



FOR OFFICIAL USE

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National
Qualifications
SPECIMEN ONLY

Mark

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S855/76/01**Photography**

Date — Not applicable

Duration — 1 hour



Fill in these boxes and read what is printed below.

Full name of centre

--

Town

--

Forename(s)

--

Surname

--

Number of seat

--

Date of birth

Day

--	--

Month

--	--

Year

--	--

Scottish candidate number

--	--	--	--	--	--	--	--	--

Total marks — 30**SECTION 1 — MULTIPLE CHOICE — 10 marks**

Attempt ALL questions.

SECTION 2 — ANALYSIS — 20 marks

Attempt BOTH questions.

Write your answers clearly in the spaces provided in this booklet. Additional space for answers is provided at the end of this booklet. If you use this space you must clearly identify the question number you are attempting.

Use **blue** or **black** ink.

Before leaving the examination room you must give this booklet to the Invigilator; if you do not, you may lose all the marks for this paper.



SECTION 1 — MULTIPLE CHOICE — 10 marks

MARKS
DO NOT
WRITE IN
THIS
MARGIN

Attempt ALL questions

Tick (✓) one box in each question.

1. Image 1 was taken in the same location and from exactly the same position as Image 2, but the photographer had changed the lens on the camera after taking Image 1.

Which row in the table shows the correct lens type used for each image?

1

Image 1



Image 2



<input type="checkbox"/>	wide angle	telephoto
<input type="checkbox"/>	standard	wide angle
<input type="checkbox"/>	telephoto	macro
<input type="checkbox"/>	fisheye	standard

2. Which technique has been used to achieve the creative effect in this photograph?

1



- ☐ Tilting
- ☐ Panning
- ☐ Auto-focusing
- ☐ Zooming



3. A digital single lens reflex (DSLR) camera is set to shutter priority mode. Which row in the table is correct?

1

	Selected by the photographer	Set automatically by the camera
<input type="checkbox"/>	shutter speed/aperture	
<input type="checkbox"/>		shutter speed/aperture
<input type="checkbox"/>	aperture	shutter speed
<input type="checkbox"/>	shutter speed	aperture

4. A photographer made an adjustment to the camera controls after Image 1 was taken, which resulted in Image 2.

1

Image 1

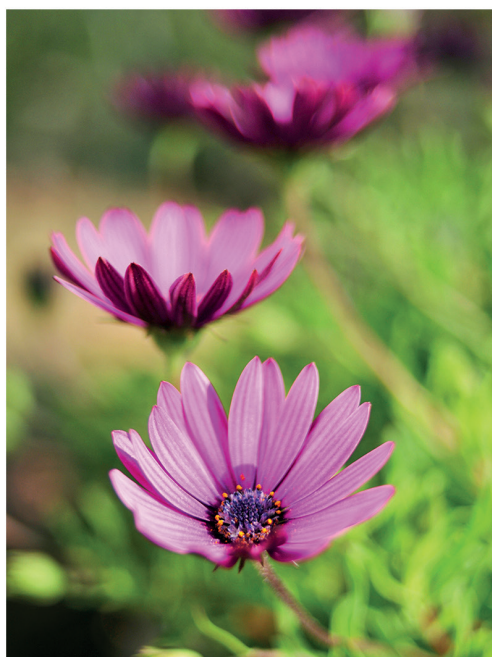


Image 2



Which statement is correct?

- ☐ The ISO has been adjusted from ISO 1600 to ISO 100
- ☐ The shutter speed has been adjusted from 1/500 second to 1/60 second
- ☐ The f-number has been adjusted from f2 to f22
- ☐ The focal length has been adjusted from 50 mm to 90 mm

5. Rim lighting is achieved by placing the light source:

1

- ☐ in front of the subject
- ☐ above the subject
- ☐ to the side of the subject
- ☐ behind the subject.

6. Which histogram represents the tonal range of this image?

1



7. In photography, ISO numbers are used to measure:

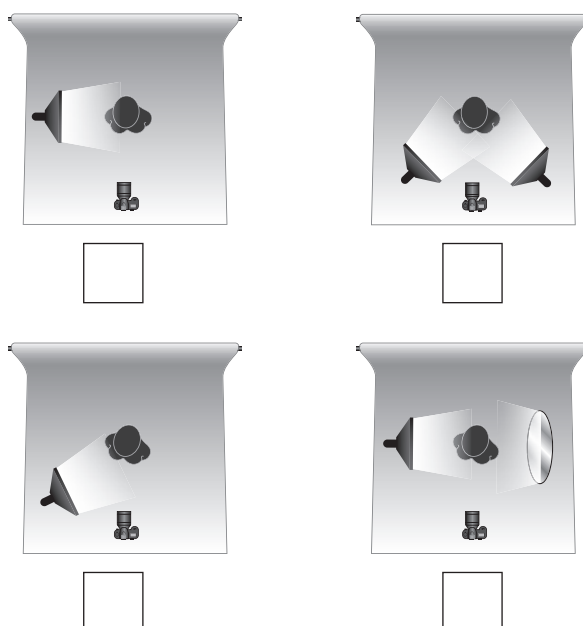
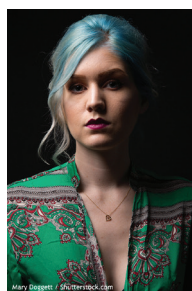
1



- ☐ sensitivity to light
- ☐ aperture
- ☐ exposure
- ☐ colour temperature.

8. Which lighting set-up was used to achieve the lighting effect in this image?

1



* S 8 5 5 7 6 0 1 0 5 *

9. A photographer shot this image in daylight using the wrong white balance setting.

MARKS

DO NOT
WRITE IN
THIS
MARGIN



Which white balance setting caused this blue colour cast?

1

- ☐ Cloudy
- ☐ Sunny
- ☐ Fluorescent
- ☐ Tungsten

10. A photographer changed one camera setting after taking Image 1. This resulted in Image 2

Image 1



Image 2



Which statement is correct?

1

- ☐ The f-number has been adjusted from f16 to f22
- ☐ The EV number has been increased to +1
- ☐ A faster shutter speed has been selected
- ☐ The ISO has been changed from 800 to 100



SECTION 2 — ANALYSIS — 20 marks

Attempt BOTH questions

Refer to Image 1 on the supplementary sheet when answering this question.



Untitled (2017) by Luis Llerena

11. (a) Identify the specific camera control which Luis Llerena used to achieve the light trails caused by motion blur in this image.

Explain how this camera control is used to create this effect.

2

Camera control _____

Explanation _____



11. (continued)

- (b) Identify **two** pieces of equipment, apart from a camera, which could have been used when taking this shot.

Explain the purpose of each piece of equipment.

2

Equipment 1 _____

Explanation _____

Equipment 2 _____

Explanation _____



11. (continued)

- (c) Explain how **three** visual elements were used to create visual impact.

3

Visual element 1 _____

Explanation _____

Visual element 2 _____

Explanation _____

Visual element 3 _____

Explanation _____



* S 8 5 5 7 6 0 1 0 9 *

(d) Explain how the photographer has used compositional techniques for effect in this image.

3

[illegible]

MARKS	DO NOT WRITE IN THIS MARGIN
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12. Discuss the **technical** and **creative** factors which the photographer could have considered when creating this image.

10

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

[illegible]

* S 8 5 5 7 6 0 1 1 2 *

This image shows a single page of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

L



* S 8 5 5 7 6 0 1 1 3 *

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Section 1 Question 4	nito/Shutterstock.com
Section 1 Question 6	Olga_i/Shutterstock.com
Section 1 Question 7	songsakai/Shutterstock.com
Section 1 Question 8	Mary Doggett/Shutterstock.com
Section 1 Question 9	Nataly Studio/Shutterstock.com
Section 1 Question 10	Robert Hoetink/Shutterstock.com
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Photography

Marking Instructions

These marking instructions have been provided to show how SQA would mark this specimen question paper.

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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

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.		wide angle	telephoto	1
2.		panning		1
3.		shutter speed	aperture	1
4.		The f-number has been adjusted from f2 to f22.		1
5.		behind the subject		1
6.				1
7.		sensitivity to light		1
8.				1
9.		tungsten		1
10.		The EV number has been increased to +1.		1

Section 2

Question			Expected response	Max mark	Additional guidance
11.	(a)		<p>Camera control: shutter speed.</p> <p>Explanation: used to create a long exposure. This would capture the movement of the car and bus lights and cause the motion blur effect of the moving lights.</p>	2	<p>Award 1 mark for correct identification of the camera control.</p> <p>Award 1 mark for a correct explanation.</p> <p>Any other valid explanation relating to the use of shutter speed.</p>
	(b)		<p>Tripod – stabilises the camera preventing camera shake during the long exposure.</p> <p>Cable or remote shutter release – prevents the camera being moved by the shutter button being pressed as this may cause camera shake and affect the sharpness of the stationary objects.</p> <p>Neutral density filter – reduces the amount of light entering the camera so that a long exposure could be carried out without over-exposing the image.</p> <p>Light meter – allows the photographer to measure the available light to work out the correct shutter speed and aperture for the long exposure.</p> <p>Standard lens – to capture this image, which has a similar field of view to the human eye.</p> <p>Lens hood – helps prevent lens flare from the lights.</p>	2	<p>Award a maximum of 2 marks for identification of two pieces of equipment with a valid explanation of their purpose in taking this shot.</p> <p>Award 1 mark for identification of only one piece of equipment with a valid explanation of its purpose.</p> <p>The column on the left outlines examples of points which would gain marks.</p> <p>Any other valid piece of equipment along with a valid explanation of the purpose of the equipment in creating this image.</p>

Question		Expected response	Max mark	Additional guidance
	(c)	<p>Colour – warm colours: red and yellow light trails harmonise with warm yellow street lighting, red phone box and yellow lines on the road, creating a visually pleasing image with impact.</p> <p>Line – light trails and yellow lines on road create diagonal lines which lead the viewer's eye into the image, creating visual impact.</p> <p>Tone – darkness of night sky contrasts greatly with well-lit street, helping to create visual impact.</p> <p>Shape – floating shape of number 87, where bus must have stopped, stands out from surroundings, creating visual impact. Image is divided into triangular shapes because of perspective, creating dynamic visual impact.</p> <p>Pattern – repeating lines of light trails create abstract pattern which creates visual impact.</p>	3	<p>Award 1 mark for each correct identification of a visual element with a valid explanation of how this creates visual impact, up to a maximum of 3 marks.</p> <p>The column on the left outlines examples of points which would gain marks.</p> <p>Any other visual element with a valid explanation of how it creates visual impact in this image.</p>
	(d)	<p>Viewpoint – looking along street creates one-point perspective where buildings converge into vanishing point, giving effect of suggesting depth and distance.</p> <p>Viewpoint – that of pedestrian on pavement, giving the effect of making viewer feel as if they are part of the scene.</p> <p>Framing – places phone box off-centre conforming to rule of thirds which creates aesthetically pleasing visual effect.</p> <p>Leading lines – diagonal light trails converge behind phone box, creating the effect of perspective.</p> <p>Space – most of the space within the frame is dominated by light trails, making them the main subject of the image. This gives an almost abstract effect.</p>	3	<p>Award 1 mark for each justified explanation relating to how the photographer has used compositional techniques for the effect, up to a maximum of 3 marks.</p> <p>The column on the left outlines examples of points which would gain marks.</p> <p>Any other valid justified points on how the photographer has used compositional techniques for effect.</p>

Question			Expected response	Max mark	Additional guidance
12.			<p>A small aperture would have been selected as the scene is in focus from foreground to background. This depth of field makes the entire scene very clear.</p> <p>The choice of lens may have been telephoto as the field of view appears narrower than human vision, although the focal length selected could not have been too long as it seems quite a confined and restricted place to set up a photoshoot.</p> <p>The shutter speed selected could have been quite slow to suit the dim lighting conditions, although the subject would have had to stand very still to avoid motion blur.</p> <p>To create this low-key image, a fast shutter speed may have been selected so that the amount of light entering the lens was kept to a minimum. This may be why the photographer has illuminated the subject's face, so that it did not get lost in the shadows.</p> <p>The choice of location appears to be the subject's own house which makes the image more personal to the subject and gives clues to his personality.</p> <p>The location chosen suggests times past because of the décor – an old-fashioned, traditional interior. It is as if the photographer is trying to say something about the subject – that he still lives in a bygone era or is quite a conventional personality.</p> <p>The decision to pose the subject in the hallway at the bottom of the stairs is unusual as he is standing very close to the frame. This creates some tension and the subject seems uncomfortably close to the edge.</p>	10	<p>Award 1 mark for each justified point discussing the photographer's technical and creative decisions, up to a maximum of 10 marks.</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 viewpoint has been set up to include the clocks as subject matter. They seem more centrally placed and dominant than the subject. The photographer may have wanted to symbolise the passing of time, relating to the subject's old age.</p> <p>The photographer has considered orientation of the camera. The portrait format allows the clocks and window at the top of the stairs to be included. These add interesting details around the subject, suggesting a story.</p> <p>The viewpoint from below the subject means that the staircase creates a strong diagonal leading line, leading the viewer's eye upwards to the window. This gives a 'light at the end of the tunnel' effect.</p> <p>The photographer makes use of the ambient diffused daylight from the window to illuminate the scene behind the subject. This creates a contrast splitting an image with a diagonal line showing one dark side and one light side.</p> <p>The subject has been placed deep in shadow, emphasising his dark clothing. It appears as if the photographer has decided to use a lamp or reflector to illuminate his face and draw the viewer's attention to this area.</p> <p>The posing of the subject means that he is facing away from the viewer, which is unusual in a portrait where subjects are often posed facing forwards. Perhaps the photographer wanted to communicate that the subject has a shy, introverted personality.</p>		

Question			Expected response	Max mark	Additional guidance
			The image has a full tonal range and a lot of contrast. The photographer may have enhanced it post-production using a dodging and burning technique to deepen the shadows and lighten the highlights.		

[END OF SPECIMEN MARKING INSTRUCTIONS]

Published: August 2023

Change since last published:

Text changed from

‘Discuss the **technical** and **creative** factors which the photographer would have considered when setting up this shot.’

to

‘Discuss the **technical** and **creative** factors which the photographer could have considered when creating this image.’ in Question 12 (page 11)