



National  
Qualifications  
2019

---

**2019 Photography**  
**Higher**  
**Finalised Marking Instructions**

© Scottish Qualifications Authority 2019

These marking instructions have been prepared by examination teams for use by SQA appointed markers when marking external course assessments.

The information in this document may be reproduced in support of SQA qualifications only on a non-commercial basis. If it is reproduced, SQA must be clearly acknowledged as the source. If it is to be reproduced for any other purpose, written permission must be obtained from [permissions@sqa.org.uk](mailto:permissions@sqa.org.uk).

## 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) Some candidates could discuss photography concepts and/or techniques that you are unfamiliar with. In such cases, you must research these concepts and/or techniques before marking the response.
- (c) 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.
- (d) Consider the extent to which the candidate's response
  - answers the specifics of the question
  - demonstrates knowledge and understanding of photography.
- (e) In Section 2 full marks are available whether responses are provided in continuous prose, linked statements or a series of developed points.
- (f) 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**.
- (g) To gain full marks, candidates must respond to all aspects of the question.
- (h) 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.	ISO	1	
2.	Low key lighting	1	
3.	Macro	1	
4.	Aperture	Shutter speed	1
5.	Increase the ISO number	1	
6.	Diffused light	1	
7.	Slow shutter speed	1	
8.	Zooming	1	
9.		1	
10.	Less light entering the lens	1	

Section 2

Question		Expected response	Max mark	Additional guidance
11.	(a)	<p><b>White balance setting</b></p> <ul style="list-style-type: none"> <li>cloudy/shade/7,000-10,000K.</li> </ul> <p><b>Explanation:</b> The blue, cold tones are cancelled out by the cloudy/shade white balance setting, leaving the highlights on the jug recorded as white.</p> <p><b>OR</b></p> <p><b>White balance setting</b></p> <ul style="list-style-type: none"> <li>daylight/sunny/ approximately 5,000-6,000K.</li> </ul> <p><b>Explanation:</b> The daylight white balance setting has been selected as it matches the natural light source coming in from the window on the right-hand side.</p> <p><b>OR</b></p> <p><b>White balance setting</b></p> <ul style="list-style-type: none"> <li>tungsten/approximately 2,500-3,500K.</li> </ul> <p><b>Explanation:</b> The tungsten white balance would cancel out the warm light created by a tungsten bulb which is set up on the right-hand side of the image.</p>	2	<p><b>Award 1 mark</b> for a correct identification of a white balance setting.</p> <p><b>Award 1 mark</b> for a correct explanation – this mark is dependent on the explanation relating to the image.</p> <p>Any other valid explanation relating to the use white balance in relation to this image.</p> <p>If a candidate mentions a colour cast without reference to correction or the white highlights, no mark will be awarded.</p>

Question		Expected response	Max mark	Additional guidance
	(b)	<p><b>Viewpoint</b></p> <ul style="list-style-type: none"> <li>the low viewpoint creates a visual effect of placing the viewer closer to the objects on the table</li> <li>the photographer has used a slightly elevated viewpoint which can be seen in the shallow ellipses of the objects.</li> </ul> <p><b>Leading lines</b></p> <ul style="list-style-type: none"> <li>the use of knife, wooden spoon, draped fabric and edges of the table lead the viewer's eye around the composition.</li> </ul> <p><b>Triangular arrangement</b></p> <ul style="list-style-type: none"> <li>by placing the objects in a triangular arrangement the photographer has created structure.</li> </ul> <p><b>Use of negative space</b></p> <ul style="list-style-type: none"> <li>the negative space in the background creates contrast with the cluttered objects on the table in the foreground.</li> </ul> <p><b>Point of interest</b></p> <ul style="list-style-type: none"> <li>the glass jug on the right hand side is the point of interest within the image because the object has much more detail than the other objects</li> <li>the inclusion of one green bowl leads the viewer's eye to the centre of the composition.</li> </ul> <p><b>Rule of thirds</b></p> <ul style="list-style-type: none"> <li>the photographer has used rule of thirds to structure this image by positioning the bowls along the horizontal axis and the jug on the right-hand vertical axis.</li> </ul> <p><b>Foreground/mid-ground/background</b></p> <ul style="list-style-type: none"> <li>Laercio has placed objects of different heights in the foreground and mid-ground creating depth within the composition.</li> </ul>	3	<p><b>Award 1 mark</b> for each correct explanation of how a compositional technique was used to create visual effect up to a <b>maximum of 3 marks</b>.</p> <p>The column on the left outlines examples of points which would gain marks.</p> <p>Any other valid explanations relating to how a compositional technique was used to create visual effect.</p>

Question		Expected response	Max mark	Additional guidance
	(c)	<p><b>Aperture</b></p> <ul style="list-style-type: none"> <li>a small aperture/high f-number could have been used to ensure all objects on in the image are sharp.</li> </ul> <p><b>Shutter speed</b></p> <ul style="list-style-type: none"> <li>a slow shutter speed could have been selected as all objects are sharp</li> <li>the photographer used a slow shutter speed to capture this image because the location is dark</li> <li>the photographer may have selected a fast shutter speed as there is no camera shake.</li> </ul> <p><b>ISO</b></p> <ul style="list-style-type: none"> <li>a mid to low ISO number could have been used as there is no obvious noise or grain.</li> </ul> <p><b>Focus</b></p> <ul style="list-style-type: none"> <li>the photographer could have used manual focus to choose the jug as the point of focus even though it is off-centre.</li> </ul>	3	<p><b>Award 1 mark</b> for each correct explanation of how a specific camera control was used up to a <b>maximum of 3 marks</b>.</p> <p>The column on the left outlines examples of points which would gain marks.</p> <p>Any other valid camera control with a valid explanation of how it was used to capture this image.</p>

Question		Expected response	Max mark	Additional guidance
	(d)	<p><b>Lighting technique</b></p> <ul style="list-style-type: none"> <li>the main light source could have been natural daylight from a window on the right as seen in the reflection on the jug</li> <li>the light source coming from the right creates form through shade on the left of each of the cylindrical objects.</li> </ul> <p><b>Lighting equipment</b></p> <ul style="list-style-type: none"> <li>the photographer has used a reflector to bounce additional light into the left hand side of the scene which is visible on the cylindrical objects</li> <li>soft, diffused lighting may have been created through the use of a diffuser over the main light on the right of the image.</li> </ul>	2	<p><b>Award 1 mark</b> for each justified explanation relating to how lighting techniques and equipment have been used to photograph this still life up to a <b>maximum of 2 marks</b>.</p> <p>The column on the left outlines examples of points which would gain marks.</p> <p>Any other valid justified points on how lighting techniques and lighting equipment have been used to photograph this still life.</p>

Question	Expected response	Max mark	Additional guidance
12.	<p><b>Technical</b></p> <p><b>Flash</b></p> <ul style="list-style-type: none"> <li>there are no shadows on the people in the foreground. The flash has been used to fill in the shadows created by the direct light of the sun. This illuminates the figures in the foreground allowing them to become more prominent.</li> </ul> <p><b>Reflector</b></p> <ul style="list-style-type: none"> <li>a reflector could have been used to bounce the sunlight onto the foreground area. This eliminates the shadow cast by the wall so the litter is brighter, attracting the attention of the viewer.</li> </ul> <p><b>White balance</b></p> <ul style="list-style-type: none"> <li>the white balance setting of Daylight could have been used because it is a bright, sunny day. This ensures that the colours are representative of what the photographer would have seen.</li> </ul> <p><b>Lighting</b></p> <ul style="list-style-type: none"> <li>the direct sunlight is quite hard as there are no clouds in the sky which has created strong shadows on the harbour wall which darkens the background allowing the figures in the foreground to be more defined.</li> </ul> <p><b>Aperture</b></p> <ul style="list-style-type: none"> <li>a small aperture/high f-number has been selected because of the bright lighting conditions. This would allow the photographer to control the exposure of the scene by restricting the amount of light that enters the lens.</li> </ul> <p><b>Shutter speed</b></p> <ul style="list-style-type: none"> <li>Parr has used a fast shutter speed to freeze the movement of the people walking on the beach. This ensures that the scene is free from motion blurr creating a crisp, sharp image.</li> </ul>	10	<p><b>Award 1 mark</b> for each justified point discussing the photographer's technical <b>and</b> 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><b>ISO</b></p> <ul style="list-style-type: none"> <li>the photographer has used a low ISO setting because it is a bright sunny day. As there is no visible grain the details are clear in the image</li> <li>the photographer could have used a high ISO setting resulting in some visible grain in the sky. Parr would have chosen a high ISO to allow a fast shutter speed to be selected.</li> </ul> <p><b>Lens</b></p> <ul style="list-style-type: none"> <li>the photographer could have used a standard lens to capture this image. This lens replicates the human field of vision allowing the viewer to become part of the scene.</li> </ul> <p><b>Lens filter</b></p> <ul style="list-style-type: none"> <li>the photographer has used a polarising filter to remove unwanted glare from the hard light of the sun. Therefore the texture is visible beneath the water.</li> </ul>		

Question	Expected response	Max mark	Additional guidance
	<p><b>Creative</b></p> <p><b>Choice of location</b></p> <ul style="list-style-type: none"> <li>by choosing this location Parr is communicating a message that the beach resort is neglected. This can be seen throughout the image, particularly in litter in the water and the condition of the sea wall.</li> </ul> <p><b>Candid shot</b></p> <ul style="list-style-type: none"> <li>Parr could have used a telephoto lens to capture this scene allowing him to stand further back, away from the people. This would make him less noticeable to the subjects, so that a candid shot could be taken.</li> </ul> <p><b>Colour</b></p> <ul style="list-style-type: none"> <li>the highly saturated blue is repeated throughout the scene, leading the viewer's eye across the image encouraging them to take in the full scene</li> <li>the bright colours of the peoples clothing contrast with the dull background allowing them to stand out and adds to the summery feel Parr was trying to create.</li> </ul> <p><b>Depth of field</b></p> <ul style="list-style-type: none"> <li>a small aperture has been used to ensure that the image is in focus from front to back. This enables the viewer to see all the detail within the shot.</li> </ul> <p><b>Tone</b></p> <ul style="list-style-type: none"> <li>the dark wall in the background and the water in the foreground creates contrast with the middle ground. This causes the viewer's attention to be drawn to the action within the composition.</li> </ul>		

Question	Expected response	Max mark	Additional guidance
	<p><b>Line</b></p> <ul style="list-style-type: none"> <li>the lines of the pier wall lead the viewer's eye from the edge of the image to the action in the centre. This helps to emphasise the people as the main subject matter within the composition.</li> </ul> <p><b>Point of interest</b></p> <ul style="list-style-type: none"> <li>the main point of interest within the image is the boy in the foreground as he is nearest to the camera and you can see the disgust in his face. This emphasises the narrative of neglect that Parr was exploring.</li> </ul> <p><b>Low viewpoint</b></p> <ul style="list-style-type: none"> <li>the shot has been taken from a low viewpoint which places the viewer within the frame. This connects the viewer to the subject by placing more emphasis on the foreground.</li> </ul> <p><b>Triangular arrangement</b></p> <ul style="list-style-type: none"> <li>the three central figures create a triangular shape in the centre of the image. This leads the viewer's eye into the composition along the edges of the triangle. Visual balance is created by having the figures positioned in this way.</li> </ul> <p><b>Rule of thirds</b></p> <ul style="list-style-type: none"> <li>the image is split into 3 horizontal bands, the sky and wall, the beach and the water at the bottom. This creates structure and balance in the image to frame the action in the centre.</li> </ul> <p><b>Time of day</b></p> <ul style="list-style-type: none"> <li>the photographer has chosen take the photograph in the afternoon when people are leaving the beach. This suggests that the people have finished with the beach and could be tired after a day in the sun.</li> </ul>		

[END OF MARKING INSTRUCTIONS]