

PREVENTIVE FOREIGN LANGUAGE SUGGESTOPEDIA

ENGLISH

I/ GENERAL NOTES

Suggestopedia for children (the so-called Preventive Suggestopedia) has some particulars in comparison with suggestopedia for adults. At the same time, the basic principles and methods are still valid but accordingly adapted.

As still there are tutors who are not completely aware of the terms, let us first clarify basic concepts.

Suggestopedia is suggestology in pedagogy. Therefore, the first question is:

What is suggestology?

Suggestology is a science aimed at discovering and utilisation of the unexpectedly high potential of brain (mind) through organisation of affecting (but not suppressing) factors of peripheral perceptions, unconscious sensations, and affective stimuli in their relation to logical and conscious functions; these factors were quite neglected till present.

What are the reserve capacities of the brain (mind potential)?

Brain (mind) potential is presented by possible reactions hidden in everyday life and also by significant achievements of brain (mind) that are quite known or are only intuitively foreseen. This potential is of two types: biological (existing since delivery like congenital immunity); and suggestive (limitations of training rate established by social norms in early childhood).

What is suggestopedia?

It is an application and development of suggestology in pedagogy. Modern pedagogy is pathopedagogy for it supports development only within the tradition and ignores the potential of the personality thus predestining the ongoing slow development of mankind.

What is desuggestopedia?

It is the last form of suggestopedia aimed also at liberation and utilisation of brain (mind) potential in the course of training but without any pressure. Only the conditions for managing the potential differ. Thus instead of the traditionally limited material to be learned in a lesson, here 4 to 5 times and even more material is taught but it is processed in a different manner; instead of the “military” organisation of the training process grounded by fear of punishment, here the organisation is friendly with many games, songs, competitions, contacts with classical arts, and if there is any fear it is not of punishment but rather of not missing any classes.

What is preventive suggestopedia?

It is suggestopedia for children before the partial or complete formation of suggestive potential. It protects the children (completely or partially) from later intellectual limitations and the negative by-product of training provoked by suggestive social norms.

GENERAL NOTES: Naturally, preventive suggestopedia is possible only for children because only they are still free from the traditional suggestive social norms (parents, teachers, the Ministry, etc. specify how, what, and how much may and should study our children). Since its very beginning, our ~~life~~ life is organised in such a way that we gradually realise that our mental potential is limited and that its activation and utilisation is related with much effort, tension, and sometimes even disease. This aspect is present for adults as well but its slow formation commences in childhood. In view of these “merits” of society and especially of pedagogy I denominate the latter pathopedagogy (pathological pedagogy) as it practically reinforces the persuasion that our potential is limited and that learning is unpleasant. So, in fact desuggestopedia is a preventive method protecting the children from didactogenic disorders, from lacking motivation for studying, and from all negative effects of the popular system of education.

The tutor should be best trained according to the methods for adults as many of the principles and methods of desuggestopedia have found their place and adaptation in preventive suggestopedia. In linguistic aspect, for example, the theory and practice of suggestopedic globality should not be mixed with the complexity and encyclopedic character of training.

On the other side, the tutor organises the training similarly to desuggestopedia for adults establishing conditions for free, normal, liberation communication without tension and limitations. However, the process of learning is not chaotic. It is directed in psychological

and linguistic aspects professionally, playfully and delicately by the educated tutor. The students (adults and children) should not be “manipulated” to relax through guided relaxation exercises; they should not be also persuaded to remain calm and believe in great results, and no reliance should be put to the impact of highly emotional musical images and other known effects. The important thing is that the tutor must believe and not “play faith” in the top results of the training. He/she should have normal 100% expectations regarding the effect of training based on his/her experience. The system of games, songs, competitions, contacts with classical arts, etc. are not forms intended to impress students (adults or children) ^{but} ~~by~~ forms of mutual play with some participation of the tutor as well. These are forms of mutual happiness and love. This role of the tutor is as natural as his/her role in the establishment of the limitations in the rate of training – in other words, the future “potential”. In some respect, the participation of the tutor in this game should be similar to the anticipations of the tutors related to the Hawthorn effect in the U.S.A. (Roethlisberger F. I. and W. I. Dickson, 1939) known also as the Pygmalion-in-the-classroom effect (Rosenthal R. and L. Jacobson, 1968). This effect is studied also by a series of other authors, most often as a placebo effect. It is related mainly to the fact that tutors achieve very good results if they believe that they have got excellent student while in fact their student have been poor, and vice versa. “Those children from whom their teachers were led to expect greater intellectual gains showed greater intellectual gains than did the children for whom teachers were given no special expectations” (Rosenthal, pp. 166, 167). Though, in

suggestopedia there exist significant difference regarding the results, the general trend, and the method. In suggestopedia, the expectancy is directed to the potential of the personality, and together with its results and the unexpected positive by-product, this potential was unknown as individual and collective potential before. Suggestopedia makes sense only when it is directed to the potential of personality (3 to 5 times quicker and easier learning with positive by-product expressed in favourable health impact, attenuation of social conflicts and problems of the students, etc.). Another difference of suggestopedia is that the tutors have not got false data regarding the students they have been given but they know that any individual possesses potential uncovered to that moment. And the third great difference is that the tutors possess methods specifically designed to that aim.

In the suggestopedia for children, the methods differ from the methods for adults not only due to the essential difference in the impact of the social suggestive norm on the rate of training (it is not so strongly rooted in children yet) but also because the brain of a child is still very delicate. Many areas are not myelinated. Excitation irradiates very easily. Children cannot achieve stable and effective concentration on an object, music or mediation-like states. They constantly need new activities. When presenting new material, we should take care to the manner of presentation. Fatigue is not caused by the scope of the material but by the manner of its presentation. Good knowledge of children's mentality and the function of children's mind is an absolute must. Of course, this applies to any method designed for children.

ORGANISATION: Training according to the present method is appropriate for children from 3 to 11 years of age. The first two booklets ("Friends" and "Where are horse & dog") are for children who cannot read yet (3 to 8 years of age), and the next three ("The rainbow", "The magic horn" and "Plums for dust") are designed for children who are able to read (booklet 3 for 9-year-old, booklet 4 for 10-year-old, and booklet 5 for 11-year-old children). Of course, in some circumstances the first two booklets may be used also for children who can read, and the next 3 booklets for other children as well).

TESTING: As for adults, testing is always performed the beginning and in the end of the training. The first meeting with the tutor is similarly stimulating, lively and playful. It is especially important the consequent testing should not traumatise but raise the level of motivation for learning. The tests should be kept in your files but you could always submit copies to the parents. The tests should maintain the level expected in the end of a specified period: it depends on the period of children's training with you, on the intensity of training, or on the input knowledge, etc. The testing is brought out at a communication level according to the suggestopedic theory. It is similar to adult testing but accordingly adapted. For example, the tests for the youngest children might be, as follows:

Questionnaire

For Input-Output Level

1. What is your name?
2. Where is your home? (How far is it from the school? On which street?)
3. Whom do you live with? (*Note: The posing of questions Nos. 5, 6, and 7 depends on this answer.*)
4. Have you a sister/brother?
5. What is the name of your mother (father, grandmother, grandfather)?
6. How old is your: father, mother, grandfather, grandmother, brother, sister?
7. What are your parents' occupations?
8. Where were you born? When were you born? How old are you?
9. Where do you study?
10. How did you come to school (alone, with whom, by what)?
11. What kind of fruits and vegetables do you like most?
12. What animals do you like most?
13. What song or poem in _____ (language) do you like most? Do you want to sing it/to recite it?
14. What do you carry in your bag?
15. What does your house look like?

GROUPS: The children could form groups of various size, from 1 to 20 children in a group. Larger groups make communication, discipline, and extraordinary high results, etc. difficult.

TIME for training: Better start with a 10-day intensive course^{-No more.} (2 academic hours of 30 minutes each every day followed by 2 academic hours of 30 minutes ^{and live with braces 5 min} each twice a week). But this is only a good wish. It is subject to modification according to the opportunities, children, parents, etc. But exercises should begin at one and the same time and never take the time when the children have used to sleep.

TRAINING CYCLE: Training is once again conducted within the 4 cycles established for adults: introduction, séance, elaboration, and production. The difference here is that these cycles have age-specific design and performance.

WORK WITH BOOKLETS 1 & 2:

As such booklets would be written in future by other authors as well, here we could afford to present our view for the REQUIREMENTS TO A PREVENTIVE SUGGESTOPEDIC PLAY:

1. First of all, the play should be written at a professional level, with due knowledge of children's psychology, and of the suggestopedic requirements to set tasks near the upper limit of the children's capacities (and even slightly above this limit).

2. The play should synthesise the greatest possible number of arts: theatre, music, ballet, pictorial, and plastic arts.

3. The play should bring about the appropriate conditions for the children to join in during the performance itself.

4. The foreign language should be presented in a globalised way – both the lexical and grammatical units. The subject matter should be of sufficient scope; it has to be communicative and to outline the structural models in an unobstructive manner.

A series of other requirements such as the nature of the songs, games, characters, subtexts, etc are subject to another consideration in the course of tutor's training.

There are also a series of requirements regarding the PERFORMANCE OF A FOREIGN LANGUAGE SUGGESTOPEDIC PLAY such as:

1. The performance is not just a theatrical one – the included topics of didactic importance are stressed, but *mildly, indirectly*.

2. The actors (who are most often, but not always, foreign language teachers) have been trained in clear-cut suggestopedic diction with intonational accentuations.

3. The translation is either obtained via visual aids (a rich set of props and scenes), or is given verbally – in a very concentrated form, ~~only at previously well-defined moments~~. Here, also, preliminary training is necessary.

4. The actors have already received suggestopedic training at the rehearsals, which are devoted more to suggestopedic preparation than the purely theatrical one.

We shall abstain from more details about the suggestopedic staging, for this is another section of the suggestopedic theory and practice.

These two booklets are used with pre-school children but, depending on the circumstances, the booklets could be used in the early school age.

Booklets 1&2 consist of 1 lesson of one or two academic hours of 30 minutes each. It is better not to divide the lessons. ~~Larger lessons should be taught.~~

INTRODUCTION:

After the completion of the work on booklet 1 and before the transition to booklet 2, the children are supposed to learn, and tutors should subsequently direct their best efforts to:

Lexis: Acquainting, School, Fruits, Vegetables, Flowers, Colours, Animals, Numbers up to ten, Elementary questions on the topics.

Grammar: The verbs “to be” and “to have” in all forms, “can”, “speak”, “write”, “read”, “live”, “sing”, “like”, “draw”, etc. (from the scenario), present tense (simple and continuous), future tense, past tense (simple and continuous), modal verbs, nouns and adjectives, personal pronouns, possessive pronouns, degrees of comparison, possessive case.

Lexis and grammar are taught verbally. Definitions and terms should not be given. Grammar is lexical and is taught as “They say so in this case”. Parts of lexis and grammar for younger

children may stay at a passive level but it should be listened, and an attempt for automation should be made playfully and indirectly.

The tutor commences his/her first introduction to the children with a life story that should be thematically related to the booklet story in order to utilise at least 50 to 100 lexical units and 3 to 4 grammar forms from the booklet. In the very beginning of the story, the tutor may have the idea for a song; he/she may interrupt the story to have a song sung, and after that the story may come to its end. English must be spoken but translation of key points should be presented (but not exhaustively) through illustrations, pictures, objects, movements, etc, rarely verbally. This takes place for 15 to 30 minutes. In the course of the story, the children receive English names which are English translations of their proper names. The children should be active, spontaneous, they must take part in the story and even influence its development.

SÉANCE (Only for the first and second booklet):

Immediately follows the “séance” – thus we will name the work with the booklet (No. 1 or No. 2) as its function is just that. This is a puppet theatre. The actors are several puppets. The tutor strives to include in the game the greatest possible number of children who likewise could influence the course of the story.

The translation is also very rarely verbal and should include more pictures, objects, etc. Both booklets present some ideas how to

make the presentation at particular moments but these ideas are not obligatory at all.

It is a good idea during the communication with the children to put on some objects and toys pinned cards with their names (about 10 to 20 objects).

In the end of every day (notwithstanding the type of activity for this day, including the days for elaboration), a very short summary of the taught or exercised lexis and grammar should be done for about 1 minute verbally before children with in a narrative and artistic manner immediately followed by the final song.

Many songs should be used in the course of the work with children, and they should be also allowed to colour the pictures from the booklets. The booklets should be handed to the children in the beginning of the puppet theatre not for reading but for looking at the pictures in case that these pictures are interesting for the children.

The intonation varies in the course of all activities but should not be too noisy; monotonous activities are not allowed as these possess the potential to invoke unwanted children's hypnosis.

ELABORATIONS:

The elaborations for the first booklet are 12 but these could be altered according to children's age. One elaboration is done daily. Below is presented an idea for elaborations.

First elaboration

Lexis: Acquainting, Fruits, Vegetables, Colours. Elementary questions on the lexical themes.

Grammar: The verbs “to be”, “to have”, “to sing”, “to like”, “to draw”.

Plan of the lesson

1. Entrance of the teacher with the greeting “Good morning,” singing of the song “Good morning” by the children (the song from the play).

2. Acquaintance with the song “I Am a Happy Man” from the play. The children introduce themselves to one another in English. The verb “to be”. Elaboration of the song. Use is made of the toys: a doll, a poodle, a monkey, etc. Singing the song and an attempt to dance it.

3. Introducing the theme “Fruits” (apples, plums, oranges). “Vegetables” (peppers and tomatoes), “Flowers” (a rose, a poppy, violets), and “Colours” (yellow, green, red, blue, white, black, orange), through the paintings, the props from the play and coloured sheets from the drawing block, used in manual training. The verbs “to have”, “to draw”.

Note: In a special notebook, the teacher writes down by the end of each lesson the vocabulary and the grammar, presented in the play, *Friends*.

Second elaboration

First theme of the subject (singing): conceiving the melody in its melodious and metrical nuances.

- (a) Identifying a learned song out of a couple of its initial tones.
- (b) Identifying songs with the same metrics.
- (c) Discrimination between low and high tones.

Plan of the lesson

1. Identifying a learned song out of a couple of its initial tones.

Identifying songs with the same metrics.

- (a) The teacher starts singing (without words) the opening tones of the song "Good Morning." Which is this song? The children go on (with the words).

What is Your Name

Allegro

What is your name? Now tell me, please.

My name is Joy, her name is Ruth,

his name is Bob. These are our names.

(b) The teacher makes slight waltz steps under the opening tones of the song “I Am a Happy Man.” Which is this song? The children identify it and with slight waltz steps, gracefully, like the ballerina from the performance, dance it as a waltz. The teacher counts: 1, 2, 3. Then the teacher counts: 1 2 3 4 5 6 7 8 9 (10). Every first beat is stressed as being stronger than the other two.

(c) Studying the song “What Is Your Name?” by means of toys: a doll, a poodle, a fox, etc. (from the play). The children are activated to take part in the game, to “replay” the song.

Note: Different groups of children, previously specified, are activated during different hours.

Comparison of the three songs. They have the same metrics: three-four time. The first beat is stressed (strong). The second and third beats are weaker. Theoretical details are not given; metrical times are marked intentionally.

2. Discriminating between low and high tones. The opening tone, connected with the question (What?) is high. The tone connected with the name Bob is the lowest. The last tone is the same as the one for “Bob,” but they all are similar to one another. The first one is simply twice as high as the last one (and as the one for “Bob,” of course). The tones for “Joy” and “Ruth” are equal and of medium height.

3. Vocabulary, grammar: consolidating of the subject matter from the first elaboration.

Slightly broadening the notions on the possessive pronouns. Elementary questions.

Third elaboration

Plan of the lesson

1. Greeting with the song “Good Morning.”

2. Elaborating the theme “The School.”

(a) Where does the child live? (near the school, far away from school).

(b) How does the child come to school? (alone, with a companion, on foot, by some vehicle).

(c) What does the child carry in his or her schoolbag? What has the child? (the verb “to have”). Questions.

Note: The teacher makes use of a doll or an “animal,” which is his or her friend,” in order to act out the above-mentioned questions before addressing the children.

Revision of the colours connected with the coloured drawing block. The most important colours are counted. Review of the counting up to ten.

3. Elaborating the theme “The Family.” Has the child a brother, a sister, a grandfather, a grandmother? Where do they live? What is their occupation? (the verb “to be”). Occupations. The children should bring along family pictures (snapshots) for the next lesson.

4. The lesson ends with a song: “Peppers, Peppers” or “I Am a Happy Man.” Vocabulary: elaborating the themes “The School,” “The Family,” “Occupations.” Questions. The cardinal numbers to ten. Colours – a review. Grammar: consolidating the verbs “to be” and “to have.” Elaboration of the verb “can”. Elaboration of the verbs “to live,” “to work.”

Fourth elaboration

Plan of the lesson

1. Greeting with one of the song having being studied.
2. Consolidating the three-four time metrics and measure. Waltz. The song-dialogue "Farmer, Have You Apples to Sell?" Translation of the dialogue. Studying it. Further activation through "other goods." Mathematics: cardinal numbers to 10 and simple arithmetical operations within the framework of addition and subtraction up to ten.
3. Consolidating the verbs "to be," "to have," and other simple verbs from the play.
4. Questions about familiar vocabulary.

Fifth elaboration

Plan of the lesson

1. Singing all the songs from the play
2. Consolidating the song-"Farmer, Have You Apples to Sell?" Drawing after the theme of the song. Review of the colours. The song-dialogue should be performed after having divided the children into two groups.
3. Activation the verses, connected with simple arithmetical operations: addition and subtraction up to ten, in the way they are given in the play.

Sixth elaboration

Plan of the lesson

1. The children have previously made a "frame" in brown paper. For several lessons the children will draw, in connection with

Rossetti's verses (from the play), the basic things: a rose, a red poppy, blue sky, violet clouds, a tree with yellow pears, grass with small flowers, and orange-like sun.

2. This work will be done against the background of the verses, which are to be presented as a song (couplets one to four) via a tape-recorder or a live performance of the teacher.

3. The children will be given a Bulgarian translation of the first and second couplet in broad form, and will be reading the translation in Bulgarian, assisted by the teacher.

4. Gradually the children learn by heart all the verses in English beginning with the first couplet in the first lesson.

5. All colours mentioned in the play will be referred to by pointing at objects that are those colours.

What Is...?

Allegretto Words by Ch. Rossetti
Music by E. Gateva

What is pink? A rose is pink, by the
garden brink. What is red? A poppy's
red in its barley bed. What is
pink? What is red?

What is ...?

- | | |
|--|--|
| <p>1. What is pink?
A rose is pink
By the fountain brink</p> | <p>3. What is blue?
The sky is blue
Where the clouds float through</p> |
| <p>2. What is red?
A poppy's red
In its barley bed</p> | <p>4. What is yellow?
Pears are yellow
Rich and ripe and mellow</p> |

Seventh elaboration

Plan of the lesson

1. Beginning with a familiar song.
2. Consolidating the verb “to have” in all the persons, the mathematical operations, and the taught vocabulary using a story with a short lot (e.g., “The Dog’s Family”). The teacher tells a short story about a dog named Dog, and each child narrates a very short story concerning a pet animal.
3. Drawing at will in connection with the themes: “The Family,” “The House,” “The Garden,” “Domestic Animals,” specifying the vocabulary in English.
4. Ending the lesson with a song.

Eighth elaboration

Plan of the lesson

1. Song “What is Pink?”: listening to it and singing aloud of the first and second couplet. The singing should also take place in the form of a dialogue between two groups or two individuals.
2. Continuing the work with the coloured drawing block: The picture after Rossetti’s rhymes. The children cut a regular band of light blue paper: the “sky.” The teacher draws clouds on the blackboard. The children copy them on the backside of a sheet of white, light blue, dark blue, or violet paper, then cut them out and carefully stick them on the sheet, representing the sky.
3. Consolidating the verbs “to be” and “to have,” the numbers and the simple arithmetical operations (in between).
4. Ending with a song.

Ninth elaboration

Plan of the lesson

1. Further studying the song “What is Pink?”: Fifth couplet.
 - (a) Translation and reading aloud.
 - (b) Which is the highest tone in the melody? (The tone of the question “What?”)
 - (c) Which is the lowest tone? (the tone of the indefinite article” “a rose,” “a poppy”).
 - (d) Is the melody over after having sung “What is pink? A rose ...” And after having sung: “By the fountain brink” (“No”). How does the end of the song sound? (Quietly. As if there were a full stop.) Let us sing the end.

Tenth elaboration

Plan of the lesson

1. Previously written on the blackboard in the native language is the following:
 - (a) My name is _____
 - (b) I want to be _____
 - (c) I live at _____
 - (d) I live with _____
 - (e) I have _____
 - (f) I like _____
2. Singing aloud the song “What Is Your Name?”
3. Reading (in chorus) the text on the blackboard.

4. The teacher speaks about himself (herself) in English, adhering to the points 1-6 (i.e. filling the blanks orally). The whole narration should be both brief and captivating.

All children are activated in the course of several lessons, so that every child can make up a short autobiography (in English).

As a matter of course, the children doing best receive a slightly expanded treatment. All should remain, however, within the framework of the vocabulary and grammar, presented as the subject matter of the first global theme.

Eleventh elaboration

Plan of the lesson

Bringing the work on the six questions to an end.

Twelfth elaboration

Plan of the lesson

1. Preparation for replaying the play. Choosing the actors and distributing the roles for Act One. The content is abridged and reduced to its essentials from the children's standpoint.

2. Act Two is performed by all the children. They are salesmen at the marketplace.

3. Inviting guests.

4. Preparing the children's drawings (in the coloured drawing blocks) for the competition held in Act Two of the play

5. Preparing props.

The same manner should be applied to the second global topic in the second booklet. Regarding to this topic, the children should be taught, and the older children should learn:

Lexis: Body parts, Environment and Activities, Room, Dressing, Foods, Daily regimen, House, Family, Clothing, Holidays, Toys, Seasons, Numbers up to a hundred, Classroom.

Grammar: Present continuous tense, imperative mood, negative forms of the verbs “to have”, “to do” and “to be”, interrogative form of verbs with “to do”, impersonal forms of “to have”, “have not” in singular and plural, the verb “must”, the most important prepositions, the case forms of personal pronouns, some adverbs for place and time, the adjective.

There are two repetitions from the first booklet that should be reinforced.

This play should take into consideration:

1. The highlights of the lexical and grammatical matter in the play “Where are Horse and Dog?” are introduced in situations, differing from those in the play.

2. The children are mildly activated in that part of the vocabulary (of the play) which has not been illustrated during the performance itself.

3. Activation is needed for the prepositions, the adverbs of place and of time, the interrogative form “do” (by analogy with the already familiar form with “can”), the impersonal form “there is,” “there are” (with the respective negations), the verbs of the first

frequency. All this subject matter should be extracted from the performances (One and Two).

4. Games of the kind “Where is ...?” and so on can be adopted successfully.

Something is hidden from the children. In the process of seeking it, it is possible to activate in the foreign language prepositions and adverbs, question forms, qualitative adjectives, verbs of first frequency, etc.

The elaborations are performed similarly. The tutor should estimate what number of elaborations he/she needs. However, the elaborations should not be too many and lead to boredom. Absolute mastering of the old material should not be a prerequisite to teach new things. Remember that learning in suggestopedia is a game.

Here we present some Notes to the Elaborations of the Second Global Theme “Where Are Horse and Dog?”

1. The elaborations, which follow the second play, are analogous to those of the first play. That is why the foreign language teachers should prepare a plan of the lesson prior to each hour. This plan should contain several items and should be in written form. Providing all the props, needed for the lesson – tapes, records, and so on – is also a part of the teachers’ duties.

2. The preparation for a New Year’s gala day should be made the best use of in order to consolidate the basic lexicogrammatical units from both plays, completed with units from the New Year’s and winter themes.

3. Particular attention should be paid to consolidating the verbs of first frequency, the specificity of asking questions in English, the affirmative and negative answer, the present continuous tense, and the most important prepositions and adverbs. There is the possibility of obtaining successful elaborations in connection with the question "What are we doing for the gala day?" with the song "Riddle," "Snowflakes," and other tape-recorded songs, as well as by means of other materials, judged to be suitable for the children.

4. Small cards with words in the foreign language should be placed appropriately in the classroom. Thus, the word can be assimilated peripherally by the children. For instance, such cards could be hung on the neck of the poodle, the cat, the doll, the teddybear. On the cardboard poster of foodstuffs could be seen the captions: butter, tea, sugar, etc.

Small round pieces of cardboard should be made, bearing English names for the children, all phonetical particularities being included and marked with different colours. The children should choose English names, under which they will participate in various games. Gradually, the games will proceed into reading.

5. Until the end of the schoolyear the elaborations in the English language, performed solely on the basis of songs, verses, and games should include both the past simple and the future tenses. Example should be found in the songs and poems thereafter, as well as in other suitable materials.

6. The basic suggestopedic requirements should always be kept in mind:

(a) Strictly avoid giving theoretical (grammatical) explanations and definitions to small children; use should be made of imitation, translation, analogies.

(b) Strictly avoid giving tedious and senseless iterations; search and find the natural variability by means of games and absorbing plots.

(c) If the moment has come to proceed to a new section of the subject matter, strictly avoid aiming at an absolute mastering of the old one.

REMEMBER THAT IN THE END OF EVERY BOOKLET THE CHILDREN SHOULD HAVE TIME (THOUGH A FEW MINUTES) FOR “PRODUCTION” IN THE FORM OF A GAME; THIS PRODUCTION IS A SELF-DEPENDENT ACT DURING WHICH THEY SHOULD NOT BE INTERRUPTED AS ADULTS IN CASE OF MINOR FAULTS.

WORK WITH CHILDREN WHO CAN READ, BOOKLETS 3, 4 & 5:

(In some circumstances, booklets 1 & 2 might also be used). Here training looks more like suggestopedia for adults.

Booklet 3 consists of four lessons (global topics), booklet 4 of three, and booklet 5 of three. Lexicology (topics) and the grammar are presented at the back of every booklet. Besides, important grammar rules with examples are presented within the booklets. Therefore, the tutor might be instructed what lexis and grammar authors have included into the booklet and insist on its elaboration.

INTRODUCTION TO THE NEW LESSONS:

The introduction to the three booklets with 10 lessons overall is similar to the established suggestopedic introduction but adapted for children of the respective age as well as to the content of the lesson in question. A decision should be taken beforehand what lexical units and grammar from the text of the lesson are subject to inclusion into the introduction.

Remember that the tutor in the introduction does not play “actor”. He/she appears as an old friend who has come back from abroad (or somebody else but not an actor on a pedestal) and immediately commences to talk with them, and they could become involved in the conversation or even alter its course with some ideas. The children should be treated as equals.

The tutor should very dynamically and naturally provoke emotional vibrations. These should always retain good spirits. However, the tutor should be aware that songs, games and jokes are systems for learning hidden behind jocosity, and are not just for entertainment. He/she should in the same time very skilfully and dynamically pass from global-partial linguistic moments to partial-global moments and vice versa.

A very brief story may be made up for the purposes of the introduction for every of the ten lessons. For example: organisation of an expedition to the North Pole, some event in the schoolyard, some picture, etc. As for the elaborations, small stories could be also made up for the introduction in relation to the drawings to colour: Fruits, Vegetables, Animals, Toys, the House outside, Body parts,

the School, the Things we use at school. It is a good idea to augment drawings to be coloured to the size of A4 plain paper by means of xerography, one for every child, and the pictures for stories with the whole group during the introduction should be larger, to the size of A3 but in a single copy. It is a good idea to start reading training with the method of peripheral perceptions and subsequently pass to the method of the bicycle. The easiest way to work with the method of peripheral perceptions is this: following the painting of the objects (possible more in number and identical for all children), the children should tell what drawing have been coloured according to the actual story. The drawings are then covered and the children, guided only by the word below the drawings, should again tell what drawings they have coloured. This is done twice in order to include words with the first letter of the alphabet. Later the same words should be offered for reading at random. For writing, the tutor might continue in the following way: "I need another copy of the words to give it to other children, please write this for me" (he/she presents some explanations how to write it. While the children are writing, the tutor is speaking or turns on the music (classical music or children's songs). All this is done in class and not at home. It could be incorporated into the introduction or the elaborations. In case that the children have made progress in their writing, they could be offered to write the same words in a dictation or remember the story and write the words by themselves. This might be organised as a rewarded contest.

The introduction lasts for 8 to 15 minutes.

AIMS OF THE TRAINING AT THIS STAGE:

Of course, the main aim is speaking – communicativeness through speech. But booklet No. 3 starts reading as well. The method of the “bicycle” is used as this is done for adults but also the method of peripheral perceptions as it was already explained. Booklet No. 4 is also intended to work on speaking and reading but the second half of the booklet is for work on writing as well. This is continued with booklet No. 5.

The most important thing is that the children should begin to like working on the foreign language, to expect eagerly the next lesson and to look for practical application of their knowledge.

ACTIVE CONCERT SÉANCE – MELODRAMA

The tutor is supposed to have the required qualification and to be already working with adults. So we will not discuss in detail the topic of active séance but will focus our attention mainly to the new development of active séance and the specific features of active séance for children. A séance should be performed with children who can read in their mother language because they must follow the translation during reading. The music below is experimented and established in the practice for children; the text should be read simultaneously:

G. F. Händel

Wassermusik

L. Mozart

Divertimento (Peasant's Wedding)

Kindersymphonie

Musikalische Schlittenfahrt

J. Haydn

Symphony No. 82 in C Major "L'ours"

Symphony No. 101 in D Major "L'Horloge"

W. A. Mozart

Concerto for Violin and Orchestra No. 5 in A Major

Eine kleine Nachtmusik

Concerto for Piano and Orchestra in F Major

L. van Beethoven

Romances for Violin and Orchestra in G Major

Concerto for Piano and Orchestra No. 1 in C Major

P. I. Tchaikovsky

Concert for Violin and Orchestra in D Major

The Four Seasons: 12 Pieces for Piano

The tutor reads the globalised lesson together with the 1st or 2nd part of the musical opus. The reading intonation is milder, gentler, more artistic compared to that till present and also without great contrasts but observing good artistic standards.

The children have got the textbook since the first lesson and follow the text in the foreign language as well as the relevant translation to their mother language. The tutor should measure the temp of reading in such a way that the children should be able to follow both texts with no effort. During the active séance, the children should stand up and read together with the tutor two or three times for about three minutes each time. Thus they will not be passive spectators but co-creators of the séance as well. Also, at moments when the music is very gentle and pleasant, the tutor should interrupt reading for 2 or 3 minutes once to three times. Thus he/she will experience the music and synchronise with it together with the children.

Here the voice is also following the music as an auxiliary instrument. But it should be soft and pleasant. Some exercises for development of musical voice may be conducted but only following special training according to the method of Dr. Gateva. Till that moment, the following things could be done: singing songs in the morning and evening; and exercises like yawning several times a day.

PSEUDOPASSIVE CONCERT SÉANCE – RECITAL:

The tutor should read the text in the foreign language with the background of the remainder of the same musical opus. The reading intonation here is more informative. The children should draw. Every child chooses the topic alone. The drawing will be used in the hours for elaboration. A contest exhibition should be arranged in the end of the course. The drawing may be developed

with the same topic in the next hours for elaborations. The pseudopassive concert séance (the recital) follows immediately after the melodrama. It is not possible to have melodrama one day and a recital another day. The recital is the last training activity for the day.

ELABORATIONS:

The elaborations are similar to these in the courses for adults but using a vast set of children's games, songs, fairy tales, requisites, etc. The spontaneous activation of the children is the most important moment and should be encouraged with all possible means.

The usual way of elaborating the grammar consists in organising games of the types listed below. We have already emphasised that games in suggestopedic practice are not intended to provide amusement and relief, because such a design would succeed in nothing but reaffirming the social suggestive norm concerning the painstaking nature of education. The games are of psychological importance for establishing an anxiety-free and cheerful atmosphere, which is conducive to the students' shaking off any psychotraumas or strains, and to the creation of confidence, a lack of constraint, and a feeling of security, because the game gives rise to the spontaneous unlocking of many psychological capacities. When the students are engaged in games, their mistakes should not be corrected pedantically; everything seems like fun; everything is at first glance simple and unambitious. (We

will refrain here from going into details about this topic which, as already mentioned, has solid theoretical grounds in suggestopedy.)

The games should be so selected and applied that the students' conviction of having learned sufficient amounts of material is reinforced on a double-plane level. Any game that does not use to the best advantage a considerable amount of information is a game for entertainment, and this type of game results in further reinforcing the idea of agony in studying.

The games of choice should be easy, with no sophisticated and showy riddles, because the object of didactic games in suggestopedic practice is different. Their strategic logical objective is mastering the foundations of a foreign language. The games, considered as a general approach in suggestopedic practice, and not considered singly, should affirm the delight of having mastered the material in amounts that exceed the norm. That is why they should be organised with dynamism, without wasting time on mere entertainment.

What follows is a model list of games for adults, adaptable for older children:

1. At the time of deciphering and elaborating, the songs are performed making slight dancing steps, at least part of the gestures having some didactic purpose (see below).
2. Guess a nationality from a name or a characteristic gesture. Points go to the first one to guess.

3. Where have I been? What is this place? Photo graphs of famous places and cities are displayed. Points go to the first one to make the right guess.

4. The most popular states, cities, and towns. The first letter is written on the blackboard and the blanks are filled up by the students. Ten points for a letter; 50 points for the first to guess the whole name of the place.

5. An auction or an exchange of belongings. Dice may be used.

6. Invitation to breakfast, lunch, or dinner. Played with cards, the cards are dealt out, one for each student. Those having cards of the same suit or the same value (or of another common feature, depending on the kind of cards) form a group, where the individuals are ranked according to the succession of the cards they have. The one with the highest card is the host. He or she addresses invitations to dinner. The one with the second highest card addresses invitations to lunch, and so on. The invitations should specify the meals: first, second, and third course; the day of the week; the hour. On the appointed day a comical situation mimicking an official dinner (luncheon, breakfast) is created in class. The invitations should also include information about entertainment, transportation, etc.

7. The teacher selects a text suitable for illustration. He or she reads aloud slowly, while the students draw. Then the drawings are exhibited on the walls. A preliminary announcement states that abstraction is allowed. Abstract drawings, when exhibited, should be explained by their authors.

8. The theme “The Four Seasons” is illustrated by a collective “canvas”. Each student has to tell something about a particular season and draw an illustration as best as he or she can.

9. For the purpose of the individual narrations preceding the new lesson, the students are offered a bagful of small things. Each student picks one. Everyone then selects the theme of his or her story for the next day chosen from among the themes proposed by the teacher in accord with the list following the lesson. The story should be related both to the student’s new identity and to the thing he or she has chosen.

10. A text is read without the teacher vocalising and the students try to lip read. Points are awarded for the students with the best guesses.

11. Solving riddles, which conceal a plot of a surprise. Points are awarded for every solution.

12. At the time of the individual narrations, a student turns his or her back to the group and tries to identify a speaker from the group by his or her voice. Points are awarded for the right guess.

13. A text is supplied which must be memorised in a couple of minutes. Then it is reproduced by the “players.” According to the exactitude and the peculiarities of the retelling, the teams are given names: the lions, the panthers, the nightingales, etc.

14. Group reading with “stop.” The teacher establishes the rhythm of the reading. At a given moment the class goes on reading to itself, trying to keep pace. The teacher cries “Stop!”

and each student in turn then resumes the reading aloud, thus showing whether he or she has kept pace with the rhythm. This game is used to accelerate the reading. Points go to the most rhythmical, the most precise.

15. A text is read with intentional mistakes (first by the teacher, then by the students). The mistakes are corrected by the joint efforts of the class. Unfamiliar parts of speech may be added.

16. A familiar text (from the reading or the songs) is taken apart. The words and phrases are written on small cards, which are shuffled and dealt out. The students then rearrange them to obtain the original text.

17. The group is thought of as a “computer.” Each student represents a “key,” loaded with information, for example, some grammatical category. When “pressed,” the key displays the exact information. In such a way, by “pressing” the different “keys” in turn (all the students should take part), the teacher gradually arrives at a meaningful text. This game is particularly suitable to review lessons.

18. Phrases are number-coded. A number corresponds to a letter, a word, or a sentence. Each student receives a coded message that he or she must decode. A suitable situation should be set up previously. The contest is by teams. Points go to the team with the best plot.

19. Guessing phrases (possibly out of the textbook). A student picks a phrase, writes the first word, and marks the number of

remaining words with dashes. The rest of the group tries to fill in the dashes. Points are awarded to the winners.

20. A story is made up based on a given word. (This game is particularly useful for grammatical elaborations.)

21. Phrases with or without a sense of motion are recited. When the phrase bears a sense of motion, the players must stand up. Those who stand up late drop out. The leader of the game stands up at every phrase to confuse matters.

22. A student makes a drawing and as soon as it is ready, hides it (or erases it, if it is on the blackboard). The player who succeeds in redrawing the picture from memory has the right to make the next drawing. The subject of the drawings are assigned by the teacher and should be related to the lessons (old and new).

23. Telephone. The class form a circle. A very short story is then told by one student in the next student's ear. The last student in the circle retells the story out loud. If the result is nonsense, the path of the story is followed back. The student who has made the wrong transmission must become the source of the new short story.

24. The students write on a sheet of paper pairs of antonyms for: *time* (early-late, day-night, morning-evening); *place* (left-right, near-far, up-down); *attributes* (heavy-light, white-black, cold-hot, etc.). The student who has written the greatest number of antonyms in the time fixed by the teacher and who is able to

include his or her antonyms in phrases on the spot is the winner. The contest may also take place between teams.

25. Funny disguising. The participants are divided into two teams. Each team picks two players: the “models.” The latter are thoroughly examined by the group for one or two minutes. Afterward they “disguise” themselves, that is, they add something or remove something from their apparel (a necktie, a shawl, spectacles, a wristwatch, a handkerchief, a ring). The “models” go outside the classroom and make the changes undisturbed. The groups re-examine them and try to recognize the changes. Points go for every right guess. The game is pursued with another pair of “models.” The tempo is very fast.

26. Decoding a test, written without capital letters or punctuation marks. The individual or team that decodes the text the quickest gets points.

27. Relay race. The participants are divided into two teams. Each participant receives a number. The blackboard is divided in half, one half to each team. There are several questions written on the blackboard, numbered according to the number of participants. The answers to these questions form an elementary story. The teacher holds the cards with all the numbers. The contest begins. The teacher lifts two cards with numbers on them. The respective participants must immediately go to the blackboard, find their respective question, and answer it in writing. Points are accorded for speed and for correctness of the answer. Spelling mistakes are not taken into account. The teacher remarks on the answers in-

between “plays.” Only the correct meaning of the answers is considered in the initial stages.

Now let us go back to the first elaboration of the first part of Lesson One. The first paradigm in the textbook in Italian is of the auxiliary verb “to be.” We recall the song *Stories* from the first working day. The class sings this from memory, each student being ready to emphasise the forms of “to be” by a gesture, a facial expression, or a movement that corresponds to the phrase where the verb “to be” is included. One of the students is the jury, passing judgment on the performance of the song. From that moment on, each individual or collective victory is given 10 points. Each student keeps his or her own scorecard to keep track of the number of premium points earned during the course.

Provided that the tests in the beginning are performed age-appropriately, very good final results will be reached. These results will become evident in the final demonstration of children’s knowledge – the phase of production. Some children’s party or sport event should be framed up, and the children should be left to speak freely without correction of minor mistakes if what they speak were comprehensible.

CONCLUSION:

Many people make attempts to imitate preventive suggestopedia transferring mechanically adult information – desuggestopedia – to children's training. This is not possible and should be avoided in view of hidden dangers. Here we will not embark in analyses and comparisons as we teach preventive suggestopedia mainly for tutors who have already been trained to educate adults and are themselves able to understand the reason.

From a linguistic point of view, the tutor should know and is bound to apply the main requirement: to pass promptly from global-partial to partial-global and reach to the partial in global and to the global in partial. These problems are discussed during the qualification courses. Thus tutors realise why grammar units are always deduced from communicative speech, and communicative speech always includes a system of parts, grammar and lexical units. When a child is able to realise this fundamental feature of language he/she will elaborate a profound and modern dialectic understanding of language and other phenomena in life and science.

From a psychological point of view, the tutor should be always aware that linguistic training for children is hidden behind the play and that he/she is one of them though having 100% expectations for the final potential result.

NOTES:

Tutors receive as well: 5 cassettes with English songs for children, cassettes with music for the seances, wall panels and drawings to be coloured.