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

Music and Gender (MUSI20224 or MUSI40028)

Subject Coordinator: Dr John Gabriel

Subject Guide

DATE: Semester 2, 2021

The website for this subject is available through the Learning Management System (LMS) at:
https://canvas.lms.unimelb.edu.au/courses/135160

Contents

1. WELCOME TO THE SUBJECT

Welcome to the subject Music and Gender! This is a topic that is far too broad for us to ever hope to cover comprehensively, so we're going to instead focus on questions and methodologies. Let's unpack that a little: By questions, I mean what kinds of research questions might someone interested in music and gender ask, and by methodologies, I mean how one might go about answering those questions. I've divided up the weeks in the semester around broad sub-topics within the field of music and gender, like "Canon" or "Activism," with a selection of mostly recent scholarship addressing these issues (and a few "classic" articles thrown in for good measure). For the first half of the semester, I've chosen topics. In the second half of the semester, I'll curate topics around the research topics you're working on for your final projects (based on your project proposal assignments).

In order to maximise our coverage each week, we'll work in teams. (Those of you in Music and Politics last year will recognise this structure.) Everyone will be assigned to a Pod. Each week, there will be one reading assigned to everyone and one reading assigned to each Pod. We'll start class each week in our Pods, discussing the reading you all did in common. Then, we'll reconvene as a large group. A representative of each Pod will share a brief summary of their article, its relation to the topic of the week and the Pod's critical thoughts about it. We'll then have a discussion involving the entire class.

As the events in the weeks before the start of the semester have shown, we'll have to be agile about how we meet. Our first class meeting will be all-online. After that, we'll have to see what makes the most sense for us, given restrictions or lack thereof. For example, if we're only allowed to have 5 people in our classroom, it makes more sense to just meet all-online. If we do meet in-person, there will always be an option for virtual participation.

2. STAFF INFORMATION

Subject Coordinator:	Dr John Gabriel
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:	Wednesdays, 1-2pm, or by appointment

3. SUBJECT INFORMATION

DESCRIPTION

How does gender shape musical practices? And how do gendered musical practices influence our lives as musicians and listeners?

This subject examines music and gender through a series of historical and cross-cultural case studies. Students explore diverse interdisciplinary topics such the performing voice and body, representations of gender in musical works, and the relationship between gender, politics, and aesthetics.

CREDIT POINTS

12.5

LEARNING OUTCOMES

INTENDED LEARNING OUTCOMES

On completion of this subject, students should be able to:

- identify the relationship between music and gender using perspectives from musicology, ethnomusicology, sociology, and history;
- identify and discuss representations of gender in musical works and performances;
- evaluate the relationship between sociopolitical structures, music, and gender;
- engage with literature in the field.

GENERIC SKILLS

On completion of this subject, students should have developed:

- a receptive attitude to new ideas about music-making;
- the capacity for independent and critical reflection on music-making;
- knowledge, skills and practices required for independent critical inquiry and research-based writing about music-making and the arts.

CONTACT HOURS AND TIME COMMITMENT

Attendance and participation is expected of all students. Because of the nature of the class (discussion based with substantial time spent in small groups), it will not be possible to record class meetings for later viewing. If you miss class, please arrange with a student in your Pod to borrow their notes and discuss what you missed. (One goal of having fixed Pods is for you to develop connections with each other to facilitate this kind of request.)

You should expect to spend about 7-8 each week on this subject:

- 2 hours of class contact
- 3 hours on reading, listening and preparation for class
- 2-3 hours on research and preparation of written assignments

LECTURE AND TUTORIAL TIMES AND VENUES

Tuesdays 10am-12pm
When possible in Room 709 of the [Ian Potter Southbank CenterLinks to an external site.](#)

For Zoom participation:
[https://unimelb.zoom.us/j/83960203127?pwd=VXFITm80bWZ5UlpVa2ZPSHZMaDNEdz09](#)

Password: 684813

Or join by phone:

Dial (Australia): +61 3 7018 2005 or +61 2 8015 6011
Dial (US): +1 669 900 6833 or +1 646 876 9923
Meeting ID: 839 6020 3127
International numbers available: [https://unimelb.zoom.us/u/kbqqHclpXm (Links to an external site.)](#)

PREVIOUS STUDENT EVALUATION OF THIS SUBJECT:

This subject has not been taught previously.

4. SUBJECT SCHEDULE

<table>
<tr><td align="right">Week 1</td></tr>
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Week 1

This week, we'll start with a short overview of the subject and then I'll have a few remarks on the topic generally.

We'll also dive right into discussing some (short!) readings.

Pod A:
Anthony Tommasini, "Hey, Where Did That Trail Go?" *New York Times*, 13 June 2021.

Pod B:
Patricia Morrisroe, "The Woman Who Built Pianos for Beethoven," *New York Times*, 7 November 2020.

Pod C:
Jo Livingstone, "The World Is Finally Ready for Beverly Glenn-Copeland," *The New Republic*, online, September 25, 2020.

Pod D:
Alex Ross, "The Decline of Opera Queens and the Rise of Gay Opera," New Yorker, online, 27 July 2017.

This week we'll be talking about "the canon" (both in Western art music and other traditions), gender's role in its construction, gender-based exclusion from it, and whether we need to expand the canon or eliminate it altogether.

Everyone:
Marcia Citron, "Gender, Professionalism and the Musical Canon," *Journal of Musicology* 8, No. 1 (Winter, 1990): 102-117.

Marcia J. Citron, "Women and the Western art canon: Where are we now?" *Notes: Quarterly journal of the Music Library Association* 64, no. 2 (December 2007): 209-215.

Pod A:
Roxane Prevost and Kimberly Francis, "Teaching silence in the twenty-first century: Where are the missing women composers?" in *The Oxford handbook of music censorship*, edited by Patricia Hall, 637-656 (New York: Oxford University Press, 2018).

Pod B:
Kimberly Hannon Teal, "Posthumously live: Canon formation at Jazz at Lincoln Center through the case of Mary Lou Williams," *American Music* 32, no. 4 (Winter 2014): 400-422.

Pod C:
Rosa Reitsamer, "Gendered narratives of popular music history and heritage," in *The Routledge Companion to Popular Music History and Heritage*, ed. Sarah Baker, et. al., 26-35 (Abingdon: Routledge, 2018).

Pod D:
Ruth A. Solie, "Sophie Drinker's history," In *Disciplining music: Musicology and its canons*, 23-43 (Chicago: University of Chicago Press, 1992).

Recommended additional reading for everyone:
Linda Nochlin, "Why Have There Been No Great Women Artists?" originally published in *Woman in Sexist Society: Studies in Power and Powerlessness*, ed. Vivian Gornick and Barbara Moran (New York: Basic Books, 1971), reprinted online at: https://www.artnews.com/art-news/retrospective/why-have-there-been-no-great-women-artists-4201/

Anne C. Shreffler, "The Myth of the Canon's Invisible Hand," blog post at *Not Another Music History Cliché! Debunking myths and calling out lazy writing in published articles about classical music,* 27 December 2017. https://notanothermusichistorycliche.blogspot.com/2017/12/the-myth-of-canons-invisible-hand-guest.html

Building on last week's discussion of canon, this week we'll be thinking about biography and the need to "rediscover" musicians (from the past or even from today) who are unknown or underappreciated because of gender biases. What about musicians whose gender or sexual identity is/was not fully known or understood, or whose identity was kept hidden because of gender biases? What role does this play in scholarship on music and gender, and how does one go about doing this kind of work?

Everyone:
Marian Wilson Kimber, "The 'suppression' of Fanny Mendelssohn: Rethinking feminist biography," *19th-century music* 26, no. 2 (Fall 2002): 113-129.

Pod A:
Jane M. Bowers, "Writing the biography of a black woman blues singer," *Music and Gender*, edited by Pirkko Moisala and Beverley Diamond, 140-165 (Urbana: University of Illinois Press, 2000).

Pod B:
Judith Tick, "Writing the Music of Ruth Crawford into Mainstream Music History," in *Ruth Crawford Seeger's Worlds: Innovation and Tradition in Twentieth-Century American Music*, ed. Ray Allen and Ellie M. Hisama, 11-32 (Rochester: Boydell and Brewer, 2007).

Pod C:
Christopher Wiley, "Musical biography and the myth of the muse," in *Critical music historiography: Probing canons, ideologies and institutions*, ed. Vesa Kurkela and Markus Mantere, 251-61 (Burlington: Ashgate, 2015).

Pod D:
Gary C. Thomas, "'Was George Frideric Handel gay?' On closet questions and cultural politics," in *Queering the pitch: The new gay and lesbian musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas, 155-203 (New York: Routledge, 1994). (This is a long chapter, and I think you'll get the main points for our discussion if you only read pp. 155-71 and 180-89; i.e., skip section 2 on Handel's body.)

Recommended Additional Reading for Everyone:
An exchange between Marian Wilson Kimber and another leading figure in the biographical investigation and rediscovery of women musicians, Marcia Citron:

Marcia J. Citron, "A Bicentenial Reflection: Twenty-Five Years with Fanny Hensel," *Nineteenth-Century Music Review* 4, no. 2 (2007): 7-20, esp. 17-19.

Marian Wilson Kimber, "Of 'Bumps' and Biography: A Response to Marcia Citron," *Nineteenth-Century Music* Review 5, no. 2 (2008): 171-76.

Gender is a social construct, and as such, it can vary widely from culture to culture and time period to time period. Something that seems queer to us today might have been seen as very straight in the past. Nor can we use Western notions of masculine and feminine to understand gender in other cultural contexts (to say nothing of the diversity of gender constructions within the so-called "West"). How then do we go about studying and writing about gender in diverse historical and cultural contexts?

Everyone
Ellen Koskoff, "Introduction" to *Women and Music in Cross-Cultural Perspective*, ed. Ellen Koskoff (Urbana: University of Illinois Press, 1989), reprinted in ibid., *A Feminist Ethnomusicology: Writings on Music and Gender*, 31-43 (Urbana: University of Illinois Press, 2014).

Pod A
Roger Freitas, "The eroticism of emasculation: Confronting the Baroque body of the castrato," *Journal of musicology* 20, no. 2 (Spring 2003): 196-249. (This is a bit longer than our usual readings, so feel free to skip or skim pp. 223-33 if you're pressed for time. CW: Sexualisation of pubescent boys in early modern Europe.)

Pod B
Jeff Roy, "From Jalsah to Jalsā: Music, Identity, and (Gender) Transitioning at a Hījṛā Rite of Initiation," *Ethnomusicology* 61, no. 3 (Fall 2017): 389-418.

Pod C
Gillian M. Rodger, "What counts as "queer" in an historical context? Cross dressing in nineteenth-century theater," in *Rethinking Difference in Gender, Sexuality, and Popular Music: Theory and Politics of Ambiguity*, ed. Gavin Lee, 89-110 (Abingdon: Routledge, 2018).

Pod D
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.

This week we'll be thinking about gender in music theory and analysis. How are our approaches to analysing music gendered? How have formal elements of music been understood or constructed as gendered? What might a "feminist music theory" or a "queer music theory" look like? How might these approaches expand the scope of music theory?

Everyone
Fred Everett Maus, "Masculine Discourse in Music Theory," *Perspectives of New Music* 31 no. 2 (1993): 264–293.

Pod A
Sally Macarthur, "The Power of Sound, the Power of Sex: Alma Schindler-Mahler's Ansturm," Chapter 3 in *Feminist aesthetics in music*, 63-80 (Westport: Greenwood Press, 2002).

Pod B
Maeve Sterbenz, "Movement, music, feminism: An analysis of movement-music interactions and the articulation of masculinity in Tyler, the Creator's Yonkers music video," *Music Theory Online* 23, no. 2 (June 2017), online.

Pod C
Elizabeth Eva Leach, "Gendering the Semitone, Sexing the Leading Tone: Fourteenth-Century Music Theory and the Directed Progression," *Music Theory Spectrum* 28, no. 1 (Spring 2006): 1–21.

Pod D
Jennifer Rycenga. "Endless Caresses: Queer Exuberance in Large-Scale Form in Rock," in *Queering the Popular Pitch*, ed. Sheila Whiteley and Jennifer Rycenga, 235–48 (New York: Routledge 2006).

This week, we're building on our discussion last week to look at scholars who incorporate their gendered, bodily subjectivity and experience into their research methodology. Our readings include some that continue the project of accounting for bodily and sensory experience in the analysis of music, as well as others that broaden their scope to critically engage with how gender, sexuality and the body impact other aspects of music research.

Everyone
Suzanne Cusick, "On a Lesbian Relationship with Music: A Serious Effort Not to Think Straight," in *Queering the Pitch: The New Gay and Lesbian Musicology,* 2nd edition, ed. P. Brett, E. Wood, and G. Thomas, 67–83 (New York: Routledge, 2006).

Pod A
Philip Brett, "Piano Four-Hands: Schubert and the Performance of Gay Male Desire," *19th-Century Music* 21, no. 2 (Autumn 1997): 149-176. – Please start at "I" on page 153. The first few pages relate to a long scholarly debate from much earlier that I'll discuss in the intro video.

Pod B
Sarah Hankins, "Queer relationships with music and an experiential hermeneutics for musical meaning," *Women & music: A journal of gender and culture* 18 (2014): 83-104.

Pod C
Sidra Lawrence, "Performing Desire: Race, Sex, and the Ethnographic Encounter," *Ethnomusicology* 61, no. 3 (Fall 2017): 468-485.

Pod D
Judith A. Peraino, "I am an opera: Identifying with Henry Purcell's Dido and Aeneas," in *En travesti: Women, gender subversion, opera*, ed. Corinne E. Blackmer and Patricia Juliana Smith, 99-131 (New York: Columbia University Press, 1995).

For the next few weeks, I've based on the topics of your research papers (but without overlapping with anyone's actual research area). This week, we'll start with what is the most popular broad area: the relationship between gender and musical instruments (who gets to play what instruments, how instruments are gendered, what it means when a woman plays a "man's" instrument, etc.).

Everyone
Ellen Koskoff, "When women play: The relationship between musical instruments and gender style," *Canadian university music review* 16, no. 1 (1995): 114-127. Reprinted in: *A Feminist Ethnomusicology: Writings on Music and Gender*, 122-132 (Urbana: University of Illinois Press, 2014).

Pod A
Henry Spiller, "A Queer Organology of the Pedal Harp," *Women and Music* 23 (2019): 99-121.

Pod B
Mark Katz, "Men, women, and turntables: Gender and the DJ battle," *Musical Quarterly* 89, no. 4 (2006): 580-599.

Pod C
Alisha Lola Jones, "Singing high: Black countertenors and gendered sound in gospel performance," in *The Oxford handbook of voice studies,* ed. Nina Sun Eidsheim and Katherine Meizel, 35-51 (New York: Oxford University Press, 2019).

Pod D
Lydia Hamessley, "Within sight: Three-dimensional perspectives on women and banjos in the late nineteenth century," *19th-century Music* 31, no. 2 (Fall 2007): 131-163.

This week we continue with our theme of topics inspired by your research projects. Another popular set of topics could be loosely organised as related to gender and sexuality "behind the scenes," so this week we'll be reading about music production, patronage, arranging, fandom, and entrepreneurship -- just a subset of all the work and roles necessary for music-making to happen that don't (necessarily) involve performing or composing.

Everyone
Jude Brereton, Helena Daffern, Kat Young, and Michael Lovedee-Turner, "Addressing Gender Equality in Music Production: Current Challenges, Opportunities for Change, and Recommendations," in *Gender in Music Production*, edited by Russ Hepworth-Sawyer, et. al., 219-50 (New York: Routledge, 2020).

Pod A
Matildie Thom Wium, "Jenny Lind, Harriet Grote and Elite Music Patronage in Early Victorian London," *Journal of the Royal Musical Association* 141, no. 2 (2016): 283-302.

Pod B
Lisa Barg, "Working behind the scenes: Gender, sexuality, and collaboration in the vocal arrangements of Billy Strayhorn," *Women & Music* 18 (2014): 24-47.

Pod C
Chuyun Oh, "Queering spectatorship in K-pop: The androgynous male dancing body and Western female fandom," *Journal of Fandom Studies* 3, no. 1 (2015): 59-78.

Pod D
Jann Pasler, "Countess Greffulhe as entrepreneur: Negotiating class, gender, and nation," in *The musician as entrepreneur, 1700–1914: Managers, charlatans, and idealists*, ed. William Weber, 221-55 (Bloomington: Indiana University Press, 2004). (This reading looks longer than it is, as the last 10 pages are appendices and endnotes. Still, if you're pressed for time, you might just skim pp. 226-36 ["Family and Salon Concerts"].)

Continuing on topics related to your research projects, this week we're looking at issues related to music, gender, and media, including YouTube, video games, music videos, film music, and television.

A side-note for this week: Your weekly response will take a slightly different format. You'll see in the reading for Week 12, that we'll be devoting that week to readings of your choice: Something you're interested in, that compliments what we've read so far, or that covers a topic you think is important but we haven't had space for. For your response this week, choose a reading (be sure to include its full bibliographic details!) and write a ca. 200 argument why we should read it in Week 12. Next week, we'll have a vote on which 5 readings will be assigned.

Everyone
Kyra D. Gaunt, "YouTube, Twerking & You: Context Collapse and the Handheld Co-presence of Black Girls and Miley Cyrus," *Journal of Popular Music Studies* 27, no. 3 (September 2015): 244-273.

Pod A
Kiri Miller, "Gaming the System: Gender Performance in Dance Central," *new media & society* 17, no. 6 (2015): 939-957.

Pod B
Grace Edgar, "'I am no lady when I fight!': Gender Politics in the Postwar Swashbuckler Score," in *Music in Action Film: Sounds like Action!*, ed. James Buhler and Mark Durrand, 37-58 (Abingdon: Routledge, 2020).

Pod C
Marc Lafrance and Lori Burns, "Finding Love in Hopeless Places: Complex Relationality and Impossible Heterosexuality in Popular Music Videos by Pink and Rihanna," *Music Theory Online* 23, no. 2 (June 2017), online.

Pod D
Eva Tsai and Hyunjoon Shin, "Strumming a Place of One's Own: Gender, Independence and the East Asian Pop-Rock Screen," *Popular Music* 32, no. 1 (January 2013): 7-22.

Continuing topics related to your research interests, this week we'll be reading about music, gender, and age/life stage, and about how musicians navigate changing life stages in their careers and their music.

Everyone
Dana C. Gorzelany-Mostak, "The Curse of the '*O mio bambino caro*': Jackie Evancho as Prodigy, Diva, and Ideal Girl," in *Voicing Girlhood in Popular Music: Performance, Authority, Authenticity*, ed. Allison Adrian and Jacqueline Warwick, 113–142 (New York: Routledge, 2016).

Pod A
Elizabeth Ann Lindau, "'Mother Superior': Maternity and Creativity in the Work of Yoko Ono," *Women and Music* 20 (2016): 57-76.

Pod B
Sylvia Nannyonga-Tamusuza, "Girlhood Songs, Musical Tales, and Musical Games as Strategies for Socialization into Womanhood among the Baganda of Uganda," in *The Oxford Handbook of Children's Musical Cultures*, ed. Patricia Shehan Campbell and Trevor Wiggins, 114-130 (Oxford: Oxford University Press, 2013).

Pod C
Linda Hutcheon and Michael Hutcheon, "Portrait of the Artist as an Older Man: Hans Pfitzner's Palestrina and Paul Hindemith's Mathis der Maler," in *Masculinity in Opera: Gender, History, and New Musicology*, ed. Philip Purvis, 216-235 (New York: Routledge, 2013).

Pod D
Delia Poey, "Long Live the Queen! Celia Cruz's Longevity as a Counterpoint of Tradition and Change," in *"Rock on": Women, Ageing and Popular Music*, ed. Ros Jennings and Abigail Gardner, 53-64 (Farnham: Ashgate, 2012).

In our final week inspired by your research project, this week we're looking at music, gender, and place: venues, locations, scenes, etc.

Everyone
Inge van Rij, "'Votes and notes': Exhibiting and Contesting Gender in the Orchestra of the New Zealand and South Seas Exhibition (1889–1890)," *Women & Music* 21 (2017): 3-42. (This may look long, but the article has a lot of images, which are very cool on their own, but also mean it's not so much text as a the page numbers imply!)

Pod A
Craig A. Monson, "Putting Bolognese Nun Musicians in their Place," in *Women's Voices Across Musical Worlds*, ed. Jane Bernstein, 118-141 (Boston: Northeastern University, 2004).

Pod B
Lorraine Byrne Bodley, "In Pursuit of a Single Flame: Fanny Hensel's 'Musical Salon'," in *Women and the Nineteenth-century Lied*, ed. Aisling Kenny and Susan Wollenberg, 45-59. Farnham: Ashgate, 2015.

Pod C
Colin Gunckel, "Defining Punk: Queerness and the LA Punk Scene, 1977–1981," *Journal of Popular Music Studies* 30, no. 1-2 (March-June 2018): 155-170

Pod D
Jocelyn R. Neal, "Dancing Together: The Rhythms of Gender in the Country Dance Hall," in *A Boy Named Sue: Gender and Country Music*, ed. Kristine M. McCusker and Diane Pecknold, 132-154. Jackson: University Press of Mississippi, 2004.

This week, you put together the reading list!

Everyone
Joanne Cusack, "Commercialisation, Celtic and Women in Irish Traditional Music," *Ethnomusicology Ireland* no. 7 (2021): 94–109.

Pod A
Samantha Ege, "Composing a Symphonist: Florence Price and the Hand of Black Women's Fellowship," *Women and Music* 24, no.1 (2020): 7-27.

Pod B
Cynthia J. Cyrus and Olivia Carter Mather, "Rereading Absence: Women in Medieval and Renaissance Music," *College Music Symposium* 38 (1998): 101–117.

Pod C
Claudia Goldin and Cecilia Rouse, "Orchestrating Impartiality: The Impact of 'Blind' Auditions on Female Musicians," *The American Economic Review* 90, no. 4 (2000): 715–41.

Pod D
Magdalena Olszanowski, "What to Ask Women Composers: Feminist Fieldwork in Electronic Dance Music," *Dancecult: Journal of Electronic Dance Music Culture* 4, no. 2 (November 6, 2012).

5. ASSESSMENT INFORMATION

Assessment varies depending on whether you enrolled in Music and Gender as a Level 2 (MUSI20224) or Honours (MUSI40028) subject. Everyone needs to complete:

> 10 200-word weekly response papers (weeks 2-11)
> A 250-word proposal for your final project (week 6)
> A 1750- (for Level 2) or 2000-word (for Honours) research essay on a topic of your choice (week 12)

Additionally, students enrolled at the Honours level (MUSI40028) need to complete:

> A 750-word annotated bibliography (week 4)

ASSESSMENT OVERVIEW

Weekly Responses

Responses to Weekly Readings, beginning in Week 2 and ending in Week 11.

This should be a short (ca. 200 word) critical reflection on the assigned readings and 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.

Based on some feedback I've received in other subjects, we may also try some alternative assigned topics for responses. We'll talk more about this in class.

Responses should be uploaded to the LMS by 11:59pm on the Friday after that week's Tuesday class meeting. For example, Week 2's class meeting is on Tuesday 3 August, so the response to the Week 2 readings should be posted by Friday 6 August.

Annotated Bibliography

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. 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.

All sources should be cited according to the guidelines of the Chicago Manual of Style (CMS). The CMS provides extended descriptions, rationales, and examples for virtually any kind of source you may use, and is available online, see especially chapter 14 (http://cat.lib.unimelb.edu.au:80/record=b6476200~S15). The University Library has also created a "quick guide" to Chicago-style citations (https://library.unimelb.edu.au/recite).

Please be aware that as a "quick guide," reCite does not necessarily capture all the nuance, explanation, or unusual cases covered in the CMS.

Additional information on LMS.

Research Proposal

A 250-word proposal of your project.

The proposal should be an overview of your final project as you currently conceive it. Your proposal should include the topic and repertoire you will discuss, as well as a preliminary thesis based on the current state of your research, preliminary points in your argument or evidence you might use, and your methodology (e.g. will you be conducting musical analysis, what theoretical frameworks you'll be using, what primary sources are you using, etc.).

Your proposal does not need to include a bibliography.

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.

The proposal provides a snapshot of the project as you currently conceive it. Do not feel like you have to stick to the outline of your project in your proposal. In fact, you should expect your project to evolve as you research and write. However, you should speak with me if you want to make substantial changes in the topic or repertoire of your project after submitting the proposal. If you are in doubt whether the changes in your topic count as "substantial," just ask!

Additional information on LMS.

Research Essay

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.

Please keep in mind the difference between primary, secondary and tertiary sources. What primary sources are relevant to your project will depend on your topic. There is no quantitative requirement for primary sources, but you are expected to use primary sources as appropriate and feasible to your project. Secondary sources can be scholarly or non-scholarly. You will definitely read more than just five scholarly secondary sources, but not everything you read will end up in your citations – only those sources from which you take specific information or ideas. You are welcome to also consult non-scholarly secondary sources – and you should cite them when appropriate – but they do not count towards your five scholarly secondary sources. Tertiary sources are valuable resources at all stages of a research project, but they do not count as one of your five scholarly secondary sources. You should cite them as appropriate, but if you find yourself frequently citing tertiary sources, that should be a warning sign that you're not going deep enough.

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). The CMS provides extended descriptions, rationales, and examples for virtually any kind of source you may use, and is available online, see especially chapter 14 (http://cat.lib.unimelb.edu.au:80/record=b6476200~S15). The University Library has also created a "quick guide" to Chicago-style citations (https://library.unimelb.edu.au/recite). Please be aware that as a "quick guide," reCite does not necessarily capture all the nuance, explanation, or unusual cases covered in the CMS.

Additional information on LMS.

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/135160

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

Where no extension or special consideration has been sought, late submissions will receive the following penalties:

- 10% of the maximum mark per working day or part thereof the assessment task is overdue (where work is less than a week overdue);

- A Pass mark will be capped at 50 (a maximum mark of 50%) (where work is more than a week overdue);
- Assignments submitted two weeks after the deadline will not be marked and receive a mark of zero.