

Dr Lozanov and Dr Gateva in 1997
(Literal Transcription)

Dr Lozanov: My question is whether the art by itself can help or it is important how the teacher is applying the art, how he is introducing the art in the process of instruction?

Dr Gateva: I think that both directions are very important. How to make a very good combination of how the teacher will use the art in the pedagogical work, what kind of art and where the teachers will emphasize the most important moment in art to provoke this state of desuggestion.

Dr Lozanov: Yes...

Dr Gateva: Up to now we have followed the more or less suggestive influence of art. Now we have to pay attention about the moments of desuggestion because it is well known that art has a lot of functions.

Dr Lozanov: Yes...

Dr Gateva: Not only one. Among the many functions...

Dr Lozanov: What kind, what kind of functions?

Dr Gateva: There are a lot. I describe them in my book too, but among all these functions, there is a very important function, the catharsis. The... not only the abreactions...

Dr Lozanov: It's making free. Freeing. Catharsis as freeing.

Dr Gateva: Not only freeing but really purifying the soul.

Dr Lozanov: Purifying, yes.

Dr Gateva: Purifying the soul from inhibitions.

Dr Lozanov : Yes.

Dr Gateva: And in art this purification is unconscious. It is not very easy to organise this in the pedagogical practice; this.. To choose those elements, those.. into this function of art to help this process of desuggestion.

Dr Lozanov: Yes..

Dr Gateva: But it is possible, I think, and that will be some special kind of art.

Dr. Lozanov: Is it only possible or is it already achieved ?

Dr. Gateva: We achieved something but not enough.

Dr Lozanov: Yes, that's in constant development.

Dr Gateva: Const..

Dr Lozanov: Yes, now the process of teaching and learning is more complicated, more and more, but what to do? That's the development and it will be constantly so.

Dr Gateva: Another function, a very interesting function of art is the so-called Phenomenon of Casandra: predictions, telepathy and clairvoyance. Even this function of art is possible to be used too. But this is future work.

Dr Lozanov: About this function of art, are there some materials published?

Dr Gateva: Yes, of course, it is well known.

Dr Lozanov: It's well known...

Dr Gateva: Yes, of course. Actually, there are even moments of hypnosis there in art.

Dr Lozanov : The hypnotical possibilities of art, too.

Dr Gateva: Yes, they exist in a piece of, for example, great

composers, or painters, or.. All these things are existing.

Dr Lozanov: But how about the suggestopedia? You know that we are against applying hypnosis in the process of instruction...

Dr Gateva : We cannot avoid these small elements, we cannot avoid them. But we don't emphasize, we don't use them in the practice. But there are these elements. For example, in some moments,.. but they don't dominate in the whole work. That's why I was against this using only the slow parts of the music. Because that was very obvious , they create a state of monotony and step by step to sleeping state. But some elements there are in many works. Some moments of monotony but they are as a part of the whole work.

Dr Lozanov: Yes, that's why I asked you some minutes ago, is the piece of art to be applied independently from the teacher to stimulate this desuggestive process in learning or it's again important how the teacher is working with the art in the process of teaching? Because if the teacher is not important but only using the art as a helpful means, that means knowledgeable teacher, good-trained teacher, could on the one side a little bit, a little bit exaggerate sometimes the influence of art and a little bit diminishing some other part of art not needed for the process of teaching and learning... Similar like in our sessions. You know, with the voice the teacher is on the one side underlining some parts and on the other side some parts are made a little bit softer.

Dr Gateva: Of course, I think in the future we will have more work in this aspect, more perfection.

Dr Lozanov: Yes..

Dr Gateva: Because in suggestology and suggestopedy one is freeing the personality of all these moments, negative.

Dr Lozanov: But do you mean that it's not possible to have desuggestopedical work, not possible without music.

Dr Gateva: It's possible. I think it is possible but with music...music helps the teacher.

Dr Lozanov: Yes, I agree, It is a good help, good means of help.

Dr Gateva: Yes, how to modulate the voice, the behaviour, the movements, very elegant...

Dr Lozanov: How to communicate softer...

Dr Gateva: How to communicate softer, or a little bit dramatical or lyrical, or different kinds of emotions.

Dr Lozanov: Yes.

Dr Gateva: Not to be monotonous work. Music helps and all arts...they help in this respect.

Dr Lozanov: Yes, yes..

Dr Gateva: In the work we can do without ...We can work without painting, we can work without literature, we can but, why not use all these arts to help the teachers...

Dr Lozanov: Yes, sure

Dr Gateva:to enrich the work. To use a lot of channels to stimulate different levels of logic and emotions.

Dr Lozanov: Yes, of course. All the harmonious communication are, have in themselves elements of art. All the communications we have. Even they have some elementary moments of art, for example the intonation, the voice, the behaviour, the harmonious movements, the harmonious speaking.

Dr Gateva: Of course, we cannot live without art. Art is present in our whole life - from the beginning till the end. We are with inborn knowledge about art.

Dr Lozanov: ...or feeling. It's not only knowledge , it's feeling of the art.

Dr Gateva: Because the rhythm is the, may be the first or the second, I don't know, which we feel, and the different tones..

Dr Lozanov: The problem is how to use it, how to use it stimulative, how to use it so to help the work towards the harmonious communication but not to use such kind of, such part of art to destroy people.

Dr Gateva: Never.

Dr Lozanov: Because you know,..Yes, never. That's why art is to be investigated in the future and also art elements in the communication are also to be investigated.

Dr Gateva: And we have to keep very good balance between the didactic and art. And never the didactic must dominate, but never art must dominate and here is the professional preparation of the teachers how to do this, how to create this atmosphere in the classroom so that the students do not think we are actors, some are good, some are not, but spontaneously to take part in this didactical - artistical piece of art. Here is the mastery of the teachers.

Suggestopedical art was oriented to increase the effectiveness of the learning process and here how to discover the inner freedom of the students through some other kind of art - didactic art adapted to the personality of each student, of each teacher.

Dr Lozanov: Again, I am coming to my question: Are there different stages of the method: introduction, sessions - active and passive, elaboration, production, are they connected? Are the themes done during the sessions related more or less to the introduction; and concretely the games, about the elaboration... Is the elaboration more or less related too the session? Is there anything in the session repeated in different ways in the games? For example, your voice, many, many things that you are doing. I speak about this cyclic way of activating because people don't know it. They don't know that elaboration is not a separate activity. That is the same activities that we have in the sessions, or in the introduction.

Could you give some more explanation. Very little, because it is endless process, not published up to now. But give this, some small explanation

about it.

Dr Gateva: You are right. All the stages, all the periods in our work, they are close connected. In fact, they are variations of one big theme. But in many variations, different. One global theme is presented in four stages. But there are variations and they are close connected. And for example, a song is presented in the introduction in one variation, presented during the session in some other variation, presented in the elaboration in the third variation and the last, the reproduction of the new material, the last stage, again in fourth interpretation, fourth variation.

Or some game. Again, we use the game but we put something to remind the session, at the same time. May be some text from the lesson, from the session or some voice special from the reading.

Dr Lozanov: Yes, some intonation. The game, but reminding the session, yes.

Dr Gateva: Reading with the whole group, for example, the game-like reading in the session. The first and the second reading.

Dr Lozanov: That's what the teachers are not aware of, they don't understand it. This psychological, physiological important thing you make in the application, in the practice. That is very important.

.....

Dr Gateva: Yes, they are very important in our work because of the big material. If the material was in the classical style, a small lesson, it's not so important to be sophisticated. But here, because of the big material, we have to do this connection, to fix this big material, to fix very well the paraconscious in the conscious, in the memory, in the spontaneous production of the material. So we use a lot of games the children use. Here people didn't understand very well why we use these games. Not only for the infantilization. It's very nice because that's the best time of our life, to remind when we didn't think about time - I have time - your theory of childhood and because of this we remind a state of childhood when we have time and people, really, they, they are playing again but in some moment when they ... immediately we put the big material. Because who is the winner must do some very serious presentation in front of the group. That is one of the important functions. This entertainment moment... and colleagues didn't understand it - they

use the game mechanically.

Dr Lozanov: Yes, I would like to add some words more about these things. This example you gave with the children games is a very good one because I agree with you that it's helping the infantilization. That's making people in the feeling of they have time, they are happy to study and so but also using the game to decline the attention of the students from the difficult moments because when they finish the game immediately they start a more serious activity but laughing on it because it comes unexpectedly. But I think here again is to underline this unique moment of our method - the unity of all the stages - the repetitions of different variants of the theme but the repetition is not only of the material to be acquired but the repetition is also in the emotional side. The intonation of the voice.. A lot of things reminding similar themes during the session, the introductions and so . So the students are unconsciously, they cannot say "Ah, that's the same in the session. No, but this intonation reminding them is opening the door to their reserves and they are studying easier. But what I here wanted to underline again that normally in some articles I read: "Suggestopedia is sessions, music, relaxation, some games." Suggestopedia is not session, is not games. Suggestopedia is unity of all the stages with special, different meaning than the meaning they have in other methods. That's what I wanted to underline now.

And what do you think about the future development of suggestopedia in this respect especially? Do you think there are many other things to be done? More and more? Did you come to the end of this kind of development, this unity? Could it be developed more and more? Or that is the end?

Dr Gateva: It's impossible. If we put the end to some work, it will die and we cannot do this. Of course the door is open for many new things and both we are going in this way to develop the things and many colleagues they are developing the work too and that is very , very positive in our work.