



National  
Qualifications  
2024

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# 2024 Photography

## Higher

### Question Paper Finalised Marking Instructions

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## General marking principles for Higher Photography

*Always apply these general principles. Use them in conjunction with the detailed marking instructions, which identify the key features required in candidates' responses.*


- (a) Always use positive marking. This means candidates accumulate marks for the demonstration of relevant skills, knowledge and understanding; marks are not deducted for errors or omissions.
- (b) If a candidate response does not seem to be covered by either the principles or detailed marking instructions, and you are uncertain how to assess it, you must seek guidance from your team leader.
- (c) Consider the extent to which the candidate's response:
  - answers the specifics of the question
  - demonstrates knowledge and understanding of photography.
- (d) In Section 2 full marks are available whether responses are provided in continuous prose, linked statements or a series of developed points.
- (e) Do not award marks for mere descriptive comment. To gain marks, candidates must develop and justify their points. Only award marks for a valid response to the question asked. For example, in response to questions that ask candidates to:
  - **identify** – they must give the name required (for example a specific camera control, technique, effect)
  - **explain** – they must apply their knowledge and understanding of light and image formation, camera controls, image-making techniques and their effects to relate **cause** and **effect** and/or make relationships between things clear
  - **discuss** – they must apply their knowledge and understanding of image-making techniques, and their effects, to communicate ideas and information about the photographer's technical and creative decisions; they must draw valid conclusions and give explanations supported by **justification**.
- (f) To gain full marks, candidates must respond to all aspects of the question.
- (g) Do not award marks for repetition of points that the candidate has not developed further in any way.

**Marking instructions for each question**

**SECTION 1 – MULTIPLE CHOICE**

If a candidate has selected more than one option in response to a question, do not award a mark.

Do not award a mark if it is unclear which option the candidate has selected.

Question	Answer	Max mark	
1.	Aperture	1	
2.	Cropped the composition	1	
3.	Fast shutter speed	1	
4.	Hard	1	
5.	300	1	
6.	Image 3/Image C 	1	
7.	Panning	1	
8.	Colour cast	1	
9.	Large aperture	Fast shutter speed	1
10.	Polarising filter	1	

SECTION 2 – ANALYSIS

Question		Expected response	Max mark	Additional guidance
11.	(a)	<p>A <b>fish-eye/wide angle</b> lens has been used. The straight lines on the lamppost have been distorted/curved.</p> <p>A <b>remote shutter release</b> has been used to allow the photographer to be away from their camera, allowing the people to walk directly through the composition.</p> <p>The photographer has used a <b>light meter</b> to capture the detail in the person's face due to the back lighting.</p>	2	<p>Award a <b>maximum of 2 marks</b> for identifying <b>one</b> piece of equipment with a valid explanation of its effect on this image.</p> <p>Any other valid piece of equipment along with a valid explanation of its effect on this image.</p>
11.	(b)	<p>A small <b>aperture</b>/large f-number has been selected as the full scene is in focus from the shoe in the foreground to the buildings in the background.</p> <p>A small <b>aperture</b> has been selected due to the strong sunlight behind the figure to stop the image from being over-exposed.</p> <p>A fast <b>shutter speed</b> has been selected to avoid unwanted motion blur in the moving people.</p> <p>An increased <b>exposure compensation/EV</b> has been used to allow the viewer to see the detail in the woman's face/clothing despite the backlighting.</p>	3	<p>Award a <b>maximum of 3 marks</b>.</p> <p>Award <b>1 mark</b> for the correct explanation of each provided camera control.</p> <p>Small <b>Aperture</b> range f11+ is acceptable.</p> <p><b>Shutter speed</b> range 1/100s faster is acceptable.</p> <p>Any other valid explanation relating to the effect of aperture, shutter speed and exposure compensation.</p>

Question		Expected response	Max mark	Additional guidance
11.	(c)	<p>The low <b>viewpoint</b> has elongated the foreground figure making them appear more dominant/larger.</p> <p>The figure in the mid-ground is <b>framed</b> within the legs at the front, drawing focus to them.</p> <p><b>Rule of thirds</b> has been considered by placing the figure on the right axis, giving them space to walk into.</p> <p>The <b>leading lines</b> from the person in the foreground's feet, through their legs draw the viewer's eye to their face.</p> <p>The foreground figure fills most of the frame making them the <b>point of interest/centre of interest</b>.</p> <p>The image has been <b>cropped</b> tightly to the person in the foreground, making them dominate the scene.</p> <p>The varying <b>scale</b> of the walkers create a sense of perspective/depth within the scene.</p>	3	<p>Award <b>1 mark</b> for each explanation relating to how the photographer has used compositional techniques for effect, up to <b>a maximum of 3 marks</b>.</p> <p>Any other valid explanation relating to how the photographer has used compositional techniques for effect.</p>
11.	(d)	<p>The <b>low sun</b> creates long shadows from the figures, leading the viewer's eye out of the frame.</p> <p>The <b>bright light</b> of the sky contrasts with the dark clothes of the figure in the foreground emphasising their shape.</p> <p>The <b>contre-jour/back lighting</b> behind the foreground figure blocks the light to avoid over exposure/glare.</p> <p>The <b>natural/hard lighting</b> has caused hard shadows on the ground, creating leading lines to guide the viewer to the figures.</p>	2	<p>Award <b>1 mark</b> for each explanation relating to how the photographer has considered lighting in this composition, up to <b>a maximum of 2 marks</b>.</p> <p>Any other valid explanation on how the photographer has considered lighting in this composition.</p>

Question	Expected response	Max mark	Additional guidance
12.	<p>The photographer has selected a small <b>aperture</b> setting to enable them to capture the foreground and background in focus. This allows the viewer to see the distance the balloon will travel.</p> <p>A fast <b>shutter speed</b> may have used to freeze the motion of the figures waving. This allows us to see their excitement as they start their balloon trip.</p> <p>The photographer could have selected a <b>wide-angle lens</b>. This allows the photographer to capture more of the scene allowing us to see the scale of the balloon.</p> <p>The pink <b>colour</b> of the car in the foreground has connotations of youth/ fun/energy. This gives the overall image an uplifting feeling.</p> <p>The main body of the car takes up the bottom third of the composition and the green balloon takes up the top <b>rule of third</b>. This separation, grounds the car and emphasises the lightness of the balloon.</p> <p>The photographer has utilised the soft <b>lighting</b> that can be seen in the early hours of the morning. This creates softer shadows under the car creating a dream-like feeling.</p> <p>There are a lot of tyre tracks and footprint <b>textures</b> on the sand. This is in direct contrast to how empty the landscape appears. This tells the viewer that many people have already visited and left.</p> <p>The photographer has chosen to include an old-fashioned car and traditional looking balloon as <b>subject matter</b>. This creates the sense of a time gone by/ retro theme.</p> <p>The person on the ground, the three balloons above them and the large balloon create a <b>leading line</b>, drawing the viewer's eye through the image. This creates the narrative of a farewell between friends.</p>	10	<p>Award <b>1 mark</b> for each justified point discussing the photographer's technical and creative decisions, up to a <b>maximum of 10 marks</b>.</p> <p>Responses must demonstrate knowledge and understanding of image-making techniques and their effects.</p> <p>The column on the left outlines examples of points which would gain marks.</p> <p>Any other valid justified points discussing the photographer's technical and creative decisions.</p>

Question	Expected response	Max mark	Additional guidance
	<p>The <b>lines</b> of the stitching on the balloon act as leading lines which funnel the viewer's eye from the top of the image down towards the car. This emphasises the car as the point of interest within the scene.</p> <p>The photographer has placed the car close to the lens, at an angle to increase the <b>perspective</b>. This makes the car appear bigger and more important.</p> <p>In <b>post-production</b>, the photographer could have cropped the image. This concentrates the viewer's attention on the car and balloon as they appear bigger.</p> <p>The photographer has captured this scene in <b>portrait orientation/low viewpoint</b> to include the car, balloons and sky. This emphasises the large scale of the green balloon.</p>		

[END OF MARKING INSTRUCTIONS]