопедичния час. Около музикалните произведения се завърта цялата организация на учебния процес. Музиката провокира играта, влизането в роли, желанието да се оставиш на музиката да те води. Тя те кара да играеш, да танцуваш, да влизаш в ритъма ѝ. Много е силен паралелът с операта и нейния синкретизъм. Човек отива на опера, в много случаи не знае езика, на който се пее. Но, костюмите, сценографията, музиката, настроението, актьорската игра и най-важно,

човешкият глас те носят през сценичното действие и ти разбираш всичко. Мисля си, че ако човек ходи постоянно на опера, може да научи италиански, например.

„... Няма значение къде ще се насочва вниманието на курсиста, дали към музиката или към текста." [2] Те са едно цяло, едно балансирано в златно сечение цяло. И тези две части – музика и слово метаморфозират постоянно, като към тях се добавя и актьорската игра, костюма и гласа. Човешкият глас има необятни свойства и качества. Той има мощна сила, чрез която внушава, успокоява, фрустрира и постига всякакви емоционални и душевни човешки състояния. Ето защо овладяването на човешкия глас, разкриването на неговия тембър и технически възможности са от изключителна важност в музикалното изкуство, в педагогиката, в психотерапията и в психологията, и във всички сфери на човешкия живот. Най-важно е да се улови тембъра. Много певци и вокални педагози говорят за техника – говорна и певческа, дихателна. Според мен не е правилно докрай да се говори за техника при говор и пеене, защото това означава своеобразно унифициране. А всеки глас е уникален. И начина на изява на тембъра на гласа е различен при всеки говорещ или певец човек. По-скоро можем да говорим за постановка, термин, който е по-свободен като формулировка и като реален практически елемент. Постановката се определя и е определяща за стилистиката на музикалното произведение. Проф. д-р Евелина Гатева споделя в своята дисертация: „... Гласните тонове и ударението се намират в основата на височинно-ритмическата организация на речта, т.е. на интонацията, а консонантите (препятствия по пътя на тоновете) усилват логическата диференциация. Езиковата система по-пълно удовлетворява логико-емоционалните изисквания на личността, а музикалната система – емоционално-логическите. Свързващото звено



между тези две знакови системи на микроструктурно равнище се явяват гласните – тонове, а на макроструктурно равнище – ритмоинтонационният модел, речитативът, поезията и песента. Тоновите и мелодията носят едновременно полифоничните и хармоничните връзки, т.е. обемността на информацията. Тя се приема и предава периферно и субсензорно, при което се спестява време и енергия.“ И на практика ние имаме един вокално-певчески и музикално-сценичен модел, който прилагаме и трансформираме в малко по-умален вариант в сугестопедията.

Сугестопедичният процес и процесът на внушение са форми на изкуство. Ако проследим връзките и направим още по-задълбочени съпоставки на база на изследванията на д-р Лозанов и проф. Гатева, и благодарение на опита и развитието на методиката, бихме могли да говорим за изкуство на друго ниво. Изкуство, което има по-висша форма от художественото, защото в основата вече е не само художеството, а и дидактиката, психологията, науката. Ако художественото изкуство отключва онези наши резерви, които ни водят до психо релаксация, отпускане и покой, то сугестопедичното изкуство отключва и още, и още резерви, които активизират дидактични, психологични и научни процеси. „Сугестологията има място в изкуството. Тя трябва да покаже на артиста как да завладее душата на публиката. Тя трябва да покаже на писателя как да влезе в сърцето на читателя. Тя трябва да покаже на музиканта как да грабне умовете на слушателите.“ [3] Т.е. прилагайки сугестологията в изкуството, то автоматично придобива нова, по-съвършена и по-висша форма на развитие. От тук могат да се очертаят още нови паралели с днешната действителност и графиката, която чертае движението в изкуството. Проследявайки преминаването през различни социални етапи в

точките, където изкуството е в най-ниско проявление може да се приложи сугестологията, за да го пренесем на друго ниво. Както и обратното, когато изкуството е в апогей, а артистите – изключително даровити и продуктивни, тогава енергийния поток е в полза на сугестопедията, която се обогатява неимоверно от творците, ангажирани с нея. Тук е верен въпросът: кое е първото – кокошката или яйцето? Сугестологията или изкуството? Истината е, че тази последователност дори не е важна. Важна е неразривната връзка помежду им. На път за Сливен миналата година се спирам при диригента Крикор Четинян в Пловдив. И той ме пита защо съм се запътила към Сливен и няма ли да поостана при него в Пловдив. Аз му разказвам за причината на моето пътуване, а именно сугестопедията, той се усмихва и казва: „Цял живот се опитвам да обясня на студентите си по дирижиране, че дирижирането не е мануална техника, а сугестия. [4]

„...Изкуството винаги е било считано и използвано като мощна сугестия. ... изкуствата със своите специфични семиотични системи могат изключително успешно да подпомагат сугестопедичния учебен процес в различни направления и при всички възрасти. Едновременно с експерименталната и изследователска работа се оформя и сугестопедичното изкуство.“ [5]

Д-р Лозанов казва, че класическото изкуство и естетика се използват в сугестопедията като изключително ефективни медиатори на неманипулативното комуникативно внушение. Музиката, така както и другите форми на изкуство съставляващи сугестопедичния процес създава условия за оптимална психо-релаксация и хармонично състояние. В годините, в които съм пяла в едни от най-значимите хорови състави в България и до днес много силно ме

вълнува преживяването, онази емоция и сливане с музиката, които събират група деца, възрастни, професионалисти в някаква музикална общност, за да творят заедно, да работят заедно и да общуват на едно различно от ежедневно ниво. Вълнува ме взаимодействието между участниците, взаимодействието им с диригента, взаимодействието им с музиката, която правят и взаимодействието им с публиката. Необятна тема за научно изследване. Татяна Даскалова, хорист в женския хор „Златна лира“ размишлява за въздействието, което пеенето в хор има върху хората, „... че човек, каквото и да работи, е формиран като личност още в ранните си години в училище. Потребността да твориш – в конкретния случай да пееш, идва от същността на човека и тя не може да се изгуби в годините – или я имаш, или не ...“. И защо правя препратки и прилагам примери с пеенето в хор, с правенето изпълнението на музика в общност. Действието на пеенето в общност, каквато е хоровият състав, е многопосочно. Не е случаен фактът, че по време на дните на разработка след концертен сеанс при обучението по чужд език, песните, които са предварително подбрани в учебника и в допълнение от преподавателите, се изпълняват заедно. Учител и ученици пеят заедно, независимо кой колко е музикален, кой колко бързо реагира на мелодията, а в някои случаи дори пее негласно. (Мога да го потвърдя, защото едната ми ученичка от първия ми курс, пееше негласно. Убедена съм, че пееше с мисълта си заедно с мен.) Но, да се върна на съжденията си. От една страна въздействието на пеенето в общност или слушането и възприемането на музика в общност, се изразява в социалната подкрепа, осигурявана именно от взаимоотношенията в групата. Хорът е малка, но реално подпомагаща мрежа от социални контакти и е безспорно изключително полезна. Абсолютно същата обществена единица е и курсът по чужд език, или класа в училище. Какво

се случва в ежедневието на един хор? Какво се случва в ежедневието на една обучавана група? И тук ще се позова на Йорданка Донева, която също откровено споделя свои мисли за хоровото пеене. [6] – че след определен период от време хористите започват да чувстват близка привързаност един към друг и загриженост, доверие и склонност към взаимно споделяне. Те участват в процеса на т.нар. доверително общуване, което според много мнения и наблюдения влияе благоприятно върху психичното и телесното здраве. Включеният в него процес на споделяне и обсъждане на лични проблеми може да се окаже сроден с терапия. Чрез хоровата общност също така се осъществява социално приобщаване. Една специфична форма на социална подкрепа е да бъдеш приет сред група от приятели, да имаш възможност редовно да участваш в социални дейности (концерти, спектакли, фестивали, конкурси). Хоровата общност осигурява широк обмен на информация между хористите, който е осмислен чрез музиката и предлага условия за утвърждаване и адекватна оценка на собствените способности, най-вече на базата на партньорството и междуличностното сравнение. И всичко това само и единствено благодарение и посредством музиката. Тя е свързващото звено, а проводникът на внушението в тази общност е диригентът. Всичко казано до тук с абсолютно същия ефект може и се прилага и в учебните общности, каквито са класовете в училище или курсовете по чужд език. Затова музиката е устойчивият елемент, свързващото звено, което чрез учителя или диригента се провежда към участниците в общността. Колко прекрасно би било ако в начален курс, особено в първи клас фокусът за деца и учител е музиката, в големи количества, като тя може да бъде класическа, но защо не и разнообразявана в междучасия и при различни теми, въвеждащи важни факти в учебния процес с популярна

музика. Ако по някакъв начин в часа се говори за съвременния градски бит една не лоша рап песен би била много по-ясна отправна точка за децата да се свържат с ежедневието, за което говорят.

С времето пеенето в хорови общности, респективно свиренето или слушането на музика се превръщат в универсален обединител на културни, интелектуални, дори религиозни различия. Освен удоволствие от музицирането, хоровото пеене и музиката в учебните общности представлява колективна форма на експресия и доверяване на чувства, както по-горе бе споменато: любов, щастие, съчувствие, приемане, добронамереност, сливане, покой и други. И в тази връзка и може би в заключение бих искала да кажа, че прилагането на сугестопедията в учебния процес е мисия и е хубаво тя да бъде съпътствана и подкрепяна преди всичко от часовете по музика, които се залагат административно в годишната учебна програма. Часовете по музика е необходимо да запазят своя хорариум, дори той да бъде увеличен, но е пагубно да бъде намален. Значителна част от проблемите в образователната система и прилагането ѝ на практика е именно намаляването на броя на часове на този учебен предмет. И тогава, ще имаме учене посредством внушението на музиката, но ще учим и музика.

Бих искала да поздравя и да пожелаая успех на всички колеги и съмишленици, които приемат сугестопедията в своя живот, прилагат я, обогатяват я, достигат до сърцата на хората и са проводник на знание и обич. В тази общност на призвани с голяма гордост ще изтъкна присъствието на изключителния екип на Училище „Ръорих“ в образователната структура на България, училище приело сугестопедията за своя мисия, а музиката като изключителен

компонент от учебната дейност и човешкия живот.

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## SUGGESTOPEDIA AND MUSIC AT ROERICH SCHOOL

### ZLATINA DIMITROVA

Music classes are organized based on the laws of the golden ratio of Suggestopedia and love. There is transition from light and fun moments with lots of songs and dances to psychorelaxation moments to enter into the depth of the fine music art.

Through the Music teacher's own musical tales, children get to know music theory in an unusual way, without realizing it. They are the link between learning and fun, and the basis for absorbing a much bigger volume of information according to the principles of the Suggestopedia method. "Musical Tales" are presented as a cycle of 12 texts composed by Zlatina Dimitrova, a teacher in Music at Roerich School, by means of which the children, without realizing, get to know the 12 topics from basic music theory. By means of the magical music card games related to a new tale/lesson or by means of the music quizzes, the classes pass unnoticeably for pupils, with lots of love, joy, and enthusiasm for playing,

Through their suggestive behaviour and the classroom arranged with lots of love, the suggestopedagogue creates conditions for optimal psychorelaxation and harmony. Rhythm and melodiousness, present in each class activity, render a unique musical masterpiece that on its part builds a friendly relation, trust, positive attitude, and knowledge.

Suggestopaedic piano lessons for children with special needs fill the child's soul with joy, overcome anti-suggestive barriers and have a positive therapeutic effect.

The magic happens in perpetual joy and happiness, and intense infantilization is visible in the bright eyes of looking forward to new knowledge.

Music is the melodiousness and harmony in the learning process at Roerich School. It lights each corner, each text, dance, or just game. Music is not just a background, it globalizes the learning process by harmonizing the part within the whole, and the whole embraces and unites into one the parts through the fifth law of Suggestopedia, "whole-part, part-whole".

Here is the first part Introduction Sound, Tone and Noise of the book "Musical Tales".

## **MUSICAL TALES**

**By Zlatina Dimitrova**

**A Suggestopedagist, a teacher in Music to Primary and Secondary students at Roerich Innovative School, specializing in piano teaching, music theory and practice, sound recording.**

# Introduction

## Sound, Tone and Noise

*„Where words fail, music speaks.“*

*Hans Christian Andersen*

Many, many years ago,  
In a world where no one could talk,  
There lived a big family with two sons.  
However, this family was unlike any  
other.  
It was very different, because the father  
and two sons had extraordinary qualities  
and extraordinary names.  
The father was called **Sound**.

**Sound** – a mechanical wave with  
periodic vibration and perceived by the  
ear as sound.

**Sound's** entire body always vibrated  
when he told **tales**. He could not speak,  
but when the time came for telling tales  
in the evening, he told the most  
incredible stories ever. It so happened  
that **Sound** made **noises** when telling his  
**tales**. That is why the whole family  
loved gathering around him at night and  
listening to his tales.  
Sometimes however, while Sound was  
telling his tales, his older son stepped in,  
but with **small background melodies**.  
He was called **Tone**,

**Tone** – a sound with certain vibration  
frequency





Ludwig van Beethoven, portrait by V. Maler, 1804



He heard sounds – sounds with a certain **frequency**.

**Frequency** – a phenomenon measuring the number of repetitions for a unit of time.

Due to his capacity to hear sounds with a certain frequency, he was called Tone. Tone was the merriest exactly when he started singing his melodies. However, it was not only songs he reacted to, he also recognized the voices of musical instruments – **Timbre**.

**Timbre** – the quality that differentiates musical instruments or voices. Also called “colour”.

He heard sounds with certain frequencies, but also **their characteristics**. He could hear the **Pitch**

**Pitch** – the place where a tone is marked.

of sound and how long it lasted – **Duration**.

**Duration** – the time for which a tone sounds.



Portrait of Wolfgang Amadeus Mozart (Image: Getty Images/Guliver Photos)

The second son in the family was very different from all.

So hot-tempered and untamable that once he heard Tone's **melody** or his father's tales, he immediately started various inconsistent actions.

**Melody - (tune)** is what makes music pieces unique. It is the most memorable part of a music piece.

He clapped his hands, tapped his feet, scratched his head, pushed various objects, made various movements. He created the most intolerable sounds and that is why he was called **Noise**.

**Noise** – sound with variable vibration frequency.

They were all very different from one another, but still loved each other and leaved peaceful and prosperous until the end of day.





Ludwig van Beethoven, portrait by V. Maler, 1804

## **Characters:**

**Sound**

**Tone**

**Noise**

**Frequency**

**Melody**

**Timbre**

**Pitch**

**Duration**

# АЛЬБОМ ПЕСЕН ДЛЯ ЮНОШЕСТВА

Соч. 79

## Вечерняя звезда

Г. ФАЛЛЕРСЛЕБЕН

# LIEDERALBUM FÜR DIE JUGEND

Op. 79

## Der Abendstern

H. von FALLERSLEBEN

21

Соч. 79, №1

Langsam [Медленно]

1. Да - де - кий мой друг, твой ра - дост - ный  
 2. Люб - лю - я те - бя, всем серд - цем люб -  
 1. Du lieb - li - cher Stern, du leuch - test so  
 2. Wie lieb - ich doch dich so herz - in - nig

свет мне све - та при - но - сят ве - чер - ный при - вет.  
 лю, и луч твой вол - шеб - ный я жад - но лов - лю.  
 fern, doch hab' ich dich den noch von Her - zen so gern.  
 - lich! Dein fun - keln des Aug - lein blickt im - mer auf mich.

3. И где б ни был я, всег - да пре - до мной ла -  
 4. О, как бы хо - тел я вме - сте сто - бою св -  
 3. So blick' ich nach dir, sei's dort o - der hier, dein  
 4. Wie nickst du mir zu in früh - li - cher Ruh! O

ска - ю - щий свет твой, твой луч зо - ло - той.  
 ять над зем - ле - ю ве - чер - ной звез - дой!  
 freund - li - ches Aug - lein steht im - mer vor mir.  
 lieb - li - ches Stern - lein, o wär' ich wie du!





Roses in a Glass Vase 1883 Mane



## THE SUGGESTOPEDIA PHENOMENON / REPERCUSSIONS ON FOREIGNERS STUDYING BULGARIAN /

**SVETLANA STOYANOVA**

Svetlana Stoyanova is a certified teacher-suggestopedagogue. She works at Vihrovenia: a Center for Classical Suggestopedia in Sofia. She teaches Bulgarian to foreigners, as well as the initial literacy of young children through the method of classical suggestopedia. The present article reveals how Suggestopedia affects the foreigners studying Bulgarian.

Suggestopedia is an original educational system, proven over time. It is aimed at anyone who wants to achieve effective results in modern training. The method of suggestopedia is extremely flexible and able to meet the personal needs of each student, regardless of the language they speak, age and level – from beginners to advanced. The material that is taught is easily and pleasantly assimilated in a short time through classical art, interactive challenges, games, songs. The basic skills are quickly improved – listening comprehension, speaking, reading, writing.

"Bulgarian is not difficult... Bulgarian is melodic, like a song, pleasant." [1] Is this so and do foreigners who dare study it acquire our language? The truth is that our language is not the easiest. Sometimes it is difficult for us to understand grammar and follow the rules of our own language, so we can imagine what an effort it is for foreigners. In a number of reports by language experts around the world, Bulgarian ranks at the forefront of grammar difficulty. The rules of our native language are so many and there are a lot of exceptions. Remembering all this is not an easy task, especially if the language that is not native.

Many things are incomprehensible and illogical, difficult to understand even for the Bulgarians themselves – to begin with the alphabet, variable 'Я', full and short definite article, numerical form for masculine nouns, richness of verb tenses, correct coordination of adjectives and nouns. Therefore, the suggestopedic methodology, proven over time in the study of foreign languages, reveals its effectiveness and usefulness here as well.

Do foreigners who have undergone a suggestopedic training course manage to learn, like and love our native language? Observations and surveys provided by the anonymous questionnaire of the "Professor Doctor Georgi Lozanov and Professor Doctor Evelina Gateva" Foundation and conducted among foreign students at the Vihrovenia Center for Classical Suggestopedia, predominantly show that suggestopedic methodology expands and changes people's understanding of what is and what should be included in a learning process. Each of the respondents and trainees (without exception) gives a positive answer to this question. It expands his/her understanding of teaching in general and understands how a foreign language should be taught. The students comprehend the suggestopedic methodology, which gives its positive result and has a favorable effect on the accumulation and acquisition of knowledge and skills and on the mastery of the foreign language.

Regarding the concert sessions - the most

distinctive and characteristic feature in suggestopedic training, we also see a positive influence and impact. Also, the largest percentage of respondents like the Bulgarian language during the concert session - they like the sound and melody of the language in combination with classical music and the intonations that the teacher uses. Respectively, the easiest for them is the pronunciation of Bulgarian words during reading, as compared to singing or telling a story.

The material taught for one level is multiplied, but is relatively easy to learn for most learners. They believe the taught material volume would be acquired for twice as many classes through traditional language instruction. This intensity, characteristic of the suggestopedic courses, is accepted as a challenge, but also with ease. Students say that they need time to acquire and apply the accumulated information, but all the techniques used in the process, such as role-playing, games, songs, etc., help them to be active during the course, which, in turn, proves the effectiveness of these techniques, typical of Suggestopedia.

The calm and artistic environment in which the suggestopedic classes are held also contributes to the good mastering of the material and achieving high results at the end of the learning process.

It can be concluded that the Bulgarian language course for foreigners is very useful, joyful and relaxing. The language barrier is quickly overcome and after the course foreigners have the opportunity to communicate in Bulgarian more freely in their daily lives. The students come to the conclusion that the methodology allows easy learning and mastering of the material and leaves them with desire for new meetings and upgrading of knowledge and skills. They understand that if there is a place that

unleashes their potential and helps them achieve what they want - it has already been found.

[1] Vanina Bodurova, "She - from Bulgaria, He - Ocean Deep"

## ФЕНОМЕНЪТ СУГЕСТОПЕДИЯ /ОТРАЖЕНИЕ ВЪРХУ ЧУЖДЕНЦИТЕ, ИЗУЧАВАЩИ БЪЛГАРСКИ ЕЗИК/

СВЕТЛАНА СТОЯНОВА

Светлана Стоянова е сертифициран преподавател-сугестопед. Работи към Център по класическа сугестопедия „Вихровения“, София. Нейната работа е специализирана в преподаването на български език за чужденци, както и в началното огранотаване при малките деца по метода на класическата сугестопедия. Предложеният материал представя на читателите как Сугестопедията се отразява на чужденците, изучаващи български език.

Сугестопедията е оригинална образователна система, доказана във времето. Тя е насочена към всеки, който иска да постигне ефективни резултати в съвременното обучение. Методът на сугестопедията е изключително гъвкав и способен да посрещне личните нужди на всеки ученик, независимо от езика на който говори, възрастта и нивото на което е - от начинаещи до напреднали. Материалът, който се преподава, се усвоява за кратко време лесно и приятно чрез игри, песни и класическо изкуство. В езиковите курсове бързо се развиват основни умения - говорене, слушане, четене, писане.

„Българският език не е труден... Българският е мелодичен, напевен, приятен" [1] Дали е така и дали така приемат нашия език чужденците, дръзнали да го изучават? Истината е, че езикът ни не е от най-лесните. Понякога за

нас самите е трудно да разберем граматиката и да спазваме правилата на собствения си език, затова можем да си представим какво усилие представлява това за чужденците. В редица доклади на експерти, изучаващи езиците по света, българският се нарежда в челните позиции по трудност относно граматиката. Правилата на родния ни език са изключително много, както и много са изключенията от тези правила. Запомнянето на всичко това, не е никак лесна задача, особено ако езикът не е роден. Много неща са непонятни и нелогични, трудни за разбиране дори и за самите българи – променливо Я, пълен и кратък определителен член, бройна форма за имена от мъжки род, богатството от глаголни времена, правилно съгласуване на прилагателни и съществителни имена, дори научаване на самите букви. Ето защо, доказалата се във времето при изучаване на чужди езици сугестопедична методика и тук разкрива своята ефективност и полезност.

Успяват ли да научат, харесат и обикнат нашата родна реч чужденците, преминали сугестопедичен курс на обучение? Наблюденията и анкетите, предоставени от Фондация „Професор доктор Георги Лозанов и професор доктор Евелина Гатева“ и проведени сред курсистите чужденци в център по класическа Сугестопедия „Вихровения“, на първо място показват, че сугестопедичната методика разширява и променя самото разбиране на хората за това, какво представлява и какво трябва да включва един обучителен

процес. Всеки един от анкетираните и обучени без изключение дава положителен отговор на това запитване. Разширява своето разбиране за обучението като цяло и разбира как трябва да се преподава един чужд език. Курсистите осмислят сугестопедичната методика, която дава своя положителен резултат и се отразява благоприятно върху натрупването и усвояването на знания и умения, върху овладяването на чуждия за тях език.

По отношение на концертните сеанси – най-отличителната и характерна черта в сугестопедичното обучение, също виждаме едно положително влияние и въздействие. Също така, най-голям процент от запитаните харесват българската реч по време на самия концертен сеанс – харесват звученето и мелодичността на езика в комбинация с класическата музика и интонациите, които учителят използва. Респективно най-лесно за самите тях е произношението на българските думи по време на четене, в сравнение с пеенето и разказването на история.

Материалът, който се преподава за едно ниво, е многократно увеличен, но се научава сравнително лесно за по-голяма част от обучаващите се. Те смятат, че количеството на взетия материал би се усвоило при един традиционен вид обучение за два пъти повече часове. Тази интензивност, характерна за сугестопедичните курсове, се приема с предизвикателство, но и с лекота. Курсистите споделят, че им е необходимо време за усвояване и прилагане на натрупаната информация, но всички използвани похвати в процеса като влизането в роля, игрите, песните и

пр. им помагат да бъдат активни по време на курса, което от своя страна доказва ефективността на тези похвати, типични за Сугестопедията.

Спокойната и артистична среда, в която се провеждат сугестопедичните занимания, също допринася за доброто овладяване на материала и постигане на високи резултати в края на обучителния процес.

Може да се заключи, че курсът по български език за чужденци е много полезен, забавен и релаксиращ. Езиковата бариера за кратко се преодолява и след курса чужденците имат възможността да общуват на български език по-свободно в ежедневието си. Курсистите достигат до извода, че методиката позволява лесно учене и усвояване на материала и оставя в тях желание за нови срещи и надграждане на знанията и уменията. Те разбират, че ако има място, което разгръща техния потенциал и им помага да постигнат това, което желаят – то вече е открито.

[1] Ванина Бодурова, “Тя - от България, той - Океан“

## KIDS ARE PLAYING

### ANGELINA MIRAZCHIYSKA

Angelina Mirazchiyska is an English Teacher to children, youth and adults, certified teacher through Suggestopedia, and author of English Language textbooks for Suggestopedia courses.

Recently, during a class with youth aged 12-14, I remembered a promise given to myself as a kid. What was it and why did it come back to my mind after so many years? Here is the story ...

It was late June and our 6th-grade school year had just finished. We were playing “Dodgeball” on small street in the neighbourhood when an angry old man showed up and took away our ball, claiming we were making too much noise.

We moved down the street and brought a new ball, but this time a young woman came out on her balcony and started yelling at us: “Go away, you all! I can’t put my baby to sleep because of you!”

Third time we moved, and suddenly some cold water came down on us! We looked up and saw two young men holding empty basins who shouted: “We’re having a university exam tomorrow and you’re disturbing our studies!”

At this moment, we felt so miserable and upset, that I promised myself I would never drive away or scold playing children, when I grew up – NEVER!

Nowadays, children’s games are quite different, of course, but I have kept my promise so far and, being an English teacher through Suggestopedia, I see daily how important it is for kids to play freely

without feeling threatened or judged.

Games are the children’s way to explore the world, build and defend a solid value system, and deal with challenges in life.

Our youth English lessons through Suggestopedia regularly include creative educational games which, apart from developing the young learners’ language skills, encourage them to distinguish good from bad, take responsibility and accept consequences for own actions, find true friends, and make good decisions.

Some kids tend to be fascinated by computer games they play outside class, including violence or money-making obsession, and it is even more important to listen with empathy to their reasons in a non-judgmental way if they decide to open up and share about these games in class.

A possible way to neutralize their unhealthy effects would to find inspirational role models together with the kids and discuss the consequences of bad choices in life, incorporating them in educational games, which can have a powerful and long-lasting positive impact on the students’ attitudes and behaviour in real life.

To illustrate this approach, I would like to share with anyone interested a game I created for my youth

English classes called “The Million Dollar Kid”. We have played it with different groups of students, aged 12 to 16, and they truly enjoy to take the roles of adults in this game who have to make choices, experience the consequences, and pursue inspirational dreams and worthy goals in life. What’s more, they become aware that money can simply be one of the means to achieve a dream, but not the dream itself.

Apart from the purely linguistic goals, the game encourages in-depth discussions of universal values, ethic relationships, and meaningful goal-setting, thus contributing to disruptive behaviour prevention and manifestation of students’ best personality.

Kids are playing ...

# **GAME** **The Million Dollar Kid**



Age	Card no.	Place	Money
23	1	Home	\$ 5,000
24			
25			
26			
27			
28			
29			
...			

Your aim is to make \$ 1,000,000.

Start at Card 1 and make a choice. Then go to the indicated card to find out what happens.

Each card represents a year of your life.

As you play, make notes in the chart provided above.

The game ends either when you reach 29 years of age or when you have \$ 1,000,000.



**1** You're 23 and it's time to make an important choice.

You've just obtained your Master's Degree from a Law School.

Everybody expects you to start a career as a lawyer and you have an excellent job offer from a reputable law firm.

Or you could follow your secret passion to become the best barista in the world! You have the unique chance to start working in a fashionable bar in London!

Your savings at the moment total \$ 5,000.

Go to a law firm	<b>12</b>
Go to London	<b>10</b>





**12** You're doing quite well at the law firm: *Curtis, Curtis & Curtis, Lawyers, Ltd.*, although the job isn't very interesting.

If you carry on, you'll get a promotion soon.

Or you could drop everything and go to Miami where you'll pursue your dream to become the best barista in the world.

You've earned a good sum of money for the past year and now have \$ 20,000 more in your bank account.

Continue at the law firm **2**  
Go to Miami **27**



**2** Congratulations!  
You got a promotion!  
You also won your first big case!

There are \$30,000 more in your bank account.

There is no reason to change your job.

On the other hand, you've met someone you like a lot. This person owns a prosperous business and has invited you to become partners – in business and in life.

Keep working at the law firm **11**  
Join the business of the person you like a lot **14**



**10** You had a good time in London – it was exciting to be a barista in a fashionable bar and meet celebrities. But you didn't make as much money as you hoped. You now have \$20,000 more.

You need a change and could go to Miami for a couple of years – a friend of yours is working there and says she could probably find you a job as a barista.

You've heard the beaches in Miami are unbelievable!

Alternatively, you could accept a good friend's offer for a joint venture to invent an anti-baldness pill.

Go to Miami **27**  
Accept the friend's offer **20**



**11** You're working in the law firm, and you're now \$50,000 better off than you a year ago. It's a good steady job and you bought a new car this year. You also travelled to the enchanting Galapagos islands where you volunteered on a project to conserve the Galapagos tortoise.

Back from the trip, you're wondering whether to start working for yourself – several of your friends are self-employed, and this might be a good time to start your own business – as a legal advisor, for example ...

Stay in the law firm **5**  
Start your own business **9**



**14** You get on very well with your partner in business and life – you earn a lot of money during the day and have romantic dinners in the evening!

You have \$ 50,000 more than two years ago.

You are also considering to get married to your partner and settle down in your current city.

Or, you can keep things the way they are now.

Get married	<b>6</b>
Keep your current relationship	<b>26</b>



**19** Bad news! The law firm had invested in a Ponzi scheme which almost ruined it.

They had to make cuts to survive and can't afford to promote you or raise your current salary. However, they promise to make you a managing partner in 6 months, which will give you an opportunity to heal the firm.

At the end of the year you have \$15,000 more than you had before.

You are also wondering whether to accept the invitation of a friend who lives in LA and says he could find you a job there.

Go to Los Angeles	<b>7</b>
Stay at the law firm	<b>8</b>



**5** You've had a good year! You were promoted once more and are now earning a good salary – with plenty left over to invest.

You invested money at the right time, too – share prices doubled over the last year, and altogether you now have 50 % more than you had two years ago.

But you are bored – you could carry on in the law firm, or you could join a friend managing an international project research to invent an anti-baldness pill.

Stay in the law firm	<b>8</b>
Join the anti-baldness project	<b>13</b>



**6** You've had an astonishing year! Not only did you get married, but your spouse's single great-aunt died, leaving you a mansion with a large swimming pool, and an even larger sum of money. You now have \$ 500,000 more than a year ago.

A friend wrote to you recently, saying she's starting her own business organizing luxury trips to the Antarctic. She needs a lawyer – you could join her.

Or you could stay where you are, and swim in the pool 😊

Stay where you are	<b>22</b>
Go into the business of luxury trips	<b>3</b>



**9** For the last year, you've been running your own business as a legal consultant.

Unfortunately, running a business is more expensive than you imagined, and not enough people want your legal advice.

At the end of the year, you have \$ 5,000 less.

You now have to choose whether to join a friend starting a company or luxury trips to the Antarctic or accept the invitation of a cousin living in Los Angeles. He says he will help you find a good job there.

Go into the business of luxury trips **3**  
Go to Los Angeles **7**



**22** Bad news!

Your partner has left you for someone else, and taken half the money. You now only have a third of what you had a year ago.

You've heard from a friend who's working on the private jet of an Asian tycoon as a member of the crew. He says he could get you a job too, and that the pay is quite good.

Another option is to join a childhood friend with a prosperous law firm who offers you a partnership.

Go to the private jet **4**  
Become a law firm partner **8**



**20** The research for anti-baldness pills has taken the last year and requires more money.

You're not sure you will continue supporting it. Your partner is not sure, either.

You both feel a little tired. It might be a good idea to take a long leave and go on a round-the world trip.

You've added only \$5,000 to your savings – the research is quite expensive!

Keep supporting the research **13**  
Go on a round-the world trip **28**



**8** The law firm had a very hard time and almost went bankrupt!

One day, a modest-looking young man hired you to defend his interests in court. He claimed to be the real author of a song with two billion views in YouTube.

You won the case for your client and your fee was the staggering \$2,000,000!

And this song is your favourite now 😊





**13** Finally, the project is complete!

New, revolutionary anti-baldness pill is on the market.

Their effect is miraculous: bald people grow new hair again!

Drugstores all over the world want to sell the anti-baldness pill!

You have made a huge profit and have \$10,000,000 more at the end of the year!

Way to go!



**3** You and your friend work well together and your partnership is successful so far.

You have added \$100,000 to your bank account.

However, the number of tourists recently dropped. You can try to boost the business with new ideas but it might take a lot of time and efforts.

Or you could always get a nice, safe job with a law firm ...

Stay in the tourism business	<b>25</b>
Join a law firm	<b>19</b>



**7** You arrive in LA and manage to find a place to live. After doing casual work for a time, you get a job as a barista in a Hollywood cafe.

A year ago, you were preparing cappuccino when the café started shaking – an earthquake hit! A beam collapsed on top of you and one of the customers, an elderly lady, and trapped you under the debris. Making great efforts, you managed to get out and save you both!

The lady turned out to be a Hollywood movie star – she expressed her gratitude and asked for your address.

Last month she died, leaving you \$ 1,000,000 in her will, "To the barista who saved my life"!



**4** After a year on the private jet *Asian Eagle*, you've begun to suspect that something illegal is going on. You've often seen the passengers talking in whispers and exchanging mysterious packages – and isn't \$ 80,000 a year a bit too much for the job of a barista?

You could leave the jet plane now and go back home where you can work with a law firm – or take a risk and carry on working on *Asian Eagle*.

You've added \$ 100,000 to your savings over the last year.

Stay on the private jet	<b>23</b>
Join a law firm	<b>24</b>



**24** You're working for Curtis, Curtis & Curtis, Lawyers, Ltd. It's not the most interesting job in the world, but it's a safe, established firm, and the pay's reasonable.

You're earning enough to buy your own flat and a car.

Add 10 % to your savings.

You can stay with this firm for a couple of more years or you could accept the offer of two friends of yours who own a company for luxury trips. They need a good lawyer like you.

Stay with the law firm **19**  
Join the luxury trips company **25**



**21** You're a genius!

You invented a cocktail with coffee, called Miami sunrise, that became an instant success! You patented it and opened your own bar to serve it to hundreds of customers every day.

After a while, your bar became a chain of successful bars.

In the last year, you have made a staggering \$ 1,000,000!



**26** Everything was fine until your partner decided to invest the annual profit of the company in the research of anti-baldness pills!

You might support your partner but doubt the success of the research.

You've also been contacted by a former fellow student, Bill Curtis, who has a law firm now. He offers you a job as a lawyer.

Join a law firm **24**  
Support your partner **20**  
In the research of anti-baldness pills



**28** You and your partner drop everything and go on a round-the world trip!

You see the Pyramids in Egypt, the Stone Heads on The Easter Island, the Great Barrier Reef in Australia, Table Mountain in South Africa ... and you spend, and spend, and spend!

At the end of the two years, you have only 30% of what you had before.

But you and your partner feel happy and relaxed.

The money you have at the moment is enough to settle in a small village in Bali and enjoy the simple pleasures of life.



**27** Miami is amazing! Endless beaches, nightlife and parties!

You work as a barista in a café, which is popular among top models and rock stars. They give you large tips and, at the end of the two years, you have added \$ 70,000 to your savings.

One evening, an Asian tycoon comes to your bar and is so impressed with your skills that he offers you to be a private barista on his jet.

Accept the offer and travel the world with the tycoon's jet **4**

Decline the offer and stay in Miami **21**



**25** The luxury trips company started to organize trips to the International Space Station!

All the trips are booked months in advance by the richest people in the world!

You have made the staggering \$50,000,000 in the last year!

Unbelievable!



**23** You should have left the jet when you had the chance.

On your last trip you were all arrested for smuggling diamonds!

You were sentenced to two years in probation and fined \$100,000. Fortunately, you've invested your money, which makes up for the fine. You have now the same amount of money as before.

Someone you met on the jet says he can help you get a job in Los Angeles. Or you could go back home and try joining a law firm (you'd better not tell them you're on probation 😊)

Go to Los Angeles **7**  
Join a law firm **24**

## GAME The Million Dollar Kid



## EINE GESCHICHTE FÜR ERWACHSENE

Eine Geschichte über erwachsene Kinder

**GABRIELA STOIANOVA**

Ich bin eine Lehrerin. Als Grundlage in meiner Arbeit habe ich gesucht und bestrebt, das anzuwenden, was es ist die beste aller Pädagogiken, Methoden und Werkzeuge für den Erfolg von Kindern.

Als ich in Deutschland arbeitete, habe ich meine dort gesammelten Erfahrungen weiter studiert.

Den vollständigsten Ausdruck dessen, was ich gesucht habe, habe ich hier in Bulgarien gefunden und das war es SUGESTOPEDIA.

Es war einmal ein König. Sein Name war George und eine Königin - Evelina. Sie lebten glücklich mit ihrem Kind Suggestopädie. Suggestopädie war von der Liebe ihrer Mutter und ihres Vaters erfüllt und blühte täglich mit ihrer Aufmerksamkeit auf. Als sie älter war, gaben sie sie der Welt und sie lebte ihr eigenes Leben.

Und was ist Suggestopädie? Sie ist eine strahlende von einem guten Kind. Die Liebe ihrer Eltern entzündete sich an ihr. Sie ist auch lieblich mit der Liebe des guten Gottes. Sie war etwas ganz Besonderes. Wieso den? Denn sie hatte zu jedem Menschen eine besondere Beziehung. Mit so viel Aufmerksamkeit, Zärtlichkeit und Weichheit sprach sie mit jedem, scherzte oder sang. Und sie, das Volk, waren eins. Sie fingen sogar an, nur mit Gedanken zu kommunizieren, sie waren sich so nah.

Wenn sie mit jemandem sprach, strahlten ihre Augen voller Vertrauen, Vorfreude und Liebe – „Hier ist noch ein Engel und Gott sei Dank hat er es verstanden!“ – dachte sie und unterstützte jeden, der sich auf den Weg des Menschen-oh-Gotts machte.

Die Musik war ihre Muse, die ihre Geschichte erzählte. Und Mann - oh Gott, er war aufgeregt, oh wie aufgeregt und aufgelöst und aufgeblüht! Er verstand, dass er gut war und er konnte. Ach, wie gut und liebevoll ein Mann sein kann, gütig und sanft. So wie eine Mutter ihr Kind lieben kann. Mit Lachen und Freundlichkeit vermittelte Suggestopädie Tausenden von Wissen an Menschen auf der ganzen Welt, und sie nahmen dankbar an und erwiderten wiederholt ihre Liebe für alle. Die Suggestopädie wurde mit jedem verstreichenden Moment schöner und schöner.

Die Gemälde der großen Meister, die sie präsentierte, verschmolzen zu einem gemeinsamen Bild. Sie ist aufgeregt und inspiriert. Ihre Mutter und ihr Vater, der König und die Königin, freuten sich, dieses aufgewühlte Meer des Glücks zu sehen. Ja, es ist möglich, sagten sie sich.

Es war leicht und ätherisch auf Suggestopädia, sie offenbarte das unentdeckte Gute in jedem und überreichte es ihm als wertvolles Geschenk - "Ja, das kannst du!"

Wie sich diese wunderbare Welt entfaltete - wie die Vögel fröhlich sangen, wie die Sonne heller schien



und die Menschen, sie wurden von der Göttlichen Liebe beflügelt, die aus ihnen entsprang. Und was Suggestopädie tat - sie zeigte ihnen, flüsterte ihnen nur zu, murmelte ihnen leicht zu, dass ja, das sind sie!

Diese Menschen verbanden sich mit anderen und wurden so zu einem neuen Universum – dem Universum der Liebe. Und dort lebten die glücklichen und fröhlichen Menschen, voller Güte und Liebe. Und sie haben verstanden, was es heißt zu leben. Deshalb wurden sie geschaffen und auf die Erde gesandt, um die ihnen vom Vater geschenkte Liebe zu verteilen. Und wie sie sich wärmte und streichelte, eine echte Liebkosung. Sie dankten dem guten Gott jeden Tag und er unterstützte sie freudig, vorwärts und aufwärts zu gehen! Wie leicht sie flogen und teilten, was sie erhielten, das gute Geschenk - die Liebe.

Dies war die Geschichte vom Neuen Himmel und der Neuen Erde. Da ist er! Es gibt sie! Und wissen Sie wo? Ja, das stimmt – in uns selbst! Teilen wir sie einfach. Und es ist einfach und macht Spaß!

Ach, wie erleichtert waren König George und Königin Evelina. Sie haben ihre Mission erfüllt- das helle Königreich der glücklichen Menschen. und ihre strahlende und reine Tochter SUGESTOPEDIA geschaffen!

## ПРИКАЗКА ЗА ВЪЗРАСТНИ

Приказка за пораснали деца

**ГАБРИЕЛА СТОЯНОВА**

Аз съм учител. Като основа в моята работа съм търсила и се стремя да прилагам, това, което е най- добро от всички педагогики, методи и средства за успеха на децата. Когато работих в Германия продължих да изучавам натрупания там опит. Най- пълният израз на онова, което съм търсила намерих тук в България и това е СУГЕСТОПЕДИЯ.

Имало едно време един крал. Той се казвал Георги и една кралица – Евелина. Те заживели щастливо със своето дете Сугестопедия. Сугестопедия била изпълнена с Любовта на майка си и баща си иразцъфвала ежедневно с вниманието им. Когато била вече голяма те я дарили на света и тя заживяла свой собствен живот.

И коя е тя Сугестопедия? Тя е едно светещо от добро дете. От нея искряла Любовта на нейните родители. Прелестна и с Любовта на Добрия Бог. Тя била много специална. Защо ли? Защото имала специално отношение към всеки човек. С толкова внимание, нежност и мекота тя разговаряла с всеки, шегувала се или пеела. А те, хората били едно. Дори започнали само с мисли да общуват. Толкова близки били.

Когато разговаряла с някой нейните очи светели с вяра, очакване и любов – „Ето още един Ангел и Слава Богу той го разбра!“- си мислела тя, подкрепяйки всеки тръгнал по пътя на човек-о- Бога.

Музиката била нейна муза, която разказвала своята приказка. А човек – о Бога се вълнувал, о как се вълнувал и разтварял и разцъфтявал! Разбрал той добър е и може. Ах, колко много може да бъде добър и любящ човек, мил и нежен. Така както майката може да обича своето дете. Със смях и доброта дарявала Сугестопедия хиляди познания на хората по света, а те приемали с благодарност и връщали многократно своята любов към всеки. Сугестопедия растяла и хубавееела с всеки миг.

Картините на великите майстори, които тя представяла се сливали в една обща картина. Тя вълнувала и вдъхновявала. Майка ѝ и баща ѝ – кралят и кралицата се радвали като виждали това развълнувано море от щастие. „ Да, възможно е !“ – си казвали те .

Леко и ефирно било на Сугестопедия, разкривала тя и неразкритото добро у всеки и му го поднасяла като ценен дар – „ Да, ти можеш!“

Как се разгърнал този прекрасен свят – как птиците пеели по- щастливо, как Слънцето светело по- ярко , а хората, те били окрили от Божествената Любов, която извираща от тях. И

какво направила Сугестопедия – тя им показала,  
само им нашепнала, леко им изтананикала, че да,  
това са те!

Свързали се тези хора с други и така станали  
една нова Вселена – Вселената на Любовта. А  
там живеели щастливите и радостни хора  
преизпълнени с доброта и любов. И разбрали те  
какво значи да се живее. И ето затова били те  
създадени и пратени на Земята, да раздават от  
дарената им от Отеца Любов. А как топлела и  
галела тя, същинска милувка. Благодарели те  
всеки ден на добрия Бог, а Той радостно ги  
подкрепял да вървят напред и нагоре! С каква  
лекота летели те и споделяли полученото ,  
благия дар – Любовта.

Това била приказката за Новото Небе и Новата  
Земя. Има го! Има ги! И са знаете ли къде? Да,  
точно така- в самите нас ! Само да ги споделим.  
А това е лесно и приятно!

Ах, как им олекнало на крал Георги и на кралица  
Евелина. Те изпълнили своята мисия, създали  
СВЕТЛОТО КРАЛСТВО НА ЩАСТЛИВИТЕ ХОРА  
и своята светла и чиста дъщеря  
СУГЕСТОПЕДИЯ!

## UNE APPLICATION DE LA SUGGESTOPÉDIE CLASSIQUE À L'ÉCOLE MATERNELLE

**YANNICK KERUZEC**

### **Introduction:**

Cet écrit constitue un partage d'expérience sur l'application de la suggestopédie classique [1] auprès d'enfants de maternelle de 3 à 5 ans.

Comment un professeur français peut-il mettre en œuvre la suggestopédie classique, inconnue ou confidentielle, en France?

Permettez-moi d'en partager la genèse.

En ma qualité passée de Chef d'établissement d'une école privée catholique sous contrat à Toulouse, dans le sud-ouest de la France, j'ai été amené à porter un projet européen Erasmus+ pendant 10 ans. Le dernier projet d'une durée de trois ans, accueillit de nouveaux partenaires : le collège SOU Konstantin Konstatinov, Sliven (Bulgarie).

L'intitulé du projet était : "Improvement of practices for all - critical spirit"

Ce projet regroupait à la fois des élèves des écoles, des étudiants des hautes-écoles d'enseignement, des enseignants de maternelle, du primaire, du secondaire ainsi que du supérieur. La volonté des acteurs était d'opérer à la fois une réflexion sur l'esprit critique et de co-construire des activités à exploiter auprès des différents apprenants en vue de développer cette compétence.

La thématique proposée par nos partenaires bulgares était : « Suggestopédie et esprit critique »???

L'accueil de nos partenaires bulgares à Toulouse, les rencontres et échanges lors des mobilités des enseignants français à Sliven et chez nos partenaires belges, allemands et espagnols - ceci pendant trois ans - ne suffirent pas à me faire comprendre ce qu'était la suggestopédie!

Pire, le fait de présenter la suggestopédie classique lors de courtes conférences a occasionné beaucoup d'interrogations, de circonspection, de méfiance voire de rejet. Notre état d'esprit, nous les "gens de l'ouest", nous rend assez orgueilleux. Ceci étant renforcé en France, par le fait que notre pays a été longtemps considéré comme un "phare" en matière d'éducation.

Influencé essentiellement par le constructivisme de Piaget et de ses successeurs, - en réaction au béhaviorisme qui limitait trop l'apprentissage à l'association stimulus-réponse et considérait le sujet comme une "boîte noire" - , les enseignants en France enrichissent très lentement leurs méthodes par l'apport des neurosciences en particulier. Ainsi, les sciences cognitives, les intelligences multiples de Gardner et la pédagogie coopérative font des pas timides dans les classes françaises.

Avant de rencontrer la suggestopédie classique, j'avais donc acquis des convictions pédagogiques, nécessaires mais pas suffisantes, que je partageais au sein de l'Université catholique de Toulouse, avec des étudiants de Master 2. Je comprendrai, plus tard, que ces différents points recoupaient en partie, les lois et fondements de la suggestopédie:

- une meilleure connaissance du fonctionnement du cerveau permet d'améliorer la qualité d'un apprentissage ;
- l'environnement d'apprentissage (environnement physique, émotionnel, social, mental) joue un rôle important dans la qualité de l'apprentissage ;
- on peut considérer l'intelligence de chaque personne comme formée d'un faisceau (ou un bouquet) d'intelligences qui lui est propre ;
- chaque personne a un mode préférentiel d'apprentissage, qu'il est important de prendre en compte ;
- on apprend mieux lorsque ce que l'on apprend a un sens, et lorsque l'on prend plaisir à apprendre ;
- le mouvement est un vecteur d'apprentissage important, que l'on peut utiliser dans de nombreuses occasions d'apprentissage ;
- les émotions jouent un rôle essentiel dans tout apprentissage, comme source d'énergie et de motivation ; elles favorisent la mémoire à long terme ;
- le travail en coopération facilite et enrichit tout apprentissage.

Mais tout un monde restait encore voilé à mon entendement. Je ne mesurais pas d'autres aspects que la suggestopédie allait m'apprendre:

- les capacités à apprendre d'un être humain sont bien supérieures à ce que l'on considère habituellement comme normales, et tout apprentissage doit tenir compte des opinions restrictives de l'apprenant sur ses capacités ;
- apprendre est un processus qui met en œuvre l'ensemble de la personne, en particulier le conscient et l'inconscient, le corps et les émotions ; (je découvrirai encore plus tard la notion de para conscience).
- on apprend mieux lorsque l'on est dans un état

de détente concentrée;

- les arts, et tout particulièrement la musique, sont des vecteurs d'apprentissage particulièrement riches et importants;

La dernière mobilité Erasmus+, à Liège, en Belgique, était consacrée à un événement de dissémination orienté vers tous les acteurs de l'enseignement, des écoles maternelles aux universités.

Cet événement fut central dans ma découverte et mon apprentissage de la suggestopédie classique : j'eus l'opportunité de rencontrer l'assistante du Professeur Georgi LOZANOV, Vanina BODUROVA, qui avait été invitée en qualité d'intervenante. Elle était chargée de présenter aux partenaires européens la suggestopédie classique.

Le sérieux et la passion de son introduction, confirmèrent mes doutes sur, - je dois l'avouer - , la capacité de présenter la suggestopédie par des professeurs de mon école qui n'avaient pas été formés mais juste informés sur cette pédagogie.

Après une semaine d'échanges, des heures d'explications patientes, Vanina BODUROVA m'invita à suivre la formation en suggestopédie. Ce que je fis auprès d'elle, en février 2020 à Sliven, en Bulgarie.

### **Une application de la suggestopédie classique à l'école maternelle**

Ayant décidé de cesser toute direction d'école, j'ai choisi en septembre 2020 d'enseigner à nouveau et d'appliquer la suggestopédie classique dans ma classe.

Quelle en fut la mise en œuvre ?

Depuis la rentrée, nous avons avec une collègue mis en place une pédagogie innovante : nous avons chacun une classe dite "multi-âges", accueillant chacune 28 enfants de 3, 4 et 5 ans. Cela constitue en France tous les niveaux réunis de la maternelle.

Il est important de souligner que nous avons le soutien sans faille de notre directrice d'école. Il serait compliqué de mettre en place une telle pédagogie, sans un cadre bienveillant et confiant.

Nous avons le matin tous nos élèves en responsabilité. L'après-midi, de 13h30 à 14h30, nos élèves de 3 et 4 ans dorment. Nous sommes alors deux enseignants au sein de la même classe, s'occupant de 25 élèves de 5 ans, en co-intervention.

Sur ce temps dédié aux "dernières années", la responsabilité pédagogique revient une semaine à ma collègue qui initie des jeux mathématiques et langagiers. Son enseignement, bien que varié et dynamique, ne relève pas de la suggestopédie.

La deuxième semaine, j'applique la suggestopédie classique: introduction / "concert sessions" (active et passive) / élaboration / évaluation.

Le premier jour, après les concerts, je relis l'histoire aux 3 et 4 ans, sans musique, mais en m'aidant de supports visuels (essentiellement de belles illustrations, des peintures classiques en rapport avec le sujet) et d'une marionnette familière héroïne des histoires.

Les autres jours des deux semaines suivantes, chaque niveau d'âge se voit proposer, le matin, un livret d'activités en rapport avec les compétences attendues et le programme officiel de l'Education nationale : activités mathématiques (numération,

calcul, géométrie, mesures, grandeurs, repérage spatial...); découverte de la langue (lecture, écriture, expression écrite); activités artistiques (peinture, découpage, collage); réalisations en groupes ou collectives (panneaux d'affichage, posters).

Cela demande un travail important de préparation, car je crée toutes les activités, mais in fine, cela est motivant et très enrichissant pour les élèves qui sont tous très impliqués.

Les autres après-midis, les élèves de 5 ans se voient proposer des approfondissements du sujet (élaboration) avec l'intervention récurrente du personnage que j'ai créé, rencontré lors des introductions : il se nomme Marcel, il parle avec un accent typique du sud-ouest de la France, il est drôle et attachant. Les enfants l'ont adopté immédiatement et font curieusement la différence entre lui et le maître qui l'incarne. Il n'est pas rare qu'un enfant dise à "Maître Yannick" que Marcel est venu leur rendre visite... Cela m'a, au prime abord, un peu déconcerté, mais j'ai alors compris l'importance dans les présentations suggestopédiques, de dévier l'attention des apprenants par l'intercession d'un personnage imaginaire.

Chaque période de deux semaines sur un thème fait l'objet d'une évaluation sommative afin d'évaluer les progrès et acquisitions des élèves. Néanmoins, en cours d'apprentissage, des évaluations formatives sont réalisées au quotidien à l'oral. J'évalue en permanence l'acquisition du vocabulaire et des notions clefs abordées. Cela permet un constant réajustement de la part du professeur... ou de Marcel...

Quels thèmes pouvais-je aborder avec des élèves aussi jeunes?

Débutant en suggestopédie, j'avoue avoir été très prudent lors de l'élaboration des séquences. Je n'avais pas conscience de la capacité des élèves. Pour être plus exact, après 26 ans d'expérience en tant qu'enseignant, je croyais savoir ce que je pouvais exiger de mes élèves. Mon premier réflexe et objectif professionnel était de respecter les programmes officiels, les considérant comme une limite naturelle de mon enseignement.

Mais, au fur et à mesure des semaines, je me suis aperçu que les élèves n'avaient quasi aucune limite. Je restais toutefois prudent afin de respecter les conseils du Pr. LOZANOV sur l'importance de notre vigilance sur la santé physique et mentale de nos élèves.

*" Prudence, mère de toutes les vertus "*

*J'interrogeais donc régulièrement les parents sur d'éventuelles agitations, sur le sommeil et l'appétit de leurs enfants. Mais les retours étaient tous très positifs.*

*J'ai donc gradué mon approche au cours de l'année. En septembre, les textes faisaient 4 pages (environ 300 mots), incluant des notions relativement simples. Rapidement, j'ai compris que je pouvais proposer davantage : en fin d'année, les textes dépassaient 10 pages (environ 1100 mots), avec des notions vraiment complexes qui laissèrent les collègues et les parents interrogateurs puis admiratifs. Les élèves étaient juste passionnés et très investis. Ils nous surprenaient tous chaque jour par les connaissances accumulées et maîtrisées.*

*Ces textes correspondaient à des concerts d'environ 30 minutes (active + passive sessions), précédés de l'Introduction (de 20 à 30 minutes).*

*En neurosciences, le réputé pédagogue français Philippe MEIRIEU a mesuré l'attention soutenue des élèves à 8 minutes...*

*Par ailleurs, des auteurs comme Andre Stern, John Holt, Peter Gray ou encore Daniel Greenberg (fondateur de l'école Sudbury et précurseur du mouvement de l'éducation démocratique) convergent vers l'idée que **la concentration est une conséquence de la liberté et de l'enthousiasme.***

*Serait-ce une référence indirecte à deux lois établies par le Pr. LOZANOV: "**Freedom**" et "**The conviction of the teacher that something extraordinary is taking place**" ?*

Que dire alors des séances suggestopédiques proposées à des enfants de 5 ans : 1 heure complète d'attention, interrompue seulement par les nécessités d'organisation d'une école maternelle...?

Au début, j'ai un peu hésité sur les thèmes. Les conseils précieux de ma formatrice m'ont permis de dépasser mes craintes et d'enfin me libérer. La loi "Freedom" léguée par le Pr. LOZANOV ne s'applique pas qu'aux élèves, car le Professeur doit aussi pouvoir jouir d'une certaine liberté !

Voici les thèmes abordés avec tous les élèves de 3, 4 et 5 ans, en séquences de 15 jours chacune (**vous trouverez ces thèmes détaillés en annexe, afin de comprendre la complexité proposée aux enfants de cet âge**) :

L'automne / Les cinq sens / Les émotions / L'Avent / Les Rois mages  
Puis j'ai choisi d'étudier, le temps et l'histoire de l'humanité :



*Les dinosaures / Les hommes préhistoriques / L'Égypte antique / La Rome antique / Le Moyen-âge (divisé en 2 périodes, soit 1 mois complet) : les châteaux-forts puis les cathédrales / La Renaissance italienne et la Renaissance française / Le temps de Louis XIV / La Révolution française / Le retour (toutes les notions abordées pendant l'année, en une séance).*

L'ensemble des thèmes abordés a-t-il respecté les 4 lois didactiques du Pr. LOZANOV ?

**Manifold increased input material** (big amount of material/importante quantité de matériel):

Le programme officiel français pour l'école maternelle, concernant le temps, se limite à la perception des jours et des saisons qui passent : jours de la semaine, jours du mois, mois de l'année, saisons ; à l'organisation d'images séquentielles.

Avec les élèves, nous avons traité 8 périodes majeures de l'humanité. En fin d'année, les enfants ont réalisé, seuls, une frise historique et étaient capables d'expliquer oralement chaque période et bien sûr de la situer dans le temps.

Des témoignages touchants de parents d'élèves ont particulièrement attiré mon attention et témoignent de l'impact de la suggestopédie dans les apprentissages :

*"Au départ, nous déployions beaucoup de temps et d'énergie à stimuler notre fille. Aujourd'hui, grâce à votre enseignement, c'est elle qui nous apprend et nous stimule" (L. a 4 ans);*

*"Nous sommes obligés de vérifier sur internet ce que nous dit notre fille. Elle a raison." (D. a 5 ans);*

*Nous avons compris ce que vous nous avez dit. Nous limitons notre enfant à des apprentissages dits de "son âge". Ils (les enfants) n'ont pas de limites. Nous achetons des livres sur l'histoire, les sciences, les arts. Nous allons au musée en famille. C'est elle qui nous explique." (V. a 4 ans)*

*"Merci pour cette année si riche en projets et en culture, M. s'est régalé et a fait partager à tous, toutes ses découvertes" (M. a 5 ans et est diagnostiqué Haut Potentiel Intellectuel (HPI). Il s'ennuyait l'année précédente en classe et développait un mal-être).*

*"A. a pris beaucoup de plaisir à apprendre. Merci d'être aussi passionné et merci de pousser nos enfants sur le chemin de la connaissance." (A. a 3 ans)*

*"Merci Maître Yannick pour les aventures que tu nous as racontées, les époques que tu nous as fait visiter et tout ce que tu nous as appris." (E. a 5 ans)*

*"Vive les hommes préhistoriques, les momies, les Romains, les chevaliers, Léonard de Vinci, Lully, le Roi-Soleil et Voltaire et Rousseau!" (C. a 4 ans).*

### **Global/partial- Partial/global - partial through global**

*Global / partiel - partiel / global - partiel à global*

*Les activités proposées partent toujours d'une situation globale introduite à travers une histoire dans l'Histoire. En l'occurrence, l'histoire de l'humanité. Cela permet de présenter un schéma allant du global aux notions ciblées (Global/partial);*

*les activités sont recontextualisées lors de l'évaluation bi-mensuelle (partial/global);*

enfin, afin de respecter les textes officiels de l'Education nationale française, la démarche adoptée permet de toucher tous les domaines d'apprentissage (langue, mathématiques, sciences, arts, psychomotricité...). Ces apprentissages ne sont pas vus comme des fins en soi, mais comme des outils au service d'une construction personnelle plus globale de l'élève.

### **Golden proportion**

*Proportion d'or/ Divine proportion*

*Les deux concerts proposés aux enfants tous les 15 jours, respectent au plus près la proportion 0,618.*

*J'ai adopté une méthode consciencieuse : la veille de chaque concert, je lis mes textes en active et passive sessions. Cela me permet d'intérioriser la musique et d'harmoniser le texte, en équilibrant les temps de lecture et les silences nécessaires.*

*Ces silences pendant les lectures, participent à l'harmonie. Permettez-moi de citer Bernard Fournier (Le Génie de Beethoven, Fayard 2016) : "Parmi les éléments de plus en plus nombreux qui forment la palette des sons dont dispose le compositeur, le silence s'est imposé de tout temps comme une figure nécessaire autour de laquelle le discours musical s'organise. Les notations qui en définissent les durées sont d'ailleurs aussi différenciées que celles qui concernent les notes elles-mêmes, établissant une correspondance comme entre le vide et le plein ou entre l'ombre et la lumière.*

*Non seulement la musique part du silence pour y retourner, mais l'œuvre exige des respirations, petits silences d'articulation entre certaines phrases ou propositions, et elle recourt à des plages de silence plus ou moins longues qui, dans certaines œuvres contemporaines, peuvent occuper une place quasi*

*équivalente aux plages sonores (Quatuor "Fragmentestille" [fragments de silence]" de Luigi Nono).*

*Dans cet itinéraire qui va d'une musique toute pleine de sons à une musique du silence, Beethoven occupe un rôle essentiel. Sa musique témoigne d'une véritable poétique du silence qui met en œuvre divers types de silence exerçant différentes fonctions esthétiques."*

*Enfin, lors de l'étude de la Renaissance italienne, j'ai introduit le Nombre d'Or auprès des enfants. Après l'avoir observé dans l'univers et la nature, ils ont été capables de percevoir les lignes de perspective et les éléments géométriques dans "L'école d'Athènes" de Raphaël. Ils ont ainsi perçu intimement la notion de Nombre d'Or dans l'art classique. Ce fut une révélation extraordinaire tant pour eux que pour moi.*

### **Use of classical art and aesthetic**

*Utilisation de l'art classique et de l'esthétique*

*J'ai fidèlement respecté et introduit la musique classique étudiée et préconisée par le Pr. Evelyn GATEVA, dans "Creating wholeness through art", Accelerated Learning Systems, Ltd, United Kingdom, 1991.*

*Il n'était pas question de s'aventurer à utiliser d'autres musiques, même plaisantes. J'ai intégré que notre démarche suggestopédique devait être respectueuse de nos illustres prédécesseurs qui étaient avant d'être pédagogues, des scientifiques accomplis !*

*Ma liberté ne doit pas être fille de l'anarchie...*

*Tous les apprentissages étaient accompagnés de*

poésies, de chants, de danses. Nous avons même eu la joie de danser le menuet comme à la cour de Versailles sous Louis XIV !

Les élèves ont été initiés aux musiques de chaque période historique étudiée.

Les illustrations affichées puisaient dans les œuvres picturales classiques et harmonieuses. J'ai toujours évité des peintures ou sculptures pouvant provoquer chez l'enfant des émotions négatives.

L'idée même de la démarche suggestopédique ne doit pas s'éloigner du concept de catharsis. Je garde toujours en tête que la suggestopédie participe à une forme de purification de l'être.

## Conclusion

Je crois que la suggestopédie classique m'a appris en premier lieu l'humilité.

En effet, il m'a fallu tout d'abord me nettoyer de tous mes préjugés, de mes certitudes et certainement de mauvaises habitudes... Je ressors de cette formidable première expérience avec le sentiment préalablement évoqué, de purification.

Bien sûr, j'ai toujours voulu le meilleur pour mes élèves. Mais même bienveillant, nous pouvons nous tromper.

Je donnerais un simple exemple : le langage employé dans notre quotidien, en particulier avec les enfants.

Comme il fut difficile de ne plus parler à l'impératif ! Comment aller à l'encontre de notre culture ou de notre éducation ? Il m'a fallu des mois, et je m'y emploie encore, pour utiliser le "Voudriez-vous...?".

*Et pourtant, quelle différence dans nos rapports à l'autre !*

*Il m'a fallu aussi ne plus employer le "non".*

*Il m'a fallu encore apprendre à corriger les élèves avec tact et méthode pour ne jamais induire de l'insécurité. Juste de l'accompagnement bienveillant, de la célébration systématique des réussites et non des erreurs...*

*La suggestopédie est donc applicable pleinement en école maternelle. L'ensemble de la méthode doit être respectée scrupuleusement. Nous ne devons pas improviser, mais faire nôtre cet adage alchimique fameux : "Lege, lege, relege, ora, labora et invenies".*

*Lis, lis, relis, prie, travaille et tu comprendras...*

*Lire et relire les ouvrages et les études que le Pr. LOZANOV, puis le Pr. GATEVA, nous ont légués.*

*Lire et relire nos actions afin de nous corriger pour tenter d'atteindre une forme de perfection pédagogique.*

*Prier quelles que soient nos convictions, car la suggestopédie revêt une dimension spirituelle inattendue, mais respectueuse de chacun. L'introspection nécessaire lors de notre formation doit nous porter à une évolution intérieure (dans le sens du processus d'évolution du cœur, de l'esprit et de l'âme, afin de mener une vie sage, authentique et entière), puis une transformation, pour nous permettre une réelle transmission.*

*Travailler ne revêt pas forcément son acception commune : ce n'est pas un tripalium. Le travail en suggestopédie est libérateur. Il est Joie.*

C'est ce que nous devons au Professeur Georgi LOZANOV. C'est ce que nous nous devons d'appliquer quotidiennement pour transmettre ce dont nous avons la chance d'être dépositaires.

Quant au respect de la première Loi de la suggestopédie, l'Amour, je laisserai les derniers mots de cet exposé à D., mon adorable élève gypsy de 5 ans, originaire de Pleven en Bulgarie. Il est arrivé il y a deux ans. Il était non francophone et vit dans un des bidonvilles trop nombreux en France...

Je lui ai montré, lors de la dernière séance, la frise chronologique reprenant l'ensemble de notre travail annuel. Je lui ai demandé : "Qu'est-ce que c'est pour toi ?" Il m'a répondu les yeux embués de larmes :

"C'est l'Amour, Maître".

Yannick KERUZEC

Toulouse, le 08 septembre 2021

yannick.keruzec@gmail.com

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Evelyna GATEVA, Creating wholeness through art, Global artistic creation of the educational training process, Accelerated Learning Systems, Ltd, United Kingdom, 1991.

Robert GALISSON, La suggestion dans l'enseignement, CLE international, Paris, 1983.

Fanny SAFERIS, Une révolution dans l'art d'apprendre, Editons Robert Laffont, Paris.

Bernard FOURNIER, Le Génie de Beethoven, Fayard, 2016

## Annexe:

*Progression dans les notions proposées à des élèves de maternelle de 3, 4 et 5 ans.*

*Période de septembre à juin.*

*Thèmes:*

*L'automne : 4 pages, 370 mots*

*Vocabulaire étudié (29) : **brouillard , forêt, pluie, flaque, sous-bois, fusil, chasseurs, vendanges, raisin, arbres, jaunes, orangés, marrons, rouges, vertes, nervures, écureuil, glands, noisettes, marrons, châtaignes, bogues, noyers, noix, pommes, coings, poires, champignons, éléments de la nature***

*Les cinq sens : 4 pages, 333 mots*

*Vocabulaire étudié (28) : **5 sens, il a regardé, il a touché, il a écouté, il a senti, il a goûté, les yeux, observé, examiné, regardé, écouté, la vue, l'oreille, l'ouïe, le bruit, il a entendu, savourer, goûté, lapé, dégusté, à tâtons, il a touché, il a palpé et exploré, odorat, il a humé, flairé, il n'a rien senti***

*Les émotions : 3 pages, 199 mots*

*Vocabulaire étudié (17) : **il a peur, timide, il est désolé, il est agacé, content, fier, surpris, affectueuse, fâchée, gentil, déçu, grognon, joueur, boudeur, joyeux, impressionné, ennuyé***

*L'Avent : 4 pages, 613 mots*

*Vocabulaire étudié (28) : **étoile brillante, éclat, Elle brille, Lumière, douce étoile, paisible, très***

**doux, lumineux, La belle Dame, grand destin, l'Amour, la Paix , les hommes de bonne volonté, enfant de lumière, tu fais de ton mieux, la Vérité, l'Amour sur Terre, tendre sourire, ta quête, calendrier de l'Avent, une bonne action, promesse, un monde meilleur, Jésus, faire le bien, Bonne Nouvelle, tendrement, il a le cœur si grand**

*Les Rois mages : 10 pages, 1042 mots*

**Vocabulaire étudié (35) : l'hiver, gelée, brume humide et glacée, la nature se repose, au ralenti, avec ses cheveux blancs et sa longue barbe fournie, manteau écarlate, rouge vif, peau blanche, Melchior, un mage, un savant , astronome, d'Amour et d'Espérance, Perse, d'or, un Roi sur Terre, manteau bleu ciel, un épais turban, cuivré, presque rouge, Gaspard, Indes en Asie, d'encens, la prière , un Grand Prêtre sur Terre, manteau bleu foncé, barbe noire, peau sombre, Balthazar, de l'Afrique, myrrhe, un Grand Prophète sur Terre**

*Puis j'ai choisi d'étudier, le temps et l'histoire de l'humanité :*

*Les dinosaures : 5 pages, 447 mots*

**Vocabulaire étudié (28) : étourdi, forêt tropicale, tout était vert, il faisait chaud, humide, la cime, les troncs, les branches, les feuilles, excité, émerveillé, épouvanté, effrayé, les dinosaures, étonné, sidéré, estomaqué, diplodocus, brachiosaure, herbivores, carnivores, tricératops , ses trois cornes sur le crâne, le stégosaure, quatre piques osseuses, ptéranodons, crête, tyrannosaure**

*Les hommes préhistoriques : 6 pages, 566 mots*

**Vocabulaire étudié (35) : paysage d'hiver, la neige et la glace, froid, caverne, un abri sous-roche, la grotte, peaux de bêtes, les Cro-Magnon, le feu, le foyer, la tribu, gibiers, chasseurs, battues, mammouths, fosses, des bisons, des chevaux et des aurochs, le cerf ou le sanglier, sagaies, tigres à dents de sabre, ours, lions des cavernes, frondes, lièvres et lapins, poissons, harpons, des paniers, peindre, parois rocheuses, la préhistoire**

*L'Egypte antique : 7 pages, 632 mots*

**Vocabulaire étudié (37): désert, pyramides, Egypte antique, civilisations, Egyptiens, Histoire, 2570 avant Jésus-Christ, Khéops, Khépren, Mykérinos, ouvriers et artisans, pagne blanc, Râ, dieu du soleil, assis en tailleur, scribes, hiéroglyphes, l'histoire des Pharaons, les rois d'Egypte, papyrus, nécropoles, tombeaux, tête d'homme sur un corps de lion, Sphinx, gardien des pyramides, tambours, des flutes et des harpes, Toutankhamon, Néfertiti, le cortège royal, sarcophage, cercueil en pierre, momie**

*La Rome antique : 6 pages, 574 mots*

**Vocabulaire étudié (34) : la Rome antique, la ville aux sept collines, l'Empire romain, 50 avant J.-C., forum, temples, arcs de triomphe, romains, tuniques, belles coiffures, bijoux, boucles d'oreilles, colliers, pendentifs et bracelets, toges, citoyens romains, légionnaires, esclaves, leurs maîtres, les jeux, Colisée, amphithéâtre, combats d'animaux sauvages, les gladiateurs, théâtre, une fabula, cirque, un stade, courses de chars, quatre chevaux, cirque romain, l'Imperator Jules César, "Venī, vidi, vici"**

*Le Moyen-âge (divisé en 2 périodes, soit 1 mois complet) :*

les châteaux-forts : 11 pages, 935 mots

Vocabulaire étudié (52): **château-fort, Moyen-âge, l'époque médiévale, 1000 ans, hautes murailles, créneaux, tours de défense, remparts, fléaux d'armes, haches, chemin de ronde, meurtrières, archers, arbalétriers, brigands, donjon, haute-cour, douves, pont-levis, basse-cour, herse, carrosse, seigneurs, damoiselle, oriflammes, tournoi, joutes dans la lice, harpe, un luth, tambourins, mélopée, velours, bleu pastel, victuailles, suzerains, vassaux, hommage, troubadour, mandoline, occitan, destrier, princesse, cachot, la chrétienté, cotte de maille, armure, blason, bouclier, le heaume, sa lance, latrines**

les cathédrales : 8 pages, 808 mots

Vocabulaire étudié (36): **Moyen Âge, le chantier, cathédrale, apprenti, Maître, édifice, une flèche, dans l'atelier, chrétien, vertus, vitrail, Prudence, Tempérance, Force d'âme et Justice, Charité, l'Amour, les pierres, le bois, le fer, statues, le Maître verrier, les rosaces, La lumière, les vitraux, le plan de l'église, la nef, le transept, le chœur, la croisée du transept, labyrinthe, les pèlerins, Un orgue, moine, des chants grégoriens, la messe**

La Renaissance italienne et la Renaissance française :

9 pages, 1001 mots

Vocabulaire étudié (50) :

**Renaissance française : Roi François 1er , châteaux de la Loire, Chambord, Chenonceau, Château d'Amboise, Clos Lucé, fenêtres, escaliers monumentaux, jardins géométriques,**

**sculptures, terrasses, pavillon, demeure royale,**

**Renaissance italienne : sagesse de l'antiquité grecque et romaine, Renaissance des idées et des arts, Florence, en Italie, Laurent de Médicis dit "Lorenzo el Magnifico", l'architecture, la sculpture, la peinture, la littérature et les sciences, les corps humains, la perspective, le mouvement, l'harmonie, La Divine proportion, Le Nombre d'Or,**

**Artistes emblématiques : Léonard de Vinci, ingénieur, peintre, sculpteur..., visionnaire, "Saint-Jean Baptiste", "Mona Lisa", "La Joconde", Sandro Botticelli, « La naissance de Vénus » et « Le Printemps », Michel-Ange, peintures de la chapelle Sixtine,**

**Grandes découvertes : 1492, Christophe Colomb, Amérique, 1450, Gutenberg, l'imprimerie**

Le temps de Louis XIV : 9 pages, 938 mots

Vocabulaire étudié (39) :

**Royauté : Château de Versailles, Louis XIV, Roi-soleil, la Cour, Perruque à la royale, Courtisans, Bal, Sire, Etiquette, Révérence, Souverain, Votre Altesse, Nec Pluribus Impar, Nul autre Pareil, Trésor royal,**

**Personnages célèbres : Jean de la Fontaine, Poète, Fables, Molière, Jean Racine, Pierre Corneille, Lully, Grand compositeur, Charles Perrault, Contes, Pierre-Paul Riquet, Canal du Midi, Océan Atlantique, Méditerranée,**

**Beaux-arts : Jardins à la française, Harmonie, Dessins géométriques, Surfaces d'eau, Symétrie, Style français, Galerie des Glaces, Théâtre, Lever de rideau**



*La Révolution française : 7 pages, 654 mots*

*Vocabulaire étudié (28):*

**Révolution française, Citoyen, Devise, Liberté, égalité, fraternité, Cocarde, Bleu-Blanc-Rouge, Bastille, 14 juillet 1789, La déclaration des droits de l'Homme et du Citoyen, Article 1er : " Les hommes naissent et demeurent libres et égaux en droits (...).", Monarchie absolue, République, Marseillaise**

**Personnages: Général de Lafayette, Héros des Deux Mondes, Etats-Unis, Louis XVI, Philosophes des Lumières, Montesquieu, Diderot, Voltaire, Rousseau,**

**Transports : calèche, véhicule, attelage, chevaux, le cocher**

Le retour (toutes les notions abordées pendant l'année, en une séance) : 7 pages, 871 mots

**Vocabulaire étudié (41) : étonné, ébahi, stupéfié, soulagé et émerveillé, l'été, l'automne, l'hiver, le printemps, paléontologie, le temps des dinosaures, les premiers hommes de la préhistoire, l'Egypte antique, la Rome antique, le Moyen-âge, l'époque médiévale, la Renaissance italienne, Florence, Laurent de Médicis, Lorenzo el Magnifico !, Léonard de Vinci, Michel-Ange, Sandro Botticelli, Raphaël, les philosophes des Lumières, Voltaire, Rousseau, Diderot, Montesquieu, République, les symboles de la France, le drapeau tricolore, Marianne, la Marseillaise, le Coq, la devise "Liberté, Egalité, Fraternité", la Révolution française, Déclaration des droits de l'Homme et du citoyen.**

[1] Suggestopédie classique : en 2010, le docteur Lozanov établit l'utilisation du terme « Suggestopédie classique » pour indiquer l'application pratique de la méthodologie telle qu'elle est enseignée dans le programme de formation des enseignants de la Fondation « Professeur docteur Georgi Lozanov et Professeur docteur Evelina Gateva » et comme décrit théoriquement dans ses livres « Suggestopedia – Desuggestive Learning », Sofia University Press, 2005 (en bulgare) et « Suggestopedia/Reservopedia. Theory and Practice of the Suggestive-Desuggestive Pedagogy on the Level of the Hidden Reserves of the Human Mind », Sofia University Press, 2009 (en anglais)

## APPLICATION OF CLASSICAL SUGGESTOPEDIA IN THE NURSERY SCHOOL

**YANNICK KERUZEC**

### **Introduction:**

This report contains an account of the experience of the application of classical suggestopedia at a French nursery school (kindergarten) level in the work with children between the ages of 3 and 5.

How could be explained that a French teacher would possibly apply the work of classical suggestopedia -confidential or even unknown, in France?

Let me share the genesis with you.

In my previous capacity as a headmaster of a private catholic school in Toulouse, in the south-west of France, I had been responsible for the management of a few European projects Erasmus+in the course of ten years. The last project had a duration of three years and welcomed our new partners: The “Konstantin Konstantinov” School from Sliven, Bulgaria

The title of the project was: "Improvement of Practices for All - Critical Spirit"

This project addressed simultaneously students and teachers from all levels of education: from nursery school children through high school to university students as well as teachers from nursery, primary, secondary, high school and university levels. The objective of the project was, on the one hand to brainstorm the myriad of ideas behind the notion “critical spirit” first within each country and then to

discuss the ideas with the partners, and on the other hand, to create and share working materials and activities which would embody the notions already tackled.

The topic proposed by our Bulgarian partners was: “Suggestopedia and Critical Spirit”... ???

The welcome of our Bulgarian partners in Toulouse, the meetings and conversations after the trip of the French teachers to Sliven, as well as the visits to our Belgian, German and Spanish partners in the course of three years were not enough to make me understand what suggestopedia was.

Even worse, the fact that suggestopedia had been presented briefly on different occasions had raised a lot of questions, provoked cautiousness, distrust and almost rejection. Our state of mind, of “us- the people from the west” has made us feel somewhat proud of our achievements. A feeling even more reinforced in France due to the fact that our country has long been considered as “a lighthouse” in the field of education.

Influenced mainly by Piaget’s and his successors’ theory of constructivism – a reaction to the behaviorism which had limited a lot the learning process due to the stimulus - response association and the consideration of the subject as a “black box”- the teachers in France have been enriching their teaching methods at a very slow pace as far as neuroscience in particular is concerned.

Similarly, the cognitive sciences, the multiple intelligence theory of Gardner and the cooperative learning have been making their timid steps in the French classrooms.

Before meeting classical suggestopedia, I had already acquired the necessary but not sufficient pedagogical convictions which I shared in my classes with the Master students of the Catholic University of Toulouse as their tutor. I would later understand that those different points covered in part the fundamental laws of suggestopedia:

- a better understanding of the brain functioning permits to improve the quality of learning;
- the environment (physical, emotional, social, mental) plays an important role in the quality of learning;
- we could consider the intelligence of each person as formed by a cluster (or a bouquet) of intelligences inherent only to him/her;
- every person has their own way of learning which should be taken into account by the teacher;
- we learn better when what we learn makes sense and brings us pleasure;
- movement is an important means of learning, which we can use in a number of learning situations;
- emotions play a relevant role in all learning processes as a source of energy and motivation and they favour the long term memory;
- the cooperative work facilitates and enriches all learning;

And yet a whole new world still remained veiled to my understanding. I had not measured the other aspects which suggestopedia was going to teach me:

- the human being's capacities for learning are

*quite superior to the ones which have been considered as normal and all teachers should take into account the restrictive opinions that the learner holds true for his/her capacities;*

- *learning is a process in which the personality in his/her whole takes part, in the unity of conscious and unconscious, body and emotions, etc. (I would later discover the notion of paraconsciousness)*
- *We learn better when we are in a state of concentrative psychorelaxation;*
- *the arts, in particular music, are especially rich and important vehicles for the learning process;*

*The last Erasmus+ mobility in Liege, Belgium, was dedicated to the dissemination of all the gathered knowledge addressing the participants in the learning environment from nursery school to university levels.*

*This event was central to my discovering and understanding of classical suggestopedia: I had the opportunity to meet the assistant of professor doctor Georgi Lozanov, Vanina Bodurova, who was invited in her capacity of an external expert. She was responsible to present the classical suggestopedia to the European partners.*

*The seriousness and passion of her introduction confirmed my doubts, I must admit, regarding the reason why the teachers from my school, who had been just informed but not trained in this pedagogy, had difficulties explaining it.*

*After a week of conversations, hours of patient explanations, Vanina Bodurova invited me to attend a teacher training course in Suggestopedia, which I did with her in Sliven, Bulgaria, in February, 2020.*

## Application of Classical Suggestopedia in the Nursery School

Having decided to stop working as a headmaster in September 2020 I chose to return to teaching and apply the classical suggestopedia in my classroom.

What steps did I take?

In the beginning of the school year a colleague and I introduced an innovative pedagogy: each one of us had a so called “multi-age” class: each one of us welcomed 28 children of the ages 3, 4 and 5. This comprises all the levels of the nursery school in France.

It is important to underline here that we had the unconditional support of our headmistress. It would have been very difficult to introduce such a pedagogy without a benevolent and trusting leader.

In the morning we had all the children under our mutual responsibility and in the afternoon, from 13:30 to 14:30, our 3 and 4 year old children would have their afternoon nap. It was at this moment that the two of us were taking care of 25 pupils of 5 years old and taught in co-intervention way.

At that time, dedicated to the last-year pupils, the pedagogical responsibility would be taken one week by my colleague who would teach the linguistic and mathematical games. Her teaching – very rich and dynamic – does not use suggestopedia.

The second week I would apply the classical suggestopedia in its four stages: introduction/concert session (active and passive)/elaboration/ presentation of the pupils.

The day after the concert session I would re-read the

*story to the 3 and 4 years old, without music but with the visual aids (mainly beautiful illustrations, classical painting related to the subject taught) and a well-known puppet which is the main character of the stories.*

*The other days of the following two weeks, each level corresponding to the age group, would be introduced to a booklet of activities in relation to the competences required by the official programme of the national education in France: mathematical activities such as number identification, counting, geometry, measures, quantity, spatial orientation, etc.; first steps in the language discovery such as reading, writing, writing expression; art activities such as painting, decoupage, collage, etc.; group creations such as posters, etc.*

*All this required an important amount of preparatory work, since I created all the activities but in the end, it was motivating and extremely enriching for my pupils who were all very dedicated to their tasks.*

*The other afternoons (when it was my turn), the 5 years old pupils were introduced to the elaboration on the subject with the frequent intervention of the personage whom I created and integrated, and they had already met in the introduction and the concert sessions: his name is Marcel, he speaks with a typical accent from the south-west of France, he is funny and lovable. The children immediately adopted him and could curiously make the difference between him and their teacher who incarnates him. It is not rare that a child would tell “Mr Yannick” that Marcel has come to pay them a visit...In the beginning I felt a little disconcerted but now I understand the importance of the intercession of the imaginary character in the suggestopedic presentations for the deviation of the attention.*

Every two weeks an evaluation of the knowledge about the theme was taking place – it was the moment to see the progress of the pupils. Nevertheless, in the course of the teaching-learning process daily oral imperceptible evaluations were also being done. I constantly evaluated the acquisition of vocabulary and the presented notions. This permitted, whenever necessary, a constant readjustment on the part of the teacher, or...of Marcel.

What subjects could I introduce to such young learners?

As a beginner in Suggestopedia, I was very careful in the elaboration of the study process. I was not aware yet about the capacity of the students. To be more precise, after 26 years of experience as a teacher, I thought I knew what I could require from my students. My first reflex and professional objective was to respect the official programmes and consider them as a natural limit of my teaching.

But as a few weeks had passed, I realised that the pupils had almost no limit. Anyway I remained prudent in order to respect Professor Lozanov's advice on our attention towards the physical and mental health of our pupils.

*"Prudence is mother of all virtues"*

*Therefore I would regularly ask the parents about possible agitations of sleep or the appetite of their children. But their answers were always very positive.*

*Therefore I decided to grade my approach in the course of the school year. In September the text comprised 4 pages (about 300 words), including relatively simple notions. Quickly, however, I*

*understood that I could propose more: by the end of the school year the texts would be more than 10 pages (about 1100 words) with notions which were really complex and left my colleagues and the parents with a feeling of interrogation and then admiration. The pupils were simply passionate and very involved. They would surprise us every day by the knowledge they had acquired and felt comfortable with.*

*These texts correspond to concert sessions of about 30 minutes which have been preceded by the introduction of 20 to 30 minutes.*

*In Neuroscience, the renown French pedagogue, Philippe Meirieu, has measured that the attention span of the pupils reaches 8 minutes...*

*On the other hand, authors such as Andre Stern, John Holt, Peter Gray or even Daniel Greenberg (founder of the Sudbury school and a precursor of the movement for democratic education) converge towards the idea that **concentration is a consequence of freedom and enthusiasm.***

Could this be an indirect reference to the two laws established by Professor Lozanov: **"Freedom" and "The Conviction of the Teacher that Something Extraordinary is Taking Place"?**

What should we therefore say about the suggestopedic concert sessions proposed to the 5 years old children: 1 hour of complete attention, interrupted only by the necessities linked to the organisation of a nursery school...?

In the beginning I hesitated a bit in relation to the topics. The valuable advice of my trainer allowed me to overcome my fears and to finally liberate me. The law **"Freedom"** bequeathed by Professor Lozanov is

not applied only to the students since the teacher should also be able to enjoy certain freedom!

Here are the topics proposed and worked with the pupils of 3,4 and 5 in sequences of 15 days each

**(you can find these themes in their detail in the appendix in order to understand the complexity offered to the children of that age)**

*Autumn/ The Five Senses/ The Emotions/ Advent/ The Magi*

Then I decided to study the times and history of humanity

*The Dinosaurs/ The Prehistoric Man/ Ancient Egypt/ Ancient Rome/ The Middle Ages (divided in 2 periods, therefore for a complete month): The Castles, then the Cathedrals/ The Italian Renaissance and the French Renaissance/ The Time of Louis XIV/ The French Revolution/ The Return (all the topics covered in the course of the year in one session)*

Does the ensemble of themes proposed respect the four didactic laws of Professor Lozanov?

### **Manifold Increased Input Material**

The official programme for the French nursery school concerning time is limited to the perception of the days and seasons which pass: days of the week, days of the month, months of the year, seasons; a sequence of images

Together with the children we have covered 8 major periods of the history of humanity. At the end of the school year the children made, on their own, a timeline and were capable of explaining each period orally and certainly to situate it in the time.

*The touching testimonies made by the pupils' parents have attracted my attention in particular and testify the impact which suggestopedia has in the process of learning:*

*"In the beginning, we needed a lot of time and energy to motivate our daughter. Today, thanks to your teaching, it is she who teaches and motivates us." (L. 4 years old)*

*"We are obliged to check on Internet what our daughter says. She is right." (D., 5 years old)*

*"We have understood what you told us. We limit our child to the teachings defined "for her age". They, the children, have no limits. We buy books on history, science, the arts. We go to museums in family. It is she who explains everything to us." (V. 4 years old)*

*"Thank you for this year so rich in projects and culture, M. was delighted and has shared with everyone all his discoveries." (M., 5 years old and High Intellectual Potential (HIP). He used to be disinterested in the class the year before and developed a feeling of unhappiness.)*

*"A. has taken a great pleasure in learning. Thank you for being so passionate and for placing our children on the road of knowledge." (A. 3 years old)*

*"Thank you, Master Yannick, for the adventures that you told us about, the epochs which you made us visit and all that you taught us." (E., 5 years old)*

*"Long live the prehistoric people, the mummies, the Romans, the knights, Leonardo da Vinci, Lully, The Sun King and Voltaire and Rousseau!" (C. 4 years old)*



## **Global/Partial - Partial/Global - Partial through Global**

The activities proposed belong always to a global situation introduced via a story within the Story. In this case - the History of Humanity. This allows the presentation of a plan which goes from the global to the notions we will be aiming at. (global-partial);

the activities are being put back into context in the course of the fortnightly evaluation (partial-global);

in the end, in order to respect the official texts of the national French education, the adopted way permits to touch all the learning areas (language, mathematics, science, art, psycho motor education, etc.). This knowledge is not considered as an end in itself but as tools at service for a broader personal construction of the pupil.

## **Golden Proportion**

The two concert session offered to the children every 15 days respect the proportion 0,618 as close as possible.

I have adopted a conscientious method: the evening before each concert I would read my texts in the active and passive sessions. That allowed me to integrate and harmonise the text by balancing the tempo of reading with the necessary silences.

These silences during the reading take part in the harmony. Allow me to quote Bernard Fournier (The Genius of Beethoven, Fayard 2016):

*Among the more and more numerous elements which form the pallet of sounds with which the composer disposes, silence has historically established itself as a necessary figure around*

*which the musical discourse is organised. The notations which define its duration are, moreover, as differentiated as those concerning the notes themselves, thus establishing a correspondence similar to that between the emptiness and the fullness, or between the shadow and the light. Not only does music begin from silence in order to end in it, but also the work of art requires breaths, little silences of articulation between certain musical sentences or propositions and it resorts to more or less long ones, which in certain contemporary works of art, could occupy almost as much space as the periods of sounds. (Quatuor "Fragmentestille" [fragments de silence]" de Luigi Nono).*

*In this itinerary which goes from one music full of sounds to another music full of silence, Beethoven occupies an essential place. His music testifies of a true poetry of silence which uses different types of silence to exercise different aesthetic functions."*

Finally, during the study of the Italian Renaissance, I introduced the Golden Proportion to the children. After having observed it in the universe and nature, they were able to perceive the lines of the perspective and the geometric elements in Raphael's "School of Athens". Thus they had intimately perceived the notion of the Golden Proportion in the classical art. It was an extraordinary revelation both for them and for myself too.

## **Use of Classical Art and Aesthetics**

I most scrupulously respected and introduced the classical music studied and recommended by Professor Evelyn Gateva in "Creating wholeness through art", Accelerated Learning Systems, Ltd, United Kingdom, 1991.

There was no question about trying to use other

*musical pieces even if they could be pleasant. I fully integrated that our suggestopedic work has to be respectful of our illustrious predecessors who, before pedagogues, were accomplished scientists.*

*My freedom did not have to be a daughter of anarchy...*

*All teachings were accompanied by poetry, songs, dances. We had even the joy to dance the minuet just like it was done in the court of Versailles during the reign of Louis XIV!*

*The pupils were initiated to music typical of each studied historical period.*

*The illustrations in the classroom were harmonious examples of the classical fine arts. I have always avoided those paintings and sculptures which could provoke negative emotions in the children.*

*The very idea of suggestopedic work does not have to be far from the concept of catharsis. I have constantly kept in mind that suggestopedia takes part in a certain way of purification of the human being.*

## **Conclusion**

I believe that classical suggestopedia taught me in the first place humility.

In fact I needed first of all to clean myself from all my prejudices, certitudes and certainly from my bad habits...I am going out from this amazing first experience with the feeling previously evoked - that of purification.

Of course, I have always wanted the best for my pupils. But even benevolent, we can make mistakes.

I would like to give a simple example: the language which we employ in our every day work, in particular with the children.

How difficult it turned out to be not to talk in imperative mood any more! How can we go against our culture or our education? I needed months and I am still working today on using "Would you like...?" And yet, what difference it makes in the relationship with the other!

I needed to work on not using "no" as well.

I needed to learn as well how to correct the pupils with delicacy and understanding and not to guide them ever to the insecurity. Just the benevolent accompaniment, the systematic celebration of successes and not of failures.

Therefore suggestopedia is fully applicable in the nursery school. The unity of the method must be scrupulously respected. We do not have the right to improvise but rather make ours this famous alchemical adage: "*Lege, lege, relege, ora, labora et invenies*".

Read, read, re-read, pray, work and you will understand...

*Read and re-read* the work and studies which both Professor Lozanov and Professor Gateva bequeathed us.

*Read and re-read* our actions in order to correct ourselves and try to attain the pedagogic perfection.

*Pray* no matter what our convictions may be because suggestopedia takes on an unexpected spiritual dimension respectful to all. The necessary introspection in the course of our training has to take

*us on an internal evolution (in the sense of the processes of evolution of heart, spirit and soul in order to have a healthy, authentic and complete life), then to a transformation to allow us to be able of a true transmission.*

Working does not necessarily have to be understood by its common meaning: it is not a tripalium. Work in suggestopedia is liberating. It is Joy.

This is what we owe to Professor Georgi Lozanov.  
This is what we have to apply daily to transmit what we are fortunate to be custodians of.

As far as the first Law of suggestopedia, Love, is concerned, I would leave the last words of this essay to D., my adorable pupil gypsy from Pleven, Bulgaria. He arrived two years ago. He did not speak French and lived in one of those slums, too numerous in France...

I showed him, during the last session, the timeline representing the summary of our work during the year. I asked him: «What does it represent for you?»

He answered with eyes full of tears:  
*«It is Love, Master.»*

Yannick KERUZEC

Toulouse, 08 septembre 2021  
yannick.keruzec@gmail.com

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## Appendix:

### Evolution of the themes introduced to the pupils from the nursery school – 3,4, and 5 years of age

**Period:** September to June

#### Themes:

Autumn: 4 pages, 370 words

New vocabulary (29): **fog, forest, rain, puddle, undergrowth, hunters, bullet, harvest, grapes, trees, yellow, orange, brown, red, green, leaf veins, squirrel, acorns, hazelnut, chestnut, sweet chestnut, bugs, walnuts, nuts, apples, quinces, pears, mushrooms, elements of nature**

The Five Senses: 4 pages, 333 words

New Vocabulary (28): **5 senses, he has seen, he has touched, he has listened, he has felt, he has tasted, the eyes, observed, examined, looked, listened, the sight, the ear, the hearing, the noise, he has understood, to savour, taste (2 synonyms), he has touched, groped, he has palpated and explored, olfaction, he has sniffed, scented, he didn't feel anything**

The Emotions : 3 pages, 199 words

*New Vocabulary (17):* **he is afraid, timid, he is sorry, he is annoyed, content, proud, surprised, affectionate, angry, kind, disappointed, grumpy, playful, sulky, joyful, impressed, bored**

**Advent: 4 pages, 613 words**

*New Vocabulary (28):* **shining star, sparkle, it shines, light, sweet star, peaceful, very soft, luminous, The Beautiful Lady, great destiny, Love, Peace, men of good will, child of light, to do your best, Truth, Love on Earth, tender promise, a better world, Jesus, do good, The Good News, tenderly, he had a heart so big**

*The Magi: 10 pages, 1042*

*New Vocabulary (35):* **winter, frost, wet and icy mist, nature is resting, in slow motion, with his white hair and long beard, crimson cloak, bright red, white skin, a magus, a sage, Astronomy, Love and Hope, Melchior, Persian, golden, a King on Earth, sky blue cloak, thick turban, copper, almost red, Gaspar, India and Asia, incense, a prayer, A Great Priest on Earth, a dark blue cloak, black beard, dark skin, Balthazar, from Africa, myrrh, a Great Prophet on Earth,**

Then I chose to study the time and history of humanity:

The Dinosaurs: 5 pages, 447 words

*New vocabulary (28):* **dizzy, a tropical forest, all was green, it was hot, humid, the top, the trunks, the branches, the leaves, excited, amazed, appalled, scared, the dinosaurs, greatly surprised, flabbergasted, stunned, diplodocus, brachiosaurus, herbivores, carnivores, triceratops, its three horns on the skull, the stegosaurus, four bony spikes, pteranodons, crest, tyrannosaurus**

The Prehistoric Men: 6 pages, 566 words

*New Vocabulary (35):* **winter landscape, snow and ice, cold, cavern, rock shelter, cave, animal skins, the Cro-Magnons, the fire, the hearth, the tribe, game, hunters, beaten, mammoths, pits, bison, horses and aurochs, deer or wild boar, spears, saber-toothed tigers, bears, lions caves, slingshots, hares and rabbits, fish, harpoons, baskets, paint, rock faces, prehistory**

Ancient Egypt: 7 pages, 632 words

*New Vocabulary (37):* **desert, pyramids, ancient Egypt, civilizations, Egyptians, History, 2570 BC, Cheops, Chepren, Mykérinos, workers and craftsmen, white loincloth, Ra, god of the sun, seated cross-legged, scribes, hieroglyphics, the history of Pharaohs, the kings of Egypt, papyrus, necropolises, tombs, head of a man on a lion's body, Sphinx, guardian of the pyramids, drums, flutes and harps, Tutankhamun, Nefertiti, the royal procession, sarcophagus, coffin in stone, mummy**

Ancient Rome: 6 pages, 574 words

*New Vocabulary (34):* **ancient Rome, the city of the seven hills, the Roman Empire, 50 BC, forum, temples, triumphal arches, Romans, tunics, beautiful hairstyles, jewelry, earrings, necklaces, pendants and bracelets, togas, Roman citizens, legionaries, slaves, their masters, the games, Colosseum, amphitheater, fighting wild animals, gladiators, theatre, a fable, a circus, a stadium, chariot races, four horses, Roman circus, I 'Emperor Julius Caesar, "Veni, vidi, vici"**

The Middle Ages (divided in 2 periods, 1 full month of study)

*The Fortified Castles: 11 pages, 935 words*

*New Vocabulary (52):* **castle, Middle Ages, medieval times, 1000 years, high walls, battlements, defense towers, ramparts, flails, axes, rampart, loopholes, archers, crossbowmen, brigands, keep, high- court, moat, drawbridge, farmyard, harrow, carriage, lords, damsel, banners, tournament, jousting in the lists, harp, a lute, tambourines, chanting, velvet, blue pastel, victuals, overlords, vassals, homage, troubadour, mandolin, Occitan, steed, princess, dungeon, Christianity, chain mail, armor, coat of arms, shield, the helm, his spear, latrines**

*The Cathedrals: 8 pages, 808 words*

*New Vocabulary (36):* **Middle Ages, the building site, cathedral, apprentice, Master, building, an arrow, in the workshop, Christian, virtues, stained glass, Prudence, Temperance, Strength of soul and Justice, Charity, Love, stones, wood, iron, statues, the Master glass maker, the rosettes, The light, the stained glass, the plan of the church, the nave, the transept, the choir, the crossing of the transept, labyrinth, the pilgrims, an organ, monk, Gregorian chants, mass**

*The Italian and French Renaissance: 9 pages, 1001 words*

*New Vocabulary (50) :*

**French Renaissance: King François 1er, châteaux de la Loire, Chambord, Chenonceau, Château d'Amboise, Clos Lucé, windows, monumental staircases, geometric gardens, sculptures, terraces, pavilion, royal residence,**

**Italian Renaissance: wisdom of Greek and Roman antiquity, Renaissance of ideas and the arts,**

**Florence, Italy, Laurence de Medici called "Lorenzo il Magnífico", architecture, sculpture, painting, literature and science, human bodies, perspective, movement, harmony, The Divine proportion, The Golden Ratio, Emblematic artists: Leonardo da Vinci, engineer, painter, sculptor, visionary, "Saint-Jean Baptiste", "Mona Lisa", "La Joconde", Sandro Botticelli, "The Birth of Venus" and "Spring", Michelangelo, paintings from the Sistine Chapel,**

**Great discoveries: 1492, Christopher Columbus, America, 1450, Gutenberg, the printing press**

*The Times of Louis XIV: 9 pages, 938 words*

*New Vocabulary (39):* **Royalty: Palace of Versailles, Louis XIV, Sun King, the Court, Royal Wig, Courtiers, Ball, Sire, Etiquette, Reverence, Sovereign, Your Highness, Nec Pluribus Impar, No Other Equal, Royal Treasury**

**Famous people: Jean de la Fontaine, Poet, Fables, Molière, Jean Racine, Pierre Corneille, Lully, Great composer, Charles Perrault, fairy tales, Pierre-Paul Riquet, Canal du Midi, Atlantic Ocean, Mediterranean,**

**Fine arts: French gardens, Harmony, Geometric designs, Water surfaces, Symmetry, French style, Hall of Mirrors, Theatre, Curtain rise**

*The French Revolution: 7 pages, 654 words*

*New Vocabulary (28):* **French Revolution, Citizen, Motto, Liberty, equality, fraternity, Cockade, Blue-White-Red, Bastille, July 14, 1789, Declaration of the Rights of Man and of the Citizen, Article 1: "Men are born and remain free and equal in rights (...). ", Absolute Monarchy, Republic, Marseillaise**

**Characters: General de Lafayette, Hero of the Two Worlds, United States, Louis XVI, Philosophers of the Enlightenment, Montesquieu, Diderot, Voltaire, Rousseau,**

**Transport: carriage, vehicle, horse team, horses, coachman**

The Return (all the studied topics during the year in one session):

7 pages, 871 words

Summarised Vocabulary (41): **astonished, amazed, amazed, relieved and amazed, summer, autumn, winter, spring, paleontology, time of the dinosaurs, the first men of prehistory, ancient Egypt, ancient Rome, the Middle -age, medieval times, Italian Renaissance, Florence, Laurent de Medici, Lorenzo il Magnifico !, Leonardo da Vinci, Michelangelo, Sandro Botticelli, Raphaël, the Enlightenment philosophers, Voltaire, Rousseau, Diderot, Montesquieu, République , the symbols of France, the tricolor flag, Marianne, the Marseillaise, the Rooster, the motto "Liberty, Equality, Fraternity", the French Revolution, Declaration of the rights of Man and of the citizen.**

Translated from the French language by Vanina Bodurova





ECOLE SAINTE-  
FOY, TOULOUSE

PETIT LOUP EN BULGARIE



Suggestopédie classique  
Yannick Keruzec

Pfiouu !!! La fumée se dissipa.  
« Mais où suis-je ? » dit tout haut  
Petit Loup.

Il était entouré de hautes  
montagnes majestueuses, dont  
certaines étaient enneigées.

« **Zdraveïte!** » entendit-il derrière  
lui.

Petit Loup se retourna et vit un  
vieil homme à la barbe blanche  
qui le regardait intensément. Ses  
yeux brillaient d'une intelligence  
rare, et son visage irradiait d'une  
bienveillance réconfortante.

« Zdraveïte ! » répéta l'honorable  
monsieur.

Son sourire amical mit Petit Loup  
en confiance.

« Zdraveïte ! » répondit avec  
aplomb Petit Loup.

« Bienvenue en **Bulgarie** Petit  
Loup ! »

« Je suis en Bulgarie ? »



Oui, tu es dans **les montagnes de Rila.**

« Comme elles sont belles ! Et ces lacs... 1, 2, 3, 4, 5, 6, 7 ! Il y en a sept ! »

"Oui Petit Loup. Tu peux les compter en bulgare si tu veux : ***edno dve tri chetiri pet shest sedem !***

, mais il y a près de 200 lacs cachés dans les montagnes."

« Comment t'appelles-tu ? »  
demanda Petit Loup

« Appelle-moi Professeur Georgi.  
Je t'attendais, tu sais ? »

« Pourquoi ? »

« J'ai rencontré un petit mouton tout mignon, jamais grognon. Il m'a chargé de te guider jusqu'au point le plus au **Sud-Est** de **l'Europe**, près de **l'Asie**."

« C'est Doudou ! Tu peux m'aider ? »

"Oui Petit Loup, je vais t'aider à retrouver ton ami. Viens, nous allons survoler ce grand et noble pays et je te raconterai son extraordinaire histoire".

Le Professeur Georgi guida Petit Loup sur **un plateau** près du **sommet** de la **montagne**.

"Oh ! Une **montgolfière** !" s'écria Petit Loup.

Le Professeur était déjà dans la **nacelle** et gonflait le **ballon** avec de l'**air chaud**.

Petit Loup était émerveillé et encore plus lorsqu'il découvrit le **drapeau bulgare Blanc-Vert-Rouge**, aux lignes horizontales, représenté sur le ballon.

"Oh!, comme il est beau !" admira Petit Loup.



"Oui jeune Loup, le blanc symbolise **la paix**, le vert **la fertilité** des terres bulgares et le rouge **le courage** du peuple".

"Pourquoi les bulgares sont si courageux ?" questionna Petit Loup

"Parce que leurs terres sont très riches et que malheureusement depuis des millénaires, des envahisseurs ont voulu les prendre. Les gens d'ici ont beaucoup souffert, mais ils se sont toujours battus et se sont libérés. Ils ont fait preuve de beaucoup de courage."

"Et ça depuis des milliers d'années ?" s'intéressa Petit Loup.

"Oui petit Loup. **Il y a plus de 7000 ans**, la Bulgarie n'existait pas encore. C'était **la Thrace**. Une grande civilisation un peu oubliée aujourd'hui. Mais imagine : quand en France par exemple, les





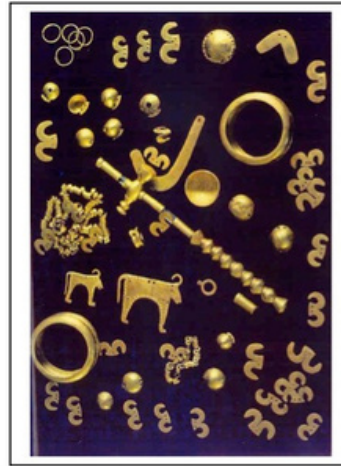
hommes taillaient encore des pierres, ici **les hommes travaillaient les métaux** et avaient déjà inventé **une première écriture** qu'ils gravaient sur des pierres. On a retrouvé des trésors et beaucoup sont encore à découvrir."

Petit Loup resta rêveur en imaginant combien ce pays cachait de mystères...

Les deux nouveaux amis s'élevèrent dans les airs. Petit Loup put admirer l'étendue des montagnes.

"Quelle est cette grande ville au loin, Professeur ?"

"C'est **la capitale, Sofia**. Elle était appelée la ville du milieu, car elle était au milieu, au carrefour de beaucoup de routes. C'est **la basilique Sainte-Sophie** qui lui a donné son nom"





Les vents d'**Ouest** poussaient la montgolfière le long des montagnes des **Balkans**, qui traversent le pays tout entier.

"Comme c'est beau professeur !  
Jusqu'où vont les Balkans ?"

"Nous les suivrons jusqu'à **la Mer Noire**, où tu retrouveras Doudou."

"Une mer noire? Je croyais que les mers étaient bleues, moi !"

Le professeur sourit affectueusement, avec beaucoup d'amour. Il avait appris combien jamais il ne faut se moquer de l'innocence des enfants.

"Tu verras, elle est bien bleue comme toutes les mers. Mais elle a porté de nombreux noms dans l'histoire. Longtemps elle fut appelée **Pont-Euxin**, qui voulait dire "**la mer accueillante, amicale**". **Les Turcs** l'auraient appelées *noire*, car elle était au

**Nord** pour eux. Et il donnaient au Nord la couleur noire... "

Mais déjà l'attention de Petit Loup était attirée par **une vallée** qui se déroulait entre deux montagnes presque entièrement recouvertes de forêts.

"Oh ! mais qu'est-ce qu'on sent ?" s'émerveilla Petit Loup.

"Ah! Cher ami, nous survolons **la Vallée des Roses**. C'est un vrai enchantement. La Bulgarie est le premier producteur mondial **d'essence de rose**. "

Petit Loup admira les champs couverts de fleurs. Des hommes et des femmes cueillaient délicatement à la main les pétales de **la rose de Damas**, la fameuse **damascena**. **Les Bulgares** en



retirent une essence de rose, exceptionnelle, au parfum délicat. Toutes les parfumeries du monde l'utilisent pour fabriquer leurs parfums..."

Petit Loup voyait encore des villages parsemés le long de la vallée. Les cigognes volaient paisiblement autour d'eux.

"Tu vois Petit Loup, ***dans ta classe d'école ou dans tes voyages, il se passe toujours quelque chose d'extraordinaire.*** Apprends juste à ouvrir ton cœur..."

"On ne voit bien qu'avec le cœur, l'essentiel est invisible pour les yeux, m'a appris le Petit Prince..." murmura Petit Loup attendri.

"Oh ! La mer ! La Mer Noire !" s'exclama Petit Loup.

Les yeux du Professeur Georgi brillaient d'admiration et de fierté. Des larmes d'émotion embuaient ses yeux noisette aux

éclats d'émeraude. Comme il aimait son pays !

La mer était d'un bleu profond. Le ciel était parcouru d'un vent chaud et caressant.

"Cap au **Sud** !" clama le Professeur.

Ils longèrent **le littoral**, laissant la belle **ville de Burgas**, et découvrirent **un paysage** sauvage avec **une côte rocheuse** interrompue de quelques **plages** de sable fin. Des chevaux couraient libres comme l'air.



Le Professeur Georgi parlait tout haut : "**L'Amour, la Liberté, la conviction à tout instant qu'il se passe quelque chose d'extraordinaire...**"

"Que dis-tu ? " s'intéressa petit Loup.

"Je dis que dans le monde et dans ta classe d'école Petit Loup, tu dois ressentir l'Amour, la liberté et

vivre avec émerveillement chaque instant... Seule la beauté peut changer le monde."

"Mais voici **Rezovo** ! Nous arrivons!"

"Petit Louuup ! Petit Louuup !!!"

"Oh ! Doudou!"

Doudou était au cœur du village le plus à l'Est de l'Europe. Et il dansait évidemment !

Il était entouré d'enfants, habillés de **costumes blancs décorés de formes géométriques rouges, vertes, noires et jaunes.**

Des hommes jouaient de la **musique traditionnelle bulgare**, en particulier de la **cornemuse**. Des femmes chantaient des chants envoûtants à fendre le cœur.

Et Doudou jouait tout en dansant du **doudouk**, une sorte de flûte, de hautbois au son entraînant.





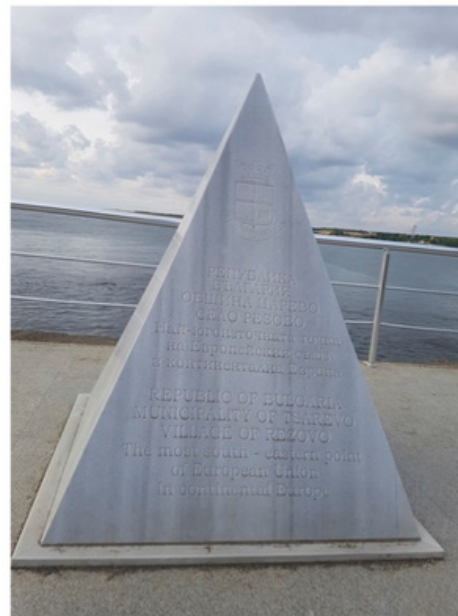
Petit Loup et le Professeur atterrirent et furent entraînés dans une danse folle à travers le village. Doudou menait la farandole et tout le monde dansait. Les cigognes volaient autour d'eux, les chats leur emboîtaient le pas.

Et tous dansaient, et tous chantaient, et tous riaient dans une grande communion de cœur et d'âme.

Doudou s'arrêta devant une petite **pyramide de pierre**, dressée pour marquer **le point le plus au Sud-Est de l'Europe**.

"En face, c'est **la Turquie et l'Asie**", dit Doudou, " Au delà de la Mer Noire, c'est **la Roumanie, l'Ukraine, la Russie, la Georgie.**"

Petit Loup avait le cœur serré. il comprenait que son voyage en Europe s'arrêtait là.





"Où allons-nous maintenant?"  
questionna-t-il.

"Et bien, il n'est pas encore temps  
de visiter l'Asie", déclara  
officiellement Doudou, "Cette  
petite pyramide me donne une  
idée..."

Et pfiouuu! Doudou ouvrit son  
atlas doré et disparut dans un  
nuage de fumée.

Petit Loup se tourna vers le  
Professeur qui le regardait  
tendrement.

"Il me faut y aller Professeur  
Georgi. Mais je n'ai pas envie de  
vous quitter, vous m'avez tant  
donné."

"La vie est ainsi faite mon jeune  
ami. Applique mes  
enseignements tout au long de ta  
vie et ton chemin sera bonheur et  
harmonie."

Petit Loup enfouit sa truffe dans la barbe soyeuse du Professeur et sanglota.

"Tu vas me manquer Professeur. Je veux connaître ton nom pour toujours le porter en mon cœur."

"Je suis **le Professeur Georgi Lozanov**, mon enfant.", murmura-il en l'embrassant.

Les deux amis se sourirent longuement, puis Petit Loup ouvrit son livre doré et partit content découvrir un autre continent.



13 pages

1340 mots

Vocabulaire spécifique :

**Bulgarie**

**les montagnes de Rila**

**drapeau bulgare**

**Blanc-Vert-Rouge**

**les Balkans**

**la capitale, Sofia**

**la basilique Sainte-Sophie**

**jusqu'à la Mer Noire,**

**Vallée des Roses**

**Essence de roses**

**la rose de Damas**

**la damascena**

**Les Bulgares**

**Les cigognes**

**ville de Burgas**

**Rezovo**

**pyramide de pierre**

**costumes blancs décorés de  
formes géométriques rouges,  
vertes, noires et jaunes**

**musique traditionnelle bulgare**

**la cornemuse**

**le doudouk**

Bulgare :

**Zdraveïte**

***edno dve tri chetiri pet shest***

***sedem !***

Vocabulaire géographique :

**hautes montagnes**

**un plateau**

**sommet de la montagne**

**une vallée**

**le littoral**

**un paysage sauvage**

**une côte rocheuse**

**des plages**

**Sud**

**Ouest**

**Nord**

**le point le plus au Sud-Est de  
l'Europe.**

**la Turquie**

**l'Asie**

**la Roumanie, l'Ukraine, la Russie,**

**la Georgie**

Moyen de transport :

Une **montgolfière**

**la nacelle**

le **ballon**

de l'**air chaud**

Histoire:

**Il y a plus de 7000 ans**

**la Thrace**

**les hommes travaillaient les**

**métaux**

**une première écriture**

**Pont-Euxin**

Un personnage célèbre :

**le Professeur Georgi Lozanov**

<p>Pfiouu !!! La fumée se dissipa.  « Mais où suis-je ? » dit tout haut Petit Loup.  Il était entouré de hautes montagnes majestueuses, dont certaines étaient enneigées.  « ! » entendit-il derrière lui.  Petit Loup se retourna et vit un vieil homme à la barbe blanche qui le regardait intensément. Ses yeux brillaient d'une intelligence rare, et son visage irradiait d'une bienveillance réconfortante.  « Zdraveïte ! » répéta l'honorable monsieur.  Son sourire amical mit Petit Loup en confiance.  « Zdraveïte ! » répondit avec aplomb Petit Loup.  « Bienvenue en Bulgarie Petit Loup ! »  « Je suis en Bulgarie ? »  3  Oui, tu es dans les montagnes de Rila.  « Comme elles sont belles ! Et ces lacs... 1, 2, 3, 4, 5, 6, 7 ! Il y en a sept ! »  "Oui Petit Loup. Tu peux les compter en bulgare si tu veux : edno dve tri chetiri pet shest sedem !  , mais il y a près de 200 lacs cachés dans les montagnes."  « Comment t'appelles-tu ? » demanda Petit Loup  « Appelle-moi Professeur Georgi. Je t'attendais, tu sais ? »  « Pourquoi ? »  « J'ai rencontré un petit mouton tout mignon, jamais grognon. Il m'a chargé de te guider jusqu'au point le plus au Sud-Est de l'Europe, près de l'Asie."  « C'est Doudou ! Tu peux m'aider ? »  4  "Oui Petit Loup, je vais t'aider à retrouver ton ami. Viens, nous allons survoler ce grand et noble pays et je te raconterai son</p>	<p>Пфиуу!!! Димът се разсея.  „Но къде съм аз?“ - каза на глас Малкият вълк.  Той беше заобиколен от високи величествени планини, някои от които бяха заснежени.  “!„ - чу зад себе си.  Малкият вълк се обърна и видя един старец с бяла брада, който го гледаше внимателно. Неговите очите блесяха с рядка интелигентност и лицето му излъчваше добронамереност и благосклонност.  „Здравейте!“ - каза отново уважаемият господин.  Приятелската му усмивка изпълни с доверие Малкия вълк.  „Здравейте!“ - отговори уверено Малкият вълк.  „Добре дошъл в България, Малък вълк!“  „В България ли съм?“  3  Да, ти си в Рила планина.  „Колко е красива! И тези езера... 1, 2, 3, 4, 5, 6, 7! Има цели седем!“  „Да, Малък вълк. Можеш да ги преброиш на български, ако искаш: едно две три четири пет шест седем!  Но има още около 200 езера, скрити в планините.“  „Как се казваш?“  - попита Малкият вълк.  „Наричай ме учителят Георги. Очаквах те, знаеш ли?“  „Защо?“  „Срещнах една малка симпатична овца, която никога не се оплакваше. Тя ми заръча да те съпровожда до най-югоизточната точка на Европа, близо до Азия“  „Това е Дуду! Можеш ли да ми помогнеш?“  4  „Да, Малък вълк, ще ти помогна да намериш своя приятел. Ела, нека полетим над тази велика и благородна</p>
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<p>extraordinaire histoire". Le Professeur Georgi guida Petit Loup sur un plateau près du sommet de la montagne. "Oh ! Une montgolfière !" s'écria Petit Loup. Le Professeur était déjà dans la nacelle et gonflait le ballon avec de l'air chaud. Petit Loup était émerveillé et encore plus lorsqu'il découvrit le drapeau bulgare Blanc-VertRouge, aux lignes horizontales, représenté sur le ballon. "Oh!, comme il est beau !" admira Petit Loup. 5 "Oui jeune Loup, le blanc symbolise la paix, le vert la fertilité des terres bulgares et le rouge le courage du peuple". "Pourquoi les bulgares sont si courageux ?" questionna Petit Loup "Parce que leurs terres sont très riches et que malheureusement depuis des millénaires, des envahisseurs ont voulu les prendre. Les gens d'ici ont beaucoup souffert, mais ils se sont toujours battus et se sont libérés. Ils ont fait preuve de beaucoup de courage." "Et ça depuis des milliers d'années ?" s'intéressa Petit Loup. "Oui petit Loup. Il y a plus de 7000 ans, la Bulgarie n'existait pas encore. C'était la Thrace. Une grande civilisation un peu oubliée aujourd'hui. Mais imagine : quand en France par exemple, les 6 hommes taillaient encore des pierres, ici les hommes travaillaient les métaux et avaient déjà inventé une première écriture qu'ils gravaient sur des pierres. On a retrouvé des trésors et beaucoup sont encore à découvrir." Petit Loup resta rêveur en imaginant combien ce pays</p>	<p>страна и ще ти разкажа нейната необикновена история." Учителят Георги заведе Малкия вълк на едно равно място досами върха на планината. „О! Балон с горещ въздух!“ - възкликна Малкият вълк. Учителят вече беше в коша и пълнеше балона с горещ въздух. Малкият вълк още повече се учуди, когато видя българското знаме, нарисувано на балона - 3 хоризонтални ивици в бяло, зелено и червено. „О! Колко е красиво!“ възхити се Малкият вълк.  5 „Да, Малък вълк, белият цвят символизира мира, зеленият - плодородието на българските земи, а червеният - смелостта на българския народ”. „Защо българите са толкова смели?“- попита Малкият вълк.  „Защото земите им са много богати и по тази причина, за съжаление, в продължение на хилядолетия различни нашественици са искали да ги завладеят. Хората тук са страдали много, но винаги са се борили и са се освобождавали. Те са показали голяма храброст." „И така в продължение на хиляди години?“ - попита Малкият вълк. „Да, Малък вълк. Преди повече от 7000 години България все още не е съществувала. Тук е било Тракия. Една велика цивилизация, малко позабравена днес. Но представи си: когато във Франция, например,  6 хората все още са боравели с каменни сечива, тук хората са обработвали метални и вече са били изобретили първата писменост, която са издълбавали върху камък. Открити са много ценни предмети оттогава, а много други все още предстоят да бъдат открити." Малкият вълк се замечта,</p>
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<p>cachait de mystères...  Les deux nouveaux amis  s'élevèrent dans les airs. Petit  Loup put admirer l'étendue des  montagnes.  "Quelle est cette grande ville au  loin, Professeur ?"  "C'est la capitale, Sofia. Elle était  appelée la ville du milieu, car elle  était au milieu, au carrefour de  beaucoup de routes. C'est la  basilique Sainte-Sophie qui lui a  donné son nom"  7  Les vents d'Ouest poussaient la  montgolfière le long des  montagnes des Balkans, qui  traversent le pays tout entier.  "Comme c'est beau professeur !  Jusqu'où vont les Balkans ?"  "Nous les suivrons jusqu'à la Mer  Noire, où tu retrouveras  Doudou."  "Une mer noire? Je croyais que  les mers étaient bleues, moi !"  Le professeur sourit  affectueusement, avec beaucoup  d'amour. Il avait appris combien  jamais il ne faut se moquer de  l'innocence des enfants.  "Tu verras, elle est bien bleue  comme toutes les mers. Mais elle  a porté de nombreux noms dans  l'histoire. Longtemps elle fut  appelée Pont-Euxin, qui voulait  dire "la mer accueillante,  amicale". Les Turcs l'auraient  appelées noire, car elle était au  8  Nord pour eux. Et il donnaient au  Nord la couleur noire... "  Mais déjà l'attention de Petit Loup  était attirée par une vallée qui se  déroulait entre deux montagnes  presque entièrement recouvertes  de forêts.  "Oh ! mais qu'est-ce qu'on sent ?"  s'émerveilla Petit Loup.  "Ah! Cher ami, nous survolons la  Vallée des Roses. C'est un vrai  enchantement. La Bulgarie est le  premier producteur mondial</p>	<p>представяйки си колко още тайни крие тази  страна...</p> <p>Двамата нови приятели  се издигнаха във въздуха. Малкият Вълк  се възхищаваше на ширналите се планини.  „Кой е този голям град  в далечината, учителю?"  „Това е столицата София. Наричана е  средище, защото се е намирала по средата  на много пътища. Това е църквата  Света София, на чието име е наречена"</p> <p>7  Западните ветрове насочиха  балона с горещ въздух към  Балкана, който  пресича цялата държава.  „Колко е красив, учителю!  Докъде се простира Балканът?"  „Ще летим по протежението му чак до Черно  море, където ще намериш  Дуду."  „Черно море?"  Аз си мислех, че моретата са сини, все пак!"  Учителят се усмихна  нежно, с много  любов. Беше разбрал, че  никога не трябва да се надсмиваш  над невинността на децата.  „Ще видиш, че то всъщност е синьо  както всички морета. Но е имало  много имена през вековете. Дълго време е  наричано Pont-Euxin, което ще рече  "гостоприемното дружелюбно море".  Турците са го нарекли  черно, защото за тях</p> <p>8  се намирало на север, а те свързвали  Севера с черния цвят..."  Но вниманието на Малкия вълк  вече беше привлечено от една долина, която  се простираше между две планини,  почти напълно покрити  от гори.  „О! На какво мирише?"  - учуди се Малкият вълк.  „Ах! Скъпи приятелю, ние летим над  Розовата долина. Тя е наистина</p>
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<p>d'essence de rose. "</p> <p>Petit Loup admira les champs couverts de fleurs. Des hommes et des femmes cueillaient délicatement à la main les pétales de la rose de Damas, la fameuse damascena. Les Bulgares en 9</p> <p>retirent une essence de rose, exceptionnelle, au parfum délicat. Toutes les parfumeries du monde l'utilisent pour fabriquer leurs parfums..."</p> <p>Petit Loup voyait encore des villages parsemés le long de la vallée. Les cigognes volaient paisiblement autour d'eux.</p> <p>"Tu vois Petit Loup, dans ta classe d'école ou dans tes voyages, il se passe toujours quelque chose d'extraordinaire. Apprends juste à ouvrir ton cœur..."</p> <p>"On ne voit bien qu'avec le cœur, l'essentiel est invisible pour les yeux, m'a appris le Petit Prince..." murmura Petit Loup attendri.</p> <p>"Oh ! La mer ! La Mer Noire !" s'exclama Petit Loup.</p> <p>Les yeux du Professeur Georgi brillaient d'admiration et de fierté. Des larmes d'émotion embuaient ses yeux noisette aux 10</p> <p>éclats d'émeraude. Comme il aimait son pays !</p> <p>La mer était d'un bleu profond. Le ciel était parcouru d'un vent chaud et caressant.</p> <p>"Cap au Sud !" clama le Professeur.</p> <p>Ils longèrent le littoral, laissant la belle ville de Burgas, et découvrirent un paysage sauvage avec une côte rocheuse interrompue de quelques plages de sable fin. Des chevaux couraient libres comme l'air.</p> <p>Le Professeur Georgi parlait tout haut : "L'Amour, la Liberté, la conviction à tout instant qu'il se passe quelque chose d'extraordinaire..." "</p>	<p>омайваща. България е водещ световен производител на розова есенция."</p> <p>Малкият вълк се възхити на полетата, застлани с цветя. Мъже и жени деликатно беряха на ръка венчелистчетата на розата на Дамас, прочутата Дамасцена. От нея се извлича 9</p> <p>изключителното българско розово масло с фин аромат.</p> <p>Цялата парфюмерийна индустрия по света го използва за производството на парфюмите си..."</p> <p>Малкият вълк все още виждаше селца, пръснати из цялата долина. Щъркелите летяха необезпокоявано над тях.</p> <p>„Виждаш ли, Малък вълк, в класната ти стая в училище или пък докато пътуваш винаги се случва нещо изключително. Просто се научи да отваряш сърцето си..."</p> <p>„Човек вижда ясно само със сърцето, същественото е невидимо за очите, ме научи Малкият принц..."</p> <p>-прошепна трогнато Малкият вълк.</p> <p>"О! Морето! Черно море!" - възкликна Малкият вълк.</p> <p>Очите на учителя Георги сияеха от умиление и гордост. Сълзи от емоция замъглиха лешниковите му очи, 10</p> <p>и те заблестяха като изумруди. Колко обичаше страната си!</p> <p>Морето беше наситено синьо. Топъл вятър галеше небето.</p> <p>„Най-южната точка!" възкликна учителят.</p> <p>Те тръгнаха по крайбрежието, напускайки красивия град Бургас и пред очите им се откри див пейзаж със скалист бряг, който приютяваше няколко плажа с фин пясък. Коне препускаха свободно на воля.</p> <p>Учителят Георги говореше високо:</p> <p>„Любовта, свободата,</p>
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<p>"Que dis-tu ? " s'intéressa petit Loup.</p> <p>"Je dis que dans le monde et dans ta classe d'école Petit Loup, tu dois ressentir l'Amour, la liberté et</p> <p>11</p> <p>vivre avec émerveillement chaque instant... Seule la beauté peut changer le monde."</p> <p>"Mais voici Rezovo ! Nous arrivons!"</p> <p>"Petit Louuup ! Petit Louuup !!!"</p> <p>"Oh ! Doudou!"</p> <p>Doudou était au cœur du village le plus à l'Est de l'Europe. Et il dansait évidemment !</p> <p>Il était entouré d'enfants, habillés de costumes blancs décorés de formes géométriques rouges, vertes, noires et jaunes.</p> <p>Des hommes jouaient de la musique traditionnelle bulgare, en particulier de la cornemuse.</p> <p>Des femmes chantaient des chants envoûtants à fendre le cœur.</p> <p>Et Doudou jouait tout en dansant du doudouk, une sorte de flûte, de hautbois au son entraînant.</p> <p>12</p> <p>Petit Loup et le Professeur atterrirent et furent entraînés dans une danse folle à travers le village. Doudou menait la farandole et tout le monde dansait. Les cigognes volaient autour d'eux, les chats leur emboîtaient le pas.</p> <p>Et tous dansaient, et tous chantaient, et tous riaient dans une grande communion de cœur et d'âme.</p> <p>Doudou s'arrêta devant une petite pyramide de pierre, dressée pour marquer le point le plus au Sud-Est de l'Europe.</p> <p>"En face, c'est la Turquie et l'Asie", dit Doudou, " Au delà de la Mer Noire, c'est la Roumanie, l'Ukraine, la Russie, la Georgie."</p> <p>Petit Loup avait le cœur serré. il comprenait que son voyage en</p>	<p>убедеността, че нещо необикновено се случва през цялото време..."</p> <p>„Какво казваш?“ попита Малкият вълк.</p> <p>„Казвам, че по света и в твоя клас в училище, Малък вълк, ти трябва да усещаш любовта, свободата и</p> <p>11</p> <p>да изживяваш всеки един миг като чудо... само красотата може да промени света."</p> <p>„Но ето го и Резово! Пристигаме!"</p> <p>"Малък вълк! Малък вълк!!!"</p> <p>"О! Дуду!"</p> <p>Дуду беше в центъра на селото, което се намираше в най-източната точка на Европа. И той очевидно танцуваше!</p> <p>Беше заобиколен от деца, облечени с бели носии, украсени с червени, зелени, черни и жълти геометрични фигури.</p> <p>Мъжете играеха под звуците на традиционна българска музика, най-вече се чуваше гайда.</p> <p>Жените пееха омайващи песни за разбити сърца.</p> <p>А докато танцува, Дуду свиреше на дудук, който приличаше на флейта, на обой със закачлив звук.</p> <p>12</p> <p>Малкият вълк и учителят кацнаха и веднага бяха въвлечени в един луд танц през целия град.</p> <p>Дуду водеше хорото и всички хора танцуваха. Щъркелите летяха наоколо, а котките ги следваха с очи.</p> <p>И всички танцуваха, и всички пееха, и всички се смееха в единение със сърцето и душата.</p> <p>Дуду спря пред една малка каменна пирамида, издигната, за да отбележи най-югоизточната точка на Европа.</p> <p>„Отсреща е Турция и Азия“ - каза Дуду - „от другата страна на Черно море се намират Румъния, Украйна, Русия, Грузия."</p> <p>Сърцето на Малкия вълк се сви.</p>
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<p>Europe s'arrêtait là. 13 "Où allons-nous maintenant?" questionna-t-il. "Et bien, il n'est pas encore temps de visiter l'Asie", déclara officiellement Doudou, "Cette petite pyramide me donne une idée..." Et pfioouu! Doudou ouvrit son atlas doré et disparut dans un nuage de fumée. Petit Loup se tourna vers le Professeur qui le regardait tendrement. "Il me faut y aller Professeur Georgi. Mais je n'ai pas envie de vous quitter, vous m'avez tant donné." "La vie est ainsi faite mon jeune ami. Applique mes enseignements tout au long de ta vie et ton chemin sera bonheur et harmonie." 14 Petit Loup enfouit sa truffe dans la barbe soyeuse du Professeur et sanglota. "Tu vas me manquer Professeur. Je veux connaître ton nom pour toujours le porter en mon cœur." "Je suis le Professeur Georgi Lozanov, mon enfant.", murmurai en l'embrassant. Les deux amis se sourirent longuement, puis Petit Loup ouvrit son livre doré et partit content découvrir un autre continent.</p>	<p>Той разбра, че пътуването му в Европа свършва дотук.  13 „Накъде отиваме сега?“ - попита той. „Е, още не е време да посетим Азия“ - заяви официално Дуду - „тази малка пирамида ми даде една идея..." И пфиууу! Дуду отвори своя златен атлас и изчезна в облак дим. Малкият вълк се обърна към учителя, който го наблюдаваше ласкаво. „Трябва да си тръгвам, учителю Георги. Но нямам желание да Ви оставям, толкова много ми дадохте." „Животът е пред теб, млади мой приятелю. Прилагай това, което научи от мен, през целия си живот и пътят ти ще бъде изпълнен с щастие и хармония."  14 Малкият вълк зарови нослето си в меката като коприна брада на учителя и изхлипа. „Ще ми липсват, учителю. Искам да знам името Ви, за да го нося винаги в сърцето си." „Аз съм професор Георги Лозанов, детето ми“ - промърмори той прегръщайки го. Накрая двамата приятели се усмихнаха един на друг, след това Малкият вълк отвори златната си книга и си тръгна доволен, защото му предстоеше да открие някакой друг континент.</p>
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Превод на български: Дарина Стоянова

GRACE IN SUGGESTOPEDIA  
OR ARE WE READY FOR THE LEGACY OF DOCTOR GEORGI LOZANOV?

**VANINA BODUROVA**

*„Beauty is the harmony and concord of all parts, achieved in such a manner that nothing could be added or taken away or altered except for the worse.“ These are the words of Leon Battista Alberti, an architect and author of a famous treatise on architecture.*

*The human body has the potential for such harmony and beauty. This is obvious in the graceful movements of an accomplished ballet dancer, for instance. The American Heritage Dictionary gives as the first meaning of the word „grace“: „seemingly effortless beauty or charm of movement, form or proportion“. Ballet is certainly anything but effortless, like any other form of art, but there is freedom of movement in ballet that appears miraculously easy. This freedom turns upon order, the order of discipline that prepares and sustains all great accomplishments.*

*One of the secrets of this order in ballet is the support of the body's entire weight upon a single point: the centre of gravity in the sacrum, which is upheld by only one outstretched leg on the tip of the toes. Growth, gravity and grace concentrated in one point of our sacrum is the power of limits enshrined in our bones.*

*Simone Weil, whose thoughts about grace and gravity were mentioned earlier, notes in another volume of her notebooks: „Something infinitely*

*small, under certain conditions, operates in a decisive manner. There is no mass so heavy but to a given point is equal to it; for a mass will not fail if a single point in it is upheld, provided that this point be the centre of gravity.“ She added - and this was during the days of the Nazi occupation in France - „brute force is not sovereign in this world....what is sovereign...is limit....Every visible and palpable force is subject to an invisible limit, which it shall never cross. In the sea a wave mounts higher and higher, but to a certain point...it is arrested and forced to descend....That is the truth which bites at our hearts every time we are penetrated by the beauty of the world. That is the truth which bursts forth in matchless accents of joy in the beautiful and pure parts of the Old Testament, in Greece among the Pythagoreans and all the sages, in China, with Lao Tzu, in the Hindu scriptures, in Egyptian remains.“*

*The truth of these words has been one of the main inspirations of this book. These words reveal the other, traditional meaning of the word grace: mercy and the divine gift of Love, springing from the relatedness of all that exists.*

*The ballet dancer's visible grace is a symbol of the other, invisible grace: the potential of harmony and grace that exists within every human being, for indeed all of us, not only accomplished dancers, have an inner centre, a sacrum, both in a physical and a spiritual sense.“*

*Excerpt from „The Power of Limits: Proportional Harmonies in Nature, Art, and Architecture“ by György Doczi*

Doctor Lozanov wanted a different world. He worked for it, he fought for it and taught it until the last days of his life on this Earth. He created an educational system where knowledge, intuition, logic and emotion would have equal value of importance in the understanding of a teaching-learning process. He devised a safe way to tap the potential of the human being and he did it with the accompanying psycho-therapeutic and psycho-hygienic effects. He was a doctor, a psychiatrist, a psychotherapist. For him the way through which man communicates with the social environment is by means of suggestion – the language of the visible and invisible worlds. 55 years ago he published for the first time the term Suggestopedia and gave birth to half a century of scientific investigation, achievements, world recognition and then repressions, doubts and recent revival in his native country and worldwide. The story of his lifework Suggestopedia is a storyline of paradoxes as is the human being him- or her-self.

Having had a mystical experience at the age of 18 while being in a communist prison, Dr Lozanov knew all his life that he had to follow the Light and the Mission it required from him. “You see”, he would say, “when at 18 you see the light entering your prison cell, you know that your mission begins and you have to endure everything”.

People who had known him in the different years of his life would tell a story about him regarding that stage of his Path. I knew him in his last years intimately, deeply and lastingly. I would integrate every word of his, every gesture, every look, every silence. I would witness his wisdom, his determination and zero tolerance to mediocrity, pettiness and rudeness. I would live with his conviction that fighting for Suggestopedia was worth it even when you are not able to speak, you are not able to move and you have just the breath and the eyes remaining to convey its meaning. I could not have had a bigger teacher of Humaneness

and Love. I could not have had a bigger example of a Master Teacher. I could not have had a bigger Inspiration for continuing despite all odds, lies, suspicions and depreciating comments from those who could never understand and integrate the intimate power of the teaching-learning system and saw it only as a great source of achieving certain kind of social status and wealth. They were wrong, of course, as they will always be since Suggestopedia and the materialistic world coexist in a very delicate relationship of understanding and respect. It was not the brutal force and desire to possess and use the achievements of doctor Lozanov, as the named by him imitators did, that was going to preserve his work. It was not the recognition by the institutions, which he would try to convince to return to the work of his life as a source for prosperity for the Bulgarian educational system that would ensure the fulfillment of his legacy.

It is, in my opinion, the purity, grace and love born in the heart, soul and mind of each teacher practising Suggestopedia which will pass on the wavering flame of the light that he had seen as a young man.

His work does not need recognition from temporary administrators, researchers or practitioners in the field of education who reject the understanding of the human being as a whole. Neither does it need it from the teaching institutions where the concept of Love is allowed to exist only in certain research contexts related to the history of Suggestopedia.

Because, by definition, it does not live where binary logic alone and a dead accademic language rule. It is a living system, of singular beauty, applicable in multiple contexts and summing up all that is good in us as human beings. It requires from us as teachers to tap a reserve complex in a teaching process where inspiration is the main requirement. The visible grace, which according to György Doczi’s quote is “a symbol of the other, invisible grace: the potential of harmony and grace that exists within every



human being,” are qualities inherent to the teacher who works for the full use of their own capacities, overcoming their own limitations or the social suggestive norms and inspiring their students.

To apply Dr Lozanov’s work on a larger scale one needs to be a visionary, a patron of the ideal of the limitless capacities of the human being, a champion of a society where delicacy, respect and mutual understanding reign. In his life time, Dr Lozanov was supported for the most part of his research, investigation and world dissemination of Suggestopedia by such people as the Bulgarian Minister of Culture in the 1970s , Ludmila Jivkova, whom he acknowledges in his last book “Suggestopedia/Reservopedia. Theory and Practice of the Liberating -Stimulating Pedagogy on the Level of the Hidden Reserves of the Human Mind”: as the person

“who championed the idealistic and humanitarian character of suggestopedia in the hardest times”

He was taught and tutored, cared for by his mentors Professor Doctor Emanuil Sharankov, a leading Bulgarian psychiatrist and psychotherapist, head of the scientific councils of the Ministries of Health and Education in the 1965-66, which supported the first experiments in the field of Suggestology and Suggestopedia as well as by Professor Doctor Ilya Zaharievich Velvovski, “a world known Ukrainian psychiatrist and psychotherapist with discoveries in the field of suggestology, who organized experimental suggestopedical courses and supported the development of suggestopedia”. He was helped in the times of his voluntary exile in Austria in the 1990s by “Dr Josef Bandion, the Director of the Ludwig Boltzman Gesellschaft Institute, Vienna, who provided (him with) peaceful working conditions”.

These people had a vision for the human and social development similar to the one of the patrons of the Renaissance who would protect and foster the creation of the Neoplatonic academy of Marsilio Ficino; of the Count of Toulouse Ramon VI de Tolosa and the Viscount of Carcassone Ramon - Roger Trencavel who would protect the “bons hommes” and “bonnes femmes” known later by the appellation “cathars”; of the Bulgarian kings Ivan Asen II and Kaloyan who would allow themselves to be advised by the Bogomils.

To defend, protect and be the patron of a teaching-learning system such as Suggestopedia you have to be able to understand it, to have the desire to break with the scholasticism and dogmatism of the idea of the partiality of the human being, to reject the practice to punish and humiliate your students for their failures and to recognize that mistakes are a part of the way to learn not only a subject but also to learn to live this life with dignity. You have to be ready to question if the schools where our children go to keep the balance of welcome and coziness, which stimulate the discoveries, of harmony of the colours, music, art and science with the grace of spirit and high level of humaneness and culture of the teachers working there. You have to see if the administration is ready to study and cherish the work of doctor Lozanov as a national and world treasure.

It is only then that we will be able to say that Bulgaria, a country of millenarian spirituality, traditional cult towards education, sensitivity and work of genius thinkers, is ready for the heritage of a pedagogy where *Love, Freedom, The Conviction of the Teacher that Something Extraordinary is Taking Place, the Manifold Increased Study Material, the Relationship between the Whole and the Part and the Part studied through the Whole, the Golden Proportion and the Use of Classical Art and Aesthetics* are defined as laws, conditio - sine- qua-

non by its creator.

A pedagogy which will light the third millennium  
only if we succeed to remain Human.

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## МИЛОСТ И ГРАЦИЯ В СУГЕСТОПЕДИЯТА ИЛИ ГОТОВИ ЛИ СМЕ ЗА ЗАВЕТА НА ДОКТОР ЛОЗАНОВ?

**ВАНИНА БОДУРОВА**

*„Тибалт ще трябва да умре - защото  
е страшната ръка на Капулети...  
Не искам да повярвам, че живота  
и любовта са врагове закleti!  
Не искам! И какво, че наранени  
са нашите души от много болка! -  
Аз ще ти кажа - ние сме родени  
да помириме любовта с живота!“*

*Из „Балада за Ромео и Жулиета“, Христо Фотев*

Доктор Лозанов искаше един различен свят. Той работеше за него, бореше се за него и го преподаваше до последните дни от живота си на тази земя. Той създаде учебна система, в която знанието, интуицията, логиката и емоциите имаха еднаква важност при определението на идеята за учебен процес. Той сътвори безопасен път за разкриване на потенциала на човешката личност и го направи с придружаващите го психотерапевтични и психо-хигиенни ефекти. Той беше лекар, психиатър, психотерапевт. За него начинът, по който човек общува със социалната среда се основава предимно на сугестията - езикът на видимия и невидимия свят. Преди 55 години той публикува за първи път думата Сугестопедия и даде началото на половин век постижения, подкрепа и световна известност, последвани от репресии, съмнения, след това повторно съживяване и приложение в света и в родната му страна, България.

Историята на труда на неговия живот е сюжет от парадокси, така, както сме самите ние като хора.

След едно мистично преживяване на 18 годишна възраст в комунистическия затвор на Лом, доктор Лозанов ще осъзнае, че през целия си живот ще бъде воден от Светлината и Мисията, приета от него. „Знаеш ли,“ казваше той, „когато на 18 години видиш Светлината да влиза в затворническата ти килия, разбираш, че твоята мисия започва и ти ще трябва всичко да издържиш.“

Хората, които са го познавали през различните години от живота му биха разказали спомени, които се отнасят до техния опит. Аз го познавах през последните години на земния му път интимно, дълбоко и завинаги. Аз поглъщах всяка негова дума, всеки негов жест, всеки негов поглед, всяко негово мълчание. Щях да стана свидетел на неговата мъдрост, неговата решителност и нулевата му толерантност към всичко посредствено, дребнаво и грубо. Щях да живея с увереността му, че си струва да се бориш за Сугестопедията, дори когато не можеш да говориш, не можеш да се движиш и имаш останали само дъх и очи, с които да предадеш нейното послание. Не бих могла да имам по-голям учител по Човечност и Човеколюбие. Не бих могла да имам по-голям пример за Майсторство. Не бих могла да имам по-голямо Въдъхновение, за да продължа работата му, независимо от всички трудности, лъжи, подозрения и подценяващи мнения на онези, които никога не биха могли да разберат и интегрират интимната сила на тази учебна

система и я виждаха само като източник за постигане на известен социален статус и богатство. Те грешаха, разбира се, както винаги ще грешат, защото Сугестопедия и материален свят съществуват единствено във фината връзка на взаимно разбирателство и уважение. Не бруталната сила и желание за притежание и изопачаване на постиженията на доктор Лозанов от така наречените от него имитатори ще запази неговия труд. Не признанието на институциите, които той се опитваше да убеди, че връщането към Сугестопедията би осигурило благоденствие за българската образователна система, би изпълнило неговия завет.

Той, според мен, може да се гарантира само от чистотата, милостта и любовта, родени в сърцето, ума и душата на всеки учител, практикуващ Сугестопедия. Трябваше да мине време, за да разбере, че неговият труд не се нуждае от доброто мнение на преходни администратори, изследователи или практики в областта на образованието, които отхвърлят разбирането за цялостта и многоизмерността на човешкото същество; нито от благоволенieto на образователни институции, в които думата Любов е позволена само в контекста на дисертации за историята на Сугестопедията.

Защото тя, Сугестопедията, по определение, не може да вирее там, където има единствено бинарна логика и мъртъв академичен език. Тя е жива, жизнена, многоприложима изразителка на всичко добро, което сме ние като човешки същества. Тя изисква от нас като учители да разкрием резервен комплекс като ни поставя вдъхновението като условие за правилен сугестопедичен процес. Милост и грация, изразени по един и същи начин в латинското си изписване, са присъщите качества на един учител, стремящ се към пълно използване на

своите възможности, преодоляващ свои и обществени сугестивни норми, за да вдъхновява учениците си.

За да се приложи мащабното дело на доктор Лозанов в по-широк, национален и над национален контекст, човек трябва да бъде визионер, покровител на идеала за безкрайните възможности на човешката личност, радетел на едно общество, където царят деликатността, уважението и взаимното признание и разбирателство.

Доктор Лозанов е бил подкрепян през по-голяма част от времето на своята изследователска, просветна и научна дейност от такива личности като Людмила Живкова, Професор Емануил Шаранков, Професор Иля Захариевич Велвовски, Доктор Йозеф Бандион, на които благодари в своите книги.

Тези хора са имали визия за развитието на едно общество, подобна на онези покровители от епохата на Ренесанса, които са подкрепили създаването и развитието на Неоплатоническата академия на Марсилио Фичино във Флоренция, подобно на графовете на Тулуз и Каркасон, Рамон Шести и Рожер Рамон Тренкавел, които са пазели добрите мъже и жени, по-късно наречени катари; подобно на нашите български царе Иван Асен Втори и Калоян, които са си позволявали да бъдат съветвани от Богомилите.

За да защитиш, покровителстваш и опазиш една учебна система като Сугестопедията първо трябва да можеш да я разбереш и да имаш желание да преустановиш връзката си със схоластиката и едностранчивото догматично мислене относно възможностите на човешкото същество. Нужно е да отхвърлиш желанието да

наказваш и унижаваш учениците за техните неуспехи и да признаеш, че да грешиш е част не само от пътя към познанието, но и към начина да се научиш да живееш този живот с достойнство. Ти трябва да си готов да си зададеш и отговориш на въпроса дали училищата, в които ходят нашите деца, пазят баланса на топлина и уют, предразполагащи към откривателство, на хармонията от цветове, музика, изкуство и наука с грациозността на движенията, човешината и културата на учителите, които преподават там. И трябва да си наясно дали администрацията е готова да изучи и тачи като национално и световно съкровище труда на доктор Лозанов.

Ако отговорим утвърдително на поставените въпроси, само тогава ще можем да кажем, че България, страна на хилядолетна духовност, традиционен култ към образованието, вродена чувствителност и гениално творчество е готова за наследството на една педагогика, в която Любовта; Свободата; Убедеността на преподавателя, че нещо необикновено се случва; Многократно увеличения учебен материал; Връзката между цялото и частта, при която цялото е водещо, а частта се изучава чрез него; Златното сечение и Използването на класическото изкуство и естетика, са закони, или *conditio sine qua non*, както ги нарече създателят ѝ.

Педагогика, която ще осветява третото хилядолетие, само ако можем да се запазим като Човеци.

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Report on the school-experiment  
"SUGGESTOPAEDIA IN ELEMENTARY SCHOOL"

(Dr. Franz Beer)



Report on the school-experiment "SUGGESTOPAEDIA IN ELEMENTARY SCHOOL"

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## 1.0. Presentation of the model "Suggestopaedia in Elementary School"

The enormous progress of science and technology has made our curricula become obsolete in ever shortening periods of time and demanded numerous curriculum revisions. This usually means only that new material is included; very seldom, however, is any old material discarded. The result is that the amount of material to be learned is always increasing.

At the moment changes are occurring in job requirements. The number of people working in the primary sector (agriculture) is decreasing, while the mechanization is increasing - a fact which demands better educated workers.

The output in the secondary sector (industrial production) is rising rapidly. Automation here also leads to an increasing demand for better educated people. Fewer and fewer jobs are available for unqualified workers.

In the tertiary sector (services), the number of job openings is also greatly increasing. Even here, however, the demand is for specialists.

Furthermore, the readiness for continuing education must be awakened. The LEMBERG-theoreme with its demand for continuing education is becoming more and more important.

The shortening of working time in commerce and industry sharply contrasts with an uninterrupted lengthening of the schooling and training time. In Austria we have a five-day/forty-hour workweek. High school pupils now spend up to forty-six hours per week on six days at school. This, of course, does not include their homework. Considering these facts, it is not at all surprising that exhaustion, fear of school, psychosomatic illnesses and neurotic symptoms are steadily increasing.

The use of instructional media and the application of results of pedagogic research cannot keep pace with this development, and in addition to that, didactics do not fulfill these requirements.

### 1.1. The 'suggestion'

In teacher training we have not yet learned to bridge the gap between theory and practise. We do not yet apply our theoretic-al knowledge from the social sciences and didactics in the everyday process of teaching. Additionally, the physiological and psycho-logical facts and principles of teaching and learning are not heeded. Teaching models, inadequate to the child's psyche and thought process, are applied. Exhaustion and disinterest in learning, and in some cases even neurotic symptoms, are the results after a few months.

Lozanov claims that in this situation no satisfactory didactic starting point can be found without the results of suggestive-communicative psychotherapy, because

- 1) only psychotherapy reveals the reserves existing within the human personality:
  - a) with the help of psychotherapy not only vegetative, endocrine and trophic changes can be produced, but also
  - b) positive changes in intellectual activity, improvement in memory and positive behavioral changes.

A part of these reserves can also be mobilized in the classroom with the help of suggestopaedia.

- 2) Another important component of psychotherapy is the psycho-hygienic and psychoprophylactic influence.

In all the different schools of psychotherapy - be it psychoanalysis, logotherapy, psychodrama, autogenous training or persuasion - suggestion is included.

That is suggestion through the effect of the doctor as a father-figure, through the ritual ceremony, through the persuasiveness and the power of persuasion etc.

If one has recognized the power of suggestion in the healing process and is sensitized to it, then one notices quickly that suggestive elements exist, more or less strongly, in every communicative process. The most important factors, apart from the intellectual content, are



the positive emotional receptiveness,  
the understanding,  
the recognition,  
the acceptance,  
the trust in the ability of the other,  
the absence of negative reinforcement.

This has been often recognized by educators. BOLLNOW put it this way: "You can make people better if you think they are better". The English psychologist HURLOCK found in her experiments with teacher behavior and learner success that the greatest success was registered in groups, whose teacher emphasized the positive and corrected negative things in a neutral manner. A physical and mental relaxation is created in the communication between teacher and pupils by means of

- the positive attitude towards the pupil,
- the instruction by showing that learning is fun,
- the right choice of words,
- encouragement,
- praise,
- the subtle application of non-verbal communication (intonation),
- the regular use of classical music with its subconscious effect,
- the offer of artistic performances.

This relaxation is a prerequisite for quicker and easier memorization of the teaching matter.

It is directly expressed on different levels that learning is a pleasant activity and accepted as such by the children. The teacher does not talk about "practising", or "remembering" anything, and does not say things are "absolutely necessary" or "difficult".

From the very beginning the instruction becomes a conditioning for a positive attitude towards life. The children experience this through all their senses. For this reason all negative emotions are avoided at the beginning of the schooling process. The children experience that learning is something pleasant and interesting. Therefore there are no homework assignments during the first semester; especially good pupils are allowed to write homework voluntarily.

## 1.2. Music and learning

The American scientist ORNSTEIN has already stated in "The Psychology of consciousness"\*) , as a result of complicated research work, that the left brain-half is the center of analytical thinking, the linguistic and logical processes, the linear digestion of information and order, whereas the right brain-half contains the spatial orientation, artistic abilities, the physical consciousness and the center of recognition, as well as the assimilation of diffuse information. Of course, none of the two brain-halves works independently, but there is - so to speak - mutual information. It would be ideal if not only parts of the cortical structures were activated but the whole of the functional cortical and subcortical systems. Dr.Lozanov maintains that a possible way to achieve this, is learning with the accompaniment of music. P.BALEVSKY describes in detail; which EEG changes occur in the process of memorization under ordinary and suggestive conditions.\*\* ) A number of authors have found out that there is a close parallelism between the level of brain activity and memorization, and suggestion and autosuggestion are an important part of their methods. The telemetric encephalographic research carried out on people studying foreign languages by the suggestopaedic method of Dr.Lozanov showed no increase in the bioelectrical activity of the brain, in spite of the large amount of information given to the students. Balevsky's experiment was carried out to find the correlation between the level of brain activity and the level of the short-time memory under normal conditions of memorization and under conditions using the means of suggestion, i.e. intonational presentation of the material, and the soothing effect of classical music. The results show that efficient memorization is not connected with a high level of brain activity, in contrast, the optimum level of brain activity is a relative quantity, subject to the conditions of the experiment and the individual characteristics of the student.

\*) Robert E.Ornstein, The Psychology of consciousness (tr."Die Psychologie des Bewußtseins", Köln 1974); ibid., "Rechtes und linkes Denken", in: Psychologie heute, February 1975, pp.57 - 65.

\*\*)P.Balevsky, "EEG changes in the process of memorization under ordinary and suggestive conditions", in: Suggestology and Suggestopaedia, 1/75, pp. 26 - 35.

The following graph shows the changes in the average frequency of the bioelectric brain activity under normal and suggestive conditions:

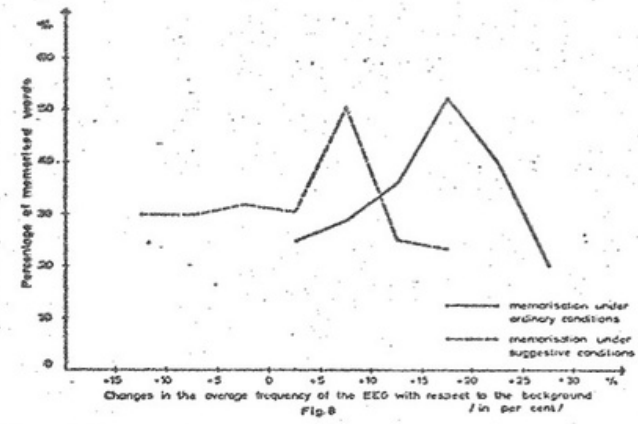


Fig. 8  
Changes in the average frequency of EEG depending on the percentage of memorized words under ordinary and suggestive conditions.

Didactics do not fulfill these requirements. The instruction is directed mainly toward the cognitive but not the affective domain. In terms of brain physiology that means that the teacher addresses himself to the cortical structures, neglecting, however, the subcortical ones. Dr. Lozanov maintains that the teachers do not adapt their teaching process to the anatomical facts but instead try to teach the brain how it is supposed to learn. He calls this patho-pedagogy.



### 1.3. Principles and means of Suggestopaedia \*)

Current pedagogical practice contradicts the following fundamental psychophysical facts:

1. The functional unity of the cortex, subcortex and reticular formation means that teaching should activate imaginative thinking, logical abstraction, set up of the emotional - motivational complex simultaneously. Pedagogical practice, however, addresses only the cortex, neglecting emotional and motivational structures, or activates the brain system in stages rather than simultaneously.

2. Analytical and synthetic activity occurs simultaneously in the brain, not in separate stages. This is reflected in the cognitive patterns: from general to particular and back to general. Pedagogical practice distorts this pattern by studying and making automatic particular elements which are later connected into a whole, or by studying the whole without regard for its constituent parts. No such division of the simultaneous analytic-synthetic process is possible.

3. A person learns on many levels, conscious and unconscious. Suggestopaedia utilizes the entire conscious-unconscious complex and agrees with the psychophysical facts of the learning process. The underlying theory is that of the unconscious foundation of long-term memory, automation, intellectual activation and global stimulation of the personality.

The suggestopaedic system of teaching is based on the simultaneous observation of the following three principles:

1. Principle of joy and lack of strain, i.e. pleasure and inner motivation allows the concentration without the anxious tensions which come from lack of confidence in one's ability to understand, memorize and utilize the material.

2. Principle of unity of conscious and unconscious, according to the psychophysical facts mentioned above.

3. Principle of the suggestive link, which requires instruction that produces close interpersonal relations similar to those existing in group psychotherapy, and also requires the coordination of the desuggestive-suggestive factors. This allows the person's reserves to be tapped, the results of which indicate the realization of this principle.

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\*) cf. G. Lozanov, "Suggestopaedy in primary schools", in: Suggestology and Suggestopaedia, 2/75, pp.3 ff.

These principles are realised through psychological, didactic and artistic means, which again form a unit. The psychological means are utilized in the fringe perceptions and the emotional motivation; the didactic means demand the enlargement of the teaching units, which facilitate an overall view of the teaching material. The artistic means of suggestopaedia introduce a special type of stimulating didactic arts (music, literature etc.) into the teaching process. They are not a special stage of illustration but contain the teaching material itself.



#### 1.4. Demands on the experimental teachers

##### 1.41. Informing the teachers about the suggestopaedic teaching system

The historical development of suggestopaedia is the point of departure for informing the teachers. They are instructed through films about the use of suggestopaedia in surgery (performing operations without anesthesia), in psychotherapeutic treatment of neuroses by means of language instruction and finally in foreign language teaching with adults and children.

They are instructed about the concept of suggestion - as I have just mentioned - and the principles of suggestive-pedagogic methods. Obviously the teachers must become familiar with the basic psychotherapeutic principles of suggestopaedia. Only with this knowledge can they realize that it is often necessary to forget about the rules of contemporary didactics - or the assumptions which have practically come to be considered as rules - and to shape the instructional process in a way which contradicts the traditional didactic principles. The teachers should learn to overcome their own inner conflicts between the old practises and the new requirements and to fulfill the new requirements. As soon as they have gathered enough experience in the application of suggestopaedia, they will have difficulties returning to the conventional methods.

##### 1.42. Familiarization and preparation of the teacher for the use of music in the teaching process

For nine years physiologic research has been under way to determine the best pedagogic effects of the method. Direct investigations have shown that a rise in the bioelectric activity takes place in the learning process. At a very high level of excitability, however, as well as at a very reduced level, only a part of the information can be absorbed. With the use of classical music and a three-phase intonation the bioelectric activity is only slightly elevated, the ability to memorize, however, is much increased. The method integrates the elements of individual and group-therapy. All forms of non-verbal communication are applied: i.e. three-phase intonation (normal speech which arouses expectation, whispering and stressing rhythmically), language, mimics, gestures and posture of the teacher are to transmit continuous non-verbal positive attitudes. It is not so important for the student to be

able to spell a certain word, but rather to assimilate the images and emotions behind a semantic unit.

The teachers must be taught that in the conventional teaching process very often only parts of the cortex are activated. If one succeeds in activating the entire functional cortical and subcortical systems, the achievements can be multiplied. Therefore the teacher should apply the tape-recordings while introducing difficult and new teaching matter. Of course, every disturbance by extraneous noise is to be avoided.

#### 1.43. The use of puppets, theater, films, video-tapes of plays and children's operas

When a new teaching matter is introduced for the first time (e.g. addition and subtraction from 1 to 10, or the introduction of numbers beyond 10), a puppet play, a theater performance, a dance or a children's opera, or a film or video-tape should be the starting point. These didactic performances, which Prof. Lozanov refers to as 'spectacles', should be discussed the following day and then be used in the teaching process as additional impulse.

The preparation and selection of the actors and singers is of great importance. In Austria such spectacles were originally considered unimportant, but later the value of these plays was recognized. We have shown children's operas from Bulgarian television. Of course, certain parts had to be deleted for ideological reasons. These presentations were surprisingly successful.

#### 1.44. Designing of musical-didactic theater-performances

Because the material available from Bulgaria does not always meet our requirements and not all topics are covered, and because this material should correspond to the mentality of the children, it is necessary to bring the teachers to design and with the help of experts to produce or have produced original plays.

#### 1.45. Creation of appropriate teaching materials

Suggestopaedia demands many more teaching materials than is customary. Of course, a portion of the teaching material and books now in use can also be applied. It is not, however, possible to get by with these alone. It has proved necessary in Austria to design a number of new books as well as to purchase other already available teaching materials. Most of the available primers do not correspond to suggestopaedic principles and therefore, with the help of Dr. Lozanov, we have written our own primer.



#### 1.46. Production of teaching material

It has proved necessary to produce a series of visual materials in addition to those already available.

For the teaching of reading a number of large and colorful pictures (about 75 by 100 cm) were produced. These show things from the child's world: e.g. hunter, bear, hedgehog, frog, clock, table, ear. Below the pictures the names of the animals or objects are printed. In some cases the picture is described with a sentence, such as "The monkey is eating ice-cream" or "The cat is chasing the mouse". For the arithmetic instruction appropriate number boards were prepared.



### 1.5. Changes in the teaching matter

No curricular changes have been made in the present experimental stage, but the normal teaching matter of the first, second and part of the third grade are already taught in the first grade. The teaching units are combined according to their meaning and content.

In reading the pupils begin immediately to read single words, or short affective sentences, such as the previous examples: "The monkey is eating ice-cream" etc. The teaching process must be revised.

### 1.6. The teacher as positive motivator

All of this should produce a positive atmosphere, in which the instruction takes place. The child should feel that learning is easy and pleasant. Of course, the teacher will exhibit behavioral patterns which help integrate into society; he will be tolerant and will bring about changes in behavior with constructive measures.

### 1.7. Many instructional principles can be carried over from traditional pedagogy

Although the instruction process must be reconsidered and revised according to suggestopaedic principles, many of the traditional instructional principles can be carried over, e.g.

- closeness to life
- concreteness
- appropriateness to the child's age
- learning by doing
- principle of assessment
- integrated overall-view

### 1.8. Information of the parents

The parents are an important factor in the entire teaching, learning and educational process.

They must be familiar with the principles of suggestopaedia, have an active interest in school-activities and above all they must help provide positive motivation. The children have no homework assignments during the first semester because they have to deal with many problems in the beginning and very often homework

is too tiring for them. The parents very often demand too perfect work from the children. On the other hand a positive attitude towards work is desirable. Therefore homework is used as a reward: "Because you were especially good today, you may do some homework".

In order to give the parents a picture of their children's activities and to integrate them into school activities, they should take part in the teaching about every week or fortnight. Our parents come regularly to discussions with the teacher. They gladly integrate the material from the schoolday into the activities of the family, e.g. they stimulate the child to read, send him on small shopping errands or ask him to write letters etc.

One of the results of this cooperation between parents, pupils and the teacher is a wall-hanging, which they produced together as a Christmas decoration. This shared experience of course fostered a spirit of community.

#### 1.9. Selection of the teachers

It is advisable to take only teachers who are interested in new methods and have already proven their abilities in school experiments. In addition to this, the teachers should be highly qualified and not be too overly bound to traditional ideas in their pedagogic views. Authoritarian personalities, who use pressure instead of positive motivation, who produce fear instead of pleasure in learning, who are convinced of the perfection of their own teaching style, and who only want to try something new in order to prove to themselves and the world that their method is best, are not suited for suggestopedia.

## 2.0. The school-experiment

In 1973 I was confronted with the surprisingly good results of foreign language teaching in Moscow. I was, however, unable to learn anything then about the method. I was only told that a Bulgarian scientist had developed new teaching techniques. Six months later I was called to the Department of Education and told that a new teaching method for elementary school had been seen during a state visit to Bulgaria. If the parents and teachers were interested in an experiment, we could begin as soon as the fall of 1974. And that is how I met Dr. Lozanov.

He soon handed in the proposal for the experiment (see appendix 1). The Educational Department agreed to the proposal and the Ludwig-Boltzmann-Institute agreed to pay the expenses of the Bulgarian experts and to provide the additional teaching materials.

### 2.1. Organizational preparations

#### 2.1.1. Presentation of the model

The model was presented to the three teachers who were to teach the three first grades the following year. Two teachers agreed to take part in the experiment.

The parents were allowed to decide whether their children would be placed in a normal class or in a suggestopaedic class. After a discussion with the two teachers, the school director and Dr. Lozanov, more than sixty parents chose to have their children participate in the school-experiment. Dr. Lozanov and the teachers together selected the textbooks and the additional reading material for the first two grades; the necessary audio-visual media were provided for.

The pictures for the suggestopaedic reading instruction were made in Bulgaria. An adequate primer could not be produced for the first year.

The teachers themselves prepared many worksheets and wrote short reading books for the beginning.



## 2.2. Training of the teachers

In June, before the beginning of the first year of the experiment, the teachers received an outline of the experiment, all of the material about suggestopaedia available in German, plus the book "Suggestopaedia".

The tests were given on the second and third day of school. The pupils of the one A class had attended an intensive preschool, while the one B and one C classes were complete beginners. Each class contained exactly 32 pupils, about half of them boys. A comparison of the average test results showed significantly better achievement (at the 1% level) of the pupils of the one A class in the matrices test

vocabulary test

picture test.

The professional distribution of the parents also showed higher professional qualifications for the one A.

In addition, Dr. Lozanov recorded speech examples by all of the children. In the one A class five children could already read and write, while in the one B and one C classes only two or three could. Teachers and parents of the children in the classes one A and one B had chosen to participate in the experiment. These two groups were the experimental classes, while the one C was the control class.

## INSTRUCTION

### 2.2.1. Reading instruction

1. On the third day pictures are hung in each class as "decoration". Below each picture the appropriate word or sentence has been printed.

1st series: hunter, bear, Christmas tree, quince, dolphin, sun, monkey, donkey, nut, stockings, ear, hedgehog, frog, clock, table, train.

2nd series: snowman, icecream, rose, mouse, jug, sugar, lion, scales, doll, fire, house, spider, nut, fork. The cat is chasing the mouse. The monkey is eating icecream. The donkey is carrying a table.

The pictures remain in the classroom for two days but the attention of the children is not directed to them.

2. At the end of the second day the pictures are removed and shown to the pupils in a different order. In this procedure the pictures are covered.

The children try to read the words first in chorus, then individually. Then worksheets are completed, on which the pupils have to solve the following problems:

- a) Which picture was visible above the word or sentence?
- b) Which word or sentence belongs with this picture?
- c) What is the word? What is the sentence?

3. The second series of pictures is hung in the classroom for two days. The procedure is repeated.

4. The words and sentences from the pictures are shown with the overhead projector in various orders and used as a quick-reading drill. The children read first in chorus, then individually. The children especially enjoyed the way in which the teacher showed the pictures at random.

5. The newly learned words and sentences are combined with new words into new sentences.

The cat is chasing the mouse.

The dog is chasing the cat.

The dog is chasing the mouse.

The children read altogether first, then individually. They are not allowed to read individual letters or syllables. They are always asked to read the word or the sentence. Independent of this the teacher explains that the words consist of letters.

#### 6. Didactic plays and operas

A part of the newly learned words and many new words are used in the solving of interesting problems in a play. Pupils and teacher take part in the action and help the performers. The children should find that reading is pleasant and easy. The material for the arithmetic lesson is included in the same play.

7. Short poems and prose passages, consisting mostly of familiar words and constructive contents, are read in groups and individually. The children must follow the words with the index finger, even if the word is unfamiliar to them. The slide projector is also used. This stage is reached after about ten days.

8. Reading of new short sentences (fables and fairy-tales), consisting mostly of familiar words, but also including two or three unfamiliar words each. Chorus reading and individual reading. Work with the slide projector, quick-reading competitions.



9. Reading of short books, appropriate to the level and knowledge of the children. Not only familiar words but also new ones should appear.

They are read in chorus, the teacher reads along aloud, stops, however, from time to time and allows the children to continue reading alone. During this process she changes volume, reading more loudly when she notices that the children need help. The texts have to be short, emotional and rhythmic. The reading speed is steadily increased. The goal is that the children learn to read quickly, combining small and large words and avoiding the reading of syllables. At times chosen reading in chorus is changed to individual reading. Each text will be read a maximum of two times, in order to avoid memorization.

After reading the initial series of easy texts at the children's own level, more advanced short books, which can be purchased commercially, are read. The aim is to read as many books as possible. One should not spend too much time on one book but rather go on quickly to the next one. Prerequisites are created for varied repetition with the addition of more and more new vocabulary. The pupils who have made more progress, can read more difficult short books silently and individually and retell the contents to the other pupils at the end of the lesson. At the same time the class continue reading new books in groups.

A transition to more expressive and artistic reading is made in steps.

Dr. Lozanov gives the following explanations for this procedure: This reading method seems to be similar to the whole-word-method, but this is only a phenomenological similarity. There are a number of important differences between these two methods.

First of all the suggestopaedic system of reading instruction differs from the whole-word-method with regard to the uniformity of the three principles in the teaching process.

a) In suggestopaedia the combination of the material in words and short sentences is in accordance with the psychologic and artistic means.

b) The word or sentence is absorbed to a great extent peripherally, emotionally and without effort. The content of the lessons is presented to the children through the pictures which are used for the decoration of the rooms.

c) The children are not kept long in sentences in which only individual words have been changed. They go on quickly to new texts and short books.

d) The pupils learn the word as a unit. In the beginning they are simply informed that the word consists of letters. The initial letters are shown in the pictures as an element of the pictures. The optical and aural analysis is of minor importance but of great importance in connection with the sensual stimulus.

e) The synchronic group reading with its melody, rhythm, accelerating tempo, the participation of the children because of the teacher's variation of volume has a suggestive character and adds to the naturalness of the method.

In summary, the suggestopaedic method in reading is a natural method. It imitates the repetition process of small children in a number of its principles. The results achieved with this teaching process are a multiple acceleration in comparison with other methods.

## 2.22. Writing instruction in the 1st grade

The instruction in writing is also based on the three principles. The opera performances also comprise difficult material for the writing instruction.

A writing lesson may be organized in the following way:

1. The teacher writes a short, emotionally loaded sentence on the blackboard.
  2. The teacher quickly analyses the content of the sentence and its structure - words, letters, capital letters (initial letters).
  3. The pupils copy the entire sentence in their note books.
  4. The teacher checks the pupils' independent work, he marks the mistakes and asks them to write the incorrectly written words and letters again.
  5. The pupils copy the sentences.
  6. The pupils write the entire sentence once more as a dictation.
  7. The pupils write similar sentences with many identical words in the form of a dictation.
  8. A slow transition is made to difficult texts and dictations.
- Please note: The writing lessons must not be boring. The children should copy interesting texts and appropriate background music should be provided.



Closeness to life and the connection with other school subjects is of especial importance in arithmetic instruction for 1st grade pupils. Parts of the arithmetic to be learned can be brought into the painting and drawing lessons for example. From this the children feel that a knowledge of arithmetic is important and at the same time interesting. Such connections can also be made in physical education and all of the other subjects. In physical education e.g. the children can count, add and subtract in the form of a game etc. Connection with other subjects must always be made in an enthusiastic and unnoticable way so that the children do not realize that they are doing exercises. The arithmetic material includes everything that is planned in the official teaching program for the 1st, 2nd and part of the 3rd grade. Everything is functionally grouped according to six themes. Each theme is taught in the four following stages.

1st stage: The operas, operettas or plays should help present the essentials of the new theme to the children. The performances are prepared by the actors of the suggestopaedic-didactic theater. Essential teaching matter is transferred to the pupils without their noticing that they are learning, by means of fairy-tales and fables which are interesting for the children. The examples must be introduced in the emotionally exciting moments and appear to be a part of the solution of the problem. In the course of the play the 'pupil-spectators' must gradually be drawn into the action of the play. They can become actors without noticing and even develop creative initiatives for the development of parts of the performance. Also at this stage pictures with the most essential problems are hung in the classroom as each new theme is begun. These problems can partly be solved by analogy. The teacher must in no way draw the pupils' attention to these pictures, they are only there as decoration. It has been proven that such material is absorbed more deeply and without waste of energy and time.

In the 2nd stage on the following day the children should retell, or even re-perform what they have seen. In this the didactic problem must not be forgotten, which is the decisive factor within the performance.

Songs, rhymes and poems should be learned to support the learning process.

In the 3rd stage (again on the following day) the theme is treated generally within two lessons. One always proceeds from the performances, the didactic songs and poems. Afterwards one can continue with the didactic game. All of the different materials are directed toward teaching the children one and the same functional principle. It is explained to the children how to add  $6 + 7$ , which is the same as  $16 + 7$  and  $136 + 7$  etc.

4th stage (in the following days, one lesson each):

reinforcement of the materials taught, deepening of the knowledge, solving of creative problems. Short systematic checks are made in order to find out how well the material has been absorbed and what individual help the pupils need.

As soon as these checks show that the pupils have learned an average of 70 to 75% of the material, one can go on to the next theme.

Experience shows that the entire material can be taught within 60 lessons. The period of time may be shortened or lengthened in some cases.

It is of great importance that the teachers always show the pupils by their own behavior that the material is very easy to learn.

The instruction should proceed in a cheerful and happy atmosphere.

The pupils have to know about their progress. No homework assignments are given during the first semester because that would mean that there are great difficulties in learning and also because the parents are often inclined to demand too much of the children.

If a child wants to solve problems at home on his own initiative and then shows the results to the teacher, this is to be encouraged.

The teacher must not insist that the pupils do homework every day, unless they themselves desire to do so.

During the first year the progress into the teaching matter must be unnoticed and pleasant. To this end the parents should be instructed to send their children shopping and to require an exact accounting from them. In general, the school knowledge of the children should be introduced into their daily lives. This must not, however, remind them of any sort of test. The children are positively motivated by practical success.

Mistakes made by the children must be corrected very carefully and circumspectly and sometimes even overlooked. Attention should be directed to the correct solutions, which are to be stressed and emphasized.



The children should be periodically taken to visit institutions of interest to them, such as museums, exhibitions etc. In this way they can learn how important and interesting it is to learn arithmetic. Such excursions should be organized already at the beginning of the school year in order to create positive motivation.

The exercises to be solved must be related to the different topics. The texts must always contain interesting situations which appeal to the child's psyche, so that the child is genuinely interested in solving the exercise. E.g. if many pupils are interested in football, one will compute with actual results of recent games. This makes the lesson close to life and attracts the interest of the fans of the different teams. All exercises should be constructed on this pattern.

#### 1. Integration of the media in the suggestopaedic arithmetic instruction in the 1st grade

The psychological, theatrical and didactic accent of the suggestopaedic media must always form a unity. It is wrong to direct the attention now only to the didactic and then later only to the theatrical and at another time only to the psychological media. All the suggestopaedic media are applied together by the teacher in any given situation.

At the 1st stage the pleasure in the presentation can be overemphasized so that the didactic material becomes only a formal duty and this stage can become a purpose in itself, in which its important function in support of the assimilation of the new materials is lost. In the same way, if the strict teaching process in the 3rd stage is overemphasized, the effect of the theatrical media is lost and the teaching process resumes its traditional character.

#### 2. Integration of the different stages in the suggestopaedic arithmetic instruction in the 1st grade

Basically, the four stages of instruction should progress from each other.

Elements from one stage must also be contained in the following stage in a somewhat reduced form. E.g. in the third stage important elements from the 1st and 2nd stages must reappear and at the same time an opportunity for a transition to the 4th stage must be created. The teacher must begin with the fairy-tale, the play or the song, and continue to the didactic material. During this process



he must return repeatedly to the fairy-tale, art and emotion. These elements should not be lacking in the 4th stage either, although a tendency frequently exists to make these into dry repetition and reinforcement of the content material.

### 3. Integration of the themes of the suggestopaedic arithmetic instruction in the 1st grade

The individual themes must not be connected to another only for the sake of transition.

Each theme is shown to contain the themes that have been treated already, and the fundamentals for a transition to the following theme.

Set theory, e.g., must not be treated only in the first theme.

It can be illustrated and deepened by a variety of examples in the next theme. Geometry can also be introduced unnoticed by easy to understand illustration into the first theme. While learning the numbers (2nd theme), a natural connection to addition and subtraction (3rd theme) can be created. Addition must be at the same time connected to multiplication.

Addition and subtraction, as well as multiplication and division must always be seen as a check of one computation with another.

In this way every moment of the arithmetic lesson illustrated all previous moments and created the basis for all which follow.

### 4. Integration of the subjects in the suggestopaedic arithmetic instruction in the 1st grade

The integration must also extend to the other subjects, such as reading, writing, handicraft, drawing, physical education and gymnastics, singing. The teacher's maturity and experience shows itself in the integration of the subjects. In this way suggestopaedia in the arithmetic instruction becomes a truly global teaching system.

All of this must create pleasure in learning, because a number of depressing mental influences are overcome and the most important need of a personality is satisfied - the insatiable desire for information.

The suggestopaedic instruction took place in the subjects reading, writing and arithmetic. During the first semester all the lessons - with the exception of music and physical education - were accompanied by classical music (Mozart, Beethoven, Bach, Haendel, Chopin). The children were not supposed to pay attention to the music and in fact they soon became accustomed to the music and often could not say whether music had been played or not. During the second semester the tapes were used only during the presentation of new teaching matter and during individual silent work, e.g. reading.

Before Dr. Lozanov's departure to Sofia the procedure for the following three weeks was discussed in the presence of the director of the training school and the headmaster. The two teachers received written instructions.

Because of the positive motivation the pupils were able to complete a relatively large amount of material. This greatly surprised the parents. Comparison of the children receiving suggestopaedic instruction with those receiving conventional instruction showed the superiority of the new method. The parents' praise was an additional positive motivation, which caused the pupils to work even harder.

After these general remarks we would like to come back to the report itself:

Reading: The teachers of the one A and one B constructed and reproduced reading booklets for the children, because no suitable texts were available in German. By the beginning of November it was possible to begin reading from books. According to the instructions by Dr. Lozanov, the class first read out loud with the teacher and followed along by pointing to the word being read. Then individual children read alone, and attempted to retell what they had read. The letters were not treated separately. By October some children were able to read totally new words, and 2/3 of the class could reach this stage by Christmas. Two children required until February. Comprehension was very good from the beginning.

Writing: They began to write sentences in lined notebooks without any previous exercises during the second week of school. The sentences were chosen so that all letters of the alphabet appeared



in them within two weeks. Each sentence was written on the blackboard by the teacher and then each sentence was written again with twice the normal distance between letters and words. The letters were named and the children then read the individual words and the sentence as the teacher called on them.

Next the blackboard was erased, the sentence written once more and copied by the children in their notebooks. Difficult words were practised separately and finally the teacher dictated the sentence to the children.

After some difficulties at the beginning good results were achieved so that cursive writing could be mastered between Christmas and Easter.

Arithmetic: Writing of the numbers up to 10, counting, addition and subtraction up to 10 were begun in the second week of school. Set theory, which is included in the official curriculum, was not treated. The numerical range could be expanded up to 1000 in October. A short introduction into multiplication and division was also given and the first simple equations in such forms as  $8 + 4 = x - 3$  were included. Examples with carrying and borrowing appeared after Christmas. In April the learning of the multiplication table was begun. Division and measuring were practised at the same time.

Prof. Lozanov placed great importance on the mechanization of those processes and the demonstration of analogies. Poorer pupils had great difficulties, because visual aids were discarded at a very early stage. Later such children were allowed to use a number board. The children used the first grade arithmetic book until March and then received the second grade book. They used the books only as extra material and would probably have benefitted greatly from the second grade book if it had been available to them already in December. By the end of the school year the better pupils were working with four-digit numbers, and the weaker ones with three-digit numbers. These pupils used visual aids in more difficult assignments. The children were very interested and cooperative, and no harmful effects from overwork could be noticed. A different time plan for the arithmetic instruction should be considered, because of the difficulties which the poorer pupils had as a result of the fast pace in this subject.

The grades at the end of the first grade correspond to the high achievement standard. According to the Austrian grading system 1 to 5 the following results were achieved:

Subject	1	2	3	4	5	$\Sigma$
Reading	15	11	6	0	0	32
Writing	15	14	3	0	0	32
Arithmetic	7	13	12	0	0	32

At Dr. Lozanov's request a commission of three officials from the Education Department inspected the classes and came to the following conclusions:

Report on the final discussion for the assessment of the experiment in suggestopaedia in a 1st grade of the practice school.

- I. It is the goal of the school-experiment to achieve the instructional aim of the 1st grade in the areas of reading, writing and arithmetic in a shorter period of time; in particular, new working methods for pupils and behavioral patterns of the teachers are to be tested.

The general outline of the procedures was the following:

During the 1st semester all work was done at school, in the 2nd semester homework assignments were given five times a week (appr. 30 minutes each). In addition to that, new content material was tried to improve motivation.

Special elements for relaxation were

- 1) Transmission of new content material by means of puppets and plays,
- 2) instruction of the teacher,
- 3) presentation of classical music during difficult procedures,
- 4) indirect presentation of visual material, which was later cognitively presented to the children by games,
- 5) expansion of teaching and learning matter based on psycho-physical factors,
- 6) motivation through closer contact with parents.

II. Report of the experiences of the teacher in charge of the class

Because of organizational factors, puppets and plays could not be utilized to the planned extent. The special position of the experimental class within the school community must be considered as another motivational element in addition to those cited in pts. 2 to 6.

It was not easy to make clear to the parents that homework assignments were not necessary in the 1st semester. The teacher was given guidelines for the teaching matter to be presented, and for the teaching methods. The wider range of material in reading and arithmetic had positive effects on the children.



### III. Result of the experiment after 10 months

- 1) Arithmetic: The teaching goal of the first grade was certainly reached, and 2nd and 3rd grade materials were also taught successfully. The parents concerned are in complete agreement with the achievements.
- 2) Reading: It was the goal of the experiment to bring the children to a high reading ability and comprehension. For that purpose they were offered more reading material than the other 1st grades.  
By November many children could already read well. The teaching goal in reading for the 1st grade was already reached by the end of the 1st semester.
- 3) Writing: In this subject the teaching goal of the 1st grade was reached, and a large part of the achievement goals of the 2nd grade as well.
- 4) In the remaining subjects not included in the experiment the teaching goal was reached.

### IV. Parents' Opinions

A total of three discussions with Prof. Dr. Lozanov, the parents, the teacher, the department head and the principal were held during the 1974/75 schoolyear. Periodic discussions between the teacher and the parents also took place. No negative opinions were expressed by the parents.

### V. Summary

Teachers, parents, supervisors and scientific observers (Dr. Hödl, Dr. Hulesch, OSTR. Wilhelm) are satisfied with the results achieved and recommend the continuation of the experiment. The procedures listed at the beginning will be continued in the 2nd grade. A final evaluation can only be made at the end of the experiment.

### VI. Planning for 1975/76

More visual aids, inclusion of an amateur theater-group, improvement of the reading units, inclusion of further elements of language, arts and general education.

Vienna, June 19th, 1975

Signed:

Spreitzer, Rieder, Brosch, Lozanov

In the meantime the plans were made for the 1975/76 schoolyear. The school-experiment was to be continued in the second grade, and repeated in the first grade. Once again a number of parents were interested in the experiment. An excellent young teacher from the practice-school of our College was chosen to lead the first grade class.

Although Dr. Lozanov was expected at the beginning of September, his arrival was postponed several times. The teaching matter was repeated at the beginning of the second grade, and because of Dr. Lozanov's continued absence we attempted to continue the experiment on our own. The experiment was cancelled in the first grade and conventional instruction was given.

In the spring of 1976 a cultural exchange agreement was made between the Austrian and Bulgarian nations, in which special priority was given to cooperation in the area of pedagogical research. The parents and children of the second grade looked forward to the continuation of the school-experiment.

In July 1976 a Ludwig-Boltzmann-Institute for pedagogical research was founded; this institution will be described at the end of this paper.

In the fall of 1976 the suggestopaedic instruction could be continued in what in the meantime had become the third grade.

During the summer a primer based on the suggestopaedic method of instruction was compiled with the help of Prof. Lozanov. Since September 1976 we have had suggestopaedic instruction in another first grade class as well.

In November a delegation from the Ludwig-Boltzmann-Institute visited Bulgaria. They were able to visit elementary schools in Sofia, Varna and Michailovgrad and were deeply impressed by the outstanding results achieved in reading, writing, arithmetic and English.

In Bulgaria there are detailed lesson plans, as e.g. for arithmetic in the first grade: 7 hours of instruction are scheduled for the numbers up to 10 and the meaning of 0, larger-smaller relationships, equality and inequality, elements of set theory, membership or non-membership in sets; 9 hours for the numbers up to 1000, writing of numbers; geometry 3 lessons; 13 lessons for addition within 1000 without carrying or borrowing, including written adding and subtracting.

From these few examples it is clear that a detailed curriculum exists in Bulgaria and the schoolsystem is gradually being reformed according to this. The aim is a shortening of the schooling. The schoolyear lasts only about 8 months. Lessons are given 5 days a week for a total of 20 lessons each week.

For the time being we in Austria have other goals.

First we want to test the suggestopaedic method so that we can eventually apply it on the broadest possible scale. Our main goal is not to demand too much of the children. We would consider it great progress if we were able to supply the children with sound knowledge in an atmosphere free of stress and without homework in the time presently available for schooling.

At the same time it should be possible to lessen the number of pupils who must repeat grades.

It would be ideal if this method should help us introduce the five-day schoolweek, a topic which is actively being discussed in Austria now.

At the same time we do realize that there is still much work to be done in order to reach these goals.

Of course it will not be easy to find many teachers, who will be able to give up the traditional methods and approach the suggestopaedic system without prejudices.

So far the experiment has been confined to one school in Vienna, but we are now training teachers from our other states to use the suggestopaedic methods.



### 3.0. Results of the school-experiment

The school-experiment was carried through in two first grade classes during the 1974/75 schoolyear. Suggestopaedia was only applied in the subjects reading, writing and arithmetic.

The pupils of the one A class had attended an intensive preschool class in the schoolyear 1973/74. They showed significantly better results in the intelligence-, vocabulary- and picture-test, as well as concerning the professional qualifications of their parents, than the one B and one C pupils. The suggestopaedic instruction was discontinued in the one A group in February because of differences between Dr. Lozanov and the teacher concerning the teaching methods. At that point the school achievements of the one B pupils were already better than those of the one A.

By the end of the schoolyear the one B pupils had not only reached the teaching aim of the first grade in arithmetic, but had also learned some materials belonging to the second and third grade goals. The teaching aim in reading had already been reached by the end of the first semester.

In writing the teaching aim of the first grade was fulfilled and the greater part of the second grade material was mastered.

In the remaining subjects, which were not included in the experiment, the teaching goal was reached.

Teachers, parents and scientists were satisfied with the results achieved and recommended the continuation of the experiment.

The average grades in arithmetic were 2,16, in reading 1,72 and in writing 1,63. No 4s and 5s were given and no children were released from school. In Austria children who are not judged mature enough to complete the first grade are released from school and begin the following year.

In the final tests the psychologists found the children's calmness and balance remarkable. No nervous disturbances were noticed.

The beginning of the second grade (schoolyear 75/76) was a review and then simply improvised for the rest of the year. Third grade work was mastered.

After the completion of the cultural agreement plans were made to continue the experiment this year. The teacher of the second grade reported that this plan was welcomed enthusiastically by the pupils and with satisfaction among the parents.

During the summer holidays Dr. Lozanov and Dr. Messerer planned the third grade. We have been able to carry out this plan and the goals of the fourth grade will certainly be reached this year.

Because of differences in the material offered, it is not possible to compare the achievements of the experimental pupils with a control class. Their achievements in the third grade might possibly be compared with those of a normal fourth grade.

One of this year's first grades is also being taught according to the suggestopaedic method. This time the pupils of the experimental class are generally superior to those of the control classes.

The following achievements could be reached by mid-March:

Arithmetic: The children compute very well with numbers up to 1000 with no carrying. They carry and borrow up to 20 and understand the analogical relationships up to 100. They are familiar with numbers up to 1000 and have no difficulties with greater than - less than relations (including the symbols). Multiplication is confined to numbers up to 10, including multiples of 10.

The achievements in arithmetic are homogeneous, with the exception of a small remedial group.

The pupils work quickly and independently.

Reading: In the beginning the fastest and most surprising progress was made in this area. In the meantime the disparities have become rather great. A relatively large top-group (about a third of the children) read fluently. The remedial group, however, has various difficulties (consonantal clusters, diphthongs, compound words etc.). The children enjoy reading, but are not really different from other classes in this respect. The most positive result appears to be an inclination to read independently.

Writing: The first script to be taught was cursive. By the end of the first semester the children could rewrite printed texts in cursive script. The unusually fast writing speed is remarkable. A systematic spelling course has been followed since the beginning of March.

The teacher's interim report says that in contrast to the fears of some colleagues the subjects not covered by the experiment do not suffer. "In summary I can say that the experiment is extremely interesting. I am quite satisfied with the results up to now; the Bulgarian results are, however, significantly better. It would be



very desirable to get more exact information about their techniques. Some areas, in which we have been feeling our way, might be covered more effectively." \*)

Summing up the results of 2 1/2 years of the experiment, we can say:

- 1) It has been possible to master a considerably larger amount of material with the help of suggestopaedia. The achievements are both quantitatively and qualitatively better. We are on the lookout for any symptoms of overwork (exhaustion, lack of concentration, neurotic symptoms such as thumb-sucking) and we reduce the tempo as soon as we notice any of these.
- 2) School, instruction and learning have a positive connotation. This is an obvious advantage of the experiment. The results are
- 3) a genuine relationship of trust between pupils and teachers.
- 4) The acquisition of knowledge takes place in a playful atmosphere and motivates the children to find work more and more pleasurable. The children go about their work with snooping curiosity.
- 5) The children become continuously more creative.
- 6) Aggression, which can be observed in comparable classes, appears much less frequently and in a much reduced form (psycho-hygienic effect).
- 7) The wide range of material offered means that the pupils who learn more quickly are always occupied and not restrained by the usual repetition of the same material.
- 8) The pupils are stimulated to experiment by the intensive material offered to all their senses.
- 9) Dictation, checking results and reading to the class confirm the achievements and spur on to more intensive work.
- 10) Because of high reading ability and comprehension the book becomes a source of information already in the first grade (the children look things up).
- 11) One class is now in the third year of the experiment. So far there have been no pupils who repeated a year or were released. The usual rate of repetitions and releases is 8% in Austria.
- 12) The school success and the opportunity to observe in the classroom make the parents interested in the school and adds indirectly to the motivation of the children.

\*) Ingeborg Lustig, Jahresbericht 1976

These advantages must be considered against the following disadvantages:

- 1) In Austria the suggestopaedic method is still in the experimental stage. Thus the teacher trades the certainty and comfort of working with the existing aids (books etc.) for improvisation, pioneering and enormous effort. He must not only learn the method itself and then adapt it, but also
- 2) must produce the teaching and learning aids (e.g. worksheets etc.) himself.
- 3) A much larger variation of achievement exists because each pupil works at his own capability. Therefore the teacher must individualize instruction.
- 4) The poorer pupils get no additional practise through homework. This necessitates more intensive contact with the parents.
- 5) The teacher has to mobilize his last reserves in order to do justice to the experiment. (This includes preparation of the puppet plays, use of video-tapes, tapes etc.)

The open question remains whether this quickly acquired knowledge will be retained over long periods or will soon be forgotten.

The answer to this question will only appear after several years.

#### 4.0 Planning for the 1977/78 schoolyear

Because of the success to date in Vienna the school-experiment is to be expanded to other Austrian cities next year. All the Colleges of Education have been asked by the State Department of Education and Science to participate in the experiments.

The experiment will be carried through in the following places:

Vienna: 2 first grades

1 second grade

1 fourth grade

Linz: 2 first grades

Graz: 1 first grade

Klagenfurt:

1 first grade

8 classes in four towns

#### 5.0. Tasks of the Ludwig-Boltzmann-Institute for pedagogic research

5.11. Dr. Lozanov's method of suggestopaedia is to be adapted for use in Austria in consultation with him. The first phase of the experiment is to take place in the first four grades and later to be extended to grades 5 to 8.

Next fall English instruction is to be given in intensive blocks rather than the customary one hour per week, as early as the 2nd semester of the 2nd grade.

5.12. Suggestopaedic courses of foreign language instruction were held for adults in 1974/75 with surprisingly good results. In order to generally introduce suggestopaedic foreign language instruction into the school it will be necessary for the College of Education to train the required teachers.

5.13. In March 1977 the rehabilitation center at Hohegg, Austria, began to use suggestology.

#### 5.2. Research projects

5.21. The Ludwig-Boltzmann-Institute will cooperate with the State Department of Education and the Department of Science and Research in a project to plan and organize school-experiments with the five-day schoolweek.



5.22. Influenced by the Bulgarian research work the Institute will investigate bioelectrical activities in the learning process with and without suggestopaedia. For this purpose a telemetric laboratory is planned. The data will be evaluated by the Institute for Psychology of the University of Vienna.

Appendix 1

In his proposal Dr. Lozanov requested permission for a suggestopaedic experiment in two 1st grade classes, beginning with the 1974/75 schoolyear. The aim of the experiment is to reach the teaching goal of the 1st grade in a shorter period of time in the fields of reading, writing and arithmetic.

The following measures are to be taken:

- 1) Reorganization of the present curriculum
- 2) Alteration of the educational materials to correspond to the proposed plan
- 3) Deletion of homework assignments in the usual sense
- 4) Additional use of theater, indeed twice a month
- 5) Use of the teaching material provided by himself
- 6) Continuing discussions between classroom teachers and director of the experiment
- 7) Provision of the material requested.

For the assessment of the experiment an initial psychological test at the beginning of the schoolyear and a follow-up test at the end of the year are necessary. The experiment will be discontinued should any circumstances arise after the first semester, which cause the teachers or the director to judge sufficient for stopping the experiment. The Department of Education has to provide for the duplication of material, telephone costs and working space, and the tests.



## Appendix 2

### Opinion of the parents

The teacher prepared a questionnaire for the parents. All of the parents answered that they did consider this method generally effective. The advantages they mentioned when this method was compared with traditional methods included "learning without pressure", the "lack of obligatory homework", "higher achievement", "better motivation" and "pleasure in learning". As a disadvantage some parents questioned whether the material was thoroughly learned. When asked about their children's attitude towards school and learning, all of the parents confirmed a positive attitude in general without any preference for individual subjects. The parents reported that nearly all of the children read additional books and even newspapers at home.

About 40% of the parents regularly do extra work with their children. Compared to older children in the family the pupils' achievement in arithmetic was especially noticeable; some parents, however, were concerned that their children might be overworked.

Although the responses to the questionnaire were overwhelmingly positive, a few negative comments especially about arithmetic were voiced.

One parent mentioned that the child seemed tense after school, and one other family reported that their child seemed generally nervous, especially about writing.

Dear readers,

Thank you for accompanying us on this journey in the world of Classical Suggestopedia. Thank you for taking the time to reflect and question, to feel and be present for the sharing of the work and enthusiasm of our colleagues. It has been a most wonderful thought to know that we are together, that we have the chance to experience the humanity at its beauty, versatility and depth.

Our gratitude extends to Ina Vasileva-Taseva, the gentle hand and heart, who worked behind the screen to make our experience aesthetic and user friendly!

We wish you Warmth and Faith in the coming year!

Happy Holiday Season!

Мили читатели,

Благодарим ви, че ни придружихте в пътуването из света на Сугестопедията. Благодарим ви, че отделихте време да помислите, да си зададете въпроси, да усетите и да присъствате в това споделяне на работата и ентусиазма на нашите колеги. Има нещо прекрасно в това да знаем, че сме заедно и че имаме възможност да преживеем човечеството в неговата красота, многообразие и дълбочина.

Нашата благодарност е и за Ина Василева-Тасева, момичето с деликатни ръце и сърце, която работи зад екран, за да направи това наше преживяване естетично и приятно.

Пожелаваме ви Топлина и Вярa през идващата година!

Светли празници!