CAMBRIDGE
International Education

Guidance on the Administration and Online Submission of Art & Design

Cambridge IGCSE™
Art & Design 0400

Use this syllabus for exams in 2027.
Exams are available in the June and November series.
Exams are also available in the March series in India.

Version 2

For the purposes of screen readers, any mention in this document of Cambridge IGCSE refers to Cambridge International General Certificate of Secondary Education.

Cambridge Pathway

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This syllabus is not available to private candidates.

These instructions are for teachers and exams officers responsible for Art & Design. This document provides guidance on the preparation and submission of work via Submit for Assessment.

This document should be read in conjunction with the syllabus and information published on the samples database: www.cambridgeinternational.org/samples

You are not required to mark your candidates' work. Both components are externally assessed.

When should files be uploaded via Submit for Assessment?

Your exams officer must upload your candidates' work via Submit for Assessment according to the submission deadlines below. You should set internal deadlines in order to prepare your candidates' work for photographing, scanning or digital presentation to meet these deadlines.

Component	March submission deadline	June submission deadline	November submission deadline
1	27 February	30 April	31 October
2	Test to be taken between 1 November 2026–27 February 2027. Work should be submitted as soon as possible after the test and no later than **5 March**.	Test to be taken between 1 January 2027–30 April 2027. Work should be submitted as soon as possible after the test and no later than **5 May**.	Test to be taken between 1 July 2027–31 October 2027. Work should be submitted as soon as possible after the test and no later than **5 November**.

We recommend that work for Component 1: Coursework is completed before candidates start working on Component 2: Externally Set Assignment.

Candidates must produce different work for each component. They should avoid producing work for Component 2 that overlaps with the same theme they have used Component 1.

Preparation of candidates' work for submission via Submit for Assessment

Each candidate should submit **one .pdf file** for Component 1 and **one .pdf file** for Component 2.

It is the centre's responsibility to ensure that the work is uploaded correctly and according to these instructions. Once the Submit for Assessment upload window has closed, you may not be able to re-upload work if you have omitted to include all necessary elements.

Submit for Assessment is compatible with Windows and macOS operating systems. For more information on file sizes, formats and file naming conventions, see the section on 'Component Instructions'.

What files are accepted?

All submissions must comply with the following file sizes and types.

File types	Accepted formats	Limit	
Document	.pdf	25 GB	No more than 20 screen pages
Video	.mp4	5 GB	No more than 3 minutes

Candidates are required to produce **a maximum of 20 screen pages per component** as a digital portfolio. Candidates can submit fewer screen pages, but they should not produce more than 20 screen pages.

A screen page refers to a single image, slide, text page or screen produced through programmes such as Microsoft PowerPoint, Word or similar software packages. Examples of how screen pages have been presented are included in Appendix 1.

.pdf files should not include any interactive elements, such as overlaid comments, digital signatures, hyperlinks or QR codes. If .pdf files contain interactive elements, please follow the instructions provided in the examinations officers copy of the **Administrative Guidance in Using Submit for Assessment** to 'flatten' the files to remove the interactive elements. Check the quality of the flattened file before submission. If the centre attempts to upload .pdf files with interactive elements, the exams officer will receive an error message.

Candidates are not required to submit video evidence of their work. Video/moving image must **not** be embedded in their one .pdf file but, where appropriate and integral to the assessment and the choice of media, it can be uploaded as a separate file.

Component Instructions

Give yourself enough time to prepare the work according to these instructions. You may need to set an earlier date for the completion of Component 1: Coursework and schedule an earlier date for the timed test in Component 2: Externally Set Assignment.

For both components, candidates can work in any media. They can:

- use traditional approaches (e.g. processes such as drawing, painting, textiles, sculpture etc.) and then photograph or scan the work produced;
- or use digital techniques (e.g. using software such as Photoshop, etc.);
- or use a combination of both.

The work for each component must be presented as a separate digital portfolio. Candidates can create a digital portfolio by inserting files, images, photographs or scans of work and text into PowerPoint slides or similar. The digital portfolio must be saved or exported as **one .pdf file** for upload to Submit for Assessment.

Each candidate should submit **one .pdf file** for Component 1 and **one .pdf file** for Component 2.

Component 1: Coursework

The digital portfolio should include the following, in the order shown:

1 The coversheet, available to download from the samples database www.cambridgeinternational.org/samples
2 final outcome
3 portfolio.

Component 2: Externally Set Assignment

There is a preparatory period in which candidates produce their supporting studies. The preparatory period begins once you have distributed the **question paper** (available on the relevant syllabus page on School Support Hub) to the candidates and ends with the start of the timed test. Candidates then produce their final outcome during the timed test. All tests must be scheduled to end by the date indicated on the question paper.

Supporting studies: candidates produce their supporting studies in response to one question on the question paper. During the preparation period and before the timed test, candidates should organise their supporting studies into a digital portfolio.

Timed test: informed by their supporting studies, candidates produce their final outcome. They must have their supporting studies with them at the start of the timed test. After the timed test, the final outcome is then added to their digital portfolio.

The digital portfolio should include the following, in the order shown:

1 The coversheet, indicating the question number and question theme, available to download from the samples database **www.cambridgeinternational.org/samples**
2 final outcome
3 supporting studies.

You should schedule the test to ensure that you have enough time to carry out this task and to ensure that the exams officer can meet the upload deadline. You should submit candidates' work as soon as possible after completing the timed test.

Time taken to photograph and scan the final piece is not included in the timed test.

You must ensure that you download the correct question paper for the series you have entered.

Please refer to the table below which shows when your school will be able to access the question paper.

	March series	June series	November series
0400/2	1 November 2026	1 January 2027	1 July 2027

It is your responsibility to ensure that the correct question paper is distributed (printed by the centre or soft copy transmission) to the candidates. Where there is overlap of series (when the question paper for the March series and the question paper for the June series are available to download at the same time), you must ensure that you distribute the March question paper to candidates entered for the March series and the June question paper to candidates entered for the June series. The date on the front of the question paper refers to the series entered not the calendar month when they take the timed test.

You must distribute the question paper as soon as it is available to enable candidates to prepare for the timed test.

If you cannot access the School Support Hub please contact our Customer Services team at **info@cambridgeinternational.org**

Key points for both Components

- Presenting the work in a digital portfolio does not mean work has to be created digitally or by using digital drawing software.
- The coversheet must always be screen page 1, followed by the final outcome. The coversheet does not count towards the maximum number of screen pages.
- Exams officers will be prompted to complete a Declaration of Authenticity when they upload files to Submit for Assessment. Candidates do not need to include a declaration as a separate page in their digital portfolios.
- Candidates are not required to annotate their work but annotations can help the assessor to understand their intentions. When annotation is included, it should be legible or preferably typed.
- All work must be clearly labelled to indicate the provenance of imagery i.e. what is the candidates' own work and what is the work of another.
- Do not create interactive pdf files, embed links or include QR codes.
- Candidates' work must not be edited by the teacher in any way before submission.
- Ensure that all content is visible and no imagery or text overlaps (one item covering another).
- Submissions for Component 1 and Component 2 should be kept separate and saved as separate files prior to upload for Submit for Assessment. The exams officer must ensure the correct work is uploaded under the corresponding component submission.

For Component 2: Externally Set Assignment

- Consider setting an internal submission date for your candidates to complete their supporting studies in advance of the date for the timed test.
- The work produced for Component 2: Externally Set Assignment must relate to one question from the question paper and the candidate must indicate the question they attempted on the coversheet. Candidates should avoid choosing a question from the question paper that is the same as, or similar to, the theme they have already covered in Component 1: Coursework.
- Candidates may have access to their digital portfolio for Component 2: Externally Set Assignment during the timed test. They do not have to print a copy of this to refer to during the timed test.
- If candidates require access to digital software during the timed test and/or internet access to use the software, this is permitted. Devices candidates use during the timed test must be checked before the test starts to ensure the candidate does not have a final copy of the work they have planned already stored on the device. Personal devices must be securely stored between timed test sessions to ensure that candidates do not continue to work on their supporting studies.

The use of digital software

Where digital software is used, e.g. digital drawing, painting, collage, modelling, screenshots should be included to show how ideas have been developed, e.g. showing the selection of tools and manipulation of imagery. Candidates must use their own imagery and credit all sources used in their research through labelling.

The use of generative AI

We recognise that generative AI programs of various kinds have the potential to provide a valuable resource for candidates and can support the learning process as candidates research, design and plan their work. However, the inappropriate use of generative AI to create or enhance candidate work without acknowledgement risks being classed as plagiarism and, like other forms of malpractice, may be subject to penalty. (See the *Cambridge Handbook* section 5.6.)

As with our existing guidance relating to the submission and authentication of coursework, the primary responsibility for identifying any inappropriate use of generative AI by candidates remains with centres and teachers who know the candidates best. Teachers must keep candidate work submitted for assessment under supervision and must be able to authenticate it as the candidate's own original unaided work. (See the *Cambridge Handbook* section 3 on Coursework and moderation).

All use of generative AI programs to conduct initial research, create text, images, sound or video or plan a project must be acknowledged in the work and AI-generated material must be clearly referenced. Using AI appropriately to support their work will not give the candidate an advantage over any other way of initiating research or planning a project.

Avoidance of plagiarism

It is the centre's responsibility to make sure all assessed work is the candidate's original work. Candidates must not submit someone else's work as their own, or use material produced by someone else without citing and referencing it properly. You should make candidates aware of the academic conventions governing quotation of, and reference to the work of others, and teach candidates how to use them.

A candidate taking someone else's work or ideas and passing them off as their own is an example of plagiarism. It is your responsibility as a teacher to prevent plagiarism from happening and to detect it if it does happen. For more information, search for 'Preventing plagiarism – guidance for teachers' on our website at www.cambridgeinternational.org/teachingandassessment. Cambridge International has robust systems in place to detect, investigate and address plagiarism once work has been submitted.

Safeguarding and appropriateness of themes and topics

Please note that the Cambridge International safeguarding team will contact your centre for reassurance of the candidate's safety and well-being if there is a concern.

Safeguarding and duty of care extends to our staff and assessors. Any work that they consider offensive will be referred as malpractice.

Submissions containing inappropriate, explicit or illegal content are not permitted. This includes but is not limited to sexually explicit content, abuse, torture, self-harm or injury. You are advised to contact Cambridge International if there is any doubt about the suitability of materials or themes. For more information, please refer to our Safeguarding policy. Further information on safeguarding can be found at **www.cambridgeinternational.org/about-us/our-standards/safeguarding/** and in the *Cambridge Handbook*.

Tips for photographing or scanning the work

You can use a mobile phone or a digital camera to photograph work. You must ensure the images are clear and that any text or detail is visible. Work does not need to be professionally photographed or scanned. However, you are responsible for checking that the quality of the images and text is clear enough for assessment to take place.

Tips for photographing the work:

- Take the image straight on and not at an angle.
- Use a tripod to avoid blurred images.
- Make sure the image is in focus and text is clear.
- Use good artificial lighting which lights the image evenly; avoid glare or shadows.
- Avoid use of a flash which can affect colour and cause lower quality images.
- Ensure the image fills the frame.
- Photograph work against a plain background if blank space is visible.
- Teachers or technicians should not edit, adjust, filter or crop the photographs before submission.
- Ensure all text and/or detail is legible.

Tips for scanning the work:

- Scan the work with multiple passes.
- Import the scanned images into image editing software.
- Teachers or technicians should not edit, adjust, filter or crop scanned images before submission.

Ensure that all work presented on each screen page is legible at 100 per cent zoom. The page dimensions of each screen page should not be so large that work is difficult to view or navigate, or require zooming in and out multiple times.

Exams officers or supervisors will upload files via Submit for Assessment. We recommend using the following naming convention:

Series_SyllabusNumber_ComponentNumber_CentreNumber_CandidateNumber_ ComponentSection

- June2027_0400_01_AB123_0081_coursework
- June2027_0400_02_AB123_0081_esa

Ensure that Component 1: Coursework files are uploaded to Submit for Assessment under ‘Coursework’ and not ‘Supporting Materials’.

Ensure that Component 2: Externally Set Assignment files are uploaded to Submit for Assessment under ‘Externally Set Assignment’ and not ‘Supporting Materials’.

Appendix 1

Examples of screen page layouts.

The following examples show how candidates may wish to present their screen pages. This list is not exhaustive and there is flexibility in organising screen pages, provided the content and any included annotation is clear and legible.

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Medium: *White pen and Color Pens*

3

Size: 20.8×20.8

This is what I have painted for the artist copy.

As I mentioned in the previous slide, Nazmus Sakib often traps his background in a certain shape, for example a hexagonal irregular form, or as seen in this artist copy, into many overlayed circles. But his straight-line pen strokes remain the same. He has also made a few artworks based on an imaginary perspective, while still maintaining his detailed pen-work.

This is my artist copy after I have applied the negative effect on it again

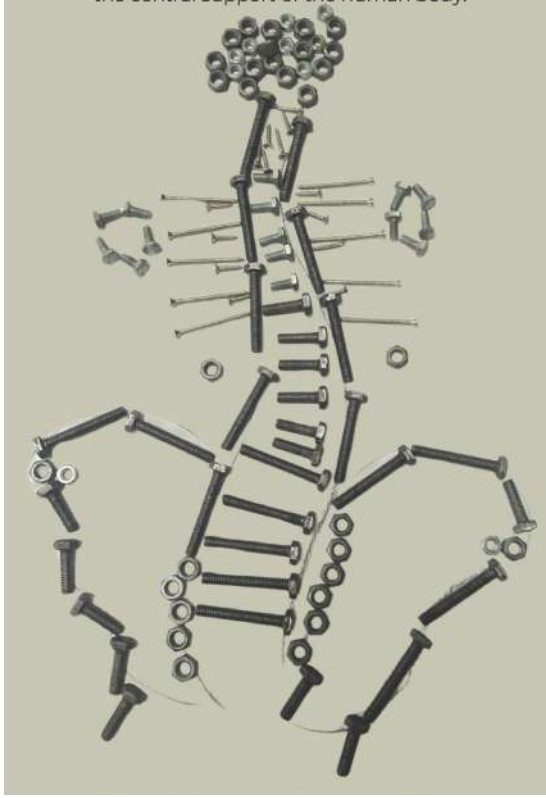
In this artist copy, I have tried using a digital editing style, the negative effect, in which the colors of the picture change to their complementary matches. For example, black changes to white and blue changes to yellow. Though I just wanted to try this style because it was unique, but after completing this I realized that my understanding of complementary colors has increased because I used to constantly refer to both the edited an original version, due to which I repetitively noticed which colors changed to which.

Over here I have edited the colors to negative style.

This is the original artist artwork.

Colour Palette
Artist Reference
Daniel Ludwig
I deliberately chose a horizontal composition, dividing my reality and dreams. The glasses in the foreground ground me in reality, while the upper half of the painting, portraying dreams, is airy and soft in color. There is a stark contrast between the two sections—while my dreams appear lighter and more ethereal, the lower part is rich and vivid. I created a fragmented interplay of colors inspired by Artist Daniel Ludwig, but ensured that my figure stood out distinctly. Within these color patches, I painted flowers and leaves, tying back to another personal paradise—my garden. Through this artwork, I express my own vision of paradise, where clarity and imagination coexist in harmony.
To create this composition, I first used a printed floral sheet as the background and layered it with an acrylic wash. I then built the artwork in acrylics, with the birds and planes rendered in grey and white monochrome tones to highlight their dreamlike, intangible quality. The female figure on the right, representing me, remains vibrant and colorful, surrounded by flying swans, signifying the subconscious as a paradise.
Paradise, for me, exists in two distinct forms—my glasses and my sleep. Though glasses are materialistic, they give me clarity, allowing me to see the world in its true form. Without them, everything appears blurred and lifeless. My second paradise is sleep, where I enter a dream world that feels surreal and boundless. In my artwork, I represent these two paradises by depicting my glasses in the foreground, through which I see myself sleeping. Beyond the glasses lies the world of my dreams—origami birds, planes, and another version of myself as a female figure, embodying my subconscious. Ducks and swans take flight from my head, symbolizing dreams escaping into the unknown.
Origami birds

Expanding on this idea, I integrated mechanical elements to construct a skeletal human form using nuts, bolts, and screws, reinforcing the idea that connectivity is fundamental to all forms of existence—whether biological, mechanical, or social. The spinal column, built from systematically arranged bolts, serves as the core of this structure, just as the spine is the central support of the human body.



I further extended this idea by arranging real nuts and bolts, mirroring their function in both machinery and the human body.

Stapler pins

Artist Reference- "Peter Root"

I took inspiration from **Peter Root's** installation called "Ephe Micro polis" which he made from stapler pins and turned them into an entire city.

Sketches

Process Record

Nut bolts

Cambridge IGCSE Guidance on the Administration and Online Submission of Art & Design 0400 for 2027.

School feedback: ‘While studying Cambridge IGCSE and Cambridge International A Levels, students broaden their horizons through a global perspective and develop a lasting passion for learning.’

Feedback from: Zhai Xiaoning, Deputy Principal, The High School Affiliated to Renmin University of China

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