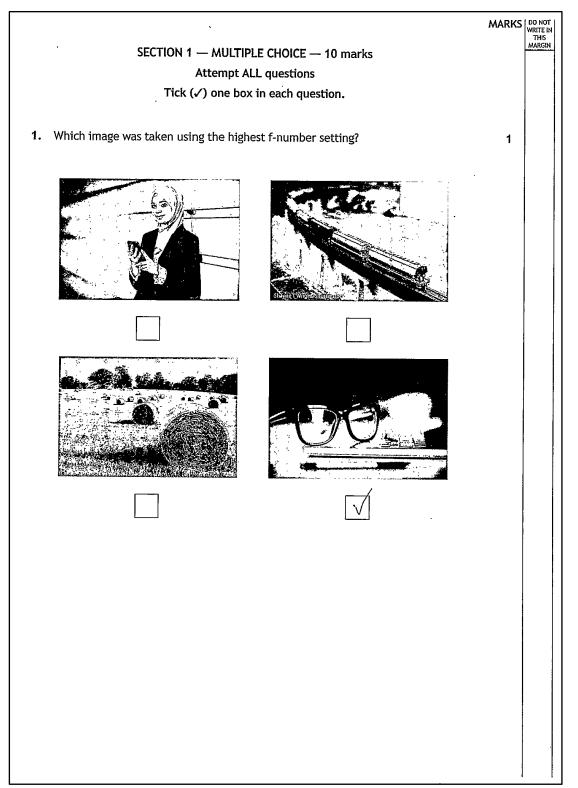
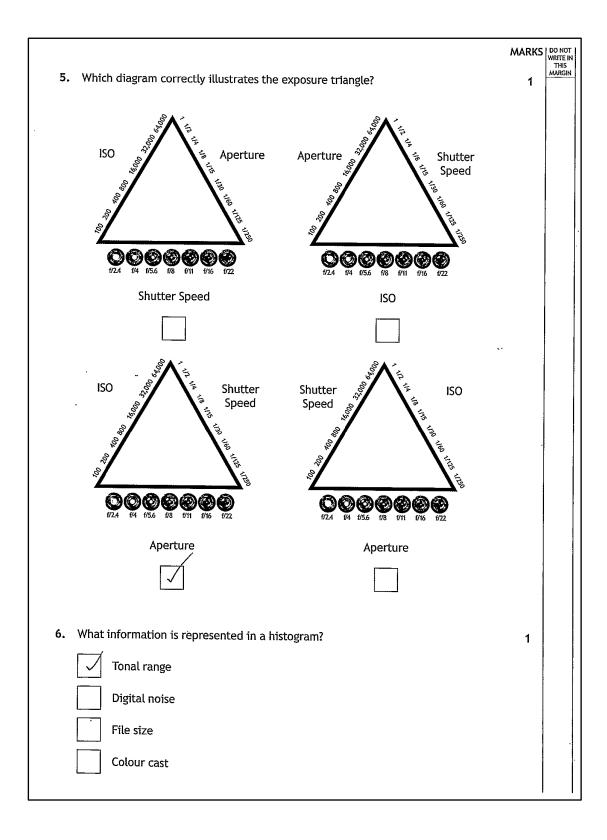
## **Candidate 4 evidence**



|    |  | MARKS DO NOT<br>WRITE IN<br>THIS |
|----|--|----------------------------------|
| 2. | The photographer took the following images using a setting that automatically captures multiple images at different exposures. | MARGIN                           |
|    |  |                                  |
|    | What is this setting called?   | 1                                |
|    | Auto-bracketing  |                                  |
|    | Landscape mode   |                                  |
|    | Shutter priority   |                                  |
|    | White balance  |                                  |
| 3. | Which of the following best represents a shutter speed of 1/2000 second?   | 1                                |
|    |  |                                  |
|    |  |                                  |
| 4. | A photographer using a DSLR camera in manual mode adds a neutral density filter to their lens.                                 |                                  |
|    | If the lighting conditions stay the same, which of the following adjustments would ensure that the exposure is unchanged?      | 1                                |
|    | Select a faster shutter speed  |                                  |
|    | Increase the ISO number  |                                  |
|    | Close down the aperture  |                                  |
|    | Decrease the EV number   |                                  |



Photography Higher

| 7. | The photographer selected a white balance setting to accurately represent the colours in this scene. | MARKS | DO NOT<br>WRITE IN<br>THIS<br>MARGIN |
|----|--|-------|--------------------------------------|
|    | Anna/shuterstock   |       |                                      |
|    | Which white balance setting was used?  | 1     |                                      |
|    | Fluorescent  |       |                                      |
|    | Sunny  |       |                                      |
|    | Tungsten   |       |                                      |
|    | Cloudy   |       |                                      |
| 8. | When diffusing incident light, the shadows will be more:   | 1     |                                      |
|    | Contrasted   |       |                                      |
|    | Softened   |       |                                      |
|    | Polarised  |       |                                      |
|    | Focused  |       |                                      |
|    | · ·  |       |                                      |
|    |  |       | I I                                  |

|     |   |   | MARKS | DO NOT<br>WRITE IN<br>THIS |
|-----|---|---|-------|----------------------------|
| 9.  | A photographer is taking images of a la<br>distance. They use a specific lens to ma<br>foreground than they actually are. | indscape scene with mountains in the ake the mountains appear closer to the |       | MARGIN                     |
|     | Which lens would give this effect?  |   | 1     |                            |
|     | Macro   |   |       |                            |
|     | Wide angle  |   | :     |                            |
|     | Telephoto   |   |       |                            |
|     | Standard  |   |       |                            |
| 10. | The photographer took image 1, and the one post-production enhancement to a   | en changed <b>one</b> camera control and applied chieve image 2.            |       |                            |
|     |   |   |       |                            |
|     | - 1949<br>- 1949  | and the second  |       |                            |
|     | Image 1   | Image 2   |       |                            |
|     | Which row in the table shows the <b>two</b> c   | hanges that the photographer made?  | 1     |                            |
|     | Camera control  | Post-production   |       |                            |
|     | Changed to a faster shutter speed   | Increased the saturation  |       |                            |
|     | Selected a smaller aperture   | Adjusted the white balance  |       |                            |
|     | Decreased the ISO number  | Reduced the brightness  |       |                            |
|     | Raised the EV number to +2  | Increased the contrast  |       |                            |
|     |   |   |       |                            |
|     |   |   |       |                            |
|     |   |   |       |                            |

| SECTION 2 — ANALYSIS — 20 marks<br>´ Attempt BOTH questions  |     |
|--|-----|
| <image/> <caption></caption>   |     |
| Refer to this image on the supplementary sheet when answering question 11.   |     |
| <b>11.</b> (a) Identify <b>one</b> specific camera control the photographer could have used to capture this image. |     |
| Explain the effect of the camera control on this image.  | 2   |
| w - Camera control fast shutter Speed  |     |
| w-Explanation The photographer has Used a fast   |     |
| shutter spaced to capture the splash in the  | e l |
| photo. They did this to capture It In Fra  | 20  |
| movement as It make's everything the sharp   | _   |
| focus.   | _   |
|  |     |

MARKS DO NOT WRITE IN THIS MARGIN 11. (continued) (b) Identify three pieces of equipment, apart from a camera, which could have been used when taking this image. Explain the effect of each piece of equipment on this image. 3 w- Equipment 1 Photo graph\_ lamp <sup>₩</sup> Explanation <u>*Iht*</u> photographer used an lamp Image as you Clatt See the can\_ Flawer. ·s- baa NN the They did the photo so It would to\_ htness aposed. w- Equipment 2 fripad w-Explanation The photographer\_ bas used an tripod 50 would tasier Splast and photo tocus would With 05 IF Shakes has Settina 116 nght to move ahle w- Equipment 3\_bachdrap W- Explanation The photographer has. USed <u>blach</u> background In the H. 0ŀ photo ωdid Mahi OUS CGC'S focus on <u> 1</u> ob oF lpstead bachq rouna

| (continued)<br>(c) Explain how the photographer has used three compositional techniques for<br>creative effect in this image.<br><sup>3</sup><br><sup>W</sup> Compositional technique 1 <u>RUC of add 's</u><br><sup>W</sup> Compositional technique 1 <u>RUC of add 's</u><br><sup>W</sup> Explanation <u>The photographer has created rule of</u><br><u>adds by having 3 abtects to the photo Such</u><br><sup>W</sup> <u>as the photo, Hower and ten rup (mug). They did</u><br><u>this to add a natural balance to the photo.</u><br><sup>W</sup> <u>compositional technique 2 focal paint</u><br><sup>W</sup> - Explanation <u>The photographer has created a focal</u><br><u>paint, as you can see to the photo. They did this</u><br><u>I dian's the viewer attanta the photo. They did this</u><br><u>I dian's the viewer attanta photo. They did this</u><br><u>I dian's the viewer attanta straight to the</u><br><u>abted reaking you focus on the splast more.</u><br><sup>W</sup> Compositional technique 3 <u>Alegelive Space</u><br><sup>W</sup> Explanation <u>The photographer has created negelive</u><br><u>Space as you cant see anthing to the backgrown</u><br><del>Veiwer's focus on the splast none</del><br><u>Not make the photo lash clutted It there was</u><br><u>Stott to the background</u> .  |  | MARKS |          |
|---|--|-------|----------|
| <ul> <li>creative effect in this image.</li> <li>W<sup>-</sup> Compositional technique 1 <u>Rule of add's</u></li> <li>W<sup>-</sup> Explanation <u>The phalographer has created rule of adds by having 3 ableck h the phalo Such</u></li> <li>W<sup>-</sup> <u>As the plate, Hower and ten rup (mug). They did</u></li> <li>this to add a natural balance to the phalo.</li> <li>W<sup>-</sup> Compositional technique 2 <u>focal paint</u></li> <li>W- Explanation <u>The phalographer has created a facal</u></li> <li>paint, as you can see th the Phalo. They did this</li> <li>W the dide of the viewer attention straight to the ablect to the phalo.</li> <li>W- Explanation <u>The phalographer has created a facal</u></li> <li>paint, as you can see th the Phalo. They did this</li> <li>W diden's the viewer attenion straight to the ablect he the splash more.</li> <li>W- Compositional technique 3 <u>Absofive Space</u></li> <li>W- Compositional technique 3 <u>Absofive Space</u></li> <li>W- Explanation the phalographer has created negetive space as you cant see anthing the the background</li> <li>W- Compositional technique 3 <u>Absofive Space</u></li> <li>W- Compositional technique 3 <u>Absofive Space</u></li> <li>W- Compositional technique 3 <u>Absofive Space</u></li> <li>W- Explanation the phalographer has created negetive space as you cant see anthing the the background we have the phalo to the phalo did this to male the phalo to the phalo did the second to pain the phalo did the second to male the phalo lash dutted the there was</li> </ul> | . (continued)  |       | <u>^</u> |
| <ul> <li>** Explanation the photographer has created rule of adds by having 3 ableak the the photo Such</li> <li>** as the plake, Haver and ten rup (mug). They did this to add a natural balance to the photo.</li> <li>** Compositional technique 2 facal paint.</li> <li>** Compositional technique 3 for the photo. They did this to be a second of the photo.</li> <li>** Compositional technique 3 Aleghive Space.</li> <li>** Compositional technique 3 Aleghive Space.</li> <li>** Compositional technique 3 Aleghive Space.</li> <li>** Explanation the photographer has created negetive space as you cant see anthing the the background.</li> <li>** And alound the plate. They did this to pake.</li> <li>** And alound the plate. They did this to pake.</li> <li>** And alound the plate. They did this to pake.</li> <li>** And alound the plate. They did this to pake.</li> <li>** And alound the plate. They did this to pake.</li> </ul>  |  | 3     |          |
| adds by having 3 ablects to the photo such<br>" As the plate, flower and ten replence). They did<br>this to add a natural balance to the photo.<br>" Compositional technique 2 facal point<br>" Compositional technique 2 facal point<br>" Explanation The photographer has created a facal<br>paint, as you can see the the photo the reveals<br>" - the brightest ablect to the photo. They did this<br>the draw's the viewer attenian straight to the<br>ablect reaking you focus on the splast more.<br>" - Compositional technique 3 Acafive Space<br>" - Explanation technique 3 Acafive Space<br>" - Explanation technique 3 Acafive Space<br>" - Explanation the photographer has created negetive<br>Space as you cant see anthing to the backgrown<br>" - and around the photo. They did this to pake<br>Not make the photo lash dubled if there was  | w^ Compositional technique 1 <u>Rule of odd's</u>    |       |          |
| adds by having 3 ablects to the photo such<br>" As the plate, flower and ten replence). They did<br>this to add a natural balance to the photo.<br>" Compositional technique 2 facal point<br>" Compositional technique 2 facal point<br>" Explanation The photographer has created a facal<br>paint, as you can see the the photo the reveals<br>" - the brightest ablect to the photo. They did this<br>the draw's the viewer attenian straight to the<br>ablect reaking you focus on the splast more.<br>" - Compositional technique 3 Acafive Space<br>" - Explanation technique 3 Acafive Space<br>" - Explanation technique 3 Acafive Space<br>" - Explanation the photographer has created negetive<br>Space as you cant see anthing to the backgrown<br>" - and around the photo. They did this to pake<br>Not make the photo lash dubled if there was  | W Explanation the photographer has created whe       | 2£    |          |
| <ul> <li>** As the plake, flower and ten cop (mug). They did<br/>this to add a natural balance to the phato.</li> <li>** Compositional technique 2 foral point.</li> <li>** Explanation The phatographer has concluded a facal<br/>traint, as you can see the the photo. They did this<br/>the draw's the viewer attenion straight to the<br/>abbed making you focus on the splash more.</li> <li>** Compositional technique 3 Aleghive Space.</li> <li>** Explanation the photographer has created negetive<br/>Space as you can see anthing in the background<br/>is and atound the plate. They did this to make<br/>the object is the object's more and to<br/>hat make the photo lack dubbed it here was</li> </ul>   |  |       |          |
| this to add a natural balance to the photo.<br>"" Compositional technique 2 facal paint<br>" Explanation The photographer has created a facal<br>paint, as you can see in the photo the muals<br>" the brightest object in the photo. They did this<br>it does 's the viewer attenion straight to the<br>abled making you focus on the splash more.<br>" Compositional technique 3 Aleghive Space<br>" Explanation the photographer has created negetive<br>Space as you can't see anthing in the background<br>" and atound the plate. They did this to make<br>Neiver's focus on the object's more and to<br>not make the photo lack dutted it there was  | 0 9  |       |          |
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| W- Explanation The phalographer has created a facal<br>paint, as you can see the the Photo the move is<br>w- the brightest abject in the photo. They did this<br>it down's the viewer attenion straight to the<br>object making you focus on the splash more.<br>W- Compositional technique 3 Alegfive Space<br>W- Explanation the photographer has created negetive<br>Space as you can't see anthing in the background<br>w- and alound the plate. They did this to make<br>Weilver's focus on the object's more and to<br>not make the photo loop dutted it there was  |  | _     |          |
| paint, as you can see the the photo the move to<br>w- the brightest object in the photo. They did this<br>It diaw's the viewer attenian straight to the<br>object making you focus on the splash more.<br>W- Compositional technique 3 Ategfine Space<br>W- Explanation the photographer has created negetive<br>Space as you can't see anthing in the background<br>W- and around the plate. They did this to make<br>Veiwer's focus on the object's more and to<br>not make the photo lash dutted it there was  | తా Compositional technique 2 Facal point             | _     |          |
| w- the brightest object in the photo. They did this<br>It dow's the viewer attenion straight to the<br>object making you focus on the splash more.<br>W- Compositional technique 3 <u>Alegfive Space</u><br>W- Compositional technique 3 <u>Alegfive Space</u><br>W- Explanation the photographer has created negetive<br>Space as you can't see anthing in the background<br>W- and alound the plate. They did this to pake<br>Veibrer's focus on the object's more and to<br>not make the photo lash clutted it there was   | w- Explanation the photographer has created a facal  |       |          |
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| Oblect Making you focus on the Splast more.<br>W- Compositional technique 3 Ategfive Space<br>W- Explanation the photographer has created negetive<br>Space as you can't see anthing In the background<br>W- and around the plate. They did this to make<br>Veibrer's focus on the object's more and to<br>not make the photo lash clutted It there was   | w- the brightest object in the photo. They did this  | •     |          |
| Oblect Making you focus on the Splast more.<br>W- Compositional technique 3 Ategfive Space<br>W- Explanation the photographer has created negetive<br>Space as you can't see anthing In the background<br>W- and around the plate. They did this to make<br>Veibrer's focus on the object's more and to<br>not make the photo lash clutted It there was   | It drow's the viewer attenion straight to the        |       |          |
| 4- Explanation the photographer has created negetive<br>Space as you can't see anthing in the background<br>4- and around the plate. They did this to make<br>Veibrer's focus on the object's more and to<br>not make the photo loop dutted it there was  | . 0  |       |          |
| Space as you can't some anthing in the background<br>in and around the plate. They did this to make<br>Veilver's focus on the object's more and to<br>not make the photo loop dutted it there was   | ω- Compositional technique 3 <u>Aleghive Spane</u>   |       |          |
| Space as you can't some anthing in the background<br>in and around the plate. They did this to make<br>Veilver's focus on the object's more and to<br>not make the photo loop dutted it there was   | 4- Explanation the photographer has created negeting | 12    |          |
| Weinver's focus on the object's more and to<br>not make the photo loop dutted It there was  |  |       |          |
| Not make the photo loop dutted It there was   |  | Ý     |          |
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|   | not make the photo loop dutted It there was          | 2     |          |
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|   |  |       |          |

Photography Higher

MARKS DO NOT WRITE IN THIS MARGIN 11. (continued) (d) Explain how the photographer has used subject matter to create mood and atmosphere in this image. 2 The photographer an Sublect has created Ma <u>O</u>F <u>thing</u> 111 00 <u>c</u>an Sro as MUQ k reating Smasher a Camich n Crea lh has 1-1 HOM S<u>pla</u> Heal SMAS th MUQ 1a relaxting which T We Ain rea

| For every minute you are angry you lose sixty seconds of happiness   | <u>AARGIN</u> |
|--|---------------|
| (2005) by Julian Germain   |               |
| Refer to this image on the supplementary sheet when answering question 12.   |               |
| <ol> <li>Discuss the technical and creative factors which the photographer would ha<br/>considered when setting up this shot.</li> </ol> | 10            |
| The Photographer has created an focal point, c   | shich         |
| you can see In the foreground as the plate   | _of           |
| you can see in the foreground as the plate   | 's the        |
| Vewier's eye's go straight thir.   |               |
| The Photographe has created repitition in the  | phato,        |
| as the circle shape has been repeated on the   |               |
| cooker and on the table by the plates. They  |               |
| this to give the photo a sense of rythim.  |               |
|  |               |
|  |               |

MARKS DO NOT WRITE IN THIS MARGIN 12. (continued) <u>Ih i</u> photographer\_ has used light colour's the <u>as yau</u> the background nn did this Walls light bloc. They £0 & atmosphere. a am Magd Th photographer create a shallow <u>has</u> oF Which Field 40U Can as <u>H</u> the <u>backq</u>sound <u>They</u> ß <u>blorry</u> did focus would <u>ON</u> the 11as table areate's <u>a</u>\_\_\_ homey MOOD atmosphere and photographer has created <u>lht</u> mood & atmosph through Subject matter which you Cah Subject matter of disaper tamily <u>M</u> table. The dinner gives yau happy Mood & atmospher. Colours photographer has lised brown 400 can from the table mat and plate They did this as It Hont. has Crafed contrast photographer has The <u>OUSHICKHER</u> Used an Small apter and bia - Stop which <u>400</u> an bright the photo is. They With how did MORE light. Mahi <u>photo</u> exposed phatoqrapher\_ use an standerza bas lens with which you can tell as nothighing

MARKS DO NOT WRITE IN THIS MARGIN 12. (continued) together or strached out. they did this Sqush human eye 15 the Secinq. the photographer has created pard lighte Shadow's on Which you can see the trom H. Wall 's at the They did back. light is coming from Show Where the the Shadou's Stand out more. Mah the photographer has used an medium shutter Speed, which you can fell as nothing loch's liht was moving. They did this as they werent Capture Frence Movement or Motion The photographer has use a low to number, which Photo Isn't grainy. They did you can tell as the. better quality this makes the photo In <u>H.in</u> as IF It was higher. 14-Would br photographic has created beading the line's you can See on the fable lin Which as Straight across the page. They did this gase Viewer eyes would be drawn across the as\_ page so they would look at every thing detail. MORE photographic has use balch and white the tones which you can see on the cooks and

| 12. (continued)  | THIS<br>MARGIN |
|--|----------------|
| the more The did this on Il could could  |                |
| the man. They did this as It arates contro.<br>In the phase making It more pleasing to the | <u></u>        |
| In the photo making It more pleasing to the  | yes            |
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