

# MUH4930/MUH6935

## Music & Mourning

Spring Semester 2025  
Thursdays, 4-7pm  
MUB 146

Dr. Jill Rogers  
[jillian.rogers@ufl.edu](mailto:jillian.rogers@ufl.edu)

Office Hours (407 Yon Hall or via Zoom):  
Thursdays, 10:30am to 12:30pm  
Or by appointment

### *Course Description*

History has been marked by wars, political and religious conflicts, natural disasters, and illnesses that have forced people to confront the losses of loved ones, home, or ideal. This course examines mourning as it appears in musical responses to different kinds of loss in across historical periods and cultural geographies. How have people in various cultures used music as a way of expressing or coping with loss? How does musical memorializing express, reinforce, or resist political ideologies? How has technology—whether in musical, communication, or death-oriented terms—shaped musical mourning? This course addresses these questions through close examination of music, as well as readings drawn from the fields of musicology, ethnomusicology, and cultural history.

### *Learning Objectives*

- 1) Students will become familiar with the concept of mourning in psychological, socio-cultural, political, and historical terms.
- 2) Students will become familiar with and receive practice in relating socio-cultural, political, psychological, and historical conceptions of mourning to musical compositions, expressions, and performances.
- 3) Students will consider, develop, and implement modes of analysis that might be useful in examining relationships between music and trauma in historical and social contexts.
- 4) Students will be able to identify the ways in which musical cultures and expressions of mourning have shifted over time in relation to socio-historical context and musical-stylistic changes.
- 5) Students will become familiar with genres of music associated with grief and mourning.
- 6) Students will develop skills in explaining key issues in the study of music and trauma verbally, as well as communicating their ideas and research results in written and spoken forms.
- 7) Students will develop advanced writing, research, analysis, argumentation, and presentation skills through in-class discussions and written assignments.

**\*\*This syllabus is subject to change at the discretion of the instructor.\*\***

### ***Course Details: Grading, Assignments, and Expectations***

Class Participation and Preparedness	20%
Weekly Blog Posts	20%
Research Project Proposal/Bibliography	10%
Mid-Term Memorial Site Podcast	15%
Research Presentation	10%
Final Research Paper	25%

### ***Assignment Details & Expectations***

#### **Required Listening and Texts**

Class discussions will be centered around the assigned reading and listening. In order to do well in this course, you will need to keep up with the reading and listening assigned throughout the semester. All course readings can be found on the Canvas course website. Most audio recordings can be found on the Spotify playlist that I created for this class. Your ability to access the course website and the Spotify playlist is essential to your ability to succeed in this course; therefore, if you have questions about using these, you should let me know as soon as possible so that I can help you.

If we are studying a piece with a score, you should have already listened to the piece with the score **BEFORE** coming to class, and you should come to class with the score (preferably marked up, etc.) for the piece(s) of music assigned for a given day. Many of these scores can be legally downloaded on the IMSLP website (<http://imslp.org/>), but much of the time I will post scores on Canvas.

#### **Class Participation & Preparedness**

In the majority of our class meetings we will focus on assigned reading and listening in seminar-style discussions, with our in-class time largely dedicated to group discussions and activities. In general, seminars are only as good as the effort that the participants put into them. The time that we meet each week is a time for thinking through the concepts introduced in assigned reading and listening together, as a group. This means that you must come to class having thoroughly processed the assigned materials, and armed with thoughtful questions and concerns. Your weekly blog posts are meant to jumpstart this process; however, in order to succeed in this course you should write something akin to a blog response for **everything** assigned for a given week. Your success in this module will largely be determined through what you bring to our class discussions, especially in terms of how well prepared you appear to be to discuss the assigned reading and listening, as well as your participation in individual and group presentations.

In addition, you will choose a week in which to present and lead discussion on a particular article. Your presentation should be approximately 10 minutes in length (and definitely no longer than 15 minutes), and should involve a somewhat detailed summary of the author's argument, evidence, and analysis. You will also need to write three (3) discussion questions and choose 1 or 2 to ask in class. You should email me your discussion questions two days in advance of your presentation (by end of the day on Sunday if you're presenting on a Tuesday, and by end of the day on Tuesday if you're presenting on a Thursday). If you'd like to meet with me to discuss your presentation and questions,

please don't hesitate to come to my office hours or set up an appointment with me. Your article presentation will constitute **20% of your total class participation grade.**

### **Attendance Policy:**

Because I am running this course as a seminar in which group discussion and activities are central, **attendance is required.** I will take note of your presence during all of our class meetings. I make attendance mandatory because your classmates and I are counting on you to make this an enriching course. If you must miss a class and would like to have your absence excused, you will need to e-mail me in advance of the class; I will excuse students for almost all medical reasons, personal emergencies, and religious observances, but you must talk to me first. We will need to discuss together a way for you to make up the participation points you would otherwise lose. Your attendance directly affects your grade for the participation & preparation part of your course grade since, if you're not in class, you're not participating, and it is therefore impossible for me to tell if you are prepared.

### **Sensitivity of Course Content and Attendance:**

Unlike many classes you have likely taken at UF or elsewhere, this class addresses a lot of sensitive content. If you are unable to attend a particular class due to a particular sensitivity to the content of that class, then please come and speak with me so that I can excuse your absence and we can find a way for you to process course content or to learn via other course content.

In addition, because the bulk of our class meetings will involve the discussion of sensitive content, it is immensely important that what we address in class stays within the confines of the class. In my experience, in classes like this one, people have a tendency to share personal stories (even though this is not in any way expected or required!). I would ask that we all respect one another and not relay any personal stories that anyone shares to others outside of this course. This tendency to share personal information is another reason for my strict attendance policy for this module: in my experience, it can disrupt the learning environment and make those in the module uncomfortable if people are sometimes present and sometimes not. With this in mind and in order to create a space in which everyone feels safe, if you are committed to taking this course, please know that I will expect you to attend every (or almost every) class meeting unless you've discussed your absence(s) with me in advance.

### **Blog Posts**

Central to your grade for this course are blog-style responses that you will submit **once per week for 10 out of the first 13 weeks of this term.** In other words, you need to submit 10 blog posts total throughout this course. For each class for which reading and listening is assigned, you have the opportunity to submit a short blog-style response (c. 300-500 words) to the materials assigned for that class. Although this response can be rather informal, it should still be thoughtful and well written. Unless prompted by a particular question or set of questions from me (which may happen at various points throughout the course), your response should involve some combination of summarizing authors' arguments; analysis and/or critique of their arguments; analysis and/or reflection on the assigned listening; and consideration of how the assigned reading and the listening might shed light on one another. Your response might also include one or two questions that you would like to propose for discussion in the next day's class meeting.

These posts are designed to help you process the materials assigned for a particular class period, as well as to give you practice in writing about music and the argumentation and research of other scholars, all of which will be crucial to your ability to produce the quality of work that I'm expecting you to produce in your final projects for this course. Your posts also give me helpful feedback so that I can tailor this course to your needs and concerns: the posts you submit on will help me to run our

seminars with your concerns and questions in mind. With all of this in mind, please take these posts seriously. Your responses are **due by 11:59pm on Wednesday evenings** and constitute **20% of your final grade for this course**. I will not accept late responses for full credit without prior notification (see my late policy below).

### Some tips for composing effective blog responses:

When summarizing you should clearly and succinctly detail the author's argument, including what evidence and bodies of knowledge s/he used to make their argument and the implications of their argument. In your response, you should engage *critically* with the author's argument. Saying that you like the essay is not enough; rather, you should express an *informed* opinion. What about the author's argument seemed well-reasoned? What might s/he have forgotten to mention? What kinds of evidence would have been helpful to their argument, or would have undermined the validity of their claims? Do you have a counterargument you might offer? You may find it helpful to look up a person to find out more about the perspective from which they're coming while composing your responses.

When you are discussing the assigned listening, you should go beyond whether or not you liked a piece, although this could very well be a starting point for further consideration/discussion/analysis. For example, if you don't like a piece, it might be helpful for you to contemplate why you don't like it—what musical or textual features are problematic to you and why? Whenever possible, you should go into detail about what you hear or notice in the score. You don't have to do a full harmonic analysis for each piece, but you should be able to comment in your response on the musical features that are interesting or meaningful to you and talk about why they are meaningful or interesting. It will often be helpful for you to draw on a piece's context to assist you with these responses. Because this is a music history course, much of your focus should be on understanding each piece in its historical and socio-cultural context; however, I would also encourage you to pay close attention to possible considerations of the performers, listeners, or composers of the assigned pieces.

### **Midterm Memorial Site Podcast Project**

In this class you will create a podcast, for which you will also turn in a script, complete with proper footnotes & citations. You MUST submit a script with your assignment; if you do not complete this portion of the assignment, you cannot receive higher than 50%.

For this project, you will visit a Gainesville (or Florida) area memorial site of your choosing. The chosen memorial site could be anything from a cemetery or a memorial monument to a place that has special memorial significance for you or someone you know. Drawing on course readings, your personal experience in the chosen memorial site, and research on the chosen site (if applicable) you will prepare a 10-12 minute podcast—with a script that is approximately 3-4 pages (or 1000 words) in length, not counting footnotes/bibliography—in which you address the relationship between mourning, memory, space, and sound/music as it pertains to the site you have chosen.

If you have never made a podcast before, don't worry! We'll be having a podcast workshop during class in week 6, on Thursday, February 20.

You must let me know via email the subject of your very specific case study for this podcast **by the end of week 3 (by Saturday, February 1 at 11:59pm)**. You must receive a green light from me before you proceed with your project. Your podcast will be **due to me via email in Week 8, by 11:59pm on**

**Saturday, March 8.** This assignment (script & media submission) constitutes **15% of your total grade** for this course.

### **Original Research Project**

For this class you will develop, research, and write a 10-page research paper on a topic of your choice that relates in some way to music and mourning. After consulting with me and deciding on a paper topic via a required meeting scheduled in the first three weeks of the semester, you must submit a paper proposal (approx. 300 words outlining what you will examine, what approach you will take, including what sources and theoretical approaches you plan to use, preliminary observations, and a statement of intent) and 15-item bibliography via email by **Week 5, Wednesday, February 12, at 11:59pm.** Your grade for your proposal & bibliography will constitute **10% of your total grade** for this course.

You **must** receive approval of your final paper topic from me before continuing with your project. I will give you feedback on your proposal and bibliography, and this may include requesting a re-write if the project appears unmanageable or not well thought out. If this is the case, we will arrange a new due date for your proposal.

The final draft of your research paper is due via email on **Friday, May 2, at 5pm,** and constitutes **25% of your total grade** for this course.

### **Alternative Formats: Lecture Recital or Podcast**

Your research paper can appear in one of two alternative formats—a lecture recital or a podcast—**with my approval, which you must obtain as part of the proposal/bibliography submission and feedback process in Week 5.** As part of this project, you will need to record yourself giving this lecture recital or podcast, editing it so that it is high quality enough to appear on a website, or be included with an application of some sort. I am giving you these options because I realize it might serve some of you better than a research project in the traditional written format would, but my expectations for it are just as high. For instance, I would expect you to take advantage of the visual/audio opportunities that these alternative formats allow you for the highest marks. If you have questions about what I expect, please don't hesitate to let me know.

The video of your lecture recital or your audio recording of your podcast, as well as your script for this recital or podcast (with all of the appropriate citations), will be due via email by **Friday, May 2 at 5pm** and will constitute **25% of your total final grade** for this course.

### **Preparatory Drafts & Materials**

Very often the best research papers involve rigorous research that takes place over a significant span of time, as well as careful writing that has been thoughtfully edited, also over a significant span of time. To this end, you will be given a number of formative assignments to help guide you through the research and writing process in ways that will hopefully lead to well-written and well-researched final projects. These formative assignment (all of which will be looked at and commented on by me and/or your classmates) are due as follows:

- Two or Three Paper Ideas (due during your meeting with me in weeks 1-3)
- Proposal & 15-item bibliography (**due Week 5, Wednesday, February 12 by 11:59pm**)
- Skeleton/Full Draft of Paper (**due Week 11, Saturday, April 5 by 11:59pm**)

Please take these assignments seriously as they will help you immensely to produce strong projects.

### **In-Class Research Presentations**

During the last two weeks of this course you will present the research you have been conducting throughout the semester to me and your classmates in an in-class research presentation (length TBD based on number of students who enroll in the course). I will put up on Canvas a Google doc sign-up sheet for presentation dates/times by the end of week 12. These presentations offer you a chance to get feedback on your project/paper, while also helping you to develop public presentation skills. You can present on any aspect of your research that you wish, although I often recommend that students present on as much of their project as possible in order to get the best feedback. You can choose to present with or without audio/video/Powerpoint; I always suggest that you use whatever tools you feel will help you to best present your research to your classmates in a clear, concise, and comprehensible way. Your presentation is worth 5% of your total grade for this course.

### **Assignment Formatting**

Unless otherwise specified, you should format all assignments as follows: Times New Roman, 12-point font, double-spaced, with 1-inch margins all around. When submitting assignments electronically (which will be nearly all of them), you should title your assignments as follows:

First Name.Last Name.Assignment Title.YYYY.DD.MM.docx.

Example: Jill.Rogers.Final Research Paper.2025.05.02.docx

Your attention to detail in formatting for assignments—including formatting of citations—is crucial to your success on assignments. I will subtract points for improper formatting. All assignments that you turn in should exhibit thoughtful, well-written, original, and polished work that is thoroughly researched and properly cited (when necessary). These citations should be in Chicago Style. For a “quick guide” to this citation style, see [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html). Alternatively, consider purchasing Kate L. Turabian’s wonderful resource: *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers* (Chicago: University Chicago Press, 2018).

## ***Course Policies***

**For attendance and late policies, see above (under “Class Participation & Preparedness”).**

### **Class Environment:**

One of the most crucial aspects of our classroom is that it provides a *safe and respectful environment* where everyone can feel comfortable both asking questions and voicing their ideas. This being said, I also think that discomfort is often necessary as part of the learning process. There will be moments when we discuss difficult issues that you may not have addressed in previous courses. However, I expect each of you to come to class with empathy, an open mind, and the recognition that you have an ethical responsibility to those with whom you share our classroom space. If *for any reason*, you feel that your classroom is not providing you with the environment you need, please e-mail me or schedule a meeting to see me immediately.

### **Accommodations for Students with Disabilities**

If you know or think that you may have any kind of disability feel free to come and speak with me about this, and to avail yourself of the resources available to you here at UF. There are absolutely no penalties for seeking accommodations with Disability Support Services.

Here is UF's policy regarding disability accommodations: "Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting our [Get Started page](#). It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester."

### **On Sexual Misconduct**

As your instructor, one of my responsibilities is to create a positive learning environment for all students. Title IX and UF's Sexual Misconduct Policy prohibit sexual misconduct in any form, including sexual harassment, sexual assault, stalking, and dating and domestic violence. If you have experienced sexual misconduct, or know someone who has, the University can help. I encourage you to visit <https://titleix.ufl.edu/> to learn more.

It is also important that you know that Title IX and University policy require me to share any information brought to my attention about potential sexual misconduct with the campus Deputy Title IX Coordinator or UF's Title IX Coordinator. In that event, those individuals will work to ensure that appropriate measures are taken and resources are made available. Protecting student privacy is of utmost concern, and information will only be shared with those that need to know to ensure the University can respond and assist.

### **Academic Honesty**

University of Florida students are bound by the Honor Pledge. On all work submitted for credit by a student, the following pledge is required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Student Honor Code and Conduct Code (Regulation 4.040) specifies a number of behaviors that are in violation of this code, as well as the process for reported allegations and sanctions that may be implemented. All potential violations of the code will be reported to Student Conduct and Conflict Resolution. If a student is found responsible for an Honor Code violation in this course, the instructor will enter a Grade Adjustment sanction which may be up to or including failure of the course.

### **Office Hours**

These will take place between 10:30am and 12:30pm on Thursdays, or by appointment, either in my office (Yon Hall 407) or via Zoom, depending on availability and comfort level. I love discussing music with students, so please, indulge me! I hope to get to know each of you this semester not only through our course, but also through working one-on-one with you in office hours.

### **E-mail Policy**

I will always do my best to get back to you as soon as possible. However, I try not to respond to e-mails after 6pm for my own well-being; therefore, if you have questions about assignments before they are due, be sure to e-mail me well in advance. I reserve the right to request 24 hours to get back to you. If you have not heard from me within this amount of time, please resend your e-mail.

### **Late Submission Policy**

**I am generally willing to negotiate regarding late assignments.** This being said, please plan ahead in order to account for possible issues (technological issues, scheduling conflicts, etc.) in the days just prior to the deadline. If you believe you will have difficulty meeting a particular deadline, you must request an extension in writing (this could be via e-mail) as soon as possible. If you request a last-minute or after-the-due-date extension for one of the above reasons, you must provide me with the appropriate form of documentation. I strongly recommend that you begin all of your assignments well in advance of their deadlines and communicate with me throughout the semester if you are having difficulty keeping up with assignments.

If you miss an assignment entirely, you can request in writing to be able to make it up for reduced credit (i.e. rather than be graded out of a possible 100 points, you might be graded out of a possible 80 points). There are no guarantees that your request will be granted, though I do try to accept late assignments when possible.

### **Course Evaluations Policy**

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under 2 GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

## ***Schedule of Class Meetings***

### **Unit 1: Introductions**

**Week 1 (January 16): *Introductions***

**Week 2 (January 23): *Theorizing Mourning and Music***

### **Unit 2: Historical Forms of Musical Mourning**

**Week 3 (January 30): *Musical Memorials and the Pain of Sorrow in the Renaissance***

**Week 4 (February 6): *Professor Rogers Out of Town: NO CLASS***

**Week 5 (February 13): *Performing Grief on Baroque Opera Stages***

**Week 6 (February 20): *18<sup>th</sup>- and 19<sup>th</sup>-Century Musical Mourning and Contemporary Meanings***

**Week 7 (February 27): *Mourning through Musical Modernism***



Unit 3:  
Mourning in Response to Events in the Mid- to Late-20<sup>th</sup> Century

**Week 8 (March 6): Mourning after World War II**

**Week 9 (March 13): Mourning after 9/11**

**Spring Break (March 20): NO CLASS**

Unit 4:  
Communities in Mourning

**Week 10 (March 27): FILL THIS ONE IN**

**Week 11 (April 3): Mourning in Exile**

**Week 12 (April 10): Postcolonial Mourning**

**Week 13 (April 17): Mourning and Illness**

**Week 14 (April 24): Research Paper Presentations**

**\*\*Final Papers Due May 2 at 5pm\*\***

***Schedule at a Glance: Important Due Dates***

<b>Date</b>	<b>Assignment Due</b>
Weeks 1-3	2-3 paper ideas (just a few sentences each) to bring to your meeting with Prof. Rogers)
Week 3, Saturday, February 1 by 11:59pm	Podcast topic for approval
Week 5, Wednesday, February 12 by 11:59pm	300-word Project Proposal & 15-Item Bibliography
Week 8, Saturday, March 8 by 11:59pm	Memorial Site Midterm Podcast Project
Week 12, Saturday, April 12 by 11:59pm	Skeleton Draft of Final Research Paper
Week 14, Thursday, April 24 in class	In-Class Research Presentations
Finals Week, Friday, May 2 by 5pm	Final Research Paper