**Qualification: 6010-30-030/530**
**Level 3 Advanced Technical Diploma in Media Make-up Artistry (540)**
Level 3 Media Make-up Artistry – Theory exam (1)

# June 2018

| 1 | Explain the benefits to a make-up artist of using a shooting schedule. | | |
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| | **Acceptable answer(s)** | **Guidance** | **Max mks** |
| | **1 mark each for any of the following, with a maximum of 3 marks for identification of benefits, to a maximum of 5 marks:**<br>• Knowledge of model requirements (1)<br>• Knowledge of location (1)<br>   o which helps maintain focus on task (1).<br>   o which supports preparation (1).<br>• Knowledge of timings (1)<br>   o will help maintain proficiency (1)<br>   o supports cost-effectiveness (1).<br>• It acts as a communication tool (1) which supports team work/working with other professionals (1).<br>• Knowledge of the shooting order (1) which enable the make-up artist to maintain continuity (1). | **Candidates who provide the same explanations more than once for each benefit stated should not be awarded more than 1 mark.** | 5 |
| 2 | State **four** ways a model can be discriminated against in the workplace. | | |
| | **Acceptable answer(s)** | **Guidance** | **Max mks** |
| | **1 mark each for any of the following, to a maximum of 4 marks:**<br>• Culture.<br>• Religion.<br>• Age.<br>• Disability.<br>• Gender. | | 4 |

| 3 | Explain the benefits to a make-up artist of continuous professional development (CPD). | | |
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| | **Acceptable answer(s)** | **Guidance** | **Max mks** |
| | **1 mark each for any of the following, to a maximum of 4 marks:**<br>• It keeps the make-up artist's knowledge up to date (1) through gaining experience from skills training/product information and current techniques (1) which helps maintain a good reputation (1).<br>• It helps the make-up artist learn new skills (1) which supports progression within other/specialist areas (1). | | **4** |
| 4 | Describe how **each** of the following job roles influence a make-up artist when working on a theatre production.<br>    a) Director.<br>    b) Actor. | | |
| | **Acceptable answer(s)** | **Guidance** | **Max mks** |
| | **a)**<br>**1 mark each for any of the following, to a maximum of 3 marks:**<br>• Theatre Directors have creative control of production (1)<br>    o determining the design brief to the artist (1)<br>    o overseeing the planning of the make-up artist (1)<br>    o signing off on hair/make-up designs (1).<br><br>**b)**<br>**1 mark each for any of the following, to a maximum of 3 marks:**<br>• Actors wear the hair and make-up on stage (1)<br>    o so the chosen hairstyles will need to be styled/secured appropriate to the individual actor (1)<br>    o so make-up products are chosen for suitability/longevity (1)<br>    o which means working with the actors schedule regarding costume/timings/production demands (1). | | **a) 3**<br><br><br><br><br><br><br><br><br>**b) 3** |

| 5 | Describe the types of productions that a photographic make-up artist may work in. | | |
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| | **Acceptable answer(s)** | **Guidance** | **Max mks** |
| | **1 mark each for any of the following, with a maximum of 2 marks for identification of productions to a maximum of 4 marks:**<br>• Editorial/magazines (1) is not every-day make-up (1). It's more about creating an image (1), following a trend (1). It often follows an outfit/product/theme. (1) There are no rules as far as design goes (1).<br>• Commercial/advertising (1) is the application of make-up for advertising products (1). Usually toned down (1) so not to distract from the product (1).<br>• High fashion (1) is for the latest trends/designers for the season (1) can be for clothing/hair/make-up (1).<br>• Avant Garde/catwalk (1) is experimental/innovative/unique/new. (1). An expression of one's creativity (1).<br>• Bridal (1) can follow a theme (1).<br>• Period make-up (1) reflects a time in history (1), matching hair and costume (1) and can be traditional/modern version (1).<br>• Fantasy (1) usually to create a character such as clowns/fairies/witches (1). Can have a Sci-fi/futuristic theme (1) with no limits to creativity (1). | | **4** |
| 6 | State **three** products that are used to create a graphic liner. | | |
| | **Acceptable answer(s)** | **Guidance** | **Max mks** |
| | **1 mark each for any of the following, to a maximum of 4 marks:**<br>• Gel liner.<br>• Liquid liner.<br>• Kohl pencil.<br>• Eye shadow.<br>• Paint pots.<br>• Alcohol-activated paints/airbrush. | | **3** |
| 7 | State **three** advantages of using a backdrop in photographic make-up. | | |
| | **Acceptable answer(s)** | **Guidance** | **Max mks** |
| | **1 mark each for any of the following, to a maximum of 3 marks:**<br>• Cost effective.<br>• Supports working with a theme.<br>• Can be changed easily/quickly.<br>• Can enhance make-up colour scheme.<br>• Good substitute for location settings.<br>• Helps create a contrast. | | **3** |

| 8 | State **three** eye shapes that a make-up artist may work on. | | |
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| | **Acceptable answer(s)** | **Guidance** | **Max mks** |
| | **1 mark each for any of the following, to a maximum of 3 marks:** <br> • Oriental. <br> • Small. <br> • Round. <br> • Deep set. <br> • Close set. <br> • Wide set. <br> • Overhanging. <br> • Prominent. | | **3** |
| 9 | Explain the effects of different backdrops on hair and make-up when shooting in a studio. | | |
| | **Acceptable answer(s)** | **Guidance** | **Max mks** |
| | **1 mark each for any of the following, with a maximum of 3 marks for <u>backdrops</u>, to a maximum of 6 marks:** <br> • The artist should consider if the backdrop is <u>black</u> (1) which enables strong bold/vibrant colours to stand out (1) and darker make-up/hair will be absorbed (1). They also produce a hard effect (1). <br> • If the backdrop is <u>white</u> (1) it will reflect more light on the make-up (1). The true strength of the colour is seen (1) as everything will be seen as the focal point in the photograph (1). It will also make the use of glitters/shimmers stand out more (1) due to the light reflecting particles/properties in the products (1). They also produce a softer/fresh effect (1). It also creates more shadows and shapes (1). <br> • <u>Colour or patterned backdrops</u> (1) need to consider complementary colours (1). This backdrops often detracts from the hair/make-up (1). Colour reflection should be considered before choosing products (1). Different colours will reflect off the model (1). | | **6** |
| 10 | Describe the effects of graduating the primary colour blue. | | |
| | **Acceptable answer(s)** | **Guidance** | **Max mks** |
| | **1 mark each for any of the following, to a maximum of 4 marks:** <br> • Adding white (1) will create a lighter tint (1). <br> • Adding black (1) will create a darker shade (1). <br> • Adding grey (1) will create saturation (1) / or tone (1). | | **4** |

| 11 | a) State **three** hair techniques popular in the 1980s.<br>b) For **each** hair technique stated in part a), state the trend associated with them. | | |
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| | **Acceptable answer(s)** | **Guidance** | **Max mks** |
| | **a)**<br>**1 mark each for any of the following, to a maximum of 3 marks:**<br>• **Crimping (Pop/Punk).**<br>• **Colouring (Punk/Pop).**<br>• **Mohican (Punk).**<br>• **Mullet (New romantics).**<br>• **Braids/plaits (New romantics).**<br>• **Hair extensions (Pop).**<br>• **Back-combing (Pop/Punk).**<br>• **Dreadlocks (Reggae).**<br>**b)**<br>**1 mark each for any of the following, to a maximum of 3 marks:**<br>**Crimping**<br>• Pop/Punk.<br>**Colouring**<br>• Punk/Pop.<br>**Mohican**<br>• Punk.<br>**Mullet**<br>• New romantics.<br>**Braids/plaits**<br>• New romantics.<br>**Hair extensions**<br>• Pop.<br>**Back-combing**<br>• Pop/Punk.<br>**Dreadlocks**<br>• Reggae. | | **a) 3**<br><br><br><br><br><br><br><br><br><br><br>**b) 3** |
| 12 | Explain the effects of products used to help create a 1960s Twiggy-style eye make-up. | | |
| | **Acceptable answer(s)** | **Guidance** | **Max mks** |
| | **1 mark each for any of the following, with a maximum of 3 marks for identification of products, to a maximum of 6 marks:**<br>• White eye shadow (1) to create a base all over the lid of the eye (1).<br>• Black/grey eye shadow (1) to create a defined line in the eye socket (1).<br>• Kohl eye pencil (1)<br> ○ to line the eye (1)<br> ○ to create a flick (1).<br>• White eye pencil (1) used on water line (1)<br>• Liquid/gel eye liner (1)<br> ○ to line the eye (1)<br> ○ to create a flick (1). | | **6** |

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| | • Mascara (1)<br>   o to coat the lashes for fullness (1)<br>   o to separation the lashes (1).<br>• False strip lashes (1) to build in existing top lashes for fullness (1).<br>• Individual lashes (1) to define on lower lash line for effect (1).<br>• Draw on lower lashes (1) to create a false lash effect (1). |

| 13 | State **four** tools and equipment to use to help create 1920s finger waves on a model. | | |
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| | **Acceptable answer(s)** | **Guidance** | **Max mks** |
| | **1 mark each for any of the following, to a maximum of 4 marks:**<br>• Sectioning/tail comb.<br>• Hair clips.<br>• Marcel waving clips.<br>• Pin curl clips.<br>• Paddle/Denman/vent brush.<br>• Electrical tongs/wavers.<br>• Hair straighteners.<br>• Heated rollers.<br>• Hair net.<br>• Hood dryer. | | **4** |

| 14 | Explain when **each** of the following products are used.<br>   a) Heat protection spray.<br>   b) Serum. | | |
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| | **Acceptable answer(s)** | **Guidance** | **Max mks** |
| | **1 mark each for any of the following, to a maximum of 2 marks:**<br>**a)**<br>• This applied to the hair prior to styling hair with the use of heated tools/equipment (1) to protect the hair's cuticle (1).<br>**b)**<br>• This is applied to wet/dry hair (1)<br>   o prior to styling to smooth the cuticles (1)<br>   o will reduce frizz (1)<br>   o adds shine (1)<br>   o defines style (1). | | **a) 2**<br><br><br><br>**b) 2** |

| 15 | A make-up artist has been given a brief to design hair and make-up looks for a television documentary based on the Egyptian era. | | |
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| | Discuss the factors to consider when meeting the brief. | | |
| | **Acceptable answer(s)** | **Guidance** | **Max mks** |
| | **Intention:**<br>***This question is designed to assess the candidates' breadth of knowledge and depth of understanding of hair and make-up from the Egyptian era and allow candidates' to demonstrate how they would approach their planning in this scenario.***<br><br>**Band 1    (1-3 marks)**<br>The response covers a limited range of considerations that should have been considered when designing hair and make-up. A basic understanding of the overall theme, a few examples have been provided of different products/tools/equipment and techniques to produce this look. Discussion is not well developed and there is little attempt to understand the workings of a TV documentary.<br><br>**Band 2    (4-6 marks)**<br>The response covers some of the range of considerations when designing the hair and make-up. An understanding of working to a period brief. Some discussion in adapting products/tools/equipment and techniques for different actors. Some discussion on the understanding of working on a TV documentary. Decisions supported and justified.<br><br>**Band 3    (7-9 marks)**<br>A well prepared response that covers a wide range of considerations which are fully justified. Exploration of correct period in history, showing planning for both hair and make-up. A thorough understanding and awareness of environment when involved in the making of a TV documentary, to include working on multiple actors and budgeting/costing. Decisions fully supported and justified. | Indicative content:<br><br>•Actor consideration.<br>•Research/working with professionals.<br>•Working to the brief/costings.<br>•Location.<br>•Authenticity/Suitability of designs.<br>•Timings/co-ordination.<br>•Schedule and continuity.<br>•Products, tools and equipment.<br>•Hair/make-up techniques.<br>•Environment (lighting, the space).<br>•Wardrobe and director.<br>•Health and safety.<br><br>***For no awardable content, award 0 marks.*** | **9** |

| 16 | To celebrate diversity, a local community is coming together to create a charity calendar. A make-up artist has been recruited to create hair and make-up designs for the models. |
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Discuss the factors to consider when meeting the brief.

| Acceptable answer(s) | Guidance | Max mks |
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| **Intention:**<br>***This question is designed to assess the candidates' breadth of knowledge and depth of understanding of working on a variety of models to include members of the public, and be able to effectively plan hair and make-up suitable for the scenario provided.***<br><br>**Band 1 (1-3 marks)**<br>The response covers a limited range of considerations that should be taken into account when planning for a photo shoot. A basic understanding of working on a photo shoot shown. Few examples have been provided of different products and techniques required. Discussion is not well developed and there is little attempt in providing reasons for choices.<br><br>**Band 2 (4-6 marks)**<br>The response covers some of the main considerations to take into account when planning for a photo shoot and a good general knowledge of working on a photo shoot demonstrated. Some discussion showing an appropriate level of understanding of the adaptation of products and techniques for different models' needs and the environment. Some planning has been made into working on a diverse group of non-professionals/models. Decisions are supported and justified.<br><br>**Band 3 (7-9 marks)**<br>A thorough and well prepared response that covers a broad range of considerations with relevant links to all technical aspects necessary for working on a photo shoot. The planning process is thoroughly explored and demonstrates extensive knowledge of products, tools, techniques, cost and budgeting. Planning addressed, in detail, working with a diverse group of non-professionals/models in a logical sequence for the calendar shoot. Decisions are fully supported and justified. | **Answer:**<br>**Indicative content:**<br>• Working on a photographic shoot: locations, time of year, backdrops, lighting, types of photography; full body, head shots.<br>• Black and white and coloured photographs.<br>• Ornamentation and props.<br>• Working with various models.<br>• Research and designs.<br>• Hair and make-up techniques.<br>• Hair, make-up, clothing.<br>• Products, tools and equipment.<br>• Timings and co-ordination, logical sequencing.<br>• Budget/Costings.<br>• Working on the public/non-professionals.<br>• Insurance and consent.<br>• Model characteristics: Gender, race, age, religion, disability.<br>• Environmental influences. | 9 |