YEAR 12 Scheme of Work – BBAB

NB Baselines should be completed at the beginning of each half-term

Year 12 Autumn 2 – Photography Techniques - Analogue

A bulk loader is a piece of equipment which carries a large amount of film, and is used to transfer film into a cassette Load film into 35mm film cassette Load 35mm film from the bulk loader into 35mm cassettes A 35mm camera should be loaded with 35mm film, in order to take photographs Load cassette into camera Use light meter to correctly expose film (shoot constructed forms) Use a light meter A 1ight meter is often necessary who shooting with film, as the results cannot be viewed immediately (as it can with digital) Use the 'Sunny 16' rule Key Vocabulary 35mm Camera – 35mm refers to the size of the film that this camera uses Light meter – this is a way of measuring the light in a scene/on a subject, to ensure the correct exposure value Sunny 16 – Ansel Adams <i>Expected outcome</i> Bulk loader Loading 35mm camera Using a light meter Sunny 16 – Ansel Adams Stormet Samsette Sunny 16 – Ansel Adams Correctly exposed shots (through the use of a light meter	Lesson 1 of 12		
equipment which carries a large amount of film, and is used to transfer film into a cassette A 35mm camera should be loaded with 35mm film, in order to take photographs A light meter is often necessary when shooting with film, as the results cannot be viewed immediately (as it can with digital) Key Vocabulary 35mm Camera – 35mm refers to the size of the film that this camera uses Light meter – this is a way of measuring the light in a scene/on a subject, to ensure the correct exposure value Exposure value – how much light the film/sensor receives (this is affected by the light in the scene/on the subject; the f' number, and the shutter speed [exposure time]) Cassette – a plastic, or metal container, designed to hold film in light tight conditions Process Ukl kloader Loading 35mm camera Using a light meter	Learning Objective	Success Criteria	l can
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order to take photographs	A 35mm camera should be	. .	Use a light meter
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Bulk loader Sunny 16 – Ansel Adams 35mm film from bulk loader into cassette Loading 35mm camera Using a light meter Cassette loaded in the camera Correctly exposed shots (through the use of a light meter Cassette loaded in the camera	<i>Cassette</i> – a plastic, or metal container, designed to hold film in light tight conditions		
Loading 35mm camera Using a light meter Cassette loaded in the camera Correctly exposed shots (through the use of a light meter	Process	Context	Expected outcome
Cassette loaded in the camera Correctly exposed shots (through the use of a light meter	Bulk loader Loading 35mm camera	Sunny 16 – Ansel Adams	
(through the use of a light meter	Using a light meter		Cassette loaded in the camera
Extension			(through the use of a light
Deliberate under and over exposure	Extension		

Lesson 2 of 12		
Learning Objective	Success Criteria	l can
 The dark bag allows us to transfer the light sensitive film from the 35mm cassette into the developing tank The developing tank provides a means for the light sensitive film to remain in darkness, while allowing the developing chemicals to contact the film Three chemicals will be used – Developer (this makes the image visible [though the film remains light sensitive]) Stop bath (this stops the developer from working on the film [when processing film, it is acceptable to use water]) Fixer (this ensured the film is no longer light sensitive, so we can view it in the light) 	Load the developing tank in darkness (using a dark bag) Process the 35mm film using developer, stop bath, and fixer (wash as a final step)	Load a developing tank Process 35mm film
<u>Key Vocabulary</u> <i>Process</i> – in this contest, processing is what we do to film to develop it. The three chemicals will be used to bring up the image. The chemicals in the darkroom when using paper are given the same names, but we call this procedure 'printing' i.e. we process film, and print paper		
Process	Context	Expected outcome
35mm B&W negative film processed	Daguerre Fox Talbot Nicephore Niepse	Processed film
Extension	Nicephole Niepse	

Lesson 3 of 12		
Learning Objective	Success Criteria	l can
A contact sheet can be	Make a test strip (or more	Use test strips to correctly
produced by exposing light	than one if exposures vary	expose a contact sheet
sensitive paper, through the	drastically)	
film, while in contact with the		
paper	Print a contact sheet	
	(according to the test strips)	
Key Vocabulary		
<i>Light sensitive paper</i> – this is		
commonly known as 'photo		
paper' when working with		
analogue processes; this		
should not be confused with		
'photo paper' which we can		
buy to go through the		
computer's printer		
Process	Context	Expected outcome
Analogue processed contact	Elliott Erwitt – dogs	Contact sheet of 35mm B&W
sheet	Arnold Newman – Igor	negative film processed
	Stravinsky	previously
Extension		
Crop and selection marks (Prisr	nacolor pencils)	

Lesson 4 of 12		
Lesson Objectives	Success Criteria	l can
A test strip can be used to	Ensure a grade 3 contrast filter	Choose a contrast filter for
discern the correct exposure	is in the filter tray of the enlarger	Variable Contrast/Multigrade paper
We are using variable contrast		
paper (VC); AKA Multigrade	Insert the film into the film	Change the aperture on the
paper (MG). We will need to	tray of the enlarger (shiny side	enlarger to ensure control
use contrast filters to decide on the tonal contrast of the	up)	over the exposure
print	Stop the aperture of the	Adjust the enlarger to ensure
P	enlarger's lens to its brightest	intended scale, and correct
Allowing more light to be	setting	focus
exposed to the paper will		
ensure the paper is darker,	Ensure the size of the	Use a test strip to ensure
since we are using a negative	projection is as you intend,	intended exposure on a print
process. We can mask certain	and it is in focus	
areas to ensure they are		Create a straight print
brighter, by exposing them to	Stop the aperture of the lens	Purp and dodgo
less light (dodging); or give some areas more time under	down by approximately 3 or 4 stops	Burn and dodge
the light, ensuring these areas		
are darker (burning in)	Complete a test strip	
Key Vocabulary	Complete a straight print	
<i>Negative process</i> – the tones		
are reversed i.e. the highlights	Use the straight print to make	
appear dark, and the shadows	judgment of burning and	
appear bright	dodging	
<i>Straight print –</i> a print taken	Complete a print which is	
with no burning and dodging;	burned and dodged	
this can be annotated to show	appropriately	
where the burning and	- FF - F 7	
dodging should occur		
<i>Enlarger</i> – a device with a light		
source and a lens which		
projects light through the film;		
this is used to expose photo		
paper to the projected light NB		
both the film and paper are		
negatives, so the end result is		
a positive		
Film tray/contrast filter tray –		
part of the enlarger intended		
to house film/contrast filter		
Process	Context	Expected outcome
Analogue printing:	Pablo Inirio – Magnum printer	A final print
Test strip	Ansel Adams – straight print	
Contrast filters		
Burning inDodging		
• Douging Extension		
	ely i.e. not aiming to produce acc	urate results: instead aiming fo
	- ,	

Lesson 5 of 12		
Lesson Objectives	Success Criteria	l can
If we insert multiple negatives into the enlarger's film tray, the light will project a composite of these images – this is known as sandwiching film Much more light will be masked by the multiple films, so exposure times are likely to be longer	Insert multiple negatives into the neg tray NB consider the composition of the negs, and how well you think they may look as a composite image Complete a test strip Complete a straight print Annotate the straight print	Create multiple exposures using sandwiched negatives
<u>Key Vocabulary</u> <i>Film tray/contrast filter tray</i> – part of the enlarger intended to house film/contrast filter <i>Exposure time</i> – time the photo paper is exposed to projected light <i>Composite</i> - made up of several parts or elements	Complete a final print (burned in and/or dodged)	
Process	Context	Expected outcome
Sandwiched negs print	Anton Corbijn	Analogue print with composite images
Extension	1	1
	roximately half exposure; change i his will create a composite image	negative, and make another

Lesson ObjectivesSuccess CriteriaI canMan Ray was a fashionExpose a film correctlySolarise a filmphotographer before digitalBegin processing the film in a developing tankSolarise a printmodel, later turned fine atHalf way through the developer stage, drain the tank of developer (keep the developer)Solarise a printresidence. On one occasion, while in the developerHalf way through the developer stage, drain the tank of developer (keep the developer)Solarise a printresidence. On one occasion, while in the developer stage, dracks, so turned the light on, exposing the developent process.Return the developer to the tank and continue processing as normalThere was concern that the film would be ruined, but instead they found that exposing the film to white light during the developement process. created a unique visual effect. This technique (exposing film/paper to white light during development) is now known as solarisation.Continue processing the paper as normalKey Vocabulary Solarisation - Initially, the term "solarization" was used to describe the effect observed in cases of extreme overexposure of the photographic film or plate in the camera.Continue processing the paper as normalProcessContextExpected outcomeProcessContextExpected outcomeProcessContextExpected outcomeProcess reade all the dark room was then called pseudo-solarization.Solarised film Armand Sabatier Man Ray Lee MillerProcessLee MillerLee Miller	Lesson 6 of 12		
photographer before digital photography. He was in a relationship with a fashion model, later turned fine art photographer, Lee Miller. The two had adkroom at their residence. On one occasion, while in the development stage of processing a film, a mouse ran across Lee Miller's foot; she was scared, so tot; she was cared, so tot; she was cared, so tot; she was concern that the film to white light during the development process. There was concern that the film to white light during the development process. Created a unique (exposing film/paper to white light during development) is now known as solarisation.Return the developer to the tank and continue processing the paper to white light Uring development process. Created a unique visual effect. This technique (exposing film/paper to white light during development) is now known as solarisation.Solarise a printKey Vocabulary Solarisation - Initially, the term "solarization" was used to describe the affect observed in cases of extreme overexposure of the photographic film or plate in the camera.Continue processing the paper to white light of a normalThe effect generated in the dark room was then called <i>pseudo-solarization</i> .ContextExpose the to paper of the photographic film or plate in the camera.The effect generated in the dark room was then called <i>pseudo-solarization</i> H. de la Blanchère Armand Sabatier Man Ray Lee MillerSolarised paper	Lesson Objectives	Success Criteria	l can
Key VocabularyContinue processing the paper as normalSolarisation - Initially, the term "solarization" was used to describe the effect observed in cases of extreme overexposure of the photographic film or plate in the camera.Continue processing the paper as normalThe effect generated in the dark room was then called <i>pseudo-solarization</i> . Spencer defines the Sabattier effect as: "Partial image reversal produced by brief exposure to white light of a partly developed silver halide image"Expected outcomeProcessContextExpected outcomeInclude white light to the light sensitive material during the developer stage of the processH. de la Blanchère Armand Sabatier Man Ray Lee MillerSolarised film	Man Ray was a fashion photographer before digital photography. He was in a relationship with a fashion model, later turned fine art photographer, Lee Miller. The two had a darkroom at their residence. On one occasion, while in the development stage of processing a film, a mouse ran across Lee Miller's foot; she was scared, so turned the light on, exposing the film to white light during the development process. There was concern that the film would be ruined, but instead they found that exposing the film to white light during the development process, created a unique visual effect. This technique (exposing film/paper to white light during development) is	Expose a film correctly Begin processing the film in a developing tank Half way through the developer stage, drain the tank of developer (keep the developer) Very briefly expose the film to white light Return the developer to the tank and continue processing as normal Expose photo paper correctly Place the exposed paper into the developer tray as usual Very briefly expose the paper	Solarise a film
Include white light to the light sensitive material during the developer stage of the processH. de la Blanchère Armand SabatierSolarised filmMan Ray Lee MillerSolarised paper	Key Vocabulary Solarisation - Initially, the term "solarization" was used to describe the effect observed in cases of extreme overexposure of the photographic film or plate in the camera. The effect generated in the dark room was then called <i>pseudo-solarization</i> . Spencer defines the Sabattier effect as: "Partial image reversal produced by brief exposure to white light of a partly developed silver halide	Continue processing the paper	
sensitive material during the developer stage of the processArmand SabatierMan Ray Lee MillerSolarised paper			-
Extension	sensitive material during the developer stage of the process	Armand Sabatier Man Ray	
	Extension		

Lesson 7 of 12		
Lesson Objectives	Success Criteria	l can
A film is transparent; to see the image, we need to shine light through it	Scan negatives in a contact sheet format	Scan negatives in a contact sheet format
Most scanners work with reflected light i.e. to see a photograph, we view the light reflecting off the surface. With a print scanner (most scanners), they produce light from below, the light reflects off the surface of the subject, and is recorded by the scanner.		
With a film scanner, there is an extra part which is used to produce light from above, shining through the film, so it can be scanned from below.		
When scanning, we do not want to make creative decisions (this will happen later in a digital editing programme [like Photoshop]). At the scanning stage, we are aiming to import as much information as possible from the film. Our histogram should then be broad, maintaining a high dynamic range		
Key Vocabulary Histogram – graph; in this context, it refers to the amount of each tone present in the photograph (shadows on the left; highlights on the right)		
<i>Dynamic range</i> – the range between extremes. In this context, we are concerned with tone and colour		
<i>DPI</i> – dots per inch; this is concerning printing		
<i>PPI</i> – pixels per inch; this is concerning working with digital images on the screen		
Process	Context	Expected outcome
Film scanning	Vivian Maier	Scanned film
~		
Extension		

Lesson 8 of 12		
Lesson Objectives	Success Criteria	l can
A correctly scanned negative	In Photoshop, create a mask to	Scan negatives ensuring a high
will preserve the maximum	edit the tone of the whole	dynamic range
information available in the	image	
film (this is the digital		Use adjustment masks to
equivalent to an analogue	Adjust the entire image to the	ensure the intended exposure
'straight print')	tonal contrast you intend for	and contrast in different parts
	just one part i.e. if your scene	of the image
We can use digital software to	has sky with clouds, and	
make creative decisions about	buildings, when the buildings	
the visuals we intend to create	are exposed how you would	
	like, the sky will likely appear	
A straight print will often lack	too bright. Use the adjustment	
tonal contrast; this is much the	mask to correct the sky, while	
-	allowing the buildings to lose	
same in a straight scan. We	the intended exposure	
can use Photoshop masks to	the intended exposure	
increase the tonal contrast in		
parts of the image where we	Invert the adjustment mask	
intend. This is the equivalent	(Ctrl + I). This will make the	
to burning and dodging in the	edits no longer visible	
darkroom		
	Use a paint brush tool with	
Key Vocabulary	black, grey or white to paint in	
<i>Tonal contrast</i> – contrast can	the part of the image where	
be read as 'difference', and	you would like to view your	
tone can be read as	edits. NB Black will have no	
'brightness'; we are then	effect, white will show the	
increasing or decreasing the	effects of your edits entirely	
difference in shadows, mid-	and your tone of grey will have	
tones, and highlights	variable effects depending on	
	its brightness	
<i>Straight print</i> – a print taken		
with no burning and dodging;	Once you have understood the	
this can be annotated to show	process, choose 100% white,	
where the burning and	and lower the opacity of the	
dodging should occur	brush to around 10-15% - now	
	you can use multiple clicks for	
<i>Straight scan</i> – this is not	greater effect	
actually a known term, but it is		
a good device to understand	NB It is often advisable to	
the intention when scanning	ensure your brush has soft	
	edges i.e. 0% hardness	
Burning and dodging – when		
analogue printing, burning is		
making part of the print darker		
by exposing the print to more		
light; dodging is making part of		
the print brighter by exposing		
it to less light		
ונ נט ובאא ווצוונ		
Process	Context	Expected outcome
Controlling tonal range in	Edward Weston	HDR outcome from a scanned
scanned neg through the use		negative image
of adjustment masks in		
Photoshop		
Extension		
Creative outcome i.e. use the pr	ocess to adjust colours etc. creatir	ng an abstracted image

Lesson 9 of 12		
Lesson Objectives	Success Criteria	l can
35mm film is still in use, as it	Load some 35mm film from	Shoot 35mm film in a 127
was the most popular format	the bulk loader into a cassette	camera
in the times when analogue		
photography was widely used	Cut a leader which will work with the 127 cameras	Use photo paper to shoot using a box camera, then scan
35mm film was most popular		the results and reverse the
as it was most versatile,	Ensure the red window at the	tones
appealing to professionals, as	back of the 127 camera is	
it was large enough to make	covered, so not able to let light	
big prints without losing too	through	
much quality, but small		
enough that it could be	Wind the camera, to ensure	
produced relatively cheaply (so appealed to amateurs)	fresh film is able to be exposed	
	Take multiple exposure shots	
There were many other	with the 127 camera	
systems in film used also;		
some used film about 1/10 th	Take the film out of the	
the size of 35mm, and some	camera in a dark bag	
which were around 50 times		
the size. These films each	Rewind the film into the	
needed their own camera	cassette (also in the dark bag)	
systems		
	In safelight conditions, cut	
One system which was used	photo paper to the size	
was known as 127; some 127	appropriate to fit in your box	
cameras are big enough that	camera	
we can adapt 35mm film, and		
fit it into the camera	Make multiple exposures using	
Device and a fitter ward 120	the box cameras	
Box cameras often used 120		
film. We can put photo paper into these cameras and	Process the paper as normal	
produce a paper negative	Scan the results	
,		
Key Vocabulary		
120 film – still used today; also		
known as 'medium format'.		
The film is much bigger than		
35mm, so it is much more		
expensive!		
Box cameras – this is much like		
it sounds; box cameras are		
light tight boxes, with a lens in		
one plane		
Process	Context	Expected outcome
Incorrect light sensitive media	Alireza Rostami	Experimental photographs
for camera		
Extension		
Home-made cameras		

Lesson Objectives Success Criteria I can Colour film deals with tone and colour. It does this by including three coloured layers Load a 35mm camera with colour negative film Process colour negative film through C-41 chemicals The film used the primary colours of additive colour theory RGB (Since the image will be viewed by shining light through it, so is adding light) Correctly expose photographs Process the film using C-41 ensuring all health and safety guidance is followed strictly In black and white photography, the film is made ontaining silver halide crystals. The crystals which are exposed to light change in chemically, and stick to the plastic layer. The developer used in black and white wash away the crystals which have not been exposed to light. The areas which have been exposed to light the appear dark – hence the tones are reversed, and this is a negative process In colour the process, a widely used process reversed. The is more light sensitive it is. High ISO films have larger crystals. This is why high ISO films appear grainier Expected outcome Correctly processed colour meative film Saving Private Ryan – Stephen Spielberg	Lesson 10 of 12		
Colour film deals with tone and colour. It does this by including three coloured layersLoad a 35mm camera with colour negative filmProcess colour negative film through C-41 chemicalsThe film used the primary colours of additive colour through It, so is adding light in black and white photography, the film is made of a layer of transparent plastic, with a layer of gelatine containing silver halide crystals. The crystals which are exposed to light change in chemically, and stick to the plastic layer. The developer used in black and white wash away the crystals which have not been exposed to light. The areas which have been exposed to light change is soft the process is similar, but there are coloured dyes, a widely used processing chemistry used to wash away unexposed areas is differentContextExpected outcomeIn colour negative process, a widely used processing chemistry is called C-41 Key VocabularyContextExpected outcomeKey Vocabulary Silver halide crystals. The set rystals are grown; the bigger the crystals. These crystals are grown; the bigger the crystals. These rystals are grown; the bigger the crystals. These process colour negative filmsContextExpected outcomeProcessContextExpected outcomeProcess colour negative film		Success Criteria	l can
including three coloured layersCorrectly expose photographsThe film used the primary colours of additive colour theory RGB (since the image will be viewed by shining light through it, so is adding light)Correctly expose photographsIn black and white photography, the film is made of a layer of transparent plastic, with a layer of gelatine containing silver halide crystals. The crystals which are exposed to light change in chemically, and stick to the plastic layer. The developer used in black and white wash away the crystals which have not been exposed to light then appear exposed to light then appear exposed to light the appeard exposed to light the appeard 		Load a 35mm camera with	Process colour negative film
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The film used the primary colours of additive colour theory R6B (since the image will be viewed by shining light through it, so is adding light)Load the film into a developing tank (in the dark bag)In black and white photography, the film is made of a layer of transparent plastic, with a layer of gelatine cortraining silver halide crystals. The crystals which are exposed to light change in chemically, and stick to the plastic layer. The developer used in black and white wash away the crystals which have not been exposed to light. The areas which have been exposed to light then appear dark - hence the tones are reversed, and this is a negative processIn colour the process, is miller, the areas is differentIn colour negative process, a widely used processing chemistry is called C-41Expected outcomeKey Vocabulary Silver halide crystals - any metal, combined with a salt will be light sensitive. These crystals are grown; the bigger the crystal, the more light sensitive it is. High ISO films have larger crystals. This is why high ISO films appear grainierProcessContextExpected outcomeProcessContextExpected outcome	including three coloured layers		
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Extension Bleach bypass			

Lesson 11 of 12		
Lesson Objectives	Success Criteria	l can
Lesson Objectives With digital editing, we talk about working in 'post'; this is short hand for 'post production' i.e. after the image has been produced With analogue photography, the process is much slower than with digital, while this has obvious disadvantages, the advantage lies in the ability to edit during the process of producing the image We can distress film, ahead of printing/scanning it. Tried and tested methods for doing this include scratching the emulsion side of the film;	Success Criteria Ensure your work is backed up digitally i.e. before beginning this destructive process, all negatives should be scanned correctly Use a sharp object to scratch the emulsion side of the negative Use a soft brush and diluted bleach to bleach the emulsion side of the negative Use a soft brush and thinned inks to tint the emulsion side of the negative (remember the colours will be reversed)	I can Distress film by scratching, bleaching, and tinting
bleaching it, and tinting it (with paints and/or inks) <u>Key Vocabulary</u> Distressing – in this context the film will be mistreated, weathered, aged etc. Tinting – all of the lighter areas of the image would be coloured	Analogue print the results	
Process	Context	Expected outcome
Distress film by scratching,	Erik Hoffman	Analogue printed distressed
		1
bleaching and tinting	Victor Sloan	film print

Lesson 12 of 12		
Lesson Objectives	Success Criteria	l can
Just as we can distress film,	Use a sharp object to scratch	Distress analogue prints by
ahead of printing, we can	the emulsion side of the print	scratching, bleaching, and
distress prints, after printing		tinting
	Use a soft brush and diluted	
We can scratch the emulsion	bleach to bleach the emulsion	
surface, bleach will remove the dye – just as with the film,	side of the print	
and we can paint over the	Use a soft brush and thinned	
surface (simply known as	inks to tint the emulsion side	
'over-painting'	of the print	
	·	
This process can be		
sympathetic to the original		
image, or it can avoid reacting		
to the original image entirely		
Key Vocabulary		
Sympathetic – in this context		
this is intended to mean that		
you (the artist) will react to the		
existing image		
Process	Context	Expected outcome
Distress prints by scratching,	Victor Sloan	Distressed prints (scanned and
bleaching, and tinting	Arnulf Rainer	Photoshopped)
Extension		
Scan and Photoshop the results		