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DEVELOPMENT OF THE POTENTIAL CREATIVE TALENTS OF THE PERSONALITY THROUGH SUGGESTOPEDIA

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Nowadays at the end of the 20th century and at the perceptible beginning of the new 21st century as science and technology are in an unusual bloom, art seems to be in a complete decline. The creative thinking of man surged far ahead of the scientific and technological thinking, apparently perceived and described everything about the micro and macro world in all times and all known dimensions, penetrated the innermost corners of the human soul, healthy and ill, researched its own subject and led it to the absurd questions – what is art, and which are its subjects and objects? But there is no answer. The old myths are destroyed, and new ones will not be created because of the all-knowing and all-seeing control of technology. Did the inspiration dry out together with the pollution of

nature? Nevertheless, art created until now (as a form) is still alive, thank goodness. The classical treasure-house mysteriously is showing its secrets once again. They provoke our curiosity, inspiration, enlightenment, and our urge to solve them. The thirst for knowledge, for beauty, harmony, and perfection of the physical and spiritual world on one hand, and the high professionalism and competition on the other make us search for new ways of realisation of our goals and models. The important thing is not to lose the right landmark – the classical heritage. The multifunctional, cognitive, reproductive purifying character of art makes it a trustworthy means of improving the effects of the educational process as well. The concept that each human being has creative gifts and a valuation system for beauty according to the law of the golden section, is recognized. And if those gifts have not been specially cultivated, in spite of everything they perform spontaneously in each well-done job regardless of what its nature is – in science, technology, crafts, sport and even civil service. Of course, if the development of the gifts is done purposefully, the results are not sporadic but are constant and have a different character. But in suggestopedia we do not rely only on the specific lessons in the aesthetic subjects: literature, music, ballet, eurythmics, art, applied arts etc. Very often those lessons discourage the students because methodically they are deliberately aimed at the development of the art gifts in accordance with programmes which are close to the slow and work-intensive training of future professionals. We do not deny the classes in aesthetic disciplines, particularly when the methods are appropriately designed for the abilities of the normally gifted children and not only for the super gifted ones. But we introduce art in all other subjects in a natural way. Art accompanies us

at each step of our lives. It is not necessary to repeat well-known facts about the role of art and in the creation of famous mathematicians, physicists, chemists, philosophers etc. The suggestopedic methods (lessons, textbooks) are created in an artistic way. Fiction, poetry, drama, music, dance, painting applied art etc. are involved in the syllabus of the respective subject. The relevant scientific information is coded through art in the most economic way. This is how time and energy are being saved. Logic and emotion are being balanced. Scientific and artistic thinking are being developed simultaneously, which guarantees a successful educational process. The contribution of the teachers and of the students are made completely spontaneously, with pleasure and on a high level. The paraconsciousness has succeeded in acquiring and adapting a large amount of information. The teachers are specially trained in how to perform some forms of suggestopedic art and to evolve other forms of this art into the teaching process. This is how the intentional solemnity of the artistic ritual (theatre, concert, opera, ballet, exhibition etc.) turns into an internal necessity for a sacrament when the artistic expression is being born; the latter unnoticeably leads to the manifestation of the acquired scientific knowledge. As a by-product, but of the greatest importance in this process, there is the psychological catharsis of the students and the teachers through art.

As is known by many people, our first attempts to introduce classic art direct into subject other than the aesthetic ones started in 1971. At the former Institute of Suggestology in Sofia, founded and directed by Prof. Georgi Lozanov, a suggestopedic experiment was conducted with a class of 15–16-year-olds in their 10th school year. Their status was almost like that

in a normal school. They learned all subjects foreseen in the programme of the Ministry of Education. The syllabuses of the different subjects were increased and divided into 5-6 global themes, i.e. lessons. One global theme was in fact the contents of 5-7 normal lessons. The teacher introduced the theme by reading the text with three levels of intonation: soft, loud, and semi-loud with the slow parts of music by Corelli in the background. Each new lesson was read to the same background music. The reading was quite monotonous and unartistic. The situation of the foreign language for adults at the Institute was similar.

I was a classical singer then. Dr. Lozanov asked me to perform some concerts in front of the students. After I saw the situation, I decided to perform the concerts immediately before the introduction of the new global theme. First of all, I connected the theme in Physics, Chemistry or Maths with the music. For instance, I told the students stories about the affection Einstein had for music for the violin, or about the connections some chemists had with the Russian musical “Mighty Five”. I told them about composers or contents of operas and we listened to records; as I performed songs I always gave their lyrics and translations to the students.

I started with a concert of songs by Mozart. I was positive that some of Mozart’s works were very suitable for the purposes of suggestopedia. My experimental work on a larger front, which I did later, confirmed that. Of course, I included songs and arias by other composers in my concerts as well. The children were pleasantly surprised. We sang some of the songs together. Afterwards the children wanted to listen to a concert alone before the new lesson was introduced. Spontaneously they told stories of musical life, sang together or alone, painted, played the piano or their own

instruments which they had brought from home, and recited poems. The lessons after the concert were very successful. At my first meetings, some of the children openly shared with me that when they heard classical music on the radio they switched it off. After a certain time, however, after they had heard a serious programme of instrumental concerts and symphonies by Haydn, Mozart, Beethoven etc., as well as songs and arias, and fragments of operas, I asked them anonymously if they liked classical music and they gave positive answers.

After that we introduced as musical backgrounds for the global themes in the different subject whole musical works: instrumental concerts, symphonies, preludes, fugues etc. We started with Mozart again – „Eine kleine Nachtmusik“. Two months later the students prepared a splendid evening recital on their own, and a concert of poetic and musical works, which they performed for their parents.

This is how the classical music changed the training of teachers, their attitude and that of the students towards the teaching process. In the same school year we introduced musical recitals in which we used complete works of classical music in the foreign language lessons at the Institute of Suggestology. This is how we finished with the monotonous music of the sessions. Gradually we created new forms of suggestopedic art where we preferred the synthesis of the arts. This was the start of the artistic building of suggestopedia.

At that time again – in 1972 – a suggestopedic experiment started in the 122nd School in Sofia. The control school was the 139th School. The students in their 2nd year (7-8 years old) were given the mathematical

global theme “Multiplication and Division Tables” with the background of the “Children’s Symphony” by Haydn. According to a project of ours, all the tables were designed into pictures from famous children’s stories and were hung up on the walls in the classrooms some days before the theme was introduced. These children acquired the theme better than those of the control class. The global theme of the lesson was a small show based on a song “I have a lovely garden” (E. Gateva) and performed by the children themselves.

Works of classical music, appropriate for the age specifics of the children, were introduced for background music in the maths lessons, the native language lessons (in reading and writing), and in the foreign language lessons in the 1st, 2nd and 3rd year. The concerts of classical songs were presented in these classes as well. The level of artistic reading by children went up, the writing improved too, the aggressive traits both in children’s and teachers’ intonation softened, the movements became more graceful, the facial expressions – calmer and steadier.

In 1972 the education of the children in the 1st year in native language and maths in the 122nd School was based on the musical written by us, “The Children of Venus”. The letters, the syllables, the words, and the problems of the global theme “Addition and Subtraction to 100” were naturally included in the plot of the show. All children participated as actors. Two years later we created suggestopedic operas for teaching maths at the primary school. They are performed by professionals at the National opera and by students. The suggestopedic opera became a means for improving the effects of the teaching educational process.

A curious fact was found in Vienna with children from the 1st year. As they listened to a tape of one of our children's operas for mathematics in Bulgarian, "The Earth for the Children", most students, without understanding the text, drew the basic moments of the plot: space travel of children and adults. There are no onomatopoetic elements either in the lyrics, or in the music.

In the school year 1971 – 72 we introduced synthetic art in the foreign language lessons for adults in the Institute of Suggestology. The teaching methods had an artistic base.

In the following years thousands of students from 16 schools in the country were involved in suggestopedic experiments. For the aims of suggestopedia and suggestopedic art, the teacher training included not only professional teaching qualifications in the subject, in pedagogy, psychology and suggestology, but on our recommendation, gradually involved training in the basic theory of music, musical analysis, dramatic arts, choreography, painting and voice training. Such training enables the teachers and the students to show their artistic abilities in the different kinds of arts and their synthesis to a greater extent.

We gathered, analysed, and described a great amount of pedagogical documentation during those years from the artistic performance of teachers and students in suggestopedia: paintings and plastics, fictional and musical works, recordings of poetic, dramatical and musical events, films, performances. Despite the difficulties we had over these years, we have created various forms of suggestopedic art. We experimented, tested, and measured its influence on the students and the teachers. Our theoretic

views and experimental work are described in the monograph, “Global artistic setting up of suggestopedia” – vol. I – 1982 and vol. II – 1984.

So, the classical art ceased to frighten the “uninitiated” people with its ritual solemnity and serving the pure art. It entered the classroom “live”, its natural and rightful place.

Suggestopedic art is the synthesis of various arts and the basis of a respective science. The syllabus introduced into an artistic form is more complicated and has an increased volume compared to the normal programmes. It is in accord with the psychohygiene of the teaching educational process. That is why it has a catharsis and psychotherapeutical action. Furthermore, through it, the entering and exciting of one sign system into and out of another (be it arts or science) becomes easier and quicker. The transition through the different sign system is perceived and transformed, most of all, through paraconsciousness. It also stimulates: simultaneous functioning of the left and the right hemispheres of the brain, the two signal systems, inductive and deductive thinking, and at the same time spares the nervous system.

The suggestopedic art contributes to the increase of the educational process and develops the potential artistic talents of the teachers and the students. Thus at this time of computerisation, art is called upon to humanize relations and to reveal beauty.

Let us sing some classical and other songs now. They are selected from our various language teaching texts, as well as from our voice training programme for suggestopedists. Good luck to all of us!



SEHNSUCHT NACH DEM FRÜHLINGE

LONGING FOR SPRING

Musik W. A. Mozart

Text Chr. Ad. Overbeck

Komm, lieber Mai, und mache

die Bäume wieder grün,

und lass mir an dem Bache

die kleinen Veilchen blühn!

Wie möcht ich doch so gerne

ein Veilchen wieder sein,

ach lieber Mai, wie gerne

einmal spazieren gehen!

Come, dear May, and make

the trees green again

and make by the stream

the little violet blossom!

How I would like so gladly

a violet again to spot,

ah, dear May, how much I like

some day to go for a walk.

Zwar Wintertage haben
wohl auch der Freuden viel;
man kann im Schnee eins traben
und treibt auch Abendspiel,
baut Häuserchen von Karten,
spielt Blindekuh und Pfand,
auch gibt's wohl Schlittenfahrten
auf's liebe freie Land.

DER LINDENBAUM

Musik Fr. Schubert

Am Brunnen vor dem Thore
da steht ein Lindenbaum;
ich träum' in seinem Schatten
so manchen süßen Traum,
ich schnitt in seine Rinde
so manches liebe Wort;
es zog in Freud' und Leide
zu ihm mich immer fort.

Ich must' auch heute wandern
vorbei in tiefer Nacht,
da hab' ich noch im Dunkel
die Augen zugemacht.
Und seine Zweige rauschten,
als riefen sie mir zu:

Yet winter days certainly have
much joy to offer,
man can run on snow
and amuse himself with evening games,
man can build houses of cards,
play the blind-man's buff and make bets
and he can also go for a sleigh-ride
about his beloved free land.

THE LIME-THREE

By the fountain in front of the gate
there stands a lime-three,
I dreamt in its shadow
some sweet dreams,
I carved in its rind
some beloved word,
which always attracted me in joy and
sorrow

I had to even today wander
there late at night,
and it was there in the darkness
that I closed my eyes.
And its branches started rustling
when they called me out:

komm' her zu mir, Geselle,
hier find'st du deine Ruh!

come to me, boy,
here you will find your peace!

Die kalten Winde bliesen
mir grad' in's Angesicht,
der Hut flog mir vom Kopfe,
ich wendetemich nicht.

The cold winds blew
straight into my face,
my hat flew off my head,
I didn't turn back.

Nun bin ich manche Stunde
entfernt von jenem Ort,
und immer hör' ich's rauschen:
du fändest Ruhe dort!

Now I am for some time
away from that place
and I keep hearing that whisper:
you will find peace here!

Nun bin ich manche Stunde
entfernt von jenem Ort,
und immer hör' ich's rauschen:
du fändest Ruhe dort. (2)



Massig

Am Brunnen vordem Thore da steht ein Lindenbaum; ich
träumt' in seinem Schatten so manchen süßen Traum, ich
schnitt in seine Lin- de so manches liebe Wort; es
zog in Freud und Lei- de zu ihm mich immer fort,
Ich must' auch heute wandern vorbei in tiefer Nacht, da
hab' ich noch im Dunkel die Augen zuge- macht. Und
poco cresc.
seine Zweige rauschten, als riefen sie mir zu; komm'
cresc.
her zu mir, Gesel- le, hier find' st du deine Ruh!
mf
Die kalten Winde bliesen mir grad' in's Ange-
decresc.
sicht, der Hut flog mir vom Kopfe, ich wendete mich
p
nicht. Nun bin ich manche Stunde ent-
3
- fernt von jenem Ort, und immer hör' ich's rauschen; du

fändest Ruhe dort! Nun bin ich manche Stunde ent-
 fernt von jenem Ort, und immer hör'ich's rauschen: du
 fändest Ruhe dort, du fändest Ruhe dort,



O DEL MIO AMATO BEN

Musica S. Donaudy

O, del mio amato ben
perduto incanto!

Lungi è dagli occhi miei
chi m'era gloria e vanto.

Or per le mute stanze
sempre lo cerco e chiamo
son pieno il cor di speranze ...

Ma cerco invan', chiamo invan',
e il pianger' m'è sì caro,
che di pianto sol' nutro il cor'!

Mi sembra senza lui
triste ogni luogo.

Notte mi sembra il giorno,
mi sembra gelo il fuoco.

se pur talvolta sper
di darmi ad altra cura
sol' mi tormenta un pensiero:
ma senza lui, che farò?

Mi par' così la vita vana cosa
senza il mio ben.

OH, TO MY BELOVED

Oh, to my beloved's
lost enchantment!

Far away from my eyes
is he who used to be my glory and pride.

Now in the silent rooms
I am still looking after him and calling him
with a heart full of hopes ...

But I look in vain, cry in vain,
and my lament is so dear to me,
that by crying alone do I nurish my heart!

It seems to me that save him
sorrowful is every place.

Like night do the day look at me,
and the fire I feel like ice.

And if ever I sometimes expect
to become pray to another sorrow,
I am only tortured by the thought:
but what shall I do without him?

Life thus does seem to me a void thing
without my beloved one.



And.^{te} quasi adagio con sentimento

1. O del mio amato ben perduto incan-
 - to! Lungi è dagli occhi mie - i
 chi m'era gloria e vanto!
 Or per le mute stan - ze
 sempre la(lo) cerco e chia - mo
 con pieno il cor' di speran - ze... Ma
 cerco invan', chiamo invan'! E il pianger m'è sì
 caro, che di pianto sol nutro il cor.

mp
 pp
 P
 mp cresc.
 f
 a tempo dim.
 pp
 rit.
 a tempo.

ten.
 a tempo

3
 3
 3
 3
 3

SANTA LUCIA

Sul mare luccica
l'astro d'argento,
placida è l'onda,
prospero il vento.
Venite all'agile
barchetta mia
"Santa Lucia"!

O dolce Napoli,
o suol beato
dove sorridere
volle il creato.
Tu sei l'impero
dell'armonia
"Santa Lucia"!

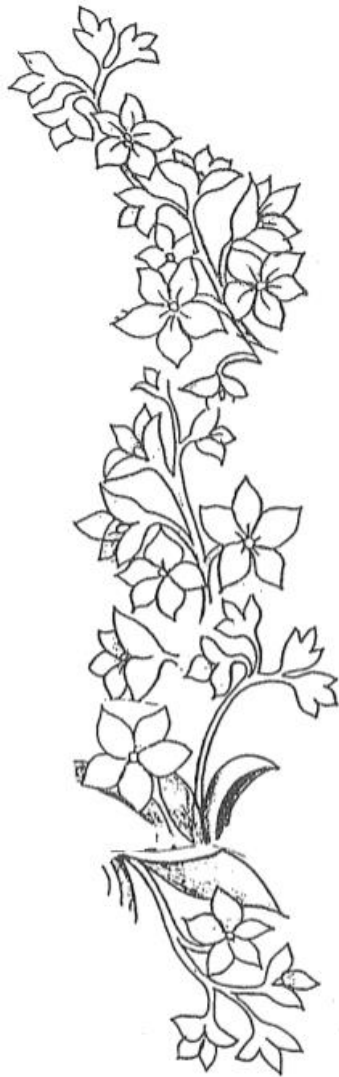
O SOLE MIO
Che bella cosa
è una giornata di sole.
L'aria è serena
dopo una tempesta.
Per l'aria fresca
pare già una festa,
che bella cosa
è una giornata di sole.
Ma o sole
più bello non o'è.

O sole mio
star 'di fronte a te.

Over the sea does shine
the silver star,
calm is the water,
favourable the wind.
Come to my agile
boat
"Santa Lucia"!

Oh, dear Naples,
o, blessed land
where to smile
Universe wanted.
You are the realm
of harmony
"Santa Lucia"!

Oh, my sunshine
What beautiful thing
is a sunny day!
The air is serene
after a storm.
In the fresh air
appears already afeast,
what beautiful thing
is a sunny day.
But, oh sunshine,
there is not something
more beautiful,
oh, my sunshine
to stay in front of you.



EN GANG I BREDD MED MIG

En gång i bredd med mig
/gon/ /me/ /mei/
prästen skall fråga dig,
/presten/ /froga/dei/
om du vill hafva din
/dju/ /hova/
utvalde van
/jutvolde ven/
Om du då sviker mig,
/dju do/ /mei/
samma just gör det mig
/just jor de mei/
nog får jag den, som mig
/nug for jo/ /mei/
älskar igen.
/elksar ijen/
Prästen tar boken fram,
/tor buken/
spörjer oss hvar om an,
/spjorjer/ /vor/
se'n tar han ringen af
/tor/ /rinen/
rödaste guld,
/rjodaste gjuld/
sätter den på din hand;
/seter/ /po/
det är ett fästeband!
/er/ /festeband/
Då har du blifvit min
/do hor dju blivit/
maka sa huld.
/moka/so/

SOME DAY WE SHALL BE TOGETHER Swedish Folk Song

Some day we shall be together

the priest will ask you,

whether you like to have

the friend you've chosen.

If you leave me,

I'll do the same with you,

and I'll certainly get the person,

who will love me again.

The priest takes the book,

he asks the question of us,

then he takes the ring

of real gold,

he puts it on your hand;

this is a holy union!

So you've become my wife so faithful.



ГУГУТКА

Българска народна песен

Гугутка гука в усое, леле,
Гугутка гука в усое.
Невеста шета по двори, леле,
и на гугутка говори:

„Гукни ми, гукни, гугутке, леле,
че и аз съм така гукала.

Кога бях при стара майка, леле,
бяло ми лице цъфтеше.“

GOUGOÚTKA

A DOVE

Bulgarian Folk Song

Gougoútká goúka v oussóe, lélle, /2/
A dove is cooing in the foliage, dear,
Nevésta shéta po dvóri, lélle,
A bride is working in the garden, dear,
i na gougoútká govóri:
and she is speaking to the dove:
“goúkni mi, goúkni mi, gougoútke, lélle,
Coo, my dove, coo, oh dear,
che i as sum taka goukála,
I cooed like you,
Koga byah pri stára máyka, lélle,
When I was with my old mother, dear,
byálo mi litsé tsaftéshe.”
my white face was blooming.”



RED RIVER VALEY

Western Folk Song



From this valley they say you are going.

We will miss your bright eyes and sweet
smile,

For they say you are taking the sunshine

That has brightened our pathways awhile.

Come and sit by my side if you love me,

Do not hasten to bid me adieu.

But remember the Red River Valley

And the cowboy who loved you so true

2. It's a long time now I've been waiting

For those words that you never will say.

And it's now that my fond heart is
breaking,

For they say you are going away

Come and sit



MY BONNIE

British Folk Song



1. My bonnie lies over the ocean,
My bonnie lies over the sea,
My bonnie lies over the ocean,
Oh, bring'back my bonnie to me.

Bring back, bring back,
Oh, bring back my bonnie to me, to me.
Bring back, bring back,
Oh bring back my bonnie to me.
2. Oh, blow ye winds over the ocean,
Oh, blow ye winds over the sea,

Oh, blow ye winds over the ocean,
And bring back my bonnie to me.

Bring back ...

3. Last night as I lay on my pillow,
Last night as I lay on my bed,
Last night as I lay on my pillow,
I dreamed that my bonnie was dead.

Bring back ...

4. The winds have blown over the ocean.
The winds have blown over the sea,
The winds have blown over the ocean.
And brought back my bonnie to me.
Brought back, brought back,
Have brought back my bonnie to me, to me.

Brought back, brought back,
Have brought back my bonnie to me.

ТОНКАЯ РЯБИНА

Русская народная песня

1. Что стоишь, качаясь,
Chto staish kachàyas
Тонкая рябина,
tònakya ryabìna
Головой склоняясь
Galavòy sklanyàyas
До самого тына?
da samòva tèena.
2. А через дорогой
ah cheres darògoy
За рекой широкой
za rekòy shiròkay
Так же одиноко
Tak zhe adinòko
Стоит дуб высокий.
Stait doub vissòky
3. Тонкими ветвями
tònkimi vetvyàmi
Я б к нему прижалась
ya b k nemoù prizhàlas
И зимой и летом
I zimoy I lètam
Все бы с ним шепталась.
vse be s nim sheptàlas

ROWAN-TREE

Russian Folk Song

- Why are you standing there, shaking
in the wind,
you slender rowan-tree
Your head is bending down
to the very paling?
And over the road
beyond the wide river
just as lonely as you
a tall oak-tree is standing
I would nestle my thin branches
to him
In winter as well as in summer.
I would whisper him some words.

Не спеша

Что сто_ ншь, ка_ ча_ ясь, тон_ ка_

-я ря_ би_ на, го_ ло_ вой скло_ ня_ ясь

До са_ мо_ го ты_ на? // ты_ на?

Поздравляю!

MENUET

Musique J. B. Vequerlen

Cet étang qui s'étend	That lake stretched there
dans la plaine,	in the plain,
répète au sein de ses eaux,	reflects in its waters
les verdoyants ormeaux	the green elm-trees
où le pampre s'enchaîne;	embraced by the wild vine;
un ciel pur, un azur	a serene blue and
sans nuages	cloudless sky
vivement s'y réfléchit,	is seen in it;
le tableau s'enrichit	the picture becomes rich
d'images.	of images



さくらさくら

J = 72 日本古謡

mf

さくら さくら のやまも さとーも
 sa ku ra sa ku ra ya yo i no so ra wa

mp *mf*

みわたす かぎり かすみ か くもーか
 mi wa ta su ka gi ri ka su mi ka ku mo ka

mp *mf*

あさひ に に おーう いさくら
 ni o i zo i zu ru i za ya

mp

さくら はなざーか り
 i za ya mi ni yu - kan.

CHERRY BLOSSOM

(Japanese Folk Song)

Cherry blossom, cherry blossom

in the April sky,

spread as far as you can see.

From the fog and from the

clouds

nice aroma emanates.

Let's us go and see it!



EL PANO MORUNO

SILK SHAWL

Musica M. de Falla

Al paño fino, en la tienda /2/

On the silk shawl, in the shop,

una mancha le cayo; /2/

there appeared a spot.

Por menos precio se vende /2/

It is sold at a lower price,

Porque perdio su valor. /2/

Because it lost its value.

Allegretto vivace
grazioso e legiero

Al paño fino en la tienda Al paño
fino en la tienda Una mancha le cay -
- ó; Una mancha le cay - ó. *poco rit.* *a tempo*

Por menos precio se vende, Por
menos precio se ven - de. Por - que perdió su va -
- lor, *poco rit.* *a tempo* Porque perdió su valor.





MI SOMBRERO

MY HAT

Musica E. Gateva

Sobre la tierra la palma,
sobre la palma los cielos,
sobre mi caballo yo,
y encima mi sombrero.

On the ground there is a palm,
over the palm is the sky,
on my horse is me
and on the top – my hat.

