

# MASTEROPPGAVE

Suggestopedia – a teaching method to promote learning  
in the second language classroom

Else Bakkehaug

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*Kahlil Gibran: He [the teacher] does not bid you enter the house of his wisdom, but rather leads you to the threshold of your own mind.*

## Abstract

The aim of the present study is to investigate the success rate of the method of Suggestopedia in teaching young adult immigrants English as a third language in Norway, as well as teachers' and students' attitudes to the method.

The methods used were first an E-mail internet survey mapping trained suggestopedists' view on the method. Second, action research included observations during several classroom sessions. Third, results from the students' term tests were included, and, fourth, the participating students were interviewed after the classroom study was completed. Results from the classroom study show successful activities and participation, giving improved language skills. These results, are also confirmed by the students themselves, and coincide with the suggestopedists' knowledge and reflections about Suggestopedia as a teaching method.

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# 1 Introduction

## 1.1 Background

To what extent may the teaching method of Suggestopedia promote learning in the second language (L2) classroom? As a teacher of English as a foreign language (EFL), I have often wondered about this issue. The basic assumption is that most teachers surely have the vision that everybody can learn. However, schools treat most students as if they can learn in the same way. My experience as an EFL-teacher for both Norwegian and immigrant students in Norway is that not everybody fits into teaching systems if focus is mainly on analytical, left-brain teaching methods. The functional organisation of the human brain is separated into the left and right hemispheres. The left hemisphere seems to be specialized in processing information by logical, linear, sequential, analytic, objective, literal and structured ways, while the right hemisphere is known to be the creative one, processing information by fantasy, random, patterned, intuitive, holistic, general and integrated ways (Prashnig 2008: 14). However, they work together in synthesis, or holistically in suggestopedic terms (Cramér 2011: 54). This synthesis can be illustrated by how we learn the words of popular songs very easily. The left brain is processing the words and the right brain is processing the music. No students are strictly “left-brain only” or “right-brain only”; most are either left-brain dominant or right-brain dominant. The human diversity indicates that not every teaching style fits the students’ learning style. Quite logically, a class of immigrant students of diverse cultural backgrounds (cf. 3.2) are far less homogeneous than their Norwegian counterparts, and thus more challenging for me as a teacher when it comes to reaching the aims of the Regulation of the *Norwegian National Curriculum, The Knowledge Promotion 2006* for English after year 10.

As part of globalization, English has developed into *the* global language. Statistics show that English is the official and semi-official language in more than 70 countries, and every fifth person in the world knows some English (Lundahl 2009: 71–72). In the Norwegian schools, the objectives of the English subject curriculum are established as a Regulation by the Ministry of Education and Research on 24 June 2010<sup>1</sup>:

English is increasingly used in education and working life, in Norway and abroad.

To succeed in a world where English is used for international interpersonal communication, it is necessary to master the English language. Thus we need to develop our vocabulary and our skills in using the systems of the English language; its phonology, grammar and text structure.

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<sup>1</sup>English subject curriculum: [http://uv-net.uio.no/wpmu/lpu/files/2011/03/English\\_subject\\_curriculum1.pdf](http://uv-net.uio.no/wpmu/lpu/files/2011/03/English_subject_curriculum1.pdf)

Regarding the necessity for immigrant students to acquire a language core of English quickly, I have found the teaching method of Suggestopedia very interesting. It promises a holistic approach to teaching and learning, focusing on both the left and right brain. The learning process involves the use and memorization of words, structures and sounds. Additionally emotions, colours, images and memories are included in what is here called “language core”. Acquiring this quickly and efficiently is important in order to pass the Norwegian compulsory school graduation within a period of two-three years. Thus, the topic of this thesis will involve the attitudes and experiences of Suggestopedia as a teaching/learning language method from both teachers and young adult immigrant students in Norway.

Most research related to language learning of immigrant children, youth and adults is to date mainly linked to the earliest grades in primary school, according to Else Ryen (Ryen 2010: 52). There is little research related to students in secondary school and adult education, she claims (ibid: 58). For many immigrants English might be their third (or fourth, fifth etc.) language, L3. No research seems to have been conducted into language learning in an L3 setting. Research aimed at multilingualism and learning languages seems to look at L2 acquisition only. In this thesis, however, the described classroom study is linked to young adult immigrants in lower secondary school, learning English as an L3 in the host country of Norway.

In the past, the traditional teaching methods worked well for the mainstream educational systems of Western societies. Today, however, the same systems have to cater for hugely diverse student groups with vastly different expectations and attitudes never encountered before, Barbara Prashnig asserts (Prashnig 2008: 189). In Norway, there has been a steady increase in the number of adults receiving lower secondary education the last ten years. Per October 2015, there were 10,991 adult students, mostly immigrants, 920 more than in 2014 (Utdanningsdirektoratet)<sup>2</sup>. Among immigrant students, the level of former education varies a lot in content and time, and thus makes the diversity equivalently complex. According to Stephen D. Krashen and Manfred Pienemann, learners proceed through predictable stages as they acquire an L2 (Doughty and Williams 1998: 178). However, to adapt teaching individually to each immigrant learner seems impossible to organize within the traditional teaching concept. Because of the complexity, nor is there any point in dividing

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<sup>2</sup> Adults in lower primary education: <http://www.udir.no/Tilstand/Analyser-og-statistikk/Voksne/voksne-i-grunnskoleopplaring-201516/> Retrieved 25.02.16.

them into nationality groups to solve anything (Henriksen 2007: 3). Learning English for an immigrant in Norway, means learning it in an L3 setting.

## 1.2 Aim

Before presenting a classroom study, I map the benefits and drawbacks of the method of Suggestopedia with the help of trained suggestopedists (suggestopedic teachers). I use a questionnaire distributed by the internet. What are the suggestopedists' attitudes and experiences when it comes to Suggestopedia?

The purpose of the subsequent classroom study is to investigate the following: How does the suggestopedic implementation affect the learning of English in an L3 setting of young adult immigrants? Then, how do the students think the method has influenced their learning? What are their attitudes to Suggestopedia? The present study is based on teaching English holistically, in accordance with the suggestopedic ideology, which holds words and grammar to be parts of a context (Cramér 2011: 54). In this thesis though, verbs and articles will be especially focused upon in the classroom study.

The theoretical framework combines the original theory of Suggestopedia with modern aspects of teaching methodology and language learning. I find the aspect of formulaic language (c.f. 2.4.4), also referred to as chunks or lexical bundles, particularly relevant and interesting. Drawing upon an analysis of the mentioned theories, I will relate them to this study of English learning in an L3 setting, and include an overview over previous surveys and research whether my findings coincide with earlier results.

## 1.3 Outline of Study

The objective of this study is to provide a description of Suggestopedia along with previous research of the method before reaching a general overview of teachers' and young adult immigrants' opinions and perceptions of Suggestopedia as an alternative language teaching and learning method in a classroom of diversity, and finally, followed by a debate and conclusion.

# 2 Theoretical Framework and Previous Research

## 2.1 History

Already in the 1960's Bulgarian psychiatrist and professor of education Dr Georgi Lozanov and his team of more than 100 researchers and teachers started the research work on how to enhance learning potential, based on the idea of using more of the brain and mind at the moment of learning. The findings of 20 years of research were developed into the teaching

system called Suggestopedia. It is a pleasurable method, by which Lozanov asserted it was possible to learn a language by means of three hours tuition a day for four weeks (Lozanov 2005: 17). I will return to Lozanov's assertion of rapid learning below, in subsection 2.2.5.

In 1978 delegates from UNESCO had studied the suggestopedic method and found it a generally superior method for many types of students, compared with traditional methods. In the report, which is still accessible online<sup>3</sup>, the method is recommended for use in school (ibid: 124). It also suggests teachers to be trained for the purpose. However, a year after the release of the report, Lozanov and his closest associates were arrested and kept in internal exile for about ten years, due to Lozanov's anticommunist attitudes. This is probably why Suggestopedia has had little dissemination. About 35 persons around the world have been trained in Suggestopedia by the founder himself. Among these are Scandinavian Anna Cramér, Lisa Hartmark and Barbro Thorvaldsen, who are connected to LITA, Lozanov's International Trainer's Association, where the members teach and take care of the authentic ideas of the suggestopedic ideology.

## 2.2 The Suggestopedic Principles

The following integrated principles constitute the foundation of suggestopedic pedagogy.

### 2.2.1 Suggestion

The name of the method, Suggestopedia, refers to the way the teacher presents a lot of learning stimuli – communicative suggestions, and how the learner is allowed to choose among these (ibid: 8). The pedagogy is based on a reflection of humanistic and holistic approaches, activating both the conscious and subconscious together – a dual-plane communication (Cramér 2011: 39). Meanwhile speaking with a person, everything surrounding you will leave behind a peripheral impression, in addition to the impression of the speech itself (ibid: 57). The suggestopedic teacher's means to elicit these impressions are divided into artistic, didactic and psychological aspects; and comprise (ibid: 58, 63):

- A harmonic and inviting classroom of colours and shapes.
- The use of learning material in accordance with the suggestopedic demands, hence ethics and aesthetics.
- The use of learning material that can make learners succeed.

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<sup>3</sup> UNESCO report: <http://unesdoc.unesco.org/images/0003/000300/030087EB.pdf>



- Communicating positive feelings towards the teacher’s profession, the subject and the learners.
- Creating a positive and relaxed atmosphere by means of communication (e.g. music, the teacher’s body language, mimics, voice and joy).

An optimal learning environment depends on the student being presented to as many positive stimuli as possible. As Lozanov himself says (Lozanov 2005: 8): “The essentially emphasised real humanisation of learning, and the friendly relationships within the group, so characteristic of the method, raise hopes for a new culture of society now and in the future.” Suggestopedia is therefore not only about teaching a language. The learners’ experiences are equally important – the development of their personalities and the encouragement of positive feelings.

### 2.2.2 The reserves of mind

The main claim of the method is to make learning work not only on the conscious level of the human mind, but also on the subconscious level – the mind’s reserves (Cramér 2011: 56). To successfully tap into these, the method stresses the importance of the learning environment. In a newspaper interview about language learning for immigrants in Norway (Tørud 2005), Lozanov emphasizes that it is essential for all students to feel comfortable, confident and relaxed in the classroom, as the aim is to create an atmosphere in which spontaneous acquisition of knowledge and skills takes place. Cramér compares this situation to how athletes obtain good results by making use of mental training in addition to the physical one. She claims that they in this way start using their minds’ reserves (Cramér 2011: 56). Further, Cramér argues that the mind’s reserves are usually paid little focus.

As a consequence of the dual-plane communication of mind, Lozanov claims that the brain does not accept isolated pieces of information (Lozanov 2005: 65). Following this postulate about the brain, Lozanov’s research on efficiency in language learning concludes that grammar and text must be taught as a whole unit, and consequently, teaching must also focus on the subconscious level, which is where the long-term memory is. If focusing on the conscious level, only the short term memory is activated, and accordingly less information is gained (Cramér 2011: 59).

### 2.2.3 Peripheral perceptions (weak signals)

Suggestopedic pedagogy draws largely on peripheral perceptions (ibid), also denoted as “weak signals” by Lozanov, which constitute the resource of the subconscious mind – suggestions like the ones described in subsection 2.2.1. Peripheral perceptions implement the long-term memory; however, the situation is dynamic, and the perceptions enter consciousness

if attention is deliberately directed to them. Despite the fact that peripheral perceptions are part of subconsciousness, they are easy to understand and utilize, and therefore controllable, Lozanov argues (Lozanov 2005: 51–52).

#### 2.2.4 Anti-suggestive barriers

Again, a learning situation adapted to the natural way of how the brain works, requires focusing on the artistic and psychological aspects, as well as the didactic. However, a certain balance between these is needed. Lozanov identified three mental filters, or barriers, of the brain, which serve as a kind of mental protection (Lozanov 2005: 63–64):

- The emotional barrier; explicitly recognizable with children intuitively saying “no” to anything that is new and unfamiliar to them. The reaction is most often of a subconscious character.
- The logical barrier; related to what contends against man’s common sense, most often dealing with rational people’s relatively conscious reactions.
- The ethical barrier; occurring when one perceives disharmony in relation to one’s own ethics and culture. The reaction is most often of a subconscious character.

When understanding how the barriers work, Lozanov argues that the teacher can easily guide the learners beyond these, in order to tap into their subconscious resources. However, it requires knowledge, practice, sacrifice, and love for humans, and the teacher profession (ibid: 64). Cramér emphasizes the importance of not working against the learners’ barriers, an aspect which also basically comprise features of showing respect and establishing a positive relation (Cramér 2011: 63).

#### 2.2.5 The seven laws of Suggestopedia

Lozanov says about learning: “Fatigue is not caused by the scope of material, but by the manner of its presentation” (Lozanov 2005: 103). He denotes the communication between suggestopedic teaching and learning as presentation, which he summarizes as seven intertwined laws, and simultaneously eliciting how Suggestopedia differs from traditional teaching methods (ibid: 14-18). The seven laws follow here:

1 – Love

By teaching with an active love for human beings, the teacher will attain the real, delightful and stimulating relaxed concentration required as a prior condition for learning (Lozanov 2005: 17).

## 2 – Freedom

In suggestopedic teaching focus is on taking part in all the different activities, rather than learning. Lozanov argues that learners will then start naturally to use their active knowledge when they are ready, denoting it as freedom of personality to choose (ibid: 16).

## 3 – Knowledgeable teacher

The teacher, or the suggestopedist, knows the way to create and support subconscious communications with the learners' hidden reserves of mind (ibid: 17). Cramér elaborates on the teacher's role, arguing that balancing between the two worlds of fantasy and reality in the introduction session, and reading in the concert sessions (cf. 2.3.2), requires a dominant activity from the teacher (Cramér 2011: 43). During the last sessions though, the teacher has more the role of the "supporting mother".

## 4 – Complex teaching material

A huge bulk of systemized learning material is provided for suggestopedic teaching, including intensive repetitions. Cramér states that a course of four weeks contains about 2500 words, which is about two to three times more than is the case of traditional teaching (ibid: 66). Furthermore, she claims the need for an even flow during the sessions in order to keep the learners' energy high (ibid: 48). Smooth transitions are a way to camouflage all the repetitions of structures and vocabulary (ibid: 47).

## 5 – Interaction of global-partial-global

The hierarchical structure and interaction of the material, part-whole (global) relation with the prevalence of the holistic, is essential to the harmony of the teaching process, Lozanov claims (ibid: 66). Every detail of the system is linked to the purpose of the whole, and according to Cramér, words and grammar do not exist separate from the language; they are part of the context (ibid). Due to the extensive use of peripheral perception, dual-plane approach and subconsciousness, it is possible to teach/learn the global and the partial simultaneously (Lozanov 2005: 15). Moreover, this interaction is decisive for learning a new language five to ten times quicker, compared with traditional methods, Lozanov claims. In addition he emphasizes, that Suggestopedia paves the way more easily and in a more pleasant manner, which also provides a good health effect (ibid: 17).

## 6 – Golden proportion

The golden proportion, 0.6, has been recognized as the greatest harmony in nature for centuries, and it also exists in Suggestopedia, according to Lozanov (ibid: 18). For example the first active concert session lasts for 50 minutes and the receptive concert session lasts for 30 minutes. That is  $30:50=0.6$ . In teaching it is all about a harmonic rhythm of variation of classroom activities versus levels of energy, e.g. small/big group constellations, extrovert and active/introvert and passive, laughter/seriousness, and motion/sitting still etc (Cramér 2011: 66).

## 7 – Classical art and aesthetics

Classical music, songs and art images constitute an important part of suggestopedic teaching, Cramér says (ibid: 67), stressing the fact that art communicates a lot of non-specific stimuli and peripheral perceptions. In addition it inspires and distracts learners so that they forget their eventual fear of making mistakes.

## 2.3 The Cycle of Suggestopedia

The programme of a suggestopedic course always follows this structure for each chapter of the text (ibid: 9):

- Introduction
- Concert session (active and receptive)
- Elaboration
- Production

Suggestopedia itself is pedagogical art, Lozanov claims, and it must be heard or seen for participants to feel it and understand it (Lozanov 2005: 100). Unless otherwise indicated, the following information has been provided by Cramér and Hartmark during a course in Lofoten in October 2012.

### 2.3.1 Introduction

The first introduction includes the picking of new fictitious identities, and takes 50 minutes, while the next ones will last for about 20 minutes. Based on the holistic perspective, chunks, or formulaic sequences, also denoted as clusters of words, are presented from the very beginning. The chunks are written on posters and placed on the walls to work the subconscious aim of the pedagogy. The learners are inspired to select new identities, which they borrow from the country and culture of the target language. Providing numerous tasks and activities is important to attain the learners' successful engagement. By means of the chunks, new identities, tasks and activities, a fictitious world is created, from which the

learners develop a vocabulary and grammatical structures. The learners are all included in the act of introduction, they are inspired to sing, to act, to play, to joke etc. Nobody is asked individual questions, everybody participates spontaneously. The introduction has additional relevance for the subsequent suggestopedic text, the dialogue, and the rest of the course – a part of the whole.

### 2.3.2 Concert session (active and receptive)

The concert session consists of reading the text as an active session (50 minutes), and next as a passive, though receptive session (30 minutes). Even though the learners are behaviorally passive and make no intellectual efforts to memorize or understand, the music has an emotional impact on them, especially the Viennese classical music (Lozanov 2005: 91), which accompanies the active session during a characteristically rhythmical and slow reading. Focus is on the phonemes. Sometimes the learners are asked to take part. The music is processed by the right part of the brain, and thus contrasts the learners' left part of the brain in their involvement of listening to the reading. Both parts of the brain are trained (cf. 1.1). The text is visually and audibly presented simultaneously. The primarily auditory learners listen to the reading and acquire the word pictures peripherally. The visual learners on the other hand, focus on the text while simultaneously listening to it.

In the receptive session, Baroque music works as a backdrop and the learners just listen to the teacher reading at a normal and emotionalized speed. Focus is on pronunciation and prosody. Baroque music has a strict form and content, and is thereby slightly left-brain oriented. However, the emotionalized reading contrasts the features of the music. Again, both parts of the brain are trained. That is to say, the concerts are adapted to both auditory and visual learners.

The pedagogical intention is to let the music open for a holistic use of senses in the learning situation. This is in line with Lozanov's claim that the brain does not tire when all senses are evoked. The music adds an emotional dimension to the reading and activates greater parts of the brain. In other words, the matching of music and reading paves the way to the long-term memory, according to Cramér (2011:20). She further affirms that Lozanov spent years on research before reaching his recommendation of music (ibid: 21).

### 2.3.3 Elaboration

In this session of activities, the teacher steps back and lets the learners work with fun and varied tasks. However, the teacher is present all the time, listening, and guiding if required, "like a mother teaching her child to cycle" (one of Lozanov's distinctive expressions), letting

go little by little. The tasks are divided into two groups, those that take place in relation to receptive knowledge, that is to say tasks in which to understand and recognize words and structures, and those that take place by means of activated or automatized knowledge, that is to say tasks where to speak freely, for example roleplays (Cramér 2011: 27).

Cramér emphasizes how Lozanov's ideology is a natural way for the mind to work, referring to how the child acquires its first language. It is presented as a whole for the child, and already at seven months, the child can select single words, before it later speaks the language in full sentences. Grammar is therefore strictly planned and incorporated beforehand in the texts (cf. Appendix 1, the layout of the suggestopedic booklet; divided into three columns containing the English text, essential grammar, and the translation into Norwegian) and the activities. However, for the pupils the grammar will work more subconsciously, due to their preoccupation with carrying out the activities.

Any grammar structure that is presented in the text can be used or activated in tasks and activities in the elaboration phase. There is a continuous repetition in Suggestopedia; however the repetition is never verbatim, the subject matter is always differently presented, for example by means of singing a song with a didactic purpose, or doing a gymnastic walk-and-talk exercise. Allowing the learners to work in small groups is also a strategic technique on repetition, which opens for collaborative learner efforts and oral activity. This usually accounts for good learning, and is usually appreciated by the learners as well.

#### 2.3.4 Production

The last session of the cycle, the production, is short. The aim is to sum up what has been learnt, by means of for example a brief, unknown text. The learners are simply asked to read and understand. There is no kind of interrogation. It is just to read and enjoy one's understanding.

### 2.4 Previous Research

The different aspects concerning Suggestopedia as a method of language teaching and learning have been the subject of many studies and articles. However, as explained by Hartmark and Thorvaldsen<sup>4</sup>, a consequence of Lozanov being kept in internal exile in Bulgaria was the spread of parts of his ideology on false premises. Especially in the USA several suggestopedic methods arose, named for example Super Learning, Accelerated Learning, as well as Suggestopedia. Many studies are therefore not based on Lozanov's own ideology. In addition there is very little information included in any of the works that quote

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<sup>4</sup> Suggestopedic lectures, University of Bodø, 2013/2014.

Lozanov, because he wrote in his native language, Bulgarian. His only two books were translated into English, though. Over the years, he made progressive changes to his methodology, which have made the original books outdated. Lozanov refused to comment on the “sub-methods” of his ideology, and therefore wanted teachers interested in Suggestopedia to be trained by himself or one of his certified trainers. (Cramér has similar comments on the spread of Suggestopedia (Cramér 2011: 75–76).)

Suggestopedia is generally referred to as one of the humanistic methods of foreign language learning. Drawing upon the whole person, humanistic teaching engages for example emotions, affection, naturalness, warmth, and learner involvement. Not everybody supports humanism in teaching; opponents claim that learning a language has nothing to do with the mentioned aspects. Discussing the concept of Suggestopedia, Tim Bowen, goes so far as to say that “it has had its day”<sup>5</sup>. Bowen claims that many people find classical music irritating rather than stimulating, and that the length of the dialogues and the lack of a coherent theory of language may serve to confuse rather than to motivate. In 1979 Thomas Scovel noted that Lozanov was “unequivocally opposed” to partial use of suggestopedic techniques and procedures, and commented that language teaching would benefit very little from Lozanov’s method (Richards and Rodgers 2001: 106). On the other hand, Prashnig, trained suggestopedist by Lozanov, and later known for her developing the Learning Style Analysis instruments, states that there is a growing body of research results that reveals the link between brain theory and learning practices held to be crucial for improving mental powers and learning ability (Prashnig 2008: 159). In this respect, Prashnig credits Lozanov for having proved that learning is accelerated by “desuggesting” limiting beliefs in the learners, constantly affirming at conscious and/or subconscious levels that they can learn quickly, easily and pleasantly (ibid: 157). Further, she claims that, unfortunately, the prevailing, Western educational world-view denies that human beings are capable of unlimited learning. For recent research on this myth about human beings having a limited capacity in learning situations, she draws attention to Howard Gardner. He made a major contribution to the understanding of human intelligence by shattering the “fixed IQ” myth. He defined at least seven different intelligences which all work together in the brain as an integrated whole. His Multiple Intelligence theory indicates that the human brain is an extremely complex organ

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<sup>5</sup> Tim Bowen: <http://www.onestopenenglish.com/methodology/methodology/teaching-approaches/teaching-approaches-what-is-suggestopedia/146499.article> Retrieved 25.02.16.

with a much greater capacity for learning than currently used by human beings (ibid: 207), as Lozanov had also proved by means of the techniques of Suggestopedia (ibid: 157).

#### 2.4.1 The playful feature

In his doctoral dissertation, *The Lozanov method*, Ryan James claims that the perceptions of the traditional method are that the student is given lists to memorize, many meaningless worksheets to complete, and the concentrated study of grammar rules. He further argues that due to the limited time in the classroom, the student is likely to become bored with the repetition, fail to remember the lessons' long term, and become frustrated (James 2000: 3). He compares with how Lozanov's method of teaching L2s treats the learning process in a playful manner, with concentrated instruction. "Games and drama maintain the students' interest in learning; therefore, they acquire the language and the language components as well as learning it" (ibid).

In January 2010, a Norwegian course for 14 Somali women was carried out in Alna, Oslo (Lauvstad 2010). It was taught by means of Lozanov's method, Suggestopedia, and led by the Norwegian suggestopedists Hartmark and Thorvaldsen. After five weeks, the learners spoke the language with an understandable pronunciation, and they managed to communicate in different settings, such as "at the doctor's" and "in the shop". All the learners expressed great excitement about finally attending a language course that worked, which correlates with James's claim. The learners also pointed to the translation of the dialogues into Somali to be very convenient, in order to understand the text. Their enthusiasm about understanding did something with their self-esteem. They felt important and wanted to apply for work. The conclusion of the project is that developmentally targeted teaching gives good results (ibid).

Due to huge arrivals of refugees during the time of this thesis's completion, the Norwegian Parliament, the Storting, looks for new ideas and solutions for the integration challenges. Hartmark was invited to give a presentation of Suggestopedia as an alternative learning method<sup>6</sup>.

#### 2.4.2 Filters

"The earlier one learns a new language, the better" seems to be a common perception. James notes that many believe it is not easy to learn an L2 as adults (James 2000: 12). Citing H. Douglas Brown, he explains how adults' affective filters are activated by fear, as one of their greatest blocks to L2: fear of failing, fear of making a fool of oneself. James claims that adults are very good at raising their defences in order to protect their fragile egos (ibid: 13). Rhonda

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<sup>6</sup> Private e-mail 15.01.16.



Lee Tarr describes the same phenomenon in her doctoral dissertation, *Understanding the spirit of Georgi Lozanov's work in second language learning as informing the complex future of pedagogy*, as focusing on learning limitations (Tarr 1995: 27). Language learners are often under the impression that language learning is a painful and tedious process that requires a bit-by-bit assimilation of grammatical structures before meaningful communication can take place (ibid).

Several intellectual barriers seem to interfere with the learning process, which Krashen terms as affective filters (Krashen 1987: 30). Krashen reaches a similar conclusion as Lozanov about how to profit from the knowledge of the filter system, by, for example creating a situation that encourages the learner to go beyond the filters (ibid: 32). Simultaneously, he states that the effective language teacher is someone who can provide input and help make L2 comprehensible in a low anxiety situation. Krashen claims that the primary focus and greatest apparent success of Suggestopedia is the filter level (ibid: 144). He further explains the design of the classroom, mind-calming exercises, music and the teacher's behaviour to be the key ideas of Suggestopedia to relax the student, reduce anxieties, remove mental blocks, and build confidence.

### 2.4.3 Grammar

Already during the introduction of a suggestopedic course, a certain amount of grammar is included. However, it is not taught as a rigid sequence, as Krashen correctly remarks (ibid:145). The grammar is in accordance with the content of the introduction and the dialogues, and is built into the communication that takes place. Drawing on empirical data from research in Canada, Krashen gives Suggestopedia a rave review for coming very close to completely matching the requirements for optimal input, and putting grammar in its proper place (ibid: 146). The students outperformed controls in a vocabulary test and were vastly superior in a test of communication. In addition, they changed attitudes toward language learning, due to discovering new capabilities in themselves, which gave them more self-confidence and self-assurance (ibid: 159–160).

Experienced suggestopedist Cramér claims it is necessary to distinguish between language studies and language acquisition (Cramér 2012: 70). Language studies are the study of a language's structure with grammar and sentence structure etc., whereupon grammar plays a central part, while linguistic flow is less important, she says, concluding that language studies are maybe more about what university studies are. Language acquisition on the other hand, means to acquire a language in order to be able to communicate – to obtain linguistic

flow (Cramér 2011: 55). With a strong focus on practicing speaking the language, Cramér claims that the suggestopedic method for language acquisition can also work well for learners with little educational background (Cramér 2012: 70).

#### 2.4.4 Formulaic sequences

As outlined in 2.3.1 important words and sequences are taught by placing them in a background context while “side-tracking” the student’s attention with other relevant, but less essential, material. This is done to avoid the chunks fading away after a short time, because long-term memory retains what it has experienced indirectly. (Alison Wray’s definition states that a formulaic sequence is “a sequence, continuous or discontinuous, of words or other elements, which is, or appears to be, prefabricated: that is, stored and retrieved whole from memory at the time of use, rather than being subject to generation or analysis by the language grammar”<sup>7</sup>.) Jack C. Richards and Theodore S. Rodgers describe the approach of Suggestopedia as stressing lexical translation rather than contextualization, though occasionally directing the student to acts of communication (Richards and Rodgers 2001: 101). Rhonda Lee Tarr claims that at beginning levels of language learning, the greater the vocabulary one has in one’s repertoire, the greater is one’s power to create novel utterances (Tarr 1995: 30). According to Nick C. Ellis and Susan G. Sinclair, a major part of language learning is the acquisition of memorized sequences of language, and an additionally important index of nativelike competence is that the learner uses idioms fluently (Ellis and Sinclair 1996: 245–246). Further, they conclude that the long-term knowledge base of word sequences serve as a database for the acquisition of language grammar (ibid: 247). Among researchers today there is wide agreement that it is useful to be aware of chunks for the purpose of good learner language, and especially for the facilitation of fluent production (Meunier 2012: 112).

#### 2.4.5 The teacher

The suggestopedic classroom is a kind of pedagogical theatre, which invites the students and the teacher to enter into a new cultural world. “The teacher’s state of positive expectancy is communicated to the students. It helps to keep them moving to meet higher and higher expectations. Such is the vision of Suggestopedia”, Tarr claims (Tarr 1995: 35). Krashen’s article is accompanied by a remark on the behaviour of the teacher as another key idea aimed at lowering the filter. It is meant to build the student’s confidence, and thus considered very important (Krashen 1987: 145). Prashnig stresses the social ills (for example students’ poor education, underachievement, dropoutism and low self-esteem) every developed society is

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<sup>7</sup> Allison Wray: <http://www.cardiff.ac.uk/encap/research/networks/flarn/whatis> Retrieved 01.12.14.

stricken with today. She states that it has nothing to do with teachers' intentions. The problem is not *what* is being taught but *how* it is done (ibid: 187).

In recent works within the educational field, focus now seems to have changed from student and knowledge to the teacher's practice, thus sharing Lozanov's view. For example in Norway, language learning is currently strongly focused on the concept of "assessment for learning". Dylan Williams deems teacher quality essential, and suggests several directions to improve it<sup>8</sup>. Further, he claims that for most students school does not matter – which teacher they get, is what matters, and therefore, as a leader, the teacher must be the bridge between school and students, in reaching the goals for learning. Rita Dunn's words gain new relevance: "It is not the child who bears the responsibility for learning, it is the teacher who bears responsibility for identifying each child's learning style strengths and for matching those with responsive environments and approaches" (Dunn, quoted in Prashnig 2008: 194).

### 3 Methods and Materials

In what follows I will present the methods used in the thesis. Further, I will introduce the various materials that I will base my results chapter on.

#### 3.1 Survey – Teachers

##### 3.1.1 The respondents

This survey of teachers used the qualitative tools of E-mail internet interview. It was found to be the most appropriate method to allow for a rich descriptive qualitative investigation, since it would be impossible to gather all of the participants in one place. The participants were suggestopedists coming from all over the country. John W. Creswell explains that the quality of responding to a written questionnaire is "Useful when participants cannot be directly observed" (Creswell 2009: 179). Suggestopedia is not a commonly used teaching method in Norway. There are only about 100 suggestopedists practicing<sup>9</sup>, and the participants for this survey were identified with the help from Lisa Hartmark, who promotes Lozanov's Suggestopedia teaching method in Norway. The survey included 20 teachers. They have all been educated suggestopedists in the course of the last ten years, and are currently teaching using the methodology, mostly with adult/young adult students.

Working as a language teacher for 30 years, and the last ten years with young adult immigrants as students, I have been much concerned with language teaching methodology

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<sup>8</sup> Dylan Williams: Udir.no-videoforedrag, <https://vimeo.com/97319424>, retrieved 18.01.16.

<sup>9</sup> My remark, confirmed by Ingjerd Martinsen, secretary, Den norske suggestopediforening. August 2016.

and strategies, as well as the impact of the classroom environment and atmosphere. To support students' learning, I believe it is important that teachers share knowledge and reflect upon its results. This recognition has over the last years been increasingly confirmed, for example by Elaine Munthe and May Britt Postholm (Munthe and Postholm 2012: 141).

### 3.1.2 Procedures

An E-mail was sent to the suggestopedists, briefly describing the research project and inviting them to be participants; stating that the data was intended to give teachers a voice in L2 teaching/learning. I did not have any information about the participants beforehand, and they were promised anonymity. The participants were asked to reflect on their own experiences of teaching an L2, whereupon the following questionnaire was used for the survey.

#### The questionnaire

1. What led you to change teaching method to Suggestopedia – for example are there any particular aspects of it that you find more fruitful than others?
2. How does Suggestopedia affect your planning and teaching in relation to mood and motivation, time, and efficiency?
3. How might Suggestopedia have changed the relationship between you, as a teacher and fellow human being, and your students?
4. How does Suggestopedia affect the students in relation to mood and motivation, and learning efficiency?
5. Are there any other comments that you would like to add?

The first three questions are teacher-related. While question one was supposed to bring out the unique features of suggestopedists, question two focused on the efficiency of teaching by the methodology. Question three might promote awareness of social key factors allowing success of learning in the classroom. Questions four is student-related, and thus supposed to reveal the students' response to their teacher. The last question might reveal things for further development of Suggestopedia. (Bulgarian Radostina Mihaleva expressed that Scandinavia is probably where to develop Suggestopedia further, due to the immense waves of immigrants<sup>10</sup>.) Let us then move on to the classroom study.

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<sup>10</sup> Lecturer at the annual meeting of suggestopedists, Oslo, 09.04.16.

## 3.2 Classroom Study

### 3.2.1 Participants

The design of the classroom study was quasi-experimental (Creswell 2009: 155) as the subjects were not randomly chosen, but were students in a permanent group within a lower secondary school for adult immigrants. The twelve students, five females and seven males, however, had been randomly put together as they were recruited from the whole world, having arrived in Norway 10–16 months earlier. They represented different age groups, between 18 and 25, and different educational backgrounds, now learning English as an L2 in an L3 setting. Three of the students stated that they knew some basic English, though having little experience in writing. While fleeing, several of them had learnt to use a kind of pidgin English, where verbs and articles often are omitted, and some tended to mix the learning of two languages, English and Norwegian. However, the students were to pass the Norwegian elementary school graduation the following year. Time was therefore short to learn the language in order to be able to read texts in accordance with the curriculum demands already in the following terms. They needed to learn effectively to activate the use of verbs and articles in English. These concrete concerns were studied closely by action research, a productive and feasible method, as it is directly related to classroom problems and concerns (McKay 2006: 16). Moreover, it is evaluative and reflective as it aims to bring about change and improvement (ibid: 30), after data have been collected and analyzed.

Due to the current circumstances a basic booklet, matching tasks and posters, music and a test for this classroom study were prepared in accordance with the holistic thinking of Suggestopedia. During the course the aims for the students were to learn to present themselves, talk about fictitious families and jobs, be able to book and pay in a café, in addition to tell what they were going to do during a trip to London. The aim for the teacher was to enhance the students' learning by means of didactic, psychological and artistic material. Please refer to Appendices 2-6 for an overview of some of the written tasks.

### 3.2.2 Procedures

The study's time span was four weeks, with 20 lessons devoted to an English course using the suggestopedic method. The research situation was authentic, following the ordinary timetable of two sessions a week. For valid reasons some of the students were absent the first day. Prior to the course the students were informed about the classroom study; that a new method of learning English was going to be tried out, in which they all agreed to take part. The theme

song *Morning Has Broken*<sup>11</sup> was also introduced, to familiarize them with the research study. Afterwards they made a written presentation of 50 words about themselves, which was to be compared with a similar task later on, that is to say a pre-test and a post-test. No aids were permitted.

*Morning has broken* was played and sung, and marked the start of the course, the introduction (cf. 2.3.1). Suddenly a colleague of mine knocked on the door (planned beforehand); I stepped outside for a few seconds, put on a hat and went in again, as a fictitious new person. I presented myself as the tourist guide Eliza Johnston, and then the scene was set. In addition, the students changed their identities and wrote badges with their assumed new names, professions and nationalities. These were pinned to their shirts, to make it easier for everybody to remember the new identities. The holistic perspective permeated the two first sessions (5+3 hours) by presenting as much grammar as possible, as well as informative facts about English names and English speaking countries. The students received the grammar subconsciously as I spoke the target language all the time, incorporating adjectives (for example nationalities), numbers, negations, pronunciation, extended vocabulary (for example professions and phrases), nouns, articles, questions, and verbs. Everything was done in a playful manner by means of body language and miming while I simultaneously was having a dialogue with the students. This switching also characterized the activities. When I had introduced a structure within a context, it was the students' turn to answer and act out. Let me give an example; I, with my hat on, acting out as Eliza Johnston: "You remember what I told you about my work. What do you think Bruce, my husband, works as?" The students guessed. Afterwards they walked about, telling each other about *their* jobs. The one activity automatically led to the other – a steady flow in the teaching was kept going. The hat is *one* example that illustrates the automaticity from one activity to another. The students, with no further comments, immediately perceive my switching from being the teacher, to entering into the fictitious role as Eliza Johnston.

In the concert session the whole booklet was read aloud twice by me, as described in 2.3.2. In the active session I read the text slowly, with strong intonation as selected music by Mozart, "Adagio", was played. The grammar columns were also read. Occasionally the students read the text together with me, or only sat listening to me, and the music. In other words, the students were active, using the language in an automatic way, or they sat still, taking in and recognising the language. Both listening and speaking skills were practiced.

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<sup>11</sup> Words by Elanor Farjeon, covered by Cat Stevens, <https://www.youtube.com/watch?v=GXWI6ISkzII>

After a break of five minutes the receptive session started. Now the text was read at normal speed to the Baroque music of Vivaldi's "The four seasons" in the background. The students just sat listening.

During the elaboration session, the students sang classical songs, participated in various task-solving activities and played games. I walked around, carefully listening and guiding them, while also being available for questions.

The following sessions (3+2 hours) were devoted to previously learnt structures, though repeated through very different tasks and activities. More rapping and singing took place. On some occasions the students moved around in the classroom, for example when practicing verbs. The vocabulary of verbs was expanded upon. Bingo and drawing became new means of learning, as well as echo-reading, where one group passed on the message they had received, by listening to another group. For kinaesthetic reasons, a ball was sometimes taken into use, for example for marking turns.

The third (3+2 hours) and fourth (2 hours) sessions contained slightly advanced tasks, mainly intended for group work. Pictures from old magazines became useful for illustrating and telling others about one's house and family. Focus on the different verb tenses became stronger, by means of miming and role playing, and solving tasks with missing verbs. In the last session, a sequence from the booklet was role-played. The students interacted and spoke English without any interruption or correction from me. The role-play consisted of words and phrases known from the text and the previous activities. In other words, at first the students listened to a complete text, before they attended activities focusing on special grammar structures, and finally presented their own simple, but complete dialogues, based on the previous theme.

After each session, I made notes on observations of the students' participation. A week after the course the students were given a tailor-made term test, which was based on the course material and the contents of the previous lessons. The results from it would give certain indicators about the success of the method for this group. Lastly, to complement the tests and the observations, the students were asked to express their points of view on the suggestopedic method. Since they spoke better Norwegian than English, an interview in Norwegian seemed preferable for this group of subjects, in order to avoid misunderstandings. Also due to the lack of a nuanced vocabulary in Norwegian, the interview needed to be based on an oral conversation with one open question. This would most likely provide me with deeper thoughts on the theme (Wray and Bloomer 2012: 174). The students were informed

beforehand that the whole course was part of a collection of data with which to give teachers and students a voice respectively in teaching and learning an L2. At the start of the interview the students were promised complete anonymity, and that the contents of my notes would only serve as a part of the data collection for my thesis project, with no report to anyone. One of the students left school right before the term test, whereby eleven students took part in the interview. The students and I grouped together in the classroom in a circle, the suggestopedic setting they knew well. In other words, the students were all familiar with the environment and its atmosphere, by which my wish was to accommodate them all. A calm and nice situation made everybody speak freely. The question initiating the interview and conversation was, “How has the course influenced your English?”

## 4 Results

In this chapter, answers from the teacher respondents and student participants are presented in association with the survey questions and interview question, presented in 3.1 and 3.2 above. Eleven teacher responses were given in English, and the remaining nine were in Norwegian. Therefore, some of the latter mentioned ones needed to be translated into English, by me, before being cited. The data collected from the teacher respondents will be first, including sum-ups, followed by data from the student observations, tests and interview.

### 4.1 Results – Teacher Respondents

Survey question one: [What led you to change teaching method to Suggestopedia?](#)

*Monotony vs. Activity*

One of the respondents has experience from many online-based teaching projects during the early 2000's. She states that she soon realized the students' need to do something else in the classroom from what they did on the computers:

The monotonous work position seemed to make the students tired. I was on the lookout for an oral oriented method.

Another respondent also highlights the wish for more physical and oral activity in her teaching as decisive for change of teaching method after 20 years of practicing traditional teaching:

Compared to a day at the desk with reading and writing, I always experienced a difference in the students' involvement during a day of oral and co-operating activities. They seemed more satisfied and eager to show their production.

She concludes:

To master the new language, you need not only grammar – you need people around you!



A third respondent reveals the following:

Already during my time of studies and early practice I disliked the usually disjointed traditional teaching far from the students' reality. Incorporated in my studies was the course of confluent pedagogy, which also builds on humanistic psychology (see 2.4 – my comment) and as such is related to Suggestopedia. In 2008, I was offered the opportunity to study Suggestopedia, a method that immediately appealed to me. Its holistic perspectives complied with my own philosophy about learning a language.

[Access to Suggestopedia](#)

Three of the respondents mention to have heard about Lozanov and his ideology in the late 90's, while all have come across information about his method online, and/or in professional journals. Three online comments are:

Already in 1996, I read about Anna Cramér and her way of teaching Portuguese by means of Suggestopedia to professionals who needed to learn the language quickly, due to relief work in Africa. Not until 2012, I had the opportunity to study the same method.

After having read about Suggestopedia on different websites, the method caught my interest, whereupon I contacted Lisa Hartmark (LITA, see 2.1 - my comment). She convinced me of the value of learning the method.

I became aware of the existence of this method from articles online, and went through the study and found it very exciting.

Journal-oriented comments are:

I came across an advertisement about a suggestopedic course of study for teachers, in *Utdanning* (teachers' trade union magazine – my comment). At this time, I found the textbooks rather boring and simple for adult students; e.g., *Ann goes shopping every Thursday*. I wanted something else, applied for the study, and became one of the first suggestopedists educated in Norway. This was in 2007.

I read about Suggestopedia in my union's magazine, and was happy when my supervisor asked me to attend the 4-day-training-course.

Other respondents inform that they were offered the opportunity to attend an introduction course by people who were senior to them.

[Courses](#)

A couple of respondents have gained additional information about the methodology from attended courses for teachers, as one of them outlines:

There was an amusing performance about a new method on teaching foreign languages. Some teachers had been to a course by Anna Cramér in Sweden, and they conveyed it so well that I was inspired to check out more about the method. As a result, I started studying Suggestopedia in 2006.

In Norway Suggestopedia is a college-based course. Ahead of the study is an independent 4-day-introduction course, which is compulsory for further studies. The answers from the respondents show that some of them have been rather active themselves in applying for the

introduction course. Several of them mention the article about Suggestopedia in *Bedre Skole* (a professional journal for teachers), 2012, as decisive information. One respondent explains:

It was so interesting that I asked RKK (an intermunicipal organization for competence development – my supplemental explanation) to arrange an introduction course. It was conducted in May 2013 by Anna Cramér. After the course, I was not in doubt about applying for a full study of Suggestopedia.

Positive experiences from the introduction courses are generally referred to as nurturing these interviewees' wish for further studies to become suggestopedists, as the following comments show:

The 4-day-introduction course really opened my eyes for Suggestopedia. It was so exciting. The start of everything was the introduction course – in Portuguese, which I knew nothing about beforehand. After four days, I was able to make an easy communication. I was highly convinced about the efficiency of the method.

Some comments are even more explicit:

What I liked most was the positive attitude to the students, the atmosphere in the classroom, and the new knowledge about how the brain works. I wanted to know more about Suggestopedia.

The important aspect is the whole, which makes the magic in the learning situation; the use of classical music and concert reading, the subconscious learning accelerated by relaxation, new roles, good mood and laughter, and an aesthetically decorated classroom of “language immersion”. This learning from the introduction course was impressive, and made me apply for further studies.

At the introduction courses, everybody has become acquainted with the fictitious identities as part of the methodology, and about  $\frac{3}{4}$  of the respondents emphasize the peculiar effect these identities may have on the acquisition of vocabulary, here represented by one's claim:

In today's multicultural classes, there are often immigrants who have problems talking about their current life situations. They seem to get depressive by telling from it and express themselves with few words. Fictitious roles on the other hand, allow them to make up completely new lives, which often lead to laughter and joyful moments in the classroom, and allow them to incorporate many more words and sentences. In this respect, the fictitious roles state the ethical effect of Suggestopedia and its influence on the development of the language.

Sum-up: With the recognition of the students not reaching their full potential, these respondents claim that they have been searching for a new methodology in L2 learning. Having come across the method of Suggestopedia in different ways, its 4-day-introduction course has aroused enthusiasm and paved the way for further education, as well as understanding and appreciation of the various aspects of the ideology.

Survey question two: How does Suggestopedia affect your planning and teaching in relation to mood and motivation, time and efficiency?

Enthusiasm

All the respondents seem to embrace their work with enthusiasm, alike these shared perspectives:

I think it is great fun planning the lessons. However, it is time-consuming and sometimes hard to find the correct activities. The teaching itself just makes you in a good mood due to wonderful situations arising from it. We laugh and play much more than in the traditional teaching.

Suggestopedic planning takes time. However, it is motivating, because I know the lesson is going to work well. The students laugh, I laugh, we enjoy our time together much more. I actually think the students look forward to my classes.

It is fun and motivating. With Suggestopedia pieces fell into place, as to how I wanted to teach.

I experience the method to be motivating and amusing, which makes the teaching situation very satisfactory. I get inspired by using Suggestopedia, though I am a newbie. Therefore, I spend much time on planning. The method is very efficient in language learning, but I have not learnt to be efficient in my planning.

Experience vs. Efficiency

Planning is already mentioned as time-consuming; the most experienced though, state that practicing makes the planning more efficient:

In the beginning planning and production of tasks took extremely many hours. Nevertheless, I was motivated to go on, because I saw how well the method worked. It was a pleasure to guide the students into the new language. Later, my program has become more compact, and use of time has become accordingly more efficient both before and during classes.

A suggestopedic lesson must always be prepared; otherwise it is easy to revert to traditional methods. Long-term planning is also recommendable. Because of little materials available, you have to make a lot yourself. The more materials that is prepared beforehand, the smoother the planning goes. I was lucky; the principle knew the method and facilitated my making of tasks and activities the first years.

Another interviewee actually holds fitness as a criterion, at least for himself, to keep up with efficiency.

More Suggestopedists – More Cooperation

More than half of the respondents hint carefully at a wish for more teachers to learn Suggestopedia (cf. 3.1). They say that, the more teachers who learn the method the more ideas and inspiration would be shared. Only two of the respondents are colleagues. Being the only suggestopedists at their schools, the others express wishes for someone with whom to discuss plans. However, Norwegian suggestopedists have founded their own organization, Den norske suggestopediforening, which seems to work expediently, as one respondent acknowledges:

Until a few years ago, it was about to be closed down, because, few taught holistically, much due to access to materials. Some language subjects lacked ready-made materials. Fortunately, the situation has changed. The organized meeting in Oslo in 2015 with Welsh suggestopedist Ioan Talfryn was therefore very useful. He introduced a lot of new ideas and tasks for English, which could easily be transferred to other languages as well.

Another respondent also refers to the meeting with Ioan Talfryn as a very convenient input for his planning:

Ioan taught us many relevant and significant exercises. I appreciated especially those working on the subconscious mind, e.g. training pitch by throwing stuffed animals to each other while expressing words, which again brought forth laughter and positive energy.

An underlying factor concerning materials was stated by one of the respondents:

After all, it is a long time since Suggestopedia was developed – in a closed East-European country, for a uniform group of students undergoing equal conditions. The method needs updating in accordance with today's multicultural classes.

#### Favourable Aspects of Suggestopedia

According to the answers, all the respondents feel they succeed better with certain aspects of the methodology, and many are excited to share their experiences with fictitious roles, and music, for example such as the following two:

Especially the use of roles is positive. The fact that I step into a role makes it easier for the students to create their roles. In addition, song, music and rhythm make a good atmosphere, which facilitates faster learning. Lozanov's focus on love for one and all makes me focus on well-being in the classroom.

The clue is the fictitious roles. All sort of themes might be introduced by creating a situation in my family, for example: *My son doesn't want to go to school because of mobbing – what am I supposed to do?* All of a sudden the conversation gets started, and I receive many a good advice.

#### Pre-information

To avoid unnecessary problems during classes, a couple of respondents point out the importance of informing the students about the method beforehand. One respondent explains how a student complicated things in the classroom, because of his dissociation with Suggestopedia:

The student's perceptions about language learning were learning words by heart. In addition, his religion limited him in participating in all activities. This student's rejections also had negative impact on the other students. They became silent. If I had made thorough information about the learning method, I would probably have prevented these incidents happening.

Sum-up: The huge amount of tasks and materials needed for the classes, are usually created and made by the respondents themselves. Despite it being time-consuming, the respondents enjoy the teaching and the students' learning deriving from the suggestopedic methodology. All of the respondents identify fun as the common link for motivation.

Survey question three: How might Suggestopedia have changed the relationship between you, as a teacher and human being, and your students?

Indirect Behavioural Learning

I am tempted to call it love – the students’ caring. In the breaks, they talk together, and offer each other food. I know friendships have arisen.

The respondent behind this comment credits it to the new identities played out in the classroom, and he explains further:

The joy between the fictitious persons has a spill over effect to real life, which the students acquire. In addition, I am a role model when I play my alter ego, as well as in how I treat each student as a fellow human being – with love, as was Lozanov’s message, and copying me seems easier by means of Suggestopedia.

About ten more of the respondents mention to have become aware of the indirect behavioural learning and have traced it back to the roleplays with the new identities. When nice words and chunks are repeated onstage, they soon become part of the students’ vocabulary and behaviour offstage, they claim.

Trust and Respect

Around half of the respondents express that they have always been on good terms with their students, but sense a deeper trust and respect between all parts in the suggestopedic classroom. One says:

Positivism and laughter always work well between people; energy is released.

Another explains how the good atmosphere in her class became the reason for incorporating two very shy and reserved students, who now are flourishing. A third comments on her own experience:

A small village makes it easy to get in touch with people. My students are no exceptions. We meet after school as well, e.g. in the shop. In this respect, I have always been close to my students. However, Suggestopedia makes more laughter and fun at school. The students are creative in another way. They cooperate and support each other; and I find work more interesting. Earlier the learning situation was more pragmatic, including words and concepts out of context. I dare say that the students learned less.

A fourth respondent outlines how the importance of creating a relaxed and comfortable, friendly atmosphere has become very important for her after learning about Suggestopedia:

I have always tried to do it without knowing how important it is for learning. How to build up the sub-conscious learning was very new to me. And I present more material now to the students.

Finally is the respondent who reveals her being amused by some students’ obvious practicing; there is no day without a “see you tomorrow”-phrase, and she wonders if Brian (the alter ego) or Mohammad is the speaker. She describes the relationship as close, friendly and respectful.

## Ethical aspects

One respondent explains his changed relationship to the students from an ethical point of view:

I view the students with different eyes now. I think everybody has a possibility to learn. The brain is unlimited when it comes to adopting new knowledge. My duty is to provide, my responsibility is to make learning available, and, my mystical is to believe in the method. My teaching is grounded on the principle that everybody is able to produce. As Lozanov said, some learners may suddenly speak complete sentences, while others may keep continuously babbling until the language is all right.

Sum-up: The enthusiasm that all the teachers share about the learning situation bears witness to Suggestopedia being more than a teaching method in language learning. Included is also a code of ethics – uplifting the student.

## Survey question four: How does Suggestopedia affect the students in relation to mood and motivation, and learning efficiency?

### Atmosphere and Successful Learning

Well-being in the class is the indicator mostly used in assessing the success of Suggestopedia in relation to the students, as the following comments show:

I experience that Suggestopedia functions for all the students. They enjoy my classes; get attention and feel seen. They are energy boosted; laugh and smile, and relax. We can have fun with the fictive personalities, which motivates them to learn more.

I am always focused on not stressing the students. Consequently, I experience that everybody takes part in the activities. For most of the students, school is the only arena where to practice a second language, and this method works fine for those who really want to solve the speaking code. For the others it takes a bit more time.

The atmosphere in my class is very harmonious; good mood, thoughtfulness and interest. One of my students suffers from pains that cause him problems during the start of the day. Even he happily joins the activities in class. So yes, so far, this method has worked well for all my students.

As far as I have observed, my students like it in class. From time to time, there have been a couple of teenagers finding the roleplaying embarrassing. However, they have also realized how the others have profited from it, and have soon joined in.

The impression of a good learning situation in the suggestopedic classrooms is backed up by all the respondents, though three of them report one to two students in their present classes to be unfamiliar with the method. These students want to do more writing, the interviewees tell. One claims that she sees clearly how these students' focus on writing distracts their practicing. Nor do they want to use fictitious roles, which adds to their inhibition of learning, compared to the others, she says. The respondent further advocates especially the creation and ongoing development of a new identity to reveal a cultural interest in the target language and its country, which implies successful learning, as she sees it.

### Size of Class

Three respondents work at small schools, sometimes with less than five students present in the class, which they point out to be a problem at some occasions. One explains more closely:

Lozanov advocated variety in the activities to accommodate all students' learning styles and subsequent success. However, for the purpose of group work, variety and repetition, this is hard to carry out in my small classes.

To make Suggestopedia work optimally in oral activities, where the changing of partner is required, she thinks a minimum of ten students would be ideal.

### Interactivities

The interactivity is mentioned by half of the respondents, to pave the way indirectly to success for most students. As one says:

The good relation that arises within the class makes the students dare to expose themselves.

Another of the respondents has a background as a health professional, and describes the good relations as giving health benefits, which he sees as another successful factor, indirectly promoting learning. His observation is confirmed by another teacher's exemplification of student motivation:

A rather traumatized immigrant had no courage to go to school and was advised to be enrolled in my class. After two weeks, he said that he had had no spirits to do anything, but now he understood so much more, and wanted to go to school every day, including the weekend!

Sum-up: The twenty respondents experience their students to be inspired and motivated by the good atmosphere in the classroom, which further strengthen interactivities for learning. Three of the interviewees report about one to two students each deviating from this main impression.

### Survey question five: Are there other comments you would like to add?

#### Materials

Production of materials and spread of the methodology are the elements, in which the teachers see much potential for development. Fourteen of them express serious concern about the lack of materials, whereupon one says:

My major challenges are the practical ones. Since the textbooks at school are not suggestopedic, I have to make my own suggestopedic texts, and additional materials and tasks. This is really time-consuming, and demanding in my everyday work.

Similar comments are reached by the others, where three also ask for production of textbooks at more advanced levels, while one adds that lack of materials is in fact one of the reasons why many suggestopedists do not use the method.

### Spread of Methodology

Many respondents expound on what they have stated about materials by adding their perception of further development of Suggestopedia in Norway. One says:

Suggestopedia is unique concerning students' diversity - in accommodating their learning styles, though it is a rather unknown methodology. However, it is complicated to gain access to the suggestopedic education in Norway.

Six respondents express that Suggestopedia ought to be part of the teacher-training program, while five others suggest more testing of the method in both primary and secondary schools, to show its relevance. More suggestopedists are required, they claim, and hold the administration of the education of Suggestopedia to be too dependent on individuals. Spread of the methodology would surely profit from another program of study, they conclude. Three of the respondents focus on the necessity of informing the authorities on local, county and central government levels about the method. They claim political considerations and resolutions are necessary to strengthen the development of Suggestopedia and related teaching materials.

Sum-up: The lack of materials is regarded as problematic when it comes to accomplishing suggestopedic teaching aims in a busy everyday school context. It is too time-consuming having to make everything oneself. Spread of the methodology is a common wish among the respondents.

## 4.2 Results – Student Observations, Tests and Interview

To examine the students' response to Suggestopedia the notes on observation were analysed, and the pre-test and the post-test were compared, complemented by the students' own points of view.

### 4.2.1 Observations

The classroom was styled for a suggestopedic session, with pedagogical posters and neutral pictures. Low music could be heard, and candles were lit. At the door entrance, every student was greeted and welcomed. The atmosphere seemed relaxed; all the students found their seat in the circle with neither pushing nor arguing. They were quiet, though cheerful and ready for my teaching instructions. Soon afterwards, everybody was singing along to the music of *Morning Has Broken*.

During the course, there were no one-way communication lectures. There were dialogues and quite a lot of group work, which everybody seemed to take part in easily. At for example the echo reading it was just to "go with the flow", or perform automatically – to



repeat what one had heard. When corrections were carefully given, these were also repeated automatically. Everybody seemed to be active. Since I knew the students beforehand, I noticed the usually “silent” ones being very eager, which made an impression on me and further heightened my motivation. On each handing out of materials, I always waited until he or she made eye contact and uttered a “thank you”. The student’s smile that followed, confirmed the learning of an authentic situation to me. The reinforcement of positive words and positive body language seemed to add to the learning situation.

After the first session, three of the students came up to me expressing their thanks and enjoyment of all the oral exercises. Three more students joined in. It had been fun, they said, feeling slightly exhausted. I reminded them about the deal of no homework, whereupon they answered with some of the chunks (cf. 2.3.1) that had been tacked on the wall at the beginning of the course: “Oh, fantastic!”, “I like it.” and “Thank you.” Three of the boys were absent on the first day. Except for this, the attendance was complete, and the good atmosphere continued throughout the period. An activity that stood out was the drawing sequence. Two of the boys, who had never learnt English at school, excelled at this activity. They sat very busy, concerned with their drawings, until one of the girls signalled them to finish. Their papers were full of “nouns”, a category they handled well afterwards, as I observed their eagerly responding in relevant activities.

Regarding activities and participation, the 20-hour course seemed to be a success.

#### 4.2.2 Pre-test and post-test

Being similar to the pre-test, task 5 on the term test is the actual post-test. For an overview of the comparison of the two tests, please refer to Appendix 7. First the total amount of words produced by all the students on both tests, were counted. (One of the students (cf. 3.2) left school right before the term test. His result on the pre-test is therefore not recorded in the overview.) As table 1 shows, the average number of words produced on the pre-test was 59.27, and on the post-test 95.72. In other words, on the post-test the students produced approximately 35 words more than on the pre-test.

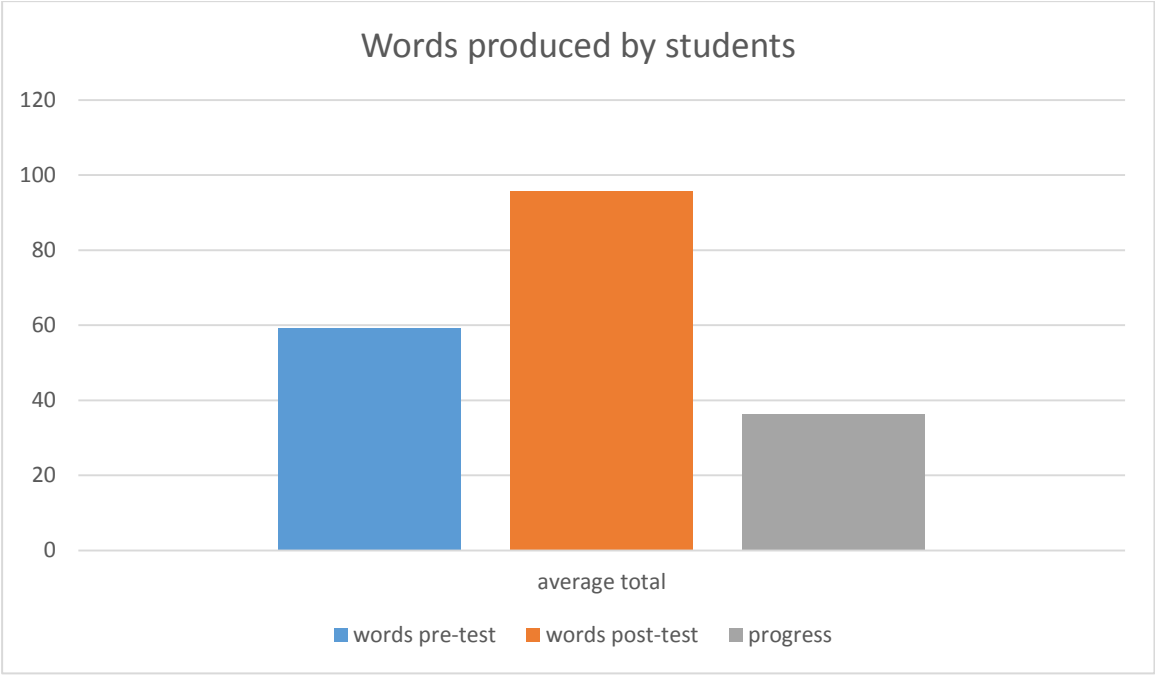


Table 1 Words produced by students

Since the aim of this classroom study was to focus specifically on verbs and articles (cf. 3.2), these were in addition counted separately from the rest of the text. The fact that all the languages comprise verbs, makes verbs good indicators of learners’ language acquisition (Berggreen and Tenfjord 2011: 74). In this respect, articles are less important for the production of meaning in communication. Compared to the use of articles, an analysis of the use of verbs will most likely give a more reliable insight into the efficiency of Suggestopedia as a teaching method. Only verbs will therefore be referred to in the tables. The average number of verbs produced was 14.9 and 20.45 on the post-test and the pre-test respectively, (cf. table 2), which indicates an increase of approximately five verbs.

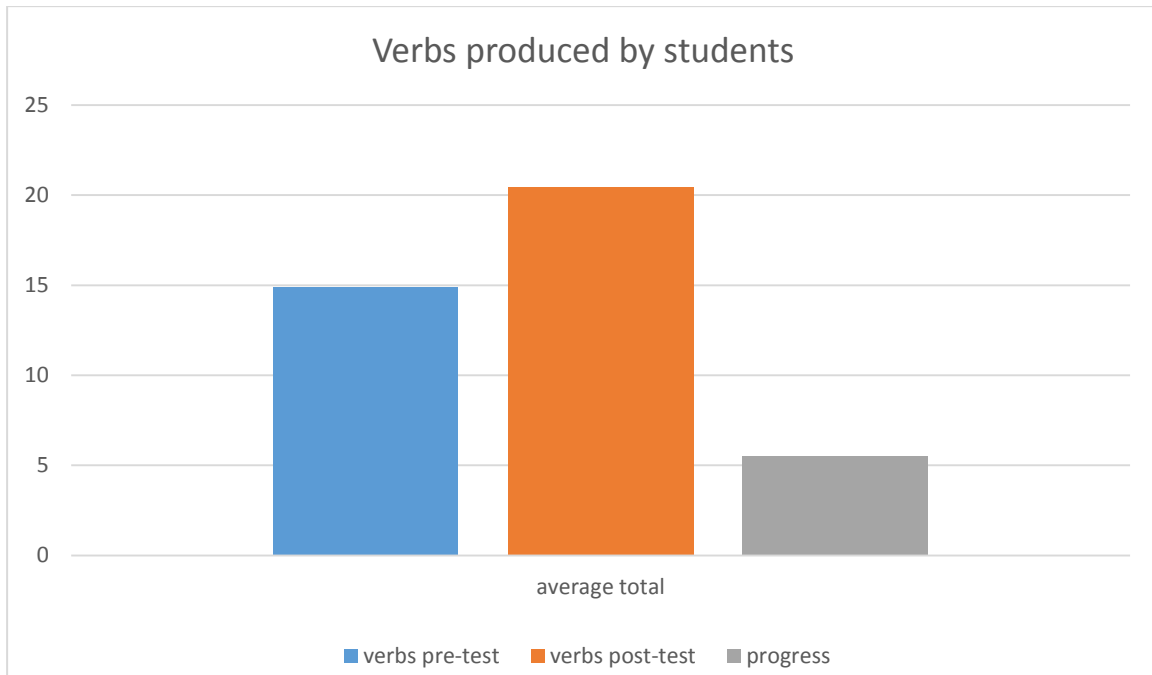


Table 2 Verbs produced by students

Table 3 shows the difference in results between the females and the males.

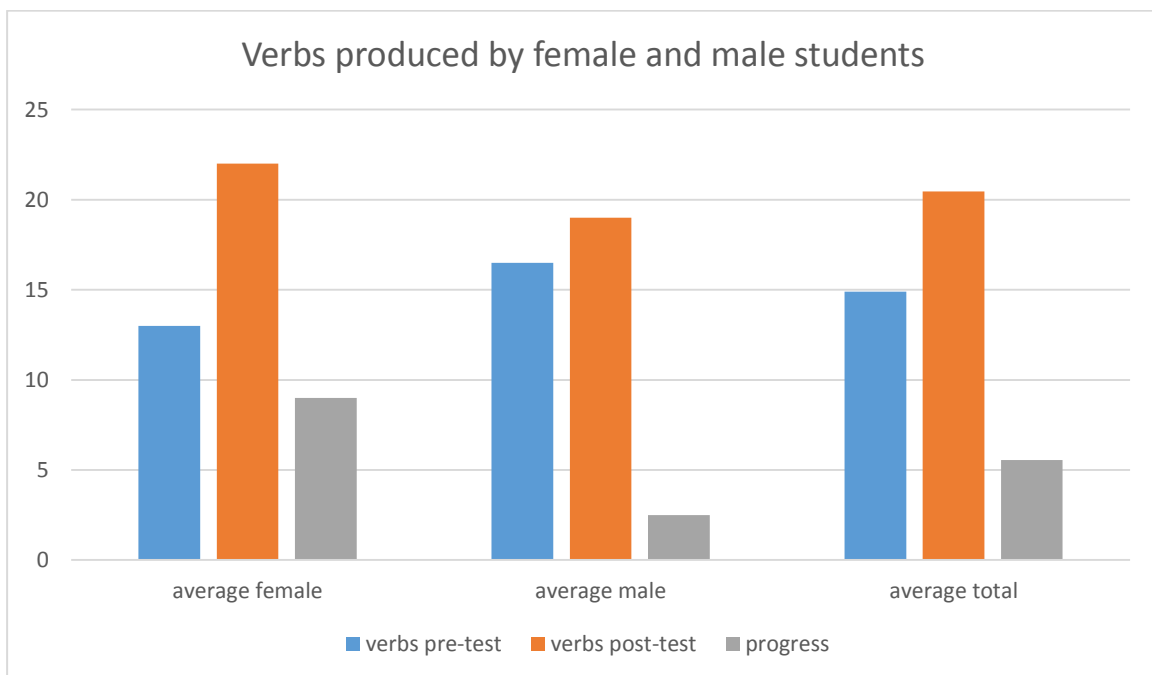


Table 3 Verbs produced by female and male students

Concentrating on the same categories as above, the average number of words produced by the female group on the pre-test was 49.8 and on the post-test 98 (cf. table 4).

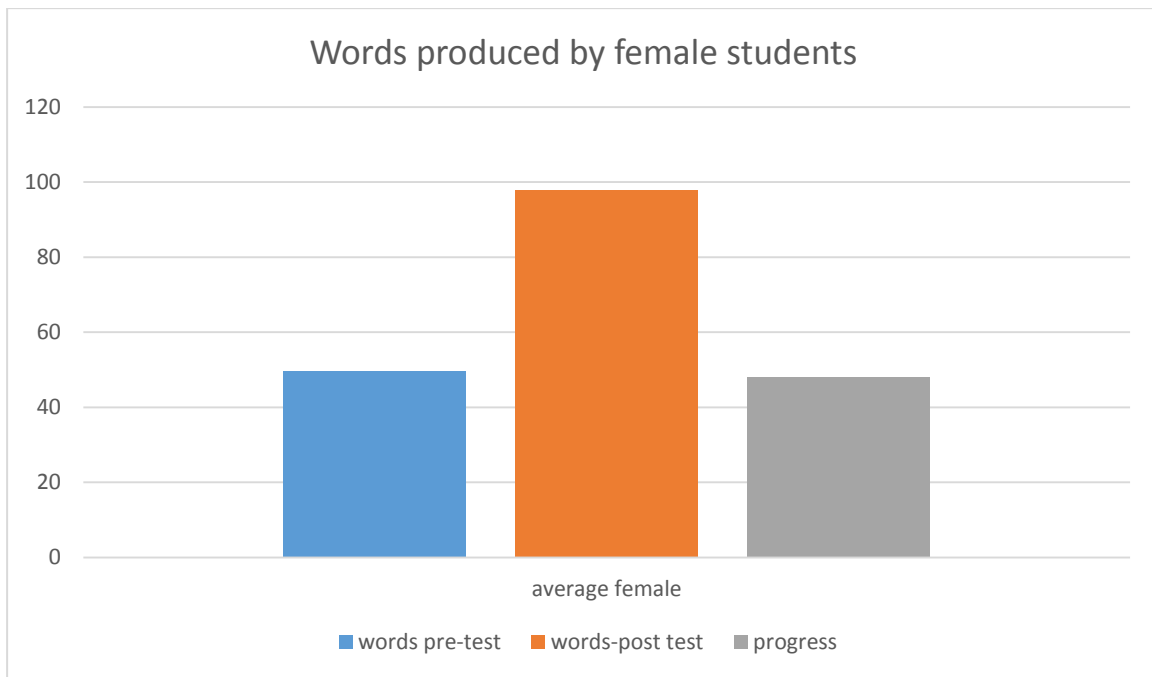


Table 4 Words produced by female students

The number of words produced by the male students were 67.16 and 93.8 on the pre-test and the post-test respectively (cf. table 5).

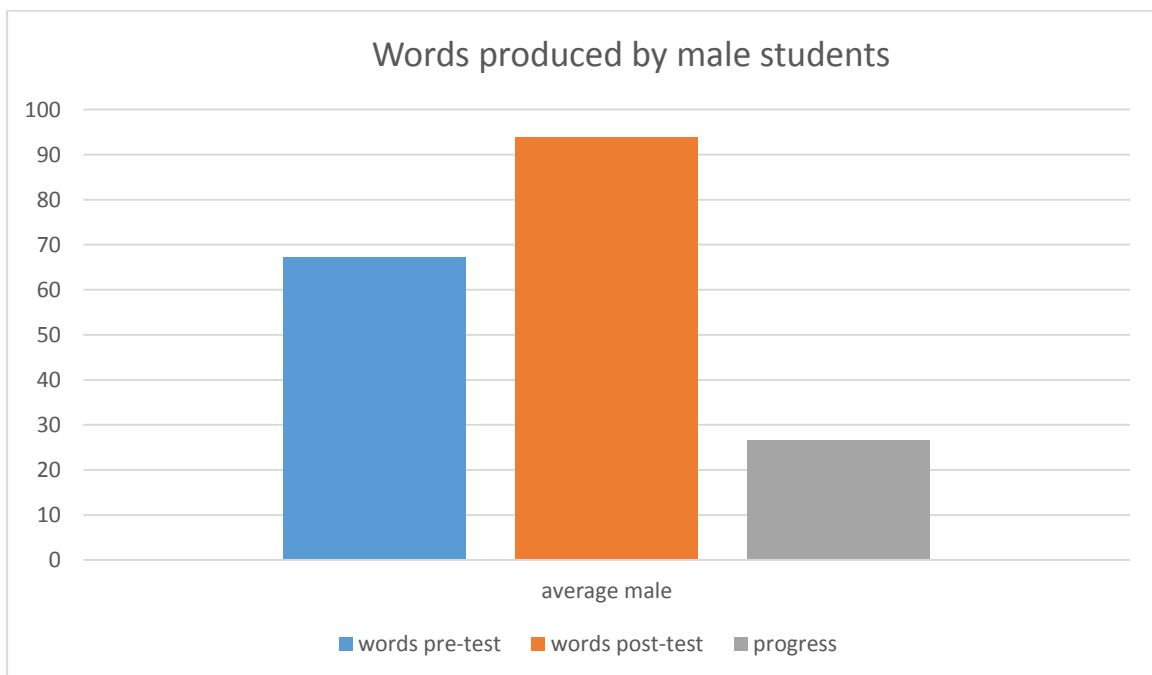


Table 5 Words produced by male students

In other words, on the post-test the female students produced approximately 48 more words than on the pre-test, while the male group had an increase of approximately 27 words (cf. table 6).

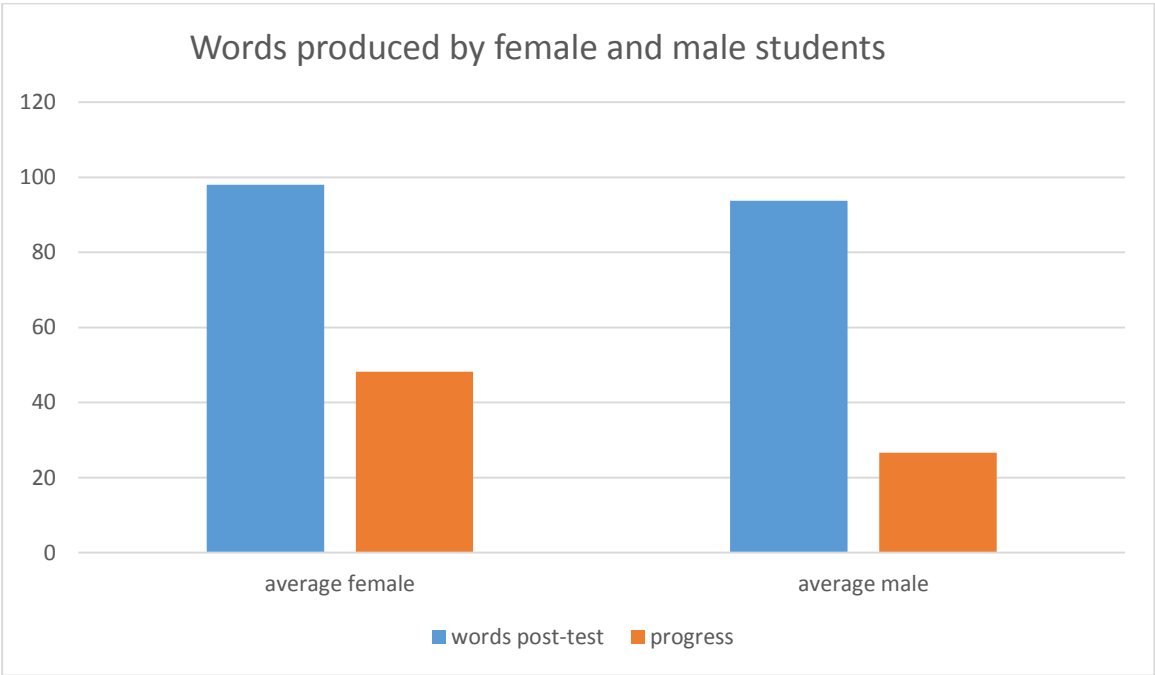


Table 6 Words produced by female and male students

The average number of verbs produced by the female group increased from 13 to 22.2, giving a difference of approximately nine verbs (cf. table 7). For the male group the average number of verbs produced, also increased, from 16.5 to 19, which makes a positive development of 2.5 words (cf. table 8).

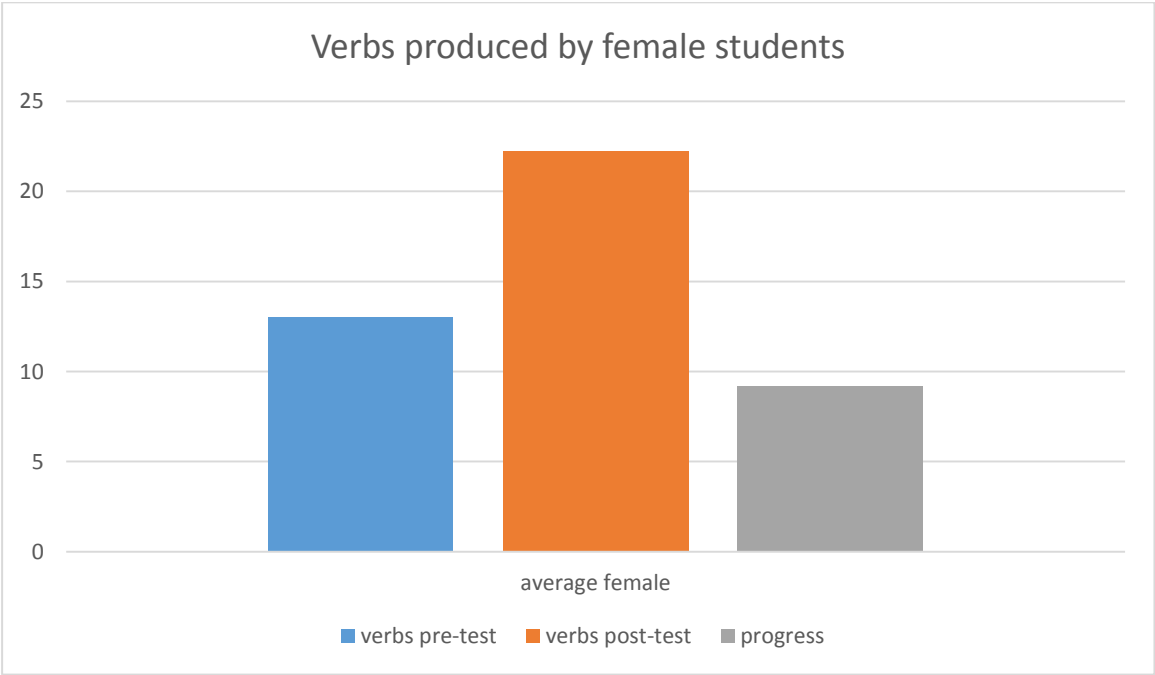


Table 7 Verbs produced by female students

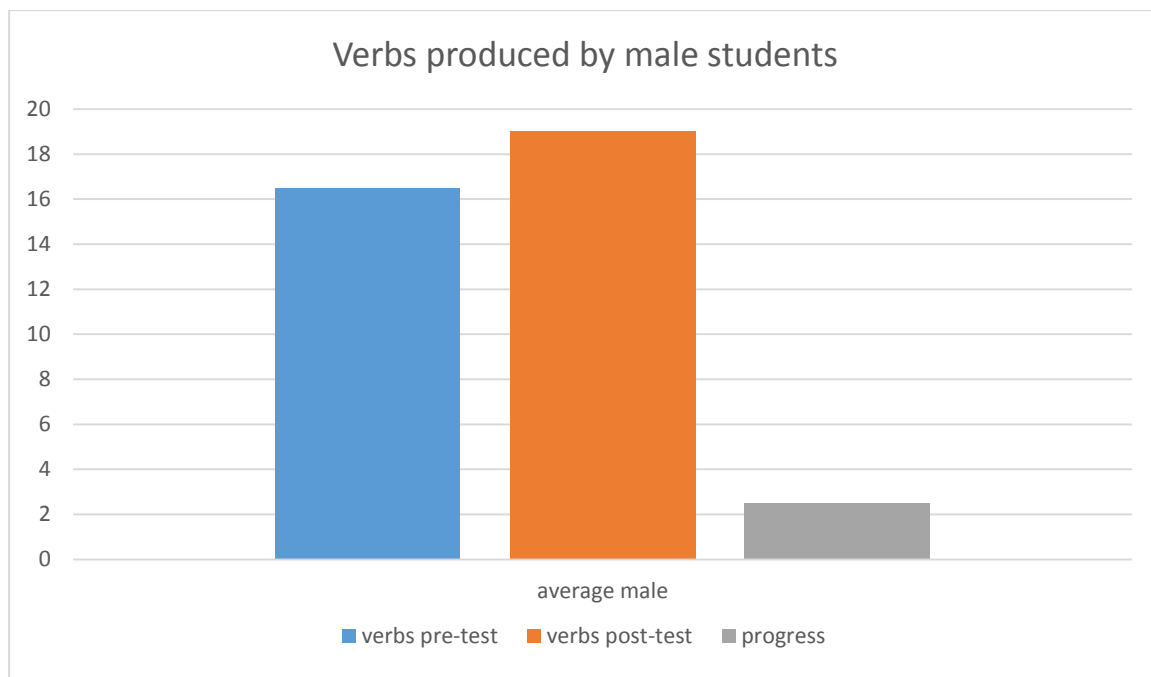


Table 8 Verbs produced by male students

#### 4.2.3 Interview: How has the course influenced your English?

Almost all the students commented on the repetition of text and pronunciation, and the focus on speaking clearly. They appreciated the heavy practicing of speech, and the additional guidance. One said it was a good way of learning to remember, she could still hear sayings hammering on in her mind back home. She exemplified it with her partner's amused wondering about what happened at school, since she had started answering him in English. Continuously she kept saying "yes, please" and "thank you, dear" at the dinner table.

Another student happily found it easy to participate in the oral activities. "It just happened!" he exclaimed. Earlier he was ashamed of his pronunciation, and preferred to be silent. He was afraid to hear comments from the others. During the course he had never thought of it. It felt easy to work and talk with the others, he said. This student was very outgoing and concrete, also revealing that he found the posters of verbs very useful. It was so reassuring to have a quick glance at the wall, he said, to avoid practicing mistakes. The others agreed silently, nodding their heads.

Although one student was very clear about his dislike of writing, he had found it exciting to repeat the text by filling in the missing verbs. One of the girls then pointed out the consequence of the intensity and hard work at school. She felt she had been exceptionally busy and active, and done a lot within a short period of time, and she felt slightly tired.

However, time had passed very quickly, she continued. In a way, the homework was carried out at school, and together with others. It felt more secure, and she did not have to bother about doing bad work at home due to lack of knowledge, she explained. Instead, she relived everything that had taken place in class, just by thinking of it. She saved time, and could focus on other home work, she concluded. I interpreted the nods and yeses in the group as full agreements.

Another girl found it great fun to be “another” person, whereupon three of the boys again expressed their enjoyment of roleplaying; to learn by acting as “film stars”, as one called it, making everybody laugh. All students found the course satisfying, remarking that they had learnt a lot.

The active participation that was observed during the sessions (cf. 4.2), seems to be confirmed in this interview.

## 5 Discussion

In this thesis, I have wanted to give a voice to the L2 suggestopedists and their perception of the effectiveness of using Suggestopedia as their teaching method for young adult/adult students. My work indicates that immigrant students in an L3 setting have acquired, quickly and efficiently, a language core of English by means of Suggestopedia. In addition, these state that Suggestopedia has influenced their learning positively. The chapter begins with a summary and discussion of the themes derived from the frequently shared perceptions of the teacher respondents, followed by the additional perspective of the student interviewees. In summary, the figure on page 43, The Pedagogic Theatre, will model both suggestopedists’ and students’ perceptions of L2 teaching/learning and acquisition by means of Suggestopedia.

### Discussion of teacher responses:

#### The Suggestopedist

All respondents seem to be willing to change teaching styles. Triggered by the students’ expectations to learn, they have been searching for alternative methods. As one said: “I always experienced a difference in the students’ involvement during a day of oral and co-operating activities. They seemed more satisfied and eager to show their production.” Suggestopedia started the respondents thinking about changing teaching technique. One explained that it appealed to her, and that it complied with her own philosophy about learning. The respondents’ sayings correspond with Tarr’s statement about the teacher’s state of positive expectancy being communicated to the students; helping “to keep them moving to

meet higher and higher expectations” (cf. 2.4.5). These respondents seem to have faith in the capabilities of their students, and confidence in their own abilities to challenge, inspire and teach the students. These are qualities that comply with an approach to create the bridge which Williams requests (cf. 2.4.5), and correspond with Dunn’s statement about the teacher’s “responsibility for identifying each child’s learning style strengths and for matching those with responsive environment and approaches” (cf. 2.4.5).

#### Successful Learning

Various and playful suggestopedic activities as for example fictitious identities may be regarded as childish by many teenagers and adults. Nevertheless, based on observation and comments from their students,  $\frac{3}{4}$  of the respondents judged the fictitious identities as efficient in language learning. As two stated: “We enjoy our time together [...] the students look forward to my classes” and “I get inspired by using Suggestopedia”. This two-fold motivation vis-à-vis the method makes for a positive development in both the teaching and learning situation – a process, which illustrates Lozanov’s findings that the teacher’s prior presentation of communicative suggestions are important (cf. 2.2.1). By incorporating stimulation for all senses, the teacher has accommodated the students’ various learning styles. Indirectly, the variety of tasks and activities gives every student the opportunity to succeed at some point.

Lozanov’s claim of success in language learning includes also the learner’s development of personality and the encouragement of positive feelings (cf. 2.2.1). The respondents also commented on their students’ behavioural learning. As one made clear: “I am tempted to call it love – the students caring”.

#### The Need for Materials and Access to Suggestopedic Education

The respondents had grave concerns about the lack of materials, and shared the same wishes for more texts with accompanying materials, and texts for the advanced students. The method was rooted in Bulgaria, where the political situation led to fatal consequences for the early development (cf. 2.1). There are therefore few published texts and written materials in the various languages, this requires the suggestopedists to produce their own materials. One respondent stated: “My major challenges are the practical ones.” Producing materials is extremely time-consuming, according to the respondents.

Another concern expressed, was the access to suggestopedic education in Norway. Due to its unique approach to accommodating various learning styles, the method ought to be spread, the respondents said. The concerns are politically associated, and will definitely need discussion and financial arrangements. Therefore, these concerns ought to be forwarded to the authorities, for eventual political considerations and resolutions.



#### Discussion of student observations, tests and interview:

To teach and do fair observations simultaneously is complicated. However, the small/ideal size of the class, only twelve students, made it possible. I had time to plot down key words during class, for giving supportive comments afterwards. Even though these comments are subjective, they are reliable so far as they coincide with the results from the classroom study and the students' evaluations: In understanding how the anti-suggestive barriers work (cf. 2.2.4), my aim was to create a relaxed atmosphere. According to Lozanov (cf. 2.2.2), the student acquires new knowledge spontaneously when feeling comfortable, confident and relaxed. This is also how one of the students explained his sudden participation in oral activities, "it just happened", whereupon the result of his test demonstrated the increased rate of language acquisition.

The survey shows that the total number of words, including verbs, has obviously increased, though the progress seems to be greater for the female students than the male. Further, the individual differences seem to be greater among the males. It is worth mentioning that some of these students, both females and males, still suffer from various traumas, which might influence their achievements at school. This was also highlighted by one of the teacher respondents: "A rather traumatized immigrant had no courage to go to school" (cf. 4.1). A decisive factor that the students Gm and Jm scored lower on the post-test than they did on the pre-test (cf. Appendix 8), might be explained by an unpredictable bad day. It has in turn resulted in an overall lower progress for the male students, compared to the females. The remarkable progress of pupil Hm could also be questioned (ibid). The possibility of a traumatic day on the pre-test is however likely to be the explanation behind his great hop in progress. The additional fact that the Latin alphabet is somewhat demanding to two of the male students, might add to the explanation of the male group's lower progress. The female group obviously seems to be more homogeneous. In addition, I know that these female students really care a lot about each other, in giving helping hands. The progress of pupil Df (cf. Appendix 8) is obviously correct, and truly remarkable.

On the post-test, it ought to be added that four students had also activated the future tense, while everybody had used the present simple and the present continuous correctly. This was also the case with negations, as far as it was being used. It seems as if all the students have a general understanding for how parts of the language work. In other words, certain structures were already activated in their long-term memory, as the result of grammar and text having been taught as a whole unit, to obtain efficiency according to Lozanov's postulate

about focusing on the subconscious level (cf. 2.2.2). This fact might also explain the development of the three students who knew some English beforehand (cf. 3.2). In their first presentation, the sentences had the same monotone structure, while being more diverse on the term test. The test itself (cf. Appendix 7) did not contain “slots and fillers” tasks, but required free writing, or the ability to produce language. Considering this and the fact that these students are not accustomed to creating their own speeches and texts, the results are acceptable.

In view of Lozanov’s peripheral perception hypothesis (cf. 2.2.3), when students’ resources of the subconscious mind are tapped, the rate of language acquisition is increased, as well as the development of the students’ personalities (see 2.2.1). Lozanov’s theory was incorporated in the techniques I used to accommodate the various learning styles, by introducing vocabulary through sight, hearing and the tactile senses. The positive experience deriving from it is further affirmed by the outgoing student mentioned in the interview. Previously I knew him being rather shy. However, during the course, he really flourished, and his language acquisition increased. To overcome his fear for taking part in oral activities, he pointed out among others the posters on the walls, or peripheral perceptions (cf. 2.2.3), to be helpful, which everybody seemed to silently agree on.

#### [The Pedagogic Theatre](#)

The students’ results emerge, due to the manner in which the learning material is presented. The on-going flow, the one activity automatically leading to the other with no interruptions but smooth transitions, like for example the hat (cf. 3.2.2), between the various activities of the suggestopedic interaction, caters for a Circular Communication, which I would like to visualize as acts of a Pedagogic Theatre:

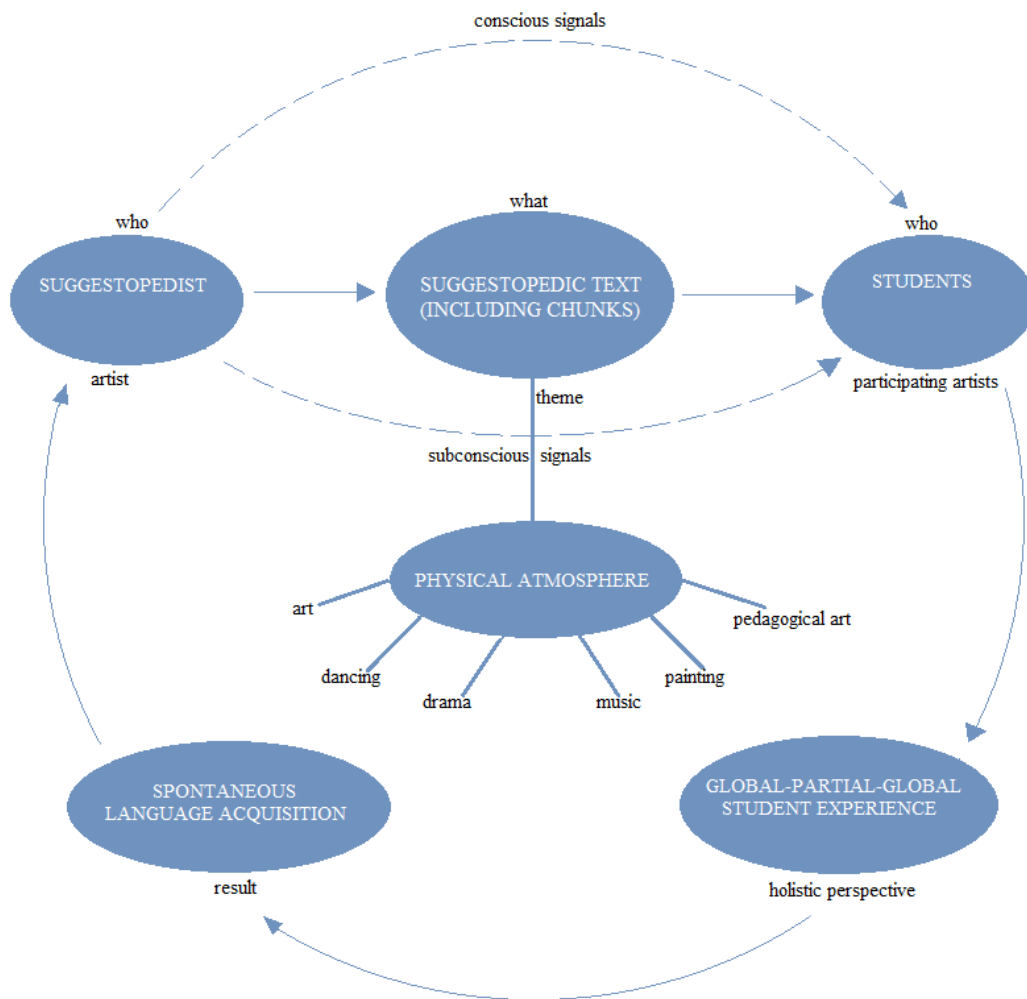


Figure 1 The Pedagogic Theatre model

**The suggestopedist** represents the artist **who** has the key role as the expert and initiator of communicating a text.

In addition to knowing the language, the suggestopedist needs to show thorough knowledge about personality traits. A new identity requires a conceivable appearance, in order to make the stories work, and to make the students create their new identities and associated stories. Mastering the playing and switching between different roles certainly demand a lot of energy, as well as acting skills. However, these teacher respondents' appreciation of the methodology shows a strong will to teach in accordance with what they believe in. As communicated at the start of this chapter, the teacher respondents are triggered by the students' expectations to learn, and seem to perceive the students' needs with

professionalism. Having a love for working with people, they have experienced a difference in students' involvement after a day of creative activities compared to a day at the desk with reading and writing. To support their suggestopedic pedagogy, they seek to lower the students' anti-suggestive barriers in the classroom, mainly by means of the physical atmosphere (see further down). In addition, their voices play an important role when addressing the students to make them feel comfortable, as well as balancing the rhythm for the sake of making the students learning words and sentence structures (cf. children learning songs). They communicate their texts by **conscious** and **subconscious means** to make the students acquire the language. The suggestopedist strives to convey an atmosphere of trust, truth and honesty. The students sense this, and allow themselves to overcome the barriers and enjoy the sessions. They become able to receive some of the texts on a subconscious level. The suggestopedist bases the teaching on the knowledge of a holistic world, aware of the conscious and subconscious aspects of life, that efficient learning is suggestive and indirect by nature, not direct. (Cf. going to a concert: You take in everything, though parts from it pop up on your mind later. It works its way via your subconscious mind.)

**The suggestopedic text** is the theme of the play, **what** the suggestopedist wants to communicate. Included in the texts are chunks. Learning a language also means mastering these clusters of words/constellations (cf. see you tomorrow vs. look you tomorrow). By repeating these, they are stored in the student's mind, without grammar instruction (Lightbown and Spada 2013: 56). Set as prefabricated, they can be recalled when necessary. Songs might also be looked upon as containing chunks, and thus gain the similar learning potential by repetition.

**The students** are all the artists **who** participate in the pedagogical theatre. Response is their reaction to the suggestopedic text, and thus the making of the Circular Communication of the Pedagogic Theatre, figure 1. Their decoding of the text becomes their acquired learning from it, and their feedback leads to the part of the response that is communicated to the suggestopedist.

**The physical atmosphere** is the suggestopedist's artistic expression of the learning environment, **how** he/she endeavours to make the students receptive, spontaneous and creative, in order to gain access to their long-term memory. In addition, the atmosphere leaves the students with a feeling of being cared about. The physical surroundings and atmosphere seem to trigger the students' various learning styles. Everybody speaks and interacts very actively, and seems to have a good time. In the elaboration and the production phases the

students tend to repeat, that is to say improve, their exchanges of words to the rhythm of how it was presented to them during the concert phase. The improvement can be ascribed to the music that was played simultaneously. It takes away some of the attention, which allows the long-term memory to store the language structures that are heard.

**The global-partial-global student experience** is the intensive working part of the theatre, tied together by a systematic and **holistic perspective**. This is where the decoding occurs. The global perspective is first introduced to the students through the assuming of new identities. The introduction contains all the words and structures included in the text that will soon be presented to them. The partial perspective comprises the concerts consisting of an authentic text, and the elaboration session consisting of loads of activities and colourful visual aids. The characteristics of these include their repetitive function, as well as their incorporation of grammar, which makes it unnecessary for the suggestopedist to use grammatical words and phrases, or metalanguage, during the sessions. This is an appropriate learning situation with for example learners with little academic background. The fictitious identities might also give a break from traumatic life situations for some of the students <sup>12</sup>. At school one's dream can come true, so to say, which might work as a positive element in itself. In a relaxed mood, with lowered anti-suggestive barriers, the reserves of the mind are reached. This is the key for the students when trying to produce the new language. Because of the variety and massive exposure as to learning material and activities, it gives every student the opportunity to excel at some point. Exercises where the students are able to recognize words and structures are built on receptive knowledge. When the language transforms to active knowledge, the students are invited to speak freely. This is the final global perspective, the production session.

**Spontaneous language acquisition** expresses **the result** deriving from the students' experiences, which is communicated to the suggestopedist. A side effect of the result is the students' health gain, unfolding in joy and caring about each other.

## 6 Conclusion

Acquiring a language core is essential for communicative competence. In this respect Suggestopedia seems to promote efficient learning for young adult/adult immigrants in the EFL classroom in an L3 setting, which was the main aim of the present study to search out. It

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<sup>12</sup> Janita Flem Tomren's lecture: Traumas and learning. University of Bodø 24.10.16.

can certainly present a challenge to learners and suggestopedists (teachers) alike. However, the collection of surveys and studies in this text, built on both suggestopedists' perceptions of the method and students' results and attitudes to it, show evidence for it being efficient in building a language core in English.

The major value of the present survey is that the findings do not contradict what is generally known and previously discussed about Suggestopedia. However, the study is carried out in a teacher and student setting where research on issues within language teaching and learning is modest. Even so, the respondents of my thesis project contribute to shed light on a better understanding of learning styles. The respondents' attitudes and experiences when it comes to Suggestopedia are very positive. They point out joy as *the* successful factor in the teaching and learning situation. Moreover, they share a common wish for spread of the suggestopedic ideology.

Looking further into the details, it turns out that the results of the present study make the suggestopedic method very promising for use in an L3 setting of immigrants. The results of the term test were impressive, which must be credited the left- and right-brain aspect (the integration of both hemispheres, cf. 1.1) of the method. The rapid rise of word production is definitely positive for students who are already delayed in their compulsory education. In addition, all the students could write and speak but made some mistakes. These, however, made no hinder for communication. Nobody was afraid of talking. They were eager to learn more, it seemed. When the students enjoy coming to the classes that is a sign that the suggestopedists have been successful. Based on the term test results, the suggestopedic implementation seemed to affect the learning of English in an L3 setting of young adult immigrants positively. By comparing the girls and the boys in the classroom study, it turns out that the girls produced more words, while the boys made fewer mistakes. A possible explanation might be that Suggestopedia works well for boys who prefer so-called "distractors", for example music and peer interaction while learning.

The students' attitudes and feedback on how they think the method has influenced their learning was very constructive, for example the girl remarking about the intensity and hard work at school resulting in no direct homework, and the boy telling how he forgot to feel ashamed about his pronunciation. The girl speaking English at home with her partner, tells me that she was still subconsciously processing the theme from school, while the boy's flourishing in the classroom reveals a real humanisation of learning. The atmosphere of love surely put no limits to his personal freedom. One of the teacher respondents also focused

explicitly on the atmosphere of love, explaining that the students built firm and friendly relations among themselves, which later transferred to their social lives (cf. 4.1). For many immigrant students, coming from war-torn countries, this positive side effect of the suggestopedic language learning might have a favourable impact on their health.

Built on the collection of surveys and studies in this text, the Circular Communication in the Pedagogic Theatre shows the holistic interaction of the suggestopedic method, comprising automatic sequences of repetition. Others' statements will challenge one's thinking, which again stimulates listening to others, being open-minded as well as critical to others' solutions. We need this type of communication more than ever in today's multicultural classes. We need to listen and learn about each other - to create unity through diversity.

It is well known that a good laughter is the most efficient relaxing factor. Pleasant emotions deriving from it stimulate higher intellectual activities (Lozanov 2005: 105). Overall, the study demonstrates teaching, learning and acquisition by means of joy in the classroom, which is the most important finding of this study.

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Appendences

Appendix 1

# Travelling is living


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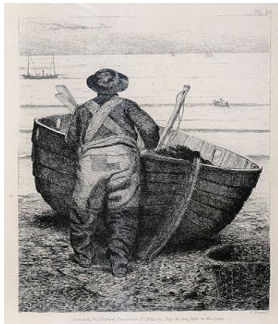
- a dialogue -




*Isla Saona, The Dominican Republic*



**Else Bakkehaug  
2013**

<p>Travelling is living H. C. Andersen</p>		<p>Å reise er å leve H. C. Andersen</p>
<p>On a plane heading for London. It is eleven a.m. The plane is flying above the clouds. The clouds are white. Now and then one can see the sun.</p> <p>There are many passengers on the plane. A man is sitting beside a window. He is reading a newspaper. A boy at about ten is approaching.</p> <p style="text-align: center;">***</p> <p>The boy: Excuse me! Is this seat free? The man: Yes, it is. The boy: May I sit down for a while? The man: Oh yes, you're welcome. The boy: What's your name, sir? The man: My name is John. And yours? The boy: My name is Francis Drake. John: Francis Drake! Really? Francis Drake: Well ... sometimes I'm also called Tarzan, and sometimes Superman.. it depends ... I'm an adventurer, an explorer, a traveler ...</p>	<p>-----</p> <p><i>a plane – et fly the plane – flyet</i></p> <p><i>an explorer – en oppdager the explorer – oppdageren</i></p> <p>-----</p>  <p>-----</p> <p><i>1 – one 2 – two 3 – three 4 – four 5 – five 6 – six 7 – seven 8 – eight 9 – nine 10 – ten</i></p> <p>-----</p>	<p>På et fly på vei mot London. Klokka er 11 på formiddagen Flyet flyr over skyene. Skyene er hvite. Nå og da kan en se sola.</p> <p>Det er mange passasjerer på flyet. En mann sitter ved et vindu. Han leser i avisen. En gutt på rundt ti nærmer seg.</p> <p style="text-align: center;">***</p> <p>Gutten: Unnskyld! Er dette setet ledig? Mannen: Det er det, ja. Gutten: Kan jeg sette meg en stund? Mannen: Javisst, vær så god. Gutten: Hva heter De? Mannen: Jeg heter John. Og du? Gutten: Jeg heter Francis Drake. John: Francis Drake! Virkelig? F.D.: Vel ... noen ganger heter jeg også Tarzan, og noen ganger Supermann ... det kommer an på ... jeg er en eventyrer, en oppdager, en reisende ...</p>

<p>John: But you're so young! How old are you, actually? Francis Drake: I'm ten years old. John: Ten! A very young explorer! Are you English? Francis Drake: Yes, I am. John: Where do you live? Francis Drake: I live in London, in a big castle with a beautiful garden. John: Aw, fantastic! Francis Drake: Are you married? John: Yes, I am. Francis Drake: Do you have children? John: Yes, I do. I've got two children. A boy and a girl. Francis Drake: Nice! And what is your profession? John: I'm a fisherman. Francis Drake: A fisherman!? You've sure got a very big boat! To catch big fish! John: Yes, I do. She is really a beautiful boat. But I'm actually a fish technician. I don't work onboard a boat, I work at a school. Francis Drake: Oh, what a pity! The gentleman isn't English, is he? John: No, I'm not. I'm Norwegian.</p>	<p>----- <i>TO BE – Å VÆRE</i> (<i>jeg er ...</i>)</p> <p><i>I am</i> <i>You are</i> <i>He is</i> <i>She is</i> <i>It is</i></p> <p><i>We are</i> <i>You are</i> <i>They are</i></p> <p>----- <i>TO HAVE – Å HA</i> (<i>jeg har ...</i>)</p> <p><i>I have</i> <i>You have</i> <i>He has</i> <i>She has</i> <i>It has</i></p> <p><i>We have</i> <i>You have</i> <i>They have</i></p> <p>-----</p> 	<p>John: Men, du er så ung! Hvor gammel er du egentlig? F.D.: Jeg er ti år. John: Ti! En veldig ung oppdager! Er du engelsk? F.D.: Ja, det er jeg. John: Hvor bor du? F.D.: Jeg bor i London, i et stort slott med en nydelig hage. John: Åå, så fantastisk. F.D.: Er De gift? John: Ja, det er jeg. F.D.: Har De barn? John: Ja, det har jeg. Jeg har to barn. En gutt og ei jente. F.D.: Så hyggelig! Og hva er yrket Deres?</p> <p>John: Jeg er fisker. F.D.: Fisker!? Da har De sikkert en veldig stor båt! For å fange store fisker. John: Ja, det har jeg. Det er virkelig en fin båt. Men egentlig er jeg fisketekniker. Jeg jobber ikke på båt, jeg jobber på en skole. F.D.: Åå, så synd! De er ikke engelsk, da? John: Nei, det er jeg ikke. Jeg er norsk.</p>
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<p>Francis Drake: What are you going to do in England, sir?</p> <p>John: I have studied English in Norway for four weeks. And now I'm going to study for another four weeks in London.</p> <p>Francis Drake: Oh, but Mr. John speaks English very well!</p> <p>John: Thank you, Mr. Tarzan..eh.. sorry, Francis Drake.</p> <p>Francis Drake: Do you speak other languages, sir?</p> <p>John: Yes, I speak Norwegian and Spanish, and I understand Swedish and Danish, of course. And you, what languages do you speak?</p> <p>Francis Drake: I speak English and a little Esperanto.</p> <p>John: Esperanto! Isn't that quite difficult?</p> <p>Francis Drake: I don't know ... All, that I really want to do, is always easy. The most interesting for me is to travel, to discover new places. Travelling is living ...</p> <p>The stewardess: Do the gentlemen want something to drink?</p> <p>Francis Drake: What is on the menu?</p> <p>The stewardess: Coke, beer,</p>	<p>-----</p> <p><i>FUTURE – FRAMTID (jeg skal studere ...)</i></p> <p><i>I am going to study You are going to study He is going to study She is going to study</i></p> <p><i>We are going to study You are going to study They're going to study</i></p> <p>-----</p> <p><i>TO SPEAK – Å SNAKKE (jeg snakker ...)</i></p> <p><i>I speak You speak He speaks She speaks</i></p> <p><i>We speak You speak They speak</i></p> <p>-----</p>	<p>F.D.: Hva skal De gjøre i England?</p> <p>John: Jeg har studert engelsk i Norge i fire uker. Og nå skal jeg studere i fire uker til i London.</p> <p>F.D.: Åå, men herr John snakker engelsk veldig bra!</p> <p>John: Takk, herr Tarzan.. eh unnskyld, Francis Drake</p> <p>F.D.: Snakker De andre språk?</p> <p>John: Ja, jeg snakker norsk og spansk, og jeg forstår svensk og dansk, selvsagt. Og du, hvilke språk snakker du?</p> <p>F.D.: Jeg snakker engelsk og litt esperanto.</p> <p>John: Esperanto! Er ikke det ganske vanskelig?</p> <p>F.D.: Jeg vet ikke ... Alt, som jeg virkelig ønsker å gjøre, er alltid lett. Det mest interessante for meg er å reise, å oppdage nye steder. Å reise er å leve ...</p>  <p>Flyverten: Ønsker herrerne noe å drikke?</p> <p>F.D.: Hva er på menyen?</p> <p>Flyverten: Cola, øl,</p>
--	---	---



<p>orange juice and mineral water.</p> <p>John: I'd like a beer, please. What about you, Francis Drake? What would you like?</p> <p>Francis Drake: I'd like an orange juice. I don't drink beer. I don't like it.</p> <p>John: We drink quite a lot of beer in Norway. Englishmen also drink beer, don't they?</p> <p>Francis Drake: Yes, they do.</p> <p>The stewardess: Here you are, a beer and an orange juice!</p> <p>The stewardess serves the drinks, to John and our little friend.</p> <p>John: Is it possible to pay with euros or must I pay with Norwegian money?</p> <p>The stewardess: You can pay with euros.</p> <p>John: Good, how much is a beer and a mineral water?</p> <p>The stewardess: Let me see, 18 euros.</p> <p>John: 18 euros, here you are.</p> <p>John and the little boy continue talking.</p> <p>John: So you like travelling?</p>	 <p>-----</p> <p>11 – eleven 12 – twelve 13 – thirteen 14 – fourteen 15 – fifteen 16 – sixteen 17 – seventeen 18 – eighteen 19 – nineteen 20 – twenty</p> <p>-----</p>	<p>appelsinjuice og brus. John: Jeg vil gjerne ha en øl. Hva med deg, Francis Drake? Hva vil du ha?</p> <p>F.D.: Jeg vil gjerne ha en appelsinjuice. Jeg drikker ikke øl. Jeg liker det ikke.</p> <p>John: Vi drikker ganske mye øl i Norge. Engelskmenn drikker også øl, gjør de ikke?</p> <p>F.D.: Ja, det gjør de.</p> <p>Flyverten: Værsgod, en øl og en appelsinjuice!</p> <p>Flyverten serverer drinkene, til John og vår lille venn.</p> <p>John: Er det mulig å betale med euro eller må jeg betale norske penger?</p> <p>Flyverten: De kan betale med euro.</p> <p>John: Bra, hvor mye koster en øl og en brus?</p> <p>Flyverten: Det blir, 18 euro.</p> <p>John: 18 euro, værsgod.</p>  <p>John og den lille gutten fortsetter å prate.</p> <p>John: Så du liker å reise?</p>
---	--	--

Francis Drake: Yes, I do.  
 Now I've been to Finland  
 for two weeks  
 to visit my aunt  
 and my uncle  
 and my cousins.  
 They are also English  
 but they live in Finland.  
 I enjoy being with them.  
 We are good friends,  
 we play, talk, discuss ...

John: Do you have many cousins?

Francis Drake: Yes, I do.  
 I've got fifty.

John: Fifty! Oh, my God!  
 Is it true?

Francis Drake: Sure it is.  
 My father has got  
 fourteen sieblings.  
 Ten brothers  
 and four sisters.

One brother lives  
 in Melbourne.  
 He is a cook  
 and works  
 in a famous restaurant.

One sister lives in the USA.  
 She is an actress  
 and works  
 at Broadway this year.

Two of his brothers live  
 in South Africa.  
 They are teachers  
 and work at a local school  
 in Cape Town.

-----  
 TO LIVE – Å BO  
 (jeg bor ...)

*I live  
 You live  
 He lives  
 She lives  
 It lives*

*We live  
 You live  
 They live*



-----  
 TO WORK – Å JOBBE  
 (jeg jobber ...)

*I work  
 You work  
 He works  
 She works  
 It works*

*We work  
 You work  
 They work*

-----

F.D.: Ja, jeg gjør det.  
 Nå har jeg vært  
 i Finland i to uker  
 for å besøke  
 tanta mi og  
 onkelen min  
 og søskenbarna mine.  
 De er også engelske  
 men de bor i Finland.  
 Jeg liker å være  
 sammen med dem.  
 Vi er gode venner,  
 vi leker, prater,  
 diskuterer ...

John: Har du mange  
 søskenbarn?

F.D.: Ja, jeg har det.  
 Jeg har femti.

John: Femti! Åå, gode Gud!  
 Er det sant?

F.D.: Javisst.  
 Min far har  
 fjorten søsken.  
 Ti brødre  
 og fire søstre.

En bror bor  
 i Melbourne.  
 Han er kokk  
 og arbeider  
 i en kjent restaurant.

Ei søster bor i USA.  
 Hun er skuespiller  
 og arbeider  
 på Broadway i år.

To av brødrene hans  
 bor i Sør Afrika.  
 De er lærere  
 og arbeider  
 på en lokal skole  
 i Cape Town.



John: And your father,  
what does he do  
for a living?  
Francis Drake: My father has  
a very important job.  
He travels a lot,  
but now he is in London.  
John: And your mother?  
Francis Drake: My mother  
always stays at home.

The stewardess is speaking on  
the microphone:

... passengers,  
we are about to land  
in London,  
in a few minutes.  
The weather is beautiful  
in London!

Please, take your seats  
and fasten your seat belts!  
Thank you so much  
and welcome to London.

Francis Drake: Now I need to take  
my seat.

John: Thank you so much  
for keeping me company!  
It was very nice  
talking with you  
these minutes!

Francis Drake: Will we see  
each other in London?

John: Who knows?  
There is a possibility!  
The world is so small!  
Goodbye!

Francis Drake: Goodbye!  
See you!



John: Og faren din,  
hva jobber han med?

F.D.: Faren min har  
en veldig viktig jobb.  
Han reiser mye,

Men nå er han  
i London.

John: Og mora di?

F.D.: Mora mi  
er alltid hjemme.

Flyverten snakker i  
mikrofonen:

... passasjerer,  
vi vil om noen  
minutter  
lande i London.  
Været er nydelig  
i London.

Vær snill å innta  
setene deres  
og ta på setebeltene!  
Tusen takk,  
og velkommen  
til London.

-----  
*PAST SIMPLE - FORTID*  
(jeg var ...)

*I was*  
*You were*  
*He was*  
*She was*  
*It was*

*We were*  
*You were*  
*They were*  
-----

F.D.: Nå må jeg ta  
plassen min.

John: Tusen takk  
for selskapet.  
Det var veldig hyggelig  
å snakke med deg  
denne stunden.

F.D.: Vil vi treffes  
i London?

John: Hvem vet?  
Det er ikke umulig!  
Verden er så liten!  
Adjø!

F.D.: Adjø!  
Vi sees!

Later ...

John leaves the airport,  
takes a taxi  
and goes to Hyde Park Hotel,  
which is situated in the city  
centre.



At the hotel:

The receptionist:

Good afternoon, sir.

John: Good afternoon.

Is there room for rent?

I'd like to have  
a single one  
with bathroom included.

The receptionist: I think so.

Let me see.

How long  
do you plan to stay?

John: I'd like to stay  
for four weeks.

The receptionist: Yes, I've got  
a small and cosy one  
on the second floor.

John: Excellent.

The receptionist: Good.

Your name, please.

John: My name is John Olsen.

-----  
*TO GO – Å GÅ/DRA*  
*(jeg går/drar ...)*

*I go*  
*You go*  
*He goes*  
*She goes*  
*It goes*

*We go*  
*You go*  
*They go*  
-----

-----  
*QUESTIONS –*  
*SPØRSMÅL*  
*(planlegger jeg ...?)*

*Do I plan*  
*Do you plan*  
*Does he plan*  
*Does she plan*  
*Does it plan*

*Do we plan*  
*Do you plan*  
*Do they plan*  
-----

Senere ...

John forlater flyplassen,  
tar ei drosje  
og drar til Hyde Park Hotel,  
som ligger i sentrum  
av byen.



På hotellet:

Resepsjonisten: God kveld.

John: God kveld.

Fins det ledig rom?  
Jeg vil gjerne ha  
et enkeltrom  
med bad.

Resepsjonisten: Jeg tror det.

La meg se.  
Hvor lenge  
skal De være?

John: Jeg vil gjerne  
være i fire uker.

Resepsjonisten: Ja, jeg har  
et lite og koselig rom  
i tredje etasje.



John: Utmerket.

Resepsjonisten: Fint.

Hva er navnet Deres?

John: Navnet mitt er  
John Olsen.

<p>The receptionist: What's your nationality, please?  John: I'm Norwegian.  The receptionist: Your room is number 212.  Here is the key.  John: Thank you so much.</p> <p>In a good mood  John enters his room,  switches on the television,  hearing a beautiful song:  "Morning has broken, ..."</p>	<p>-----  100 – <i>one hundred</i>  200 – <i>two hundred</i>  300 – <i>three hundred</i>  400 – <i>four hundred</i>  500 – <i>five hundred</i>  600 – <i>six hundred</i>  700 – <i>seven hundred</i>  800 – <i>eight hundred</i>  900 – <i>nine hundred</i>  -----</p>	<p>Resepsjonisten: Hva er Deres nasjonalitet?  John: Jeg er norsk.  Resepsjonisten:  Romnummeret Deres er 312.  Nøkkelen, vær så god.  John: Mange takk.</p> <p>I godt humør  entrer John rommet,  slår på fjernsynet,  i det han hører  en nydelig sang:  "Morning has broken, ..."</p>
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## Appendix 2

### Bingo

He lives in a flat.	He speaks many languages.	He likes to travel.	He has two children.	He is married.
He is romantic.	He likes to dance.	He likes to watch television.	He likes red wine.	He has a big house.
He has more than forty cousins.	He is a painter.	He has a boat.	He plays the guitar.	He likes to play golf.
He works in a restaurant.	He likes pizza.	He likes to go swimming in the sea.	He lives in Europe.	He has a blue car.
He likes to ride the bicycle.	He plays tennis.	He has many friends who speak English.	He does not work on Sundays.	He has a new computer.

## Appendix 3

### Fill in the missing words

<p>On a plane heading for London. It is eleven a.m. The plane ..... flying above the clouds. The clouds ..... white. Now and then one can see the sun.</p> <p>There are many passengers on the plane. A man ..... sitting beside a window. He is ..... a newspaper. A boy at about ten is approaching.</p> <p style="text-align: center;">***</p> <p>The boy: Excuse me! Is this seat free? The man: Yes, it is. The boy: May I ..... down for a while? The man: Oh yes, you're welcome. The boy: What's your name, sir? The man: My name is John. And yours? The boy: My name ..... Francis Drake. John: Francis Drake! Really? Francis Drake: Well ... sometimes I'm also called Tarzan, and sometimes Superman ... it depends ... I'm an adventurer, an explorer, a traveler ... John: But you're so young! How old ..... you, actually?</p>	<p>Francis Drake: I'm ten years old. John: Ten! A very young explorer! Are you English? Francis Drake: Yes, I ..... John: Where do you .....? Francis Drake: I live in London, in a big castle with a beautiful garden. John: Aw, fantastic! Francis Drake: Are you married? John: Yes, I am. Francis Drake: Do you ..... children? John: Yes, I do. I've got two children. A boy and a girl. Francis Drake: Nice! And what ..... your profession? John: I'm a fisherman. Francis Drake: A fisherman!? You've sure got a very big boat! To ..... big fish! John: Yes, I do. She is really a beautiful boat. But I'm actually a fish technician. I don't work onboard a boat, I ..... at a school. Francis Drake: Oh, what a pity! The gentleman isn't English, is he? John: No, I'm not. I'm Norwegian.</p>
---	---

<p>Francis Drake: What are you going to do in England, sir?</p> <p>John: I have ..... English in Norway for four weeks. And now I'm ..... to study for another four weeks in London.</p> <p>Francis Drake: Oh, but Mr. John ..... English very well!</p> <p>John: Thank you, Mr. Tarzan ... eh.. sorry, Francis Drake.</p> <p>Francis Drake: Do you speak other languages, sir?</p> <p>John: Yes, I ..... Norwegian and Spanish, and I understand Swedish and Danish, of course. And you, what languages do you .....?</p> <p>Francis Drake: I speak English and a little Esperanto.</p> <p>John: Esperanto! Isn't that quite difficult?</p> <p>Francis Drake: I don't know ... All, that I really want to do, is always easy. The most interesting for me ..... to travel, to discover new places. Travelling is living ...</p> <p>The stewardess: Do the gentlemen want something to .....?</p> <p>Francis Drake: What is on the menu?</p> <p>The stewardess: Coke, beer,</p>	<p>orange juice and mineral water.</p> <p>John: I'd ..... a beer, please. What about you, Francis Drake? What would you like?</p> <p>Francis Drake: I'd like an orange juice. I don't drink beer. I don't like it.</p> <p>John: We ..... quite a lot of beer in Norway. Englishmen also ..... beer, don't they?</p> <p>Francis Drake: Yes, they .....</p> <p>The stewardess: Here you are, a beer and an orange juice!</p> <p>The stewardess serves the drinks, to John and our little friend.</p> <p>John: Is it possible to ..... with euros or must I pay with Norwegian money?</p> <p>The stewardess: You can pay with euros.</p> <p>John: Good, how much ..... a beer and a mineral water?</p> <p>The stewardess: Let me see, 18 euros.</p> <p>John: 18 euros, here you are.</p> <p>John and the little boy continue talking.</p>
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## Appendix 4

### Bits and pieces - I

(puzzle the pieces into the correct story)

A man is sitting beside a window.	The boy: Excuse me! Is this seat free?
The man: Oh yes, you're welcome. The boy: What's your name, sir? The man: My name is John.	It is eleven a.m. The plane is flying above the clouds.
John: Francis Drake! Really? Francis Drake: Well ... sometimes I'm also called Tarzan, and sometimes Superman...	And yours? The boy: My name is Francis Drake.
On a plane heading for London.	The man: Yes, it is. The boy: May I sit down for a while?
Travelling is living <i>H. C. Andersen</i>	A boy at about ten is approaching.
it depends ... I'm an adventurer. an explorer, a traveler ...	The clouds are white. Now and then one can see the sun.
There are many passengers on the plane.	He is reading a newspaper.

## Appendix 5

### Loop – I

#### (listening comprehension)

It is heading for London.

Who is Francis Drake?

He is a little boy.

What is the number of John's room at the hotel?

It is 212.

What languages does Francis speak?

He speaks English and Esperanto.

Does John have children?

Yes, he has a boy and a girl.

What does Francis drink while on the plane?

He drinks an orange juice.

What beautiful song does John hear on the television?

"Morning has broken" is the title of it.

What is John's nationality?



He is Norwegian.

How is the weather in London?

It is beautiful.

What is John's profession?

He is a fish technician.

How many cousins does Francis have?

He has fifty.

How much does a beer and an orange juice cost?

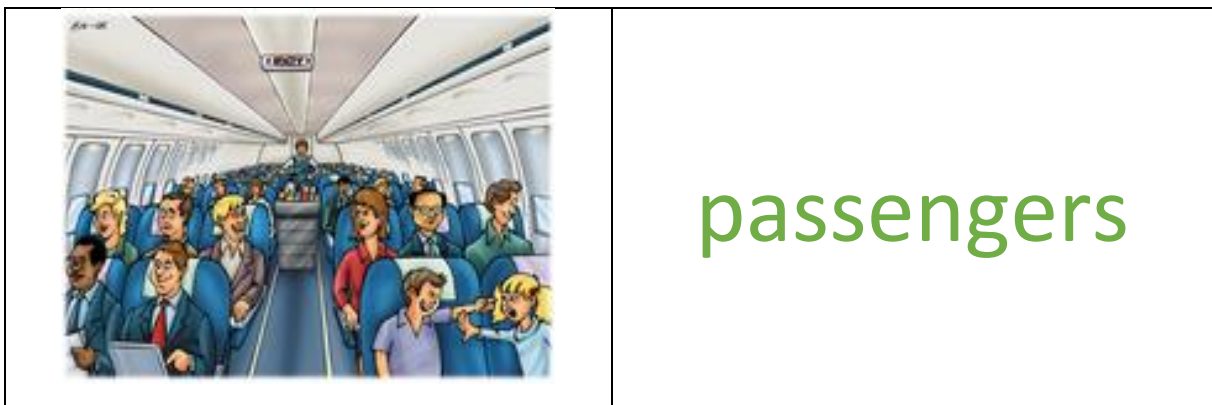
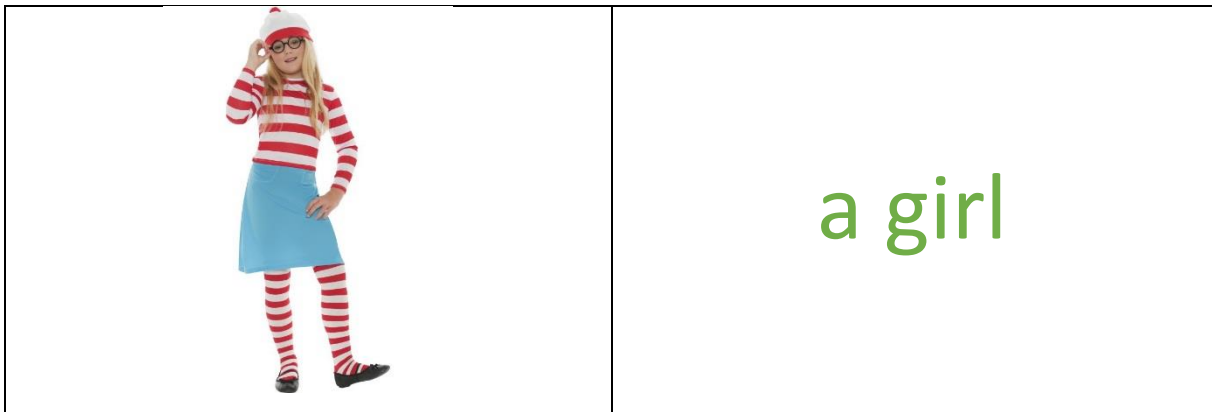
The price is 18 euros.

John is on a plane. Where is the plane heading?

Appendix 6

An envelope marked as “a green suitcase”, containing two cards of nouns from the text:

a green  
suitcase



# Term test

---

- Travelling is living -



*Isla Saona, The Dominican Republic*

## **1 Dictogloss – group work**

### **2 *Morning has broken***

What is the song *Morning has broken* about?

- Use 10-20 words to answer the question

### **3 Description**

On the wall you see a picture of Bruce. How will you describe him?

- Use at least 5 adjectives about him.

### **4 The suitcase**

There is a “suitcase” on your desk.

- a) What colour is it?
  - b) What do you have in your suitcase?
- Answer with full sentences.

### **5 Presentation**

Now you are to present yourself with your English identity. Tell about yourself and your family, your house and your city, your profession and your hobbies – your life.

- Use the picture you have made.
- Write about 100 words. Remember to use paragraphs and to make a headline.

### **6 *Travelling is living***

Make a summary of the text we have read, *Travelling is living*.

- Use about 200-400 words.
- Remember to use paragraphs.

## Appendix 8

### The pre-test (I) and the post-test (II) – an overview in numbers of lexical variation and errors

Pupils	Total – words		Total – verbs		Verbs – variation		Verbs – errors		Articles – correctly used		Articles – incorrectly used		Other errors	
	I	II	I	II	I	II	I	II	I	II	I	II	I	II
<b>Af</b>	43	<b>113</b>	11	<b>22</b>	8	<b>10</b>	2	<b>7</b>	0	<b>5</b>	3	<b>0</b>	11	<b>7</b>
<b>Bf</b>	49	<b>53</b>	17	<b>18</b>	6	<b>7</b>	5	<b>4</b>	1	<b>2</b>	1	<b>3</b>	11	<b>10</b>
<b>Cf</b>	92	<b>161</b>	19	<b>31</b>	10	<b>12</b>	3	<b>4</b>	4	<b>5</b>	2	<b>3</b>	14	<b>7</b>
<b>Df</b>	27	<b>86</b>	6	<b>22</b>	4	<b>9</b>	2	<b>5</b>	0	<b>5</b>	0	<b>4</b>	7	<b>5</b>
<b>Ef</b>	38	<b>77</b>	12	<b>18</b>	7	<b>7</b>	4	<b>2</b>	0	<b>4</b>	1	<b>3</b>	11	<b>5</b>
<b>Total – females</b>	249	<b>490</b>	65	<b>111</b>	35	<b>45</b>	16	<b>22</b>	5	<b>21</b>	7	<b>13</b>	54	<b>34</b>
<b>Average – females</b>	49.8	<b>98</b>	13	<b>22.2</b>	7	<b>9</b>	3.2	<b>4.4</b>	1	<b>4.2</b>	1.4	<b>2.6</b>	10.8	<b>6.8</b>
<b>Gm</b>	33	<b>19</b>	12	<b>6</b>	6	<b>6</b>	5	<b>1</b>	0	<b>0</b>	0	<b>0</b>	4	<b>2</b>
<b>Hm</b>	35	<b>169</b>	9	<b>31</b>	4	<b>11</b>	3	<b>4</b>	1	<b>9</b>	2	<b>8</b>	6	<b>17</b>
<b>Im</b>	20	<b>25</b>	5	<b>6</b>	4	<b>5</b>	0	<b>0</b>	0	<b>0</b>	0	<b>0</b>	0	<b>0</b>
<b>Jm</b>	44	<b>26</b>	13	<b>4</b>	7	<b>3</b>	2	<b>2</b>	0	<b>0</b>	3	<b>0</b>	7	<b>3</b>
<b>Km</b>	125	<b>178</b>	26	<b>34</b>	10	<b>14</b>	6	<b>3</b>	4	<b>9</b>	5	<b>4</b>	23	<b>11</b>
<b>Lm</b>	146	<b>146</b>	34	<b>33</b>	11	<b>11</b>	4	<b>1</b>	1	<b>2</b>	5	<b>3</b>	11	<b>13</b>
<b>Total – males</b>	403	<b>563</b>	99	<b>114</b>	42	<b>50</b>	20	<b>11</b>	6	<b>20</b>	15	<b>15</b>	51	<b>46</b>
<b>Average – males</b>	67.16	<b>93.8</b>	16.5	<b>19</b>	7	<b>8.3</b>	3.3	<b>1.8</b>	1	<b>3.3</b>	2.5	<b>2.5</b>	8.5	<b>7.6</b>
<b>Total</b>	652	<b>1053</b>	164	<b>225</b>	77	<b>95</b>	36	<b>33</b>	11	<b>41</b>	22	<b>28</b>	105	<b>80</b>
<b>Average</b>	59.27	<b>95.72</b>	14.9	<b>20.45</b>	7	<b>8.63</b>	3.27	<b>3</b>	1	<b>3.72</b>	2	<b>2.54</b>	9.54	<b>7.27</b>