

AILA AL-QAHDI
Peace Message

**ETHEM KOCABAŞ &
SEMRA ÇELIKTAŞ**
Peace Message,

SEÇİL BESLER TÜRKÖZ
Learning the Way of
Peace with
Suggestopedia/
Reservopedia,
An Abstract,

TABLE OF CONTENTS:

**VANINA BODUROVA -
02**

Editorial

LAILA AL-QAHDI - 03

Peace Message,
Kuwait

**ETHEM KOCABAŞ &
SEMRA ÇELIKTAŞ - 05**

Peace Message,
Turkey

**SEÇIL BESLER TÜRKÖZ -
08**

Learning the Way of Peace with
Suggestopedia/ Reservopedia,
An Abstract,
Turkey

OLGA SORORKA - 09

Образованието и ключът към
мира,
Украйна

Education is the Key to Peace,
Ukraine

**PAVLINA NIKOLKOVA -
16**

Пътят на героя,
България

The Hero's Way,
Bulgaria

IYANNICK KERUZEC - 23

Une application de la
suggestopédie classique a
l'école maternelle,
France

An Application of Classical
Suggestopedia in Kindergarten,
France

TODOR TERZIEV - 44

An Interview with Franz
Ludescher,
Bulgaria - Austria

**FROM THE ARCHIVE -
50**

An Open Letter to the Member
of I.A.L. from Doctor Lozanov,
Jan. 3 1999

**VANINA BODUROVA -
55**

Words of gratitude

Dear Readers,

We are happy to present the third multilingual issue of the “Classical Suggestopeida” Journal.

It is a continuation of the Bulgarian issue of the second year of the Journal’s existence, a fulfillment of a promise to introduce and share with you the participants’ thoughts and messages during the traditional International Conference on Suggestopedia, which took place on Dr Lozanov’s birthday and lasted three days, from 22nd to 24th July 2022, in the Black Sea city of Burgas, Bulgaria.

Reading the reports and messages is an echo of the ambience of happiness, joy, emotions and sharing, of the mere fact that we could meet each other again in the middle of the vicissitudes of our time.

It is also a confirmation that the message for peace is always the same no matter if it comes from the Middle East, Turkey, Ukraine, Bulgaria or France. Human beings yearn for the same all over the world. And we, as teachers of Suggestopedia know how important education is in the upbringing of a new human being who will have the consciousness of being part of the whole and of preserving life as the most precious gift.

This issue is the debut of our colleague Todor Terziev as a correspondent to distinct places on our planet where he can talk to students of Dr Lozanov’s of different ages and discuss their meeting and experiences with him and Dr Gateva.

We are happy to introduce to you two members of LITTA, Laila Al- Qadhi, sending us her peace message from Kuwait and Franz Ludescher, talking to Todor Terziev, to welcome them and thank them for sharing their wisdom with us.

At the end of the day, all of us owe so much to Dr Lozanov and here we share with you a glimpse of his fight for preserving the purity of his work after he had been put under house arrest for 10 years by the communist regime in Bulgaria and hadn’t had the possibility to defend his investigation from its wrongful interpretation in different countries.

No matter what, all that is precious always finds a way to reach the next generation until Dr Lozanov’s prophecy is fulfilled:

“In 100 years’ time there will be clever people who will know what to do with the methodology”.

For them and for the rest of us we continue working with love and understanding.

To all the participants in the Conference “Suggestopedia and Peace” Burgas, Bulgaria, 22-24th July 2022, to all the contributors of this issue goes my heartfelt gratitude.

We wish you a pleasant reading!

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

PEACE MESSAGE – BULGARIA

LAILA AL - QAHDH

SUGGESTOPEDIA TEACHER TRAINER
KUWAIT

In the words of Charles Darwin:

“It is not the strongest species that survive, not the most intelligent, but the one most responsive to change”

Therefore, if we wish to survive, we must change.

We have been forced to change. The global pandemic disrupted schooling, and in many countries, amplified preexisting inequalities, exclusion, and anxiety. Covid-19 added additional stress to an already challenging educational environment in fragile and (post) conflict situations, and robbed millions of children of learning opportunities.

The list of psycho-social challenges is long. Teachers are faced with the gigantic task of managing students with a variety of mental health problems, while at the same time seeking to reestablish effective study habits focusing on student wellbeing and developing a positive climate for learning.

Research shows that stress, distrust and stereotyping of the “other” are known as conflict triggers which can lead to instability, violence, social injustice and a disregard for human rights.

As schools reopen, there is an opportunity to reset learning environments so that every child can feel safe whether face to face, or during online learning.

Our children are being confronted with the hardest trials mankind has ever encountered. The technology revolution might soon push billions of human out of the job market, and create a massive “useless” class, thus leading to political and social upheavals that very few governments know how to handle. Machine learning, Artificial Intelligence (AI) and robotics will change almost every line of work.

Our children will probably have to “reinvent” themselves in order to cope with the changing job market. Therefore, how can we prepare our children for a world of such unprecedented transformations and radical uncertainties?

In such a nuanced world, we need to teach our children many survival skills, but the two most important skills we must focus on are:

- 1) Emotional Intelligence
 - 2) Mental Flexibility
- To connect their hearts and mind.

The real purpose of education is not to teach our children how to pass tests and go to university, but to evolve into the best human beings they possibly can be. To become ethical and responsible global citizens who can face the challenges of the future. We as trained Lozanov teachers have the responsibility to apply our training in order to tap the untapped reserves of our students minds and lovingly bring out the best in them.

And, today on this very special day, I will add my warm birthday greetings from Kuwait.

Beloved Dr. Lozanov , you are not here physically , but you have never left us.

Your legacy lives on.

I am so grateful that our paths crossed. You have made it possible for me to bring hope, confidence and joy to my students.

I conclude with the words of a fellow Arab, Gibran Khalil Gibran;

"The teacher who is indeed wise does not bid you to enter the house of his wisdom , but rather leads you to the threshold of your own mind."

Thank you.

22-July-2022 Bulgaria

PEACE MESSAGE

ETHEM KOCABAŞ
SEMRA ÇELIKTAŞ

TURKEY

Hello,

For a better future **Ethem Kocabaş, Behavioral Sciences Specialist** and I, **Semra Çeliktaş, English teacher and Suggestopedagogue** help young people discover themselves, their potential in our country like you, too.

While you are listening to us, gifts come to life all over the world.

Each born soul with its magnificent brain is waiting to live its brilliance by self-actualization with love and wisdom for humanity.

On this path, they need guides who will hold their hands.

Today, we touch the future with every child we hold by the hand and contribute their development .

We were children, too and we had our guides.

Now, for a moment, we would like to call out you as the voice of children who was born, are born and will be born .

This message is an invitation from pure souls for a better world full of love and wisdom.

The Children say

Help us discover ourselves, for we came here to

create value for the world and universe on behalf of humanity. The potential we have is magnificent, both spiritually and mentally.

Every one of us has magnificent and unique codes. Stop education systems that compare and compete with each other. Instead, build up three words: Love, creativity and inner exploration.

Wherever the creative power and cosmic intelligence have given us life in the world, respect the choice of this will . Raise us with the awareness that we are siblings. Do not otherize! The universe is so big that we are the members of core family called earth. All in all, we are all a family.

We are aware of the fact that we can not create because of the limits of being human. It is only when we support our brains with spiritual wisdom, we can become minds that make a difference and anywhere in the world we can turn into radiant individuals in emotion and thought, in science, art, sports and philosophy.

Do not squeeze us into this virtual reality which we experience with our brain and that we call the world. Support and be with us on the journey to reach the meaning beyond matter. Do not let money and possession rule us.

Yes, we live in an age where spacecraft is sent to Mars. While this shows that Jules Verne's dream continuous and gives us hope, don't forget 2 billion

people who sleep hungry every day and millions of children who suffer and live in difficult conditions in the world. Existing education systems are inadequate. That's why we are facing global warming. Because of the deficiencies of this understanding of education, wars and violence never end in the world. Even bad leadership is a situation that the United Nations points out in its report. But do you know that those bad leaders were once children born with hope and pure love ? So we have to question the education systems we have built. What is missing? Now it is time for an awakening and restructuring in the name of educational sciences all over the world. Remember, we will build the future. Don't take away our dreams. Let us open new pages that you are not accustomed to. Like Bach, Beethoven, Tchaikovsky and Vivaldi. Let us be the composers of our own lives. You can make us love music by making us play Mozart, but finally let us discover our own Mozart.

Since music is a frequency that changes the world, we must be careful which frequency we radiate to the world. We should beautify our world like a rose smelling good in the universe garden. For this, we need both the mind and the spirit wing. Remember that one-winged birds can not fly.

We mediated the children's message. Now, we, as an educational scientist and a teacher , would like to contribute to our education view in line with this expectation of children, too. What can we do ?

The time has now come for everyone who devoted themselves to education in all countries in the world to unite. We must combine our experience and knowledge and train world teachers in world schools.

These teachers should take charge in all over the world. For this , a new formation called the World Education Union is needed with the support of all countries.

A new education system based on brain and spirit should be established with the wisdom that cultural richness, richness of belief and all kinds of differences are seen as values.

Before children are born, expectant parents should get training to support them. Because in many countries of the world, parents have insufficient information about the brain potential of their children. For example, brain development in children starts with toys and dreams. In this respect, toy industries' situation should be reviewed with the world wide known mental science experts. The relationship between the brain and the toy should be explained to the expectant mothers and fathers. A road map should be presented on how parents can discover their children and the children can discover themselves with toys.

Now we need different lessons. Don't you also get interested in the subjects such as ; "I'm discovering my brain, who am I ?, creativity, opening the mind to impossibility, nature intelligence and consciousness, bodily purification and spiritual intelligence, unconscious brain architecture, leadership, and career planning, the art of communication ? Different topics like these should be opened to all children in the world. Their amazing potential should be shown to the children. Educational practices that compete and compare them with each other should be stopped.

Money should be no longer a goal and turned into a tool. Money can be placed next to the word education as a means of providing opportunities. The speculation of money as a high profit motive in getting a good education should be prevented.

The determinative criterion in choosing a profession should be the purpose of existence , not geographical advantages and materiality. It is a great loss for humanity if we do not discover the child who will find a cure for cancer but is now

starving in Africa.

Friends. The change has begun. Children who have been born and will be born have already begun to intervene in the system for a better world. Do you not see traces of this awakening in many of your students ? We, the educators, too are gradually supporting the development of this higher consciousness. We are in transformation for a better world.

The energy of the world continues to rise with hope and love with the children born all over the world.

May knowledge and wisdom be with you!

Ethem Kocabaş & Semra Çeliktaş

LEARNING THE WAY OF PEACE WITH SUGGESTOPEDIA/ RESERVOPEDIA,
AN ABSTRACT

SEÇİL BESLER TÜRKÖZ,
TURKEY

Schools have an essential role to play in educating students for peace. In this sense, understanding Georgi Lozanov's theory of education and its application to educational sciences, Suggestopedia/Reservopedia, is significant in some respects. First, Lozanov opens our eyes to the new realities regarding human nature, an important issue discussed throughout centuries by many philosophers, educators, and scientists. Second, via Suggestopedia/Reservopedia, he introduces ways to alleviate the psychological factors leading to violence at schools by promoting dialogues of nonviolence and kindness. Third, through science, art, and aesthetics, Lozanov offers creative possibilities for organizing our environment conducive to peace and harmony. In so doing, it can be said that one crucial goal of Lozanov is to transform the culture which can cause conflicts and violence. Therefore, it is strongly believed that Lozanov's lifetime work has a prominent role in enhancing the ways to live in harmony internally and externally, thus contributing to a more peaceful world.

Seçil Besler Türköz
e-mail:secil.turkoz@hotmail.com

ОБРАЗОВАНИЕТО Е КЛЮЧЪТ КЪМ МИРА

ДОЦ. Д-Р ОЛГА СОРОКА

ЛВИВСКИ НАЦИОНАЛЕН УНИВЕРСИТЕТ "ИВАН ФРАНКО"
УКРАИНА

*„От 24 февруари рашистките окупатори са повредили или унищожили почти три хиляди образователни институции в Украйна.“
(Новини. 9 декември 2022)*

Винаги говорим много за важността на образованието, посещаваме различни курсове, усъвършенстваме всякакви методи, въвеждаме иновации в образователния процес, заимстваме от тези, които са постигнали по-добри резултати.

Но дали разбираме наистина важността на този процес?

Струва ми се, че в някакъв момент в порива да отговаряме на всякакви критерии сме позабравили същността му, и до голяма степен той се сведе до дресиране на знания – от планиране на програмата до тестово измерване на резултатите, а същността му се губи някъде между тях. Но всичко е поправимо...

През 2019 година Украйна прави огромна реформа в образованието на държавно ниво, с идеята да балансира тези неща. Това предизвика много трудности и дискомфорт за

всички участници в процеса – образователните институции, учителите, родителите, децата. Трябваше да се преобразуват класните стаи – да станат произведения на изкуството, учителите много бързо да се обучат да представят материал по друг начин, родителите да свикнат, че децата ще се обучават по друг начин, че няма да се принуждават да учат нещо насила, че нямат домашни, че играят в училището вместо „да учат“.

Минаха три години. Всичко горе-долу се балансира. Децата се промениха и промениха всички и всичко наоколо. Тази промяна беше много важна и не всички я приеха с радост. Порастването на качествено ново поколение свободни хора се оказа заплаха за сигурността на съседната държава-терорист – русия. Рано сутринта на 24 февруари 2022 година тя пълномащабно нападна Украйна като вече в първите дни детските градини, училища и университети са станали обекти на ракетните обстрели. От почти 3 хил. изстреляни ракети до лятото 2022 година – хиляда са улучили образователните институции. Някои са били сринати до корени, в някои са загинали хора...

Това обаче не спря учебния процес, не спря нито учителите, нито родителите, нито учениците – всичко се премести във виртуалното

пространство и в убежищата, помещенията се украсиха с цветя и усмивки и продължи там, всички повярваха в това, че нещо необикновено се случва, и с трепет и надежда продължиха обучението. Усетиха необикновеността на живо, убедиха се, че са ценни, че са необходими един на друг, че образованието приближава мира, че доброто и знанието трябва да победи.

Учили ли сте някога български език по време на сирени и бомбардировки в бомбоубежище?

Искали ли сте да си запазите приказното име, докато преподавателката ви се разпада на съставните си части от мъка и болка, а вие имате куража да си изисквате сугестопедичния курс по български език въпреки лудостта, която ви заобикаля? И дали това не е свързано с този Дух на Украйна, която се припознава в човеколюбието на сугестопедичната система и предизвикателствата на обучение, защото от него зависи живота, запазването на Духа и човекообраза, както и мира в света?

През 2014 година написах едно сугестопедично „Упражнение по перфект“, премисляно и преживявано дълго време, то се роди в самото на войната през 2014 година и чак сега малко по малко в бомбоубежището започвам да разбирам същността му.

Ето го:

Приятелю,
учил ли си някога български език?
Да? Не?
Ако не, знай, че си загубил много!
Никога не си чувал тази нежна мелодия?
Би ли искал да чуеш как звучи?
О, мили приятелю, знаеш ли каква красота е,
какъв звук, каква багра, какво богатство!

Не можеш да си представиш, нали?

Искаш ли да ти разкажа за него?

О, аз ще ти разкажа...

Този ритъм тупти в сърцето ми,
тази багра е в душата ми,
тази мелодия ме събужда всяка сутрин,
с нея заспивам, с нея обичам...

А ти все още не? Но искаш!?

О, мили мой приятелю,

питах ме по кой учебник да учиш?

Аз ще те посъветвам да бъде този,
по който съм учила аз,

Ще ти го покажа, но той не се продава...

Можеш да го видиш,

когато затвориш очите си,

когато отвориш сърцето си за любовта
и леко стъпиш на пръсти...

Слушай ритъма и го следвай...

Кой от ритмите?

Гледал ли си някога,

как се играе българско хоро?

Скок – подскок, скок – подскок....

Следвай ритъма.

Слушал ли си мелодиите

на гъдулка, гайда, кавал?

Чувал ли си извивките в мелодиите

на космическите гласове?

Те звучат в ритъма на езика,

те са неговият ритъм,

те задават темпото и създават

тази нежна музика на езика...

Искаш да си запишеш този ритъм?

Излез навън и погледни към планината,
гушна се в небето.

Виждаш ли високите върхове на боровете,
целуващи се с облачета?

Виждаш ли дълбоките долини,

прегърнали малките къщички с червените
покриви ?

Виждаш ли тази величествена гледка,
приличаща на кардиограма?

Можеш да си я препишеш...
Чудиш се как да я запишеш?
Никога не си писал на български?
Ама и аз съм добра...
Ти още не си учил буквите, не ги знаеш,
Извинявай, май те обърках...
Чакай, почакай малко.
Нали си виждал българските носии,
с пъстрите шевици и бродерии по тях,
Никога не си се вглеждал в тях,
В тези строго подредени кръстчета,
чертички, квадратчета, триъгълничета,
от частите на които се раждат
цели рисунки
с красиви цветя, листенца, месечинки...
Ако се вгледаш, ще разчетеш там
„Аз зная буквите и животът със знанието е
добър...“*
Записваш ли ги? Нали?
Не знаеш как да запишеш о-то?
Ходил ли си някога в Рила планина?
Къпал ли си се в Рилските езера?
Наблюдавал ли си небето от пещерата Божиите
очи?
Гледал ли си през тези очи?
Те са кръглички, като о-то,
като слънцето, като земята...
Вече пишеш? Виж колко е лесно?
Но се притесняваш,
че все още малко разбираш?
Бъди спокоен, това е лесна работа.
Я ми кажи...
Учил ли си някога думи с удоволствие
и лекота?
Не? Значи, точно сега е времето.
Вслушвай се... Гледай...
Усещай... Повтаряй...
Толкова е лесно!
Думите са като хората?
Те имат тяло, душа, аура,
Те са като дъгата
Те имат своите багри...
„Те са в тъжните песни

на Родоп планина,
извисяващи се в дълбокото звездно небе,
в протяжните мелодии на Тракия,
носени от уморените води на Марица
или в безбрежните вълни и чудни напеви
на жетварките в златна Добруджа...“**
Те са в приказките, разказани
от пенливите морски вълни,
в цветенцата на розите
от благоуханната Розова долина,
в силата на сливения вятър,
нежно галещ Сините камъни
Вглеждал ли си се в тях?
Те имат своята енергия.
Погледни ги, пипни ги,
помириши ги, усети ги,
почувствай ги, преживей ги,
заобичай ги, влюби се в тях...
Виж колко е лесно!
Знаеш ги без да си ги зубрил.
Те са в теб, те са част от теб,
те са ти...
Виждаш ли колко е лесен
българският език?
Той вече е част от теб...
Той е чудна мелодия,
излизаща от нежните струните на
прекрасната ти душа...
Питаш коя съм аз?
Аз съм пръстите на Господ,
леко докосващи се до тези струни.
Аз съм тук, за да могат струните
да се влюбят в мелодията...
Това е моето призвание...
Приятелю, пееш ли?
Влюбен си, нали?
Подозирал ли си някога
колко е красив този език?

*Разшифровка на първите букви от българската азбука

**Вдъхновено от учител по български език
Павлинка Левичкова



Илми Танер, 2 клас, ОУ "Г.С.Раковски", с. Сенокос, община Балчик, 2010 г.

Другите славянски народи намират,
че езикът ни е много „твърд“ ...
Наистина е такъв. Но какво от това?
За нас той е нежна музика!

Акад. Михаил Виденов

The other Slavic nations find
that our language is very "hard" ...
It really is. So what?
To us, it is soft music!

Acad. Mikhail Videnov

Приятелю,
учил ли **си** някога български език?
Да? Не?
Ако не, знай, че **си загубил** много!
Никога не **си чувал** тази нежна мелодия?
Би ли искал да чуеш как звучи?

О, мили приятелю, знаеш ли каква красота е,
какъв звук, каква багра, какво богатство!
Не можеш да си представиш, нали?
Искаш ли да ти разкажа за него?
О, аз ще ти разкажа...
Този ритъм тупти в **сърцето ми**,
тази багра е в **душата ми**,
тази мелодия ме събужда всяка сутрин,
с нея заспивам, с нея обичам...
А ти все още не? Но искаш!?

My friend,
Have you ever **studied** Bulgarian language?
Yes? No?
If not, you should know that **you've missed** a lot!
You've never **heard** this gentle melody?
Would you like to hear how it sounds?

Oh, my dear friend, do you know what a
beauty it is,
what a sound, what a colour, what wealth!
You cannot imagine, can you?
Do you want me to tell you about it?
Oh, I'll tell you ...
This rhythm beats in **my heart**
This colour is in **my soul**
this tune awakes me every morning,
with it I fall asleep, with it I love ...
And you - not yet? But you want to!?

О, мили мой приятелю,
питаш ме по кой учебник да учиш?
Аз ще те посъветвам да бъде този,
по който **съм учила** аз,
Ще ти го покажа, но той не се продава...
Можеш да го видиш,
когато затвориш **очите си**,
когато отвориш **сърцето си** за любовта
и леко стъпиш на пръсти...
Слушай ритъма и го следвай...
Кой от ритмите?
Гледал ли си някога,
как се играе българско хоро?
Скок – подскок, скок – подскок...
Следвай ритъма.
Слушал ли си мелодиите
на гъдулка, гайда, кавал?
Чувал ли си извивките в мелодиите
на космическите гласове?
Те звучат в ритъма на езика,
те са неговият ритъм,
те задават темпото и създават
тази нежна музика на езика...
Искаш да си запишеш този ритъм?
Излез навън и погледни към планината,
гушнала се в небето.
Виждаш ли високите върхове на боровете,
целуващи се с облачета?
Виждаш ли дълбоките долини,
прегърнали малките къщички с червените
покриви ?
Виждаш ли тази величествена гледка, приличаща
на кардиограма?
Можеш да си я препишеш...
Чудиш се как да я запишеш?
Никога **не си писал** на български?
Ама и аз съм добра...
Ти още **не си учил** буквите,
не ги знаеш,
Извинявай, май те обърках...
Чакай, почакай малко.
Нали си виждал българските носии,

Oh, my dear friend,
You're asking me by which textbook to study?
I would advise you to use the one
by which I **have learned**,
I'll show it to you, but it is not for sale ...
You can see it,
when you close **your eyes**,
when open **your heart** to love
and you gently tiptoe...
Listen to the rhythm and follow it ...
Which rhythm?
Have you ever **seen**
how Bulgarian horo is danced?
Hop-hop, hop-hop...
Follow the rhythm.
Have you heard the melodies
of the gadulka, bagpipe, kaval?
Have you heard the melody twinings
of the cosmic voices?
They sound in the rhythm of the language
they are its rhythm
they set the pace and create
this gentle music of the language ...
Do you want to put down this?
Go outside and look at the mountains,
cradling in the sky.
Do you see the high tops of
the pines, kissing with the clouds?
Do you see the deep valleys,
embracing the small houses with red
roofs?
Do you see this majestic view,
resembling a cardiogram?
You can write it down...
Wondering how to write it?
You've never **written** in Bulgarian?
Oh, I see...
You **have not studied** the alphabet characters yet,
you don't know them,
Excuse me, I must have confused you ...
Wait, wait a minute.
You've seen the Bulgarian costumes, haven't you,

с пъстрите шевици и бродерии по тях,
Никога не **си се вглеждал** в тях,
В тези строго подредени кръстчета, чертички,
квадратчета, триъгълничета,
от частите на които се раждат
цели рисунки
с красиви цветя, листенца, месечинки...
Ако се вгледаш, ще разчетеш там
„Аз зная буквите
и животът със знанието е добър...“*
Записваш ли ги? Нали?
Не знаеш как да запишеш о-то?
Ходил ли си някога в Рила планина?
Къпал ли си се в Рилските езера?
Наблюдал ли си небето
от пещерата Божиите очи?
Гледал ли си през тези очи?
Те са кръглички, като о-то,
като слънцето, като земята...
Вече пишеш? Виж колко е лесно?
Но се притесняваш,
че все още малко разбираш?
Бъди спокоен, това е лесна работа.
Я ми **кажи**...
Учил ли си някога думи с удоволствие
и лекота?
Не? Значи, точно сега е времето.
Вслушвай се... Гледай...
Усещай... Повтаряй...
Толкова е лесно!
Думите са като хората?
Те имат тяло, душа, аура,
Те са като дъгата
Те имат своите багри...
„Те са в тъжните песни
на Родопа планина,
извисяващи се в дълбокото звездно небе,
в протяжните мелодии на Тракия,
носени от уморените води на Марица
или в безбрежните вълни и чудни напеви
на жетварките в златна Добруджа...“**
Те са в приказките, разказани

with colourful embroidery patterns on them,
You've never **taken a closer look** at them,
at these highly ordered crosses,
bars, squares, triangles,
that give birth do
entire drawings
with beautiful flowers, leaves, moons...
If you look closer, there you will read
"I know the letters
and life with knowledge is good ..." *
Are you writing them down? Right?
I do not know how to write the "o"?
Have you ever been to the Rila mountain?
Have you bathed in Rila Lakes?
Have you watched the sky
from the God's Eyes cave?
Have you looked through those eyes?
They are roundish, like the "o",
like the sun, like the earth ...
Writing already? See how easy it is?
But you're worried
that you still understanding very little?
Rest assured, it's as easy as pie.
Tell me...
Have you ever studied words with pleasure
and ease?
No? So now is the right time.
Listen... Look ...
Feel... Repeat...
It's that easy!
Words are like people?
They have a body, soul, aura,
They are like the rainbow
They have their tints ...
"They are in the sad songs
of the Rhodope Mountains
soaring in the deep starry sky,
in the lingering melodies of Thrace
carried by the weary waters of the Maritsa
or in endless waves and wonderful tunes
of Harvesters in the gold Dobrudzha..." **
They are in the fairy tales, told

от пенливите морски вълни,
в цветенцата на розите
от благоуханната Розова долина,
в силата на сливенския вятър,
нежно галещ Сините камъни

Вглеждал ли си се в тях?

Те имат своята енергия.

Погледни ги, пипни ги,

помириши ги, усети ги,

почувствай ги, преживей ги,

заобичай ги, влюби се в тях...

Виж колко е лесно!

Знаеш ги без да **си** ги **зубрил**.

Те са в теб, те са част от теб,

те са ти...

Виждаш ли колко е лесен

българският език?

Той вече е част от теб...

Той е чудна мелодия,

излизаща от нежните струните на
прекрасната ти душа...

Питаш коя съм аз?

Аз съм пръстите на Господ,

леко докосващи се до тези струни.

Аз съм тук, за да могат струните

да се влюбят в мелодията...

Това е моето призвание...

Приятелю, пееш ли?

Влюбен си, нали?

Подозирал ли **си** някога

колко е красив този език?

Автор: Олга Сорока

Преводач: Йорданка Иванчева

*Разшифровка на първите букви от българската
азбука

**Вдъхновено от учител по български език

Павлинка Левичкова

by the foaming waves
in little flowers of roses
from the fragrant Rose Valley,
in the power of the Sliven wind,
gently caressing the Blue Rocks.

Have you seen yourself in them?

They have their energy.

Look at them, touch them,

smell them, sense them,

Feel them, experience them,

start loving them, fall in love with them ...

See how easy it is!

You know them without **having memorized** them.

They are inside of you, they are a part of you

they are yourself ...

See how easy

Bulgarian language is?

It is now a part of you ...

It is a wonderful melody,

coming from the delicate strings of
your lovely soul ...

You ask who I am?

I am the fingers of Lord,

gently touched these strings.

I'm here, so that the strings

may fall in love with the melody ...

This is my vocation ...

My friend, do you sing?

You're in love, aren't you?

Have you ever **imagined**

how beautiful this language is?

Author: Olha Soroka

Translator: Yordanka Ivancheva

ЗА ПЪТЯ НА ГЕРОЯ КАТО ЧАСТ ОТ СУГЕСТОПЕДИЧНИЯ ПРОЦЕС

ПАВЛИНА НИКОЛОВА

*Преподавател-Сугестопед
Бахов терапевт
България*

*Пътят на героя е кодираната информация в нас,
която ни води през целия ни живот. Той е
матричен, но в същото време зависи от нашите
лични избори. В сугестопедичните учебници, в
новите роли на възрастните участници и тази на
преподавателя също е заложен този път. Какво
ни води по него?*

*За първия закон Любовта и какво разбрах за
него по време на изолацията;
Личните ми разсъждения във връзка с думите
на д-р Гатева в пребиваването на „ръба“ между
изкуството и дидактиката и способността да
влизаш в сугестопедичното изкуство и да
излизах от него;*

*В какви роли влиза преподавателят
в сугестопедичното обучение – за архетипа на
Трикстера и на Великата майка?*

Water is wide
The water is wide, I can not get over
and neither I have wings to fly
give me a boat that can carry two
and both shall row, my love and I.

There is a ship and she sails the sea
she's loaded deep as deep can be
but not so deep as the love I'm in
I know not how, I sink or swim.

When cockle shells turn silver bells
then will my love come back to me
when roses bloom in winter's gloom
then shall my love return to me.

Стара шотландска песен

Когато бях малка, обичах историите. Обичах и
страшните истории. И така, завладяна от това да
представя нещо с драматичен ефект, реших
веднъж изненадам сестра ми, докато тя спеше, в
последната фаза на съня ѝ. Нарисувах си очите с
молива за вежди на майка ми, така че да
изглеждам забележително драматична и
стряскаща, пузнах грамофона с онзи момент от
приказката от „Елиза и 12-те лебеда“, когато тя
бере коприва през нощта, а вещиците я одумват
и врецят. На този фон аз се приближавам близо,
много близо до моята сестра. За мое учудване тя
отвори очи, после махна с ръка и отново заспа.
Аз опитах няколко пъти и с разочарование
установих, че моята постановка не привлича
вниманието ѝ. След като се събуди тя обаче, ми
разказа, че сънувала страшни кошмари. И така от
моята роля на искаща, търсеща и непознаваща
достатъчно любовта, само с детския ми
ентузиазъм бях стигнала до този ефект. Накрая
ще разкажа и покажа до къде ме е отвел пътя на
полето на внушението.

В търсенето на Пътя на героя, стигнах до Проп,
Кембъл и Юнг. Спомних си и за един от

курсовете, които бях избрала в Копенхагенския университет. От него излезе идеята за „наративния нагон“, който може би съществува само у човека. Как една история може да те накара да отидеш на различни места, да предприемеш различни неща, да я следваш до края. Как тя те държи в напрежение и очакване?

Според Джоузеф Кембъл има няколко етапа в Пътя на героя. Те според неговия труд „Героят с хиляди лица“ е:

I. Отделянето или отпътуване

1. „Повикът за приключение“, или знаците за призиването на Героя;
2. „Отхвърлянето на повика“ или безумието на бягството от Бога;
3. „Свръхестествена помощ“ – неочаквано съдействие, което получава човек когато поеме по правилния път.
4. „Прекрачване на първия праг“;
5. „В корема на кита“ или преминаването в царството на нощта.

II. Изпитанията и победите на посвещаването

1. „Пътят на изпитанията“ или опасаната страна на боговете;
2. „Среща с богинята“ (Магна матер) или възвръщане на блаженството от ранното детство;
3. „Жената като изкусителка“ – осъзнаването и агонията на Едип;
4. „Помирение с бащата“;
5. Апотеоз;
6. Върховният дар.

III. Завръщане и реинтегриране в обществото

1. „Отказ от завръщане“ или отхвърляне от света;
2. „Магическото бягство“ или спасяването на Прометей;
3. „Избавление отвън“;

4. „Прекрачване на прага на завръщането“ или връщане в света на ежедневието;

5. „Господар на двата свята“;

6. Свободата да живееш – Същността и предназначението на върховния дар.

И така моята теза е, че тези елементи присъстват в сугестопедичните учебници, но и ролите, които преподавателят и участниците поддържат. Ние развиваме този път, защото това са кодове, заложили в нас. Освен това сюжетните линии се пресичат съзнателно и несъзнателно.

Ще дам само няколко примера, защото времето в твърде кратко, за да се разпростра в задълбочен изследователски материал и да се спра на всички моменти от пътя на героя. Всъщност това не е възможно, защото раздробяването на Пътя на героя може да е безкрайно.

В историята от шведския сугестопедичен учебник първата част се нарича именно „Отпътуване“. А заглавието на първата глава в испанския сугестопедичен учебник е „Пристигане“, т.е. героят отново се отделя от познатото му, от заобикалящата го среда, която му предоставя комфорт и сигурност. Това може да се случи и чрез някакво неприятно събитие, което да оттласне героя от зоната му на комфорт. В сугестопедичния учебник по Бах терапия „Захир и 38-те ключа“ това е раздялата на главния герой с любимата му.

Повикът за приключение е свързан с вестител.

В „The Return“ това е писмото на бабата, а в „Захир и 38-те ключа“ ролята на вестителя е папунякът, който приканва Захир да поеме по един особен и магичен път, като му показва друго измерение на същата гора, в която се намира героят. На вас оставям да си припомните как започват историите, с които вие работите от

сугестопедичните учебници. Важно е да споменем, че стандартно приетият модел на първото представяне на учителя е с куфар – учителят също идва отнякъде и дава заявка за пътешествие. Това също може да бъде разчетено като повик за приключение – учителят известява, че предстои нещо, ще участваме във филм, предстои ни пътуване, тогава центърът на Героя (на преживяващия) се измества към една непозната зона. Със Соня Минева от Учебен център „Крег“ си говорихме веднъж, че след първата среща хората остават леко зашеметени от този различен подход. Защото всичко е необичайно. Това е напълно нормално, така започва всеки един път на героя. Имах в курс една дама – бивш полицаи от криминалистика и адвокат по професия. След първата среща тя си каза, че може би този метод не е подходящ за нея. Това всъщност също е част от пътя. И Захир в историята мисли да се откаже, защото по думите му е само един нехранимайко. Струва му се, че не е за този път. А въпросната дама на входа толкова се забавляваше, толкова много неща си взе, върна се към себе си, към своята нежност и женственост. Тази стъпка пътя на героя Кембъл нарича **„отхвърляне на повика“**. Познатото те вика с всички сили. Тези, които остават в познатото, в „традиционните обусловености на културата“, не се отделят напълно и не тръгват на пътешествие. С времето разбрах, че това е личен избор. Да прищпорваш някого да развива фантазията и въображението си е по-скоро насилие. Аз съм приела, че всеки стига до там, до където му стига психичната енергия. Кембъл казва, че героят, който се отказва от пътя, след това се превръща в жертва – оплаква се от съдбата и е огорчен.

Следващата стъпка е **„свръхестествената помощ“** – в „Захир и 38-те ключа“ това е феята Беатриче, която съпровожда героя в неговите странства, помага му да открие ключовете и

разкрива техния потенциал. Това е образът на Майката – на Богородица. Свръхестествената помощ може да в мъжки облик. В приказките това може да е малък горски човек, вълшебник, отшелник или ковач, който се появява, за да даде вълшебни предмети, които в трудни моменти ще помогнат на героя. В моята сюжетна линия като преподавател присъства един мъжки образ, който е безкрайно богат, благодарение на когото мога да правя филми или да записвам радиопиеси или подкастове, които след това ще могат да стигнат до огромна маса от хора, благодарение на неговото влияние и благодетелство. И още един пример от последния сугестопедичен курс по Бах терапия във Варна – една от участничките започна с това, че е получила огромно наследство от баща си. След това се оказа, че една далечна леля се е споминала и е оставила огромно наследство от маслинен масиви и лозя в Италия. И така, нейната история още повече се „надипли“ именно заради тази свръхестествена помощ от благодетел. Героят получава тази помощ, за да може да стигне до разкриване на своя потенциал. В „Божествена комедия“ за Данте неговия водач през ада и чистилището е поетът Вергилий. Ето какво казва Данте за Вергилий в първа глава на „Ад“:

„За мене ти си пример и учител,
ти моя стил възвишен си ми дал,
единствен ти си моят вдъхновител.“

Превод: Иван Иванов и Любен Любенов.

Тези стихове са и първият цитат в сугестопедичния учебник по италиански.

Кембъл обяснява това така: „Този свръхестествен принцип на покровителство и наставничество обединява в себе си всички неопределености на несъзнаваното, като по този

начин изразява подкрепата на нашата съзнателна личност от страна на другата, по-обширна система, но също така покрива и неразгадаемостта на водача, когото следваме, рискувайки всички наши разумни цели.” Какво тук аз разчитам като разумни цели – например да изуча правилата на езика, да го използвам в интервюта, когато работодателят ме пита нещо, аз да мога да разбирам какво казва и да мога да му отговарям. Имах обаче един такъв случай курс по шведски език, където имаше двама участници. И двамата не се отделиха значително от реалните си образи. Аз обаче към края им „разкрих”, че съм вещица. Вещиците са били преследвани в Швеция и горени на клада някои от тях. Бях си планирала с това разкритие да прокарам една граматична форма. Но и двамата отхвърлиха това развитие на моя образ. За 30-годишния участник, който беше компютърен специалист, това беше твърде много. Имам усещането, че не можеше да различи реалния ми образ и измисления. За другата участничка, която преживяваше труден момент от живота си – имаше физически неразположения, бяха я освободили от работа, тази дума „вещица” нямаше да и служи в представянето и на интервю за следваща работа. Това бяха думите ѝ. И двамата не можах да преглътнат това. Беше твърде много за тях. Аз се разболях физически. Започнах да си задавам въпроси – дадох си сметка, че тяхното придържане към реалните им образи може би мен ме тласка към по-силно въображение, въпреки че не се изисква кой знае какво въображение да се наречеш вещица. Или пък образът на вещицата не е добър? Защо точно вещицата ги изведе извън зоната им на комфорт? Казах си, че ще бъда много внимателна. И така в следващия курс предложих някакви карти, в които имаше картинка с вещица, но и много други. Една от участничките реагира и веднага каза, че е вещица. Но да се върнем на участниците от предния курс – младият мъж си

взе изключително много от курса и колегите оцениха неговия напредък. Той започна да общува свободно в офиса на шведски език. Друга дама според мен направи много малък скок в преодоляването на бариерите си по отношение на езика. Тя беше учила преди това, знаеш много правила, но отказваше да говори. В обратна връзка писа, че е прескочила тази бариера и е започнала да говори и че е преоткрила шведския чрез песните. За огромните усилия, които положих да постеля Пътя на героя – опитах се да мина през техните интереси и т.н. това според мен беше много малък скок. Но в края на курса тя каза, че може би Швеция не е нейното място за живеене и заяви намерение да запише курсове за преквалификация и да се върне в България. Не зная какво се случи с нея, но за мен това е разкриване на резервите да се откажеш от път, който не ти носи радост. В един момент вземаш някакво друго решение. Имала съм два случая, в които беше изключително важно да научат шведски език, от тава зависеше целия им живот и след курса едната участничка, която направи невероятен скок в езика, се оказа, че няма да ходи в Швеция – да не си погуби младостта – така се изрази. След курса си промениха решението да живеят в Швеция.

Имах един друг случай, в който един млад участник се представи за испанец. Избра обаче да остане с истинското си първо име, а второто му име беше Гарсия. Аз, за да се приближим до имажинерната му страна, го назовавах само на презиме и го наричах Мистър Гарсия. В реалния живот искаше да остане в Швеция, където пребиваваше при заможния си чичо, който го бе взел под крилото си. Изглеждаше несериозен този млад мъж – като героя Захир в началото. Две години след курса, съвсем наскоро ми писа същият млад господин. След курса много е напреднал, като е отишъл в Испания и е

започнал да работи в казино като customer support с шведски и английски - така ми писа. Ето как излизат от несъзнаваното неща като символи, но ние не можем да се занимаваме с това да ги разчитаме, защото така влизаме в една суеверие. Те сами излизат като синхроничности рано или късно. Синхроничностите за мен са знак, че нещата са тръгнали надобре. Започнат ли да се случват голям брой синхроничности, значи че ние на едно несъзнавано ниво сме се настроили за процеса.

За момента „ в корема на кита” можем буквално да кажем, че го има в приказката „Приключенията на Пинокио”, за която Яник Керузек говори в една от предишните лекции. Ако се позова на учебника по шведски, то там е моментът на разболяването на главната героиня – тя е настинала и мислите и се преплитат със сънища.

И така можем да разгледаме всеки един от етапите на пътя на героя. Аз лично съм стигнала до първия етап в припознаването на етапите на Пътя на героя. Мисля, че така наречения дар Героят получава в реалния свят. В края на едно такова пътуване като сугестопедичния курс аз се опитвам да затворим образите и им задавам въпрос, свързан с бъдещето на образа, който всеки един от нас носи в курса. Веднъж един господин – той се представяше като Джони от Лас Вегас - отговори, че иска само да намери любовта в живота и нищо повече. Колко беше лесно това да се случи в живота? И така известно време той започна да показва снимки без лице на непозната дама в профила си, а после и неговата възлюбена, с която около година по-късно сключиха брак. Аз мисля, че това също е разкриване на резерви. Може да е съвпадение, но има синхроничност.

С всичко това искам да кажа, че ключовете за трансформация на личността са налични в метода сугестопедия, а един учебен процес от

древни времена е свързан с трансформация. Методът сугестопедия от една страна обединява естествените стремежи на човека към знание, а както и плодовете на цивилизацията – изкуството, музиката, театъра и други, за да се получи тази симбиоза между двете. И когато говорим за „разкриване на резервите на личността”, моята теза е, че това е свързано именно с Пътя на героя. Кой как ще го извърви, докъде ще стигне в едно обучение е и въпрос на личен избор. В това е нашата свобода, един от законите на сугестопедията. Моята теза е, че тази педагогика е ефективна и се разкриват скритите резерви именно заради трансформациите, които протичат в личността и те са обусловени от това, че влизаме в архетипа на Героя. За мен лично е важно докъде стига Героят в нас – докъде стигат участниците – как приключва пътуването им и накъде се отправят, как приключва моят образ за участниците и накъде се отправям аз, за какво ми стига психичната енергия – какво предначертавам и аз в символичен план. Например в онлайн курсовете все съм на някакъв остров или на архипелаг някъде из Стокхолм. И ето, тази година ми се дава да отида до цели пет острова в реалния живот!

Но какво ни води през цялото време? И тук бих искала да се обърна към творчеството на Данте Алегиери. Много от вас са намерили котва в нещо по време на първата изолация. Аз наскоро си дадох сметка, че този спасителен мост за мен бе „Божествена комедия” на Данте. След това той не ме оставяше на мира. Все ме намираще по различни начини. И така, започнах да слушам един прекрасен цикъл от лекции на проф. Мацота от Йелски университет. Когато Данте описва първата среща с Беатриче в поемата „Нов живот”, изведнъж той усеща, че изпитва неизмеримо желание да напише поема и казва: „И започнах да мисля как да подхожда към това”. Той започва **да мисли**. Избира да се обърне **не**

към всички жени, а само към тези, които притежават интелигентност към любовта и чрез тях той изразява своята възхвала към Беатриче. За пръв път любов и интелигентност са в неразривна връзка. Любовта за него не е просто интелектуално преживяване и извисяване. **Любовта сама по себе се те кара да мислиш, кара те да искаш да знаеш. Нещо се случва в теб и това мобилизира съзнанието ти. Трябва да търсиш знаците на любовта, съзнанието се отваря за нови неща. Това е превратната точка, която води до възникването да Сладостен нов стил (Dolce stil nuovo). Така знанието обслужва любовта. То не е хладен интелектуален стремеж, а любовта мобилизира съзнанието да продължава да мисли. Това е основното** И може би вече много от вас си спомниха за думите на др. Лозанов: „Използвай мозъка си и следвай сърцето си.“?

В личен план сугестопедията ме накара да науча много неща, да преобърна много неща в себе си, да изследвам по-задълбочено и всеобхватно областите, на които съм се посветила – Скандинавистиката и Баховата терапия. **Давам си сметка, че в мен се събуди точно тази любов да мисля и да искам да зная повече. А не просто да стане по-добре, да бъде блестящо, да бъде перфектно.** Ето така аз доразчетох първия закон от Сугестопедията.

И последната точка на която бих искала да се спра съвсем за кратко този път, но не е за последен, защото този въпрос ме вълнува е именно становището на д-р Гатева, че „сугестопедично обучаващите се и обучаващият трябва винаги да се намират на „ръба“ на изкуството и дидактиката, но могат по своя воля да „влизат“ в сугестопедичното изкуство и да „излизат“ от него.“ И тъй като говорих за историите, ще дам един пример. Когато курсистът е увлечен, нещо те кара да забравиш.

Наистина да забравиш. Но за кратко, за да не се превърне в хипноза. Или да се увлечеш, но за известно време. В последния курс по Бах терапия, когато започнахме представянето на отделните участници, след като аз съм се представила и направила въведението, след като предварително съм обяснила постановката за ролите, една от дамите влиза в роля и разказва за себе си, че е танцьорка и едновременно ландшафтен дизайнер, че пътува много и т.н. А една друга участничка, слушайки я, за няколко минути изключва факта, че това е имагинерен образ и започва да си мисли, че всичко това е реално. Само поглежда дамата и си помислила: „Е, така хубаво си е подредила живота, но чак пък танцьорка на фодо...“. Много се смяхме. Да, това е една гранична зона и тя следва да се държи от преподавателя, но по внимателен начин, а с ролите, които са дадени на преподавателя.

И тук отварям една много широка тема. Ще открехна завесата, за да може да се събуди любопитството, а аз ще продължа да я изследвам. Това е темата за ролите, които преподавателят играе и какви архетипни образи може да са това. Единият ни е известен – образът на Майката. Но ако сме само в архетипа на Майката като приемаща всичко, има опасност за участниците да останат в лоното на Планината и не стигнат до върха. Друг архетип, който учителят влиза е този на Трикстера. Доближих се до образа на Трикстера благодарение на срещите в клуб "Юнг", който се води от д-р Ана Стефанова, юнгианска изследователка. Трикстерът играе двойствена роля, той може да е и глупакът, и измамникът, но и мъдрецът. Той е демиург, създател. Нали ние не афишираме, че сме преподаватели, че уж не сме дошли да им преподаваме, а правим нещо друго – ние сме пътешественици, режисьори, писатели и какво ли още не.

И така, ето докъде съм стигнала – мисля, че

когато си воден от любовта, искаш да знаеш повече, но без да навредиш. Моите действия са пак свързани с внушението както от детството ми, но излязла от Рая на детството, се свързваш с любовта като нужда от познание и отговорност, така че изпълненията ми да са надскочили първичното ми желание за изненада, да привлече вниманието, защото в незнанието си има опасност да навредим. Любовта като желание за познание може да ни държи и развива.

Благодаря!

UNE APPLICATION DE LA SUGGESTOPÉDIE CLASSIQUE
À L'ÉCOLE MATERNELLE
Intervention dans la CONFERENCE SUGGESTOPÉDIE ET PAIX
22-24 juillet 2022
Bourgas, Bulgarie

YANNICK KERUZEC

*Suggestopedagogue
Toulouse, France*

A la fin de l'année scolaire, en juin, la Fondation "Prof. Dr. Lozanov et Prof. Dr. Gateva" m'a permis de réaliser une enquête, sous forme de questionnaire, auprès des parents de ma classe. Je vous présenterai les résultats plus tard.

Je voudrais commencer mon discours par une question libre posée par les parents. La question a été posée par un père qui est commandant de la Légion étrangère parachutiste : "Est-ce que la Suggestopédie prépare à la vie en dehors de l'école?"

J'avoue avoir mis du temps à réfléchir avant de répondre à cette question. Voici ma réponse:

"La Suggestopédie offre un environnement bienveillant. On parle d'Amour, de Liberté et on s'émerveille à chaque instant. On exploite les capacités extraordinaires des enfants et on laisse libre cours à leur créativité. On développe leur sensibilité. On développe leur culture, ce qui les aidera à mieux comprendre le monde qui les entoure. Nous créons une motivation intérieure pour le désir de travailler.

Observer ce qui nous unit et comprendre ce qui nous oppose.

Penser à nous avant de penser à soi.

En fait, je reformulerais la question : quel monde nos enfants sont-ils amenés à construire?"

Je voudrais vous présenter le contexte d'une classe de maternelle en France. J'enseigne à l'école Sainte-Foy de Toulouse. C'est une école catholique privée sous contrat avec l'État. L'enseignant est libre de choisir la méthodologie de travail. Il doit néanmoins garantir l'application du programme officiel de l'Éducation nationale. Surtout, j'ai le soutien inconditionnel de la directrice de l'école, Mme Stéphanie de la Torre. Nous travaillons donc dans une ambiance de confiance.

Le profil de ma classe est atypique, puisque j'accueille par choix, des élèves de 3 à 6 ans. Ceci est basé sur la conviction que chaque enfant apprend à son propre rythme. C'est ce qu'on appelle une classe multi-niveaux ou une classe de cycle. Le profil de la classe est classique en France : les élèves sont trop nombreux – ils sont 29 (en début d'année : 12 - 3 ans, 5 - 4 ans et 12 - 5 ans). 3 ont des problèmes de comportement (un enfant autiste et 2 un Trouble Déficitaire de l'Attention avec Hyperactivité, TDAH). 5 sont potentiellement HPI (High potential individual) et présentent des troubles émotionnels associés. 2 ont des troubles des apprentissages prédisant une dyslexie et une dyspraxie sévères, en cours de diagnostic.

Dans ce contexte, après avoir été formée en février 2020 à la Suggestopédie classique par Vanina BODUROVA, j'ai décidé de l'appliquer dans ma classe.

L'année dernière, nous avons voyagé dans le temps avec mes élèves. Cette année était consacrée à un Tour du monde. J'écris toutes les histoires moi-même. Par expérience, elles font généralement entre 12 et 14 pages et comprennent entre 1200 et 1400 mots. Les sessions de concert actives et passives durent alors 35 minutes au total. Au-delà, j'ai remarqué un léger décrochage.

Le rythme choisi pour un nouveau thème global est de 2 semaines. Nous étudions donc environ 2 pays par mois. Pour des raisons d'organisation interne à l'école, seuls les élèves de 5 ans bénéficient de l'ensemble de l'approche suggestopédique : Introduction et concerts le lundi après-midi quand les élèves les plus jeunes font leur sieste. Cela permet à 12 élèves supplémentaires de la classe voisine, avec laquelle nous développons une véritable coopération, de bénéficier de cette pédagogie. Ici, je tiens à remercier ma collègue, Marie-Eve, qui découvre la suggestopédie depuis 2 ans et qui me fait confiance depuis le début.

Les après-midis de la 1ère semaine, une élaboration très poussée est donnée aux élèves de 5 ans, avec des ateliers dits "complexes", introduits par mon personnage qui s'appelle Marcel : composition d'affiches, cartographie, lecture et divers thèmes qui sont étudiés à l'école primaire et non à la maternelle. L'histoire est lue aux élèves de 3 et 4 ans des deux classes, le lendemain des concerts, à l'aide de belles images et de marionnettes.

Au fil de nos voyages, j'ai réalisé des cahiers d'apprentissage pour chaque tranche d'âge. Tous les

concepts d'apprentissage officiels sont offerts à minima. Ceci se faisant dans le cadre d'une histoire merveilleuse, rythmée par des lectures complémentaires, des chants et des danses, le niveau des exercices proposés dépasse de loin les compétences attendues des élèves à chaque âge. (Présentation PDF) Pour la 4e étape impérative du cours de Suggestopédie classique, l'évaluation, préconisée par le professeur Lozanov, les étudiants sont évalués en continu pendant les deux semaines. Cela prend aussi l'aspect de jeux oraux le dernier jour du cycle, où l'enseignant pose aux élèves des questions sur le thème, pour vérifier les acquis. En définitive, ce sont tous les élèves de 3 à 6 ans des deux classes qui grandissent dans un environnement qui respecte scrupuleusement les 7 lois définies par le professeur Lozanov.

1ère loi : Amour.

Amour inconditionnel et réciproque. L'amour d'apprendre et de transmettre. Attention active et écoute bienveillante. Une élève de la classe s'exclame : « Maître ! Mais notre classe est la classe de l'Amour !? » « Oui Roxane, c'est la classe de l'Amour... »

2ème loi : Liberté.

Liberté d'apprendre à son rythme. Mais aussi, une classe où la coopération est plus cultivée que la compétition.

"Quand j'en ai besoin, tu m'aides. Quand tu veux, je t'explique".

3ème loi : La conviction de l'enseignant que quelque chose d'extraordinaire est en train de se produire.

Nous sommes chaque jour émerveillés par la découverte de nouvelles histoires, de nouveaux objets confiés par les parents et qui viennent enrichir notre musée. Le personnage "Marcel" apporte

chaque jour quelque chose de nouveau : un objet, une histoire...

4ème loi : « La grande quantité de matière »

(Manifold increase of input material”)

est définie dans notre classe par l'étude de matières, de sujets, qui ne sont pas habituellement étudiées par des élèves de cet âge. Durant la première année, nous avons voyagé dans le temps en découvrant les grandes périodes de l'histoire, de l'homme préhistorique à la Révolution française, en passant par l'art gothique et la Renaissance italienne. Cette année, nous avons fait un tour du monde à la découverte des 6 continents. Les élèves ont découvert la géographie, l'histoire, les langues, les cultures, la gastronomie, l'artisanat et bien sûr les arts de chaque pays (15 au total).

5ème loi : Global/partiel, partiel à global, partiel à travers le global

Le programme officiel de l'éducation nationale est respecté. Mais ça se fait dans le contexte d'une histoire où nos héros et les élèves voyagent. Pour chaque âge, pour chaque voyage, les cahiers d'apprentissage sont adaptés, mais se complexifient progressivement. Cela permet de travailler sur des spécificités qui sont toujours replacées dans la situation globale. Chaque apprentissage est au service d'autres apprentissages. C'est un mouvement vertueux constant entre le global et le partiel.

6ème loi : La proportion divine (The Golden Proportion)

est respectée d'abord dans la lecture des séances de concert, dans l'utilisation de supports visuels harmonieux. Le nombre d'or est aussi un sujet d'étude en soi : les enfants le découvrent dans la nature, dans l'univers, avec la suite de Fibonacci. Ils ont su transposer ces découvertes dans des œuvres

d'art ou dans l'architecture lors de notre étude de la Renaissance italienne l'année dernière et plus précisément lors de notre voyage à Florence cette année.

7ème loi : Use of Classical Art and Aesthetics

les étudiants sont exposés à la musique classique, aux œuvres d'art, à la beauté. La vie de classe est rythmée par des chants et des danses, programmés ou souvent spontanés.

Mais plutôt que toutes ces explications, aimeriez-vous découvrir une étape de notre voyage cette année ? Vous rencontrerez mes élèves, mon personnage appelé "Marcel" et nos personnages, Petit Loup et Doudou.

Je fais une vidéo, toutes les deux semaines, à la fin de chaque étape, pour les élèves et leurs parents.

Souhaiteriez-vous partir sur le continent sud-américain, en Guyane française ?

Bonjour, mesdames et messieurs.

Je m'appelle Yannick Keruzec. Le Capitaine Marcel et son équipage sont heureux de vous accueillir à bord de ce vol « Air Suggestopedia ».

Nous veillerons à votre sécurité et à votre confort lors de ce vol vers la Guyane française.

Nous vous demandons de bien vouloir éteindre tous les téléphones portables jusqu'à notre arrivée au parking.

Veillez bien attacher vos ceintures de sécurité.

Au nom de "Air Suggestopedia", nous vous souhaitons un très agréable vol.

VIDEO 13'

AN APPLICATION OF CLASSICAL SUGGESTOPEDIA
IN KINDERGARTEN
Presentation at the CONFERENCE SUGGESTOPEDIA AND PEACE
July 22-24, 2022
Burgas, Bulgaria

YANNICK KERUZEC

At the end of the school year, in June, the Foundation "Prof. Dr. Lozanov and Prof. Dr. Gateva" allowed me to carry out a survey, in the form of a questionnaire, for the parents of my class. I will present the results to you later on.

I would like to start my speech with a free question asked by parents. It was asked by a father who is a Commander of the Parachutist Foreign Legion: "Does Suggestopedia prepare for life outside school?"

I admit that I took some time to think before answering this question. Here is my answer: "Suggestopedia provides a caring environment. We talk about Love, Freedom and we marvel at every moment. We exploit the extraordinary capacities of the children and let their creativity flow. We develop their sensitivity. We seek to ensure that they have a developed culture that will help them to better understand the world around them. We create an inner motivation for the desire to work. Observing what unites us and understanding what opposes us. Thinking about the us before thinking about the self.

In fact, I would rephrase the question: **what world are our children being led to build?"**

I would like to introduce you to the context of a kindergarten class in France.

I teach at the Sainte-Foy school in Toulouse. It is a private Catholic school under contract with the State. The teacher is free to choose the methodology of work. He must nevertheless guarantee the application of the official program of National Education.

Importantly, I have the unconditional support of the Headmistress of the school. So we work in an ambiance of trust.

The profile of my class is atypical, since I welcome by choice, students from 3 to 6 years old. This is based on the belief that every child learns at their own pace. This is called a multi-level class or a cycle class.

The profile of the class is classic in France: the pupils are too numerous – there are 29 of them (at the beginning of the year: 12 - 3 years old, 5 - 4 years old and 12 - 5 years old).

3 have behavioral issues (an autistic child, and 2 Attention Deficit Hyperactivity Disorder ADHD). 5 are potentially HPI (High potential individuals) and presented associated emotional disorders. 2 have learning disabilities predicting severe dyslexia and dyspraxia, currently being diagnosed.

In this context, after having been trained in February 2020 in the classical Suggestopedia by Vanina

BODUROVA, I decided to apply it in my class.

Last year, we traveled through time with my students. This year was dedicated to a world tour.

I write all the stories by myself. By experience, they are usually between 12 to 14 pages long, and comprise between 1200 to 1400 words. The active and passive concert sessions are then 35 minutes in total. Beyond that, I noticed a slight stall. The chosen cycle for a new global theme is 2 weeks. We therefore study about 2 countries per month.

For reasons of internal organization at the school, only 5-year-old pupils benefit from the whole suggestopedic approach : introduction and concert sessions on Monday afternoons when the younger pupils have their nap. This allows 12 additional students from the neighboring class, with whom we develop a real cooperation to benefit from this pedagogy.

Here, I would like to thank my colleague, Marie-Eve, who has been discovering suggestopedia for 2 years and who has trusted me since the beginning.

In the afternoons of the 1st week, a very thorough elaboration is given to the 5-year-old students, with so-called "complex" workshops, introduced by my character who is called Marcel: composition of posters, cartography, reading and various themes that are studied in the primary school and not in the kindergarten.

The story is read to the 3- and 4-year-old pupils in both classes, the morning after the concerts, with the support of beautiful images and puppets.

In the course of our travels, I made learning notebooks for each age level. All official learning

concepts are offered at a minimum. This being done in the context of a marvelous story, punctuated by complementary readings, songs and dances, the level of the exercises offered exceeds the skills expected of pupils at each age by far. **(PDF presentation)**

For the 4th imperative step in the classical Suggestopedia class, the evaluation, recommended by Professor Lozanov, the students are evaluated continuously during the two weeks. This also takes on the aspect of oral games on the last day of the cycle, where the teacher asks the students questions on the theme, to check the acquisitions.

Ultimately, it is all the pupils aged 3 to 6 in the two classes who grow up in an environment that scrupulously respects the 7 laws defined by Professor Lozanov.

1st law: Love. Unconditional and reciprocal love. The love to learn and **transmit. Active attention and benevolent listening.**

A student in the class exclaims, *"Teacher! But our class is the class of Love!?"* "Yes Roxane, it's the class of Love..."

2nd law: Freedom. Freedom to learn at your own pace. But also, a class where cooperation is cultivated more than competition.

"When I need it, you help me. When you want, I explain to you".

3rd law: The conviction of the teacher that something extraordinary is taking place. We are amazed every day by the discovery of new stories,

new objects entrusted by parents and which come to enrich our museum. The character "Marcel" brings something new everyday: an object, a story...

4th law: Manifold Increase of Input Volume is defined in our class by the study of subjects which are not ordinarily studied by pupils of this age.

During the first year, we traveled back in time discovering the great periods of history, from prehistoric man to the French Revolution, passing through Gothic art and the Italian Renaissance.

This year, we went on a world tour discovering the 6 continents. The students discovered the geography, history, languages, cultures, gastronomy, crafts and of course the arts of each country (15 in total).

5th law: Global/Partial; Partial – Global; Partial through Global

The official national education program is respected.

But this

is done in the context of a story where our heroes and students travel. For each age, for each trip, the learning notebooks are adapted, but gradually become more complex. This makes it possible to work on specificities which are always put back into the overall situation. Each learning is at the service of other learning. It is a constant virtuous movement between the global and the partial.

6th law: The Golden Proportion is respected initially in the reading of the concert sessions, in the use of harmonious visual supports.

The golden ratio is also a subject of study in itself: children discover it in nature, in the universe, with the Fibonacci sequence. They were able to transpose

these discoveries in works of art or in architecture during our study of the Italian Renaissance last year and specifically during our trip to Florence this year.

The 7th law: Use of Classical Art and Aesthetics

students are exposed to classical music, works of art, beauty. Class life is punctuated by songs and dances, programmed or often spontaneous.

But rather than all these explanations, would you like to discover a stage of our trip this year?

You will meet my students, my character called "Marcel" and our characters, Petit Loup and Doudou.

I make a video, every two weeks, at the end of each stage, for students and their parents.

Would you like to go to the South American continent, to French Guiana?

Good afternoon ladies and gentlemen. My name is Yannick Keruzec. Captain Marcel and his crew are pleased to welcome you on board this "Air Suggestopedia" flight. We will be attending to your safety and comfort during this flight to French Guiana.

We kindly ask all mobile phones to be turned off until we arrive at the parking stand. Please fasten your seat belts securely. On behalf of "Air Suggestopedia", we wish you a very pleasant flight.

VIDEO 13'

Appendix A

Une application de la Suggestopédie classique à l'école maternelle.

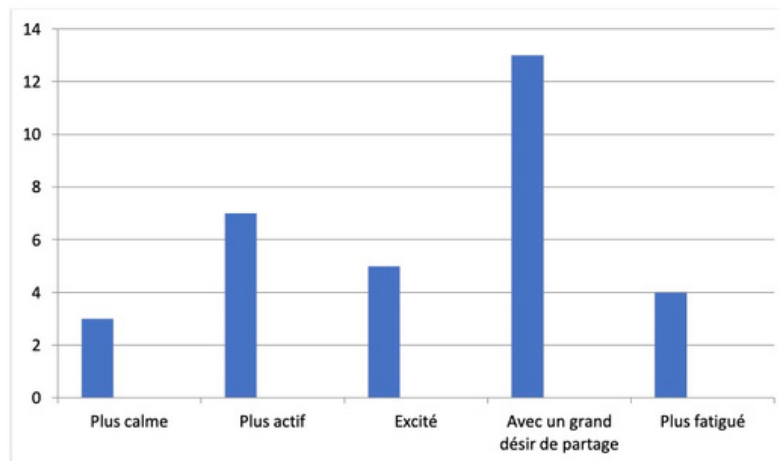
Questionnaire pour les parents

Juin 2022

(24 réponses sur 29 familles)

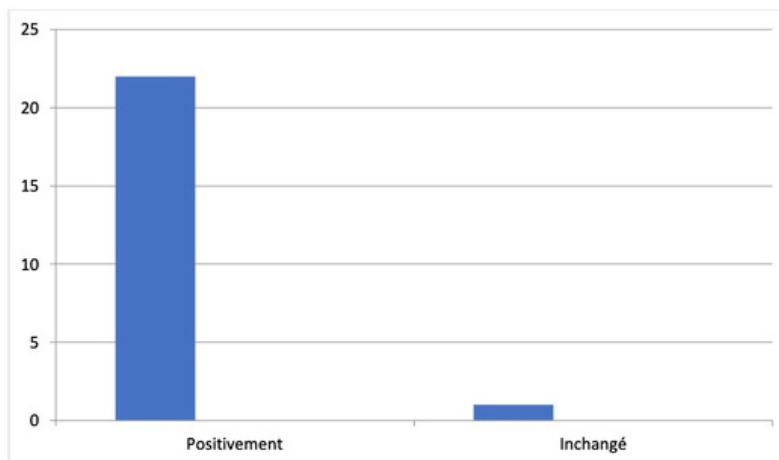
Ce questionnaire a un but d'analyse et de recherche. Il a été proposé de manière anonyme.

1. Avez-vous observé comment la participation à la journée d'école affecte votre enfant ? A votre avis, il ou elle était :



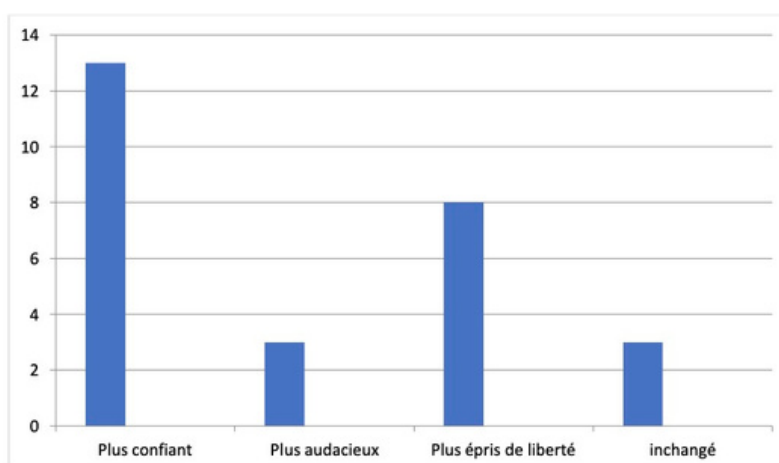
Autres : plus en confiance; a besoin de se défouler; plus communicatif

2. Selon vous, comment les cours ont-ils influencé les apprentissages de votre enfant ?



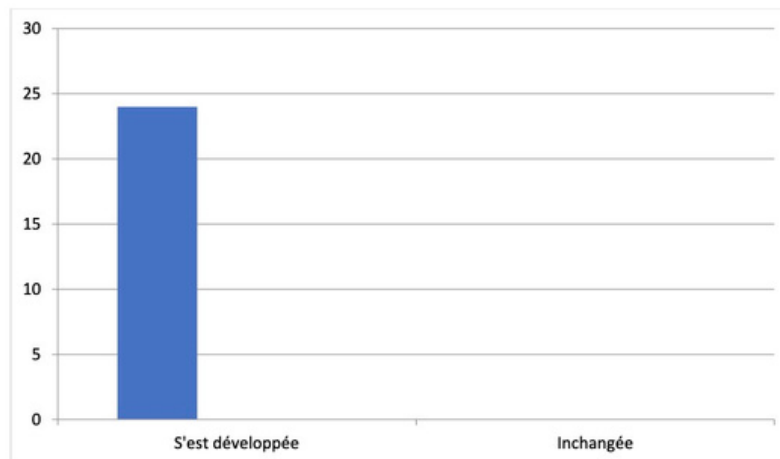
Autres : plus curieux; connaissance développée et partagée; très positivement; désir d'apprendre renforcé; crainte de l'échec amoindri

3. À votre avis, comment les activités ont-elles affecté l'estime de soi de votre enfant ?



Autres : a montré une soif d'apprendre; peut-être moins d'estime de lui-même (?); moins inhibé par l'idée d'échouer; cela s'est renforcé?

4. À votre avis, comment les activités ont-elles influencé la culture de l'enfant ?



Autres : 4 ont répondu "s'est beaucoup développée" ou "s'est développée +++"; plus de capacité à se mobiliser

5. Pour les GS : votre enfant a-t-il évoqué les séances de concert accompagnées de musique classique ?

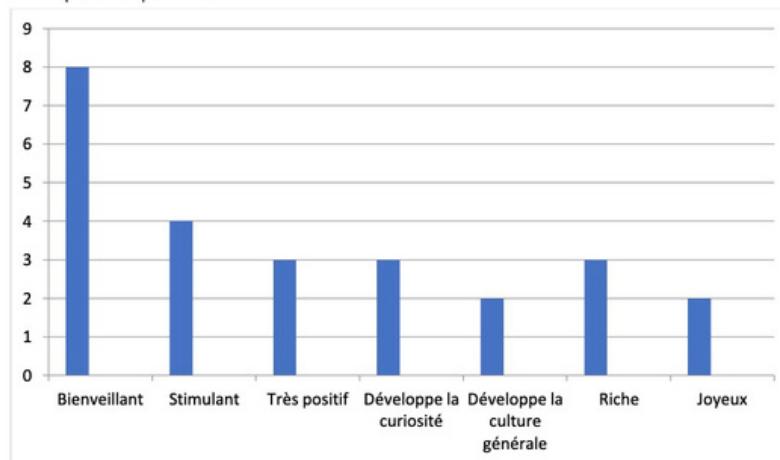
Les parents répondent principalement qu'ils n'ont pas pu répondre à cette question par manque d'informations. Quatre enfants (sur 12) en ont parlé à leurs parents. Un sujet de discussion, de partage, pour une famille.

6. Avez-vous des observations sur la façon dont les séances de concert ont affecté votre enfant? (pour les élèves de GS qui en bénéficiaient)

A cette question, 2 parents évaluent que leurs enfants ont fait plus de rêves. Les autres parents n'ont pas répondu.

7. Quelle est votre opinion sur l'environnement dans lequel votre enfant étudie ?

Principales réponses:



Environnement propice au développement de l'enfant et à son apprentissage(x2)

Créatif (x2)

Chaleureux, respectueux

Intéressant

Accueillant

Implication des enfants

Thèmes intéressants et complets

Ambitieux

Vivant, Participatif

Animé

Sain

Positif

Apaisé

Développe la soif d'apprendre, de culture et d'ouverture

Rassurant

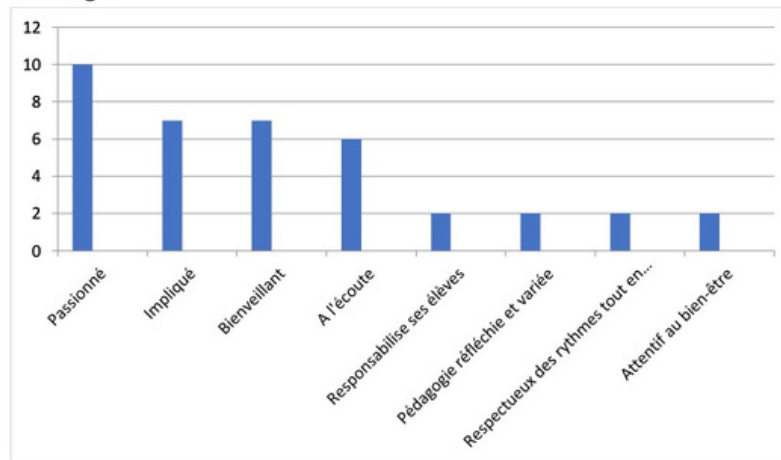
Apaisant

Excellent

Envie de partage

Epanouissant
 Environnement privilégié
 Cadre adapté au rythme et aux besoins des enfants
 L'apprentissage est un jeu

Quelle est votre opinion sur l'attitude du professeur avec laquelle votre enfant est pris en charge?



Passionné (x10)
 Impliqué (x7)
 Bienveillant (x7)
 A l'écoute (x6)
 Responsabilise les élèves (x2)
 Pédagogie réfléchie et variée (x2)
 Respectueux des rythmes tout en motivant (x2)
 Attentif au bien-être (x2)

Observateur
 Réactif, proactive, original, enrichissante intellectuellement
 Sens du partage
 Passionnant, stimulant
 Capte l'attention des "petits" sur des apprentissages complexes et denses
 Sait emmener les enfants dans son univers
 Qualité de conteur
 Généreux
 Enthousiaste
 Patient

Positif
Expressif
Chaleureux
Attitude adaptée, attitude douce
Apprécié des élèves
Respecté, cadrant
Un modèle / Un guide sans être prescripteur

En rouge, l'enseignant a conscience que la suggestopédie a grandement contribué à développer encore ces compétences. Même si elles étaient présentes, elles n'étaient pas assez comprises et exploitées.

La bienveillance par exemple a toujours été centrale dans son enseignement. Mais, l'apport de la formation suggestopédique a amplifié cette valeur. Il s'agit de mettre l'enfant dans les meilleures conditions d'apprentissage afin de développer ses grandes capacités. Nous reprendrons ici les mots de Vanina Bodurova, Présidente de la Fondation "Pr. Dr Georgi Lozanov et Pr. Dr. Evelina Gateva : " La Suggestopédie pour enfants s'appelle Préventive, car elle cherche à protéger les enfants des traumatismes liés à l'apprentissage, à nourrir leur curiosité, à stimuler l'imagination, à créer une motivation intrinsèque et le besoin d'obtenir des résultats élevés sans compétition, mais en prenant soin de l'individualité de chaque enfant. "

La passion enfin semble être la caractéristique majeure de l'enseignant, d'après les parents. L'enseignant a toujours été passionné par son métier. Mais après 27 ans d'enseignement, de nombreuses années de formations dans des domaines variés en particulier Montessori (1 an), les neurosciences et la pédagogie coopérative (10 ans auprès des Québécois) et l'Éducation à la Relation (Communication Non Violente et Gestions des conflits, 2 ans auprès de l'Université de Paix de Namur en Belgique), le Professeur avait une impression de dispersion. La Suggestopédie classique lui a permis de réunir toutes les compétences acquises en une pédagogie structurée, complète et qui ambitionne la réussite de chaque enfant dans son plus grand potentiel.

Cette équilibre trouvé dans son enseignement décuple aujourd'hui sa passion et donc... son engagement.

Remarques diverses collectées :

- Très satisfaisant
- Parents impressionnés par les apprentissages abordés à cet âge (3 ans).
- Ravis de la forme et du contenu
- / Art classique : très bonne opinion du fait d'aborder des sujets, des connaissances peu communes à cet âge. L'enfant montre davantage d'intérêt pour la musique classique. Enfant réceptif.
- Continuez !
- Richesse culturelle : ouverture sur les autres, la culture, les sciences, l'art.
- L'école est une fête
- L'apparition du personnage, Marcel (pour les 5 ans), est marquant pour les enfants, avec sa valise remplie d'objets.
- Une pédagogie conçue comme un artisanat
- nos enfants se sont rencontrés par hasard... au Louvre à Paris. Nous y étions à leur demande. Cela ne serait jamais arrivé sans "Maître Yannick".

Questions posées :

- Des parents anticipent le passage en école primaire : comment préparer mon enfant ?
- Il est vrai que le passage en école élémentaire peut être compliqué pour certains élèves : davantage de contraintes, des efforts plus soutenus, une autre pédagogie, un autre enseignant, d'autres camarades, de "grands" on redevient les "petits"... Une pression directe ou indirecte y compris des parents parfois : vite savoir lire, écrire, compter !!!

La pédagogie proposée dans la classe s'attache à donner confiance aux enfants dans leurs incroyables capacités. Les attentes du cycle sont très souvent dépassées et donnent les outils aux élèves pour répondre à leurs besoins en école primaire.

Des études récentes ont montré que les élèves qui bénéficient d'une pédagogie où l'autonomie est cultivée, qui privilégie la coopération (plus que la compétition), forme des adultes plus structurés et globalement mieux équilibrés.

Nos classes maternelles travaillent donc à "bien" préparer les élèves au rythme et aux exigences de l'école élémentaire.

Après, cela reste encore "deux mondes" bien différents...

- Cette pédagogie est-elle pour tout public?

La Suggestopédie classique s'adresse à tous les publics. Elle est aujourd'hui pratiquée dans le monde entier et à tous les âges : écoles maternelles, écoles primaires, secondaires, universités. Elle trouve aussi des applications dans des domaines variés comme : la psychologie et thérapies (dans son sens général).

Elle est utilisée auprès d'enfants ayant des besoins particuliers (troubles, handicap, troubles émotionnels...). On peut ici mesurer l'aspect thérapeutique de la méthode.

Elle est très connue et utilisée dans l'apprentissage des langues étrangères.

Si son centre est la Bulgarie où elle continue à s'étendre, elle a vu des applications dans les pays suivants : Autriche, Grande-Bretagne, Allemagne, Iran, Espagne, Canada, Chine, Cuba, Lettonie, Émirats Arabes Unis, Portugal, Roumanie, Russie, Turquie, États-Unis, Serbie, Ukraine, Chili, Afrique du Sud

- Nécessite-t-elle de petits effectifs ?

Pour l'apprentissage des langues, le Pr. Lozanov préconisait des groupes de 12 pour les adultes.

Pour les enfants, les études et expérimentations dans les années 70 se faisaient dans des classes ordinaires.

Dans notre cas, nous avons prouvé l'efficacité de cette pédagogie en maternelle dans des classes tout à fait "classiques" (29 élèves de 3 à 6 ans).

Il ne semble donc pas qu'on doive nécessairement limiter les effectifs, même s'il est toujours plus sensé et confortable d'avoir moins d'élèves.

- La Suggestopédie implique-t-elle l'absence de contraintes?

Question très compliquée ! La liberté étant une loi de la Suggestopédie classique, comment le comprendre?

Le philosophe anglais du XIXe John Stuart Mill écrit cette citation universelle : « La liberté des uns s'arrête là où commence celle des autres ».

Cela implique que même dans une classe suggestopédique, il y a des règles qui permettent de vivre ensemble. Ces règles demandent à être respectées, mais cela n'implique pas qu'elles doivent être imposées par la contrainte. Elles le sont par la *raison*, par le sens que l'enfant y met. C'est aux adultes d'expliquer et de les faire respecter si besoin.

Le risque de la contrainte est de verser dans l'autoritarisme. Ici, nous parlons de figure d'autorité. L'adulte, le Professeur est respecté pour sa cohérence, sa congruence, son exemplarité etc. Il jouit d'un prestige auprès des enfants et il est donc exceptionnel de devoir contraindre un élève, car de lui-même il met du sens et respecte les valeurs inhérentes à la vie de la classe : respect, écoute, entraide, travail (pas dans le sens du tripalium !).

Un élève n'est pas contraint à faire un travail. Il peut le différer pour plein de raisons (fatigue, envie de faire une autre activité...). Mais l'exigence du Professeur est que ce travail soit fait. *"Je respecte tes besoins. Mais mes besoins de professeur sont que tu me montres tout ce que tu sais faire et plus !"*

- La suggestopédie prépare-t-elle à la vie en dehors de l'école ?

La Suggestopédie met en place un cadre bienveillant. Nous parlons d'Amour, de Liberté et nous nous émerveillons à chaque instant. Nous exploitons les capacités

extraordinaires des enfants et laissons cours à leur créativité. Nous développons leur sensibilité. Nous cherchons à ce qu'ils aient une culture développée qui les aidera à mieux comprendre le monde qui les entoure. Nous créons une motivation intérieure pour le désir de travailler. Qu'est-ce qui lie et qu'est-ce qui délie dans le monde? Penser au *nous* avant de penser à soi.

En fait, je me permettrais de reformuler la question : quel monde sont amenés nos enfants à construire ?

Laissons la parole au Pr. Dr. Georgi LOZANOV :

Extrait de l'épilogue de "Suggestopedia/reservopedia, Theory and practice of the liberating-stimulating pedagogy on the level of the hidden reserves of the human mind, Sofia 2009, ST. Kliment Ohridski University Press:

"Où la Suggestopédie mène-t-elle? Vous pouvez le demander. Pour faciliter l'apprentissage. Pour faciliter l'apprentissage et l'amélioration de la santé. Pour faciliter l'apprentissage et l'amélioration de l'éducation.

Il y a déjà des recherches dans le domaine des sciences sociales sur notre type de suggestion, où "suggérer" est "offrir, proposer" sans contrainte, sans techniques guidées, mais avec la possibilité pour la personnalité, qui s'est trouvée dans un environnement harmonieux, d'être libérée du conditionnement négatif précédent et d'être stimulée pour puiser dans les réserves de l'esprit. Cette définition s'oppose au sens clinique de la suggestion comprise comme une relation communicative d'ordre et d'obéissance au détriment de la perte de liberté personnelle.
(...)

Si notre type de suggestion a pu influencer positivement les relations sociales, alors nous croyons que vous comprenez que l'orchestration minutieuse de ses facteurs offre un bon espoir pour nos enfants."

- Cherche-t-elle à développer une "obéissance d'amitié" où cohésion et discipline sont indispensables?

Si je comprends bien la question, je préférerais employer le mot de prestige. L'enseignant inspire naturellement respect et admiration (cela s'acquière et ne s'exige

pas!). La classe reconnaît cette figure d'autorité et fait corps. Imaginez une classe où la légitimité du professeur serait remise en cause...

- Mon enfant de 3 ans manifeste l'envie d'apprendre à lire, à faire seul. Est-ce lié à l'environnement de la classe ?

Il n'est pas rare que des enfants manifestent cette envie et que certains deviennent lecteurs par eux-mêmes.

Toutefois, dans le cadre de la Suggestopédie, tout est mis en œuvre pour stimuler l'enfant, pour lui donner le sens et l'importance de lire, écrire...

Des albums de jeunesse sont lus quotidiennement, mais aussi des œuvres littéraires dans le texte (cette année : *Pinocchio* de Collodi, *Jonathan Livingston le goéland* de Richard Bach et *Le petit Prince* de Saint-Exupéry).

Les 15 textes écrits dans l'année par le Professeur font chacun 1400 mots. Le vocabulaire est soutenu. Le niveau de langage l'est aussi.

Les enfants sont amenés très tôt à lire des lettres, des mots et même des phrases. Cela se fait concomitamment avec l'écriture de mots. La reconnaissance des différentes écritures.

Mais nous lisons aussi toutes sortes de livres pour enfants. Généralement 1 à 2 par jour. Il y a 144 jours d'école...

Donc, si un enfant devient lecteur ou manifeste l'envie de l'être, est-ce la Suggestopédie?

Ce n'était pas mon objectif, mais la méthode y contribue certainement par la mise en place d'un environnement très stimulant et harmonieux.

- Laisse-t-on de la place aux jeux ?

Tout le temps ! Les enfants sont libres d'organiser leurs apprentissages. Certains travaillent sur les livrets conçus spécialement et par niveaux; d'autres préfèrent manipuler du matériel (très ludique); d'autres encore préfèrent jouer, dessiner ou lire.

La vigilance et l'exigence du professeur sont que tous les élèves doivent quotidiennement apprendre. Mais à leurs rythmes.

Il agit comme un chef d'orchestre.

Dans le travail, on peut observer une vraie émulation, sans compétition, entre les élèves.

Entraide, tutorat (le tuteur devient tuteur et vice-versa), coopération.

- Peut-être plus de sorties (musées...)?

Evidemment ! Mais ces deux ans ont été un peu particuliers avec la pandémie.

Demandes exprimées 4 fois dans le questionnaire et évoquées oralement auprès du professeur :

Quelles sont les sources accessibles?

Là, c'est un vrai problème si vous ne lisez pas le bulgare ou l'anglais. Les sources françaises sont trop rares.

Beaucoup de personnes et des scientifiques ont écrits mais n'ont clairement pas compris ce qu'est la Suggestopédie.

La fondation reconnaît la Suggestopédie *classique*, terme ajouté a posteriori afin de faire la différence avec les "imitateurs" qui dévoient le travail du Professeur, souvent à des fins commerciales (cf les USA et les centres de speed learning).

A titre personnel, avant de me former pendant 2 ans, je n'avais pas compris la Suggestopédie...

Sources :

- En français :

Georgi Lozanov, Suggestologie et éléments de suggestopédie, Editions Sciences et Culture Inc., Montréal, 1984.

- une source canadienne avec Gabriel Râcle qui défendait la suggestopédie :

<https://www.yumpu.com/fr/document/view/16638402/la-suggestopedie-entretien-avec-gabriel-racle-la-positive-attitude>

- le rapport final de l'UNESCO paru en 1980 :

<https://unesdoc.unesco.org/ark:/48223/pf0000043398>

- En anglais :

Georgi Lozanov, Suggestopedia/reservopedia, St Kliment Ohridski University Press, Sofia 2009.

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

Sitographie fiable :

Un article de la Présidente de la Fondation, Vanina Bodurova:

<https://www.beta-iatefl.org/1649/blog-publications/beauty-in-suggestopedic-language-teaching-and-learning/>

Le site officiel de la Fondation "Pr. Dr. Georgi Lozanov et Pr. Dr. Evelina Gateva" est la seule source intégralement fiable :

<https://suggestology.org/>

Des articles sont accessibles en anglais. La fondation travaille actuellement à rendre accessible le menu en bulgare en anglais.

Et sur ce site, une vidéo de 88 min. en hommage au Pr. Dr. LOZANOV:

<https://suggestology.org/liubovta-stapva-samo-na-prasti-film/>

Sous-titrage en anglais

Pouvez-vous davantage expliquer la méthode aux parents ?

Envisagez-vous de faire une conférence?

Ceci est une démarche très compliquée due à la complexité scientifique de cette pédagogie.

Je peux assurément expliquer les étapes et les lois qui régissent la Suggestopédie. Je peux expliquer leur application pratique en classe.

Je n'ai pas encore la connaissance scientifique suffisante pour faire une conférence.

En qualité de Directeur de recherche à l'Université catholique (vacataire), j'espère que le sujet sera accepté l'année prochaine pour une étudiante de Master 1 puis 2 qui a été ma stagiaire. Ce travail pourrait permettre de donner une source française actualisée de niveau universitaire (et parrainée par la Fondation).

Rapport de l'UNESCO, organisation des nations unies pour l'éducation, la science et la culture, 1978.

Extrait des conclusions de la commission:

"Suggestopedia is a generally superior teaching method for many subjects and for many types of students, compared with traditional methods".

The members recommend the application of the methodology all over the world.

"La suggestopédia est une méthode d'enseignement généralement supérieure pour de nombreuses matières et pour de nombreux types d'étudiants, par rapport aux méthodes traditionnelles".

Les membres recommandent l'application de la méthodologie partout dans le monde.

Je tiens à remercier les parents d'avoir pris le temps de répondre à ces questions.
Je continuerai la rentrée prochaine à associer les familles dans cette démarche.
J'explicitai davantage certains points, comme l'apport des arts classiques en particulier
et les concerts pour les GS.

Toulouse, le 28 juin 2022

Yannick KERUZEC

“LOVE KNOWS NO BORDERS”
AN INTERVIEW WITH FRANZ LUDESCHER

TODOR TERZIEV

“CLASSICAL SUGGESTOPEDIA” CORRESPONDENT
BULGARIA - AUSTRIA

This is a part of a tale about my journey trying to understand Love and how it motivates people to live a fruitful life. At the stage I took this interview, I had already been for couple of days in the beautiful farm lands of Bavaria and Tirol, where God brought me to experience the peace and gratitude towards a simple life and ease of communication. Further on my journey brought me to the beautiful Rein valley and the spectacular Alpen view in the west part of Austria, very close to the border with Switzerland and Lichtenstein.

There I managed to visit and spend few days in Viktorsberg, the place where dr Lozanov and dr Gateva lived and developed Suggestopedia after they left Bulgaria in 1990 [1].

I met at the Stiftung Kloster Viktorsberg with Mr Franz Ludescher, who helped them to adapt and get used to living in Austria and in the monastery, where they lived and conducted courses and education for seven years.

Introduction card: Prof. Franz Ludescher has been teaching English didactics for future elementary school teachers. He also has been employed as a practical supervisor for English students in addition he was working at the pedagogical institute in Feldkirch, Austria, where he researched holistic teaching and learning methods. And as part of the Chamber of Labour in the institute, he met with dr Lozanov and his methodology Suggestopedia, which became his focus later on.

Todor Terziev: Hello

Franz Ludescher: Hello. That used to be his office.

(A view over the Rein valley spread in front of my eyes, guarded by the high Swiss Alp peaks in the distance. The felling was something I can hardly explain, but it was very peaceful and heart-warming clean mountain view.)

And there are a lot of small similar rooms, so they had their seminars downstairs in this big room, and the feedback and everything else would take place in the small rooms upstairs. But you can imagine - sitting there and the view and doing the reading and research...

(After exploring the monastery, we sat outside in the beautiful rose gardens and continued.)

T.T.: How did everything start?

F.L.: So, they stayed here from 1991 to 1998, seven years and they stayed here in the monastery for 3 years right at the beginning and after that they moved down to Röthis.

(Which is a small town right down the hills of Viktorsberg)

And they established the center here in the monastery.

The beginning was actually when the Iron Curtain fell in 1989. Dr Lozanov was allowed to travel and to come in Austria, where there was a big conference

in Salzburg that was in October the 26th, 1990 attended by a lot of people, who were educated by dr Lozanov and dr Gateva. On that conference he told us that he would like to stay here. Somewhere near the Swiss border, in the West of Austria, because they both associated Austria with music and Mozart and peace and art. During those early days here in Austria, dr Lozanov was traveling a lot and one day on the train from Paris to Vienna, he passed this area here, and said "This is where I would like to stay one day." And in February 1991, he came here in Viktorsberg to establish the center. Back than I worked as a teacher trainer and I was in charge of English classes from 6-year-olds to adults in Feldkirch pedagogical school. Also, I was in charge of the Chamber of Labour there, which invited dr Lozanov and dr Gateva to continue their work in Suggestopedia here in Austria. The Labour Chamber allowed us further education and because of that we wanted them to come here and a cooperation between the Feldkirch pedagogical school Labour Chamber and Sofia University was signed by dr Popov.

After that we discussed two possible agreements. The first one was that dr Lozanov and dr Gateva will be appointed as university professors with the according salary, they will get their traveling tickets, expenses, accommodation, telephone, etc. covered by the university. But the fees received from the participants will be part of the Chamber of Labour. So, they would be paid like university teachers here and they could do whatever they wanted to and organize courses etc.

And then they said no, we don't want to do that, we want to be our own bosses and we want to do everything on our own. And this is something we also accepted.

But coming from a communist country, it was hard

to be your own boss. I don't blame him, but this was something that shocked me. Of course, we helped with everything we could. So, when dr Lozanov was here and he said how he wanted to establish the center. We said that we will help to organize seminars and we will look for accommodation. But then again, because you're your boss, you have to have an account in the bank. Without account, people don't know where to pay the money to.

T.T: I can imagine coming from a communist regime that it was difficult to adapt?

F.L.: The truth is that he went to three different banks and was suspicious about everything. Then finally he said Okay this bank is OK and it was amusing for me when the bank manager asked him to sign the papers required for opening an account. He said "No secrets here for me?" questioning everything. I understood that actually coming from that system he was afraid and he knew what it meant to sign something. It was enriching for me too to learn a lot about the communist system in Bulgaria. It was so different than what we are used to here.

T.T: But then again, he managed?

F.L.: Yes, he managed, he managed. But I spent more time with him than I did with my family those days.

T.T.: So, the agreement was done, dr Lozanov and dr Gateva were their own bosses. How did it come to settle here in this monastery?

F.L.: Yes, so there was this agreement and the person in charge of the monastery here Hubert Rigner, and we established this cooperation between Austrian universities to call it Academic of Suggestology. And there they were. Dr Lozanov and dr Gateva moved in from May 1991 to July in two

apartments here in the monastery. After that they moved down to Rõthis in two apartments that were attached to each other and each of them had his/her own apartment. He also got a new Golf, actually they earned a lot of money because right at the beginning they had many, many seminars and a lot of people were trained here. But he also had to pay a lot of fines, because he always exceeded the speed limit. And sometimes he couldn't accept that well 60, means 60. But the joke on the side, this is how it all started. And it was me, who actually took care of him while on the background I was working also in the Chamber of Labour.

T.T.: So, seven years dr Lozanov and dr Gateva were here teaching and developing the methodology? And after that they went to Vienna? How did they train and what were the courses like here?

F.L.: Yes, seven years, that's right. And then after that he went to Vienna, right. So, they really enjoyed being here but end of 96 and 97 it was very, very difficult to find not people who want to be trained but students who want to come up here and learn a language. It was a difficulty. Because first of all attending a course with dr Gateva, there were a lot of Italian courses up here, right. So, you watched her, observed her while people were studying Italian. And then there were most of the time two or three people who wanted to be trained and they also were participants in this Italian course. And after that they all had the background information about Suggestopedia. Later on, these people, who were trained had to run their own language course. As you can imagine probably in Bulgaria it was quite easy to gather let's say 15 or 20 people and dedicated 100 hours for a course: a session in the morning, then in the afternoon and they could go home again. This just doesn't work here in the western world, right. People simply can't take a

month off learning a language and its impossible. And actually, they had to reorganize it a bit, so most of the courses were in the afternoon, but still one was 100 hours. As you can imagine even though it's really crowded down in the valley, by that time it was difficult to get people who were willing to learn the language coming up here for such a long time. And then in 98 they decided to go to Vienna, because they said, well, there are more people and probably it will be easier for us to find people. But they didn't have those persons who helped them anymore there. So somehow it was even harder than here. But then again, it didn't work the way he wanted to. And then dr Gateva died. And for him..., he broke down. And he said afterwards that for more than two years, he couldn't walk the paths again, where they used to walk together.

And for me, you know, I've been with him for many years and completely helped them in any way. For me it was very clear that it took both of them. It took dr Lozanov as an expert, as the one who had this vision of how to teach right with all the psychology and behind it. But it also took dr Gateva to show how to do it.

T.T. : The love.

The Love. And the music, and the openness and everything. And this is something dr Lozanov couldn't pass on. And I invited him quite often to teacher training courses and so on. But just him, because dr Gateva needed some time to rest and prepare something. And it was very, very difficult when it was just him. Because he was not very well prepared. Of course, he was an expert, but how should I say it... His English had a very strong accent, right. And there were actually some people who said: "His method can't be that good, if his English is that bad." And in truth it took both of them because, she really... she really showed us how to implement

his ideas and... and she was wonderful in it.

T.T. : And while they were here in the monastery, what were they doing from a scientific perspective?

F.L.: Yes, right. For me it was the development of The Suggestopedia Viktorsberg. So actually, what there was during those years here, it was this shift from Suggestion to Desuggestion – to tap into the mental reserve capacities to desuggest everything and anything away from a sleep-like state of mind.

During this period the introduction actually became very, very important [2]

Introduction changed and at the end of it they made a summary and they already started singing and playing and further continuing to course.

Then there was a change in reading the concert sessions, in the passive [3] concerts. Instead of asking them to relax and just listen to it and calm down, dr Gateva actually asked them to stand up, repeat things. So, there was this “being alert of what's going on” and just avoid sleepiness, sleep-like state states of mind.

Also, the activation stage changed a lot. Right at the end of this activation stage there was this creative transfer phase which they introduced again. So here the students got the chance to practice, to immerse the quiet knowledge and this phase has become more important in the whole circuit, this creative transfer phase in the end. So there have been quite a lot of changes up here. Which were also well documented. And dr Lozanov really had the time to study and do some research. He did a lot of video recording of what was done here. Unfortunately, he didn't do any bookkeeping. Who was trained, who was here, how many times... That wasn't his job. So, I did some of it, but it was quite difficult. The best thing would have been if he had a

manager just for himself doing all the paperwork for him.

He also had to learn a lot, right. He couldn't just say bring me the people here. It takes advertising and takes a lot of planning. It took time for the people to understand what they were doing here. I couldn't just say – come here for 100 hours and try this. Probably that was something he could do back then in Sofia, but here that didn't work.

Nevertheless, they enjoyed their time here quite a lot and the only reason they left was because there weren't enough people here prepared to learn languages here up in the mountains in the monastery. Because he actually needed Spanish, Italian and English language courses for those people who wanted to be trained. They needed to monitor and be part of such course in order to get the background information about how the methodology worked. And there was first level, second level, third level, and it was very, very intensive.

T.T. : I see that there is quite strong resemblance with the view here with the one that dr Lozanov choose after he came back to Bulgaria. How it happened that he chose this place?

F.L. : First, you know, Lozanov came here himself and then I just showed him different places where he might make the center and we ended up here. And then about two months later, he came back with dr Gateva. And dr Gateva, I remember we were also sitting here on this bench when she said: “That's very strange. Because recently I had dreams. In my dreams people chased me and I had to run and I came up to a mountain and people helped me to go up the mountain and were friendly. But I can't tell you who these people were. All I know is they were very friendly and they helped me a lot.” And when

she came here and saw this place for the very first time, she said “It is very, very similar to what I experienced in my dreams.” It is very strange.

We entered in the chapel next to the monastery and a beautifully painted walls and ceiling greeted us with the calm and peaceful colours. The chapel was one of the favourite places, where dr Gateva was singing. The curator of the monastery opened a backdoor and as in those mystical fairy-tales, we entered in the corridors of the monastery. The curator explained that this particular monastery was with a very interesting history, because it belonged to a specific Rosenkreutzer who were responsible for learning and teaching language during the Franziskanner and Benediktinner ruling in Feldkirch. Those rooms and the entire building were built specific for a place where languages were taught. In the building there were never priests, but people from those societies, who wanted to learn a language since the Rome times.

F. L.: I remember dr Lozanov telling us that the energy between these walls always reminded him about something good and peaceful. He told me that he can feel the good thoughts and positive attitude of the people who were here before. The Carolingian [i] and the Merovingian [ii] were always protecting this monastery because it was very important place for education in the entire Rein Valley. It was focused on reading, writing and mathematics. But the language was always the most important thing here.

The curator of the monastery explained that they had their faith and corresponding church from Ireland, which received their believes, books and knowledge from a church at the Black Sea, somewhere between Romania and Turkey...

[1] Officially Prof. Dr. Georgi Lozanov and Prof. Dr. Evelina Gateva left Bulgaria and their work at Sofia University in 1993. Prof. Dr. Georgi Lozanov would return for good in his country in 2008. Prof. Dr. Evelina Gateva passed away on 14th September 1997 in Sofia, Bulgaria. Ed. Note

[2] The changes in the methodology, including the passage from deciphering stage to an introduction stage had already started in 1987, at Sofia University, the Centre of Suggestology and Development of Personality which Prof. Dr. Lozanov established. They had their fully experimented version, however, at Viktorsberg, Austria. Nowadays the four distinctively marked stages – Introduction, Concert Session, Elaboration and Presentation are the set frame for a Suggestopedic Global Theme. Ed. Note

[3] The standing up and reading on the part of the students happens in the active concert session. The passive session is the moment for them to feel free and just listen. Further details an the methodology can be found in “Suggestopedia/Reservopedia. Theory and Practice of the Liberating – Stimulating Methodology on the Level of the Hidden Reserves of the Human /Mind”, Lozanov, G., Sofia University Press, 2009, Ed. Note

[i] The Carolingian dynasty (/kæərə'ɪndʒiən/; [1] known variously as the Carolingians, Carolingus, Carolings, Karolinger or Karlings) was a Frankish noble family named after Charlemagne, grandson of mayor Charles Martel and a descendant of the Arnulfing and Pippinid clans of the 7th century AD.

[2] The dynasty consolidated its power in the 8th century, eventually making the offices of mayor of the palace and dux et princeps Francorum hereditary, and becoming the de facto rulers of the Franks as the real powers behind the Merovingian throne. In 751 the Merovingian dynasty which had ruled the Germanic Franks was overthrown with the

consent of the Papacy and the aristocracy, and Pepin the Short, son of Martel, was crowned King of the Franks. The Carolingian dynasty reached its peak in 800 with the crowning of Charlemagne as the first Emperor of the Romans in the West in over three centuries. His death in 814 began an extended period of fragmentation of the Carolingian Empire and decline that would eventually lead to the evolution of the Kingdom of France and the Holy Roman Empire.

[ii] The Merovingian dynasty (/mɛrəˈvɪndʒiən/) was the ruling family of the Franks from the middle of the 5th century until 751.[1] They first appear as "Kings of the Franks" in the Roman army of northern Gaul. By 509 they had united all the Franks and northern Gaulish Romans under their rule. They conquered most of Gaul, defeating the Visigoths (507) and the Burgundians (534), and also extended their rule into Raetia (537). In Germania, the Alemanni, Bavarii and Saxons accepted their lordship. The Merovingian realm was the largest and most powerful of the states of western Europe following the breaking up of the empire of Theodoric the Great.

FROM THE ARCHIVE:

AN OPEN LETTER TO THE MEMEBER OF I.A.L. FROM DOCTOR LOZANOV, JAN. 3 1999

302

APPENDIX A

DESUGGESTOLOGY AND SUGGESTOPEDAGOGY

Austria - 1101 Vienna, P.O. Box 132,

Tel/fax: ++ 43 1 615 50 69

OPEN LETTER TO THE MEMBERS OF I.A.L.

Dr. G. Lozanov

January 3, 1999

Dear Members of I.A.L.,

I have been told that many of you think I am dead, but that's an exaggeration! I am alive and developing my work. I understand that since the time your association was first established as S.A.L.T., my work has been associated with your organization. Therefore, I have the responsibility to inform you about two important matters: 1) Since the 1970's there has been a big misunderstanding about Suggestopedia. 2) And although it is acceptable to apply the original form of Suggestopedia, when it is well understood by the teacher, the latest development of Suggestopedia has great advantages, having put our work completely outside the area of suggestion. I would also like to inform you about the existence of the International Association for Desuggestology and Suggestopedagogy, which I registered for a second time in Vienna, Austria, in 1998. I am the president of the association, and our members consist of the teachers and trainers who have been personally trained and certified by me. These teachers represent many different European countries, Japan, and Australia, as well as the USA.

As you may know, I developed the science of Suggestology and with Dr. Gateva created Suggestopedic teaching methods. We launched our work in the United States in 1979, through training courses in Washington D.C., San

Diego and San Francisco, but unfortunately, when returning to the U.S. in January of 1980, we were detained in Bulgaria at the airport and were prevented from returning to San Diego. The Bulgarian government placed us under house arrest, and we were not allowed to travel for ten years so that we would not share more of our theory and practice with the western world. We weren't permitted to meet foreigners, to have correspondence with them or even to publish.

During this ten-year period, a lot of variants of what was understood to be Suggestopedia were developed outside of Bulgaria. Some of the adaptations took different names but kept the basic structure that was printed in *The Foreign Language Teacher's Suggestopedic Manual*, republished in the U.S. in 1988, unbeknownst to the Bulgarian government. In many cases, these variants (such as some accelerative learning methods, superlearning, and others) were represented as Suggestopedia, and my name was used in association with them. In reality, these variants are far from our scientifically proven work. At the time, I unfortunately could not challenge this misrepresentation of our work nor protect the purity of our methods. But contrary to twenty years ago, I am now in a position to defend this science for the benefit of the people who teach and learn with the Suggestopedic system.

I realize that those of you using these variants did the best that you could without my availability, but there are serious implications for improper use, and I feel it is necessary to clarify those implications. Please understand that I cannot ask you to stop what you are doing. Of course, you are free to develop whatever teaching methods you wish to use, but if you are not certified by me or by our certified trainers, please don't mention my name or use my terms as an endorsement of your methods.

As a physician, specialist in psychiatry, neurology

and brain research, I am obliged to tell you that most of the development of the work has gone in a very wrong way. For example, I am against the application of hypnosis and have been very clear from the beginning about my position on it. In our manual, we did not include the use of techniques like guided relaxation, guided imagery, guided breathing exercises, etc. Guided approaches, which are traditional methods of inducing the hypnotic state, are a form of conditioning, which subordinates the will and limits the freedom and creativity of the students, automating their thinking and behavior. It is the opposite with Suggestopedia, as the freedom of the personality has always been basic to the development of our work.

I would also like you to know that hypnosis done by non-specialists can lead to many different psychosomatic diseases, which arise either immediately or with delay, appearing even years later. I have often spoken about the dangerous side of hypnosis, but many of you have never heard me speak, and others might not have believed me. If you would like, you can check other sources, as there are many well known American authors who have published these dangers usually known only by specialists in hypnotherapy. For example, you can look into Volumes 1 & 2 of *The Practice of Hypnotism* by André M. Weitzenhoffer, one of the best known clinicians and researchers of hypnosis in the U.S. When receiving results in learning, we must always be certain that the methods we use do not have any possible negative effects on the personality of the student.

Over the past several years, Dr. Gateva and I had been developing **Desuggestopedia**, which changed even our basic theory and practice. After Dr. Gateva's death, I continued to develop Desuggestopedia, **or the Re-Ca-Co Method** (Reserves Capacity Communicative Method) and finally am calm that nothing in this latest method can even remotely remind one of suggestive influences.

Please understand that Suggestology/Desuggestology is a science, not a technique. It cannot be partially learned and then used effectively. Full training is required for correct application in the classroom. To avoid receiving misleading information, you can ask teachers to show you their certificate of completion of the training course for teachers with my signature. I have already retrained the teachers and trainers belonging to our association and just recently trained and certified two US teachers and one teacher from Australia. I am organizing many basic seminars, as well as full training courses for certifying more foreign language teachers here in the U.S. One of our certified trainers, Alison Miller, who is also a member of your board, is involved in the training of foreign language teachers, while our other U.S. trainers are developing different areas of Suggestopedia. In a few months, when finishing our training schedule, we will publish the names and addresses of all the trainers.

Our association is now organizing a net of training centers and collaboration with eminent U.S. scientists as well as people working within the US educational system. In this way, the method is already assured to be applied correctly, even after I pass away.

My new book entitled *Lectures on the Transition from Suggestopedia to Desuggestopedia* (Re-Ca-Co Methods) will be available within the next six months. It will teach the theory and practice behind Desuggestopedia as a new way of communicating with students on the border of their knowledge and possibilities.

If you are interested in information about individual or group training courses or about my new book, you can contact me in Vienna, at our association's central office, the address of which is on this letterhead, or you can contact Alison Miller at the Pacific Language Center, Inc., P.O. Box 1282, Anacortes, WA, 98221, (360) 299-9389, e-mail

306

indigo @ fidalgo.net or visit WWW.fidalgo.net/~indigo. I am looking forward to meeting or hearing from any of you who are interested in my work.

All the Best,

Dr. G. Lozanov

Words of Gratitude

The present issue of the e-journal “Classical Suggestopedia” is possible thanks to the gracious support and voluntary dedicated work of Ina Vasileva – Taseva. To her goes my heartfelt gratitude.

Vanina Bodurova

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