

Practice Marking Materials for Technical Qualifications 2019



Level 3 Advanced Technical Diploma in Theatrical Special effects and Media Make-up Artistry (540) (6010-31)

Introduction

The synoptic assignments for the City & Guilds Technical Qualifications are externally set summative assessments which are internally marked by tutors. It is the centre's responsibility to ensure candidates' work is marked in a standard way across the centre, using the specified marking grid, in order to rank performance on a single mark scale.

Practise marking materials are useful to support centre staff with internal standardisation and as a prestandardisation activity. The materials are produced to support staff in the process of marking including how to effectively use marking grids and assessment objectives (AO).

The marking materials must be considered alongside the Technical qualifications Marking and Moderation Guide

It is recommended that all tutors, including any unlikely to mark, are included in early discussions around the use of the marking grid, as all tutors should understand the basis of marking as it could shape their teaching by helping candidates practise bringing their skills and knowledge together to complete a problem, and helping them learn how to explain and justify their choices in terms of the subject knowledge in preparation for summative assessment. Tutors must study the *Marking and Moderation Guide*:

<u>https://www.cityandguilds.com/techbac/technical-qualifications/resources-and-support</u></u> which provides detailed information about generic assessment objectives, and the marking grid, to ensure they are clear about the different AOs and how they may show up in evidence for assignments in the subject area. If there is more than one tutor carrying out marking at the centre, this process should be carried out as part of a group activity to ensure all markers are clear and in agreement about what sorts of evidence are relevant for assessment and which AO they fit into.

The following materials could form the basis for pre-standardisation practice and discussion could take place using evidence from trial runs/formative assessment activities. Standardisation should also take place using the evidence from the actual assignment set for that year, so along with utilising this tool, please ensure that activities surrounding the 2019 assignment also take place.

Within this pack, you will find

- a sample task brief
- a copy of the marking grid used for the synoptic assessment
- a sample of materials responding to either last year's synoptic assignment or a sample set of tasks. This includes learner produced evidence and tutor observations of the practical performance.

And finally, the Principal Moderator has provided a breakdown of the marks for the different assessment objectives along with general hints and tips on the synoptic assessment.

Assignment Brief

You are about to set yourself up as a freelance make-up artist. You already have a portfolio of your existing work but an agent has recommended you update your industry portfolio with some new images that showcase your current skills to include theatrical, Avant Garde and body art.

To improve your employability, the agent has suggested you showcase your research skills and create looks from musicals by Andrew Lloyd Webber.

You have also decided to enter into a national body art competition to raise your profile. The theme is Animal.

You may carry out research and collect any information for your look book designs ahead of your scheduled assessment.

Tasks

Task 1

In preparation for the creation of looks, you are required to:

- Write up your research findings
- Create a look book for Look 1 and Look 2
- Prepare for a body art competition using the brief.

The look book must incorporate each of the following:

Look 1:

- Character from a theatrical production of an Andrew Lloyd Webber musical. The looks for the character within the production must include the following:
 - a minimum of three special effects.

Look 2:

- An Avant Garde interpretation of an Andrew Lloyd Webber musical. The looks for the production must include the following:
 - o A variety of make-up mediums and hair styling techniques
 - Avant-Garde hair
 - Avant Garde make-up.

Body art competition brief:

- Theme: Animal.
- Areas to be covered:
 - full body and face ensuring 75% is covered.
 - no more than 25% of the body and face may be covered by costume.
- Techniques:
 - body art technique: a minimum of three techniques of your choice
 - o airbrush techniques: a minimum of two techniques of your choice.

Look 1, 2 and body art competition:

Each of the following **must** be included in one of the above looks:

- Cutting techniques:
 - one length cut
 - or
 - layered cut.
- Application of hand-made or ready-made:
 - two small prosthetic pieces
 - one bald cap.
- Creation and application of a small facial postiche.

Clothing and props that compliment the make-up and hairstyles **must** be used to complete the look.

Conditions of assessment:

- Writing up of your research and creation of your look and plan for the body art competition must be completed working alone under supervised conditions.
- You will have access to your research materials when collating your research and completing your look book.

What you must produce for marking:

- Written summary of research findings
- Completed look book of designs for the two looks
- Completed plan for competition.

Task 2

Using your look book and your plan for the competition created in task 1, prepare the working area and yourself ready for the creation of **each** of the following:

Look 1:

- Character from a theatrical production of an Andrew Lloyd Webber musical. The looks for the character within the production must include the following:
 - a minimum of three special effects.

Look 2:

- An Avant Garde interpretation of an Andrew Lloyd Webber musical. The looks for the production must include the following:
 - A variety of make-up mediums and hair styling techniques
 - Avant-Garde hair
 - Avant Garde make-up.

Body art competition brief:

- Theme: Animal.
- Areas to be covered:
 - full body and face ensuring 75% of the body is covered.
 - no more than 25% of the body and face may be covered by costume.
- Techniques:
 - body art technique: a minimum of three techniques of your choice
 - airbrush techniques: a minimum of two techniques of your choice.

Look 1, 2 and body art competition:

Each of the following must be included in one of the above looks:

- Cutting techniques:
 - one length cut

or

- layered cut.
- Apply hand-made or ready-made:
 - two small prosthetic pieces
 - one bald cap.
- Creation and application of a small facial postiche.

Clothing and props that compliment the make-up and hairstyles **must** be used to complete the look.

Your tutor will observe you creating the different looks. You will be expected to answer oral questions which will be recorded during the observation.

Conditions of assessment:

- Your created looks and body art must be completed working alone under supervised conditions.
- You will have access to your completed look book to create your looks.

What you must produce for marking:

- Clearly labelled photographic evidence which should not be edited or have filters applied:
 - A maximum of 10 images for each look created which must capture the following:
 - Full body shot (Anterior/front).
 - Full body shot (Posterior/back).
 - Head shot/close up to show precision of:
 - · make-up techniques
 - hair techniques
 - application of bald cap/facial postiche/special effects.

You **must** consider the lighting and background when collecting photographic evidence. In dark hair against a dark background that does **not** show the required detail is **not** acceptable.

Additional evidence of your performance that must be captured for marking:

 Your tutor's notes of your working practice, products, materials and techniques used as well as responses to any oral questions.

Task 3

You are required to evaluate **each** of the looks created. Your evaluation **must** include the areas you feel you have excelled in and the areas in need of improvement or change.

Conditions of assessment:

Your evaluation must be carried out alone under supervised conditions.

What you must produce for marking:

Word processed evaluation document for each look created.

Section 2 Marking Grid

Marking grid

For any category, 0 marks may be awarded where there is no evidence of achievement

%	Assessment Objective	Band 1 descriptor	Band 2 descriptor	Band 3 descriptor	
		Poor to limited	Fair to good	Strong to excellent	
10	AO1 Recall of	(1-2 marks)	(3-4 marks)	(5-6 marks)	
	knowledge relating to the qualification LOs	Recall shows some weaknesses in breadth and/or	Recall is generally accurate and shows reasonable	Consistently strong evidence of accurate and confident	
	Does the candidate seem to have the full breadth	Accuracy. Hesitant, gaps, inaccuracy	breadth. Inaccuracy and misunderstandings are	recall from the breadth of knowledge.	
	and depth of taught		infrequent and usually minor. Sound, minimal gaps	Accurate, confident, complete, fluent, slick	
	knowledge across the	Examples of times of knowle	. 01	*	
	 qualification to hand? How accurate it their knowledge? Are there any gaps or misunderstandings evident? How confident and secure does their knowledge seem? 	make-up artistry terminology	dge expected: products, tools, e	equipment, nealth and safety,	
		A narrow range or inaccurate knowledge of products, tools, equipment and techniques. Minimal use of make-up	A range of knowledge of products, tools, equipment and techniques. May confuse make-up artistry terminology.	Confidently articulates a broad and detailed range of knowledge of products, tools, equipment and techniques. Consistently uses accurate	
	Miomodgo occini.	Prompting required for some	Most safe working practices are adhered to with only	terminology.	
		areas of safe working practices, deviations may impact on the safety of the application. Limited awareness of legislation.	minor deviations, which do not significantly impact on the application. Some awareness of legislation.	All aspects of safe working practices are consistently adhered to, a full awareness of legislation.	

%	Assessment Objective	Band 1 descriptor Poor to limited	Band 2 descriptor Fair to good	Band 3 descriptor Strong to excellent			
1	AO2 Understanding of concepts theories and processes relating to the LOs Does the candidate make connections and show causal links and explain why? How well theories and concepts are applied to new situations/the	(1-3 marks) Some evidence of being able to give explanations of concepts and theories. Explanations appear to be recalled, simplistic or incomplete. Misunderstanding, illogical connections, guessing,	(4-6 marks) Explanations are logical. Showing comprehension and generally free from misunderstanding, but may lack depth or connections are incompletely explored. Logical, slightly disjointed, plausible,	(7-9 marks) Consistently strong evidence of clear causal links in explanations generated by the candidate. Candidate uses concepts and theories confidently in explaining decisions taken and application to new situations. Logical reasoning, thoughtful decisions, causal links, justified			
	 assignment? How well chosen are exemplars – how well do 	appropriate techniques, products,	mples of understanding expected research, design brief interpretation, logical sequence, opriate techniques, products, tools, equipment, colour theory, balance of look, timescale, use of inology, continuity, costings, purpose of look book, health and safety legislation.				

%	Assessment Objective	Band 1 descriptor Poor to limited	Band 2 descriptor Fair to good	Band 3 descriptor Strong to excellent
	they illustrate the concept?	Understanding is inconsistent, with little evidence of linking to theory, not always able to articulate reasons for design choices. Some areas of understanding more secure than others. The candidate provides minimal or confused explanations for design ideas and decisions during application. Lack of necessary adjustments are made when faced with problems. Written and verbal explanations of responses to design briefs sometimes do not tally. Makes decisions that demonstrate basic understanding of the effects produced by tools, equipment, products and techniques. Takes the safe option when selecting products, tools and techniques, choices may not always be appropriate in achieving the design ideas.	Understanding is consistent, able to provide coherent reasoning, able to explain design choices, making links between practical and theory. The candidate explains design ideas and decisions with good supporting detail or understanding. Some necessary adjustments are made. Written and verbal explanation generally enables the candidate to express design ideas successfully. Decisions around products, tools, equipment and techniques show an appreciation of the effects to be achieved as required by the design brief. Choices are relevant and contribute to achieving design ideas.	Understanding is comprehensive and decision making is second nature, linking practical to theory. Candidate used concepts and theory confidently in explaining decisions taken and application. The candidate fluently and accurately explains design ideas and decisions and makes suitable adjustments as necessary based on sound reasoning and technical understanding. Written and verbal explanations are articulate and enable the candidate to show depth and breadth of the design ideas. Decisions around products, tools, equipment and techniques are made holistically, showing consideration and understanding of both to the model requirements and the design brief. Choices are suitable and enhance design ideas.

%	Assessment Objective	Band 1 descriptor	Band 2 descriptor	Band 3 descriptor	
		Poor to limited	Fair to good	Strong to excellent	
30	practical/ technical skills • How practiced/fluid does hand eye coordination and dexterity seem? • How confidently does the candidate use the breadth of practical skills open to them?	(1-6 marks) Some evidence of familiarity with practical skills. Some awkwardness in implementation, may show frustration out of inability rather than lack of care. Unable to adapt, frustrated, flaws, out of tolerance, imperfect, clumsy.	(7-12 marks) Generally successful application of skills, although areas of complexity may present a challenge. Skills are not yet second nature. Somewhat successful, some inconsistencies, fairly adept/ capable.	(13-18 marks) Consistently high levels of skill and/or dexterity, showing ability to successfully make adjustments to practice; able to deal successfully with complexity. Dextrous, fluid, comes naturally, skilled, practiced,	
	How accurately/ successfully has the candidate been able to use skills/achieve practical outcomes?	sources) design, planning, blendin	esearch (primary and secondary soung, contouring different face shapes as for face, eye, cheek, lips, lash, brummunication	, correcting different skin tones	

Professional manner may not always be evident. There may be lack of enthusiasm, leading to ineffective approach to creating the final look, with only minor consideration for the model's comfort and well-being.

Communication methods, language and terminology are sometimes inappropriate. Candidate does not always attempt to communicate or build a rapport with models.

A narrow range of sources that may be irrelevant or unsuitable form the research. Little evidence of evaluation of research outputs showing uncertainty of meaning or intention. A lack of historical evidence within the designs for the total look.

Poor time management skills resulting in final looks not being completed within the planned time, rushed at times. Minimal or basic technical skills shown, a narrow range of products, tools and techniques are applied, often with a lack of precision and limited accuracy. Makes little

Generally displays enthusiasm, a good level of participation and satisfactory fulfilment of design objectives. A good level of professionalism is upheld throughout and practical abilities when creating the final look were mostly consistent with the agreed design plan.

Communication methods, language and terminology are consistently appropriate. Candidate communicates well most of the time but may not be sensitive to different model's needs. Attempts to build rapport.

Good approach to research using relevant sources that may be a limited in range.

Reasonable evidence of

Reasonable evidence of evaluation of research, showing relevance to the design brief. Historical evidence is clear in the designs for the final look.

The application is completed within the planned time using appropriate products, tools and techniques to meet the design brief objectives. Sound technical skills applied consistently however some complex

Consistently displays enthusiasm, full participation and outstanding fulfilment of design objectives Full professionalism is maintained throughout and practical abilities when creating the final look were consistently of an exceptional level, fully meeting the design plan.

Communication methods, language and terminology are relevant and inventive. Candidate adapts communication style to different models and builds a rapport from the outset.

Methodical and systematic approach to research using a wide variety of sources of relevant inspiration.

Comprehensive evidence of evaluation of research showing clear links to the design brief.

Confident and accomplished technical skills executed to at all times, application of a wide range of complex techniques used with precision and relevance, with suitable adjustments made seamlessly.

%	Assessment Objective	Band 1 descriptor Poor to limited attempt to make adjustments as necessary. Top of the band: Final look is produced within the planned time, basic skills are executed successfully.	Band 2 descriptor Fair to good technical techniques may not be executed with precision at all times. Shows evidence that adjustments are attempted although not always effective or thorough. Top of the band: A range of complex techniques are demonstrated consistently.	Band 3 descriptor Strong to excellent Top of the band: Techniques are executed to perfection, candidate continuously tailors techniques to suit requirements and shows advanced skills throughout the creation of looks.
30	 AO4 Bringing it all together - coherence of the whole subject Does the candidate draw from the breadth of their knowledge and skills? Does the candidate remember to reflect on theory when solving practical problems? How well can the candidate work out solutions to new contexts/ problems on their own? 		(7-12 marks) Shows good application of theory to practice and new context, some inconsistencies. Remembers to apply theory, somewhat successful at achieving fitness for purpose. Some consolidation of theory and practice	

Designs are mimicry rather than creative. Plays it safe. No clear connection to the design brief, creativity is limited or non-existent. Design may be creative but application may be safely executed without showing the intended creativity.

Not always able to agree final looks with models. Minimal or no links back to research during discussions. Suggestions for looks are not always based on an understanding of what will work.

No attempt to promote products or services and provides limited information. Designs may be inappropriate for the budget, the occasion or the model's requirements. Elements of the look may be successful however the final look may be disjointed and lack a quality finish.

Top of the band:

Some attempt to promote products or services and provides limited information. Designs are sometimes underdeveloped and may lack innovation. Some experimentation may be attempted but in general conventional techniques are used. Looks are often recreated with minimal evidence of own interpretation of historical influences.

Generally a good connection to the design brief. Some creative flair is shown in the design and application, but lacks originality in some areas.

Uses research to support the development of design ideas but need guidance. The candidate has a limited ability to influence final decisions due to a lack of confidence at expressing what will work.

Promotes products and services on occasion and provides basic information on features and/or benefits. Designs may lack creativity but usually fit the budget, the occasion or the model's requirements. The final look is usually successful

Designs are original and demonstrate flair and innovation. Unafraid to experiment with new techniques and resources .Own interpretation of historical influences are clearly evidenced.

Creativity is demonstrated at every stage of the process from designs to application.

Articulates design ideas and discusses and agrees final looks with models confidently. The candidate is able to influence final decisions based on research and a sound understanding of what will work.

Skilfully promotes products and services regularly and provides clear and detailed information on both features and benefits for a range of products and services. Designs are appropriate for budget, the occasion and the model's requirements. Each element of the final look is systematically developed and authentic to the brief.

Top of the band:

%	Assessment Objective	Band 1 descriptor Poor to limited	Band 2 descriptor Fair to good	Band 3 descriptor Strong to excellent
		Poor to innited	however there may be minor flaws that require correction. Top of the band: Promotes products and services throughout the service and provides basic information on features and/or benefits.	Maximises potential sales opportunities seamlessly throughout the service.
15	detail/ perfecting Does the candidate routinely check on quality, finish etc and attend to imperfections/ omissions How much is accuracy a result of persistent care and attention (eg measure twice cut once)? Would you describe the candidate as a	(1-3 marks) Easily distracted or lack of checking. Insufficiently concerned by poor result; little attempt to improve. Gives up too early; focus may be on completion rather than quality of outcome. Careless, imprecise, flawed, uncaring, unfocussed, unobservant, unmotivated.	(4-6 marks) Aims for satisfactory result but may not persist beyond this. Uses feedback methods but perhaps not fully or consistently. Variable/intermittent attention, reasonably conscientious, some imperfections, unremarkable.	(7-9 marks) Alert, focussed on task. Attentive and persistently pursuing excellence. Using feedback to identify problems for correction. Noticing, checking, persistent, perfecting, refining, accurate, focus on quality, precision, refinement, faultless, meticulous.
	perfectionist and wholly engaged in the subject?	-	Designs/lookbook creation, mainta atisfaction, maintaining professional and adjustments, correcting errors	**

%	Assessment Objective	Band 1 descriptor Poor to limited	Band 2 descriptor Fair to good	Band 3 descriptor Strong to excellent
		There is limited evidence of reviewing application or monitoring the success of the design. Inaccuracies and errors are not always corrected. Candidate shows limited care for final finish or the model's satisfaction. Final outcomes are often disconnected to design ideas. There is limited attempt to maintain an effective and professional working environment. Top of the band: Basic attempts to correct inaccuracies and errors.	Candidate shows attention to detail sometimes inconsistently. There is some evidence of reviewing the success of designs although the candidate may not always correct technical faults. Attempts are made to modify and adjust application. Candidate shows an appropriate level of care for the final finish and the model's satisfaction. Final outcomes reflect most of the design ideas. There is clear evidence of attempting to maintain an effective working environment. Top of the band: Good attempts to correct inaccuracies and errors.	Candidate is highly focused on the application, showing care and attention to detail. There is evidence of the quality of designs being checked regularly and refined throughout. Modifications and adjustments are second nature. Minimal errors are evident and always corrected. Candidate shows obvious care for the final finish and continuously checks model satisfaction. Design ideas are achieved successfully. The working environment is neat and tidy throughout, enhancing efficiency and demonstrates a highly professional approach. Top of the band: Extremely attentive to accuracy and detail at all times.

Health and Safety

 While working as a makeup artist it is important to follow all health and safety rules. Before applying any makeup all the tools, equipment and the work area should all be cleaned. PPE should be used when needed, for example, aprons and face masks while working with airbrush makeup. Disposable mascara wands should also be used to avoid cross contamination.

Look 1

 For look one I have decided to recreate The Phantom from The Phantom Of The Opera by Andrew Lloyd Webber.

Andre Lloyd Webber

Andrew Lloyd Webber is a popular composer, theatre director and songwriter. He was born in Kensington, London on the 22nd of March 1948. His father, William Lloyd Webber, was a composer and organist and his mother, Jean Hermione Johnston, was a violinist and pianist.

Andrew Lloyd Webber is best known for film and stage productions. He has composed 13 musicals in his lifetime, some examples are 'Cats', 'Evita' and 'The Phantom Of The Opera'. He has won many awards due to the success of his musicals such as Olivier Awards, Tony Awards, Grammy Awards, Golden Globes and Academy Awards.

In 1992 he was knighted and also set up the Andrew Lloyd Webber foundation, which supports the arts, culture and heritage in the UK. He even became the president of the Arts Educated Schools in London.

In his personal life he married three time to Sarah Hugill, Sarah Brightman and Madeleine Gurdon. He had two children with Sarah Hugill, Imogen Lloyd Webber and Nicholas Lloyd Webber. He then had three children with Madeleine Gurdon, Alastair Adam Lloyd Webber, William Richard Lloyd Webber and Isabella Aurora Lloyd Webber.

The Phantom Of the Opera

The Phantom Of the Opera is a musical by Andrew Lloyd Webber, with help from Charles Hart and Richard Stiye. It was first shown in West End London in 1986 and is the 3rd longest running West End musical. The musical is based on a French novel written by Gaston Leroux called Le Fantôme de l'Opéra, which was first published in 1909 in France. The plot involves a disfigured man with a love for music who develops an obsession with Christine Daae, a talented singer.

Andrew Lloyd Webber wanted to create a romantic story. While in New York he came across a copy of the Le Fantôme de l'Opéra and it inspired him to recreate it as a musical. Andrew Lloyd Webber approached Alan Jay Lerner to write lyrics for The Phantom Of The Opera but later became ill and had to withdraw. Richard Stilgoe and Charles Hart were then recruited to finish writing the lyrics. Maria Björnson designed the costumes and set for the musical and The Phantom was originally supposed to have full facial disfigurement but was later changed to make expressions on stage easier for actors.

A sequel was also create for The Phantom Of The Opera called 'Love Never Dies'. The story is set 10 year after The Phantom leaves the Opera House in Ney York.

Character Description – The Phantom

• Erik Destler, also known as The Phantom was disfigured from birth on the right side of his face. He had a gash on his face, exposed skull tissue, elongated right nostril, missing right eyebrow, swollen lips, different coloured eyes and a warped cheek. Erik covered his face in makeup to try and hide is deformity, often wearing a mask on the right side of his face to cover it completely. He had a strong passion for music and loved to watch performances. He became obsessed with a performer, Christine, during her audition. She found a song he had written and sang it for her audition. Erik's obsession with Christine led him to murder anyone who tried to hurt her or talked badly about her. He was very aggressive towards people and didn't care who he had to hurt for Christine to become popular. His methods of killing people were very gruesome violent and messy, he would often be covered in his victims blood.

Products, Tools and Equipment

- · Bald cap
- · Burn wheel
- · Facial Postiche
- · Flat prosthetic piece
- · Liquid latex
- · Pros aide
- · Fake blood
- Wax
- Gelatine
- · Camouflage makeup
- PPE- apron, gown for model
- Sponges, brushes, cotton buds (to apply pros aide, acetone), acetone and hair gel (for bald cap), tissues, pro clean (for removal),
- · Costume (mask, gloves, cape, hat trousers and shirt

Costings

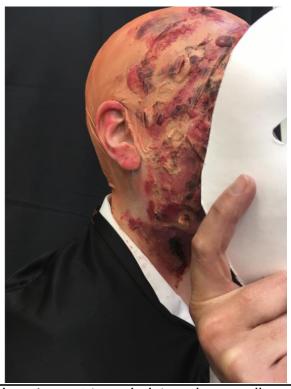
• Mask - £1











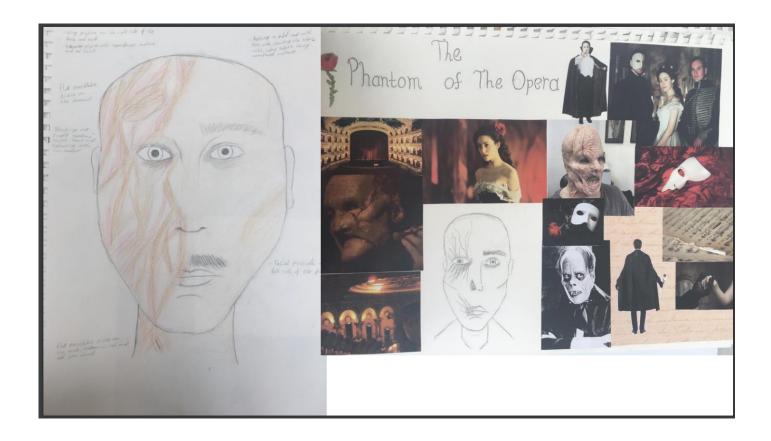
To start, I set up my area and gathered all the tools and equipment I needed. I made sure all my brushes were clean and that I had my apron and a gown for my model. I then gave the model a brief description of what look I was going to create. The first thing I did was prepare the models hair for a bald cap by using gel to keep it flat to her head. I then pulled the bald cap over her head and smoothed it out with my hands, I used pros aide underneath the sides of the bald cap to keep it in place. Before getting rid of the excess bald cap I gave my model tissues to put over her eyes to stop the acetone from dripping into her eyes, I used a cotton bud with the acetone to dissolve the edges of the bald cap. To blend the edges, I used liquid latex with a sponge, after it dried I used camouflage makeup all over the head and then matched the bald cap wit the models skin tone.

I blocked out the right eyebrow with liquid latex, once it dried I covered it with concealer. Once the bald cap was finished I used wax on the right side of the face using a spatula and my fingers to smooth it out, I then coloured it using a burn wheel. After that I applied two prosthetics using pros aide and coloured them both with a burn when and added fake blood. For the facial postiche I used pros aide to apply it and cut away any stray hairs.

To finish the look off I used the burn wheel to make the under eyes darker and used some fake blood on the mask.

I was happy with how the look turned out, everything went as planned but if I could do the look again I would try and make the bald cap smoother.

To remove the latex, I used pro clean and advised the model to use a cleanser or makeup wipes to remover her makeup. Once I was finished I cleaned my work area and used brush cleaner to clean my brushes.



Look 2

For look 2 I plan to create an Avant Garde version of 'Cats' by Andrew Lloyd Webber.

Cats

Cats is a musical written by Andrew Lloyd Webber, based on a series
of poems by T. S. Eliot called Old Possum's Book of Practical Cats. Cats
was first shown in 1981 in West End. It was the longest running west
end musical until 2006 when it was excelled by The Phantom Of The
Opera. There have been over 9000 performances of the musical in 21
years across the world.

Character Description - Macavity

- Macavity is an evil criminal in the musical, he is very sly and cunning and often gets away with his crimes by leaving no evidence behind.
 He attempts to scare the tribe and kidnaps Old Deuteronomy, an old and wise cat who is highly respected.
- He has bright fur which is orange, white, red and black stripes. He
 often has long claws with dark hair and his costume is ginger and
 white.

Products, Tools and Equipment

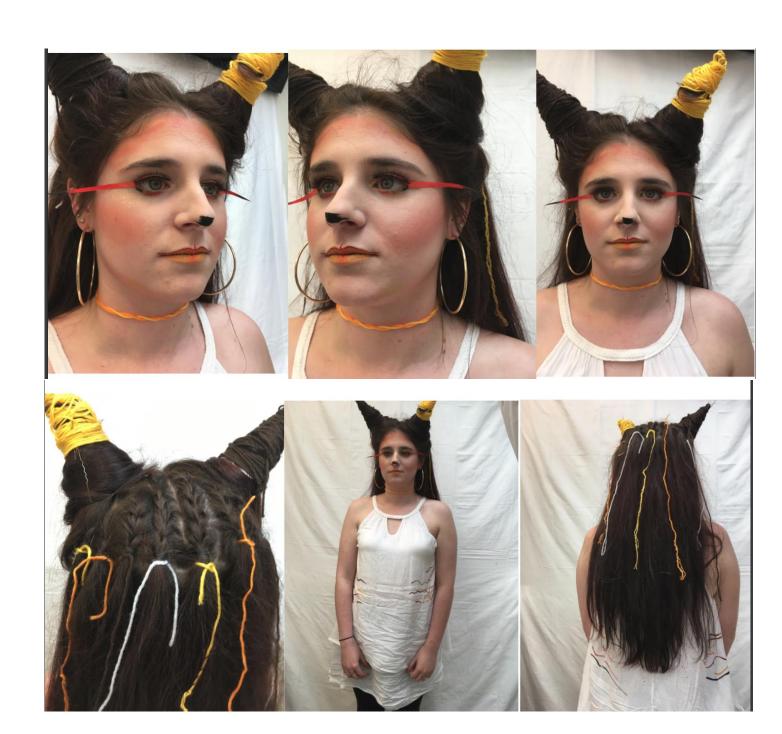
- Concealer
- Foundation
- Eyeshadow
- Eyeliner
- · Aqua colour
- False lashes
- Makeup brushes and sponges
- Hair brushes, grips, scissors, water spray, sectioning clips
- Makeup remover
- Glitter











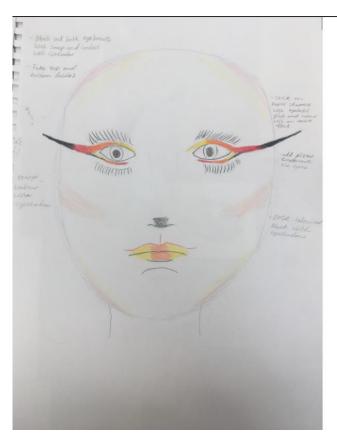
Before starting the look, I set up my area and gathered all the tools and equipment I needed. I made sure all my brushes were clean and that I had my apron and a gown for my model. I then gave the model a brief description of what look I was going to create. The first thing I started with was a one length cut, I used a water spray to wet the hair and then put the hair into sections. I cut my guideline into the hair and followed it throughout the cut with each section.

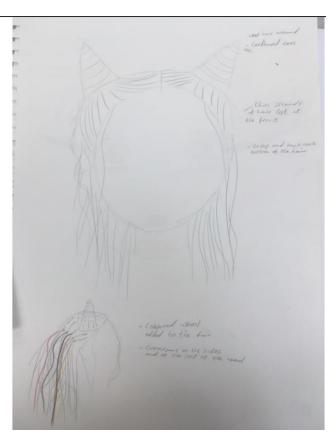
To start the look, I sectioned the hair at the front and then started creating corn rows with the hair at the top of the head. I tied the ends with hair bands before wrapping coloured wool around them and I added clips to secure the wool from underneath the bands. I then backcombed the ends of the hair starting from the ends of the cornrows. I moved on to do the ears at the front of the hair by putting a hair band on the model and clipping paper cones onto it to secure them in place. I wrapped the front sections of hair around them using clips and hair spray to secure it and wrapping wool over and parts where the paper could still be seen.

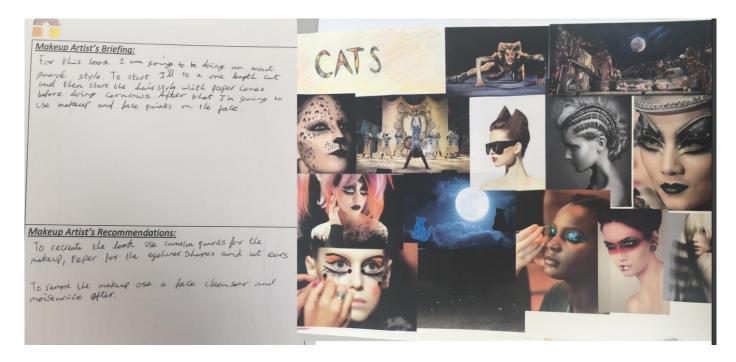
For the makeup I started by using a concealer to even out the skin tone before adding a light foundation all over the face and neck. I then used face paints in yellow, red, orange and black to paint eyeliner on both eyes. I used eyelash glue to stick down the paper shapes I made to create a long wing for each side of the eyeliner. I coloured them in with the red and black face paints. I then used orange and yellow eyeshadow on the forehead, the chin and the cheeks. For the lips I used yellow and orange face paint and used red paint to line the top lip. I coloured the nose in black with a thin brush. I added glitter to the cheek bones to highlight them. I also applied some false eyelashes to each eye and used mascara on the bottom lashes with a disposable mascara wand.

I then used some paint on the outfit, using the same colours as the makeup. I painted stipes on the sides and the splatted all the different colours on the middle and the back. I was happy with the overall look; the hair came out how I wanted it to but I couldn't hide all of the hair clips. If I could do the look again I would find out a way to hide the clips or using less of them, I would also try and find some props to finish the look off better.

Once I had finished I helped the model take her hair down and told her she can remove the makeup with makeup wipes or a cleanser. I then clean all my brushes and the area I was working in.







Look 3

 For look 3 I am going to do a jungle animal theme for Body Art for competition

Products, tools and equipment

- Body painting brushes
- Aqua colour
- Airbrush
- Stencils
- Water
- Tissue
- Hair brushes

Secondary Research

- Internet –Villains.wikia.com, Wikipedia
- T.V The Phantom Of The Opera drama (1989)

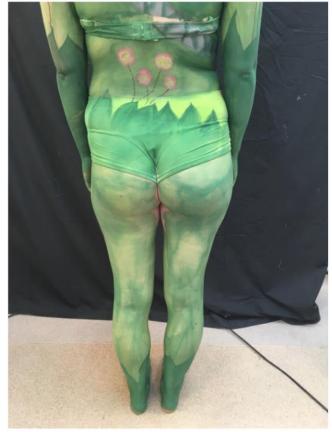












First, I started by setting up my area and gathering all the products and equipment I needed. I made sure all my brushes were clean, the airbrush was working and that I had the correct PPE for the look I was doing. I put on an apron before I brought my model in and told her the look I was going to create and what I was going to use. I then prepared her for the look by tying her hair out of the way and giving her a dressing gown to keep warm before I started.

I began with the models' face, using cameleon paints and brushes, I covered the face in green before painting the leaves and flowers and then adding in some detail. I made sure to not leave out the hairline and the ears. I then went down to her neck and shoulders with the green paint before painting an outline of the lion on the front of the body. I went around the outline with green paint before adding in detail to the lion's mane, I used brown paint on the outside and then mixed the brown with an orange to get a lighter colour.

For the lions face I used a mix of orange and yellow paints, I made the sides of the face darker to add some shading and used white around the mouth to highlight it. At the top of the lion's head I brushed the paint upwards to get the effect of fur sticking up. I also drew on some brown lines around it's face to add detail. For the lions nose I drew an outline with orange paint and coloured it in with pink. I went around the outline in black and filled in the nostrils. I then painted over the mouth and eyes with the black paint.

I then moved on to the models back, I painted an outline of the snake and used green paint for the background. To paint the details of the snake I used silver airbrush paint for the main colour of the snake and then used a paper stencil to add silver and green details. While using the airbrush I wore a mask and gave one to my model as well for health and safety. I went around the snake with green paint and a brush to clean up and airbrush paint that went outside my outline. For the snake's eye I painted a black circle and added a bit of white for more detail. I also used the white to paint the snake's fangs.

To start the arms, I covered them in green paint, making sure to get the hands and fingers, before painting some flowers at the tops of the arms. I used pink and white paint together on one brush and then rotated the brush on the skin to create the flowers. I used brown paint to add the stems and dark green paint to add leaves on her arms. I also added some flowers to the back and the chest.

On the models hips I painted more leaves, mixing light and dark green to get different shades and to shade and highlight some areas. I carried on with the outline of the snake, going down the model's leg, before using the airbrush paint and the stencil to colour it in. I then used different shades of green on the legs before painting on the leaves at the bottom with dark green paint. I made sure to get all areas of the legs including the feet and between the toes.

For the model's hair I first took her hair down and removed any hair clips, I then brushed through it with a wide tooth comb. I started a French plait at the top of the head, going down the middle to the ends of the hair. I decided to do this because of the length of the model's hair.

To add some finishing touches I did some more shading and highlighting on the lion, I added glitter to the hair and some of the flowers and went over any areas I missed with the green paint. I then took pictures at every angle to keep a record of my work.

I was happy with the lion on the front of the model, I liked the way the detail of the mane and the shading around the mouth came out.

If I could do the look again I would find a way to make the background colour less patchy, I struggled to get a solid colour with the green paint. I would also practice the shape of the snake more, it didn't turn out the way I wanted it to. I would also add some more details to the legs to get rid of the empty space.

To remove the paint, I used warm water and a cleanser to help the model get any paint off her back. I advised her to remove any paint left the same way at home. I also let the model know what products I was using if she wanted to buy them for herself.

Once I had finished everything I made sure to clean all the equipment I had used and tidy the area I worked in.



Makeup Artist's Briefing:

Full body paint with camelon paints and airbrushing.

French plait wit pink glitter added.

Starting with the box

Starting with the face using points, moving on to covering the whole body and including the airbrush. Then adding details to the front and back before adding leaves and plowers.

Makeup Artist's Recommendations:

To recreate the look use chambeon face paints and brushes.

To semove the paint I would seccomend warm water with soap.

Declaration of Authenticity

Candidate name Jack Jones	Candidate number 45678
Centre name Castle field college	Centre number 1123
Candidate:	
I confirm that all work submitted is my own, and tused.	that I have acknowledged all sources I have
Candidate signature	Date 15/05/18
Jack Jones	
Tutor:	
I confirm that all work was conducted under concandidate's work, and am satisfied that, to the be that of the candidate.	
Tutor signature	Date 15/05/18
C. Smith	
Has the candidate received any additional support	rt in the production of this work?
Tick Yes □ No ☑	
If the answer is yes, give details below and on a s	separate sheet if necessary.

Note:

Where the candidate and/or tutor is unable to, or does not confirm authenticity through signing this declaration form, the work will not be accepted at moderation and a mark of zero will be given. If any question of authenticity arises, the tutor may be contacted for justification of authentication.

Practical Observation Form

Technical Qualifications

Level 3 Advanced Technical Diploma in Theatrical, Special Effects and Media Make-up Artistry (540) (6010-31)

Level 3 Theatrical, Special Effects and Media Makeup Artistry - Synoptic assignment (6010-034)

Candidate name:	Candidate number:		
Jack Jones	1123		
Centre number:	Assessment ID		

Please complete the table below with reference to the relevant Assessment Objectives, as indicated in the Assessment Packs. Do not allocate marks at this stage.

Assessment Objective (AO) refer to the marking grid for additional guidance.

Notes – detailed, accurate and differentiating notes which identify areas of strength and weakness are necessary to distinguish between different quality of performances and to facilitate accurate allocation of marks once all evidence has been submitted.

AO1

Describe how well the candidate shows **recall** of knowledge e.g. stating facts without explanation / simple descriptions of what they are carrying out / showing aspects of straightforward knowledge through logical sequencing and application of skill etc.

Task 1 completed before starting practical tasks

Body Art – mood board a selection of images on card No written research completed for body art.

Mood board, Character, Avant-garde – A selection of images presented, showing basic knowledge of the tasks, the narrative was not explained in own words copied from internet, when asked to explain ideas it was clear that knowledge was recall rather than an in-depth understanding of the characters or the shows chosen.

Design plans Body Art, Character, Avant-garde – college template and sketches, faces with no annotation, body plan coloured, with some annotation

Q & A What are the correct H&S consideration when using an airbrush A- a well ventilated room Q- What else might you consider A- cover hair so makeup does not go in it. has given correct answers but basic with information and needed prompting through questioning limited with one word answers no explanations.

Sound knowledge was shown in how to set up her work station which was professional, organized and competent for all 3 tasks/looks

Products used were listed in task 1 and Jack adhered to good H&S practices when using the products

Correct PPE was demonstrated throughout when working on the looks that were created.

Assessment Objective (AO) -

refer to the marking grid for additional guidance.

Notes – detailed, accurate and differentiating notes which identify areas of strength and weakness are necessary to distinguish between different quality of performances and to facilitate accurate allocation of marks once all evidence has been submitted.

AO2

Describe how well the candidate shows understanding when carrying out practical tasks e.g. their explanation of why they are completing a process or how they may change their course of action / are they able to justify their actions etc.

Character and Avant Garde looks have limited explanations of theory into practical application, Limited research material referenced but lacks depth of understanding. Able to complete the brief in a logical order and in application. Lacked depth as the explanations he gave were slightly disjointed. On asking Jack to explain where his ideas have come from his responses showed he had not seen/watched or read about the shows chosen and had little firsthand understanding of the characters chosen only what had been copied from internet. Has covered research elements to cover the different looks and used his created mood boards and design planning while producing the looks. Appropriate choice of products, tools and equipment used and safe techniques used to achieve the design ideas. Avant Garde no written explanation of fashion influences good images to support design.

Q&A what legislation might you consider when working in a theatre? A-H&S Q- What is legislation? A- what you are allowed to do the law.

With no written research for body art it was unclear where Jack's ideas had come from and pictorial evidence though presented well lacked direction as to the final look. Plans completed and followed with no real understanding shown correct tools and equipment used to complete body art.

One cost of products considered in task 1 Q&A what other costs would you consider when working on a theatrical production A- Wages, products- prompted but not showing understanding of the true costs to consider when working in industry.

Showed understanding of H&S practices by working to the expected level throughout.

Assessment Objective (AO) -

refer to the marking grid for additional guidance.

Notes – detailed, accurate and differentiating notes which identify areas of strength and weakness are necessary to distinguish between different quality of performances and to facilitate accurate allocation of marks once all evidence has been submitted.

AO₃

Describe how well the candidate demonstrated their **practical skills**. e.g. how practiced/fluid is hand eye coordination and dexterity / how confident are they / how accurate or 'polished' is the outcome / safe working etc.

Jack showed enthusiasm for most of the day when carrying out his looks. He communicated well with staff, colleagues and models but it was obvious that he was getting tired by the end of the session as he seemed less sensitive to the needs of his model.

<u>Body Art</u> - Free hand base use for body art with green using a kabuki brush full body covered, patchy base coverage. Good central focal point of the lions head, using free hand and good consistency of colour used in this area. Hair was plaited neatly at the top less care taken to finish the plait, limited hair skill shown here and paint was left around hairline not blended in. Jack was not confident using the airbrush minimum use but met brief. Good colour blocking on feet and forearms and underwear pained well with good techniques used to create flowers.

Avant-garde - Hair was twisted into to cone shapes on the top of the head to represent two ears. Wool was wrapped around the hair. Poor preparation of hair making it difficult for Jack to twist the hair into cone shapes when representing the ears although the end result was acceptable. When wrapping wool around the hair, it had the effect of padding but in reality the look was less than perfect, looked untidy not a professional finish. Foundation base was matched very well and blended, blusher used to contour, but face shape was not consider so contour not appropriate. Coloured paper attached to the eyes was a good creative technique which worked well but lack of attention to placement, off balance. Neat lining of top lip

<u>Character</u> – Hair was wrapped around the head correctly, bald cap applied, lots of crease and the edges were visible, edges not been blended fully. Bald cap not fitted correctly need to be cut so did not cover eyebrow. Colour did differ with camouflage makeup, this was orange compared to the natural skin colour. Prosthetic wound applied to face quite well but the blending lacked finesse. A small amount of facial postiche was applied but the application technique was incorrect. Basic makeup application, poor choice of colour and technique used for wounds. Missed opportunity for gender change. Bruising around eye area good.

Evaluation completed but more of a step by step of what went on with a very small explanation of what would be change next time and no judgement made as to the quality of his work.

Assessment Objective (AO) -

refer to the marking grid for additional guidance.

Notes – detailed, accurate and differentiating notes which identify areas of strength and weakness are necessary to distinguish between different quality of performances and to facilitate accurate allocation of marks once all evidence has been submitted.

AO4

Describe how well the candidate brings it all together – e.g. how coherent are their actions / how well do they draw from the breadth of their knowledge and skills / reflection on theory when solving practical problems / How well can they work out solutions to new contexts/ problems on their own / time management etc.

Research is used to create design looks, worked at the theory element to bring the theory and practical together, did work at bringing 3 looks together holistically but with some minimal evidence of own interpretation for character look. Some experimental attempt with Avant Garde and body art using own ideas and some creativity shown.

Designs where completed as planned but were underdeveloped and lack innovation some experimental elements with body art and Avant Garde but generally conventional techniques were used and lacked some originality in character make-up application.

Evidence produced in a logical order and all elements of the brief were met and model requirements taken into account with explanations of what he was going to do and ensuring models were comfortable allowing for comfort breaks when working on body art and ventilation using the airbrush.

Costumes considered for all 3 looks though basic were fit for purpose and worked well and met the designs planned. Jack gave each model a description of what was going to be completed for each brief Jack's knowledge was also displayed by him talking to the models about each of the products used, which help with conversation with each model allowing Jack to cover recommendations of product used, a nice discussion of products.

AO5

Describe how well the candidate attended to detail e.g. professionalism / perfecting / accuracy / checking / taking care / methodical working etc.

Poor management of time didn't use the full time to refine the work and problem solve to ensure all work was at a suitable standard, edges not blended on bald cap or SPX week blocked out brow Q&A When working in industry what would be the expected product to use when blocking out brows A- don't know

Even though there was good imagery in research to support design ideas, the written explanations lacked detail and care to support final outcomes.

Costume considered for each look showing reasonable conscientiousness

False lashes applied correctly but not secure in corner which showed a lack of care in some areas. Some elements of application were checked and perfected such as lip line in Avant Garde and blending but this was inconsistent across all 3 looks.

Final outcomes meet the design plan and Jack was professional at all times and kept a professional working environment. Correct care of model was demonstrated throughout each of the looks.

Tutor / marker signature:	Date:
A. Smith	27.05.18

Candidate Record Form

Level 3 Advanced Technical Diploma in Theatrical, Special Effects and Media Make-up Artistry (540) (6010-31)

Level 3 Theatrical, Special Effects and Media Makeup Artistry - Synoptic assignment (6010-034)

Candidate Name: Jack Jones

Candidate Number: 45678 Centre Number: 1123

Marker Notes – Please always refer to the relevant marking grid for guidance on allocating marks and make notes which describe the quality of the evidence and justification of marks.

AO1 – Rec	AO1 - Recall - Breadth, depth, accuracy								
10%	1		2	3		4	5		6
AO1 Mark:3	Recall is generally accurate and shows reasonable breadth. Inaccuracy and misunderstandings are infrequent and usually minor. May not always correct technical faults. Health and safety considered in task 1 set up good and work to correct health and safety standard as taught. A range of tools products and equipment listed in task 1 and used. Missed marks –limited awareness for legislation in regard to industry. Basic research completed for body art and for Avant Garde pictorial evidence lacks depth								
AO2 – Und	lerstanding	- Secui	rity of conce	epts, causal	links				
20%	1	2	3	<mark>4</mark>	5	6	7	8	9
AO2 Mark: 4	Choice and Demonstration was basic with choice of products, tools and equipment but may not always be appropriate in achieving the design ideas. Written and some verbal explanations given for each look to achieve the brief given. Referencing completed small selection of recourse used. Unrealistic cost considered, no written fashion influences considered for Avant Garde look and no written narrative for body art showing little understanding regarding planning/explanation of ideas. No time plan considered to complete each look Q&A's answer lacked depth and showed basic understanding.								
AO3 - Prac	tical skill -	Dexterit	y, fluidity, c	onfidence, o	ease of ap	plication			
30%	1 2 3	3 4	5 6	7 8	9 10	11 12	13 14	15 16	17 18
AO3 Mark: 8	Some inconsistencies and flaws but demonstrated enthusiasm towards work. Basic hair skill used to complete each look repeating techniques used for each look plaits and the brief was met. Long length cut completed but lacked confidence and hair cut was minimal very nervous, kept checking with model happy with service Evaluation completed more of a step by step of what took place than evaluating own work. Use of a limited range of research material used brief met. Communicated well with models to put them at ease								
AO4 – Brir	nging it tog	ether -	use of kno	wledge to a	pply skills	in new cont	ext		
25%	1 2 3	3 4	5 6	7 <mark>8</mark>	9 10	11 12	13 14	15 16	17 18
AO4 Mark: 8	Somewhat successful at achieving fitness for purpose. Costumes considered for all 3 looks and all elements of the brief completed. Some creativity and originality shown and work presented in an logical order. Some experimentation used in Avant Garde and body art look but in general conventional techniques used								
AO5 - Atte	nding to de	etail / p	erfecting	- Repeate	d checking	g, perfecting	, noticing, E	engaged	
15%	1	2	3	<mark>4</mark>	5	6	7	8	9
AO5 Mark: 4	Imprecise, f working env design plan faults. Not	rironmers	nt was evid oks were r	dent in all a eviewed b	application ut were no	ns and the ot successi	final outco	mes reflected for tec	ct the

Tutor/Marker signature:

Total Mark:

27

Section 5 Principal Moderator's guidance, hints and tips.

This practise marking material has been produced to be used for standardisation activities and for centre guidance in the early years of the qualification. The marks allocated to each learner are in accordance with the Principal Moderator marks and show the standard set for this qualification.

To make holistic judgments, it is necessary to ensure that all tasks are completed and submitted prior to assigning any final marks. Practical tasks are not marked independently of written submissions so ensure that all tasks have been completed before assigning any marks.

When judging ephemeral performances / practical skills, centres must ensure that the evidence is in a format visible to the marker/moderator and gives sufficient qualitative detail to aid moderation. Observers and markers should ensure their notes are comprehensive, employing key words written in the marking grids and describing how, where or why the work is good or better. Along with this they should ensure that any verbal questions are documented and that weaknesses / mistakes as well as strengths / exemplary practice are noted on the PO form. These notes will enable the centre marker and the moderator get a feel for the practical skills shown by each individual on the synoptic assessment day/s and will assist in allocation of marks and rank ordering.

The picture evidence we would like to see is as stated in the assignment brief in this case one picture per page would be better so that the moderator can enlarge the images to see the detail of the candidates work. Also that all work in PowerPoint is clearly label as to what it is e.g. hair cut