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ACCELERATED TEACHING A FOREIGN LANGUAGE: A NEW OLD METHOD

The article defines the conceptual framework of intensive teaching and learning based on the premises of Suggestopedia, presents an integrated overview of the groundwork of this method, analyzes its procedure, structure, advantages and flaws, shows the results of the pedagogical experiment conducted within the framework of Suggestopedia. The results of the experimental training in written and oral communication revealed positive dynamics of fostering students' English proficiency, which significantly affected the quality of their mental and speech performance as well as the acquired level of foreign language expertise.

Keywords: *Suggestopedia, suggestive strategies, psychological barriers, music therapy, peripheral and implicit learning, pedagogical experiment.*

Theoretical background. The issue of accelerated learning a FL is far from being new in bilingual Pedagogy. A number of scholars addressed this problem from different angles. They devised multiple approaches and methods, strategies and techniques, intensive educational programs targeted at increasing the quality of FL training. It is acknowledged that one of the most popular and efficacious methods is Suggestopedia, which was considered a revolutionary accelerated technology in the 1970s.

Purpose. This article aims at revealing the conceptual framework of intensive teaching and learning based on Suggestopedia. First, the paper outlines the general notion of Suggestopedia and presents an integrated overview of the groundwork of this method and singles out its tenets and pivotal points, then it analyses its procedure, structure, advantages and flaws, and finally, it exhibits the results of the pedagogical experiment conducted within the framework of Suggestopedia. It also proposes implications for further research in this field.

The founder of accelerated learning, a Bulgarian psychotherapist, Dr. Georgi Lozanov, devised a method, which he called Suggestopedia (a portmanteau of the words «suggestion» and «pedagogy»), which as he reported can enable students to learn much more material in less time and with less effort. To this end, Lozanov introduced new components of suggestion techniques and relaxation to learning and teaching. Lozanov describes Suggestopedia as a «science <...> concerned with the systematic study of the non-rational and/or non-conscious influences» that human beings are constantly responding to. Suggestopedia tries to harness these influences and redirect them to optimize and invigorate learning, and make this process more efficacious in many respects. In particular, «memorization in learning by the

suggestopedic method seems to be accelerated 25 times over than in learning by conventional methods» (Lozanov, 1978, p. 753). For instance, in Lozanov's FL classes, students acquire a 2000-word vocabulary in eighty-four hours of instruction (3^{1/2} hours a day, six days a week, for four weeks) (Williams, 2003, p. 165).

Suggestopedia is based on the power of suggestion in the learning environment, the notion being that positive suggestion would make the students more receptive and, in turn, stimulate learning. Lozanov claims that a relaxed but focused state is the optimum state for learning. In order to induce this relaxed state in cognizing subjects and promote positive suggestion, Suggestopedia makes use of music, a comfortable and relaxing atmosphere, and a relationship between the teacher and the student that is akin to the parent-child relationship (Brain Hemisphere Functions). Moreover, Lozanov advances the premise that the mind is capable of learning much more efficiently when self-imposed barriers are eliminated and an optimal learning environment is created. Every aspect of the classroom and the teacher's presentation is designed to create an atmosphere that gives students confidence in their own abilities and minimizes both external and internal distractions (Williams, 2003, p. 165).

Lozanov holds an opinion that individuals are capable of learning «at rates many times greater than what we commonly assume to be the limits of human performance» (Stevick, 1976, p. 408). He argues that most people do not make use of their brain capacity and therefore, do not reach the learning ability they would be able to develop otherwise. Furthermore, it is out of fear that learners «do not use full mental powers» but set up «psychological barriers» because they are afraid that they will not be able to perform, that they will be limited in their ability to perform or that they will fail. He believes therefore that the negative thoughts the learners have about themselves and their learning have to be «de-suggested» (Larsen-Freeman, Anderson, 2012, p. 72). Besides, Lozanov sees learning as a «global event» involving the whole person who is «constantly responding to innumerable influences, a few of which are conscious and rational, but most of which are either non-conscious or non-rational or both» (Stevick, 1976, p. 409).

A most conspicuous feature of Suggestopedia is the centrality of music and musical rhythm to learning. Suggestopedia thus has a kinship with other functional uses of music, particularly therapy. With reference to this, E. Gaston defines three functions of music in therapy (Gaston, 1978, p. 111–112): 1) to facilitate establishment and maintenance of personal relations; 2) to bring about increased self-esteem through increased self-satisfaction in musical performance; 3) to use the unique potential of rhythm to energize and bring order to the learning process. This last function seems to be the one that Lozanov calls upon in his use of music, to relax learners as well as to structure, pace, and punctuate the presentation of the material under study. Therefore, he uses music to teach FL in an unconventional way – he offers exciting possibilities for music to play a new role in learning. In this method, music is one of the principal tools for inducing a mental state in which material is more easily absorbed and retained. The music is played while the students relax and listen to the teacher dramatically acting out the lesson dialogue. It is notable that the students do not concentrate on the words but enter a receptive state in which the teacher's words may suggest images and the dialogue is absorbed without conscious effort. With this in mind, Lozanov uses music written in 4/4 time played at a slow tempo of 60 beats per minute, because it is believed that such music lulls the mind into a receptive state where it is fully relaxed yet also alert and open to stimuli. Specifically, electroencephalogram tests have demonstrated that the brain

responds to music with altered brain waves; Lozanov uses this quality to induce both mind and body to relax while remaining receptive (Ostrander, Schroeder, 1979, p. 72).

Subsequently, using the data discovered by German neurologist Hans Berger in the mid-1920s about patterns of electrical activity occurring in the brain, or brain waves, Lozanov carried out numerous tests and arrived at the conclusion that people learn at different levels of brain-wave activity (Alpha, Beta, Theta, Delta or a combination of brain waves), respectively, producing different results. Lozanov grounded his arguments on the voluminous data of electroencephalograms: the Alpha level is the deep relaxation state, when a person daydreams or prior going to sleep. The Beta level is normal working, when one is active and the brain is intense. It occurs when a person is focused on problem solving. The Theta level is where one just drops into dreaming. It is indicative of an inner focus: dreams and vivid imagery occur in this state. The Delta level is the stage of a deep sleep (What are brainwaves?). Lozanov found out that the Alpha-Theta level is the best wave for learning that is why the best method was to get students into the Alpha-Theta level and combine the functions of both hemispheres. With this in mind, Lozanov suggested employing Baroque music, because with its specific rhythm it creates relaxation that can trigger and improve memorization of huge amounts of learning stuff (Lozanov, 1978, p. 754). Consequently, while listening to Baroque music (J. Bach, A. Vivaldi, G. Handel, C. Monteverdi, D. Scarlatti, H. Purcell, H. Schütz, A. Corelli, J. Rameau, G. Telemann) one can retain greater quantities of the material under study.

With regard to the idea of combining both hemispheres in the learning process, it seems relevant to briefly specify this point. The theory of right brain / left brain comes from the work of Roger C. Sperry who was awarded the Nobel Prize in 1981 for his work with split-brain research. According to this theory, the left hemisphere is responsible for analytical thinking, facts, logic, science, words and verbal expression, critical thinking, numerical skills, writing, while the right hemisphere is responsible for awareness of art and music, creativity, visualization, memory, intuition, feelings and holistic thinking. Although people are sometimes called right-hemisphered or left-hemisphered, no one is totally right-brain or left-brain. Withal, recent research suggests that the brain is not a dichotomy as it was considered, but that the two hemispheres are mutually related. Each side of the brain controls the muscles of the other side. For instance, information from the brain's right side crosses over to the left side. Furthermore, when one hemisphere is damaged, the other one is also affected. The corpus callosum allows the two hemispheres to communicate with each other by transmitting messages back and forth between the right and left hemispheres. Both hemispheres cooperate with alternating shift of responsibility, depending on the task (Brain Hemisphere Functions; Integrating the Two Hemispheres of the Brain). The indications are therefore that their combination in a learning process might turn out conducive to cognition in a language course. That is why the idea of enhancing the two hemispheres to operate in tandem and to benefit from this seems appropriate, since learning is significantly improved when both sides of the brain are involved in it.

Another premise, which Lozanov pioneered in Suggestopedia is peripheral learning (Lozanov, 1978, p. 753–754). He believed that students could learn subliminally many things that they see around them. For example, in the environment of the class, many language materials are presented in the form of posters and students are not assigned to study them. Peripheral learning here refers

to the perception occurring implicitly and incidentally as a result of continuous exposure to the increasing quantity of information.

With reference to the foregoing, it seems plausible to make a short excursus on several views on core and peripheral learning a FL. One view holds that it means months and even years of intentional study related to memorization of thousands of words, their meanings, pronunciation and spelling. The other view has it that conventional, intentional, explicit or core learning can be changed into implicit, subconscious or peripheral learning, which involves picking up words, acquiring grammar and imbibing speech patterns by being engaged in a variety of communicative activities, during which the learners may hardly use their focal attention or complete awareness (Mojgan, Abdolreza, Masoud, 2012, p. 47). On balance, it looks reasonable to combine both aspects of learning – explicit/implicit, intentional/incidental, or core/peripheral – for the best results in the learning course to acquire FL communicative habits and skills.

Considering the aforementioned, it can be inferred that implicit learning refers more to acquiring a complex set of information incidentally rather than to a consciously completed set of activities. In effect, this type of learning takes place without awareness of what is being learned. It may require a certain minimal amount of attention and may depend on intentional and working memory mechanisms. To exemplify prototypically, grammatical knowledge of one's native language is the best instance of implicit knowledge although some parts of it remain to be acquired explicitly. Therefore, it is apparent that among many features of implicit learning, one can readily refer to the unconscious status of knowledge acquired by learners (Reber, 1989, p. 227).

Respectively, peripheral learning refers to a sort of perception occurring implicitly and incidentally as a result of continuous exposure to a diversity of communicative situations. Basically, it is a way of encouraging students to indulge in learning through indirect techniques. Commonly, peripheral, implicit or incidental learning is opposed to core, explicit or intentional learning, since it happens indirectly within subliminal perception – in its most forms it occurs below learners' absolute threshold of conscious perception (Mojgan, Abdolreza, Masoud, 2012, p. 49).

Among other means, referring to peripheral learning, Lozanov emphasizes the importance of experiencing language material in «whole meaningful texts», noting that the suggestopedic course directs «the student not to vocabulary memorization and acquiring habits of speech but to acts of communication» (Lozanov, 1978, p. 753). Analogously, J.H. Hulstijn claims that if language exposure is done in contextually meaningful settings and is facilitated by sufficient contextual clues, vocabulary units will stick in the learners' minds more readily (Hulstijn, 2003, p. 352).

Additionally, Lozanov highlights the constituents of Suggestopedia, which as he argues, are conducive to peripheral FL learning. Among these constituents he singles out the use of a target language; positive suggestion and negative «de-suggestion» exercised by the teacher; soothing background music; new identities for learners; classroom activities based on dialogues, role-plays, games and songs; a dramatic presentation of the dialogue by the teacher; reading the dialogue by learners just before sleeping and on rising; bright, cheerful classrooms with comfortable chairs (Subliminal Language Learning).

This given, it stands to reason to bring to the forefront another idea underscored in Suggestopedia – multimodal interactive learning, which nowadays acquires a new topicality. To assist with this, the increasing use of

multimedia in teaching has provided many opportunities to present multiple representations of content (text, video, audio, images, interactive elements) to cater more effectively to the different learning styles of an increasingly diverse student body. Multimodal learning environments allow instructional elements to be presented in more than one sensory mode (visual, aural, written). In turn, materials that are presented in a variety of presentation modes may lead learners to perceive that it is easier to learn and improve attention, thus leading to improved speech and cogitative performance (Chen, Fu, 2003, p. 352; Moreno, Mayer, 2007, p. 311). That is why more and more traditional print-based materials are converted into multimodal, interactive, technology-mediated formats. Multimedia enhancements in these environments include video and audio elements, recorded presentations, interactive audio-enhanced diagrams, simulations, quizzes and graphics. Multimedia can be used to represent the content knowledge in ways that mesh with different learning styles that may appeal to different modal preferences (Birch, Sankey, 2008; Moreno, Mayer, 2008, p. 312).

Neuroscience has also revealed that «significant increases in learning can be accomplished through the informed use of visual and verbal multimodal learning» (Fadel, 2008). According to the latest research, presenting material in a variety of modes may encourage students to develop a more versatile approach to their learning (Hazari, 2004, p. 26). As recent findings in the field of cognitive science suggest multiple intelligences and mental abilities do not exist as yes-no entities but within a continuum, which the mind blends into the manner in which it responds to and learns from the external environment and instructional stimuli. Conceptually, this suggests a framework for a multimodal instructional design that relies on a variety of pedagogical techniques, deliveries, and media (Picciano, 2009, p. 11).

Scholars contend that students learn more deeply from a combination of words and pictures than from words alone – it is known as the «multimedia effect». M. Sankey, D. Birch and M. Gardiner (2010, p. 853–860) discuss a number of benefits of using visualizations in learning environments, including: promoting learning by providing an external representation of information; deeper processing incoming information; maintaining a learner attention by making information more attractive and motivating, hence making complex information easier to comprehend, retain and imbibe. Also, C. Fadel (2008) found that students engaged in learning that incorporates multimodal designs, on average, outperform those who learn using traditional approaches with single modes.

Fundamental to the design of these learning environments are the principles of multimodal design, in which «information is presented in multiple modes such as visual and auditory» (Chen, Fu, 2003, p. 350). The major benefit of which, as identified by A. G. Picciano (Picciano, 2009, p. 13), is that it «allows students to experience learning in ways in which they are most comfortable, while challenging them to experience and learn in other ways as well». Consequently, students may become more self-directed, interacting with the various elements housed in these environments (Birch, Sankey, 2008; Sankey, Birch, Gardiner, 2010, p. 861).

To sum up, in his method Lozanov introduced and implemented the ideas and techniques, which nowadays are globally acknowledged and widely used. These techniques are advantageous for tapping reserved capacities of individuals in the learning process. Simultaneously, in Suggestopedia there are other premises that set up access to reserved capacities of learners. These premises posit the significance of definite suggestive strategies in a learning course. Among these strategies, the most essential are the following:

The authoritative behavior of the teacher: people remember best and are most influenced by information coming from an authoritative source. Lozanov appears to believe that scientific-sounding language, highly positive experimental data, and true-believer teachers constitute a ritual placebo system that is authoritatively appealing to most learners. The teacher becomes a figure of authority by displaying commitment to the method, self-confidence, personal distance, acting ability, and a highly positive attitude (Richards, J Rodgers, 2001, p. 101).

Infantilization: authority is also used to suggest a teacher-student relation like that of the parent to the child. In the child's role the learner takes part in role playing games, songs, and gymnastic exercises that help «the older student regain self-confidence, spontaneity and receptivity of the child». Part of the infantilization process is also that the student chooses a new name for himself / herself (Bancroft, 1972, p. 17–19).

Double-Planedness: in Suggestopedia the learners' environment is regarded an important factor for learning. Classrooms are therefore supposed to have certain characteristics – classroom's decoration is to be «pleasant and cheerful» while the lighting should be «soft and unobtrusive». The chairs are cushioned and specially constructed for this kind of classroom. The seats are placed in an open circle with the teacher's chair being placed at the head of the class (Bancroft, 1978, p. 169–170).

Intonation, rhythm, and concert pseudo-passiveness: the teacher varies the intonation and the rhythm of his/her voice when reading to the students. This is done in order to «avoid boredom» and «dramatize, emotionalize, and give meaning to linguistic material» (Richards, Rodgers, 2001, p. 102). Music is used in the background while the students listen to the dialogue being presented dramatically to them. The music is supposed to evoke in students a «concert pseudo-passiveness» as Lozanov calls it (Lozanov, 1978, p. 754). Special breathing techniques, taken from yoga and supporting the effect of the music are also employed. Both the intonation and the rhythm are coordinated with a musical background that helps to induce a relaxed attitude, which Lozanov refers to as concert pseudo-passiveness. This state is felt to be optimal for learning, in that anxieties and tension are relieved and power of concentration for the new material is raised.

Design of the learning process: objectives, syllabus, activities, roles of learners, teachers, and materials: the objectives of Suggestopedia are to deliver advanced conversational proficiency in a short period of time. It bases its learning claims on student mastery of prodigious lists of vocabulary pairs and indeed suggests to the students that it is appropriate that they set such goals for themselves. Lozanov emphasizes, however that the increased memory power is not an isolated skill but a result of «positive, comprehensive stimulation of a personality» (Lozanov, 1978, p. 754).

Amenably to Lozanov, the mental state of learners is critical to success, which is why they are supposed to immerse themselves in the procedures of the method. Learners must not try to figure out, manipulate or study the material presented but must maintain a pseudo-passive state, in which the material rolls over and through them. Students are expected to tolerate and in fact encourage their own «infantilization» accomplished by acknowledging the absolute authority of the teacher and in part by giving themselves over to activities and techniques designed to help them regain self-confidence, spontaneity, and receptivity of a child. Such activities include role-playing, games, songs, and even gymnastic exercises.

The primary role of the teacher is to create situations in which learners are most receptive and suggestible and then to present the linguistic material in a way most likely to encourage positive reception and retention (Lozanov; Bancroft, 1972, p. 19).

To this end, Lozanov lists several expected teacher behaviors that contribute to these presentations. The most essential of them imply showing absolute confidence in the method and a hundred percent expectation of positive results; being highly professional, reliable and credible; organizing properly and strictly observing the initial stages of the teaching process); responding tactfully to poor answers; maintaining a modest enthusiasm; stressing holistic rather than analytical attitudes toward the subject matter (Lozanov, 1978, p. 753–754). Moreover, the teachers are expected not only to master the practical methodology and techniques, but also fully understand the theory, because, if they implement those techniques without the total understanding of them, they will not be able to lead their learners to successful results, or they could even cause a negative impact on their learning. On the other hand, the teachers are not required to act in a directive way, although Suggestopedia is teacher-controlled. For example, they need to behave as real partners to students, participating in the activities «naturally» and «genuinely» (Lozanov, 1978, p. 753). In the concert session, they should fully include classical art in their behaviors. Although there are many techniques that the teachers utilize, factors such as «communication in the spirit of love, respect for man as a human being, the specific humanitarian way of applying their techniques» are crucial (Lozanov, 1978).

The materials used in the classroom embrace direct scaffold stuff, primarily a basic text and technical aids, and indirect support stuff including visual and training aids, classroom fixtures and music. Commonly, the text, which should have an emotional force, literary quality, and interesting characters, is organized around ten units. Language issues are introduced in a way that does not distract students from the content. Each unit is governed by a single idea featuring a variety of subthemes, «the way it is in life» (Lozanov, 1978, p. 754).

In accordance with Lozanov's method, the Suggestopedic lesson consists of four phases: introduction, concert session (memorization *séance*), elaboration and production. **Introduction:** the teacher dramatically presents the material instead of analyzing lexis and grammar of the text in a directive manner. **Concert session** (active and passive): in the active session, the teacher reads the text with a special intonation at a normal speed, sometimes intoning some words, and the students follow. Baroque music is played in the background. Occasionally, the students read the text together with the teacher, and listen only to the music as the teacher pauses in particular moments. In the passive session, the students relax and listen to the teacher calmly reading the text. **Elaboration:** the students finish off what they have learned with dramas, songs, and games, which they play while «the teacher acts more like a consultant». **Production:** the students spontaneously speak and interact in the target language without interruption or correction (Lozanov, 1978, p. 754).

Typically, the 4-hour suggestopedic language class has three distinct parts. The first part is called an oral review section. The previously acquired material is used as the basis for the classroom discussion between the teacher and the students. This session may involve what are called micro-studies and macro-studies. In micro-studies, a special emphasis is placed on grammar, vocabulary, and precise questions and answers. In macro-studies, priority is given to role-playing and wider-ranging innovative techniques (Lozanov, 1978, p. 753).

In the second part of the class the new material is presented. This implies looking over a new dialogue and its native language translation and discussing some issues of grammar, vocabulary or content that the teacher feels important or that the students are curious about. This section is chiefly conducted in the target language, although student questions or comments may be in whatever language they feel they can handle. The learners are led to view the experience of dealing with the new material as interesting and undemanding of any special effort or anxiety. The teacher's attitude and authority are considered to be critical to preparing the students for success in the learning to come. The pattern of learning and use is noted (fixation, reproduction and new creative production) so that the students will know what is expected (Lozanov, 1978, p. 753).

The third part – the concert session – is the one by which Suggestopedia is best known. This constitutes the core of the method. This part proceeds in the following way: at the beginning of the session, all conversation stops for a minute or two and the teacher listens to the music coming from any gadget. He/she waits and listens to several passages in order to enter into the mood of the music and tune in and then begins to read or recite a new text, his/her voice is modulated in harmony with the musical phrases. The students follow the text in their textbooks where each lesson is translated into the mother tongue. Between the first and the second part of the concert, there are several minutes of silence. Before the beginning of the second part of the concert, there are also several minutes of silence and some phrases of the played music are heard again before the teacher begins to read the text. Now the students close their textbooks and listen to the teacher's reading. At the end, the learners silently leave the room. They are not given any homework on the lesson they have just had except for reading it carefully once before going to bed and another time before getting up in the morning (Lozanov, 1978, p. 753–754).

Lozanov claims that the effect of the method is not only in language learning, but also in producing favorable side effects on health, social and psychological relations, and subsequent success in other subjects.

Methods. The efficiency of the suggestopedic framework (with slight modifications) was proven in a research pedagogical experiment adapted for the students majoring in bilingual Pedagogy (they were split up into experimental and control groups). The experiment was meant to expose how the described methodology can promote achieving the high level of FL proficiency. In the course of preparation for the experiment, it was hypothesized that obtaining a sought-for level of FL proficiency was possible provided that the process of teaching English communication were built in accordance with the basic premises of Suggestopedia and incorporated a system of activities specifically devised for this purpose.

The pivotal tasks of the experiment were: to single out the criteria for evaluating the initial and acquired levels of students' FL proficiency; to devise pre-experimental and post-experimental assignments in order to objectively assess the acquired level of FL proficiency; to conduct pre-experimental testing aiming at determining the initial level of students' FL proficiency. The level of acquired FL proficiency was assessed pursuant to the worked out criteria (the topic coverage in produced oral and written utterances; their lexical, grammatical and spelling correctness; keeping the required length of produced utterances). The suggested criteria corresponded to the syllabus of the English language for universities and the relevant curriculum. The materials for pre- and post-experimental testing were analyzed and assessed according to the singled out criteria. That enabled objectivity in determining a level of students' FL proficiency before and after the training. The

activities that comprised pre- and post-experimental testing were primarily communicative in nature and devised on authentic teaching materials.

Results. The results of the experimental training in written and oral communication revealed positive dynamics of advancing students' FL proficiency, which significantly affected the quality of their mental and speech performance as well as the acquired level of FL expertise. The positive results of the experiment exposed a sufficient progress in acquiring the sought-for level of FL mastery and displayed a considerable rise of communicative and cognitive abilities, habits and skills of the learners. The level of their general awareness increased from 70 to 95 points. The increase in the qualitative index of acquired FL proficiency in experimental groups on average amounted 25 points.

The experimental training demonstrated the efficaciousness of the described above framework and revealed multitudinous benefits of Suggestopedia over the conventional methods of teaching a FL, as well as the appropriateness of the designed activities. The results were obtained through numerous quizzes, the viva voce and written examination taken by the students of experimental groups, and through questionnaires filled out by the learners who attended the training course and participated in the experiment.

Discussion. Notwithstanding the applicability of Lozanov's method, plenty of scholars have debated the concept of Suggestopedia. Specifically, it was called a «pseudo-science» (Scovel, 1979, p. 260), since it strongly depends on the trust that the students develop towards the method by simply believing that it works. Lozanov himself admitted that Suggestopedia could be compared to a placebo. He argued, however, that placebos are indeed effective. Another point of criticism was brought forward by R. Baur, who claimed that students only receive input by listening, reading and musical-emotional backing, while other important factors of language acquisition were neglected (Baur, 1984, p. 311). Furthermore, several other features of the method, like the 'non-conscious' acquisition of language or bringing the learner into a child-like state are still questioned by critics. They challenge the necessity of excluding any reference to comprehension and creative problem solving as language is not only about the power of the mind to memorize. It is about understanding, interacting and producing novel utterances under different unpredictable conditions.

On the other hand, a number of scholars support Lozanov's method and its effects. Specifically, S. Krashen refers to excellent results achieved by the method, mentioning that its students tend to score higher on vocabulary tests and are «vastly superior» in communicative terms (while at the same time showing no difference between control groups regarding pronunciation and grammar – two areas almost totally ignored by Suggestopedia). He goes on to point out, however, that while the results are indeed excellent, they «are not superhuman», since the month-long course is quite intensive – four hours per day, six days a week (Krashen, 2019).

Despite the critique, some tenets of Suggestopedia have been accepted and adapted by teachers worldwide, in particular: through Suggestopedia, we have learned to trust the power of the mind and got to know that deliberately induced states of relaxation can be valuable at times in the classroom. We have also benefited from the use of music to get students relax. These are only some of the contributions of Suggestopedia that teachers may weigh and adapt to different learning and teaching situations.

Conclusion. This article revealed the conceptual framework of accelerated teaching and learning a FL grounded on the method of Suggestopedia devised by Dr. Georgi Lozanov. The paper outlined the basic premises of Suggestopedia,

described its procedure, benefits and critique, and presented the positive results of the pedagogical experiment conducted within the framework of this method. Suggestopedia albeit developed in the 1970s is still popular among FL teachers, since it produces high results in FL acquisition and hence, can be employed into the FL courses within the University curriculum.

Further Implications. This study though far from being conclusive yet offers several insights into the issue of effective teaching a FL to University students. The described methodology is compatible with cognitive technologies, which outlines a perspective for further research in this domain.

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Резюме

Вовк Олена

ПРИСКОРЕНЕ НАВЧАННЯ ІНОЗЕМНОЇ МОВИ: НОВИЙ СТАРИЙ МЕТОД

Постановка проблеми. Вимога сьогодення розробити оптимальний метод навчання іноземної мови, що займає менше часу й потребує мінімальних зусиль, зумовлює потребу розробити нову методологію, використовуючи перевірені часом методи викладання й учіння, які могли б значно скоротити сам процес навчання, одночасно досягаючи максимального комунікативного результату від суб'єктів пізнання.

Мета статті. Висвітлити концептуальні засади інтенсивного навчання, ґрунтованого на сугестопедії, узагальнити підвалини цього методу, виокремити його принципи, проаналізувати його структуру, етапи, переваги й недоліки, та представити результати педагогічного експерименту, проведеного в аспекті сугестопедичного методу.

Методи дослідження. Науковий педагогічний експеримент, проведений для студентів університету спеціальності «Середня освіта». Метою експерименту було виявити, як концептуальні засади сугестопедії сприяють оволодінню високим рівнем іншомовної комунікативної компетентності. Була висунена гіпотеза, що досягнення шуканої компетентності можливе за умови побудови процесу навчання іноземної мови на засадах сугестопедії, що, крім усього іншого, включало спеціально розроблену систему вправ.

Основні результати дослідження. Результати проведеного експериментального навчання виявили позитивну динаміку формування у студентів англomовної компетентності, що істотно підвищило якість їхньої мовленнєво-розумової активності та набутий рівень володіння іноземною мовою. Позитивні результати педагогічного експерименту продемонстрували суттєвий приріст рівня знань, навичок, умінь і комунікативно-когнітивних здатностей студентів.

Висновки і перспективи. Незважаючи на позитивні результати, широку популярність серед освітян і розповсюдженість сугестопедичного методу Г. Лозанова, значна кількість науковців піддали критиці концепцію застосування сугестопедії в навчанні за так званий плацебо-ефект, домінантне усне мовлення, ігнорування проблемних завдань, акцентуацію неусвідомленого оволодіння мовою та ідею виклику у студентів стану інфантилізації. Запропонована стаття не розкриває всіх аспектів оволодіння іноземною мовою за сугестопедичним методом, проте робить внесок в методичку ефективного навчання мови студентів університету. У статті не висвітлений когнітивний ракурс застосування сугестопедії, що окреслює перспективи подальшого дослідження заявленої проблеми.

Ключові слова: комунікативна взаємодія, іншомовна комунікативна компетентність, майбутні судноводії, англійська для спеціальних цілей, професійна комунікативна діяльність.

Abstract

Vovk Olena

ACCELERATED TEACHING A FOREIGN LANGUAGE: A NEW OLD METHOD

Background. The nowadays requirement to elaborate an optimal method of teaching a foreign language, which takes less time and requires minimal efforts stipulates the necessity to develop new conceptual frameworks and revise time-tested methods of teaching and learning, which could help educators reduce instructional time, simultaneously ensuring quality communicative outcome from cognizing subjects.

Purpose: to reveal the conceptual framework of intensive teaching and learning based on the premises of Suggestopedia, to present an integrated overview of the groundwork of this method and single out its tenets and pivotal points, to analyze its procedure, structure, advantages and flaws, to exhibit the results of the pedagogical experiment conducted within the framework of Suggestopedia.

Methods. A research pedagogical experiment adapted for students majoring in bilingual Pedagogy. The experiment was meant to expose how the basics of the

suggestopedic methodology could promote achieving the high level of foreign language communication. It was hypothesized that obtaining a sought-for level of foreign language proficiency was possible provided that the process of teaching English communication were built in accordance with the fundamentals of Suggestopedia and incorporated a system of activities specially devised specifically for this purpose.

Results. The results of the experimental training in written and oral communication revealed positive dynamics of fostering students' English proficiency, which significantly affected the quality of their mental and speech performance as well as the acquired level of foreign language expertise. The positive results of the experiment exposed a sufficient progress in acquiring the sought-for level of foreign language mastery and displayed a considerable rise of communicative and cognitive abilities, habits and skills of the learners.

Discussion. Notwithstanding the applicability of G. Lozanov's method, its positive outcomes and a wide popularity among teachers, plenty of scholars have debated the concept of Suggestopedia for its placebo effect, primary focus on oral speech, neglecting creative problem-solving activities, idea of non-conscious acquisition of language and inducing a child-like state in learners.

Keywords: Suggestopedia, suggestive strategies, psychological barriers, music therapy, peripheral and implicit learning, pedagogical experiment.

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