Faculty of Fine Arts and Music
Victorian College of the Arts
Melbourne Conservatorium of Music

Subject:

Music and Politics
MUSI20204/40099

Subject Coordinator:
John Gabriel

Guest Lecturers:
Christine Sharp

Subject Guide
2022

Contents

1. WELCOME TO THE SUBJECT

Hello everyone and welcome to Music and Politics! We're (still) all-online this semester, so the structure of this subject will be a little different than what you may be accustomed to. We'll still meet synchronously every week, but these meetings will emphasise small group discussion of the assigned readings.

As I'll discuss in the introductory lecture, "Music and Politics" is a big, broad topic. It would be impossible to systematically cover it even if it was the only thing you studied during your entire time at the University of Melbourne. Instead, I've concentrated the readings on recent scholarly publications (although you'll see I've included a few older pieces as well). Our focus will be on what sorts of conversations are currently happening among music scholars interested in the relationship between music and politics, and how we might contribute to those conversations.

After Week 1, all the readings are divided into the categories of "everyone" and "pods." Everyone will be assigned to a Pod in Week 1. Each week, I'll upload a short video introduction to the week's topic and readings, and then you will read the assigned reading for "everyone" and for your Pod.

When we meet on Mondays, I'll first put you into a Zoom breakout room with the members of your Pod, and you can discuss the key points, arguments, and information in your article. Then, I'll sort everyone into new breakout rooms, so that each room has one student from each Pod. Each of you should introduce your article to your peers, after which I'll distribute questions for you all to discuss, drawing on each of your articles. While you chat, I'll circulate virtually through the breakout rooms. At the end of the breakout period, I'll bring everyone back together in the main Zoom room, and you can share some highlights from your room's discussion. We'll have a chance for some cross-group Q&A, and I'll close with a summary of key points.

Starting in Week 2, you'll also write a weekly 200-word response to the assigned readings. This should be done **after** our class meeting. You should specifically discuss at least one of the readings you were assigned (either for your group or for everyone) and at least one of the readings you were not assigned (drawing on what your peers shared about it in group discussion).

You'll also see that the assigned readings only go through Week 8, with Weeks 9-11 marked "Custom" and Week 12 as "Students' Choice." Here's how these will work:

- In Week 6, you'll submit an assignment where you propose the topic for your final research project. Based on these proposals, I'll curate topics and readings for Weeks 9-11. I won't pick anyone's specific topic, but rather I'll try to find some overarching themes across as many of your topics as possible.
- In Week 12, we'll read articles that you've proposed and voted on. In Week 9, we'll be replacing your regular weekly response assignment with a proposal. You can propose a reading on a topic you're interested in but we've not covered, an article you found in your research that you think absolutely brilliant and want everyone else to know about, etc. I'll anonymise the proposals, and then we'll have a vote on which ones we want to read.

2. STAFF INFORMATION

Subject Coordinator:	Dr John Gabriel
	he/him/his
	Lecturer in Music (Musicology)
Office Location:	Music Building, Office 242
Email:	john.gabriel@unimelb.edu.au
	I do my best to respond to emails within 24 hours, or 48 hours if received on the weekend or university holidays.
Consultation hour:	Thursday 1-2 pm or by appointment

3. SUBJECT INFORMATION

DESCRIPTION

This subject examines the complex relationship between music and politics through a series of historical and cross-cultural case studies. Students explore diverse interdisciplinary topics such as the use of music by political regimes, the role of music in international diplomacy, and the function of music in social movements.

CREDIT POINTS

12.5 over one semester

LEARNING OUTCOMES

On completion of this subject, students should have gained the ability to:
- identify the relationship between music and politics using perspectives from musicology, ethnomusicology, sociology, and history;
- identify the uses of music in political processes;
- evaluate the relationship between nation-states and their arts programs;
- engage with literature in the field.

CONTACT HOURS AND TIME COMMITMENT

24 hours, one 2-hour weekly seminar

LECTURE AND TUTORIAL TIMES AND VENUES

This subject will be taught entirely online with synchronous meetings over Zoom Wednesdays from 2:15-4:15pm. Log-in information for Zoom meetings will be posted on the LMS.

LECTURE SLIDES

Weekly video introductions to the assigned readings will be posted on the LMS.

PREVIOUS STUDENT EVALUATION OF THIS SUBJECT:

This subject has a new coordinator and new format this year, so there are no relevant previous student evaluations.

PRESCRIBED TEXTS
All assigned readings will be available electronically. Links and/or downloadable files will be
posted to the LMS.

4. SUBJECT SCHEDULE

Weekly readings pages on Canvas contain links for all readings, available either via the
University library, University subscriptions, or as a scanned PDF.

Week 1: Introduction

This week, I'll open class with a lecture on the topic of music and politics and then spend
some time explaining the practicalities of this subject. We'll have some time for discussion at
the end, and in preparation for that please read:

If your surname begins with A-C:
Micaela Baranello, "In Europe, Opera Takes On Our Time," *New York Times*, 22 July 2017.

If your surname begins with D-G:
Spencer Kornhaber, "Defund the Police Gets its Anthem," *The Atlantic*, 9 June 2020.

If your surname begins with H-L:
Emily E Hogstad, "The Classical Canon and Russian Roulette," *Song of the Lark*, blog, 4
November 2018.

If your surname begins with M-N:
Derek Robertson, "How Lil Nas X Flipped Conservatives' Culture-War Playbook," *Politico*,
4 October 2021.

If your surname begins with P-W:
Adam Gabbatt, "The Taylor Swift effect: Nashville sounds off on singer's political
endorsements," *The Guardian*, 12 October 2018

Everyone:

McClary, Susan. "The Blasphemy of Talking Politics during Bach Year," In *Music and Society the Politics of Composition, Performance, and Reception*, ed. Richard Leppert and Susan McClary, 13-62. Cambridge: Cambridge University Press, 1987. This is a long chapter; feel free to skip pp. 41-55 (discussion of Wachet auf).

Pod A:

Buch, Esteban. "The Apolitical Politics of Classical Music: The Mozarteum Argentino under the Dictatorship of 1976–1983." *Latin American Research Review* 56, no. 2 (2021): 484-499.

Pod B:

Giroux, Monique. "'Giving them back their Spirit': Multiculturalism and Resurgence at a Metis Cultural Festival." *Musicultures* 43, no. 1 (2016): 64-88.

Pod C:

Scott, Niall. "Heavy Metal and the Deafening Threat of the Apolitical." *Popular Music History* 6, no. 1-2 (April-August 2011): 224-239.

Pod D:

Shreffler, Anne C. "Ideologies of Serialism: Stravinsky's Threni and the Congress for Cultural Freedom." In *Music and the Aesthetics of Modernity: Essays*, ed. Karol Berger and Anthony Newcomb, 217-45. Cambridge: Harvard University Department of Music 2005.

Pod E:

Steingo, Gavin. "The Politicization of Kwaito: From the 'Party Politic' to Party Politics." *Black Music Research Journal* 27, no. 1 (Spring 2007): 23-44.

Everyone
Watt, Paul. "Music, Lyrics and Cultural Tropes in Australian Popular Songs of the First World War: Two Case Studies." *Musicology Australia* 36, no. 1 (2014): 90-105.

Pod A:
McShane, Angela. "Drink, Song and Politics in Early Modern England." *Popular Music* 35, no. 2 (May 2016): 166-190.

Pod B:
Monte, Ernest Patrick and Doseline Kiguru. "Music, Memory and Forgetting: Patriotic Choral Music in Kenya." *South African Journal of Musicology* 36 (2017): 110-128.

Pod C:
Mugmon, Matthew. "Patriotism, Art, and The Star-spangled Banner in World War I: A New Look at the Karl Muck Episode." *Journal of Musicological Research* 33, no. 1-3 (January-September 2014): 4-26.

Pod D:
Tan, Shzr Ee. "Manufacturing and Consuming Culture: Fakesong in Singapore." *Ethnomusicology Forum* 14, no. 1 (June 2005): 83-106.

Pod E:
Winstone, Naomi and Kirsty Witherspoon, "'It's All about our Great Queen': The British National Anthem and National Identity in 8–10-year-old Children." *Psychology of Music* 44, no. 2 (March 2016): 263-277.

Week 4 – Representing and Moulding the State

Annotated Bibliographies Due for Honours Students!

Everyone:
André, Naomi. "*Winnie*, Opera, and South African Artistic Nationhood." *African Studies* 75 no. 1 (2016): 10-31.

Pod A:
Cornish, Gabrielle. "Music and the Making of the Cosmonaut Everyman." *Journal of Musicology* 36, no. 4 (Fall 2019): 464-497.

Pod B:
Green, Helen. "Defining the City Trumpeter: German Civic Identity and the Employment of Brass Instrumentalists, ca. 1500." *Journal of the Royal Musical Association* 136, no. 1 (2011): 1-31.

Pod C:
Nedbal, Martin. "Mozart's Figaro and Don Giovanni, Operatic Canon, and National Politics in Nineteenth-century Prague." *19th-century Music* 41 no. 3 (Spring 2018)" 183-205.

Pod D:
Quevedo, Marysol. "The Orquesta Sinfónica Nacional de Cuba and its Role in the Cuban Revolution's Cultural Project." *Cuban Studies* 47 (2019): 19-34.

Pod E:
Yang, Hon-Lun (Helan). "The Making of a National Musical Icon: Xian Xinghai and His Yellow River Cantata." In *Music, Power, and Politics*, ed. Annie J. Randall, 87-112. New York: Routledge, 2005.

Everyone:
Bird, Susan. "Dancing in the Streets: Political Action and Resistance in Melbourne." *Journal of Musicological Research* 35, no. 2 (2016): 128-141.

Pod A:
Abe, Marié. "Sounding against Nuclear Power in Post-3.11 Japan: Resonances of Silence and *chindon-ya*." *Ethnomusicology* 60, no. 2 (Spring-Summer 2016): 233-262.

Pod B:
Martin, Toby. "Dougie Young and Political Resistance in Early Aboriginal Country Music." *Popular Music* 38, no. 3 (2019): 538–559.

Pod C:
Stimeling, Travis D. "Music, Place, and Identity in the Central Appalachian Mountaintop Removal Mining Debate." *American Music* 30, no. 1 (Spring 2012): 1-29.

Pod D:
Snyder, Andrew. "Politicizing Carnival Brass Bands in Olympic Rio de Janeiro: Instrumental Protest and Musical Repertoires of Contention." *Latin American Music Review/Revista de música latinoamericana* 41, no. 1 (Spring-Summer 2020): 27-58.

Pod E:
Thompson, Brian C. "Music and the Fight against Confederation in 1860s Montréal." *Studies in Ethnicity and Nationalism* 13, no. 2 (October 2013): 218-235.

Research Project Proposals Due!

Everybody
McConnell, Bonnie B. "Afropolitan Projects: Music, Representation, and the Politics of Belonging in Australia." *Popular Music and Society* 42, no. 2 (May 2019): 131-149.

Pod A
Asai, Susan M. "The Cultural Politics of *Issei* Identity and Music Making in California, 1893–1941." *Journal of the Society for American Music* 10, no. 3 (August 2016): 304-330.

Pod B
Batstone, Leah. "A Dance from Iglau: Gustav Mahler, Bohemia, and the Complexities of Austrian Identity." *19th-century Music* 44, no. 3 (Spring 2021): 169-186.

Pod C
El-Nabli, Nadine. "*Lakum 'adatkum wa-lana al-musiqa*: A critical engagement with the politics of identity, resistance and affect in Mashrou' Leila's music." *British Journal of Middle Eastern Studies* 48, no. 1 (2021): 114-129.

Pod D
Goldin-Perschbacher, Shana. "The World has made me the Man of my Dreams: Meshell Ndegeocello and the 'Problem' of Black Female Masculinity." *Popular Music* 32, no. 3 (October 2013): 471-496.

Pod E
Meredith Schweig, "'Young Soldiers, One Day We Will Change Taiwan': Masculinity Politics in the Taiwan Rap Scene," *Ethnomusicology* 60, no. 3 (Fall 2016): 383-410.

Week 7 : Music and Neoliberalism

With guest lecturer Christine Sharp

Readings and Preparation TBA

Week 8: The Politics of Music Scholarhip

Everyone
Bohlman, Philip V. "Musicology as a Political Act." *Journal of Musicology* 11, no. 4 (Fall 1993): 411-436.

Pod A:
Bakan, Michael B. "'Don't go changing to try and please me': Combating Essentialism through Ethnography in the Ethnomusicology of Autism." *Ethnomusicology* 59, no. 1 (Winter 2015): 116-144.

Pod B:
Ewell, Philip A. "Music Theory and the White Racial Frame." *Music Theory Online* 26, no. 2 (September 2020), online.

Pod C:
Irving, David R.M. and Alan Maddox. "Towards a Reflexive Paradigm for the Study of Musics in Australian Colonial Societies (1788–1900)." *Context* 46 (2020), online.

Pod D:
Garabedian, Steven. "The Blues Image in the White Mind: Blues Historiography and White Romantic Racialism." *Popular Music and Society* 37, no. 4 (October 2014): 476-494.

Pod E:
Shreffler, Anne C. "Berlin Walls: Dahlhaus, Knepler, and Ideologies of Music History." *Journal of Musicology* 20, no. 4 (Fall 2003): 498-525.

Week 9-11: Custom

Readings to be announced based on the topics of your individual research projects.

Week 12: Students' Choice

This week, you put together the reading list! In week 9, your weekly response should be a proposal for a reading related to music and politics - why you like the article and what you think it would contribute to our discussions this semester. In week 10, we'll have a class vote for the articles we want to read, and I'll announce them in class in week 11. In preparation for class in week 12, we'll also crowdsource the questions to kickstart our discussion.

5. ASSESSMENT INFORMATION

Assessment varies depending on whether you enrolled in Music and Politics as a Level 2 (MUSI20204) or Honours (MUSI40099) subject. Everyone needs to complete:
- Ten 200-word weekly response papers
- A 250-word proposal for your final project
- A 1750- (for level 2) or 2000-word (for honours) research essay on a topic of your choice

Additionally, students enrolled at the honours level (musi40099) need to complete:
- A 750-word annotated bibliography

More information and assessment support for each assignment is available on the LMS.

ASSESSMENT OVERVIEW

Responses to Weekly Readings:
This should be a short (ca. 200 word) **critical** reflection on the assigned readings and (including class discussion of them). You should specifically discuss at least one of the readings you were assigned (either everyone or your group) and one of the readings assigned to students in the other groups. Although you only have 200 words, your response should still have a clear main idea. You are welcome to use one of the in-class discussion questions as a starting point.

Responses should be uploaded to the LMS by 11:59pm on the Friday **after** that week's Wednesday class meeting. For example, Week 2's class meeting is on Wednesday 9 March, so the response to the Week 2 readings should be posted by Friday 11 March.

Annotated Bibliography – Due 27 March

This assessment consists of two parts:
1) A provisional topic for your project. This does not yet need to be an argument, but should represent a concrete area in which you are doing preliminary research. Your topic should be clearly stated at the top of your bibliography.
2) An annotated bibliography of at least 5 scholarly sources formatted following the Chicago Manual of Style, Footnote-Bibliography. Each item should have at least 100 words of commentary. Total word count not including the citations should be 750 words. This means that unless you will either need more than 5 sources or more than 100 words of commentary per source to meet the word count.

An annotated bibliography combines full bibliographic entries with commentary on each source. You annotations should be specific: How do you imagine each source contributing to your project as you currently conceive it?

Research Project Proposal – Due 10 April

This is a ca. 250-word preliminary abstract of your final research project. It should include your original argument/contribution, main points, and types of evidence you will draw on. As with the bibliography, your abstract is preliminary. You should expect that your argument, points, etc., will change as your project progresses.

Many of the articles we read this semester will also have abstracts included at the start or end. To help you craft your abstract, I encourage you to read these **after** you finish reading the article to critically evaluate how the abstract reflects (or doesn't) the content of the article.

Research Project – Due 29 May

An original research paper of **ca. 1750** (for Level 2) or **ca. 2000** (for Honours) words on a topic of your choice. Your paper should present **an original thesis** (argument) supported by evidence drawn from primary and secondary sources. You should include musical examples and quotations as appropriate in the text of your essay, and all sources must be properly cited. The topic of your paper must relate to the content of this subject, and you must cite at least five (5) scholarly secondary sources. Musical examples and quotations (and images, if applicable) should be integrated into the text and properly cited.

Researching and writing your final project, you will need to make use of primary, secondary, and tertiary sources. The readings in the subject guide are a good starting point for your research, and any readings from the subject guide that you use in your paper should be cited. However, only two (2) readings from the subject guide may count towards your required five sources. All sources should be properly footnoted and your project should include a bibliography, all formatted according to the guidelines of the Chicago Manual of Style (CMS), Footnote-Bibliography.

ASSESSMENT CRITERIA
Rubrics for each assignment will be available on the submission page on the LMS.

SUBMITTING YOUR ASSIGNMENTS
All assignments are to be submitted via Turnitin in the Assignments area on the LMS.

HURDLE REQUIREMENTS
The Final Project is the only hurdle requirement for this subject.

THE LMS
The subject LMS is at: https://canvas.lms.unimelb.edu.au/courses/112661

The LMS is an important source of information for this subject. Useful resources and essential subject announcements will be available through the website. It is your responsibility to regularly check in with the LMS for subject announcements and updates.

If you are unsure how to use the LMS, student guides can be found here: https://lms.unimelb.edu.au/students

If you have trouble accessing the LMS site, you must report it immediately by submitting an online help request at https://lms.unimelb.edu.au/support/request#students

TURNITIN

Upon successful submission a digital receipt number is generated and displayed on screen. Please make a note of this number. If you cannot see a receipt number, this means you have not successfully uploaded your file. You should also receive an email confirmation of your submission. To avoid disputes over submissions it is recommended that you keep the digital receipt number and the email until semester is over and final results are known.

If you have not submitted an assignment using Turnitin before, this animated guide will show you how to do it:
https://lms.unimelb.edu.au/support/guides/blackboard-student-guides/turnitin-assignments

If you have not accessed feedback on an assignment via Turnitin before, you may want to consult this guide:
https://lms.unimelb.edu.au/support/guides/student-guides/turnitin-feedback-studio-and-similarity-reports

OTHER USEFUL LINKS

Library Resource Guide: https://unimelb.libguides.com/musicology

Academic Skills Unit: https://services.unimelb.edu.au/academicskills

Additional Resources for Researching Music:
https://canvas.lms.unimelb.edu.au/courses/90430

GRADING SCHEME

For a full list of grading and results codes, see the University's Assessment and Results Policy.

EXTENSIONS

Under Statute 12.4, applications for extensions will generally be considered only on medical or other serious grounds. Applications made on the grounds of workload, external commitments, crashed computers, etc., will not be approved.

Any application for extension of the due date for an assignment should be completed on the extension form available from: http://www.formstack.com/forms/?1546441-0yZAmA7MKU and submitted to the Faculty Office at least three days before the due date of the assignment. Medical certificates or other supporting documentation must be included with your application form. You will be notified via your University email account within 36 hours of the outcome of your application. Until you have been advised of the outcome, you should assume that your application has not been successful. If your application for an extension is successful, submit your assignment by the new submission date. Please take a moment to read the Faculty's extension policy below.

6. FACULTY OF FINE ARTS AND MUSIC EXTENSION POLICY

Students may be granted extensions of up to two weeks (10 working days) to accommodate unforeseen extenuating circumstances, where a student's capacity to complete required work by the due date has been affected by significant factors beyond their control.

Students requesting Assignment Extensions longer than two weeks (10 working days) should apply for Special Consideration (unexpected circumstances) instead.

Applications for extensions must be submitted before the due date of the assignment, unless exceptional circumstances prevent the student from submitting a timely application. Applications for extensions after the due date of an assignment should be submitted via Special Consideration (unexpected circumstances) instead.

Students are expected to provide supporting documentation for their circumstances and explain the impact of the circumstances on their ability to complete the assessment task. An application may not be approved if appropriate supporting documentation is not provided, or if it doesn't verify that the dates of impact cover the assessment due date. If you're unsure about what kind of supporting documentation to provide, please contact fineartsmusic-specialcon@unimelb.edu.au.

Submission of an application does not mean automatic approval of the requested extension. Students should continue to complete work by the due date until advised of the outcome of their request.

Access the Assignment Extension Application Form here.

ELIGIBLE CIRCUMSTANCES
Extensions may be granted in circumstances including, but not limited to, the following:
- Registration for Ongoing Support with the University, for students with an Academic Adjustment Plan (AAP) that includes a recommended adjustment of assignment extensions of up to 10 working days.
- illness or a medical condition, supported by a medical certificate.
- injury or physical or psychological trauma, impairment or incapacity arising from an event (e.g. as a result of a car accident), supported by a medical certificate and other related documentation (e.g. police report).
- the death or diagnosis of a serious illness of a close family member or friend, supported by documentary evidence (e.g. death/funeral notice), and an explanation of the nature of the relationship.
- illness of a child, parent/guardian, or spouse, for whom the student is the primary caregiver, supported by documentary evidence.
- an unforeseen event that substantially impacts on the preparation of an assignment, such as family breakdown or substantial change to economic circumstances (e.g.: bankruptcy), supported by documentary evidence.
- legal commitments, where a student is called for jury duty or is subpoenaed to attend a court, tribunal or hearing, supported by documentary evidence.

INELIGIBLE CIRCUMSTANCES
Students are expected to plan around:

- regular, normal life events, such as family life, work, sporting activities, social and other commitments, and;
- minor interruptions and disruption to routine that might result from minor illness, mishap or other minor adversity

Extensions will not be granted for the following circumstances:
- Computer failure: Software crashes, disk failures and printing difficulties are an unavoidable aspect of using a computer and should be anticipated and planned for, e.g. by routinely backing up work.
- Assessment tasks in other subjects: Students are given fair notice of assessment due dates and are expected to manage their time in order to meet the set deadlines. This includes assessment resulting from an approved enrolment overload.
- Employment responsibilities & routine financial support needs: Only in very exceptional circumstances would students be eligible for extensions for work commitments (for example, an unplanned, urgent and unavoidable overseas work task for a professional full-time worker studying part-time).
- Social activities and commitments: Social activities (for example, recreational travel or planned events such as weddings, or participation in an external performance) are expected to be undertaken and managed by students without interfering with their ability to fulfil assessment tasks.
- Stress or "normal" anxiety: the stress or anxiety normally associated with the completion of required assessment tasks or any aspect of course work is not considered. A medically diagnosed anxiety disorder, however, may be grounds for extension.
- Study difficulties: Difficulties adjusting to university life, to the self discipline needed to study effectively, and to the demands of academic work, or resulting from a lack of knowledge of the requirements of academic work and failing to anticipate correctly the time required to complete a specific task, will not be considered. The University provides specific support programs (for example, learning skills programs offered by the Academic Skills Unit) and students should consult with a Student Advisor about these options.
- Language difficulties: difficulties with English language will not be considered (students should consult with a Student Advisor about ESL support options, such as those offered by the Academic Skills Unit).
- Minor inconvenience: Extensions will not be granted for inconvenience rather than disadvantage. For example, experiencing a minor illness or mishap over several days is a fact of life, and unless the assignment has a short deadline (i.e. so that the illness occurred for the majority of the time allotted for the task), would not be considered to have sufficient impact.
- Performance-related commitments if a student does not have Registration for Ongoing Assistance as an Elite Performer. For students with Elite Performer status, extensions will not be granted for participation in activities unrelated to the organisation/s they have received registration for.

7. ACADEMIC INTEGRITY

ACADEMIC MISCONDUCT
"The work of each individual reflects on the academic and professional standing of the University as an institution that upholds ethical practice in research, learning, and teaching.

Academic work submitted for assessment or publication must be the original work of the author or authors. If the ideas or words of others have been drawn upon, this must be thoroughly and clearly acknowledged using agreed scholarly conventions"
Professor Richard James, Deputy Vice-Chancellor and Deputy Provost (Academic and Undergraduate)
The Faculty of Fine Arts and Music expects all students to conduct themselves in a manner which is fair, honest and consistent with the principles of academic integrity.
The principles relating to student academic integrity and honesty are clearly described within the following resources:

- Student Academic Integrity Policy (MPF1310): https://policy.unimelb.edu.au/MPF1310
- Academic Board Regulation, Part 8. Division 2, Sections 42 and 43 – Student academic misconduct & plagiarism: http://www.unimelb.edu.au/governance/statutes

Plagiarism and Collusion
Additional resources specifically relating to plagiarism and collusion include:

- The Academic Integrity Module (AIM), which can be accessed on the LMS: https://lms.unimelb.edu.au/
- The University Academic Integrity website: http://academicintegrity.unimelb.edu.au/

The University's Academic Board regulations, section 42, describes plagiarism as follows.

- A student engages in plagiarism if the student uses another person's work as though it is the student's own
- Without limiting sub-section (1), a student uses another person's work as though it is the student's own work if the student, without appropriate attribution:
    - when writing a computer program and presenting it as owned by the student, incorporates the coding of a computer program written by another person;
    - uses work from any source other than the student's own work, including a book, journal, newspaper article, set of lecture notes, current or past student's work or any other person's work;
    - uses a musical composition, audio, visual, design, graphic or photographic work created by another person; and/or
    - uses an object created by another person, including an artefact, costume or
- Without limiting sub-section (1), it is plagiarism if a student produces and submits or presents as the student's own independent work an assessment item which has been prepared in conjunction with another person.

Other forms of academic misconduct
Plagiarism and collusion are two forms of student academic misconduct, but there are additional acts that fall within the University's definition of academic misconduct.
Make sure you understand the acts that fall within the definition of academic misconduct. All forms of academic misconducts are serious offences and will be managed according to the Student Academic Integrity Policy (MPF1310).
According to the University's Academic Board regulations, section 42, a person commits student academic misconduct if he, or she, is a student and:

1. by act or omission does anything which is intended to or is likely to have the effect of obtaining for that student or any other person an advantage in the performance of assessment, by unauthorised, unscholarly or unfair means whether or not the advantage was obtained; or

2. in relation to an examination or assessment, includes but is not limited to, a student who:
    a. engages in cheating;
    b. engages in plagiarism;
    c. resubmits in whole or in part one's own work for another assessment item;
    d. gives or provides one's own work to someone else;
    e. falsifies or misrepresents data or results;
    f. improperly colludes with another person or persons;
    g. fails to comply with examination or assessment rules or directions;
    h. engages in other conduct with a view to gaining unfair or unjustified advantage;
    i. uses or possesses any unauthorised or prohibited information, books, notes, paper or other materials;
    j. directly or indirectly assists any other student or accept assistance from any other person;
    k. copies from or otherwise uses the answer of any other person engaged in the performance of the same or comparable component of assessment or permits any other person to copy from or otherwise use the student's answer;
    l. forges or falsifies documents to gain for the student, or for any other person, any academic advantage or advancement to which the student or that other person is not entitled;
    m. purchases or obtains assessment materials from commercial services or other individuals;
    n. sells assessment materials to entities or individuals; or
    o. in relation to research, commits research misconduct.

8. FACULTY OF FINE ARTS AND MUSIC LATE SUBMISSION REGULATION

Assessment tasks will be considered late if they are submitted after the original due date without an extension, or after the new due date if an extension has been granted.

Assessment tasks submitted 1-4 working days late will be subject to a penalty of 10% of the total possible marks per day. However, such penalties will only result in a reduction to a minimum mark of 50%, and they are not applied to work originally marked with a failing grade.

Assessment tasks submitted 5-9 working days late will receive a mark of 50% if originally assessed at a pass mark or above. Work originally marked with a failing grade will continue to receive the original mark.

Assessment tasks submitted 10 or more working days late will not be marked, and will receive a grade of zero.

Please note that 'working day' means any weekday on which the University is open, including gazetted Public Holidays that the university does not recognise (for example, Labour Day).

9. OTHER FORMS OF ACADEMIC MISCONDUCT

When submitting any material for assessment, you need to be aware of key University of Melbourne rules and the consequences for breaching any of these rules for your ongoing study and possible future career.

As a University of Melbourne student, you are required to abide by the terms of the Student Academic Integrity Policy and the Academic Board Regulation. Failure to do so may result in an academic integrity allegation, which may then lead to the issuing of an educative response or referral to a Student Academic Misconduct Committee. In the latter case, a finding of a breach of the University's Student Academic Integrity Policy or the Academic Board Regulation may result in penalties being imposed. Both educative responses and referrals to a Committee are recorded in a Student Conduct Report which then becomes part of your student record.

It is important that you carefully read and ensure you understand the following provisions of the Academic Board Regulation which relate to selling, purchasing or sharing notes containing assessment materials, and copying from such notes:
According to the University's Academic Board regulations, section 42, a person commits student academic misconduct if he, or she, is a student and:
   1. by act or omission does anything which is intended to or is likely to have the effect of obtaining for that student or any other person an advantage in the performance of assessment, by unauthorised, unscholarly or unfair means whether or not the advantage was obtained; or
   2. in relation to an examination or assessment, includes but is not limited to, a student who:
      a. engages in cheating;
      b. engages in plagiarism;
      c. resubmits in whole or in part one's own work for another assessment item;
      d. gives or provides one's own work to someone else;
      e. falsifies or misrepresents data or results;
      f. improperly colludes with another person or persons;
      g. fails to comply with examination or assessment rules or directions;
      h. engages in other conduct with a view to gaining unfair or unjustified advantage;
      i. uses or possesses any unauthorised or prohibited information, books, notes, paper or other materials;
      j. directly or indirectly assists any other student or accept assistance from any other person;
      k. copies from or otherwise uses the answer of any other person engaged in the performance of the same or comparable component of assessment or permits any other person to copy from or otherwise use the student's answer;
      l. forges or falsifies documents to gain for the student, or for any other person, any academic advantage or advancement to which the student or that other person is not entitled;
      m. purchases or obtains assessment materials from commercial services or other individuals;
      n. sells assessment materials to entities or individuals; or
      o. in relation to research, commits research misconduct.

The Assessment & Results Policy defines 'assessment materials' as 'any resources that support any part of the assessment process'. If you **sell**, **purchase** or **share** assignments, parts

of assignments, or notes containing 'templates' that might be inserted into an essay, assignment or exam answer, you would be in breach of the Academic Board Regulation. Notes that include sections designed to be incorporated into an answer to a possible question may also be considered 'assessment materials' that would trigger application of the provisions in the Academic Board Regulation.

Finally, remember that developing your own notes based on your reading and classes is an important part of your learning. If you rely on work other than your own, which may be outdated or incorrect, you are denying yourself an important learning opportunity and potentially putting yourself at risk of losing marks or other penalties arising out of the academic integrity issues outlined above.