

# MUH 7905

## Music, Sound, and Violence

Fall 2024  
Fridays, 9:35-12:35pm  
MUB 0232

Dr. Jill Rogers  
Yon Hall 407  
Office Hours: Thursdays, 3-5pm & by appointment

### *Course Description*

In recent decades music studies has become increasingly concerned with the violence, trauma, and ethics involved, invoked, and addressed in musical practices, including music research. This seminar explores these trends and debates within music studies with an eye towards proffering a toolbox to methodologically—and in an ethical manner—address violence when and where it occurs in research, teaching, and daily life. In addition to reading foundational texts on violence, we will consider a great deal of the literature that currently exists within music studies that addresses relationships between music, sound, and violence. The focus on both music and sound in this course aligns with the burgeoning role of the field of sound studies and within academic music disciplines. One of the central goals of this course (in addition to those listed above) is to think through as a group how to engage in the most ethical means of music studies work possible—to develop and practice a music studies that does no harm.

### *Learning Objectives*

- 1) We will consider ways in which music, sound, and violence have been and continue to be intertwined throughout the past and the present.
- 2) We will become familiar with many of the foundational thinkers and theories on violence.
- 3) We will consider how music studies has the potential to do harm via methodology and ideology.
- 4) We will think through together some of the ways that a musicology that does not harm might be developed and put into practice.
- 5) Students will develop and address research questions related to music, sound, and violence in a 15-page original research paper.
- 6) Students will work together to develop grant/project proposals that align with the course principles of formulating and practicing non-violent (as much as this is possible) music studies.

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

### *Assignments*

Participation & Preparation	20%
Weekly Blog Posts	20%
Group-Written Grant/Project Proposal	20%
In-Class Research Presentation	10%
Original Research Paper	30%

## **PARTICIPATION & PREPARATION**

### **On Workload**

I realize that I am assigning a lot of reading, listening/viewing, and writing in this course. There are several reasons for this. First, there is so much terrific stuff out there that I want you to read. Second, one of the key skills that all of you will learn as graduate students is how to prioritize your work when you have too much work to do. Unfortunately, this is usually the way that life/work works, and so I have designed this course as a means of helping you to practice prioritization. When I speak of prioritization, one of the things that I'm talking about is the fact that you likely won't be able to read every word of every article/chapter/book I assign. **THIS IS OKAY**. My hope is that this class will teach you what I like to call "the art of skimming": figuring out the basic argument of an article through skimming it for important content. This is something that ALL scholars do, and you will get a lot of practice in this during this course. In addition, we will discuss together what we'd like to prioritize in any given class and there will be times when we split the reading among us.

I know it's a lot of work, but I also know that you can do it and I'm looking forward to doing all of this work together. ☺

### **Required Materials**

Seminar discussions will be focused on the assigned reading and listening. In order to do well in this seminar, you will need to keep up with the reading and listening assigned throughout the semester. All seminar readings can be found on the course website (through Canvas). Your ability to access the course website on Canvas is essential to your success in this seminar; therefore, if you have questions about using this, you should let me know as soon as possible so that I can help you.

I've decided not to list applicable music in the syllabus; however, I will expect you to have watched or listened to any audio or video examples discussed in the articles you've been assigned.

### **Seminar Participation**

This is a seminar. 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 equipped with thoughtful questions and concerns. Your weekly blog posts are meant to jumpstart this process. 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, listening, and viewing, as well as your participation in group presentations. Your participation and preparation grade for this course will therefore include your ability to come to our class meetings with the materials required (articles in hard or electronic copy, scores, notes, notebook, recordings, etc.), as well as any collaborative work I ask you to undertake through Google Docs or in other formats.

Because this is a seminar, your participation in class is essential to your ability to succeed in this course, 20% of your grade for the course. For this reason, **attendance is required**. 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. Likewise, if you know you are going to be late you should e-mail me in advance.

### **WEEKLY BLOG POSTS**

The majority of our in-class time will be spent discussing the reading and listening assigned each week. You must complete ten (10) blog posts throughout the semester. Prior to the class period periods for which you choose to submit responses, you will write and post on Canvas a blog-style response to the materials assigned for that week. Although this response can be somewhat informal, although still thoughtful and well written. Unless I give you a specific question or topic to discuss (which may happen from time to time), 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. For the reading or work assigned pre-practicum-style class meetings, you might think about what you've learned from the assigned materials, and how they might help you in practical terms in your study of sound.

Your pre-class responses are **due by 8pm each Thursday evening**. Your blog responses should be approximately 300-500 words in length and should be submitted on Canvas in the appropriate forum thread. Taken together, these ten responses will constitute 20% of your grade for this course.

### **Some tips for composing effective 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?

When you discuss audio or video, you should go beyond whether or not you liked the piece/video/etc., 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 a score (if a score is involved). You don't have to do a full analysis of 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.

### **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.

**In the wake of the COVID-19 pandemic, I will be providing some attendance alternatives to be used sparingly.** NOTE: The exception to this sparing usage would be if you or someone you know becomes ill as a

result of COVID-19; if this is the case, please communicate with me so that we can figure out a plan for moving forward that will allow you to finish the class, if this is what you would choose to do.

- If you are unable to attend a class, you should: 1) email me to let me know that you will not be able to attend; 3) schedule and attend a short (approx. 10-minute) meeting with me via Zoom or telephone in order to discuss the assigned materials for the day that you could not attend.

### **Late Attendance Policy:**

Each class for which you are more than 5 minutes late (past the 5 minutes after the hour start time, without an excuse) will count as half of an absence. In other words, if you are more than 5 minutes late for two classes, there will be one absence recorded for you. Everyone gets one late arrival excused, no questions asked. In general, though, you should email me as soon as you realize that you are going to be late, providing me with the reason for your lateness. I understand that things like traffic, alarms not going off, and other classes running long happen, and so in many instances I will excuse your lateness, as long as you email once you realize you are going to be late. Please do not abuse this late excuse policy; if I find that it is being abused, I reserve the right to change or remove it.

### **ORIGINAL RESEARCH PAPER**

In this course, you will propose and write a research paper of approximately 15 pages on a topic of your choice. After submitting two well-thought-out possible paper ideas to me in the first three weeks of the semester, you will consult with me in a one-on-one meeting and decide on a paper topic. You must then submit a formal paper proposal in **Week 4 (September 14, 11:59pm)** that will be worth 10% of your total grade for this assignment. The final draft of this paper will be due **via e-mail by 11:59pm on Thursday, December 12**, and will account for 30% of your grade in this course.

### **Alternate Format: Lecture Recital or Podcast**

Your research paper can appear in an alternate format—a lecture recital or a podcast—with my submit a draft of the script of your lecture recital/podcast to submit to me and your classmates in Week 12, as well as a final copy of the “lecture” portion of your lecture recital in finals week. If you choose to complete a lecture recital, you will need to record yourself giving this lecture recital, editing it so that it is high quality enough to appear on a website, or be included with an application of some sort. If you choose to complete a podcast, you I am giving you this option 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.

### **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 4, Thursday, September 12 by 11:59pm)
- Skeleton/Full Draft of Paper (due Week 12, Saturday, November 9 by 11:59pm)
- Peer Edits (2) of Skeleton Drafts (due Week 14, Saturday, November 23 by 11:59pm)

Please take these assignments seriously as they will not only help you immensely to produce great projects, but they also constitute a small but nevertheless significant percentage of your overall grade for this course: your proposal & bibliography is worth 10% of the grade for your final research paper, and the peer edits that you complete for your classmates are worth 5% of your overall grade for the course.

## **PEER REVIEW**

As indicated above, although your final draft is due on December 12, you will turn in a first draft of your paper to me and two of your fellow seminar participants on **Saturday of Week 12 (November 9) by 11:59pm**. During **Weeks 13 and 14**, you will read and give feedback to your classmates on their work. You will return your work to them by **11:59pm on Saturday, November 23 and cc me on each of the messages that you send**. The peer reviews that you complete of your classmates' work will constitute 5% of your final grade for this course. This grade will be determined by my review of your peer editing in terms of the helpfulness, tactfulness, thoroughness, and clarity of the constructive criticism you offer to your peers, as well as their review of your editing (completed through a worksheet that I will provide).

## **GROUP-WRITTEN GRANT/PROJECT PROPOSAL**

Because one of the central goals of this seminar is to imagine, conceive of, develop, and practice a non-violent musicology, a grant proposal for a project that you conceive of as doing more good than harm is one requirement for this course. You will work together in groups to develop a project (and proposal) that demonstrates you thinking through as a group the ethics of musicological practice.

After I have placed you into two groups (of 4 each, given the current course enrollment), you will brainstorm ideas for a project and meet with me to discuss your ideas in the first 5 weeks of the semester.

Once you have decided on a project, you will jointly write a grant application for that project that you eventually submit at the end of the semester, by **Thursday, December 12 at 11:59pm**, and will constitute 20% of your final grade for this course.

- Note: Not everyone in a group will necessarily get the same grade on the final project. Each group member will have the opportunity to reflect on the participation of themselves and other group members and these reflections will contribute to the grades each group member receives for this project.

You will also give three short (i.e. 10 minutes max) presentations on your project, how it is/has been developing, and your thought process in developing the project with a focus on the project's ethics. These presentations will take place in the last 45 minutes of the following seminar meetings:

- Group Project Presentation #1: Week 6, Friday, September 27
- Group Project Presentation #2: Week 10, Friday, October 25
- Group Project Presentation #3: Week 14, Friday, November 22

These presentations are more about getting feedback on your project from me and your colleagues than about judging your progress.

## **IN-CLASS RESEARCH PRESENTATION**

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, but usually c.15-20 minutes). 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 our 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, and it is quite common that those presentations that involve visual and audio aids receive the highest grades. Be sure to keep in mind

that your research paper and your presentation, while on the same content, are not the same. A 10-15 minute talk, for instance, would consist of 5-8 double-spaced pages. Your presentation will be worth 10% of your total grade for this course.

### **Assignment Formatting**

Unless otherwise specified, you should format all assignments (except blog posts) as follows: Times New Roman, 12-point font, double-spaced, with 1-inch margins all around. When submitting assignments electronically, you should title your assignments as follows:

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

Example: Jill.Rogers.Final Research Paper.2024.12.12.docx

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, 2013).

Your blog-style responses do not need to be formatted in the manner above since you will submit them on Canvas. Moreover, you do not need to provide citations for your blog-style responses (however, noting the author and page number of a particular article might help you to keep everyone on the same page regarding to what you’re referring).

## ***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 3 and 5pm 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 7pm 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 Classes & Assignments***

***Week 1, Friday, August 23: Introductions***

***Week 2, Friday, August 30: Violence and Trauma as Frameworks for Music Studies***

***Week 3, Friday, September 6: Relationships Between Music, Sound, and Violence***

***Week 4, Friday, September 13: On Methodological Violence***

**\*\*\*Project Proposal & 15-Item Bibliography due via e-mail by 11:59pm on Thursday, September 12\*\*\***

***Week 5, Friday, September 20: Towards a Music Studies That Does No Harm***

***Week 6, Friday, September 27: Music, Sound, and Pain***

**\*\*\*Group Project Presentation #1 at the end of this seminar meeting\*\*\***

***Week 7, Friday, October 4: Music and Sound as/in Wartime Violence***

***Week 8, Friday, October 11: Music, Sound, and Terror***

***Week 9, Friday, October 18: Violence in /and/ as Media***

***Week 10, Friday, October 25: Music and Symbolic Violence***

**\*\*\*Group Project Presentation #2 at the end of this seminar meeting\*\*\***

***Week 11, Friday, November 1: Colonial Violence***



*Week 12, Friday, November 8: On Music and the Pressures of Capitalism*

\*\*\*Paper Drafts due via e-mail on Saturday, November 9, by 11:59pm\*\*\*

*Week 13, Friday, November 15: Music, Sound, and the Violence of Illegibility*

*Jill will be out of town due to the AMS National Meeting. We will reschedule this seminar meeting at a time that works for everyone.*

*Week 14, Friday, November 22: Sound & Ecological Violence*

\*\*\*Peer Reviews due via e-mail on Saturday, November 23, by 11:59pm\*\*\*

\*\*\*Group Project Presentation #3 at the end of this seminar meeting\*\*\*

*Week 15, December 8: Voice & Violence*

\*\*\*In-class presentations of individual research projects at the end of this seminar meeting\*\*\*

\*\*\*Final Papers are due via e-mail by 11:59pm on Thursday, December 12\*\*\*