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Write what you hear: some competences of students in book professions

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Write what you hear :

Some competences of students in Book professions

Purpose of the survey:

We are analyzing a corpus of written tests of students in Book Professions (library, publishing, bookstore) of Aix-Marseille University's IUT (Universitary Institute of Technology). These are comments made after listening to a classical music excerpt, previously studied but anonymized during the examination (n = 87, 5 promotions, 2013-2017). The goal is to identifiy the student's specific procedures for responding to this exercice and cross tabulate them with the characteristics of the population selected, in terms of social origin and skills, « objectively » entered (marks, declared practices). We make the assumption that the expected results, during this exploratory phase, should contribute to feed into the reflection in didactics of the arts, from the point of intersection between language communication and music.

Methodology:

It includes both qualitative and quantitative methods, discourse analysis and bi-varied statistical analysis (given the sample size), intersecting, in particular, textual categories and social variables. The corpus is subjected to a qualitative analysis of discursive data: thematic categories and conceptualizing categories (description of the musical sound, historical context, musical lexicon, subjective expression evoqued by the music, lyrics) whose occurrences are quantitatively evaluated (according especially to the percentage of words relative to the length of their test). The sample of students is structured according to their social characteristics (sex, age, social origin, baccalaureate, professional specialization) and their disciplinary skills (communication, literature, music). The score obtained on the test is one variable among others.

First results:

The dimensions with which students write their listening experience, defined as «expressive», « objective » or « academic », are clearly correlated with students' professional projects of publisher, bookseller, librarian. The publishers refer to the representation of the ineffable specific to the classical musical world (good writing, phenomenological description of the musical sound) while the booksellers respect the most objectifying constraints of the exercise, producing an autonomous speech (technical and historical taxonomy). The «academic » balance between these two dimensions, objective or expressive, appears in the librarians' copies, which show as well the professional taste of a cultural mediator.

Conclusion:

This exploratory phase of investigation should enable us to isolate the relevant listening and writing categories for this population and in this particular situation (between prescription and taste, effort and pleasure). This survey should give us directions to better identify the supports on which didactic listening commentary is based, by comparing this analysis protocol with other student populations. Arts education, in the particular situations in which it is given, has a strong interest in relying on empirical data on the verbalization of experience when listening to music, in particular on the circulation of categories and terms between teacher and students.

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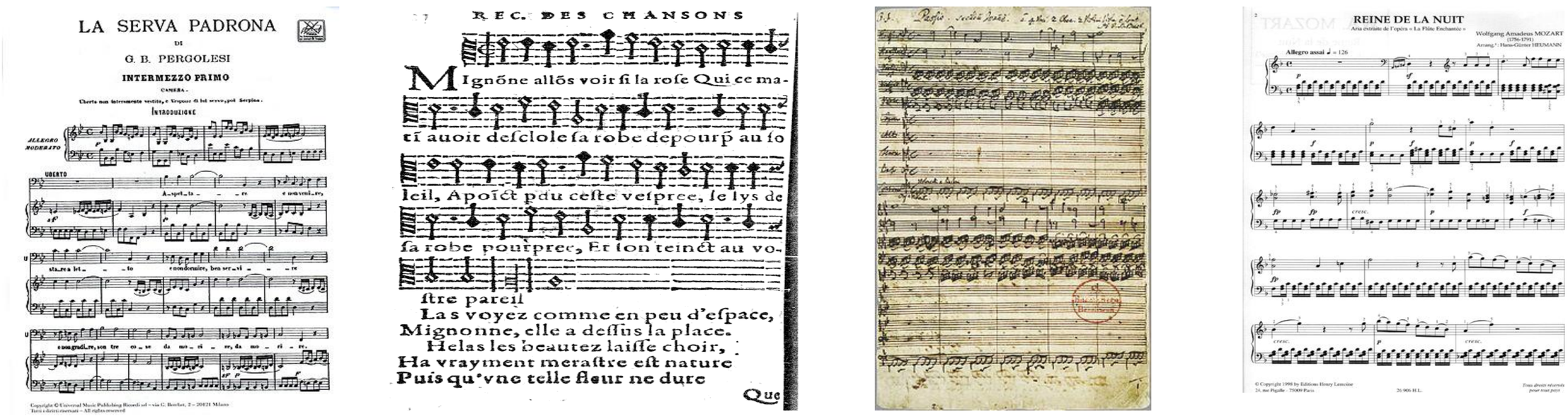

Scores of the musical works to which the students have listened

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