



Singapore Examinations and Assessment Board



CAMBRIDGE
International Education

**Singapore–Cambridge General Certificate of Education
Advanced Level Higher 3 (2026)**

**Music
(Syllabus 9819)**

CONTENTS

	<i>Page</i>
INTRODUCTION	3
AIMS	3
FRAMEWORK	3
AREAS OF STUDY	3
ASSESSMENT OBJECTIVES	8
SCHEME OF ASSESSMENT	8
TASK REQUIREMENT	8
ASSESSMENT CRITERIA	10
COURSEWORK SUPERVISION	12
SUBMISSION REQUIREMENTS	12

INTRODUCTION

The Pre-University H3 Music Syllabus allows candidates to acquire fundamental knowledge and skills of a range of analytical, inquiry and research methods, and aims to foster candidates' appreciation of inquiry as praxis to deepen their musical understanding and inform their creative practices as musicians. There are three Areas of Study (AoS) – *Music Analysis*, *Performance Practice*, and *New Media and Technology* – which allow candidates to be immersed in a broad range of historical and contemporary issues across musical cultures. The independent inquiry component develops candidates' capacity to think critically, creatively and reflectively through the process of inquiry, as well as the acquisition of knowledge and skills in music research methodology. Both taught and independent inquiry components allow candidates to be engaged in aesthetic, affective and cognitive domains of learning, thereby deepening their appreciation and understanding of the rich complexities of music. The rigour of the curriculum also lays the foundation for further study in music at the tertiary level and endeavours to foster candidates' lifelong interest and involvement in music.

AIMS

The aims of the syllabus are to:

- Recognise the interdependence of inquiry and practice in music
- Broaden and deepen interest and curiosity on a range of musical issues and perspectives that will inspire inquiry and inform practices
- Foster critical thinking, creativity and independent thought through inquiry in music
- Communicate ideas, issues and perspectives effectively in a variety of modes
- Inculcate good habits of mind in music inquiry and practices.

FRAMEWORK

The syllabus is organised by Areas of Study that may be applied to the study of art, popular and/or world music across the domains of Listening, Creating and Performing. Candidates can then explore and undertake an **independent inquiry** on a topic of their choice and interest through a research project. In the course of the study, candidates should understand the reciprocal relationship between inquiry and practice, and are encouraged to apply research knowledge to listening, analysing, creating and/or performing music.

AREAS OF STUDY

There are three Areas of Study that candidates can choose for their Research Project:

1. Music Analysis
2. Performance Practice
3. New Media and Technology

Area of Study 1: Music Analysis

Overview

Music Analysis is the means of answering the question about *how music works* or *what it means*. The approach to Music Analysis in this syllabus is from a practical consideration of analytical techniques (i.e. the application of analytical methods to interpret music) rather than a theoretical one (i.e. the evaluation and comparison of analytical methods). This analytical understanding can and should be informed or guided by understanding of the social, cultural and historical contexts.

This Area of Study focuses mainly on two types of music analyses. The first type focuses on the music-sound event, where the structures and functions of musical elements and gestures shape the basis for musical understanding. In the investigation of Western art, jazz and popular music, candidates may be introduced to key melodic and harmonic analysis such as the analysis of voice-leading, harmonic progression and modulation. Candidates can also explore other music elements such as metre, rhythm and texture, as well as formal structure and large-scale design of a work. In the study of oral traditions, improvisation, and any form of recorded material, more commonly found but not limited to Asian music, aural analysis and/or the study of transcriptions, will reveal significant patterns and underlying structures pertaining to individuals or cultural groups.

The second type of analysis seeks to explore the meaning of music within its social, cultural and/or political contexts. This could include the study of influences and borrowings from other art forms and/or cultures, and issues related to identity and ideology. Candidates could investigate a range of source materials such as score editions, concert programmes, advertisements, MTVs, recordings, arrangements, transcriptions of improvisations, oral and written interviews, as well as musicological and non-musicological writings by critics, composers, editors, scholars and performers in order to explore, through analysis, the meanings of music.

In the course of exploring this Area of Study, candidates are encouraged to take the perspectives of the analyst-composer, analyst-performer and analyst-historian to see the connections across musical domains and consider their possibilities for application.

Suggested Scope

The list below is only suggestive and is non-exhaustive:

Suggested fields for exploration:	Possible topics:
Structural Analysis	<ul style="list-style-type: none"> • Conventional forms and their reinventions: Sonata form; 2-part forms; 3-part forms; <i>Banshi Bianzou</i>; <i>Kriti</i>; Theme and Variations; Verse and chorus; 12-bar blues form; 32-bar AABA or ABAC • Form-building concepts and/or formal functions • Form as a process of musical development • Golden Section • Different concepts of form (e.g. Symmetry and Palindrome, Minimalism, Serialism and Integral Serialism, Aleatoric Music, Electroacoustic Music, Free Jazz Improvisation)

Suggested fields for exploration:	Possible topics:
Harmonic Analysis	<ul style="list-style-type: none"> • Harmonic functions and chord progressions • Cadences • Voice-leading • Consonance and dissonance • Key relation and modulation • Pitch centricity • Scales and modes • Post-tonal and non-triadic harmonies • Cluster chords
Metrical and Rhythmic Organisation	<ul style="list-style-type: none"> • Systems (e.g. tala, colotomic structure, <i>banyan</i>) • Groupings (e.g. stress patterns, metric dissonances, polymetre, polyrhythm) • Temporal hierarchy (e.g. subdivisions, beats, bars, hypermetre) • Organising principles (e.g. non-retrogradable rhythm, isorhythm, rhythmic serialism, additive and subtractive rhythm, rhythmic modulation, phase shifts)
Melodic Analysis	<ul style="list-style-type: none"> • Phrase structures • Motivic and thematic development • Variation • Refrain patterns • Ornamentation • Improvisation • Tessitura • Metaphor • Gesture • Topoi • Serialism and Integral Serialism
Timbral, Sound and Textural Analysis	<ul style="list-style-type: none"> • Tuning system • Scale and temperament • Texture (e.g. polyphony, micropolyphony, heterophony, homophony) • Extended techniques • Acoustic spacing • Acoustic domains (e.g. time, frequency, amplitude, waveform, frequency ratios, periodic and non-periodic signals)
Relationship between music and ideology/philosophy/religion/borrowings from other art forms, etc.	<ul style="list-style-type: none"> • Ideology: social, cultural and political beliefs that influence music (e.g. Nationalism, Socialism) • Philosophies and practices of religions and their influence on music • Survey and application of principles in Art, Dance, Drama, Literature, etc. in music

Area of Study 2: Performance Practice

Overview

Performance Practice is the study of the way music is, and has been, performed. In Western art music, the study of performance practice is generally approached through the study of treatises, dictionaries, instruction books, critical writings, iconographical material, actual instruments, editions of scores and recordings of music. A central objective of performance practice in any period is the endeavour to uncover historically accurate reconstruction of musical performances as well as to ascertain how much and what types of freedom composers intended for the performance of their works. In the 19th and 20th centuries, some musicians approached the performance of earlier music with the thought that it must be improved, for example, by performing it on modern instruments, and by adopting modern and/or contemporary forms of notation. Others investigated how earlier music might be performed in a manner that was faithful to the style of performance during the period in which the work was conceived. This approach was initially termed 'authentic performance' when the concept of *authenticity* gained traction in the 1980s but is today considered under the broader labelling of 'historically informed' performances.

The term 'Performance Practice' is rarely used in world, jazz and popular music. The investigation of these types of music values the synchronic – the study of contemporary performance practices – as much as the historical. Candidates may survey these types of music in terms of a time period, geographical location, community, cultural area and/or lineage of performers, among others. The study of such music involves examining current practices eliciting oral histories and analysing a range of sources (e.g. iconographic and written materials, recordings, scores and archaeological evidence) in order to understand music-making in historically, socially and culturally defined contexts.

Suggested Scope

The list below is only suggestive and is non-exhaustive:

Suggested fields for exploration:	Possible topics:
Transmission, interpretation and improvisation	<ul style="list-style-type: none"> • The study of different score editions, audio recordings of a work and/or visual recordings of a work • Transcription of orally-transmitted music • Interpretation(s) of alternative notation for new music • Performance practices of improvised music
Performance in relation to organology	<ul style="list-style-type: none"> • Comparison of contemporary and period instruments in performance • Organology, innovation in musical instrumental design and its effect on performance • Tuning and temperament
Socio-cultural contexts in music performance	<ul style="list-style-type: none"> • The changing musical meanings and representations in performance across time and/or socio-cultural contexts
Performance in relation to spaces	<ul style="list-style-type: none"> • Performance in different acoustic conditions • Performance in multimedia environment • Performance and stage settings

Area of Study 3: New Media and Technology

Overview

New Media and Technology have transformed the way that music is produced, disseminated and consumed in the late 20th and early 21st centuries. The rise of broadcasting in the 1920s led to the birth of radio choirs, orchestras and bands for the performance of classical, jazz, popular and light music on radio networks.

The invention of the personal computer in the late 1970s, the growth of the internet, and advancements in recording technology (from acoustic to electrical, magnetic and, currently, digital), along with their corollary industries, are said to have produced a new era in music history. Examples of technological and new media inventions include the DAW, digital audio, digital instruments, film and television, web audio engines, video-sharing websites, mobile media and mobile software applications.

The creative interactions of musicians, technological equipment and/or new media have produced new forms of aesthetic expressions. For instance, audio mixing is often regarded as a form of performance whereby the audio engineer's mixing choices and techniques reflect his/her musical and emotional connection to the music. The capabilities of the recording studio and equipment can be perceived as the mixer's 'instrument'. The mixing process embraces a wide range of approaches that tap in to elements of mathematics, physics, acoustics and sound manipulation (e.g. sampling, sound processing, use of electronic and electric instruments), enabling musicians to experiment with a wide spectrum of timbres and textures, and for new sound worlds to emerge.

Technology also changes the way that composers, performers and studio engineers collaborate, communicate and present music. Collaborations may take place via cloud-based platforms, where musicians can upload their music (e.g. parts, loops) and invite other musicians in the online community to respond and co-create. Musicians have also explored modes of presentation apart from live performances on a physical stage, such as virtual presentations and hybrid formats combining live performances with pre-recorded material, thereby establishing new creative possibilities and relationships between sound, acoustics and the environment.

Suggested Scope

The list below is only suggestive and is non-exhaustive:

Suggested fields for exploration:	Possible topics:
Creative practices with technology	<ul style="list-style-type: none"> • Creating, improvising and/or performing with new media and/or technology • Creative processes in music recording, arrangement, mixing, editing and/or mastering • Sound design
Relationship of technology with music/sound	<ul style="list-style-type: none"> • Relationship between acoustic and electric/electronic/digital etc. instruments • Relationship between performance and audio post-production • Development of new instruments; development in instrumental design • Functions of technological tools in music analysis, creating and performing • Interdisciplinary collaboration through technology

ASSESSMENT OBJECTIVES

Candidates need to be able to:

AO1: Demonstrate musical understanding through the use of appropriate analytical, inquiry and/or investigative methods to acquire, select and synthesise knowledge.

AO2: Demonstrate the ability to analyse and evaluate multiple perspectives from a range of sources by interpreting them within the larger social, cultural and historical contexts.

AO3: Communicate, with clarity, well-substantiated research and meaningful musical responses that display independence of thought.

Candidates offering this syllabus will be required to submit a Research Project on a topic of their choice in one or more Area(s) of Study.

SCHEME OF ASSESSMENT

Part	Item	Marks
A	Musical understanding, Aural perceptiveness, Recognition of significance and relevance	25
B	Appropriateness of analytical inquiry and/or investigative methods	25
C	Ability to analyse and evaluate perspectives from a range of sources using appropriate technical vocabulary	25
D	Communication of findings, Presentation, Substantiation of judgements, Acknowledgements	25
	Total	100

TASK REQUIREMENT

Candidates must submit a Research Project on a topic of their choice. Candidates are to demonstrate their musical understanding on a topic of their choice in one or more Area(s) of Study. Research should be based on substantial exploration and analysis of repertoire, musical practices, or creating and performing processes. A piece of research that is solely an exploration of philosophy or a biographical, historical or contextual account without in-depth study of music is not acceptable.

Candidates may choose to submit the Research Project in one of the following formats:

Format 1: An essay of between 3000 and 3500 words

Format 2: A combination of text (between 2000 and 3000 words) with other modes of presentation as means of substantiation or response to the chosen topic

Both formats may include the following:

- Original scores for reference (if the scores are not commonly available)
- Analytical excerpts/graphs from works

- Supporting literature reviews or reference materials
- Audio/video recordings of existing performances
- Music excerpts in the form of (a) scores and audio recordings or (b) transcriptions and recordings
- Full documentation including citation and bibliography
- A range of music recordings with documentation (e.g. field recording of folk songs, interviews with musicians, audience/listeners and practitioners)

For submission in **Format 2**, the following modes of presentation (non-exhaustive) may be considered:

- Video recording created by candidates (which may include some verbal explanation) of candidates' research on performing, demonstrating different performing practices, styles and conventions (e.g. a candidate may try out different methods of jazz improvisation that are being researched). The video has to be original and should not be a compilation of other videos, although candidates may make references by adopting segments of other existing videos or audio recordings (e.g. a comparison with reference to video performances by two artists).
- Candidates' music compositions and drafts that demonstrate research on possibilities and restrictions of selected composition models, concepts or strategies
- Photographs or demonstration videos created by candidates (e.g. videos demonstrating research on sound synthesis on analogue synthesizers; videos in which candidates explain their research findings verbally, supported by demonstration on an instrument)
- Analytical graphs and infographics such as FFT analysis or spectrum analysis (with the primary focus on music, and **not** on the mathematical basis of such analyses)

The modes of presentation in **Format 2** should be an integral part of the research rather than serve as illustrative materials or annexes that support the findings.

For both **Format 1** and **Format 2**, it should be noted that the word count refers to the research essay itself and does not include any information contained in annexes (e.g. bibliography, citations, illustrative materials).

The following cannot be explored in a candidate's Research Project, regardless of format:

- Musicians/Composers/Repertoire explored in Areas of Study 1 to 3 in the H2 Level Music Exam Syllabus and submissions for the Creating component (including technique exercises and composition drafts)
- Repertoire/Composers presented in the Performing component of H2 Level Music

ASSESSMENT CRITERIA

A Musical understanding, Aural perceptiveness, Recognition of significance and relevance

Descriptors	Marks
The research demonstrates strong musical understanding, well-developed thought processes and a high level of aural sensitivity in recognising significant and relevant features, supported by an excellent range of musical literature and listening.	21–25
The research demonstrates good musical understanding, clear thought processes and a good level of aural sensitivity in recognising significant and relevant features, supported by a good range of musical literature and listening.	16–20
The research demonstrates fairly good musical understanding, sensible thought processes and a fair level of aural sensitivity in recognising significant and relevant features, supported by a fair range of musical literature and listening.	11–15
The research demonstrates some musical understanding, limited thought processes and uneven aural sensitivity in recognising significant and relevant features, supported by a limited range of musical literature and listening.	6–10
The research demonstrates weak musical understanding, weak thought processes and poor aural sensitivity in recognising significant and relevant features, supported by a very narrow range of musical literature and listening.	1–5
No creditable content	0

B Appropriateness of analytical inquiry and/or investigative methods

Descriptors	Marks
Effective application of appropriate analytical/investigative methods forming the basis for a comprehensive understanding of all relevant issues.	21–25
Mostly effective application of appropriate analytical/investigative methods forming the basis for a good understanding of most relevant issues.	16–20
Fairly effective application of appropriate analytical/investigative methods forming the basis for a moderate understanding of mainly relevant issues.	11–15
Weak application of analytical/investigative methods to form the basis for some understanding of relevant issues.	6–10
Very weak application of analytical/investigative methods to form the basis for a partial understanding of issues which are of variable relevance.	1–5
No creditable evidence of analytical query	0

C Ability to analyse and evaluate perspectives from a range of sources using appropriate technical vocabulary

Descriptors	Marks
A mature analysis and evaluation, drawing on perspectives from a wide range of sources, interpreted within wholly appropriate social, cultural and/or historical contexts; fully effective in the use of technical vocabulary.	21–25
A high-level analysis and evaluation, drawing on perspectives from a range of sources, interpreted within appropriate social, cultural and/or historical contexts; mainly effective in the use of technical vocabulary.	16–20
A moderate-level analysis and evaluation, drawing perspectives from a small range of sources, interpreted with some references to social, cultural and/or historical contexts; able to use mainly accurate technical vocabulary.	11–15
Some attempt to analyse and evaluate perspectives mainly deriving from one to two sources, interpreted with few references to social, cultural and/or historical contexts; able to use some accurate technical vocabulary.	6–10
Limited attempt to analyse and evaluate perspectives mainly deriving from a single source, with little reference to social, cultural or historical contexts; demonstrating some weakness in the use of technical vocabulary.	1–5
No creditable analysis or evaluation	0

D Communication of findings, Presentation, Substantiation of judgements, Acknowledgements

Descriptors	Marks
A convincing and very well-organised presentation using appropriate mode(s) of communication, supported by wholly apt examples and/or illustrative materials, with accurate documentation, references and independent conclusion.	21–25
An effective and clearly organised presentation using appropriate mode(s) of communication, supported by good examples and/or illustrative materials, with mostly accurate documentation, references and independent conclusion.	16–20
A competently organised presentation, using mostly appropriate mode(s) of communication, supported by some appropriate examples and/or illustrative materials, with some inconsistency in documentation, references and independent conclusion.	11–15
Some continuity of thought and organisation in the presentation, using partly appropriate mode(s) of communication, with many inconsistencies in documentation, illustrative materials and conclusion.	6–10
Weakly organised presentation with little continuity of thought. Mode(s) of communication may be unsuitable or inappropriate, with very weak documentation, illustrative materials and conclusion.	1–5
No creditable communication	0

COURSEWORK SUPERVISION

The Research Project submitted for assessment must be candidates' own work and should represent their ability to work independently. Nevertheless, all candidates will need some degree of guidance from their Coursework Supervisors at the stage of formulating their project proposal.

The process of selecting the research topic begins with the proposal of several possible areas of research by candidates. Coursework Supervisors will assist candidates in refining, narrowing and selecting a few topics of potential research based on the assessment of the topics' viability and rigour. Candidates may begin with a literature review (e.g. books, listening titles, video extracts) and Coursework Supervisors would ascertain whether there are enough resources available to support the research topic. It is through this review that they arrive at suitable topics for themselves.

Upon the commencement of writing, candidates are expected to complete their project **independently**. Coursework Supervisors' guidance would be limited to two compulsory conference sessions. Details on coursework guidance from the proposal stage to project submission can be found in the section on **Submission Requirements**.

Candidates are not expected to undertake original research; it is sufficient for them to show a good understanding of their chosen topic, and to demonstrate aural awareness and discrimination. However, candidates should be aware that a simple compilation of extracts from writings, musical scores, videos or recordings will not be sufficient. The project should offer evidence of independent learning, critical reflection and evaluation.

Candidates' primary aim should be to communicate to the Examiners what they have learnt. In choosing between Format 1 and Format 2, candidates will need to consider the format that will best deliver their ideas and skills, whether with substantial explanation and elaboration mainly using text (Format 1), or through a combination of modes (Format 2). For either format, a good Research Project is one that provides clear documentation and cross-referencing among the materials to form a coherent and effective presentation.

NOTE: Coursework Supervisors should monitor progress and ask generic questions to help move the coursework forward. They should not offer specific ideas that could be deemed as candidates' own work.

SUBMISSION REQUIREMENTS

1 APPROVAL PROCESS FOR THE RESEARCH PROJECT

- 1.1 Candidates must submit to SEAB the soft copy of their **Research Project Proposal Form** (provided by SEAB) by a specified date in Term 1 of the second year of study. **Deadlines for submissions will be specified by SEAB in a circular to schools each year.**
- 1.2 The proposal should not exceed 500 words and should include the following:
 - Area(s) of Study
 - Synopsis which states the following clearly:
 - Title of the Research Project research question(s), objective(s) and scope of the research area, including an indication of any potential problems or limitations
 - Literature review with an overview of the current state of research and knowledge in this Area of Study
 - If applicable, a description of the qualitative or quantitative methodology to be used in gathering data.

- 1.3 The soft copy of the proposal must be dated and signed by both the candidate and the Coursework Supervisor. The hard copy should be retained by the school and submitted with the completed Research Project by the date specified by SEAB (see paragraph 1.1 above).
- 1.4 Proposal submissions will be sent to Cambridge for approval by the Principal Examiner.
- 1.5 If a proposal is acceptable as it stands, the Principal Examiner will approve it without further feedback.
- 1.6 If the Principal Examiner rejects a proposal or indicates that a proposal needs to be revised before it can be approved, feedback will be provided to the candidate accordingly. This feedback must be retained and submitted to SEAB with the completed Research Project, along with the hard copy of the original proposal submission (see paragraph 1.3 above).
- 1.7 If a candidate has been advised by the Principal Examiner that he/she must make a resubmission of the amended proposal for approval, or submit a second proposal, the candidate must do so by the date specified by SEAB, the hard copy of which must be submitted with the completed Research Project.

2 NOTES FOR GUIDANCE ON THE RESEARCH PROJECT

- 2.1 The Research Project submitted for assessment must be candidates' own work and should represent their ability to work **independently**. Nevertheless, all candidates will need support from their Centres' Music Coursework Supervisors in the form of monitoring the work in progress and giving some degree of guidance. The extent of Coursework Supervisors' guidance is outlined in paragraphs 2.2 to 2.5 below.

2.2 During Proposal Stage

2.2.1 Before candidates embark on the writing of their paper, Coursework Supervisors are expected to:

- guide candidates in the selection of an appropriate research topic
- guide candidates in the formulation of their research proposal and in the interpretation of Examiners' comments on their proposal, as well as the formulation of a second proposal, if required
- advise candidates on their work schedule
- advise candidates on research ethics
- advise candidates on research skills, techniques and methodology
- advise candidates on the suitability of resources/references selected
- draw candidates' attention to the importance of the declaration that they will be required to make on the *Declaration and Submission Form* (provided by SEAB).

2.3 During Writing Stage

2.3.1 At the Writing Stage, the Coursework Supervisor should continually monitor candidates' progress to ensure that the candidates' work is on schedule.

2.3.2 The Coursework Supervisor may provide feedback on the Research Project only during the scheduled conference sessions. The Coursework Supervisor must ensure that the candidate does his/her own independent thinking and is fully responsible for developing the arguments and essay structure, and for the sourcing of information.

- 2.3.3 The Coursework Supervisor may have up to three conferences with the candidate. The first two conferences are compulsory, while the third conference is optional.
- (a) **First conference (compulsory):** this must be conducted as soon as the candidate is ready with the first draft, by mid-May at the latest. The Coursework Supervisor is not required to complete the *Record of Guidance* (provided by SEAB).
- (b) **Second conference (compulsory):** this must be conducted by mid-July at the latest. The Coursework Supervisor is required to complete the *Record of Guidance* (provided by SEAB), giving details of key points of guidance provided during the conference. This will aid Examiners in evaluating the candidate's work.
- (c) **Third conference (optional):** this, if needed, must be conducted by mid-August at the latest. The Coursework Supervisor is required to complete the *Record of Guidance* (provided by SEAB), giving details of why this conference is needed, as well as key points of guidance provided during this conference. The third conference can be conducted:
- at the request of a candidate, or
 - at the suggestion of the Coursework Supervisor, should he/she feel that a candidate would benefit from a third conference. However, it should be the candidate's decision whether or not to take up the suggestion.
- 2.3.4 There is no time limit on the duration of each conference, as the length of time required will depend on each candidate's needs. However, a conference should take place in one sitting within a day.
- 2.3.5 The Coursework Supervisor may accept a draft of a candidate's work in advance to be used for discussion during a conference, but the Coursework Supervisor should not give any written feedback on the work submitted.
- 2.3.6 It should be noted that the nature and extent of guidance given during the conferences may be taken into consideration during the marking of the candidate's work.
- 2.3.7 All completed *Record of Guidance* forms must carry the Coursework Supervisor's signature and date. The candidate should be given the opportunity to see what has been noted down on the forms and should sign to acknowledge the guidance given.
- 2.3.8 All completed *Record of Guidance* forms must be submitted with the Research Project.

2.4 Assistance from External Agencies/Experts

- 2.4.1 During their research, candidates are permitted to interview or seek professional advice from external agencies or experts or music practitioners, whereby the sources of information must be properly acknowledged and recorded in their Research Project.

However, in the writing or creating of any part of their Research Project, candidates are **not** to seek assistance or accept consultation from external agencies or experts, including family and friends.

- 2.4.2 Candidates must acknowledge advice or information provided by people or generated by Artificial Intelligence (AI) other than their Music Coursework Supervisors. They may do this through the use of in-text citations, footnotes, or endnotes, or in their bibliography.

2.5 On Submission and on Suspicion of Plagiarism

- 2.5.1 When candidates submit their Research Project for assessment, Coursework Supervisors are expected to ensure that candidates have completed the *Research Project Declaration and Submission Form* and attached it to the front of the work.

- 2.5.2 Coursework Supervisors should also attach the hard copy of the proposal(s), along with any feedback given by the Principal Examiner, and the *Record of Guidance*, if any has been given.
- 2.5.3 While Coursework Supervisors do not need to assess the work that is submitted or check that the requirements for the Research Project have been fulfilled, they will nevertheless need to read the work in order to satisfy themselves that it is authentic.
- 2.5.4 If the Coursework Supervisor is satisfied that, **to the best of his/her knowledge** of the candidate and the progress of the Research Project, the work is authentic, he/she should sign and date the declaration on authenticity on the *Research Project Declaration and Submission Form*. It is understood that the declaration is made in good faith by the Coursework Supervisor and that ultimately, the authenticity of the work is the candidate's responsibility.
- 2.5.5 If the Coursework Supervisor has cause for suspicion of plagiarism in the work submitted, he/she should circle the option 'I have reason to believe that the candidate has plagiarised work in this Research Project' and should give details in an Irregularity Report which should be submitted to SEAB, along with the work in question, including the candidate's approved proposal.
- 2.5.6 All documentation regarding cases of suspected plagiarism, proven or otherwise, must be submitted to SEAB. The examining authority will take disciplinary action against any candidate found to have committed or aided the offence of plagiarism.
- 2.5.7 If there are no irregular cases, a 'nil return' must be submitted by the school.