

Abstract

Title: Educational Communication at Conservatoires and Its Specific Features

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The objective of this thesis is to describe communication at conservatoires and its specific features. We applied the pedagogical, linguistic, and marginally also the musicological approach.

The educational communication was described based on partial objectives. The first research part deals with research and description of communication structures where we were finding out what types of communication structures occur in the educational communication and what communication structures are represented the most. The second research part deals with research and description of communication (illocutionary) functions where we were interested in with what intents the teachers and pupils communicate and in what frequency. The third research part deals with humour in the educational communication. We were finding out what humour situations occur in the educational communication, i.e. what and why the teachers and pupils laugh at, who initiates the humour, who laughs at it, as to whether the humour is intentional or not, as to whether it is connected with the content of the curriculum, etc., and what is the frequency of humorous situations in the educational communication. The last research part deals with musical communication methods in music-vocational subjects.

The data was collected in six conservatoires throughout the Czech Republic and 26 lessons in total were analysed. We chose to apply certain research methods, such as direct observation, audio recording of the educational communication, and work with reports.

Based on the research, we identified 32 communication structures, 19 of them are described as new ones and 13 of them have been already specified for music-vocational subjects. When researching the communication functions, we were working with 3,365 utterances, classified

into 13 classes and 49 types of communication functions. The most frequented communication function is assertive communication function and its occurrence represents more than half (53.49 %) of all functions. We found out that 77.14 % of verbal communication fell on teachers and the remaining 22.86 % on pupils. The humour occurs very often in the conservatoire lessons. We identified three different methods of their formation. The humour, which is induced by sounds, music, instrumental play, or other musical activities, is considered a particularity of these artistic schools. It typically occurs during music-vocational subjects and is initiated by both the teachers and pupils. During the music-vocational lessons, such as intonation, harmony, analysis, and counterpoint, there applies musical communication, in addition to verbal communication, which is typical for these lessons and they could be hardly taught without it. We found out that musical utterances during the lessons represented the communication functions, such as announcement, agreement, disagreement, hint, or may be a source of humorous situations.

The thesis brings a more complex view on the educational communication at conservatoires and may provide data and information of further pedagogical, linguistic or musicological research works.