

## POSUDEK DIPLOMOVÉ PRÁCE

*Jméno a příjmení studenta:* Bc Sabina Fischerová  
*Název diplomové práce:* Teaching English with Classical Music  
*Vedoucí diplomové práce:* PhDr. Christopher Koy, M.A. Ph.D.  
*Oponent diplomové práce:* doc. PhDr. Lucie Betáková, M.A. Ph.D.

- I. Cíl práce a jeho naplnění: 1. Cíl práce byl stanoven a naplněn v souladu s tématem
- II. Struktura práce: 1. Logická, jasná a přehledná
- III. Práce s literaturou: 1. Výborná: zvoleny a použity vhodné prameny v patřičném rozsahu, přesná práce s citacemi, kritická analýza zdrojů
- IV. Prezentace a interpretace dat: 1. Systematická, logická prezentace, originální a důsledná interpretace
- V. Formální stránka: 1. Odpovídá všem stanoveným požadavkům
- VI. Jazyková úroveň práce: 1. Výborná
- VII. Náročnost zpracování tématu: 1. Velmi vysoká
- VIII. Přínosy práce: 1. Originální zpracování a názory, předkládá nová zjištění

### Vyjádření vedoucího diplomové práce \*:

This thesis is a very long diploma work combining her intellectual interests and majors at this university: English and classical music. The music in question has to include lyrics in English. With teachers these days, music used in class is rock, hip hop or even rap music, and the focus here is classical music broadly defined (though Miss Fischerová does not really define classical music anywhere in the thesis). I would have appreciated in the introduction and theoretical portion of the thesis if Miss Fischerová had addressed not only the various issues pertaining to how music may be used for teaching English *per se* but had most specifically addressed how classical music may be exploited. Only twice do we see this: in subsubchapter 2.1.3.2 Songs for Language Learning she distinguishes between rock and classical music in the classroom: "Classical music can [also] calm down the atmosphere in the class and get the students to relax..." (p. 13). Also the next subsubchapter focuses on

suggestopedia which recommends specific instrumental classical music but without lyrics. In Disadvantages of Using Songs in the Classroom Miss Fischerová had another opportunity to address classical music in this section: would students find classical music boring? Do the students think this music is old-fashioned? She should have offered advice pertaining to this likely problem since motivation could be a problem. Teachers would need handy advice about overcoming these likely attitude issues.

The theoretical section definitely indicates that Miss Fischerová has studied and mastered the theory of music and presents this in her exposition carefully with proper structure. I appreciate the fact that she presents the theory without overburdening the reader with too much technical vocabulary which is often inherent when discussing music theory. Moreover Miss Fischerová quotes Aaron Copland, an American musicologist and composer rather than the most frequent continental European theorists of music.

I am not sure why the order of music composers appears as they do. It is definitely not in alphabetical or chronological order. There is, in this practical section, a vast variety of genres: a drinking song and an opera aria by Purcell, songs from two musicals, folk music from Dylan, an animal song, an aria from an opera and finally a Christmas song. They are all "exploited" for grammar, vocabulary, speaking games and puzzles as well as a written exercise. The focus seems to be keeping the learners occupied in an intelligent way with mostly post-listening activities. I find the suggestions remarkable and useful, in so many cases also very creative and original. There was so much thought and effort undertaken to prepare these activities.

In conclusion, there has been, in my opinion, a great effort at producing a thesis encompassing theoretical as well as practical applications regarding classical music in the English language class. As noted, the only regret is my view of the importance of confronting or addressing possible resistance to classical music on the part of the young learners who often wish only to be entertained and may never have even encountered classical music before.

Práce splňuje \* základní požadavky kladené na tento typ prací, a proto ji doporučuji \* k ústní obhajobě.

Navrhovaná známka: výborně \*

Otázky k obhajobě:

1. What would you do concerning the likely strong resistance against classical music by young learners who only like HIP HOP or pop music?
2. Do you think gender is important when it comes to using classical music? Would boys and girls in basic school behave the same when listening and doing these activities? If not, how would you address the potential differences?

Podpis vedoucího diplomové práce diplomové práce\*: 

Datum: 16. 5. 2018

\*nehodící se škrtněte