# Ihor Dobryanskyj

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# Accelerated foreign language Learning: Theoretical premises

## Introduction

The issue of accelerated learning of 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 training. It is acknowledged that the most popular and efficacious method is Suggestopedia, which was considered a revolutionary accelerated technology in the 70s.

## Purpose and Tasks

This article aims at revealing the conceptual framework of Suggestopedia. First, the paper outlines the general notion of Suggestopedia and presents an integrated overview of the groundwork of this method, then it singularizes its tenets and focal points, and finally, it analyses its procedure, structure, advantages, and flaws. It also proposes implications for further research in this field.

Materials for analysis. 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, could enable students to learn much more material in less time and with less effort. To this end, Lozanov introduced new components of suggestion and relaxation techniques 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 learning by conventional methods"[1]. For instance, in Lozanov's FL classes, students acquire a 2000-word vocabulary in eighty-four hours of instruction (3½ hours a day, six days a week, for four weeks)[2].

Suggestopedia is based on the power of suggestion in learning , 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 one for learning. In order to create this relaxed state in cognizing subjects and promote positive suggestion, Suggestopedia makes use of music, a comfortable and relaxing environment, and a relationship between the teacher and the student that is akin to the parent – child relationship[3]. 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 the students confidence in their own abilities and minimizes both external and internal distractions[4].

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[1]    G. Lozanov, *Suggestology and Outlines of Suggestopedy*, "Canadian Modern Language Review" 1978, vol. 35(4), p. 753.

[2]    L.V. Williams, *Teaching for the 2-Sided Mind: A Guide to Right Brain/Left Brain Education*, Simon and Schuster Inc., New York 2003, p. 165.

[3]    T. Bowen, *Teaching Approaches: What is Suggestopedia?*, 2011, http://www.one-stopenglish.com/methodology/methodology/teaching-approaches/teaching-approaches-what-is-suggestopedia/146499.article (accessed: 05.05.2019).

[4]    L.V. Williams, *Teaching for the 2-Sided Mind...*, 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"[5]. 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 their 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"[6]. 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"[7].

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[8]: 1) to facilitate establishing and maintaining 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 a 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 dialogues. It is notable that the students do not concentrate on the words but enter

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[5]   E.W. Stevick, *Memory, Meaning and Method: Some Psychological Perspectives on Language Learning*, "Canadian Modern Language Review" 1976, vol. 33(3), p. 408.

[6]   D. Larsen-Freeman, M. Anderson, *Techniques and Principles in Language Teaching*. Oxford University Press, Oxford 2012, p. 72, https://acasearch.files.wordpress.com/2015/03/techniques-in-language-teaching.pdf (accessed: 12.04.2019).

[7]   E.W. Stevick, *Memory, Meaning and Method...*, p. 25.

[8]   E.T. Gaston (eds.), *Music in Therapy*, Macmillan, New York 1968, p. 111-112.

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, electroencephalographic tests have demonstrated that the brain responds to music with altered brain waves; Lozanov uses this quality to induce both the mind and the body to relax while remaining receptive[9].

According to Lozanov, people learn at different levels of brain-wave activity (Alpha, Beta, Theta, Delta). He grounds his arguments on data suggesting that the Alpha level is the deep relaxation state, occurring when we daydream or prior to falling asleep. The Beta level is the normal working state: when we are active and brain activity is intense. It is also the time when people learn least efficiently. The Theta level is where we just drop into dreaming, it is hallucinatory. The Delta level is the stage of a deep sleep[10]. Lozanov found out that the Alpha-Theta level is the best for learning, which is why the best method was to get people into the Alpha-Theta level and combine both hemispheres. With this in mind, Lozanov suggested employing Baroque music, because with its specific rhythm it creates relaxation that can trigger off memorization of huge amounts of learning material. Consequently, while listening to Baroque music one can retain greater quantities of the material[11].

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 on 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, and writing, while the right hemisphere is responsible for awareness of art and music, creativity, visualization, memory, intuition, feelings, and holistic thinking. Although people are

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[9]     S. Ostrander, L. Schroeder, N. Ostrander, S*uperlearning*, Dell, New York 1979, p. 72.
[10]    *What are brainwaves?*, https://brainworksneurotherapy.com/what-are-brainwaves (accessed: 20.06.2019).
[11]    G. Lozanov, *Suggestology and Outlines of Suggestopedy...*, p. 15.

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 believed, but that the two hemispheres are mutually related. Each side of the brain controls the muscles of the other side of the body. 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 alternating responsibility, depending on the task[12]. 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[13]. He believed that students could subliminally learn 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 an increasing quantity of information. With reference to this, it is deemed reasonable to discuss briefly several views on core and peripheral learning of a FL. One view holds that it takes months and even years of intentional study related to memorization of thousands of words, their meanings, pronunciation and spelling. The other view holds that conventional, intentional, explicit, or core learning can be replaced with implicit, subconscious, or peripheral learning, which involves picking up words, acquiring grammar and speech patterns by being engaged in a variety of communicative activities, during which learners may hardly use their focal attention or complete awareness[14]. On balance, it looks reasonable to

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[12]  *Brain Hemisphere Functions*, https://faculty.washington.edu/chudler/split.html (accessed: 12.05.2019).

[13]  G. Lozanov, *Suggestology and Outlines of Suggestopedy…*, p. 753-754.

[14]  M. Bahmani, A. Pazhakh, M.R. Sharif, *The Effect of Peripheral Learning on Vocabulary Acquisition, Retention and Recall among Iranian EFL Learners,* "Higher Education of Social Science" 2012, vol. 3(1), p. 47.

combine both aspects of learning – explicit/implicit, intentional/incidental, or core/peripheral – for the best results in acquiring FL communicative habits and skills.

Considering the aforementioned, it can be inferred that implicit learning refers more to acquiring a complicated 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. For example, 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[15].

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[16].

Among other methods 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"[17]. Analogously, J.H. Hulstijn claims that if language exposure occurs in a contextually meaningful setting and is facilitated by sufficient contextual clues, vocabulary units will stick in the learners' minds more readily[18].

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[15]   A.S. Reber, *Implicit Learning and Tacit Knowledge*, "Journal of Experimental Psychology: General" 1989, vol. 118, no 3, p. 227.

[16]   M. Bahmani, A. Pazhakh, M.R. Sharif, *The Effect of Peripheral Learning...*, p. 49.

[17]   G. Lozanov, *Suggestology and Outlines of Suggestopedy...*, p. 753.

[18]   J.H. Hulstijn, *Incidental and Intentional Learning,* [in:] C. Doughty, M.H. Long (eds.), *The Handbook of Second Language Research*, Blackwel, London 2003, p. 352; M. Zymomrya, R. Horak, I. Zymomrya, *Letters of Ivan Franko: essence of authors creative aspirations*, "Spheres of Culture" 2016, vol. 15, p. 129-149.

Additionally, the method of Suggestopedia highlights the following features conducive to peripheral accelerated learning[19]: 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 after rising; bright, cheerful classrooms with comfortable chairs.

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, 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 help students to learn and improve attention, thus leading to improved speech and cogitative performance[20]. 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, recorded presentations, interactive audio-enhanced diagrams, simulations, quizzes, and graphics. Multimedia can be used to represent content knowledge in ways that mesh with different learning styles that may appeal to different modal preferences[21].

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[19] *Subliminal Language Learning,* https://www.rocketlanguages.com/blog/subliminal-language-learning-does-it-really-work (accessed: 10.04.2019).

[20] G. Chen, X. Fu, *Effects of Multimodal Information on Learning Performance and Judgment of Learning*, "Journal of Educational Computing Research" 2003, vol. 29(3), p. 352; R. Moreno, R. Mayer, *Interactive Multimodal Learning Environments*, "Educational Psychological Review" 2007, vol. 19, p. 311.

[21] D. Birch, M. Sankey, *Factors Influencing Academics' Development of Multimodal Distance Education Courses*, "International Journal of Educational Development using ICT" 2008, vol. 4(1), http://ijedict.dec.uwi.edu/viewarticle.php?id=375&layout=html (accessed: 10.06.2019).

Neuroscience has also revealed that "significant increases in learning can be accomplished through the informed use of visual and verbal multi-modal learning"[22]. According to the latest research, presenting material in a variety of modes may encourage students to develop a more versatile approach to their learning[23]. As recent findings in the field of cognitive science suggest, multiple intelligences and mental abilities do not exist as dualistic 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[24].

Scholars contend that students learn more deeply from a combination of words and pictures than from words alone – it is known as the "multi-media effect". M. Sankey, D. Birch and M. Gardiner discuss a number of benefits of using visualizations in learning environments, including: promoting learning by providing an external representation of information; deeper processing of incoming information; maintaining learner attention by making information more attractive and motivating, hence making complex information easier to comprehend, retain and imbibe[25]. Also, C. Fadel found that students engaged in learning that incorporates multimodal designs, on average, outperform those who learn using traditional approaches with a single mode[26].

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[22]    C. Fadel, *Multimodal Learning Through Media: What the Research Says*, 2008, https://www.cisco.com/c/dam/en_us/solutions/industries/docs/education/Multimodal-Learning-Through-Media.pdf (accessed: 12.05.2019).

[23]    S. Hazari, *Applying instructional design theories to improve efficacy of technology-assisted presentations*, "Journal of Instruction Delivery Systems" 2004, vol. 18(2), p. 26.

[24]    A.G. Picciano, *Blending with Purpose: The Multimodal Model*, "Journal of the Research Centre for Educational Technology" 2009, vol. 5(1), p. 11.

[25]    M. Sankey, D. Birch, M. Gardiner, *Engaging students through multimodal learning environments: the journey continues*, [in:] *ASCILITE 2010: 27th Annual Conference of the Australasian Society for Computers in Learning in Tertiary Education: Curriculum, Technology and Transformation for an Unknown Future*, 5-8 Dec 2010, Sydney, Australia, p. 853-860.

[26]    C. Fadel, *Multimodal Learning Through Media: What the Research Says*, 2008, https://www.cisco.com/c/dam/en_us/solutions/industries/docs/education/Multimodal-Learning-Through-Media.pdf (accessed: 12.05.2019).

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"[27]. The major benefit of which, as identified by A.G. Picciano (2009), 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[28].

## Results

On balance, Lozanov introduced and implemented in his method ideas and techniques which nowadays are commonly acknowledged and widely used. These techniques are advantageous for tapping reserve capacities of individuals in the learning process. Simultaneously, in Suggestopedia there are other measures of accessing reserve 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 behaviour 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, selfconfidence, personal distance, acting ability, and a highly positive attitude[29].

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

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[27]   G. Chen, X. Fu, *Effects of Multimodal Information...*, p. 350.
[28]   D. Birch, M. Sankey, *Factors Influencing Academics' Development...*; M. Sankey, D. Birch, M. Gardiner, *Engaging Students through Multimodal...*, p. 861.
[29]   J.C. Richards, T.S. Rodgers, *Approaches and Methods in Language Teaching*, Cambridge University Press, Cambridge 2001, p. 101.

receptivity of a child"[30]. Part of the infantilization process is also that the student chooses a new name for himself/herself[31] .

Double-Planedness: in Suggestopedia the learners' environment is regarded an important factor for learning. Classrooms are therefore supposed to have certain characteristics – classroom's decorations are to be "pleasant and cheerful" while lighting should be "soft and unobtrusive". The chairs should be cushioned and specially constructed for this kind of classroom. The seats are placed in an open circle with the teacher's chair placed at the head of the class[32].

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"[33]. 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[34]. 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 students' ability to concentrate on the new material is increased.

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 students mastering 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

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[30]    W J. Bancroft, *The Psychology of Suggestopedia or Learning without Stress*, "The Educational Courier" 1972, February, p. 19.
[31]    Ibidem, p. 17.
[32]    J. Bancroft, *The Lozanov Method and its American Adaptations*, „The Modern Language Journal" 1978, vol. 62(4), p. 169-170.
[33]    J.C. Richards, T.S. Rodgers, *Approaches and Methods...*, p. 102.
[34]    G. Lozanov, *Suggestology and Outlines of Suggestopedy...*, p. 754.

skill but a result of "positive, comprehensive stimulation of a personality[35].

According 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 the 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[36].

To this end, Lozanov lists several expected teacher behaviours that contribute to this[37]: to show absolute confidence in the method and a hundred per cent expectation of positive results; be highly professional, reliable and credible; display fastidious conduct in manners and dress; organize properly and strictly observe the initial stages of the teaching process – this includes choosing and playing music, as well as punctuality; maintain a solemn attitude toward the session; give tests and respond tactfully to poor papers (if any); maintain a modest enthusiasm; stress global rather than analytical attitudes toward the material under study and be able to cover a huge bulk of it during the lesson. Moreover, the teachers not only need to know the techniques and acquire the practical methodology, but also fully understand the theory, because, if they implement those techniques without total understanding, they will not be able to lead their learners to successful results, or they could even have a negative impact on their learning.

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[35] Ibidem.
[36] G. Lozanov, *Suggestopaedia – Desuggestive Teaching Communicative Method on the Level of the Hidden Reserves of the Human Mind*, http://www2.vobs.at/ludescher/pdf%20files/suggestopaedia%20-%20book.pdf (accessed: 12.04.2019).
[37] G. Lozanov, *Suggestology and Outlines of Suggestopedy…*, p. 753-754.

Besides, the teachers should not act in a directive way, although Suggestopedia is teacher-controlled. For example, they should act as a real partner to students, participating in the activities "naturally" and "genuinely"[38]. In the concert session, they should fully include classical art in their behaviours. Although there are many techniques that the teachers use, factors such as "communication in the spirit of love, respect for man as a human being, a specific humanitarian way of applying their techniques" are crucial[39].

The materials utilized in the classroom consist of direct support materials, primarily texts and recordings, and indirect support materials including visual and training aids, classroom fixtures, and music. Typically, the text, which should have an emotional force, literary quality, and interesting characters, is organized around ten units. Language problems are introduced in a way that does not worry or distract students from the content. Each unit is governed by a single idea featuring a variety of subthemes, "the way it is in life"[40].

In accordance with Lozanov's method, the Suggestopedic lesson consists of four phases: introduction, concert session (memorization seance), elaboration, and production. Introduction: the teacher presents the material in "a playful manner" instead of analysing the 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: 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[41].

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[38]    Ibidem, p. 753.
[39]    G. Lozanov, *Suggestopaedia – Desuggestive Teaching...*
[40]    G. Lozanov, *Suggestology and Outlines of Suggestopedy...*, p. 753.
[41]    Ibidem, p. 754; G. Lozanov, *Suggestopaedia – Desuggestive Teaching...*

Commonly, the 4-hour Suggestopedic language class has three distinct parts[42]. The first part might be called an oral review section. Previously learned material is used as the basis for a classroom discussion between the teacher and the students. All participants sit in a circle and the discussion proceeds like a seminar. This session may involve what are called micro-studies and macro-studies. In micro-studies, specific attention is given to grammar, vocabulary, and precise questions and answers. In macro-studies, emphasis is put on role-playing and wider-ranging innovative language constructions[43].

In the second part of the class, 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. Typically, this section is conducted in the target language, although student questions or comments may be in whatever language the students feel they can handle. The students 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 (understanding, reproduction, and new creative production) so that the students will know what is expected[44].

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 device. 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; their 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 music are

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[42]   G. Lozanov, *Suggestology and Outlines of Suggestopedy…*, p. 753.
[43]   Ibidem.
[44]   Ibidem, p. 753.

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 students silently leave the room. They are not told to do 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[45].

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

## Conclusion

Notwithstanding the applicability of Lozanov's method, plenty of scholars have debated the concept of Suggestopedia. Specifically, it has been called a "pseudo-science"[46], since it strongly depends on the trust that the students develop towards the method by simply believing that it works. Lozanov himself admits that Suggestopedia can be compared to a placebo. He argues, however, that placebos are indeed effective. Another point of criticism is brought forward by R. Baur who claims that the students only receive input by listening and reading with musical-emotional backing, while other important factors of language acquisition are being neglected[47]. Furthermore, several other features of the method, like the non-conscious acquisition of language or bringing the learner into a child-like state are also questioned by critics. They challenge the necessity of excluding any reference to comprehension and creative problem solving. In fact, language is not only about the power of the mind to memorize. It is about understanding,

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[45]    Ibidem, p. 753-754.

[46]    T. Scovel, *Review of Suggestology and Outlines of Suggestopedy*, "TESOL Quarterly" 1979, vol. 13, p. 260.

[47]    R.S. Baur, *Die Psychopädische Variante der Suggestopädie*, [in:] H.L. Bauer (eds.), *Unterrichtspraxis und Theoretische Fundierung in Deutsch als Fremdsprache*, Goethe-Institut, München 1984; M. Zymomrya, I. Zymomrya, I. Dobrjanskyj, *Miejsce kompetencji w systemie transcendentalnych zasad Kazimierza Franka – nauczyciela: algorytm tworzący kulturę moralną*, [in:] L. Pawelski, B. Urbanek (eds.), *PAIDEIA drogą do uniwersalizmu w wychowaniu. Księga dedykowana pamięci Profesora Kazimierza Denka Honorowego Prezesa Polskiego Stowarzyszenia Nauczycieli Twórczych*, Wydawnictwo PSNT, Szczecinek 2016, p. 311.

interacting, and producing novel utterances in different unpredictable situations[48].

On the other hand, a number of scholars support Lozanov's method and its effects. Specifically, S. Krashen has referred 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[49].

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 to relax. These are only some of the contributions of Suggestopedia that teachers may weigh and adapt to different learning and teaching situations.

## Recommendation

Though far from being conclusive, this article has nevertheless offered several insights into the understanding of how the syllabus of FL teaching might be efficaciously built. However, it promotes implicit learning, leaving explicit learning deficient, which outlines areas for further research.

### Abstract
This article focuses on the foundations of accelerated foreign language (FL) learning. The study arises out of a need to employ in the ed-

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[48]   G. Lozanov, *Suggestopaedia – Desuggestive Teaching Communicative Method on the Level of the Hidden Reserves of the Human Mind,* http://www2.vobs.at/ludescher/pdf%20files/suggestopaedia%20-%20book.pdf (accessed: 12.04.2019).

[49]   S. Krashen, *Principles and Practice in Second Language Acquisition,* http://www.sdkrashen.com/content/books/principles_and_practice.pdf (accessed: 10.04.2019).

ucational process an effective methodology of mastering a FL, which can boost communication skills of learners in a short time. An emphasis is placed upon the method of Suggestopedia, its fundamental principles, structure and procedure. The study also explains its theoretical grounds, principles, benefits, and flaws.

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