IGETADAPT PROJECT

SUGGESTOPEDIC FRAMEWORK FOR DEVELOPING TRAINING COURSES AND MATERIALS

Assoc. Prof. Dr. Galya Mateva

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PART ONE: BACKGROUND INFORMATION ABOUT PROJECT PARTNERS AND THEIR TRAINING EXPERIENCE

The Erasmus+ IGETADAPT project under the coordination of Technical Training, Bulgaria Ltd.unites leading educational and training organizations from Bulgaria, Cyprus, Italy and France. One of the main aims of the project is to develop a Methodological Framework based on Suggestopedia which will provide fresh insights into designing new training courses to suit the needs of the project partners.

Project Partner 1: BULGARIA

The Chamber of Commerce and Industry of Kyustendil (KCCI), **Bulgaria** was founded in 1999 and was registered as a non-governmental and not-for-profit organisation.

Its mission is to develop, promote and protect the economic vitality of the region, through creating a positive and ethical business environment. The Institution is an active participant in numerous European projects. The Chamber is a collective member of the Bulgarian Chamber of Commerce and Industry (BCCI). It offers Business, Information and Training Services (vocational training, qualification seminars and courses, market researches, business planning, registration of companies). It developed 36 professional training courses.

Experience to be exchanged with partners:

Based on the traditions in provision of services to the business by BCCI for more than 110 years, KCCI is particularly successful in providing the following services:

- Surveys of the needs of employers from Kyustendil region and provision of more than 36 professional trainings;
- Provision of competent professional trainings in partnership with industry organizations and experts;
- Issues nationally and internationally recognized certificates for successfully passed training courses.
- Up to the moment, we organized and provided numerous professional trainings in the following fields: Business Administration and Management, Informatics, Industrial Technology - textiles, clothing, footwear and leather, hotel, restaurant and catering, Tourism, Health and Safety at Work. Additional, we have trained more than 800 students.
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- In 2010, KCCI in cooperation with other NGOs organized and provided training courses for more than 20 companies from Bulgaria and Serbia, working in the field of hotel and restaurant industry establishing standards for quality services in the area.
- In 2014, KCCI developed Methodology Guidelines for the hotel and restaurant industry which aims to support companies in their efforts to observe and comply with the requirements for health and safety.

How to benefit from suggestopedia:

The suggestopedic experience in organizing intensive courses for foreign languages for general purposes can be transferred to organizing language courses for the hotel and restaurant industry. Suggestopedia has also developed content and communicative skills integrated courses which can serve as a basis for specialized courses in the above areas.

Project Partner 2: CYPRUS

KEKAL, **Cyprus** develops education and training programs on an on-going basis and updates its methodologies, teaching materials and educational tools to best respond to the training needs of the learners. It has formed partnerships with VET centres in Greece where, in the program period 2007-2013, it developed and implemented major projects co-funded by the EU and the Greek government. It actively pursues innovation in education and training and collaborates with Universities in Cyprus and abroad on transnational and cross-border projects focusing on entrepreneurship and social entrepreneurship.

Experience to be exchanged with partners:

KEKAL has extensive experience in training and counselling services aimed at the development of social entrepreneurship for young people and adults. It has implemented a number of programs for building up the entrepreneurial social skills of young people, whether unemployed or in search of better professional prospects through self-employment and business initiatives, starting their own business. Also, it has implemented programs regarding teaching methods and skills for low-skilled people.

For this target group KEKAL has developed training courses to fishermen of 2 main fishing shelters in Cyprus. Through this training courses fishermen (low skilled people) were taught and trained on basic skills and tools (marketing, budgeting, e-commerce, first aid, Computers, Business Management, Health and Safety issues etc) regarding their profession.

For the more busienss-minded people the organisation has experience in providing training to young workers that manage agrotourism houses/lodging and businesses in rural areas. In general, KEKAL has a large experience in providing services and training to young entrepreneurs in order to help them to enter easily and smoothly the labor market.

The institution also organizes training courses in Leadership. They are designed for employees in a leadership position or all those who aspire to undertake such position. There are also courses in Emergency Response Planning, Team Building seminars.

The courses are usually of short duration and are intensive in character. The training methods include primarily presentations of lecture type, but also when appropriate, demonstrations, discussions, case studies and role plays. Multimedia facilities are widely used. The lecturers use their own materials.

How to benefit from suggestopedia:

The suggestopedic experience in organizing intensive courses for foreign languages for general purposes at different levels can be used to improve the language training of young entrepreneurs as well as of low-skilled workers. Suggestopedia has also developed a content and communicative skills integrated course on Business Communication, including a chapter on Entrepreneurship, which can serve as a model for working out training materials in the area. Young people will be able to learn subject matter through English in a fast and effective way.

Project Partner 3: FRANCE

Médialys, France is a non-profit training organization. It is engaged in training people without qualification, or experience. The challenge is to develop activities aimed to support people at risk of poverty and social exclusion.

Experience to be exchanged with partners:

• Key Skills training: learning basic skills for people with difficulties in French.

It aims to enable people who do not master French and basic skills (including mathematics) to improve their level. The intention is to improve both their work skills, especially customer relations, and their access to training or employment. The target group consists of employees who have difficulties with French or some basic skills (simple maths problems, reading, writing), either because they come from other countries or because some of them failed at school.

• Job training : coaching and tutoring in the workplace

The coaching and mentoring sessions are set up individually or collectively. The main objective is to allow all employees to acquire the minimum knowledge and skills required to work at Médialys. Depending on their level, appropriate pedagogy is implemented. These skills can be transferred to any other job position.

• Reduction of the digital divide by use of laptops in our training courses and our monthly module of job search

• Clarifying and securing better access to one`s rights in particular concerning health and accommodation through partnership with hospitals, social workers, Council Houses, emergency housing.

• Allowing a return to sustainable employment through:

o Individualized support in job search

o accompaniment for autonomy.

How to benefit from suggestopedia:

The suggestopedic experience in organizing intensive courses for foreign languages for general purposes, in this case the first course for French, can be used to improve the language training of low-skilled workers, unemployed people, immigrants, etc. An additional suggestopedic course module can be developed with a focus on civil rights, more specifically on housing and health care.

Project Partner 4: ITALY :

Main activities of SCF can be divided into 3 areas according to the source of financing:

1) EU funded project. SCF has been participating, as promoter or partner, in a number of EU projects financed by LLP (Grundtvig and Leonardo), Daphne III, Progress, IPA Adriatic, AGIS, and Tempus thus creating a network of partners in: Albania, Austria, Belgium, Bosnia, Bulgaria, Croatia, Cyprus, and many others. At present SCF is involved in the following EU projects: - Erasmus KA2: Mo.L.VET 2.0.20, Drop App, CAVA, EPP, Multilateral Grundtvig: ACT, TCap, - LLP: Work & Training, Old Challenges New Pathways - IPA Adriatic, SCF has promoted foreign mobility within the Leonardo da Vinci programme and Erasmus KA1 for more than 1,250 people, of which almost 800 young people in initial vocational training, 158 young graduates and graduates, and 300 VET professionals.

2) Activities under Law 40/87. This area includes: - Innovation. In 2013, SCF launched the INN project (Innovation & Didactics), a 2-year-long project aiming to promote a renewed organisation of the teaching process by changing the learning environment and integrating disciplines, tools, content and people.

3) ESF funded projects. SCF has regional accreditations in Veneto and Sicilia and therefore implements actions at the regional level too

Experience to be exchanged with partners:

Main sectors in which training for the young and the adult people are provided include the following topic areas: administration and secretariat, mechanics, electricity and electronics, tourism and cooking, beauty and wellness, promotion and welcoming in the touristic and hotel sector, graphic, agri-food, agriculture, sale, thermo-hydraulics, automotive, logistics, construction, wood, clothes, yachting, footwear, and chemistry.

SCF has developed a very successful course for Care Workers. In order to diversify the teaching methods SCF as united efforts with the Board of Teachers. These courses are aimed almost entirely at adults, both unemployed / employed. The courses have a duration of 1,000 hours divided into 480 classroom training (basic form and a professional module) and

520 hours of practical training in social assistance activities to be performed in hospitals, residential services for the elderly, residential and day care services for the handicapped, home and school assistance, etc.

The main **TEACHING METHODS** used include:

LEARNING BY DOING: learning by doing, through work, through the actions. In this way the subject becomes aware of why you need to know something and how certain knowledge can be used.

PROJECT WORK: It takes the form of a professional project done by the students at the end of a series of lectures.

SOCIAL GAME: Simulation Game of personal services, a specific case of social welfare. The aim is to obtain deeper experience and understanding of the "how" through the study of theory, group discussion and the use of tutorials.

ROLE PLAYS: It aims to bring out not only the different roles, behavioral norms, but also the individual person with his creativity. It consists of several stages: warming-up, action, cooling off, analysis.

OUTDOOR TRAINING It involvs students in an environment and in situations other than those encountered daily, forcing them to think and act beyond the normal mental and behavioral patterns.

BRAIN STORMING: "Storm in the brain." It allows trainees to bring out the various ideas of the group members, which are then analyzed and criticized. Productive team work is encouraged.

PROBLEM SOLVING: It involves a set of processes in order to analyze, tackle, and solve problematic situations positively.

MORE GOOD PRACTICES: **MENTORING**

Through the mentoring scheme we improve the professionalism of colleagues, promote the integration of new employees help people who are experiencing a major transition phase switching from one service to another, etc. The Mentor becomes a reference point for their colleagues, "a positive leader" capable of influencing behavior and results.

How to benefit from suggestopedia:

As already mentioned suggestopedia has developed content and communicative skills integrated courses which can serve as a model for specialized courses in various areas depending on partners` needs. In this particular case the suggestopedic experience can be helpful in designing an intensive basic course or core modules in social care/health care intended for the elderly, socially disadvantaged, handicapped, etc.

PART TWO: LEARNER AND LEARNING NEEDS OF PARTNER INSTITUTIONS

A Needs Analysis Questionnaire, consisting of 33 items was distributed among the project partners. Apart from collecting biographical data, it explored the needs of representative groups of trainees. Needs were approached from the point of view of target needs, current needs and difficulties, learning needs, learning preferences, skills profile, general attitude towards the training process and trainers, as well as expectations for changes in training in order to increase effectiveness. There was a group of questions which specifically focused on some characteristics of the suggestopedic teaching and learning process and they yielded valuable information, obtained from the trainees under investigation, regarding their needs and believes in relation to the global approach to the teaching material, the use of art, the creation of an atmosphere of relaxation and practically oriented communication.

The group of respondents included a different ratio of male and female representatives.

Table 1: Male vs. female participants in percentage

Country	Male%	Female%
Bulgaria	50	50
Cyprus	32.5	67.5
France	45.5	54.5
Italy	16.8	83.2

Their age was in the range of 20-65 years old. Their educational status also varied significantly.

Table 2: Educational background of participants in percentage

Country	Primary	Secondary	Tertiary Bachelor	Tertiary Master	Philosophy Doctor
Bulgaria			16.7	83.3	
Cyprus	35	22.5	32.5	5	
France	35.5	22.6	25.8	12.9	3.2
Italy	29.5	61	9.5		

The representative groups included employed and unemployed trainees.

Table 3: Employment status in percentage

Country	Employed	Unemployed
Bulgaria	83.3	16.7
Cyprus	40	60
France	43.8	56.2
Italy	32.3	66.7

A high percentage of the respondents have attended different training courses before (83.3% in Bulgaria, 48.1% in France, 60% in Cyprus, 93.7% in Italy). The courses were both intensive and extensive and varied in length in the range of 4-26 weeks. The method of teaching included lectures and more practical sessions but as it becomes clear not always in the right combination.

Table 4: Methods of training in percentage

Country	Lectures/Presentations	Interactive seminars	Both
Bulgaria			100
Cyprus	70.4	14.8	14.8
France	25.7	34.3	37.1
Italy	17.2	5.4	77.4

However, generally, the majority of respondents appear to be **satisfied with the methods** of training (especially in the case of Bulgaria, Cyprus and France) and also with the usefulness of the courses.

Table 5: Satisfaction with/usefulness of courses in percentage

Country	Satisfied with the courses	Usefulness of the courses
Bulgaria	83.3	83.3
Cyprus	93.1	
France	83.8	81.1
Italy	55.8	92.6

At the same time around a third and more of all trainees **felt bored to a certain degree** by the course procedure (33.3% in Bulgaria, 32.4% in France, 27.7% in Italy, 51.7 in Cyprus). A significant part of the trainees **felt tired and bored** in two of the countries: 48.9% of trainees in Italy experienced feelings of boredom, most probably because of the length of the course (as might be judged by their comments later) and 48.3% of the trainees in Cyprus felt likewise.

As regards **learning preferences and styles of trainees**, the numbers also show variations.

Table 6: Learning preferences of trainees in percentage

Country	Studying while listening	Studying on-line	Studying in a group	Combination of these
Bulgaria	16.7	16.7		66.6
Cyprus	12.5	30	7.5	50
France	4.3	8	42.7	45
Italy	32.9		28.8	38.3

The most favoured option for learning seems to be a combination of attending lectures and taking notes, of studying on-line and also in a group. The French representatives demonstrate a clear preference for more interactive group work as a means of effective learning.

The subject matter of the courses also varies to include areas such as Social and Health Care Operators, IT, Information security, Technical Skills, Key Skills, Sales Techniques, Job Search, Learning to Talk, Discovery of Trades, etc. There were only few language courses which correlates with the distinct need for more language training, a fact which will become evident later.

The open question referring to the **difficulties** experienced by the trainees in the four European countries showed certain recurring trends.

The Italian trainees pointed out difficulties due to:

- Heavy terminology
- Memorising the information load
- The too long and intensive course
- Combining training and going to work
- Cognitive difficulty
- Language problems
- Lack of appropriate equipment
- Inadequate content of materials
- Lack of practice and need for more interaction
- Big groups
- Lack of group cohesion and positive climate in the group

The French trainees referred to problem areas such as:

- Language problems
- Cognitivre difficulties
- Inadequate content
- Incomplete content
- Lack of sufficient practice

The Bulgarian team did not find the courses difficult but needed more time for discussions.

The trainees in Cyprus found only certain courses more difficult.

In terms of expectations for future courses the Italian team gave the most explicit recommendations. In the future they would like to see:

- Practical activities
- Contemporary materials
- Smaller groups
- Shorter duration of courses
- Improved group climate
- Improved group cohesion
- Clarity, simplification of materials
- Improved methodology

- Better prepared lecturers/trainers
- Improved course organization
- Better interaction with colleagues

In general, all trainees in the four countries under investigation are expecting and recommended more practical work, more discussions, more interaction between trainees, between them and their trainers, improved evaluation techniques.

Another group of questions researched into the general needs of the representative groups of trainees, of the current state of their skills, and also of the skills they are expecting to need in the forthcoming year.

Table 7A: General **needs of French trainees** (ratings 5 &4-the highest in percentage)

General needs	Rating 5	Rating 4
Literacy	63.2	19.7
Numeracy	16	27
English	47.4	27.6
Other languages	19.4	13.9
Computer skills	35.5	25

Table 7B: **Current state of skills of French trainees**

Current state of skills	Rating 5	Rating 4
Literacy	48.7	14.5
Numeracy	19.4	29.2
English	37.5	30.6
Other languages (French)	38.2	14.7
Computer skills	35.1	21.6

Relating to the **skills that will be needed in the following year** the French trainees point to the need of improving their French (64.9%), English (13%) and computer skills (10.4%).

Table 8A: General **needs of Italian trainees** (ratings 5 &4-the highest in percentage)

General needs	Rating 5	Rating 4
Literacy	68.4	23.2
Numeracy	22.6	36.6
English	76.6	19.1

Other languages	17.2	21.5
Computer skills	39.4	37.2

Table 8B: **Current state of skills of Italian trainees**

Current state of skills	Rating 5	Rating 4
Literacy	46.4	45.9
Numeracy	16.5	38.5
English	5.4	25
Other languages	12.8	8.8
Computer skills	26.4	36.3

Italian trainees identify **their immediate needs for the following year** as improved skills in English (47.6%) and computer literacy (30.5%).

Table 9A: General **needs of Cyprus trainees** (ratings 5 &4-the highest in percentage)

General needs	Rating 5	Rating 4
Literacy	62.5	10
Numeracy	30	25
English	42.5	27.5
Other languages	15	10
Computer skills	52.5	

Table 9A: Current state of skills **of Cyprus trainees** (ratings 5 &4-the highest in percentage)

Current state of skills	Rating 5	Rating 4
Literacy	35	35
Numeracy	42.5	20
English	27.5	40
Other languages	25	10
Computer skills	47.5	25

Cyprus trainees point to the importance of all basic skills that will be needed the following year in order to be successful at work (32.5%). **The Bulgarian group of trainees** consider unanimously that that their current state of skills is sufficiently high and they do not need any specific training. The fact is probably due to the high educational level of the trainees.

The last group of questions to be discussed (Q18, Q21, Q28, Q29, Q30, Q31) are of special importance since they are closely linked to needs bearing direct relevance to the **suggestopedic teaching and learning system**.

Suggestopedia pays special attention to **the personality of the teacher** or trainer in terms of prestige, knowledge, experience, dedication but also in terms of overall non-verbal behavior, emotionality and empathy. In line with this when asked how important the personality of the trainer is more than 70% of all trainees in all the four countries agree that this is of extremely high importance.

Secondly, one of the basic laws of suggestopedia requires that we **always start with the whole, the enlarged global information unit** and only then we focus on the elements within the whole. That is why a question was posed whether the trainees would approve of always starting with a global overview of the new information unit and then reveal the elements and how they relate. Table 10 gives a clear idea of their views.

Table 10: Agreement on the effectiveness of starting with the whole before focusing on the elements and their interconnectedness

Country	Agree	Do not agree	Partially agree
Bulgaria	50	50	
Cyprus	10	70	20
France	73.7	26.3	
Italy	85.1	2.1	12.8

The table shows considerable **differences between the participating countries**. The difference is most clearly pronounced in the case of Cyprus versus Italy and it probably indicates differences in the educational culture and study habits of the two countries. In general west European countries seem to be better accustomed to the global-partial-global paradigm in the learning process.

Next question asks about the need to be **trained through real life situations**, through the use of **forms of art** (drama, music, visual art…). The question bears relevance to the other basic law of suggestopedia, namely the use of classical art and aesthetics in the learning process. The results for the four participating countries are shown in table 11 below.

Table 11: Agreement on the use of forms of art

Country	Agree	Do not agree	Partially agree

Cyprus	82.5	10	7.5
France	85.5	14.5	
Italy	93.7	6.3	

The answers unambiguously show the **shared agreement** between the vast majority of participants **on the effectiveness of art** when applied in teaching and learning. Equally important, they agree that art in different forms can be applied when mastering any subject area (Italy 63.8%, France 91.4%, Cyprus 92.5%).

The next question requires the opinion of the trainees on the necessity of **homework** or individual work at home in addition to the course programme. The homework requirement is a controversial issue in suggestopedia in the sense that, on the one hand, it is not strictly required and, on the other hand, all learners during an intensive language course are gently encouraged to read twice the new material at home-once before going to bed and once early in the morning when waking up.

The opinion of the representative group of respondents is shown in table 12 below.

Table 12: Agreement on the need for additional homework

Country	Agree	Do not agree	Partially agree
Cyprus	42.5	40	17.5
France	45.9	54.1	
Italy	60.6	39.4	

Here the opinions are split between the need for additional work at home and the ability of trainees to master the teaching material while in the classroom.

The final question tests the views of the trainees in relation to the fact that **learning** can happen **in a state of relaxation**. The question relates to one of the typical means of suggestion or also called non-specific communicative means whereby learning takes place in a calm and undisturbed atmosphere to achieve developing the state of simultaneous concentration and relaxation in all learners. The results are summarized in table 13.

Table 13: Agreement that learning can happen in a state of relaxation

Country	Agree	Do not agree	Partially agree
Bulgaria	83.8	16.2	
Cyprus	20	80	

France	83.8	16.2	
Italy	12.8	50	32.7

The results are divergent with Bulgarian and French trainees feeling more confident that learning and relaxation can be compatible and a significant group of trainees from Cyprus and Italy expressing the opposite view.

In conclusion we need to stress the fact that although the respondents represented the four above mentioned countries in actual fact they include trainees from several nationalities. Among these were trainees of Greek, Nacedonian, Romanian, Algerian, Nigerian, Iraqi, Jordanian, Portuguese nationality.

Having seen the needs and beliefs of the multinational group of trainees we can further reveal the characteristic features of suggestopedia and see how these can contribute to the design of the new training courses.

PART THREE: SUGGESTOPEDIA AS A TEACHING METHOD: BACKGROUND KNOWLEDGE, PRINCIPLES AND METHODOLOGY

1.Background information and basic terminology

Suggestopedia as a method of teaching, learning and human development was developed by the Bulgarian scientist Prof. Dr. Georgi Lozanov (Lozanov, 1978, 2005, 2009, Lozanov and Gateva, 1988, etc.). **Suggestopedia** is a branch of suggestology and they are firmly rooted into psychotherapy (Prof. Lozanov was a famous psychotherapist himself, later a graduate of pedagogy) and it explores the role of suggestion in addition to other factors in the process of learning communication.

Suggestion is at the basis of **suggestology** and the latter rests on **three fundamental principles**. The first one relates to the indivisible unity of conscious and paraconscious activities of the human mind. Each individual switches on both mechanisms simultaneously in each act of communication. Unfortunately pedagogy has always been primarily concerned with the conscious mind and the active attention of the learner disregarding the function of the shades of less conscious and subconscious workings of the mind. Secondly, the multitude of stimuli which enter our subconscious mind are coded and tightly linked with the previously stored information, with the previous states of mind. Thirdly, each stimuli is complex in its nature (our brain does not accept isolated stimuli) and they are always connected with the dominant states of mind.

Suggestion is broadly understood as the essential and in-born ability of human beings to be spontaneously exposed to, to be free to select from and be affected by numerous less conscious and paraconscious stimuli while interacting with the reality. But how can we harness their power and make prudent use of them in a humanistic pedagogical process? Among different **manifestations of suggestion** Lozanov mentions authority and prestige, peripheral perceptions, intonation and rhythm, second plane of communication, other non-specific stimuli like gestures and posture, facial expression, expression of the eyes, factors of the environment, the state of expectation of the recipient, etc.

Prof. Lozanov is the first scientist to try to organize various suggestive factors, to activate the subconscious mind and integrate it with the conscious activities of the learner. He strives to restore the wholeness of the human brain and align learning with the natural processes of our brain activity. He applies the suggestive factors in the teaching process with **the single aim** of accelerating learning and **opening up the human potential.** For the first time suggestopedia deliberately introduces in the teaching materials **large information units, incorporates art into them (a specific type of holistic learning)** and successfully challenges learners` memory capacity. For this reason suggestopedia is alternatively named **reservopedia,** (Lozanov) i.e. tapping the reserves of the mind. Prof. Lozanov argues that his teaching method develops not single aspects but rather the whole "**reserve complex**" of the learner (see later "**suggestopedic reserve complex**").

The application of suggestion and suggestive stimuli in pedagogic communication is intrinsically connected with the processes of **desuggestion**, or the ability of the pedagogue to liberate the learner from negative suggestions concerning previous traumatic experiences of learning-e.g. the long time needed to master each element of the material, difficulty to remember and learn it, difficulty to apply the knowledge, difficulty to remove barriers and start speaking in a foreign language, etc. The suggestopedic teacher is trained how to adopt a humanistic approach to each individual, how to show true belief in his hidden powers, how to express deep conviction that high results will be obtained. The teacher is also trained how to harmonise his or her positive suggestions and expectations with the **anti-suggestive barriers** (after G. Lozanov) of learners. The latter are categorized into affective, logical and ethical. Our barriers are closely connected with the existing social norms in education which assume certain limits in our learning capacity and prescribe the exact amount of material to be presented and mastered. Of course, these norms are dynamic, they change, but as a rule they remain prescriptive and limiting in their character. That is why our **logical barrier** is ready to contradict anything which is different from the socially accepted norm. Our conscious reasoning can always provide various arguments. **The affective barrier** operates

most often at subconscious level and places obstacles to, rejects everything which is new and unfamiliar. **The ethical barrier** functions at both conscious and subconscious level and is unwilling to accept anything which is in conflict with our moral principles and norms. In suggestopedia these barriers are easily overcome and harmonized with one`s personality in the process of a spontaneous communication, in a joyful and rewarding learning experience.

Foreign language suggestopedia was experimented with and successfully applied in at the **Research Institute of Suggestology** in Sofia headed by Prof. Lozanov in the period 1964-1985. The structure of the Institute included:

- Interdisciplinary Board of scientists (psychotherapists, physiologists, applied linguists, music experts, educationalists)
- Director, Vice-Director, Senior Methodology Consultant
- Research staff to conduct experiments in the language courses, in the experimental schools (language experts, experts in different school subjects, a team of psychotherapists, physiologists)
- A team of 22 teachers of English, German, French and Russian
- Technical assistants (staff in support of teachers and researchers)

At the end of this period in 1985 Prof. Lozanov was dismissed for political reasons and was given the opportunity to continue with a restricted area of his research at Sofia University. Later he left for Austria where he was engaged in training suggestopedic teachers from all over the world.

All in all, suggestopedia`s main practical achievement remains in the area of foreign language teaching, more specifically in the classical 100 hour intensive language course, in the formation of oral speaking competence of learners and in their overall linguistic, psychological and social development. The original character of the course is reflected in the publications of a number of outstanding language teaching researchers and scientists like Stevick (1992), Richards and Rogers (1986), Larsen-Freeman (1986), Underhill (1989), Cook (1991) Harmer (2001), Tomlison (2011) and others. They all recognize **suggestopedia as one of the major methods of humanistic language teaching** and learning which complies with the main emphases of humanism as a strand in pedagogy, namely, the integrated affective and intellectual development of the individual, the improved ability for his self-realisation and social adaptation.

Research done in suggestopedic courses at the Institute of Suggectology provided evidence for the **validity of the method at linguistic, psychological and psychotherapeutic level.** The intensive forms of suggestopedic foreign language learning were verified through different experiments (their findings and results were published in: Problems of Suggestology, Proceedings of the First International Symposium on the Problems of Suggestology, 1973, Suggestology and Suggestopedia journal, 1975, Lozanov, 1978, 1990, 2011, Gateva1991). They proved that the information overload and holistic approach in suggestopedic textbooks and the entire teaching process impacted positively on learners in terms of:

- ❑ Enhanced linguistic output
- ❑ Enhanced cultural knowledge
- ❑ Creative use of language
- ❑ General health condition
- ❑ Working capacity
- ❑ Pulse and blood pressure
- ❑ Bioelectrical brain activity
- ❑ Short and long term memory
- ❑ Lack of fatigue

The effectiveness of suggestopedia was also recognized by a group of **UNESCO experts** who visited the Institute of Suggestology as early as 1978, scrutinized its results and practices and came up with a report concluding that its activities should be supported, further developed and spread around the world in the area of research and experimentation, teacher training and the establishment of an international association, an international teacher training centre and information centre.

Suggestopedia seems to be unique in its global effect on learners of foreign languages. It increases the effectiveness of their lexical knowledge, reading and oral communicative competence but also improves their health, intellectual, emotional and general work capacity.

How is that made possible? Which are the basic principles underlying the suggestopedic method and its practical application?

2. Laws and means of suggestopedia

They lay the broad foundation of an effective learning process. In his last publication (Lozanov, 2009) Prof. Lozanov defines seven of these but for the purpose of the present framework we will divide them into two sub groups: **general laws** which serve as a pre-condition and have an overarching character, and also **specific laws** which determine the direction and content of the pedagogic process and materials.

"The mind can neither acquire a huge amount of information without LOVE, nor think creatively without FREEDOM. This is the trap of nature." (Lozanov, 2009:65) All laws of suggestopedia according to Prof. Lozanov (Lozanov, 2009:56) operate only if there is love, freedom and the teacher has a high personal and professional PRESTIGE.

A.General laws: love, freedom and prestige

Love, freedom and prestige are the general laws, the prerequisite (condition sine qua non) which guarantees the successful application of all laws and suggestopedia in general.

LOVE in the suggestopedic and any learning communication may be interpreted as:

- Sincere love, respect, care for one`s learners
- Love of one`s profession, its deep social and humanistic mission
- Love of knowledge, nature, art, life in general
- Love and mutual respect among human beings
- Love and at the same time strive for developing learner independence

A teacher cannot gain access to and cannot open up the reserve potential of learners if he or she does not truly love them, and does not truly believe in their hidden powers. It is not only through the words and teachers` desire to pass on knowledge but much more through the actions, gestures, eye contact, voice and intonation that teachers can show their love and build lasting feelings of trust. Teachers lead the learning process but their guidance is unobtrusive, caring, their correction is tactful and helpful. In order for students to feel calm and secure in the classroom the teacher-learner relationship should be modelled on the mother-child relationship.

FREEDOM in the suggestopedic learning communication may be interpreted as:

- Liberation from fears and anxiety associated with learning

- Liberation from the social suggestive norm which tells the learners how much exactly they can learn and remember for a period of time
- Freedom which empowers teachers to adapt learning, to choose the right technique which suits each individual and each group
- Freedom based on genuine needs and interests of learners which ultimately leads them to self-reliance, self-study and self-control habits
- Freedom of learners to choose in the learning process among multiple stimuli, perceptions, suggestions, information units, activities according to their own beliefs, values and norms
- Freedom of communication, of building relationships in the process of teaching and learning

Freedom is not a state where the teacher dictates what has to be done and what reserves have to be opened. It is a spontaneous feeling when one realizes better his own strengths, interests and abilities, one feels how the doors of personal self-realisation open up.

At the same time what freedom does not mean is giving complete freedom to learners as to what, when, and how to learn. Freedom goes hand in hand with a structured study process in suggestopedia. It also encourages in a stimulating way guided and purposeful individual work of learners.

PRESTIGE in general terms usually has different interpretations and it typically relates to significant achievements and great personalities in human history. But it is equally important for the personality of the teacher or trainer. **The importance of the role of the teacher`s personality was unanimously recognized by the group of IGETADAPT trainees in the needs analysis survey.**

PRESTIGE AND THE SUGGESTOPEDIC TEACHER

In the process of suggestopedic learning communication **prestige is signalled (as revealed in an investigation based on the views of experienced suggestopedic teachers) by the following personality traits of the teacher (**Mateva, 1997):

- Knowledgeable and clever
- Loving and dedicated
- Patient, delicate and tactful
- Crafty communicator

- Charming, charismatic
- Sensitive, empathetic
- Artistic, emotional
- A good psychologist

However, prestige is much more than a collection of specific personality traits, no matter how important they are. Dr Lozanov portrays **the suggestopedic teacher** in a much more diverse way (2009:195-197). To get an idea of the **complex skills** needed by the teacher he uses the metaphor of going from the ability to ride a bike to the ability to fly a plane. It is a long process which requires a lot of training. Among the specific skills possessed by trained suggesto-pegagogues he mentions:

- Ability to make use of peripheral perceptions in presenting and practicing teaching material
- Ability to vary intonation, control voice and behavior
- Ability to make the transition from the global to the element and back to the global when presenting and practicing the teaching programme
- Ability to plan and work with active and passive material
- Ability to use art, the system of songs, the system of games and laughter
- Ability to change the intensity of class work in line with the Golden Proportion, etc.

The process of training suggestopedic teachers is a long one and it typically includes a reading phase, a phase of guided observations followed by discussions and reflection, a phase of theoretical and practical training, a phase of running courses with a mentor and a phase of continuing support and re-training. The basic notions of love, freedom and prestige are integrated into all phases of the training process.

Having met the requirements of the pre-conditions of Love, Freedom and Prestige, the more **specific laws** or principles of suggestopedia can be put into operation.

B.Specific laws

a) The first specific and essential law stipulates **the increased amount of the study material at least two to three times** compared to traditional methods**.** The teaching material in suggestopedic language books is structured into global units , the lexical grammatical and content-based information is enlarged and clustered around topics and situations interwoven in the story line of the textbook. The information is acquired by the learner at different levels of active and passive attention, different levels of consciousness. This is a quick and effective way to teach the contemporary generation of learners how to acquire

and process large quantities of systematised information, how to form skills based on real life situations.

The rationale for the presentation of a large volume of study information for each successive global lesson has to be found in several interrelated directions. We have already mentioned the necessity for structuring the material into a way which allows its active and passive acquisition. The great amount of information overcomes the limitations of the active attention (its scope is rather limited) and a great deal of the information goes into the subconscious mind. Also, it is through the large information load that we challenge the mental capacity and potential of the learners, their ability to create links, make more associations, improve their memorization capability. Last but not least, the greater amount of information units give more freedom to individual learners to choose from, to select what they need according to their interests, abilities and dispositions.

The introduction of a large volume of study material is made possible by the developing story embedded in each suggestopedic text book which resembles a piece of literary work. It contains real life characters who act in numerous real life situations.

The need for learning through immersing into real life situations was explicitly demonstrated by the IGETADAPT trainees in the completed needs analysis questionnaires (look for reference in the section on Needs Analysis).

For example, the first chapter/lesson in the English textbook “The Return” contains around 800 lexical items, numerous collocations and phrases, grammatical and functional structures interwoven in a plot. Role playing all these makes memorization easier and more enjoyable.

The amount of material can be illustrated in the table below.

language	functions
• Present continuous/simple • To be • To have • There is/there are • Future simple • Modals (can, must, may) • Pronouns • Numerals	Introducing Greeting Asking/telling about family Asking/telling about work, profession, interests and hobbies Describing people and places Asking/telling about future plans Asking/telling about countries and nationalities Travelling by air Expressing preferences about food and drinks , etc.

The presentation and ordering of the lexical, grammatical and functional material is structured in a specific way which will be discussed in the section dedicated to suggestopedic materials development .

An excerpt from the book will give an idea of the large amount of linguistic material interwoven into acts of communication.

b) The next specific law according to Prof. Lozanov gives the direction of the teaching and learning process and it is named **Global-Partial; Partial-Global; Global through Partial**.

The **global approach** to designing a teaching material and presenting it in class takes the leading role. Teachers and materials designers first give the full picture of the study phenomenon and its most important characteristic features. The learner experiences, constructs and retains the global image in his mind first. For instance, in English language teaching situations we will introduce the entire paradigm of the present simple or perfect tense within the most typical context and use and **only later different forms and elements** will be focused on, explained, recycled and consolidated. When teaching a lesson of L1 or L2 culture we will present a global lesson (synopsis) on English or Bulgarian culture through the ages with the most typical events, works of art and **only later we will focus on different periods and elements**, thus enriching the information.

What **happens later** in both examples is the use of the **partial approach**, the focus on detail after the learner has experienced and made sense of the global picture and the links between the elements. The teacher draws learners` attention to the element, encourages him to discover its features, its relation to the global. The next stage involves intensive practice of elements at reproductive and productive level but what makes suggestopedia different at this level as well is that the element is practically never fully detached from the whole. Practice always takes place within the context of the story of the textbook and the role play the learner has assumed.

Finally, we summarise through a performance in the classroom (and in some cases we also test the level of knowledge and skills acquired) the most important features of the global lesson which constitutes the final stage of the transition global-partial-global. However, this time **the "whole"** is understood at a deeper level, it is enriched with new elements and, most importantly, the knowledge is applied creatively in multiple practical activities.

When asked about their views on starting a lesson with a global overview first, the majority of IDETADAPT trainees answered positively. Designing new courses and materials based on suggestopedic experience may take into account these two laws which constitute

the core of the GLOBAL APPROACH in suggestopedia (look for reference in the section on Needs Analysis).

c) The next specific law of suggestopedia refers to **the use of classical art and aesthetics** at all stages of the teaching and learning process (Gateva, 1982. 1991). Gateva experimented with more than 100 **musical works** and more than 150 selected pieces of **fine art which have been integrated** into the learning materials and learning communication. She introduced the following **suggestopedic forms of art**:

- Melodrama and musical recital for presenting new material
- Suggestopedic operas for children
- Artistic didactic songs
- Artistically designed suggestopedic textbooks/drama books
- Forms of visual art which are more stimulating than illustrating in character

Classical art is widely applied in suggestopedia:

- To present and consolidate the study programme
- To create conditions for psycho-relaxation
- To increase the range of positive suggestions
- To enrich the emotional stimuli
- To harmonize scientific knowledge with art, language with music
- To introduce aesthetics in the entire learning environment

According to our small scale needs analysis investigation IGETADAPT respondents also showed their willingness to acquire new training material through role plays, music and visual art. It is to be expected that they will benefit from the ARTISTIC APPROACH in suggestopedia as well (look for reference in the section on Needs Analysis).

d) Closely connected with the integration of art is the next specific law which stipulates the application of **the Golden Proportion** at all stages of learning and teaching in suggestopedia. It can be regarded as a separate law but also as part of the artistic principle, as briefly described above. The Golden Proportion is to be found in world famous masterpieces of architecture, painting and music. It is present in the beauty of nature, in the proportions of

the human body. The Golden Proportion can be illustrated numerically when in two unequal segments of the whole the ratio between the small and the bigger part is the same as the ratio between the bigger part and the whole. “Any two variables that are in a ratio 0.6180339 or within certain degrees of this ratio are within the Golden Section or Proportion” (Lozanov, 2009:77). This universal law requires that pedagogy should also strive to introduce balance and harmony at the level of teaching materials and methodology.

The suggestopedic learning communication in particular strives to balance:

- The length of the two concert sessions (30:50 or 25:40 minutes)
- The alterations in tempo, rhythm and dynamics (fast, slow, moderate; high, low, medium)
- The duration of the two elaboration stages
- The alteration of more and less active phases of work, of emotional and rational
- The interchange of holistic and partial approaches
- The proportions in the structure of the teaching materials
- The sense of measure and proportion in the learning environment

e) The last of the more specific laws represents the quintessence and ultimate aim of suggestopedia. It relates to the process of gradually **opening up the hidden reserves of each learner**. It has been formulated in different ways by Prof. Lozanov during the years and in its final version it sounds like “Teacher`s conviction that something unusual is taking place”. In fact there is much more behind this formulation of the fundamental law of suggestopedia. Firstly, it will require the existence of:

- Teachers` expectations about their ability to activate the reserve capacities of the learners
- Teachers` expectations about the learners` ability to learn at the level of the reserves
- Teachers expectations about opening up their own unused potential (creative ideas, new talents)
- Inspiration as a result of spontaneous achievements surpassing significantly the social suggestive norm.

Secondly, the process of revealing the **potential** abilities of each individual can be seen as the result of the application of the **global and artistic** approach, of the activation of the **rational and emotional**, of **the left and right hemisphere**, of the **conscious and paraconscious** mind of the learners in suggestopedic classes.

Thirdly, we are talking about opening up not only of linguistic or communicative reserves but of a whole **reserve complex** in the teaching and learning of foreign languages. The reserve complex manifests itself in the:

- ❑ Increased memory capacity and effectiveness, in the ability of learners to memorise and use a great number of lexical chunks, grammatical structures and longer stretches of language
- ❑ Increased memory capacity and ability to memorise large chunks of content-based (cultural, historical, geographical, social, etc) information
- ❑ Increased activity of mental and creative processes during the process of language acquisition and use
- ❑ Improved emotional tonus, group interactions, positive class atmosphere
- ❑ Increased speech production, improved abilities to communicate and socialize in L2
- ❑ Enriched world views, cultural insights, widening of interests
- ❑ Lack of fatigue and tension and improved work capacity
- ❑ Improved health parameters

In conclusion it should be noted that the reserve complex always functions in the unity of its pedagogic, psychological, social and psychohygienic aspects as demonstrated above.

In accordance with the above described seven laws suggestopedia/reservopedia can be made viable only if:

- A huge volume of learning material is covered
- It is structured in the global-partial, partial-global, global in the part, part in the global way
- The teacher is of high prestige and credibility
- The teacher has true expectations with respect to obtaining very high results
- The teacher should love all learners and respect their sense of freedom
- The dynamic of the teaching process should always respect the law of harmony of the Golden Proportion (Lozanov,2009: 198)

C. THE MEANS OF SUGGESTOPEDIA

In full compliance with its principles suggestopedic methodology can be viewed from three perspectives and applies, according to Prof. Lozanov, three groups of means in the learning process: didactic, artistic and psychological.

a) Didactic means

- **The global-partial approach** is observed at the level of artistically designed **text books** which contain global lessons (chapters) and contain information which is at least 2-3 times more than traditional materials. The globally presented texts also highlight, through special techniques, important elements of the language system.
- The global-partial approach is observed **at the level of teaching processes** starting with presenting enlarged linguistic and cultural information, analysing the elements and going back to the global text for creative production
- The global-partial approach is applied **in learning** by creating opportunities for spontaneous absorption of fragments of a text within the whole, by acquiring elements through chunks of language in use and later focusing on and analyzing them
- The global approach is observed **at the level of syllabus design** which contains integrated skills and knowledge for active learning but also for passive acquisition. The syllabus also includes information on the artistic means integrated at each stage of the learning process on the first (sentence, situation, general meaning) and second plane of acquisition (grammatical and lexical items, pronunciation, spelling)

b) Artistic means

- Art is not a stage of illustration or entertainment in suggestopedia. **Art is integrated** into all stages of the teaching and learning process-presentation, controlled practice and creative practice
- **Different types of suggestopedic art** is applied in the language classroom. For the purpose of the Methodological Framework we can mention the most essential ones.

✓ **classical music** is used for the presentation stage during the first and second **concert readings** when the global lesson is read with a special intonation to the learners (look for more details in the Stages of the Teaching Process),

- ✓ Classical and Baroque music is widely used as a **background** for many of the activities
- ✓ Music is used as a signal for the **start and end of an activity**, start and end of a lesson
- ✓ Art is applied in the form of **didactic and popular songs** which are selected with special grammatical, lexical or cultural purposes,
- ✓ Art is present in terms of **pictures and paintings, photos** all of which are indivisible part of the course materials
- ✓ Trainers also use actively **artistically designed wall charts** with linguistic information for activating first the peripheral and later the central perceptions of the learners
- ✓ Last but not least assuming/maintaining a new role and generally **applying drama in the classroom** penetrates all phases of the teaching process in suggestopedia

Art impregnates the entire teaching and learning process in suggestopedia. **Art by itself is considered the strongest form of suggestion**. Among its multiple functions we can single out several:

- Classical art induces spontaneously **states of concentration and relaxation** which facilitates language acquisition and reduces stress and fatigue
- Art **has a strong motivational power**, it creates a highly stimulating (mentally and affectively) atmosphere in the language classroom with its rich imagery and harmony
- It provides a multitude of positive **emotions** and **peripheral perceptions**
- Art, more specifically music possesses **a stimulating-liberating function** encouraging learners to **produce language without inhibition**
- Art fosters imagination and **creativity** in the classroom

c) Psychological means

- Teaching and learning are organized as **processes of naturally occurring communication** (continuous role play through L2). The teacher gently guides the learning experience by creating group cohesion, strong bonds and relationships. Gradually the learners start creating their own new reality. The teacher creates a highly stimulating atmosphere.

- The teacher is trained in using **non-specific communicative means in the learning process** (first and second plane of communication, appropriate use of intonation and rhythm, creating states of infantilisation, child-like plasticity, states of simultaneous concentration and relaxation)
- The teacher makes use of the **peripheral perceptions** in the process of language learning (signals given by different intonations, face expressions, non-verbal signs to reinforce verbal information, components of the classroom interior, including wall posters, etc.) All peripheral perceptions should confirm and not contradict the verbal messages of the teacher. They provide feedback for the credibility of the teacher as a source of information.
- The teacher creates **desuggestive set up** to liberate the learner from norms and fears and create conditions for increased language input and acquisition, for opening up of complex reserves of his mind.

PART FOUR: STAGES OF THE TEACHING AND LEARNING CYCLE

The specific principles and methodology of suggestopedia predetermine the specific character of the teaching and learning process in the language classroom.

1) preparation

The start of each suggestopedic course is preceded by painstaking **preparation** done by teachers and support staff. First, teachers conduct interviews with all students to obtain information about their language level, needs and expectations, personality, learning preferences, etc. Next, the aesthetic decoration of the classroom requires a certain number and proper positioning of grammatical and lexical charts which are always presented on the background of a scene of nature (landscape, flowers, etc). Added to these are photos, reproductions of classical paintings, posters with cultural information, etc. Teaching materials, translations in L1, an array of artistic devices, accessories, also report forms, class registers are likewise taken good care of.

2) introduction

The first proper stage of the teaching cycle is represented through **introduction to/decoding of the new teaching material** presented in a global lesson. It usually lasts about 20 minutes with the exception of the first day of the course. The global lesson in foreign language

suggestopedia is usually a chapter from the textbook (8 chapters on average). The latter resembles, as already mentioned, a piece of literary work, most often a play. The first introduction at the beginning of each course is lengthier because of the adoption of new roles/personalities and immersing into the scenario. It is a unique and memorable moment of suggestopedia when teacher and all students choose a new name, nationality, profession, etc. and enter into an on-going role play which continues till the end of the course. Right from the start they are all engaged in communication getting to know each other and getting a feel for the new language. Right from the start they sing, dance and play games, all of these in well structured and linguistically purposeful activities. The stage of introduction also aims at decoding the new linguistic and content-based material in the global lesson for active learning through short explanations, the use of wall charts and didactic songs. It also gives some hints about the story line in the chapter of the text-book and raises the expectations of the learners.

3)concert sessions

In a state of enhanced motivation and expectations learners encounter the new material at the background of music. This is the famous **first séance or first concert session** in which the teacher stands upright and the literary text is read slowly and solemnly in harmony with the selected piece of music by classical and pre-classical composers (Mozart, Beethoven, Haydn). For the special selection of concerts based on research refer to Gateva, 1982, 1991). The students are instructed to follow the text in L2 together with the rhythmic reading of the teacher and also read the translation in L1 in the ensuing pauses. Suggestopedic teachers undergo special psychological, musical and voice training in order to reconcile the linguistic agenda with the tempo, dynamics, rhythm and tone of the music. Most important, however, is the skill of the teacher to tune in to the orchestra performance as one of its instruments. Next to it comes the ability to articulate clearly, to give a distinct shape to each sound, word and phrase, to make meaningful pauses and segment the text.

The first concert reading is of great importance for acquiring reading and pronunciation habits, for comprehending the new language, for memorising large chunks of the text which will be creatively used at later stages of the learning process.

The splendid music with its emotionality, relaxing effect and positive suggestions balances the large volume of linguistic information and prevents any signs of fatigue or boredom.

The second reading of the same teaching material is done by the teacher during the **second concert session** at the background of Baroque music (Handel, Vivaldi, Bach). This time the books are closed and learners enjoy entirely the soothing, rhythmic flow of sounds. The

teacher sits comfortably and maintains rapport with the students by eye contacting them occasionally. Unlike the first concert session the teacher`s intonation and tempo sound perfectly natural to express the real life situations and characters of the textbook. The articulation remains clear and understandable. Learners have been acquainted with the content of the story, still they hear the same words and expressions through different intonation and rhythmical patterns which facilitates memorization and recall. At the end of the second concert reading the effect of rest is complete.

4) first elaboration

The first elaboration of the new global lesson **(the reproductive phase)** takes place during the following two or three days. It goes through several phases and always deals with separate parts of the text (the text is subdivided into meaningful units). It aims to revive and refresh the global lesson presented at the concert session. It develops learners` reading skills, their comprehension of the text, their pronunciation, their memorization of whole lexico-grammatical chunks. Most importantly, in a positive, emotional atmosphere the teacher creates the feeling of confidence that the large volume of material is easily mastered.

a.Reading and pronunciation phase

The teacher can start with reproducing/pronouncing few chunks of language (of the respective part of the text) using different intonation patterns resembling the classical piece of music or the natural intonation of the situation. **Students repeat after the teacher** and try to recall the meaning. Generally, at all initial stages they are encouraged to refer to the translation in their native language. Students` repetitions are choral (whole class, smaller groups) and individual. Humorous intonations are often applied - humour and laughter are essential part of the learning process.

Students and teacher read each part of the global lesson in succession. Students throw a glance at the translation of the text. **The first reading** is slow and reminds of the first concert session. A variety of reading techniques is applied. First reading is only choral and gradually sentences and situations are read by individual students. While reading, **attention is drawn to different intonation** (e.g. loudly, quietly, slowly, quickly, sadly, joyfully, mockingly, boastfully, etc**). Attention can be drawn to different activities** performed with the words in bold while reading (e.g. when coming across a word in bold/or underlined word clap your hands, stamp your feet, stand up, touch your ear, turn your head, etc.) The shift of attention is in line with **“the double plane” technique** of suggestive communication-memory is activated and retention is better when learning happens “on the second plane”. **The first**

plane is engaged by a game or game-like task. Language is dealt with on the second plane. Games should not be complicated. They should not be used for entertainment-they are essential part of the learning. Playing games recreate the atmosphere of happy childhood ("the infantilisation" means of suggestive communication) but they take into consideration the psychological characteristics and needs of the adult learner.

The teacher also applies a variety of different reading tasks such as: competing to find words and phrases, reading forward and backward, reading in a chain, etc. At certain points the teacher gives brief explanations about the reading rule, supplies more examples and refers students to the Grammar Section of the course book.

b.Translation phase

The teacher prompts **a second reading of each part**. **The translation is taken away (This is just a reminder that suggestopedia was created for monolingual classes!)**. The second reading is quicker and students perform individually by reading in roles. They try to imitate the characters in the story by putting on different items of clothing, accessories (hats, sun-glasses, scarvess, wigs), etc. While doing it individual students may volunteer to translate sentences and paragraphs. Translation of paragraphs can be prepared as group work as well. Clubs of reading and translation specialists can be set up. The most important thing is to observe the game/activity principle and the shift of attention from the first (game) to the second (language) plane and vice versa. Also, while working on the details attention of the learners is always referred to the general – the plot, the scenario, the roles they perform.

c. Work on language or content areas

During the second reading of the text at appropriate places students` attention is attracted to the **grammar** paradigms on the right hand side. These can be read rhythmically, the endings can be associated with different gestures. Grammar paradigms are practiced through songs and simple dances. Grammar elements are coded with gestures, movements, symbols, objects At the same time grammar phenomena in suggestopedia are always extracted from and treated in the context of the story/situations in the book. To practice grammatical structures the teacher again applies different games: imitation games (guess the tense), retelling a short story through a diagram, time-line, ball games (for questions and answers), card games, dice games, ordering sentences and paragraphs, etc.

The activation of grammar and **lexis** happens in a strictly planned way and is always based on key moments of the development of the plot in the suggestopedic book. Suggestopedia makes use of a great number of lexical games like auctions (buying and selling of objects),

guessing games (guessing letters, words, parts of sentences, nationalities, professions, etc), working in groups and forming of different lexical sets (synonyms, antonyms, word families, semantic fields and mind maps), coding and decoding of sentences through numbers and other symbols, memory games, chain games, etc. What makes suggestopedia different in using games is that the latter are integral part of the learning process, not a stage. Secondly, they deal with larger volumes of material and enhance memorization significantly. Thirdly, they are always closely connected with the characters and story line of the book which creates natural motivation for participation.

In the linguistically oriented elaboration the teacher also encourages a lot of substitution and transformation tasks by replacing words, by changing verb tenses, by transforming statements into interrogative/negative sentences. In this way the phrases are made flexible, detachable from the book and the students feel more independent in making the transition to the more creative stages of work. In the same way the teacher deals with content areas – e.g. cultural information about the target country.

5) The second elaboration and production (performance)

The transition stage between the first and second elaboration is very subtle. The aim of the second elaboration is to create opportunities for the personalized use of the language in new situations. The role plays based on the book become more intricate, they provide new obstacles which require a new solution, new ending which on its part requires creative recombining of the linguistic resources. Students can make their own version of the stories in the book, add more details, express their opinion, opposing views.

The most creative stage of the elaboration process is the so called **performance** which happens during the last two hours before the new concert session. The students prepare at home a monologue speech based on the main topics of the preceding global lesson. Some pairs may prepare a dialogue. During the performance everybody participates in a monologue or a dialogue which represents a synthesis of the material covered. The stories are prepared to a certain degree (some note taking takes place at home) and are unprepared at the same time because they are original, personal and also during the presentation phase both teacher and other students ask questions which prompt unplanned speech. In addition, the teacher often introduces a small object and asks the students to integrate it into their story which creates opportunities for spontaneous speech.

PART FIVE: DESIGNING SUGGESTOPEDIC TEACHING MATERIALS

The coexistence of the two adjectives "ARTISTIC" and "TEACHING" in the title is far from accidental. It reflects the dual character and dual purpose of all suggestopedic classroom materials. It is also a fair representation of the two leading principles in suggestopedia: the global and the artistic ones. On the one hand all teaching materials follow a specific didactic agenda realized through global lessons, on the other hand, the didactic content is skillfully disguised into the texture of the artistic plot of the course book.

All creative suggestopedic materials are in-house designed, they are tailor-made and purpose-built. They take into account the specific character of the target language and culture, of the level and needs of the learners, of the context of teaching and learning. They always emerge as a result of the creative work done by suggestopedic teachers, a highly inspirational process in which they reveal their hidden potential as screen writers or playwrights together with their philological and pedagogical abilities. They always combine in one the didactic and artistic features of suggestopedia.

ARTISTIC AND DIDACTIC ASPECTS IN MATERIALS DESIGN

1. Artistic considerations: artistic design of the foreign language course book

a. The project of creating a suggestopedic book or course module starts with a clear idea about **the evolving story line**, the set of events and the set of characters.

The whole process poses a great challenge to **the teacher** who appears now **in the role of a writer**. The teacher sketches out the plot from start to finish thinking at the same time how to integrate the pedagogical agenda into it. The entire process demands high levels of multi-tasking in action. The plot needs to be up-to date and enjoyable, not too dramatic, containing lively and memorable situations which will facilitate the presentation of certain language structures or content areas. Artistic and various pedagogical tasks go into parallel lines. The main idea of the story crystalizes into the title of the book.

b. The cover of the book displays **a catching title** at the background of an aesthetically alluring picture representing **a piece of classic fine art or another picture**, usually painted by a prominent artist of the target culture.

c. Inside the book the author makes a careful **selection of paintings and photos** which are in harmony with the content and make it look attractive, raising the expectations of the reader.

It is important to remember that the pictures do not illustrate single elements, they are again global in nature. They stimulate holistic thinking and feeling, desire to talk about the images and ideas encrypted in the painting. They correspond to the main topics in the story and are used as a basis for descriptions and discussions during the elaboration stages of the learning process.

d. Inside the book is **the set of dramatis personae or main characters** who will be performing the scenes throughout the story development.

They represent different personality types, different character traits. Each of their personalities is outlined in a somewhat sketchy way because each character will be further developed by the students when they assume the respective role. It will boost and motivate their creative thinking and communication exchanges.

To illustrate this moment we will show the set of characters in the suggestopedic book for Business Communication called "Work and Life Balance" (**Author: Galya Mateva**)

LET US PROPERLY INTRODUCE AND LEARN MORE ABOUT OUR MAIN CHARACTERS AND THEIR FAMILIES:

Justin Macqueen, Scottish, aged 48, CEO of World Development Institute. Energetic and charismatic leader. On the board of several NGOs. Recently married to a blonde designer, 10 years his junior. Has a chubby-cheeked son aged two. The family lives in a detached house at 18 Victoria St in Edinburgh.

**Edna-Rose O`Brien**, Irish, aged 34, famous business consultant and coach. Brainy, reliable, romantic. Small, pretty, reddish-gold hair, pale, freckled face. Always on high-heeled shoes. Unmarried. Lives alone in a two bedroom flat at 14 Dame Lane, Dublin, close to the Stag`s Head Pub. Drives a BMW company car.

Gary Gamble, English, aged 38, financial expert. Clever, witty, quick-minded, with a good sense of humour. Works in an open-plan office. Likes both elegant suits and casual wear. Tall, thin but hates sport. Single. Lives alone at 105 North Parade Road, Bath in a nice residential area. Owns a second-hand Audi but often commutes to work. Loves Wagner, beer and the spice of adventure. Eats pub stakes and French fries with pleasure.

David Greenwood, half-Spanish, half-English, aged 34, specialist in ecology and environmental studies. Delivers lectures all over the world. Capable, energetic, kind-hearted, romantic. Eats healthy food and leads healthy life style. Vegetarian. Dark haired, green-eyed,

attractive looking. Casually dressed. Single. Lives at 39 Calle Bruc, Barcelona. Goes to work by underground. Adores music.

Manju Noble, Indian, married to an Englishman, aged 58, a successful school manager, linguist. In charge of a big teaching staff. Erudite, calm, even-tempered, good at business management . Always full of ideas, never feels tired or bored. Lives at Gable Cottage, Church St., York. Loves gardening. Happily married. Her daughter helps her manage the school.

Laura, half-French, half-Italian and Leonardo Soriso, Italian, aged 42, owners of a family printing business. Hard-working and successful. Always nice-looking, well-behaved and smart. Have been married for 16 years. Have two sons. In their free time they love to travel abroad with the kids. Love beach holidays. Sometimes spend hours in the Vatican museums or in art galleries. Live not far from Vatican city at 205-207 via Germanico.

Maria Micaleff, Maltese, aged 54, Human Resources expert. Very sociable, talkative, energetic. Dark-haired and skinned, short and plump. Always on the move but never walks on foot. Very active on social media. Knows the whole island and everybody seems to know her. Married to an Austrian with twin sons and a daughter. All go to church every Sunday. Lives at Marble Hill House at 108 Independence Avenue, Mosta not far from the great Mosta Cathedral.

Karl Kaufman, German, aged 52, engineer, specializes in industrial management. Chair of the Association of Industrial managers. Accurate, reliable, used to working long hours. Can be funny and good company, but can be bossy at times. Physically stocky and strong. His profession is his hobby. Married with a son and a daughter. Lives at 12-15 Breite Strasse, Cologne in a block of flats. Has a hybrid Opel but cycles to work.

Simeon Popov, Bulgarian, aged 30, software engineer. Partner in an international high- tech company. Well-educated, intelligent, kind-hearted. Tall, well-built, with brown hair and fair complexion. Regularly goes to the gym, loves sport. Single. Sophia`s boy friend. Lives at 86 Vitosha Street, Sofia. Often walks to work. Drives a company car when on business trips.

Sophia Lipis, Greek of American origin, aged 31, works in the tourist industry. Beautiful, long-haired, long-legged. Divorced with a small child. Travels a lot on business. Her mother looks after the kid while she is away. She has been with Simeon for the last two years and he is a great support. She considers the possibility of opening a branch of her company in Bulgaria. Loves swimming in the sea. Lives at 26 Posseidon Avenue, Athens in a flat overlooking the sea.

Petteri Niilo, Finnish, aged 40, senior manager in a big IT company. Technology fan. Quiet and reserved, very resourceful and clever. Blue-eyed, fair-haired, broad-shouldered and athletic. Married with two sons. Loves catching, cooking and eating fish. Gourmet eater. Lives at 34 Kirkkok St, Helsinki and adores the music of Sibelius.

e. In terms of structure the suggestopedic course book in a foreign language designed for adult learners contains on average **8 chapters** or **global lessons** united in an evolving plot.

Once again, there is nothing extraordinary or super dramatic about **the plot** - it usually follows a series of enjoyable, realistic or imaginary, situations. Most typically these revolve around a major event (e.g. a sea voyage, world congress, shooting of a film, etc.). At the same time there are elements of fantasy, expectation, surprise, unexpected outcomes of a situation. Most importantly, each character and each situation are loaded with **humanistic ideas and positive emotions**.

f. Each chapter integrates naturally **songs and parts of poems** into its content. All this will facilitate the process of removing one`s negative barriers and suggests that learning a new language is a pleasant and rewarding experience. The songs as already mentioned can be classical, popular or didactic. The latter are usually created by the teacher and they aim to practice a specific linguistic phenomenon (e.g. the verb “to have”, the present perfect tense in English, etc.)

g. The style of the language strikes a fine balance between literary, slightly more formal and also informal, every day language. The formal language is associated with knowledge about culture, art, traditions of the target country and it broadens the scope of interests and world views of the learners. The informal language prepares learners to communicate in typical situations when travelling, working, living, etc. in a new country. Each element of the book contributes to the process of revealing the reserve complex of learners (regarding the memorization and use of language) in a pleasant and relaxed way.

h. Each chapter/global lesson is titled and starts with a matching quote by a famous writer representing the target culture. Each chapter is subdivided into **sub-parts** which can also be titled-the segmentation of the text into meaningful units will facilitate the elaboration procedures of the new linguistic material. At the end of each chapter or global lesson there is **a list of the topics, grammatical structures and communicative functions included in it**.

i. Each chapter/global lesson is also supplemented by **additional reading and listening texts** (stories, anecdotes, conversations, questionnaires, quizzes, etc.) which create new contexts for use of the linguistic and communicative material.

j. Each course book designed for suggestopedic foreign language teaching contains **a Grammar Reference Section** and optionally a **Word List** in the end.

2. Didactic considerations when creating a suggestopedic book or course module

a.Designing global lessons

On the whole, the suggestopedic course book, each global lesson respectively, would normally contain **2 to 3 times more linguistic material** than a mainstream book. It is line with the basic suggestopedic law which requires the increased volume of the didactic information. The increased information is presented through global lessons (6-8 in number), each of which is presented through a chapter in the story of the textbook. **The total number of lexical items** in the course book **for the first level** in English amounts to around 2000 words and one has to add to that a high number of lexical phrases and grammatical structures occurring naturally in the story. **The first chapter or first global lesson** is the most challenging one because it comprises around **800 lexical items** and a wide range of grammatical structures. The specific structure of the first global lesson is justified by the strong **psychological impact of "the first encounter"** when acquisition is extraordinarily effective. With each next chapter the linguistic load may decrease implying that learning is becoming easier but it always depends on the type of book, type and level of course.

In the typical text book designed for a language course in suggestopedia **the global lesson combines two main strands**: **the artistic**-the evolving plot with numerous events and situations with **the well-defined linguistic strand**- including grammatical, lexical and functional aspects of the foreign language. Some of the chapters introduce **the third strand** which commonly relates to **cultural** and **historical** aspects of the target country. Below is an extract from the **French textbook** for elementary students which illustrates the **cultural and communicative aspects** of the suggestopedic course (**Authors: Z. Ivanova, E. Levkova**).

Henri Laurent stoppe sa Peugeot	Ханри Лоран спира пежото си
sur l'île de la Cité.	на острова Ла Сите.
La nature a offert à Paris	Природата е подарила на Париж
deux dons précieux -	два ценни дара-
la Seine et les huit collines.	Сена и осемте хълма.

Emile Pétrov:

Vous avez très bien fait
de nous amener ici.
Une promenade à travers
la ville - c'est un voyage
à travers l'histoire.
Je voudrais sentir
l'esprit de Paris.
" Paris n'est pas une ville.
C'est un monde."
(François I-er)

Емил Петров:

Вие направихте много добре,
че ни доведохте тук.
Една разходка из
града – това е пътуване
през историята.
Аз бих искал да усетя
духът на Париж .
„Париж не е град.
Той е един свят.“
(Франсоа I ви)

Henri Laurent:

Et pour comprendre ce monde
il faut connaître
son histoire insolite.
Attendez un peu.
Ecoutons le récit du fleuve.
La Seine vous racontera
le mieux
son passé et son présent,
riches en événements.
Voilà! Ecoutez, regardez !
La Seine bat
comme une artère
qui apporte le sang

Анри Лоран:

А за да разберем този свят
трябва да познаваме
необичайната му история.
Чакайте малко.
Да послушаме разказа на реката.
Сена ще ви разкаже
най-добре
неговото минало и неговото настояще,
богати на събития.
Ето! Слушайте, гледайте!
Сена пулсира
като артерия,
която носи кръв

à l'île -	на острова-
le coeur de la France.	сърцето на Франция.
C'est le berceau de Paris.	Това е люлката на Париж.
Sur cette île est née	На този остров е роД
la Capitale.	Столицата.
Les Parisii y sont venus	Паризиите са дошли
il y a 2000 ans.	преди 2000 години.
C'est la naissance	Това е раждането
de Lutèce -	на Лутеция-
l'ancien nom de Paris.	старото име на Парı
Ce nom signifie	Това име означава
habitation au milieu	дом насред
des eaux.	на водите.
Ces simples pécheurs gaulois	Тези обикновени гаJ
ont combattu	са победили
tous les ennemis.	всички врагове.
Ils ont eu des difficultés inouies	Имали са нечувани т
mais ils n'ont jamais quitté	но никога не напусн
leur " vaisseau à l'ancre".	своя „кораб на котвa
Cette île a la forme	Този остров има фо
d'un vaisseau,	на кораб,
d'où la devise	откъдето и девиза
de la ville:	на града:
" Il flotte mais ne sombre pas .»	„Той плува, но не пс
Jules César est le fondateur	Юлий Цезар е основ
de Paris	на Париж

Hélène Pétrova:

Oh, qu'elle est belle!

Notre Dame de Paris!

" Les grands édiffices

comme les grandes montagnes

sont des ouvrages des siècles. "

(V. Hugo)

Елен Петрова:

О, колко е красива!

Парижката Света Богородица!

„Големите сгради

както големите планини

са произведения на вековете.“

(В. Юго)

Emile Pétrov:

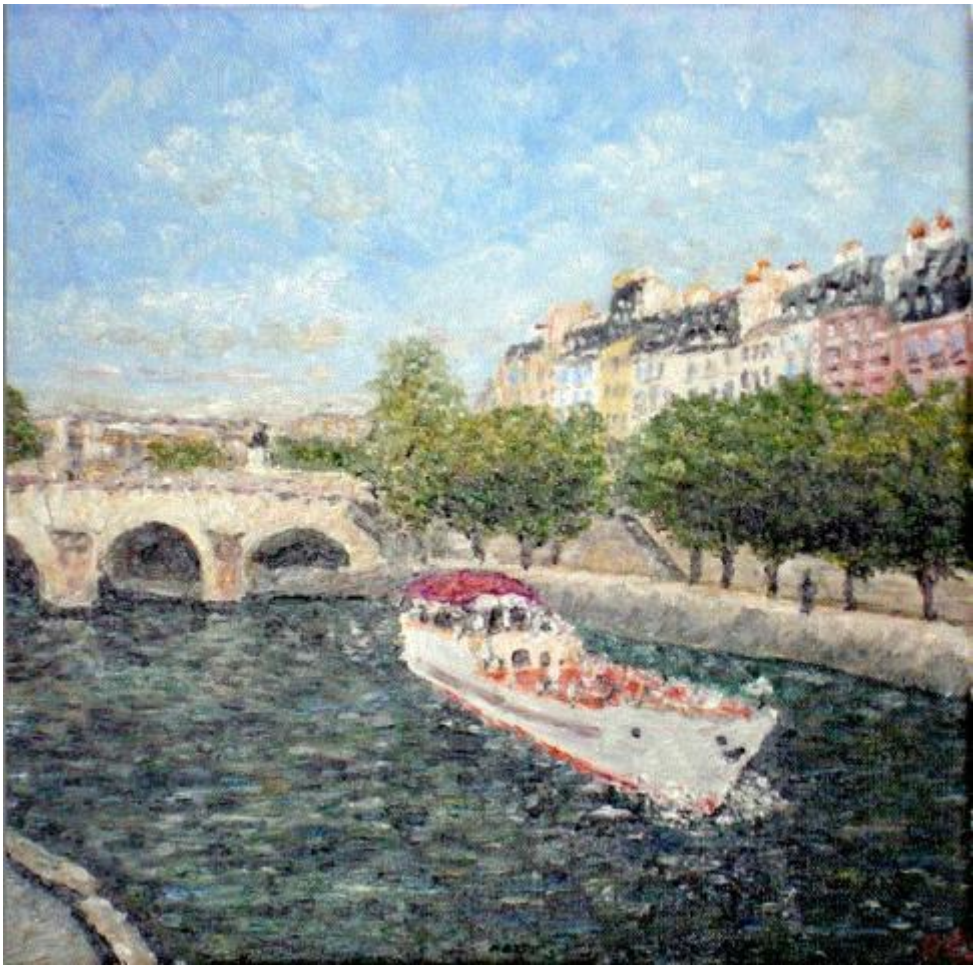
Elle est vraiment

d'une rare beauté.

Емил Петров:

Тя наистина е

рядко красива.



Daussant, Bord de Seine

The excerpt skillfully interwines the beauty of the language with the beauty of historical Paris, with the beauty of art. All these strands are fully developed in the complete global lesson.

Each global lesson realizes the **unity of the global-partial-global** approaches to language. The new linguistic items, as shown above, are always presented at discourse level (enlarged stretches of language). Later on, during the elaboration phases the focus shifts to paragraphs, sentences, phrases, facts, words and letters/sounds. Finally, the whole is reconstructed in a creative way during the performance stage when learners share their newly-formed stories and dialogues.

b.Designing content-based global lessons: integrating content, language and art

Suggestopedia has also experimented with presentation of **content-based global lessons** which contain numerous facts and dates, i.e**. increased volume of historical, cultural, social, business, etc. information**. These information loaded texts can serve as a basis for developing different **content and language integrated courses**. **They may be of special relevance for the aims set by the IGETADAPT project partnership aimed at courses which are content and language -oriented.**

An example can be given with the **global lessons dedicated to Bulgarian and British history and culture intended for young adults.** The first story called "The Long Journey of the Alphabet" **(author Galya Mateva),** is intended for students who need to integrate their knowledge of Bulgarian history with their linguistic competence. Though the topic is not directly relevant for the specific context of the IGETADAPT partnership, it provides the basic principles in **designing language, content and art integrated course modules.** Here only a part of the story will be presented.

Generally, the story takes the reader from the days of the creation of the Slavonic alphabet in 855, goes through centuries of crucial battles, Byzantine and Ottoman rule and shows how the alphabet survived and the Bulgarian identity was preserved through turbulent times The text contains a large amount of general lexis, historical terms and cultural concepts. The text is presented in the classroom at the background of Tchaikovsky`s Concert for Violin and Orchestra and during the elaboration phases all language and terminology is practiced through a variety of games, quizzes, role plays, songs and poems. The selected excerpt of the text will illustrate how we can increase the volume of information and how content, language and art can interact to mutually enhance their impact on communication exchanges.

Marcella: That`s really interesting.	Това е наистина интересно.
What happened next?	А какво станало след това?
Andy: So, the followers of	И така, последователите на
Cyril and Methodius	Кирил и Методий
were welcome in Bulgaria.	били посрещнати с добре дошли в България



Artist: Dimitar Gjudgenov

The Cyrillic alphabet began to be used	Кирилицата започнала да се използва
instead of Greek and Latin.	вместо гръцката и латинската азбуки.
Ilia: Enlightened, Bulgaria became	Просветена България станала
a powerful state in the reign of Simeon.	мощна държава при царуването на Симеон.
He **won many battles against**	Той спечелил много битки срещу
the Byzantines (917).	византийците.
Ohrid and the capital Preslav became	Охрид и столицата Преслав станали
The centres of Bulgarian literature.	центрове на българска литература.
Mira: This was the Golden Age	Това бил златният век
of Bulgarian culture.	на българската култура.

Nikola: But history is **full of ups and downs**. Но историята е пълна с възход и упадък.

The Byzantines **conquered**	Византийците покорили

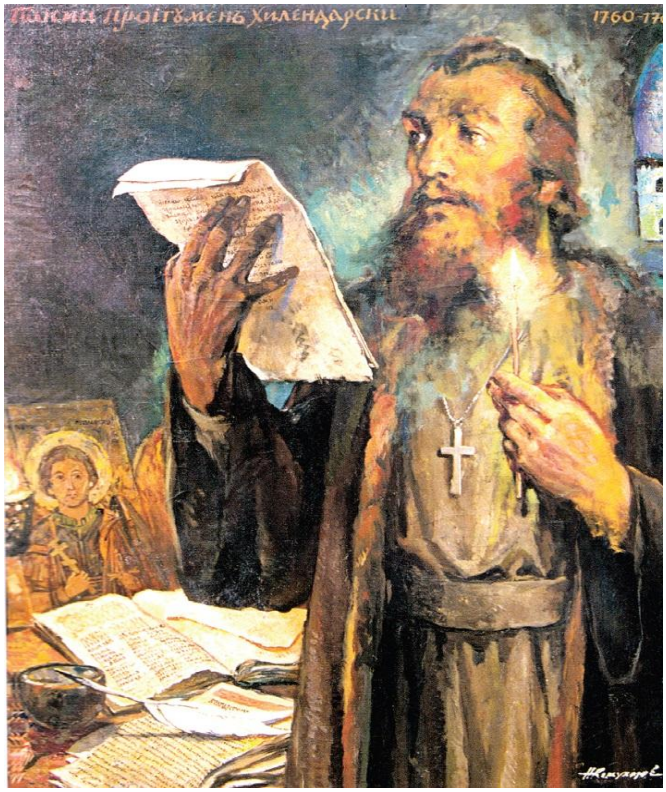
our lands in 1018.	нашите земи през 1018 г.
Marcella: How long were you **under**	Колко дълго сте били под
Byzantine rule?	византийско робство?
Did you use the Greek alphabet?	Използвахте ли гръцката азбука?
Andrea: No**, we didn`t.**	Не.
The Byzantine rule **could not**	Византийското робство не успяло да
destroy the Bulgarian alphabet and culture.	разруши българската азбука и култура.
Bulgaria **was liberated** in 1185	България била освободена в 1185 г.
after the uprising of Assen and Peter.	след въстанието на Асен и Петър.
Boris: The new capital was Tirnovo.	Новата столица била Търново.
Dari: We became again a powerful state	Отново сме станали силна държава
in the reign of Ivan Assen II (1230).	при царуването на Иван Асен II (1230).
Through culture, peace and diplomacy.	Чрез култура, мир и дипломация.
Through books written in Bulgarian.	Чрез книги написани на български.
Marcella: I wish I could read Bulgarian.	Иска ми се да мога да четабългарски.
Was that the last foreign rule?	Това последното чуждо иго ли е било?
Neda: Unfortunately not.	За съжаление не.
The Ottoman Turks ruled the country	Отоманските турци завладяли страната
for almost 500 years (1396-1878).	за почти 500 години (1396-1878)
But luckily the Bulgarian alphabet	Но за щастие българската азбука
was kept alive hidden in monastery books,	била жива скрита в манастирски книги,
in sorrowful songs and poems.	в тъжни песни и стихове.

In the first history book written by

Paissi of Hilendar in 1762.

В първата история написана от

Паисий Хилендарски в 1762г.



Artist: *Nikola Kozhuharov*

Andy: He made Bulgarian people believe

In their glorious past and future.

Той накарал българите да повярват

в своето славно минало и бъдеще.

The global presentation of historical information through suggestopedia proved to be very effective. Testing students at the end of the elaboration and also after three months showed that they were able to engage in a conversation and talk about the events with 21 and later 24 sentences on average (long-term retention was high), integrating into these different terms of cultural and historical significance. The results were several times above the average norm (as a result of a comparative research analysis) and provided a strong proof for the realization of the suggestopedic reserve complex.

Another example of content, language and art integration in suggestopedia is the **book for business communication Work and Life Balance** (author Galya Mateva). It is aimed at adult

people who are on the job, or are unemployed or intend to change their job. In a word it is generally for all those who want to be more successful in their working environment. The book is written for trainees at initial B1 language level according to the Common European Framework of Reference.

The content of the book develops through **6 global lessons along four major routes**. **The first one is the artistic plot** telling the reader about a newly established NGO and its charitable mission – a Mobile Business University. Instead of students going to the University it goes to students in remote rural areas of Africa to teach them how to find and sustain a job. The **second route is the content area** with selected topics related to jobs and employment. Each chapter focuses on a chosen topic, e.g. starting a business, different forms of entrepreneurship, applying for a job, letter writing and job interviews, effective presentation skills, effective negotiation skills, etc. **The third route goes along everyday topics** like travelling, booking accommodation, socializing with friends, food, drinks and healthy life style, family life, art, nature, etc. **The fourth route** takes the learners on a linguistic journey covering practically all **English grammar** at intermediate level: present and past tenses, conditionals, reported speech, passives, etc. It also deals with the topics, lexis and communicative functions as required by the contemporary European norms (Core Inventory of English). In order to provide a specific example of how all these routes mingle, we are going to attach here part of a global lesson taken from the Work and Life Balance book (**Author: Galya Mateva**) which is organized round the topic of "the Job Interview". It exemplifies the law of enhanced volume of information through the unification of the artistic plot, the business knowledge and skills area, the building up of human relationships and main grammatical, lexical and functional considerations. **The unity of all these is at the heart of the global lesson**.

"THE JOB INTERVIEW

Maria: We can change the perspective now

and discuss HR issues from the point of view

of **a job applicant**.

Petteri can be very useful in advising you

how to prepare your **CV (curriculum vitae)** and

letter of application.

Petteri: First, prepare your CV or resume





before the application letter.

Be succinct and honest.

I don`t quite believe it but

research shows that

nearly 75% of all CVs

carry embellishments while 25%

may **contain even complete lies.**

As it appears CV fraud is not uncommon

but **to my mind** lies are easily detected.

That`s why try to be truthful and realistic.

Neither overestimate nor

underestimate yourself.

Ali: **Have you ever come across** a lie in a CV?

Petteri: Once it happened to me in Finland.

Ali: What did they lie about?

Petteri: It concerned **the length of experience**

and we were quick to spot it.

Aisha: Did you employ the candidate?

Petteri: Yes, we did because

he was sincere when explaining the reason for that.

Otherwise we **wouldn`t have employed him**.

Back to the CV topic. Remember

to use short noun phrases and action verbs.

……

Nelson: Do you always apply for a job

in response to a job advertisement?

Petteri: In such cases you send

the so called **solicited application letter**.

But you can send an unsolicited letter to

an organization that has not announced

a job opening.

In both cases the letter should be

very **well structured and thought-out**.

It typically contains

an opening paragraph in response to the ad.

It clearly **reveals your motivation**

to get the job.

What follows is a paragraph on

your qualifications,

skills and relevant experience.

You may include information on

your personality and hobbies.

The letter finishes with

a closing paragraph

in which **you request an interview**

at a convenient time.

You can be invited to one-to-one,

group or video interview.

Ali: How do we prepare for the interview?

What type of questions do *they* ask?

What type of questions do *we* ask?

We need to prepare our questions, don`t we?



Sorry, what was your question?

Maria: Since I am often the person

to ask questions during the interview

allow me to guide you to some of

the most common ones.

They typically come **under the heading** of

"Career Goals":

They may ask why they should hire you,

why you think you are qualified for

that particular position.

They could ask If you could choose

your job and organization again

where you would go.

Also, they would like to know what

you want to be doing

in five or ten years` time .

Further on, under *"Educational Background"*

prospective new recruits are often asked

why they attended a **state or private University**,

what subjects they enjoyed

the most or the least and why.

They might ask If you started all over again

what you would change about your education.

In relation to your *work experience*

a tricky question might be to describe

a difficult situation which was handled well

by you in the not distant past.

Regarding your personality

you may find it baffling

to describe **your greatest weakness**.

Of course, they will ask

what **your strengths**, your hobbies are…

Petteri: Don`t miss the opportunity

to ask questions yourself.

They may **refer to your job description**

and concrete responsibilities,

training and **promotion opportunities**,

remuneration and benefit packages.

The more you know, the better.

Kuki: I would like to work

in the HR Department

and **after holding an interview**

to **draw up the profile**

of the candidate applying

for a job position.

Then candidates can be compared, I guess,

considering data from

their CVs, **aptitude tests**, impressions

from the interview, expected salary…

David: You are right, Kuki.

This is what usually happens after

a round of interviews.

But first and foremost, try to spot

among the candidates the one

with potential for development.

The one who is **willing to learn**.

The one who loves the work,

who cares about the environment.

Be it human or natural.

Edna: I can`t agree more with

your conclusion, Dave.

That`s essential.

Now **let`s wrap up today`s lecture** and

discussion and then start preparing for

a grand night experience.

Our hosts have kindly invited us to the

miraculous show called

"The Sights, Sounds and Soul of Africa".

On behalf of our team let me express our

heart-felt gratitude for **all your care and**

concern, for all you are doing

to make us feel special.

Lastly, don`t forget to **put on your best tonight**!"



You could see the mixture of the four strands in the dialogue you have just read. The story continues to develop through the interaction/conversation of the characters, they learn how to apply for a job and how to be successful at the interview. The end of the lesson implies the experience of attending a special performance and finally, the learners` grammatical competence is developed through their ability to form direct and indirect questions.

c.Designing global lessons: passive and active knowledge

The great amount of linguistic and content-oriented material in the global lessons predetermines **the distinction between active and passive grammar and vocabulary** in each one of them. As a rule **active language (key lexis and vocabulary structures) is singled out** in the text by underlining or a special font. The teacher who is the author of the textbook carefully considers which of the words and phrases to underline or place on the right hand side of the text. Through the latter technique the teacher presents key grammar paradigms of verbs or focuses the attention on vocabulary families (semantically related words) on the right hand side of the text.

The choice of items for active/conscious learning and use is also encouraged by the teacher, highlighting the most frequently used structures through different intonation patterns during the first concert session. While reading and following the melody, tempo and dynamics of the musical piece, the teacher tries to prounounce in a contrastive way the most important linguistic items.

The memorization and use of the high frequency words and structures is facilitated by the specific structuring of the phrases in the left column of the text. Each sentence is broken up in a way so that each part can be replaced with a new word or a combination of words.

The information units for passive acquisition constitute the background knowledge, be it linguistic or content-based. It is part of the course syllabus and teachers plan for it in a deliberate way. They also plan when it will be brought to the conscious attention of the learners and when it will be transformed into active.

Apart from the didactically predetermined division between active and passive knowledge, learners are ultimately led by their own choice based on personal needs and experiences. Most importantly, the spontaneously happening and the pre-determined shift from passive into active knowledge and vice versa should always be taken into account.

d.Designing global lessons: some linguistic aspects

The artistic approach always strives to balance and serve well **the introduction of the grammatical and lexical items** by firstly providing **typical situations** of use. Each situation should be typical, frequently met but also it should be sufficiently **emotionally loaded**, interesting, so that the linguistic items are remembered in a spontaneous and practically valid way. Secondly, the introduction of new language should be supported by a sufficient **number of occurrences** of the item (be it a verb tense, a pronoun, lexical phrases, etc.). The

new structures should be preferably provided in a block (repeating the structure in slightly different way/situation, also it is repeated by different characters) but it should not make the conversation or description stilted and artificial. Thirdly, the development of the plot and the numerous situations should attempt to provide the natural environment for **the recycling of the lexical and grammatical structures**. The stories in the middle and end of the book should try to integrate previously introduced language items. The more often the learners encounter the linguistic items in various contexts, the more easily they will remember and use them. When designing the global lesson we also need to consider the time and **place to introduce the structures for passive acquisition** so that they are stored and processed in the subconscious mind, in this way facilitating their active learning at a later stage.

The **globalization of the grammatical and lexical items**, i.e. to what extent the grammatical item will be enlarged will depend on the type and level of the course, on the needs of the learners. For example we can present as one unit all forms of a tense (positive, negative, interrogative). In English we can present together the groups of verbs which form their interrogative form through inversion. We can present globally all present or past tenses, etc. The presented size of a semantic field/cluster will also depend on the level, age group, needs of the learners, etc.

In the final section of the Methodology Framework we can wrap up the most important characteristics of the design of suggestopedic books and courses:

- Suggestopedic courses are based on in-house produced, customized and text-based teaching materials
- The typical suggestopedic course book is a piece of pedagogic literary work in the form of a long story or play
- The book consists of 6-8 chapters (global lessons) connected in an enjoyable plot
- It presents a set of characters or "dramatis personae" which represent different psychological types, professions, nationalities
- Learners assume a new identity by choosing a charcter from the book or making a free choice of their own
- Learners are expected to develop their characters by presenting different stories at the end of the elaboration of each chapter
- Through their stories they develop a parallel plot, co-create a new reality

- **Each global lesson is characterized by**:
  - ✓ Enhanced information load at least 2-3 times compared to the existing norm

- ✓ Enlargement of the grammatical and lexical units
- ✓ Longer texts, each of about 200-250 sentences, a rich array of new lexical items
- ✓ Presenting new grammar and lexis in typical situations in a block manner (through diverse repetitions)
- ✓ Securing re-occurrence, recycling of the linguistic structures
- ✓ Enlargement of the content-based information
- ✓ Presenting active and passive knowledge and planning the transition of one into the other
- ✓ Unifying several strands (routes) in its text: artistic, linguistic, content-oriented
- ✓ Integrating in the text songs, poems, quotations, thoughts of famous people, which make it more imaginary and inspirational
- ✓ Using language which is both formal and informal

❑ **In terms of layout each global lesson is characterized by:**

- ✓ Ordering of the text in two columns: left one for the target language and right one for the native language
- ✓ Segmenting of the text in chunks, phrases which can be easily substituted
- ✓ Underlining in the foreign language text key grammatical, lexical items or key facts, dates and content highlights
- ✓ Presenting verb paradigms and lexical sets or fields on the right hand side

❑ **Each global lesson is supplemented by:**

- ✓ additional reading and listening texts of different genres and contexts : dialogues, descriptions, poetic pieces, anecdotes, letters
- ✓ grammar section which is also artistically designed with pictures and songs
- ✓ glossary (optional but always including words and phrases)
- ✓ grammar posters

CONCLUSION: BENEFITS FOR THE IGETADAPT PARETNERSHIP

Going back to the Needs Analysis Questionnaires and their findings we can see more clearly the benefits IGETADAPT partners can receive from the Suggedstopedic Methodological Framework.

Some trainees have expressed their views that sometimes they feel **overloaded with information**, at certain points they experience **fatigue and boredom**. Some of them shared that there were some problems with the group interactions and group cohesion in general. They also needed more specific forms of group work during the sessions.

The **atmosphere** in suggestopedic training is invariably **positive and stimulating**. All classes demonstrate unusually high levels of group cohesion, of **strong bonds** between trainees, between them and the trainer. As became evident in the section on the suggestopedic reserve complex, learning is accompanied by intensive socialization, improved social adaptation. The other by-product of learning in suggestopedia (it reflects its origin in psychotherapy) is the **effect of rest, the lack of strain and tension** during training. It is one of the most remarkable features of suggestopedia, its paradox-acquiring more information in a state of relaxed concentration.

Learners also expressed their opinion on the **direction of the teaching process**, their preference to start a new topic with a **global overview** and then to analyse its constituent parts.

It coincides with the **global-partial-global law** in suggestopedia according to which the new training programme is structured in global lessons (global information units). The new material is presented globally, then it is broken down to the smallest details and finally it is synthesised again.

The respondents` answers also pointed to the preference to learn through **everyday situations,** real life case studies, discussions, through different **forms of art** like music, role plays, visual art, etc.

Their needs comply with **the artistic approach** in suggestopedia. Each course book is based on an interesting plot following a string of every day situations, at work and at home, while travelling or socializing in different places in the world. Each global lesson is artistically designed, it is like a piece of literary work but at the same time has a clear pedagogical agenda. Role play is applied through the entire training process. Art impregnates all stages – from presentation of the material at the background of music to the final stage of its elaboration. Classical art is considered the best and most natural form of suggestion. It is also the best way to learn while feeling relaxed and most of the respondents in our research believe that this is a real possibility.

In conclusion, it can be claimed that suggetsopedia is able to benefit any teaching and learning process provided that it is applied in practice by well-trained teachers, teachers who

can demonstrate high prestige and dedication to the profession. Training of suggestopedic teachers is a long but worthy and rewarding process.

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