

Х., 2004. — 18 с.

12. Штефаніч Г. Г. Формування професійно-моральної стійкості у майбутніх офіцерів МВС України : автореф. дис. на здобуття наук. ступеня канд. пед. наук : спец. 13.00.04 «Теорія і методика професійної освіти» / Г. Г. Штефаніч. — Хмельницький, 2003. — 18 с.

13. Яворський С. Х. Підготовка курсантів навчальних закладів МВС до професійних дій у нетипових ситуаціях оперативно-службової діяльності : автореф. дис. на здобуття наук. ступеня канд. пед. наук : спец. 13.00.04 «Теорія і методика професійної освіти» / С. Х. Яворський. — О., 2004. — 21 с.

Проаналізовано особливості професійних якостей майбутніх фахівців цивільного захисту, які формуються у навчально-виховному процесі вищих навчальних закладів. Виявлено, що професійний обов'язок є компонентом професіоналізму та зовнішньою умовою впливу на виховання професійних якостей, яка діє на усіх стадіях навчально-виховного процесу.

Ключові слова: професійні якості, професійний обов'язок, професіоналізм, цивільний захист, майбутній фахівець цивільного захисту, навчально-виховний процес.

Проанализированы особенности профессиональных качеств будущих специалистов гражданской защиты, которые формируются в учебно-воспитательном процессе высших учебных заведений. Обнаружено, что профессиональный долг является компонентом профессионализма и внешним условием влияния на воспитание профессиональных качеств, действующем на всех стадиях учебно-воспитательного процесса.

Ключевые слова: профессиональные качества, профессиональный долг, профессионализм, гражданская защита, будущий специалист гражданской защиты, учебно-воспитательный процесс.

The features of professional qualities of future specialists of civil defence, which are formed in an educational process higher educational establishments, are analysed. It is exposed that a professional duty is the component of professionalism and external condition of influence on education of professional qualities, which operates on all stages of educational process.

Key words: professional qualities, professional duty, professionalism, civil defence, future specialist of civil defence, educational-educating process.

УДК 811. 111'243.001.76:378.147(045)

І.М. Ісакова
м. Хмельницький, Україна

SUGGESTOPEDIA-DE-SUGGESTOPEDIA — INNOVATIVE METHOD OF TEACHING ENGLISH IN THE MODERN WORLD

Suggestopedia is a dynamic and innovative teaching method that stems from a new vision of learning. Based on the most recent research on how our brains and memories work, this approach organizes material in special ways that the mind can remember spontaneously and then integrates this into what the learner already knows.

In Suggestopedia, the teacher is the architect of a highly stimulating, but psychologically safe, environment where students constantly surprise themselves by what they have been able to remember and use creatively. Material is assimilated before it is analyzed, much in the way that children naturally take in new situations. The emphasis is on the learning process: results — which are usually 2 to 3 times as fast as in conventional approaches — are regarded as «side effects» of a proper learning process. In fact, all language acquisition on this course will be part and parcel of learning how to learn.

In a rapidly changing world we have to make sure we use the most current ELT research, best teaching and learning technologies, most innovative methods and latest ideas to keep our teaching creative and our English courses relevant and interesting to our students.

Teachers' understanding of the principles of an innovation and their background training play a significant role in the degree of implementation of a curriculum innovation. A change in teachers' beliefs and understandings is an essential part of any educational innovation.

Innovative methods of teaching are a goal of many educators. Teaching students in ways that keep

them engaged and interested in the material can sometimes be a challenge. One of the effective methods is suggestopedia-desuggestopedia [5].

Suggestopedia (also sometimes referred to as «Accelerated Learning») is a teaching methodology that claims to remove barriers to learning rather than teach students how to learn. Developed by Bulgarian psychotherapist and medical doctor Georgi Lozanov, it utilizes a detailed, three-phase cycle of teaching in which about 75 % of teaching time is devoted to «Activations», games and activities in which students rehearse material previously presented in unique «Concert Sessions» (which make up the other 25 % of contact time). Suggestopedia highlights factors often forgotten in the classroom: the design of an «optimum» learning environment, high expectations of success from the teacher, the use of music and art, the importance of enjoying the learning process, and the fostering of an atmosphere of «relaxed alertness». The method has been used with some success, particularly in the teaching of foreign languages. Ostensibly based on the way we learn naturally, Suggestopedia has developed a number of incarnations, in some cases because Lozanov's work was not freely available in the West during the Cold War [3].

Suggestopedia adopts a carefully structured approach, as we call it a suggestopedic cycle:

arriving — leaning environment with: leaning and mood posters, plants and flowers, warm colors, water availability, theme music, daylight or full spectrum artificial light, comfortable chairs, chairs in half circle, nuts and raisins, squoosh balls;

decoding — making a new topic relevant; props which relate to subject and students; pictures, postcards, posters; puppet play; short(!) video; brainstorming connecting to previous knowledge; mindmapping; riddles; guessing games; fantasy journey;

active concert — where the new text or learning material is presented: texts in dialog form; texts with relevancy to the learner; text read with music from the romantic period; 72 beats; read in a lively manner; students read silently along; translations on the side or new vocabulary translated; keywords on the side with relevant illustrations;

movement — stretching; a dance; kinesiological exercises; imaginative movements relating to the text; ball games; juggling; TPR-total physical response; understanding words through gestures; learning games;

pseudo-passive concert — for language learning: text read a second time with baroque music in the background; 60 beats per minute; with normal speech; students just listen; paint their own mental pictures;

primary activations referring to the immediate text: playing Echo; BBC Auditioning; Monk's Waik; side-to-side reading; texts strips to re-assemble; role reading; puzzles with parts from text; memory with text and illustrations;

secondary activations: take two-thirds of the complete time; many games; puzzles; memories; dominos; mock tests; board games; one group develops questions, the other has to answer; develop new dialogs; role play, sketches;

integration — the teacher can make a summary — read with baroque music in the background of: contents of last class; vocabulary; repetition of tables grammar summary; students can: draw a mindmap; create a poster; present a sketch; write a poem; compose a rap or song [6].

In 1966, Dr. Lozanov established the Suggestology Research Institute in Sofia to put his new system of teaching into practice. His main concern was the mental, physical and spiritual health of the learner. His system not only allowed students to learn without trauma and stress, but it also helped them rediscover their natural thirst for learning.

Dr. Lozanov was the first to apply the new methodology to the teaching of foreign languages, with astounding results. Students learned material 3 to 5 times faster than with «normal» teaching methods, they retained the learning much longer and had a lot more fun in class.

What is the difference between the suggestopedia and de-suggestopedia?

According to the theory of Suggestopedia both the process of suggestion and de-suggestion come into the suggestopedic learning atmosphere. The de-suggestion process is a spontaneous liberation from old, fixed norms, during the suggestion process, the increasing use of the brain's reserve potential

influences the mind. In the most recent developments of Suggestopedia the accent is on the de-suggestion process. This new direction resulted in the renaming of the method as «De-Suggestopedia», in extenso: «The Desuggestopedy: Reserve Capacities Communicative Method or RE-CA-CO Method» [8].

In order to suggest something new, one has to de-suggest the old. To enable accelerate learning to take place, one has to overcome the old fixed norms. What are the tools for de-suggestion?

The first is the suggestive authority of the teacher. The success of the learning process depends greatly on the teacher's assertiveness which is transferred to the learners and gives them the feeling that they are learning «right». The learners should also be convinced that the method is beneficial to them. The suggestive authority of the teacher has to be liberating in the sense of freeing the learning process of insecurity and fear. Additionally it is important to try to dispose of the social norms that are hidden in each of us, in order to make clear to the learners that they are capable of more than they think they are.

A second de-suggestion tool is «Infantilisation», which is what Lozanov called the state in which children are when they are motivated to discover and learn. This state is distinguished by: curiosity, high motivation, absolute attention and a pleasant atmosphere in which mistakes can be made. In suggestopedia we do not talk about infantilization in the clinical sense of the word, nor of infantility. Infantilization in the process of education is a normal phenomenon connected with authority (prestige). Infantilization in suggestopedia must be understood roughly as memories of the pure and naive state of a child to whom someone is reading, or who is reading on his own. He is absorbing the wonderful world of the fairytales. This world brings him a vast amount of information and the child absorbs it easily and permanently.

Our voices that we can play like instruments and music that we can play to reach a state of inner quiet that Lozanov describes as a «spontaneous state of calmness».

Another de-suggestive tools, that do not come directly from the teacher are the room, the set up, the lighting, the plants and the fresh, pleasant temperature. Another is the peripheral stimuli such as pictures, posters, everything that fits with the «Golden Harmony» rule.

The teacher's authority, infantilisation, the voice, the intonation, rituals, music, the room, the elements of Golden Harmony, all help us to overcome normative barriers so that accelerative learning can take place. Thanks to suggestion, it is possible to overcome barriers and blocks.

Suggestion is a key to mental reserves. We differentiate emotional, logical and ethical-moral barriers. «These anti-suggestive barriers are a filter between the environmental stimuli and the unconscious mental activity. They are inter-related and mutually reinforcing, and a positive suggestive effect can only be accomplished if these barriers are kept in mind. The overcoming of barriers means compliance with them. Otherwise suggestion would be doomed to failure. «It is clear that the **suggestive process is always a combination of suggestion and de-suggestion** and is always at an unconscious or slightly conscious level».

Suggestion is the key which Lozanov found to penetrate through the «set-up» and stimulate the mental reserve capacities. Even more, through suggestion we can facilitate the creation of new, richer patterns of conscious/unconscious responses or new (set-ups): «**Suggestion is the direct road to the set-up**. It creates and utilises such types of set-ups which would free and activate the reserve capacities of the human being» [5, p. 15].

There are two basic kinds of suggestion: direct and indirect. Direct suggestions are directed to conscious processes, i.e., what one says that can and will occur in the learning experience, suggestions which can be made in printed announcements, orally by the teacher, and/or by text materials. Direct suggestion is used sparingly, for it is most vulnerable to resistance from the set-up.

Indirect suggestion is largely unconsciously perceived and is much greater in scope than direct suggestion. It is always present in any communication and involves many levels and degrees of subtlety. Lozanov speaks of it as the second plane of communication and considers it to encompass all those communication factors outside our conscious awareness, such as voice tone, facial expression, body posture and movement, speech tempo, rhythms, accent, etc. Other important indirect suggestive effects result from room arrangement, decor, lighting, noise level, institutional setting — for all these factors

are communicative stimuli which result in what Lozanov terms non-specific mental reactivity on the paraconscious level (at the level of the set-up). And they, like the teacher and materials can reinforce the set-up, preserve the status quo, or can serve in the desuggestive-suggestive process. In other words, everything in the communication/learning environment is a stimulus at some level, being processed at some level of mental activity. The more we can do to orchestrate purposefully the unconscious as well as the conscious factors in this environment, the greater the chance to break through or «de-suggest» the conditioned, automatic patterns of our inner set-up and open the access to the great potential of our mental reserves [6].

Intonation is strongly connected with the rest of the suggestive elements. The intonation in music and speech is one of the basic expressive means, with formidable form-creating influence and potential in many psycho-physiological directions. «Learning is state of mind dependent». When varying your voice you «reach» different «states of mind». Concert pseudo-passivity (concentrative psychorelaxation) is an important moment in suggestopedia. The artistic organisation of the suggestopedic educational process creates conditions for concert pseudopassivity in the student. In this state the reserve capabilities of the personality are shown most fully. The concert pseudopassivity (concentrative psychorelaxation) overcomes the antisuggestive barriers, creating a condition of trust and infantilization in the student, who in a naturally calm state accompanied by a state of meditation without special autogenic training can absorb and work over a huge quantity of information. In this state both brain hemispheres are activated» [1, p. 28].

For a successful classroom atmosphere, Lozanov maintains these three elements should be present:

Psychological

A nurturing, supportive atmosphere in which the student feels free to try out the new information, be inventive with it, make mistakes without being put down, and, in general, enjoy the learning experience.

Educational

The material should be presented in a structured fashion, combining the Big Picture, Analysis and Synthesis. Every moment should be a didactic experience even when the learning process is not that apparent.

Artistic

The classroom should not be cluttered with too many posters and unnecessary objects, otherwise we don't see them. We go into overwhelm. Good quality pictures should be displayed and changed every few days. Music can be played as the students enter the room, and during the breaks. Plants and flowers add to a pleasant atmosphere. If the chairs are arranged in a U-shape, there is a better communication possible between the teacher and students and among the students themselves.

Music as a suggestive, relaxing medium. Lozanov researched a wide variety of means for presenting material to be learned which would facilitate the mentally relaxed, receptive state of mind he had found to be optimal for learning. Yoga exercises, breathing techniques, special speech intonations were all tried with varying degrees of success. None of them, however, was found acceptable by nearly all cultural norms and belief systems. Music proved to be the ideal medium, both for the purpose of creating a mentally relaxed state and for providing a vehicle for carrying the material to be learned into the open, receptive mind.

Music can become a powerful facilitator of holistic full-brain learning. After conducting numerous controlled experiments using a wide variety of music, Lozanov concluded that music of the Classical and Early Romantic periods was most effective for the first presentation of material to be learned. The music of Haydn, Mozart and Beethoven is dramatic, emotionally engaging, and ordered, harmoniously structured. It stimulates, invites alertness, and its harmony and order evoke ease and relaxation. For the second concert presentation of material Lozanov found that Baroque music was especially suited. The music of Bach, Händel, Vivaldi, Telemann, Corelli (among others) has a less personal, more rigorously structured quality, providing a background of order and regularity which supports very well the more straight-forward presentation of material during the second concert.

The strength of this method is the students will not feel bored because it is different with usual class. It is faster or easy to get the students understand because they have been adult learners. The students not only get the material but also suggestions from the teacher. This method suggests to use full mental powers. The teacher can use native language if the students didn't understand.

What are the benefits of this approach?

- You will address the learning needs and styles of every student in your class.
- You will guarantee a higher and faster success rate among learners.
- You will increase retention and recall of material and long-term memory.
- You will instil higher confidence and self-esteem in your learners.
- You will promote the creativity as well as the learning and social competence of your students.
- You will create a pleasant, cooperative and fun learning environment in your classroom.
- You will have motivated students coming to your classes — students who have rediscovered the joy of learning. And motivated students make motivated teachers! [7].

The Essence of Suggestopedia

by Lonny Gold

Your power to empower

That's what your students need

When you teach them how to speak

And show them how to read.

Give them all the knowledge

Get them closer to their dream

Change their self-perception

And raise their self-esteem.

Organise your teaching

For peripheral perception

Use emotions and feelings

As the basic conception.

And your students will learn

And they'll suffer much less

'Cause nothing succeeds

As well as success.

So open up your heart

And get yourself connected

To your sense of your SELF

And the path you selected.

And then radiate that power

That conviction and that grace

Convey to your students

That they're in a safe place.

Help them to take chances

Help them not to be afraid

Of not being perfect

Or of errors made.

*Reflect what they're becoming
Where they've come from since their birth
It's your belief in what they are
That'll transform the Earth [7].*

Suggestopedia offers some supposedly novel ideas, many of which may be considered truisms in today's teaching world, such as the assertion that anxiety is an inhibitor in learning, and that positive outcomes are best achieved when learning is approached with a positive expectation of success. It is difficult to place these in a historical context and to truly understand how revolutionary such claims were at the time of suggestopedia's inception. However, modern approaches to teaching continue to promote positivity towards learning and educators continue to use their demeanour, classroom arrangement and other appropriate tools that encourage comfort and relaxation and reduce learner anxiety.

Lozanov claims that the suggestopedic teacher mainly de-suggests. By this he means helping the learner to overcome his/her barriers to learning. De-suggesting also involves activities which allow the learner to discover his/her potential.

Lozanov's work has helped us to recognize the factors which influence our personality and intelligence. We are constantly surrounded by suggestions. Suggestion is a constant factor in communication, mainly on an unconscious level. This awareness helps us to defend ourselves against negative influences in our lives. Beyond that we can now help learners to overcome their barriers to growth and to change the negative opinions they have of themselves and their abilities to develop.

References:

1. Creating Wholeness through Art; by Evelina Gateva.
2. Harmer, Jeremy. The Practice of English Language Teaching. 3rd Edition. Person Education Limited, 2001
3. Larsen-Freeman, D. Techniques and principles in language teaching. - Oxford: Oxford University Press, 2006.
4. Lozanov, Georgi, Suggestology and Outlines of Suggestopedy, New York: Gordon & Breach 1978
5. Lozanov: The Key Principles of Suggestopedia», Journal of SALT, 1976.
6. Lozanov, Georg. Suggestopedia-desuggestive teaching. - Communicative method on the level of the Hidden Reserves of the Mind. - Viena, 2006.
7. Suggestopedia Basics Course, Ingrid & Ernst Assman lectures, Khmelnytskyi, 2003
8. The Suggestopedic Training Session, Munich, 2004.
9. www.new-renaissance.eenet.ee/lonny/

Стаття присвячена питанню залучення інноваційної методики навчання англійської мови -суггестопедії — десуггестопедії у сучасний навчальний процес

Ключові слова: суггестопедія, прискорене навчання, бар'єри, підсвідомий, свідомий, радити, мотивувати.

Данная статья затрагивает вопрос применения инновационной методики обучения английскому языку — суггестопедии — десуггестопедии в современном процессе обучения.

Ключевые слова: суггестопедия, ускоренное обучение, барьеры, подсознательный, сознательный, советовать, мотивировать.

The given article expresses the idea of involving innovative method of teaching English — suggestopedia-de-suggestopedia in modern learning process.

Key words: suggestopedia, accelerated learning, barriers, unconscious, conscious, suggest, motivate.