

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

May 2023 Version 2.2

(For delivery from September 2023)

**Qualification Handbook**

## Qualification at a glance

<b>Industry area</b>	Hair & Beauty - Theatrical media
<b>City &amp; Guilds qualification number</b>	6010-31
<b>Age group</b>	16-19 (Key Stage 5), 19+
<b>Entry requirements</b>	Centres must ensure that any pre-requisites stated in the <i>What is this qualification about?</i> section are met.
<b>Assessment</b>	To gain this qualification, candidates must successfully achieve the following assessments: <ul style="list-style-type: none"> <li>• one externally set, internally marked, externally moderated assignment</li> <li>• one externally set, externally marked test, sat under examination conditions</li> <li>• one portfolio of creative work, externally verified</li> <li>• optional unit assignments, externally set, internally marked and externally verified</li> </ul>
<b>Additional requirements to gain this qualification</b>	Employer involvement in the delivery and/or assessment of this qualification is essential for all candidates and will be externally quality assured.
<b>Grading</b>	This qualification is graded Pass/Merit/Distinction/Distinction* For more information on grading, please see Section 7: Grading.
<b>Approvals</b>	These qualifications require full centre and qualification approval
<b>Support materials</b>	Sample assessments Guidance for delivery Guidance on use of marking grids
<b>Registration and certification</b>	Registration and certification of this qualification is through the Walled Garden, and is subject to end dates.
<b>External quality assurance</b>	This qualification is externally quality assured by City & Guilds, and its internally marked synoptic assignments are subject to external moderation. Additional internally marked units / optional assessments are subject to external verification. There is no direct claim status available for this qualification.

Title and level	GLH	TQ T	City & Guilds qualification number	Ofqual accreditation number
City & Guilds Level 3 Advanced Technical Diploma in Theatrical, Special Effects and Media Make-up Artistry (540)	540	900	6010-31	601/7514/X



Version and Date	Change Detail	Section
September 2015 v1.0	Document created	All
May 2019 v1.1	Wording changed regarding retakes	5. Assessment – Summary of assessment methods and conditions 8. Administration – Re-sits and shelf-life of assessment results
August 2021 V2.0	Revised AO weightings and changes made to typical evidence of knowledge, understanding, skills and application to reflect synoptic assignment. AO1 – Expected evidence added AO2 – planning, primary and secondary research, relation to industry and evaluation added. AO3 – Reworded AO4 - Reworded	5. Assessment
	Test specification coverage updated to align with exam.	Test specification
	Synoptic assignment assessment number added (034) Test weighting updated to 40% to align with qualification set up.	7. Grading
	Unit 307 Camouflage make-up Topic 1.2 <i>triadic</i> added to range for colour schemes Topic 2.2 normal added to list of skin types	Unit 307
	Unit 321 Apply prosthetic pieces and bald caps Topic 2.1 silicone based paints added to products And Molding tool changed to modelling tool	Unit 321
	Unit 322 Special effects make-up Topic 1.2 molding tool changed to modelling tool	Unit 322
April 2022 V2.1	Clarification of TQT and GLH	TQT and TQT table added

Version and Date	Change Detail	Section
May 2023 v2.2	Clarified moderation and external verification processes	5 Assessment 6 Moderation and standardisation of assessment
	Updated website links and references	3 Delivering Technicals qualifications - Support materials 8 Administration

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# 1 Introduction

## What is this qualification about?

The following purpose is for the **City & Guilds Advanced Technical Diploma in Theatrical, Special Effects and Media Make-Up Artistry (540) (601/7514/X)**

Area	Description
OVERVIEW	
Who is this qualification for?	<p>The City &amp; Guilds Level 3 Advanced Technical Diploma in Theatrical, Special Effects and Media Make-up Artistry provides you with specialist practical skills and knowledge which will equip you to seek employment or progression within the theatrical and media make-up industry.</p> <p>This qualification is aimed at you if you are looking to work in the theatrical and media make-up industry. A Level 2 Diploma in Hair and Media Make-up or equivalent industry experience is a recommended entry requirement.</p> <p>This qualification is suitable for anyone over the age of 16 years.</p>
What does this qualification cover?	<p>This qualification covers a very wide range of skills and knowledge required for working in the Theatrical and Media Make-up industry.</p> <p>These are compulsory areas:</p> <ul style="list-style-type: none"><li>• Cutting and styling techniques for performers</li><li>• Avant-garde hair and make-up</li><li>• Creative make-up design for productions and industry demands</li><li>• Apply prosthetic pieces and bald caps</li><li>• Special effects make-up</li><li>• Create, dress and fit facial postiche</li><li>• Body art for competition</li></ul> <p>Optional areas include:</p> <ul style="list-style-type: none"><li>• Camouflage make-up</li><li>• Media make-up blogging</li><li>• Create, cast small prosthetic pieces and bald caps</li><li>• Costume design and prop making</li><li>• Wig dressing, fitting and maintenance</li></ul> <p>Centres and providers work with local employers who will contribute to the knowledge and delivery of training. Employers will provide demonstrations and talks on the</p>



industry and where possible work placements will also be provided by the employers. This practically based training is ideal preparation for gaining employment in the Theatrical and Media Make-up industry or specialist further study.

**WHAT COULD THIS QUALIFICATION LEAD TO?**

Will the qualification lead to employment, and if so, in which job role and at what level?

Achievement of this qualification demonstrates to an employer that you have the necessary advanced technical skills to be employed as a Theatrical and Media Make-up Artist.

This qualification could lead to a job as a:

- Theatre make-up artist
- Film make-up artist
- TV make-up artist
- Make-up designer
- Product developer
- Entrepreneur

Why choose this qualification over similar qualifications?

City & Guilds offers two different technical level qualifications at Level 3 covering the skills and knowledge needed to work in the theatre, special effects and Media Make-up Industry.

You are likely to choose this qualification if you want to cover all of the advanced skills and knowledge needed to work as a Theatrical and Media Make-up artist. The areas covered in this qualification will give you a wider range of advanced techniques and also further progression or employment opportunities.

However, if you are interested in working as a Media Make-up artist within the film or photographic industry you may want to consider the Level 3 Advanced Technical Diploma in Media Make-up Artistry. This Diploma allows you to complete the techniques which are needed to work as a make-up artist.

Will the qualification lead to further learning?

The learner could progress into employment or onto a Level 4 qualification in Advanced Techniques or Management, such as:

Level 4 Diploma in Management Practice and Advanced Techniques in the Hair and Beauty Sector - Theatrical and Media Make-up.

Alternatively, they could progress into Higher Education and go on to study subjects such as Theatrical and Media studies, Fashion and Photographic Degree or an Art Degree at University.

**WHO SUPPORTS THIS QUALIFICATION?**

Employer/Professional Association

British Association of Beauty Therapy & Cosmetology (BABTAC) – professional association  
 Federation of Holistic Therapists (FHT) – professional association

## Qualification structure

For the **City & Guilds Level 3 Advanced Technical Diploma in Theatrical, Special Effects and Media Make-up Artistry (540)** the teaching programme must cover the content detailed in the structure below:

Unit number	Unit title	GLH
<b>Mandatory</b>		
309	Cutting and styling techniques for performers	60
310	Avant-garde hair and make-up	30
320	Creative make-up design for productions and industry demands	60
321	Apply prosthetic pieces and bald caps	60
322	Special effects make-up	60
323	Create, dress and fit facial postiche	30
324	Body art for competition	90
<b>Optional – Learners must be taught at least 150 GLH from units 307, 312, 325 - 327</b>		
307	Camouflage make-up	30
312	Media make-up blogging	30
325	Create, cast small prosthetic pieces and bald caps	60
326	Costume design and prop making	60
327	Wig dressing, fitting and maintenance	90

## Assessment requirements and employer involvement

To achieve the **City & Guilds Level 3 Advanced Technical Diploma in Theatrical, Special Effects and Media Make-up Artistry (540)** candidates must successfully complete **all** the mandatory assessment components **as well as** the optional assessment components for their chosen optional units.

Component number	Title
<b>Mandatory</b>	
033/533	Externally set, externally marked test
034	Externally set, externally moderated synoptic assignment
035	Portfolio of evidence
<b>Optional</b>	
307	Camouflage make-up
312	Media make-up blogging
325	Create, cast small prosthetic pieces and bald caps
326	Costume design and prop making
327	Wig dressing, fitting and maintenance

In addition, candidates **must** achieve the mandatory employer involvement requirement for this qualification **before** they can be awarded a qualification grade. For more information, please see guidance in *Section 4: Employer involvement*.

### Employer involvement

Component number	Title
<b>Mandatory</b>	
831	Employer involvement

### Total qualification time (TQT)

Total Qualification Time (TQT) is the total amount of time, in hours, expected to be spent by a Learner to achieve a qualification. It includes both guided learning hours (which are listed separately) and hours spent in preparation, study and assessment.

Title and level	GLH	TOT
City & Guilds Level 3 Advanced Technical Diploma in Theatrical, Special Effects and Media Make-up Artistry (540)	540	900

## 2 Centre requirements

### Approval

New centres will need to gain centre approval. Existing centres who wish to offer this qualification must go through City & Guilds' **full** Qualification Approval Process. There is no fast track approval for this qualification. Please refer to the City & Guilds website for further information on the approval process: [www.cityandguilds.com](http://www.cityandguilds.com)

### Resource requirements

Centre staff should familiarise themselves with the structure, content and assessment requirements of the qualification before designing a course programme.

### Centre staffing

Staff delivering this qualification must be able to demonstrate that they meet the following requirements:

- be technically competent in the areas in which they are delivering
- be able to deliver across the breadth and depth of the content of the qualification being taught
- have recent relevant teaching and assessment experience in the specific area they will be teaching, or be working towards this
- demonstrate continuing CPD.

### Physical resources

Centres must be able to demonstrate that they have access to the equipment and technical resources required to deliver this qualification and its assessments.

### Internal Quality Assurance

Internal quality assurance is key to ensuring accuracy and consistency of tutors and markers. Internal Quality Assurers (IQAs) monitor the work of all tutors involved with a qualification to ensure they are applying standards consistently throughout assessment activities. IQAs must have, and maintain, an appropriate level of technical competence and be qualified to make both marking and quality assurance decisions through a teaching qualification or recent, relevant experience.

### Learner entry requirements

Centres must ensure that all learners have the opportunity to gain the qualification through appropriate study and training, and that any prerequisites stated in the *What is this qualification about?* section are met when registering on this qualification.

### Age restrictions

This qualification is approved for learners aged 16 – 19, 19+.

## 3 Delivering technical qualifications

### Initial assessment and induction

An initial assessment of each learner should be made before the start of their programme to identify:

- if the learner has any specific training needs,
- support and guidance they may need when working towards their qualification,
- the appropriate type and level of qualification.

We recommend that centres provide an introduction so that learners fully understand the requirements of the qualification, their responsibilities as a learner, and the responsibilities of the centre. This information can be recorded on a learning contract.

### Employer involvement

Employer involvement is essential to maximise the value of each learner's experience. Centres are required to involve employers in the delivery of technical qualifications and/or their assessment, for every learner. This must be in place or planned before delivery programmes begin in order to gain qualification approval. See *Section 4: Employer involvement* for more detail.

### Support materials

The following resources are available for this qualification:

Description	How to access
Sample assessments	Available on the qualification pages on the <b>City &amp; Guilds Website: <a href="http://www.cityandguilds.com">www.cityandguilds.com</a></b>
Technical Qualifications: Guide to Teaching, Learning and Assessment	Available on the City and Guilds website: <b><a href="#">14-19-teaching-learning-assessment-guide-pdf.ashx</a></b> <b>(<a href="http://cityandguilds.com">cityandguilds.com</a>)</b>
Quality Assurance Guide for Centres: Technical Qualifications and the Extended Project Qualification (EPQ)	Available on the City and Guilds website: <b><a href="#">technicals-quality-assurance-guide-for-centres-pdf.ashx</a></b> <b>(<a href="http://cityandguilds.com">cityandguilds.com</a>)</b>

## 4 Employer involvement

Department for Education (DfE) requirements state:

*Employer involvement in the delivery and/or assessment of technical qualifications provides a clear 'line of sight' to work, enriches learning, raises the credibility of the qualification in the eyes of employers, parents and students and furthers collaboration between the learning and skills sector and industry.*

*[Technical qualifications] must:*

- *require all students to undertake meaningful activity involving employers during their study; and*
- *be governed by quality assurance procedures run by the awarding organisation to confirm that education providers have secured employer involvement for every student.*

Extract from: **Vocational qualifications for 16 to 19 year olds 2017 and 2018 performance tables: technical guidance for awarding organisations**, DfE (2015) paragraphs 89-90.

City & Guilds will provide support and quality assurance of employer involvement.

### Qualification approval

To be approved to offer City & Guilds Technicals, centres must provide an action plan showing how every learner will be able to experience meaningful employer involvement, and from where sufficient and suitable employer representatives are expected to be sourced for their learners.

Centres must include in their plan sufficient activities throughout the learning programme that provide a range of employer interactions for learners. Centres must also describe how they will make contingencies for learners who may miss events through absence.

Centres which cannot show sufficient commitment from employers and/or a credible activity plan will be given an action for improvement with a realistic timescale for completion. **Approval will not be given** if employer involvement cannot be assured either at the start of the qualification, or through an appropriate plan of action to address this requirement before the learner is certificated.

### Monitoring and reporting learner engagement

Employer involvement is a formal component of this qualification so centres must gather evidence that demonstrates that each learner has been involved in meaningful employer-based activities against the mandatory content before claiming the *Employer involvement* component for learners.

Centres must record the range and type of employer involvement each learner has experienced. These records must be available for review by External Quality Assurers (EQAs) on request.

### Types of involvement

Centres should note that to be eligible, employer involvement activities **must** relate to one or more elements of the mandatory content of this qualification. This does not mean that employer involvement in the optional units is not valuable, and centres are encouraged to consider this wherever appropriate. This will be quality assured by City & Guilds and any candidate who does not meet this criteria will not be able to achieve the qualification certificate.

As the aim of employer involvement is to enrich learning and to give learners a taste of the expectations of employers in the industry area they are studying, centres are encouraged to work creatively with local employers.

Employers can identify the areas of skills and knowledge in their particular industry that they would wish to see emphasised for learners who may apply to work with them in the future. Centres and employers can then establish the type of input, and which employer representative might be able to best support these aims.

To be of most benefit this must add to, rather than replace the centre's programme of learning.

Some examples of meaningful employer involvement are listed below. Employer involvement not related to the mandatory element of the qualification, although valuable in other ways, does not count towards this element of the qualification.

The DfE has set out activities that are and those that are not eligible as meaningful employer involvement as follows<sup>1,2</sup>:

***Meaningful employer involvement:***

*In all cases participating industry practitioners and employers must be relevant to the industry sector or occupation/occupational group to which the qualification relates.*

- *students undertake structured work-experience or work-placements that develop skills and knowledge relevant to the qualification<sup>3</sup>;*
- *students undertake project(s), exercise(s) and/or assessments/examination(s) set with input from industry practitioner(s);*
- *students take one or more units delivered or co-delivered by an industry practitioner(s). This could take the form of master classes or guest lectures;*
- *industry practitioners operate as 'expert witnesses' that contribute to the assessment of a student's work or practice, operating within a specified assessment framework. This may be a specific project(s), exercise(s) or examination(s), or all assessments for a qualification.*

*The following activities, whilst valuable, do not meet the requirement for meaningful employer involvement:*

- *employers' or industry practitioners' input to the initial design and content of a qualification;*
- *employers hosting visits, providing premises, facilities or equipment;*
- *employers or industry practitioners providing talks or contributing to delivery on employability, general careers advice, CV writing, interview training etc;*
- *student attendance at career fairs, events or other networking opportunities;*
- *simulated or provider-based working environments eg hairdressing salons, florists, restaurants, travel agents, small manufacturing units, car servicing facilities;*
- *employers providing students with job references.*

Below is guidance on the type of activities that can be considered employer involvement for this qualification. Further guidance can be found in the *Guidance for delivery* sections of the individual units.

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<sup>1</sup> As extracted from: Vocational qualifications for 16 to 19 year olds

2017 and 2018 performance tables: technical guidance for awarding organisations

<sup>2</sup>This list has been informed by a call for examples of good practice in employer involvement in the delivery and assessment of technical qualifications - **Employer involvement in the delivery and assessment of vocational qualifications**

<sup>3</sup> DfE work experience guidance

Employers could be employed to aid learner's progress by acting as guest speakers to cohort groups. Guest speaker's experiences and the opportunity for learners to ask questions, linked to assignment tasks, could benefit whole groups of learners.

The use of scenario led tasks are essential in the assessment of this qualification. Work can be set in the context of case studies from local employers. Visits to companies/shows/exhibitions will enhance this aspect of the qualification.

A partnership approach should be adopted where possible with employers with whom the centre has links, and with employers used for work experience placements.

It would be helpful for tutors to develop a method of maintaining contact with a range of employers in the sectors who may be able to help with keeping the examples of legislation, policies and codes of practice used in the taught content up to date.

### **Types of evidence**

The types of evidence required to support a claim for this component will vary depending on the nature of the involvement. Eg for a guest lecture it is expected that a synopsis of the lecture and register would be taken which each learner and the guest speaker will have signed; expert witnesses will be identified and will have signed the relevant assessment paperwork for each learner they have been involved in assessing; evidence of contribution from employers to the development of locally set or adapted assignments.

### **Quality assurance process**

After approval and during the first year of delivery, EQAs will request final plans and records of employer involvement activities that have taken place to ensure that the plans are sufficient and to provide support and guidance if involvement is not sufficient.

Evidence will be validated by EQAs before centres can claim the Employer Involvement component for each learner. Where employer involvement is not judged to be sufficient, certificates cannot be claimed for learners.

### **Sufficiency of involvement for each learner**

It is expected that the centre will plan a range of activities that provide sufficient live involvement for each learner to have opportunities to interact directly with a range of individuals employed in the related industry. Centres must also provide contingencies for learners who may be absent for part of their teaching, so that they are not disadvantaged. Any absence that results in a learner missing arranged activities must be documented.

### **Live involvement**

Learners will gain most benefit from direct interaction with employers and/or their staff; however, the use of technology (eg the use of live webinars) is encouraged to maximise the range of interactions. Where learners are able to interact in real time with employers, including through the use of technology, this will be classed as 'live involvement'.

It is considered good practice to record learning activities, where possible, to allow learners to revisit their experience and to provide a contingency for absent learners. This is not classed as live involvement however, and any involvement of this type for a learner must be identified as contingency.

### **Timing**

A learner who has not met the minimum requirements cannot be awarded the component, and will therefore not achieve the qualification. It is therefore important that employer involvement is not left



until the end of the qualification, and that centres monitor and provide contingencies throughout the learning period.

## 5 Assessment

### Summary of assessment methods and conditions

Component number	Assessment method	Description and conditions
033/533	Externally marked test	<p>This test is <b>externally set and externally marked</b>, and will be sat online through City &amp; Guilds' computer-based testing platform. The test is designed to assess candidate's depth and breadth of understanding across the mandatory content in the qualification at the end of the period of learning, and will be sat under invigilated examination conditions. See JCQ requirements for details: <a href="http://www.jcq.org.uk/exams-office/ice---instructions-for-conducting-examinations">http://www.jcq.org.uk/exams-office/ice---instructions-for-conducting-examinations</a></p> <p>The test specification on page 20 shows the coverage of this test across the qualification content.</p> <p>Candidates who fail the exam at the first sitting will have a maximum of two opportunities to retake.</p> <p>If the candidate fails the exam three times then they will fail the qualification. (Note: the third and final retake opportunity applies to Level 3 only.) For exam dates, please refer to the Assessment and Examination timetable.</p>
034	Externally moderated synoptic assignment	<p>This assignment is <b>externally set, internally marked and externally moderated</b>, and designed to require the candidate to identify and use effectively in an integrated way an appropriate selection of skills, techniques, concepts, theories, and knowledge from across the whole content area. Candidates will be judged against the assessment objectives listed on page 18.</p> <p>Assignments will be released to centre staff towards the end of the learners' programme, usually the week before Easter each year.</p> <p>Centres will be required to maintain the security of all live assessment materials until assessment windows are open. Assignments will therefore be password protected and released to centres through a secure method.</p> <p>Guidance on equipment, resources and duration will be released as appropriate to ensure centres can plan for delivery of practical assignments in advance. The marking grids for the assignment will be available to centres from the start of the learning programme.</p> <p>Candidates who fail this assignment on first submission of marks will have <b>one</b> opportunity to re-sit, and must sit a new task or assignment different to the original assessment. If the re-sit is failed the</p>

Component number	Assessment method	Description and conditions
		<p>candidate will fail the qualification as a whole, and cannot achieve the qualification within that academic year.</p> <p>Please note that for externally set assignments City &amp; Guilds provides guidance and support to centres on the marking process and associated marking grid in the assessment pack for the qualification, and in the Guidance on the use of marking grids.</p>
035	Portfolio of creative work	<p>This assignment is <b>internally marked and externally verified</b>.</p> <p>This portfolio will consist of work the candidate has produced over the duration of their course. They will be judged on quality of the production of their portfolio.</p> <p>To have a portfolio of creative work which showcases artistic ability is important when working in the media make-up industry.</p>
307, 312, 325, 326, 327	Externally verified assignment	<p>These assignments are <b>externally set, internally marked and externally verified</b>, and are designed to assess a specific optional task or area of the qualification. To do this, the candidate will be required to identify and use effectively an appropriate selection of skills, techniques, concepts, theories, and knowledge from across the whole content area.</p> <p>Assignments will be released to centre staff towards the end of the candidates' learning programme, this is expected to be the week before Easter each year.</p> <p>Centres will be required to maintain the security of all live assessment materials until assessment windows open. Assignments will therefore be password protected and released to centres through a secure method.</p> <p>Guidance on equipment, resources and duration will be released as appropriate to ensure centres can plan for delivery of practical assignments in advance.</p> <p>Candidates who fail this assignment on first submission of marks will have only <b>one</b> opportunity to re-sit, and must sit a new task or assignment different to the original assessment. If the re-sit is failed the candidate will be a fail for the qualification as a whole, and cannot achieve the qualification within that academic year.</p>

## **What is synoptic assessment?**

Technical qualifications are based around the development of a toolkit of knowledge, understanding and skills that an individual needs, in order to have the capability to work in a particular industry or occupational area. Individuals in all technical areas are expected to be able to apply their knowledge, understanding and skills in decision making to solve problems and achieve given outcomes independently and confidently.

City & Guilds technical qualifications require candidates to draw together their learning from across the qualification to solve problems or achieve specific outcomes by explicitly assessing this through the synoptic assignment component.

In this externally set, internally marked and externally moderated assessment the focus is on bringing together, selecting and applying learning from across the qualification rather than demonstrating achievement against units or subsets of the qualification content. The candidate will be given an appropriately levelled, substantial, occupationally relevant problem to solve or outcome to achieve. For example, this might be in the form of a briefing from a client, leaving the candidate with the scope to select and carry out the processes required to achieve the client's wishes, as they would in the workplace.

Candidates will be marked against assessment objectives (AOs) such as their breadth and accuracy of knowledge, understanding of concepts, and the quality of their technical skills as well as their ability to use what they have learned in an integrated way to achieve a considered and high quality outcome. These are detailed on page 18.

## **How the assignment is synoptic for this qualification**

The typical synoptic assignment could be to create a look book of styles to meet a given scenario, for example for a particular theatrical production, television recording or film shoot. Candidates will have to consider make-up, hair, costume and prop requirements as well as theme and constraints of the setting. Candidates will also be required to carry out theatrical media make-up techniques on a model within a set time, to meet a specific brief. This will require the candidate to draw from across the qualification content to ensure they complete the tasks effectively, including the technical skills required to create the looks.

## **External test for stretch, challenge and integration**

The external assessment will draw from across the mandatory content of the qualification, using a range of shorter questions to confirm breadth of knowledge and understanding. Extended response questions are included, giving candidates the opportunity to demonstrate higher level understanding and integration through discussion, analysis and evaluation, and ensuring the assessment can differentiate between 'just able' and higher achieving candidates.

## **Optional unit assessments and integration into the synoptic qualification content**

While the mandatory units for this qualification provide the main skills and knowledge required to work in theatrical make-up, special effects and media make-up, the optional units provided give centres flexibility when devising programmes to meet local employment needs, where the purpose of the qualification demands this.

The assessments for the optional units will require that the candidate has experienced the full breadth of mandatory learning of the qualification in order to better demonstrate the rounded performance expected at higher grades.

Optional unit assessments are externally set, internally marked and externally verified.

## Assessment objectives

The assessments for this qualification are set against a set of assessment objectives (AOs) which are used across all City & Guilds Technicals to promote consistency among qualifications of a similar purpose. They are designed to allow judgement of the candidate to be made across a number of different categories of performance.

Each assessment for the qualification has been allocated a set number of marks against these AOs based on weightings recommended by stakeholders of the qualification. This mark allocation remains the same for all versions of the assessments, ensuring consistency across assessment versions and over time.

The following table explains all AOs in detail, including weightings for the synoptic assignments. In some cases, due to the nature of a qualification's content, it is not appropriate to award marks for some AOs. Where this is the case these have been marked as N/A. Weightings for tests (AOs 1, 2 and 4 only) can be found with the test specification.

Assessment objective	City & Guilds Level 3 Advanced Technical Diploma in Theatrical, Special Effects and Media Make-up Artistry (540) Typical expected evidence of knowledge, understanding and skills	Approximate weighting (Assignment)
<b>AO1</b> Recalls knowledge from across the breadth of the qualification.	planning, products, tools, equipment, techniques, health and safety, make-up artistry terminology, topics covered / selection of sources relating to the brief, referencing	10%
<b>AO2</b> Demonstrates understanding of concepts, theories and processes from across the breadth of the qualification.	planning, primary and secondary research, design brief interpretation, relation to industry, logical sequence, appropriate techniques, products, tools, equipment, colour theory, use of terminology, continuity, costings, purpose of look book, model requirements taken into account, health and safety and legislation, evaluation	15%
<b>AO3</b> Demonstrates technical skills from across the breadth of the qualification.	special effects, self-made postiche, prosthetic pieces, bald cap, make-up, hair cutting and styling, body art, application techniques, making adjustments and modifications, balance of look (e.g. symmetry/physical look)	30%
<b>AO4</b> Applies knowledge, understanding and skills from across the breadth of the qualification in an integrated and holistic way to achieve specified purposes.	designs relate and support the brief and research, planning processes, budget is correct and adhered to, originality of designs, final looks hair cutting and styling skills, special effects, facial postiche, bald cap, prosthetic pieces, make-up and body art fit with the designs using suitable props and costumes and are complementary, managing time, evaluation	30%
<b>AO5</b> Demonstrates perseverance in achieving high standards and attention to detail while showing an understanding of wider impact of their actions.	presentation/designs of look book, maintaining work environment, execution of techniques, maintaining professional standards, correcting errors.	15%



## Test specification

AO weightings per test

AO	Test 033/533 weighting (approx. %)
AO1 Recalls knowledge from across the breadth of the qualification.	30
AO2 Demonstrates understanding of concepts, theories and processes from across the breadth of the qualification.	50
AO4 Applies knowledge, understanding and skills from across the breadth of the qualification in an integrated and holistic way to achieve specified purposes.	20

The way the test covers the content of the qualification is laid out in the table below:

**Assessment type:** Examiner marked, written test\*

**Assessment conditions:** Invigilated examination conditions

**Grading:** X/P/M/D

033/533	Duration: 2 hours and 40 minutes		
Unit number	Unit title	Number of marks	%
309	Cutting and styling techniques for performers	12	15
320	Creative make-up design for productions and industry demands	18	23
322	Special effects make-up	16	20
324	Body art for competition	16	20
N/A	Integration across the units	18	23
<b>Total</b>		<b>80</b>	<b>100</b>

NB percentages are rounded to one decimal place.

\*These tests are sat under invigilated examination conditions, as defined by the JCQ:  
<http://www.jcq.org.uk/exams-office/ice---instructions-for-conducting-examinations>.

Entry for tests can be made through the City & Guilds Walled Garden.



## 6 Moderation and standardisation of assessment

City & Guilds' externally set synoptic assignments for technical qualifications are designed to draw from across the qualifications' content, and to contribute a significant proportion towards the learner's final qualification grade. They are subject to a rigorous external quality assurance process known as external moderation.

Moderation is the process where external quality assurers are standardised to a national standard in order to review centre marking of internally marked assessments. These external quality assurers are referred to as 'moderators'. Moderators will review a representative sample of 'candidate work' across the mark range from every centre. Their marks act as a benchmark to inform City & Guilds whether centre marking is in line with City & Guilds' standard.

Where moderation shows that the centre is applying the marking criteria within a reasonable range of mark tolerance, centre marks for the whole cohort will be accepted. Where moderation shows that the centre is either consistently too lenient or consistently too harsh in comparison to the national standard, an appropriate adjustment (up or down) will be made to the marks of the whole cohort, retaining the centre's rank ordering. Due to the nature of the assessment and the marking grid across Assessment Objectives (AOs), it is not expected that the tutors mark and the moderators mark will match exactly.

Where centre application of the marking criteria is inconsistent, an appropriate adjustment for the whole cohort may not be possible on the basis of the sample of candidate work. In these instances a complete remark of the candidate work may be necessary.

Additional unit and optional unit assessments are also subject to external quality assurance through a verification process. This involves external quality assurers scrutinising IQA records; sampling candidates' work across a range of units and also sampling across the mark/grade range. Centres are then provided with feedback and actions to ensure that results are valid and reliable.

For more detailed information, on the quality assurance process for synoptic assignments and additional unit and optional unit assessments please refer to 'Quality Assurance Guide for Centres: Technical Qualifications and the EPQ available to download on the City & Guilds website.

It is vital that centres familiarise themselves with this process, and how it impacts on their delivery plan within the academic year.

### **Supervision and authentication of internally assessed work**

The Head of Centre is responsible for ensuring that internally assessed work is conducted in accordance with City & Guilds' requirements.

City & Guilds requires both tutors and candidates to sign declarations of authenticity. If the tutor is unable to sign the authentication statement for a particular candidate, then the candidate's work cannot be accepted for assessment.

### **Internal standardisation**

For internally marked work<sup>4</sup> the centre is required to conduct internal standardisation to ensure that all work at the centre has been marked and/or graded to the same standard. It is the Internal Quality Assurer's (IOA's) responsibility to ensure that standardisation has taken place, and that the training includes the use of reference and archive materials such as work from previous years as appropriate.

### **Internal appeal**

Centres must have an internal process in place for candidates to appeal the marking of internally marked components, ie the synoptic assignment and any optional unit assignments. This must take place before the submission of marks or grades for external quality assurance. The internal process must include candidates being informed of the marks (or grades) the centre has given for internally assessed components, as they will need these to make the decision about whether or not to appeal.

### **Post-moderation procedures**

Once the external quality assurance processes have been completed, feedback is provided to the centre on the standard of the internal assessment, highlighting areas of good practice, and potential areas for improvement. This will inform future centre assessment, and standardisation activities, as well as external quality assurance and risk management activity.

City & Guilds will then carry out awarding, the process by which grade boundaries are set with reference to the candidate evidence available on the platform.

### **Centres retaining evidence**

Centres must also retain assessment records for each candidate for a minimum of three years. To help prevent plagiarism or unfair advantage in future versions, candidate work may not be returned to candidates. Samples may however be retained by the centre as examples for future standardisation of marking.

### **Use of technology and innovation**

City & Guilds will set evidence requirements for moderated assignments based on their fitness for purpose in terms of validity, reliability and manageability. This will include use of digital evidence and new technologies to support the moderation process wherever current available technology allows.

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<sup>4</sup> For any internally assessed optional unit assignments, the same process must be followed where assessors must standardise their interpretation of the assessment and grading criteria.

## 7 Grading

### Awarding individual assessments

Individual assessments will be graded pass/merit/distinction where relevant. The grade boundaries for pass and distinction for each assessment will be set through a judgemental process using technical experts. Merit will usually be set at the midpoint between pass and distinction. The grade descriptors for pass and distinction, and other relevant information (eg archived samples of candidate work and statistical evidence) will be used to determine the mark at which candidate performance in the assessment best aligns with the grade descriptor in the context of the qualification's purpose. Boundaries will be set for each version of each assessment to take into account relative difficulty.

### Grade descriptors

#### To achieve a pass, a candidate will be able to

- Demonstrate the knowledge and understanding required to work in the occupational area, its principles, practices and legislation.
- Describe some of the main factors impacting on the occupation to show good understanding of how work tasks are shaped by the broader social, environmental and business environment it operates within.
- Use the technical industry specific terminology used in the industry accurately.
- Demonstrate the application of relevant theory and understanding to solve non-routine problems.
- Interpret a brief for complex work related tasks, identifying the key aspects, and showing a secure understanding of the application of concepts to specific work related tasks.
- Carry out planning which shows an ability to identify and analyse the relevant information in the brief and use knowledge and understanding from across the qualification (including complex technical information) to interpret what a fit for purpose outcome would be and develop a plausible plan to achieve it.
- Achieve an outcome which successfully meets the key requirements of the brief.
- Identify and reflect on the most obvious measures of success for the task and evaluate how successful they have been in meeting the intentions of the plan.
- Work safely throughout, independently carrying out tasks and procedures, and having some confidence in attempting the more complex tasks.

#### To achieve a distinction, a candidate will be able to

- Demonstrate the excellent knowledge and understanding required to work to a high level in the occupational area, its principles, practices and legislation.
- Analyse the impact of different factors on the occupation to show deep understanding of how work tasks are shaped by the broader social, environmental, and business environment it operates within.
- Demonstrate the application of relevant theory and understanding to provide efficient and effective solutions to complex and non-routine problems.
- Analyse the brief in detail, showing confident understanding of concepts and themes from across the qualification content, bringing these together to develop a clear and stretching plan that would credibly achieve an outcome that is highly fit for purpose.
- Achieve an outcome which shows an attention to detail in its planning, development and completion, so that it completely meets or exceeds the expectations of the brief to a high standard.

- Carry out an evaluation in a systematic way, focussing on relevant quality points, identifying areas of development/ improvement as well as assessing the fitness for purpose of the outcome.

### Awarding qualification grades, including Distinction\*

The overall qualification grade will be calculated based on aggregation of the candidate's achievement in each of the assessments for the mandatory units, taking into account the assessments' weighting. The **City & Guilds Level 3 Advanced Technical Diploma in Theatrical, Special Effects and Media Make-up Artistry (540)** will be reported on a four grade scale: Pass, Merit, Distinction, Distinction\*.

All assessments **must** be achieved at a minimum of Pass for the qualification to be awarded. Candidates who fail to reach the minimum standard for grade Pass for an assessment(s) will not have a qualification grade awarded and will not receive a qualification certificate.

The approximate pass grade boundary(ies) for the synoptic assignment(s) in this qualification are:

Synoptic Assignment	Pass Mark (%)
034	40%

Please note that each synoptic assignment is subject to an awarding process before final grade boundaries are confirmed.

The contribution of assessments towards the overall qualification grade is as follows:

Assessment method	Grade scale	% contribution
Synoptic Assignment (034)	X/P/M/D	60%
Test (033/533)	X/P/M/D	40%

Both synoptic assignments and exams are awarded (see 'Awarding individual assessments', at the start of Section 7, above), and candidates' grades converted to points. The minimum points available for each assessment grade is listed in the table below. A range of points between the Pass, Merit and Distinction boundaries will be accessible to candidates. For example, a candidate that achieves a middle to high Pass in an assessment will receive between 8 and 10 points, a candidate that achieves a low to middle Merit in an assessment will receive between 12 and 14 points. The points above the minimum for the grade for each assessment are calculated based on the candidate's score in that assessment.

	Pass	Merit	Distinction
Assignment: 60%	6	12	18
Test: 40%	6	12	18

The candidate's points for each assessment are multiplied by the % contribution of the assessment and then aggregated. The minimum points required for each qualification grade are as follows:

<b>Qualification Grade</b>	<b>Minimum points</b>
Distinction*	20.5
Distinction	17
Merit	11
Pass	6

## 8 Administration

Approved centres must have effective quality assurance systems to ensure valid and reliable delivery and assessment of qualifications. Quality assurance includes initial centre registration by City & Guilds and the centre's own internal procedures for monitoring quality assurance procedures.

Consistent quality assurance requires City & Guilds and its associated centres to work together closely; our Quality Assurance Model encompasses both internal quality assurance (activities and processes undertaken within centres) and external quality assurance (activities and processes undertaken by City & Guilds).

For this qualification, standards and rigorous quality assurance are maintained by the use of:

- internal quality assurance
- City & Guilds external moderation (synoptic assessments)
- City & Guilds external verification (additional unit / optional assessments).

In order to carry out the quality assurance role, Internal Quality Assurers (IQAs) must have and maintain an appropriate level of technical competence and have recent relevant assessment experience. For more information on the requirements, refer to *Section 2: Centre requirements* in this handbook.

To meet the quality assurance criteria for this qualification, the centre must ensure that the following procedures are followed:

- suitable training of staff involved in the assessment of the qualification to ensure they understand the process of marking and standardisation
- completion by the person responsible for internal standardisation of the Centre Declaration Sheet to confirm that internal standardisation has taken place
- the completion by candidates and supervisors/tutors of the record form for each candidate's work.

### External quality assurance

City & Guilds will undertake external moderation and verification activities to ensure that the quality assurance criteria for this qualification are being met. Centres must ensure that they co-operate with City & Guilds staff and representatives when undertaking these activities.

City & Guilds requires the Head of Centre to:

- facilitate any inspection of the centre which is undertaken on behalf of City & Guilds
- make secure arrangements to receive, check and keep assessment material secure at all times, maintain the security of City & Guilds confidential material from receipt to the time when it is no longer confidential and keep completed assignment work and examination scripts secure from the time they are collected from the candidates to their dispatch to City & Guilds.

### Enquiries about results

The services available for enquiries about results include a review of marking for exam results and review of moderation for synoptic assignments. Requests must be submitted within the specified

period after the publication of results for individual assessments. Please see the **City & Guilds website** for more information.

### Re-sits and shelf-life of assessment results

Candidates who have failed an exam or wish to re-take it in an attempt to improve their grade, can do so **twice**. The best result will count towards the final qualification. See guidance on individual assessment types in Section 5.

### Factors affecting individual learners

If work is lost, City & Guilds should be notified immediately of the date of the loss, how it occurred, and who was responsible for the loss. Centres should use the JCQ form, JCQ/LCW, to inform City & Guilds Customer Services of the circumstances.

Learners who move from one centre to another during the course may require individual attention. Possible courses of action depend on the stage at which the move takes place. Centres should contact City & Guilds at the earliest possible stage for advice about appropriate arrangements in individual cases.

### Malpractice

Please refer to the City & Guilds guidance notes *Managing cases of suspected malpractice in examinations and assessments*. This document sets out the procedures to be followed in identifying and reporting malpractice by candidates and/or centre staff and the actions which City & Guilds may subsequently take. The document includes examples of candidate and centre malpractice and explains the responsibilities of centre staff to report actual or suspected malpractice. Centres can access this document on the City & Guilds website.

Examples of candidate malpractice are detailed below (please note that this is not an exhaustive list):

- falsification of assessment evidence or results documentation
- plagiarism of any nature
- collusion with others
- copying from another candidate (including the use of ICT to aid copying), or allowing work to be copied
- deliberate destruction of another's work
- false declaration of authenticity in relation to assessments
- impersonation.

These actions constitute malpractice, for which a penalty (eg disqualification from the assessment) will be applied.

Where suspected malpractice is identified by a centre after the candidate has signed the declaration of authentication, the Head of Centre must submit full details of the case to City & Guilds at the earliest opportunity. Please refer to the form in the document *Managing cases of suspected malpractice in examinations and assessments*. Alternatively, please complete the form, JCQ/M1. Copies of this form can be found on the JCQ website: <http://www.jcq.org.uk>

### Access arrangements

We have taken note of the provisions of equalities legislation in developing and administering this specification.

We can make arrangements so that candidates with disabilities, special educational needs and temporary injuries can access the assessment. These arrangements must be made before assessment takes place.

It is the responsibility of the centre to ensure at the start of a programme of learning that candidates will be able to access the requirements of the qualification.

Please refer to the *JCQ access arrangements and reasonable adjustments and Access arrangements - when and how applications need to be made to City & Guilds* for more information. Both are available on the City & Guilds website: <http://www.cityandguilds.com/delivering-our-qualifications/centre-development/centre-document-library/policies-and-procedures/access-arrangements-reasonable-adjustments>

### **Special consideration**

We can give special consideration to candidates who have had a temporary illness, injury or indisposition at the time of the examination. Where we do this, it is given after the examination.

Applications for either access arrangements or special consideration should be submitted to City & Guilds by the Examinations Officer at the centre. For more information please consult the current version of the JCQ document, *A guide to the special consideration process*.



<b>UAN:</b>	D/507/4772
<b>Level:</b>	3
<b>GLH:</b>	30

### What is this unit about?

The purpose of this unit is for learners to understand that as a make-up artist being able to apply camouflage make-up is a very valuable, desired and rewarding skill to provide a model.

It can bring psychological, physical and social benefits to those who are experiencing an altered image, helping people to cope better with scarring and various skin conditions, which can enhance their self-esteem.

Skin camouflage involves the skilful application of camouflage products to blend a specific area into surrounding skin, balance out the skin tone and restore a natural vista.

Skin camouflage can be applied for a number of reasons from temporarily covering an undesirable feature, such as a bruise or a tattoo, to more remedial uses, such as concealing psoriasis, rosacea, vitiligo, acne, birthmarks, or healed scar tissue.

Although a physical change is not possible with skin camouflage and there are limits as to what can be achieved, a reasonable illusion is often attainable.

Camouflage make-up skills can be used alongside many of make-up jobs to enhance the overall look and have outstanding finished results.

The following key aspects must be covered within the delivery of this unit, including the following: health and Safety, professional practice, consultation, communication, contra-indications, preparation of self, work area and model, contra-actions, recommendations and evaluation, creation of a look book and industry portfolio.

Learners may be introduced to the unit by asking themselves questions such as:

- What is camouflage make-up?
- When will I need to use camouflage skills?
- What are the various skin conditions I would be expected to camouflage as a make-up artist?
- How will camouflage make-up enhance the overall make-up?
- What are the possible career options for camouflage make-up?

### Learning outcomes

In this unit, learners will be able to

1. Understand the history of camouflage make-up and its uses
2. Carry out the application of camouflage make-up.



## Scope of content

This section gives details of the scope of content to be covered in the teaching of the unit to ensure that all the learning outcomes can be achieved.

### Learning outcome 1: Understand the history of camouflage make-up and its uses

#### Topics

1.1: Origins of camouflage make-up and its present-day position

1.2: Colour theory

##### Topic 1.1

Learners will need to explore the history and origins of camouflage make-up and why it was used including the following:

- Lydia O’Leary (USA 1928 created Cover Mark)
- Joyce Allsworth
- Max Factor
- Elizabeth Arden
- Sir Archibald
- Sir Harold Gillies
- British Red Cross
- British Association of Skin Camouflage (BASC).

Learners will need to explore the link between plastic surgeons in World War II and camouflage; the present-day position within the NHS and private healthcare sectors; the responsibilities that you have as an industry professional in this environment.

Learners will need to understand the uses of skin camouflage to cover conditions such as the following:

- hyper and hypo pigmentation
- erythema
- scar tissue
- birth marks
- tattoos
- dilated capillaries
- freckles
- moles
- under eye dark circles on a range of skin tones.

##### Topic 1.2

Learners will need to understand the importance of colour theory and colour correction, which is fundamental aspect when applying camouflage make-up, including the following:

- the principles of colour
  - primary
  - secondary
  - tertiary
  - quaternary
- light waves

- quality of colour
  - hue
  - intensity and luminosity
  - saturation
  - value and tone
- colour schemes
  - monochromatic
  - complimentary/harmonious
  - analogous
  - triadic
- colour correction
  - green
  - yellow
  - lilac
  - orange.

## **Learning outcome 2:** Carry out the application of camouflage make-up

### **Topics**

2.1: Camouflage techniques

2.2: Products, tools and equipment

2.3: Applying camouflage make-up

#### **Topic 2.1**

Learners will need to understand the application techniques to carry out a camouflage service, all of which will need adapting depending on client's needs, including all of the following:

- application techniques
  - colour corrective make-up
  - colour matching
  - highlighting
  - shading
  - stippling
  - blending
  - buffing
  - layering products
  - setting.

#### **Topic 2.2:**

Learners will need to understand which products, tools and equipment can be used as part of the camouflage application, taking the following into consideration the following and adapting as appropriate:

- skin types
  - dry
  - oily
  - combination
  - normal
- skin conditions
  - mature

- dehydrated
- sensitive
- tones
  - warm
  - cool
  - neutral
- qualities and limitations of products and model
- density of product
- duration of product.

Learners will also need to take into account different ethnicity in relation to skin types, conditions and tones and understand how to adapt the use of different products available to create a camouflage make-up. Learners will need to understand which products to select depending on the model's needs, skin type and condition and adapt accordingly to gain maximum results.

Products to include the following:

- cream make-up
- alcohol activated paint
- isopropyl alcohol
- airbrush make-up
- waterproof
- powders
- specialised cleanser
- fixing spray
- correctors
- concealers
- foundations
- products containing titanium dioxide
- hand sanitisers
- make-up pencils

Learners will need to understand the use of tools and equipment and the importance of selecting the correct ones depending on the model's needs and application techniques, to include the following:

- airbrush compressor
- airbrush gun
- brushes
- sponges
- palettes
- velour puffs
- disposable spatulas
- mixing palette
- towels
- spatulas
- mirror
- make-up cape
- chair
- brush holder
- bin
- disposables

- cotton buds
- tissues/ couch roll
- cotton wool
- disposable applicators
- disposable spatulas
- gloves.

### Topic 2.3

It will be fundamental for learners to understand how to communicate to models with body dysmorphia and being aware of sensitivity and not making assumptions of any camouflaging needs.

Learner will need to be able to apply the camouflage application including the following:

- completing a look book of camouflage applications
- carrying out briefing techniques
- following Health and Safety
- preparing self, work area and client
- taking into consideration factors that can influence the camouflage application as covered in topic 1.2
- selecting and using the products, tools, equipment as covered in topic 2.2 in relation to client's needs
- applying the camouflage techniques as covered in topic 2.1
- providing recommendations to the client and evaluating the camouflage application.

## Guidance for delivery

As an introduction, learners could be divided into pairs or small groups to think about current job opportunities for a camouflage make-up artist within the make-up industry.

Learners will benefit from doing enrichment trips to hospitals that specialise in camouflage make-up, having guest speakers from the NHS or voluntary work in hospitals to give an insight to camouflage make-up and its effects on the model.

It is encouraged to contact local hospitals that offer camouflage to models to build employer links and ask them to provide an industry talk.

Learners will need guidance on how to research the different skin conditions and its effects on the model, they will need specific guidelines set up for camouflage make-up, model care, model comfort and communication.

Camouflage can be taught by airbrush which is also widely available within the industry.

It is recommended to set up a camouflage clinic once a fortnight to see what interest is within your local area.

Learners should produce photographic evidence which shows a step-by-step instruction on how they have camouflaged, recording the make-up used and taking before and after pictures.

This unit will give learners an in depth understanding of colour mixing and blending. It could be linked to unit 303 'Fashion and photographic make-up' and unit 308 'Specialist bridal hair and make-up' units.

This unit links to NOS – SKABT<sub>12</sub>; SKABT<sub>14</sub>

## Suggested learning resources

### Books

COVER the principles and art of para-medical skin camouflage  
ISBN: 978 1 4520 6603 5

### Journals and magazines

- Pro Make-up Magazine
- Professional Make-up Magazines

### Websites

[www.skin-camouflage.net](http://www.skin-camouflage.net)

[www.nhs.uk/Livewell/facialdisfigurement/Pages/skin-camouflage.aspx](http://www.nhs.uk/Livewell/facialdisfigurement/Pages/skin-camouflage.aspx)

[www.veilcovercream.com](http://www.veilcovercream.com)

[www.youtube.com](http://www.youtube.com)



<b>UAN:</b>	K/507/4774
<b>Level:</b>	3
<b>GLH:</b>	60

### What is this unit about?

The purpose of this unit is for learners to carry out basic cutting techniques for a range of media productions, using the knowledge and skills to cut women's and men's hair. Basic cutting techniques covering one length cut, layered cut and techniques needed to trim existing cuts.

The skills developed by the learner will include layering, club cutting, and scissor over comb, free hand and clipper work cutting techniques.

Knowledge acquired by the learners will enable them to understand the factors that will need to be considered when cutting hair, the effect cutting hair at different angles has on the haircut, the importance of applying tension to the hair when cutting and the safety considerations that must be taken into account.

This will be basic hair cutting skills in the workplace of fashion, feature film, television and theatre also for the purpose of continuity within the media sector. These skills will be incorporated into a schedule/running order and even a script working to continuity for a range of media productions.

Learners will explore the importance of safe working practices within the make-up industry and how to communicate effectively and build professional relationships.

The following key aspects must be covered within the delivery of this unit, including the following: health and safety, professional practice, consultation, communication, contra-indications, preparation of self, work area and model, contra-actions, recommendations and evaluation, creation of a look book and industry portfolio.

Learners may be introduced to the unit by asking themselves questions such as:

- What media productions will I be required to use cutting skills?
- What is continuity and why is it important?
- What recommendations could be given to maintain the hair cut?

### Learning outcomes

In this unit, learners will be able to

1. Prepare for cutting and styling hair
2. Cut and style hair.

## Scope of content

This section gives details of the scope of content to be covered in the teaching of the unit to ensure that all the learning outcomes can be achieved.

### Learning outcome 1: Prepare for cutting and styling hair

#### Topics

- 1.1: Influencing factors for cutting and styling
- 1.2: Products, tools and equipment
- 1.3: Cutting and styling techniques
- 1.4: Cutting angles
- 1.5: The concept of continuity

#### Topic 1.1

Learners will need to understand how factors influence cutting and styling.

Learners will need to be able to identify factors during briefings with the models through visual and manual observation to ensure achievement of the desired look. Factors include the following:

- hair movement
- hair texture and density
- hair condition
- length
- hair growth patterns
- elasticity
- porosity
- head shape/face shapes/features
- model/model requirements
- contra-indications.

#### Topic 1.2

Learners will need to understand the different types of products available to style and finish the look. Learners will need to understand which products to select depending on the model's needs, hair type and condition and how to adapt accordingly. Product to include the following:

- styling products
  - mousse, setting lotion, heat protection, gel
- finishing products
  - serum, wax, gel, dressing cream, texture dust, hair spray, shine spray.

Learners will need to understand the use of tools and equipment and the importance of selecting the correct ones depending on the look to achieve as well as the cutting and styling techniques.

- tools and equipment, for example:
  - scissors
  - combs
  - section clips
  - hair clippers and attachments
  - T liners /beard trimmers
  - gown

- cutting collar
- hair dryer
- brushes
- straightener
- tong/wand
- rollers
- water spray.

### Topic 1.3

Learners will need to understand the different cutting and styling techniques and their impact on the final look, as well as considering the influencing factor listed in topic 1.1 that will require adaptation. The techniques include the following:

- cutting techniques
  - layering
  - club cutting
  - scissor over comb
  - clipper work
  - freehand
  - thinning
- styling techniques to finish the look
  - blow-drying
  - finger drying.

### Topic 1.4

Learners will need to understand the angles of cutting to achieve the desired length and shape to enhance the model's face shape and hair type.

In order to create or maintain different shapes, textures and looks the following angles of cutting need to be explored:

- angles to create one-length effects
- angles to create short graduation
- angles to create basic layers
- angles to create long graduation.

### Topic 1.5

Learners will need to understand how to maintain a haircut for continuity. Learners will need to understand the fundamental importance of consistency of looks due to out of sequence shooting. In order to maintain continuity, the following need to be considered:

- working in media to a brief or script
- liaising with designers/directors
- following a shooting schedule
- recording photographic evidence.

## Learning outcome 2: Cut and style hair

### Topics

- 2.1: Select products, tools and equipment
- 2.2: Cut hair following guidelines for the required look
- 2.3: Cross check the haircut to ensure even balance and weight distribution

## 2.4: Style hair to create the finished look

As part of this outcome, learners will need to complete the following:

- develop the look book based on the design brief
- carry out consultation
- follow Health and Safety
- prepare self, work area model.

### Topic 2.1, 2.2

Learners will need to be able to select products, tools and equipment as stated in topic 1.2 to carry out the cutting techniques listed in topic 1.3 as appropriate to trim existing cuts and create different types of haircuts, including the following:

- one length
- layered cut.

Learners will need to be able cut and follow the hair guidelines to accurately achieve the required look.

### Topic 2.3

Learners will need to be able to cross check the haircut to ensure:

- even balance
- even weight distribution
- accuracy of the hair cut – including cutting angles as stated in topic 1.4.

### Topic 2.4

Learners will need to be able to style hair to create a finished look that meets the requirements of the design brief to include:

- use of styling products
- use of tools and equipment
- use of styling techniques
- use of finishing products.

Learners will be expected to provide recommendations to the model/performer and evaluate the cutting and styling techniques.

## Guidance for delivery

Learners are encouraged to learn and understand the different cuts by using a range of resources such as books, magazines and videos.

Tutors should demonstrate cutting on a tuition head or model covering the range of cutting skills learners will be covering. Learners are to practise on tuition heads following guidance from tutor, cutting and practising within a realistic timescale expected in industry.

It is important to emphasise the difference of working in a hair salon to working with hair in the media sector. Although many of the techniques are the same, the clientele, requirements and environment are very different.

Learners need to be encouraged to think of their hairdressing skills as an extension of their make-up skills and not as a separate ability. To have equal strengths increases employability.

Inviting industry professionals into class to speak and demonstrate the skills required will inspire learners and give them the drive to improve their hair skills; briefs and shooting schedules should be discussed in order to familiarise learners with media make-up industry practices.

Here practice is vital and learners should be encouraged to work on as many different models/heads as possible, developing experience with hair types and people's requirements.

## **Suggested learning resources**

### **Books**

Vogue on Alexander McQueen

Vogue on Vivienne Westward

Miles of mac, Miles Aldridge

### **Websites**

Pinterest <https://uk.pinterest.com>

The Huffington Post <http://www.huffingtonpost.co.uk/>

Asiaglam [www.asiaglam.co.uk](http://www.asiaglam.co.uk)

<b>UAN:</b>	M/507/4775
<b>Level:</b>	3
<b>GLH:</b>	30

### What is this unit about?

The purpose of this unit is for learners to create and develop their own avant-garde look taking inspiration from Fashion, make-up and hair designers.

This unit will enable the learners to invent their own style of hair, make-up and fashion in a total look to create individualism. Working in this fast-paced industry as a make-up artist can be both exciting and nerve racking. Whether covering fashion shows, catwalks or photographic shoots it's a competitive industry.

This unit will allow learners to discover their own style and enable them to stand out from the crowd. By researching past and present designers and practising different styles in hair, make-up and fashion. This unit will enable learners to create their own style.

Experimenting with hair, make-up and fashion using unconventional materials in an innovative way, allowing learners to use their inspiration and ideas to create styles in hair, make-up and fashion that depicts individualism and creativity.

To complete this unit learners must carry out a variety of unconventional looks using new techniques and using unconventional materials.

This is an opportunity to go far with imagination, pushing boundaries, taking their total look to the limits of experimentation on what can be achieved and to gain a passion for their own creative style

The following key aspects must be covered within the delivery of this unit, including the following: health and safety, professional practice, consultation, communication, contra-indications, preparation of self, work area and model, contra-actions, recommendations and evaluation, creation of a look book and industry portfolio.

Learners may be introduced to the unit by asking themselves questions such as:

- What does avant-garde mean?
- Who are the most inspiring designers of the past to present day?
- What is fashion week? And why is important to our industry?
- Why do I need to create my own style?

### Learning outcomes

In this unit, learners will be able to

1. Understand the current fashion industry

2. Create an avant-garde look.

## Scope of content

This section gives details of the scope of content to be covered in the teaching of the unit to ensure that all the learning outcomes can be achieved.

### Learning outcome 1: Understand the current fashion industry

#### Topics

1.1: Iconic influences in the make-up, hair and fashion industry

1.2: Hair, make-up and fashion trends

1.3: What is avant-garde

#### Topic 1.1

Learners will need to be able to use a variety of sources to fully research hair, make-up and fashion iconic influences using the following:

- internet
- books
- magazines
- music videos
- exhibitions
- museums
- art galleries
- fashion house
- photographers
- social media.

#### Topic 1.2

Learners will need to explore trends of hair, make-up and fashion, discovering how they have made a difference into the media and make-up, including the following:

- iconic figures eg Lady Gaga, Madonna, Nicki Minaj, David Beckham, Tom Ford
- cultural trends
- designers/fashion houses eg
  - Vogue
  - Gucci
  - Chanel
  - Alexander McQueen
  - Vivienne Westwood
  - John Galliano
  - Alex Box
  - Rankin
  - Andrew Gallimore
  - Val Garland
  - Pat McGrath
  - Serge Lutens
  - Patrick Cameron
  - Lee Stafford
  - John Frieda
  - Vidal Sassoon.



### Topic 1.3

Learners will need to explore the concept of avant-garde make-up, for example:

- dramatic
- extreme
- bold
- creative
- expressive
- experimental
- looking outside the box
- pushing boundaries further.

## Learning outcome 2: Create an avant-garde look

### Topics

2.1: Hair, make-up and costume techniques

2.2: Products, tools and equipment

2.3: Apply the avant-garde total look

### Topic 2.1

Learners will need to understand the different application techniques for hair, make-up and costume used as part of avant-garde total look.

Learners will need to understand the different application techniques and how they can be used in different ways within avant-garde total look including:

- make-up techniques
  - contouring
  - shading
  - highlighting
  - blending
  - blocking out of eyebrow
  - colour blocking
  - graphic liner
  - eyebrow definition
  - ombré
  - lip definition
  - false lash application
  - eyeshadow techniques eg cut crease, smokey, socket line, colour blending
  - black and white
  - two toned
  - sponge stippling
  - layering colour
  - bespoke Lashes
  - stenciling
- ornamentation application eg
  - glitter
  - jewellery

- gems
- feathers
- flowers
- leaves
- chains
- gold leaf
- face lace
- fabric
- use of wire
- foil
- paper
- sweet wrappers
- oasis
- use of 3D effects
- use of hot glue
- Hair eg
  - crepe hair
  - hair postiche
  - use of padding/shapes
  - stenciling
  - wet look
  - caging
  - texture
- Costume eg
  - stapling
  - fanning
  - fabric wrapping
  - sewing
  - pinning
  - tacking.

### Topic 2.2

Learners will need to understand the different types of make-up products available to create an avant-garde total look.

Learners will need to understand which products to select depending on the design brief requirements and how to adapt accordingly. Make-up products to include the following:

- make-up products
  - cleanser
  - hand sanitisers
  - moisturiser
  - cleansing wipes
  - primer
  - illuminating creams
  - balms
  - bb and cc creams
  - skin correctors/diffusers
  - concealers
  - colour correctors

- bronzer
- foundations
- powders
- highlighters/shaders
- eye shadows
- mascara
- eyebrow make-up
- blushers
- eye pencils
- lip pencils
- lipsticks
- lip gloss
- false eyelashes
- coloured cosmetics
- petroleum jelly
- powders
- other texturising materials
- latex
- glycerine
- spirit gum
- mixing medium
- barrier cream
- minerals
- aqua colour
- clay
- grease paint
- coloured inks
- modelling wax
- brush cleaner
- make-up removers
- adhesive
- adhesive remover.

Learners will also will need to understand the key effects and benefits of the textures from each of the make-up products used, and how they can enhance the overall effect, to include:

- Textures
  - gel
  - mousse
  - wax
  - liquid
  - cream
  - powder
  - high definition.

Learners will need to understand the use of make-up tools and equipment and the importance of selecting the correct ones depending on the look to achieve and application techniques, to include the following:

- make-up tools and equipment
  - brushes
  - sponges
  - tweezers
  - head band
  - eyelash curlers
  - velour puffs
  - modelling tools
  - mixing palette
  - spatula
  - make-up cape
  - mirrors
  - towels
  - chair
  - brush holder
  - bin
  - scissors
- disposables
  - cotton buds
  - tissues/ couch roll
  - cotton wool
  - disposable applicators
  - disposable spatulas
  - gloves.

Learners will need to understand the different types of hair products available to create an avant-garde hairstyle. Learners will need to understand which products to select depending on the model's needs, hair type and condition and how to adapt accordingly. Products to include the following:

- styling products
  - mousse, setting lotion, heat protection, gel spray
- finishing products
  - serum, wax, gel, dressing cream, volumising and texturing powder, hair spray, shine spray.

Learners will need to understand the use of tools and equipment and the importance of selecting the correct ones depending on the look to achieve and application techniques, to include the following:

- tools and equipment
  - combs
  - section clips
  - gown
  - hair dryer
  - brushes
  - straightener

- tong/wand
- rollers
- water spray
- pin curl clips
- hairgrips
- hair pins
- padding/shape
  - polystyrene
  - synthetic hair
  - nets
- a variety of ornamentation
- unconventional setting tools and equipment to match desired hairstyle– eg wire, pencil, metal objects that are heat resistant.

### Topic 2.3

Learners will need to be able to create an avant-garde total look as covered in topic 2.1 and 2.2 on the following areas:

- hair
- make-up
- costume

Learners will need to be able to apply an avant-garde total look including the following:

- developing the look based on the design brief
- carrying out briefing techniques
- following Health and Safety
- preparing self, work area model
- selecting and using the hair and make-up products, tools and equipment to achieve the desired total look
- applying an avant-garde total look including hair and make-up techniques, ornamentation and costume
- removing the make-up and deconstructing the hair style
- providing recommendations to the model/performer and evaluating the total look.

## Guidance for delivery

In order to deliver this unit effectively, a wide range of teaching methods are required, such as workshops; demonstrations; lectures; discussions; use of visual aids such as watching television, films and productions that may be a suitable source of information; learner practical experimentation; peer assessment and outside guest speakers.

Learners will fully develop their research skills, using a variety of sources in order to gain a clear picture of how make-up, hair and fashion trends have been influenced through the years.

It may benefit the learner to have prior knowledge in basic make-up and hair skills before starting this unit, therefore it is recommended for centres to deliver units 303 and 304 prior to the delivery of this unit.

Although similar, it is important to explain the difference in creative hair and avant-garde so learners understand what is expected of them in this unit.

The focus is for the learner to put their design ideas into practice and create a total look showing techniques and skills they have learnt during the delivery of the unit. Practical application should be carried out on others. However, some looks can be simulated on dolls heads and themselves.

Learners are encouraged to learn and understand the different unconventional techniques and materials resources such as books, magazines and videos.

Tutor should demonstrate unconventional methods, techniques and use of materials.

To introduce a different way of thinking about setting in a creative way, a box of random objects and materials could be set in the middle of the classroom for learners to select and practice with to produce different shapes and textures, eg drinks cans, clothes pegs, chop sticks, wire, bamboo cane, fabric, corrugated card, toilet rolls tubes, square boxes etc...

Alternatively, students could be handed an item from the box and asked to experiment. Or as a homework task, learners could be asked to bring in an item that will produce an unconventional result.

This unit aims to draw out personal creativity from each learner, encouraging them to express their creativity through the medium of hair with no boundaries.

Working from pictures sourced from the work of the various designers listed within the unit, learners can be given a random topic eg electricity, and using the designers influence to create their own design around this theme.

To spark their enthusiasm trips to exhibitions, fashion shows and museums would link well to give learners an insight into the avant-garde world.

As a stretch activity, a link could be made with a local retail outlet and a small-scale fashion show could be organised to showcase students work in a professional setting.

An end of year show would work well with this unit with potential future employers invited.

## Suggested learning resources

### Books

Miles of mac  
ISBN-13: 978-0847843510  
Miles Aldridge

### Websites

Pinterest  
<https://uk.pinterest.com>  
The Huffington Post  
<http://www.huffingtonpost.co.uk/>  
Asiagram  
[www.asiagram.co.uk](http://www.asiagram.co.uk)

Thinking for a living                      [www.thinkingforaliving.org/archives/147](http://www.thinkingforaliving.org/archives/147)  
(brief history of Avant garde by Duane King)

Avant Garde                                      [www.avantgardemagazineonline.com](http://www.avantgardemagazineonline.com)

YouTube    [www.youtube.com](http://www.youtube.com)

UAN:	A/507/4777
Level:	3
GLH:	30

### What is this unit about?

The purpose of this unit is for learners to explore the use of blogging platforms to promote and engage with potential models and consumers within the make-up/ beauty industry.

The utilisation of online blogging has grown rapidly in recent years with the rise of social media and the digital era. As a make-up artist blogging would be an essential skill to enable the artist to engage with the model/consumer to update them on current trends, techniques and products/ services within the sector.

Learners will have the opportunity to discover different online blogging platforms, explore the journalistic language and features blogs should entail and develop their skills in order to create their own original online blog.

Learners may be introduced to the unit by asking themselves questions such as:

- How will the skills I develop from this unit be utilised within the industry?
- How will the use of on-line blogging allow me to advance as a make-up artist?

### Learning outcomes

In this unit, learners will be able to

1. Understand the different blogging platforms within the make-up industry
2. Understand features of blogging platforms within the make-up industry.



## Scope of content

This section gives details of the scope of content to be covered in the teaching of the unit to ensure that all the learning outcomes can be achieved.

### **Learning outcome 1: Understand the different blogging platforms within the make-up industry**

#### Topics

1.1: Purposes of online blogging

1.2: Platforms available

##### **Topic 1.1**

Learners will need to understand the purposes of on-line blogging and how they are utilised within the make-up industry, including values and benefits eg:

- to engage with target audience
- to provide professional recommendations eg products and techniques
- to create self-promotion.

##### **Topic 1.2**

Learners will need to understand the different platforms available for on-line blogging within the make-up industry, for example:

- Wordpress
- YouTube
- Instagram
- Pinterest
- Facebook
- Twitter.

### **Learning outcome 2: Understand features of blogging within the make-up industry**

#### Topics

2.1: Features of an online blog

2.2: Language to use

2.3: Safe guarding

##### **Topic 2.1**

Learners will need to understand the different features of an on-line blogging Including for example:

- features
  - subject knowledge
  - video
  - text
  - photographic images
  - branding
  - linking social media.

##### **Topic 2.2**

Learners will need to understand suitable language and tone to use within an on-line blog, to include:

- appropriate language to use
  - formal/informal language
    - to be utilised depending on target audience
  - descriptive language
    - to be used to promote self, products and techniques
  - correct spelling, grammar and punctuation
  - clearly and coherently
  - present information in a logical sequence
  - use language, format and structure suitable for purpose and audience.

### Topic 2.3

Learners will need to understand the importance of safeguarding in relation to on-line blogging including the following:

- dangers and risks associated with on-line profiles, to include
  - identity safety - sharing your address, phone, and bank info places you at risk of identity theft, passwords to your accounts should be changed often
  - cyberbullying - don't respond to a cyber-bully, ensure that you keep proof of any messages, emails, screen shots, blog etc. and ensure you report to a person of authority
  - privacy and plagiarism - downloading, copying or sharing music, movies, or photos without the creator's authority is illegal, copying and pasting without permission is illegal
  - cyber predators - never respond to messages that make you feel uncomfortable, report any improper activity to a person of authority
  - data protection - ensure that confidential information is not shared across social networking sites.

## Guidance for delivery

This is a theory unit which is meant to give knowledge to learners about on-line blogging within the make-up industry and the different platforms that can be used.

It is at discretion of centres to deliver it on a practical basis, where learners could create and publicise their own on-line blog.

However, some activities could include looking at a range of different blogs and analysing and evaluating key points, learners may create individual or group blogging as part of a team exercise to encourage peer-learning and team building.

Consideration to safe guarding is essential for these activities, and the topics listed in topic 2.3 should be discussed and explored with each learner.

Centres may decide to invite professional bloggers to give educational talks about the developments and trends within the make-up industry.

## Suggested learning resources

### Books

Blogging for Creatives  
Published by: Ilex Press, 2012  
ISBN-10: 1908150262  
ISBN-13: 978-1908150264

Robin Houghton

Face to Face

Scott Barnes

### Websites

Facebook  
Instagram  
Twitter  
Pinterest  
Tumblr  
Periscope  
YouTube  
Blogspot  
Wix  
Squarespace  
Wordpress

<b>UAN:</b>	F/507/4800
<b>Level:</b>	3
<b>GLH:</b>	60

### What is this unit about?

The purpose of this unit is for learners to develop an understanding of the way in which characters are created for theatre, television and film productions. Throughout the year learners will be introduced to special effects and the use of prosthetics as well as the use of facial postiche and wigs to enhance character creation. Learners will explore methods of research and the use of design tools to create authentic characters for given design briefs. They will learn how to combine their research with their own ideas and inspiration to create something totally original.

This unit will cover referencing to the creation of mood boards from a design brief and will develop learners' understanding of how to work with the information provided by designers and within the constraints of the production to produce an appropriate visual effect.

Throughout this unit learners will discover how to create their own look book of ideas and how to build their work portfolio which will be key when looking for work in industry.

Learners will explore the importance of safe working practices within the make-up industry and how to communicate effectively and build professional relationships.

This unit links and must be taught alongside **all** the technical units within the qualification, covering fundamental aspects such as health and safety, professional practice, consultation, communication, contra-indications, preparation of self, work area and model, contra-actions, recommendations and evaluation. Therefore, you will need to refer to this unit when delivering each of the technical units.

Learners may be introduced to this unit by asking themselves questions such as:

- What is a design brief?
- Why is thorough research important?
- Why is it important to stick to guidelines given by designers?
- Why is it important to be original?

### Learning outcomes

In this unit, learners will be able to

1. Understand factors to consider when working on productions
2. Create a look book of designs

3. Create characters for a range of productions
4. Create an industry portfolio

## Scope of content

This section gives details of the scope of content to be covered in the teaching of the unit to ensure that all the learning outcomes can be achieved.

It is expected that learners will have already gained the necessary skills in hair and media make-up techniques either through previous experience or through the Level 3 Advanced Diploma in Media Make-up Artistry (6003-30) (540), to enable the practical element of this unit to be undertaken.

This unit is intended to focus on research, design to create a range of characters using a variety of skills and techniques which are covered across all mandatory units.

### Learning outcome 1: Understand factors to consider when working on productions

#### Topics

- 1.1: Legal requirements, insurance and safe working practices
- 1.2: Production demands
- 1.3: Briefing techniques
- 1.4: Contra-indications

#### Topic 1.1

Learners will need to have knowledge and understanding of the following legislations and consider their influence to ensure safe working practices and protection for the business and models.

- legislations
  - The Health and Safety at Work Act
  - The Management of Health and Safety at Work Regulations
  - The Health and Safety (First Aid) Regulations
  - The Personal Protective Equipment at Work Regulations
  - The Provision and Use of Work Equipment Regulations
  - The Control of Substances Hazardous to Health Regulations (COSHH)
  - The Reporting of Injuries, Diseases and Dangerous Occurrences Regulations (RIDDOR)
  - The Environmental Protection Act
  - Work Place Regulations (Health, Safety and Welfare)
  - The Electricity at Work Regulations
  - Fire Precautions Act
  - Fire Precautions (Workplace) Regulations
  - The Manual Handling Operations Regulations
  - The Employers Liability Act
  - The Working Times Regulations
  - The General Products Safety Regulations
  - The EU Cosmetics Directive
  - The Supply of Goods and Services Act
  - The Sale and Supply of Goods Act
  - The Consumer Protection Act
  - The Trades Description Act
  - Local Government (Miscellaneous Provisions) Act
  - The Data Protection Act
  - The Equality Act.

Learners will need to be able to identify the importance of ensuring protection for the business, themselves and clients, including:

- public liability
- product and service liability
- employer's liability
- car insurance
- contents insurance
- building insurance
- disclaimer.

Learners will need to have knowledge and understanding of industry specific, national and local authority licencing regulations relevant to the service, themselves and the premises or areas of work.

Learners will need to understand:

- organisational requirements
- personal hygiene, protection and appearance to meet accepted industry and organisational requirements
- positioning of all equipment and products for ease and safety of use
- repetitive strain injury, how it is caused and how it can be avoided
- removal of accessories
- positioning model and self comfortably and safely for the service
- maintaining accepted industry hygiene and safety practices throughout the service
- leaving the work area and equipment in a suitable condition
- carrying out a sensitivity test if necessary
- following manufacturer's instructions
- different methods of sterilisation, disposal of contaminated and non-contaminated waste
- local by-laws specific to the service being conducted
- the hazards and risks which exist in the workplace and the safe working practices that must be followed
- the importance of carrying out a risk assessment
  - reasons for carrying out a risk assessment in the salon, understanding when a risk assessment should be carried out and by whom, identification of possible risks and hazards, identification of how to complete a risk assessment, knowing the actions to be taken following completion of the risk assessment.

Learners will need to understand the importance of skin sensitivity testing prior to the application of products including:

- the reasons for carrying out skin sensitivity tests
- the importance of following manufacturer instructions
- the procedure for carrying out skin sensitivity tests prior to application
- the importance of recording the results.

Learners need to understand that sensitivity test should include adhesive and remover.

## Topic 1.2

Learners will need to gain an understanding into production demands and create their design ideas accordingly, this will include the following:

- discussion with production team
- text analysis
- design analysis
- script breakdown
- continuity
- own interpretation of character role
- budget
- costings
- equipment
- lighting
- costume designs
- call sheets
- safety issues
- suitability of the design
- performer considerations eg face shape, facial characteristics; skin tone, skin type, skin colour, eye shape, gender, allergies, age
- cast and crew list
- shooting schedule
- confidentiality
- set etiquette
- hierarchy of roles.

Learners will need to consider the planning required in order to develop their design ideas and be mindful of the following:

- attend scheduled meetings and rehearsals
- work to timescales
- understanding roles and responsibilities of others
- taking instruction from supervisor, director etc
- taking of meeting minutes
- working as part of a team.

Learners will need to understand the correct briefing techniques to gain maximum results, including:

- the importance of communication with performers in a professional manner
- how to complete a briefing taking into account the performer's diverse needs
- the legal requirements for providing services to minors under 16 years of age
- the importance of agreeing the service and outcomes to meet the performer's
- the legal requirements for storing and protecting personal data if needed.

### **Topic 1.3**

Learners will need to understand the importance of effective communication whilst working in the make-up industry including:

- behaviour, values, skills
- how to adapt communication style to suit individuals



- how to use communication in negotiation and to ensure an efficient and effective working environment.

Learners will need to be able to demonstrate that they can communicate and behave in a professional manner throughout the duration of the job.

Communicate: Speaking, listening, body language, reading, recording, following instructions, using a range of professional terminology.

Behave: Working cooperatively with others, maintain performers modesty.

Learners will need to understand the correct methods of completing records, the reasons for keeping these records, gaining model and make-up artist's signatures and the reasons for this, as well as how performer information should be dealt with according to The Data Protection Act:

- obtain written, signed informed consent from the performer prior to carrying out the job
- ensure that guardian or parent is present throughout the job for minors.

Diverse performer needs: Learners need to understand how to deal with a range of diverse performer needs both sensitively and safely, understanding why performers should not be discriminated against culture, religion and beliefs, age, disability and gender.

#### Topic 1.4

Learners will need to be able to recognise the contra-indications to the service, understand why they are a contra-indication and know the action to take in each case. They will also need to understand why specific contra-indications should not be named when referring performer's to a general practitioner.

Learners will need to understand:

- the contra-indications requiring medical referral and why
- how to recognise contra-indications that would prevent or restrict the service
- the necessary actions to take in relation to specific contra-indications when referring models
- how to encourage the performer to seek medical advice
- how to explain why the service cannot be carried out
- any modification/adaptation of service as applicable
- service related contra-indications
  - Prevent service: severe viral, bacterial and fungal infections, infestations and cross infections
  - Restrict service: cuts and abrasions, recent scar tissue, skin disorders, skin allergies, product allergies.

## Learning outcome 2: Create a look book of designs

### Topics

2.1: Carry out research on productions

2.2: Develop a look book of designs

#### Topic 2.1

Learners will need to be able to use both **primary** and **secondary** sources of research.

Learners will need to be able to use the following secondary sources of research in order to gain ideas for their character design for different productions, to include:

- internet
- books
- magazines
- exhibitions
- museums
- art galleries
- photographs
- past and present productions
- social media.

Learners will need to be able to explore the following types of productions and the specific make-up requirements to create characters from the following eg:

- ballet – Royal Ballet, Mathew Bourne
- opera – English Opera House
- musicals – Cameron McIntosh, Andrew Lloyd Webber
- pantomime eg local theatre productions
- dance - Michael Flatley, Diversity,
- historical – Shakespeare, Charles Dickens,
- film and TV – Warner Brothers, Spielberg.

Examples of characters to include historical to current day:

- dame
- gender reversal
- tramp
- ageing
- creature
- drag queen
- straight make-up for a performer
- fairy godmother
- villain.

### **Topic 2.2**

Learners will need to understand that when working within the make-up industry they will be provided with a design brief which will require the development of design ideas to be showcased into a look book.

Learners need to understand that make-up artists will need to present their look book to the client to gain feedback and confirmation on whether the client's needs were met, which could lead into adaptation if required.

Learners need to understand that the following information must be included in the look book:

- look book

- collage of research ideas (mood board)
- samples of materials and textures
- face chart, head and shoulder chart, full body chart
- sketches
- list of equipment
- list of products
- justification on choices of specific products and equipment
- use of make-up products
- test shots
- pictures of final design
- evaluation.

Learners will need to consider the use of chinks, oil pastels, pencils, pens, charcoal, markers, paint which can enhance the appearance of the design ideas within the look book.

Learners will need to be able to develop a look book of designs for each of the total looks created within all technical units, taking into consideration the following:

- design brief
- hair and make-up techniques
- skin type, hair type of model
- skin colour, hair colour of model
- age and gender of model
- products, tools equipment
- context, themes
- environmental conditions.

### **Learning outcome 3: Create characters for a range of productions**

#### **Topics**

3.1: Products, tools and equipment

3.2: Application Techniques

3.3: Prepare and apply make-up to create characters

3.4: Evaluate for effectiveness of completed character including recommendations

#### **Topic 3.1**

Learners will need to understand the different types of products available to create characters for a range of productions. Learners will need to understand which products to select depending on the design brief, performer's needs, skin type and condition and how to adapt accordingly. Products to include the following:

- products
  - cleanser
  - moisturiser
  - cleansing wipes
  - primer
  - illuminating creams

- balms
- bb and cc creams
- skin correctors/diffusers
- concealers
- colour correctors
- bronzer
- foundations
- powders
- highlighters/shaders
- mascara
- eyebrow make-up
- eye shadows
- blushers
- eye pencils
- lip pencils
- lipsticks
- lip gloss
- false eyelashes
- coloured cosmetics
- petroleum jelly
- powders
- other texturising materials
- latex
- glycerine
- spirit gum
- mixing medium
- hand sanitisers
- barrier cream
- minerals
- aqua colour
- clay
- grease paint
- coloured inks
- modelling wax
- special effects products
- brush cleaner
- make-up removers
- adhesive
- adhesive remover.

Learners will need to understand the use of tools and equipment and the importance of selecting the correct ones depending on the character design and application techniques. Tools and equipment to include the following:

- tools and equipment
  - brushes
  - sponges

- tweezers
- eyelash curlers
- velour puffs
- modelling tools
- mixing palette
- spatula
- make-up cape
- mirrors
- towels
- chair
- brush holder
- bin
- scissors
- disposables
  - cotton buds
  - tissues/ couch roll
  - cotton wool
  - disposable applicators
  - disposable spatulas
  - gloves.

### Topic 3.2

Learners will need to understand the different application techniques used within creation of characters for productions. Learners will need to understand that the following techniques can be used to create a variety of looks.

Learners will need to understand that the following techniques can be applied and created in different ways to suit the design brief, performer's needs as well as the use of their own creativity.

Being a make-up artist and working in the industry will also mean that learners will explore new ways to apply the following techniques. The application techniques include the following:

- contouring
- shading
- highlighting
- blending
- blocking out of eyebrow
- colour blocking
- graphic liner
- eyebrow definition
- lip definition
- false lash application
- ornamentation application eg
  - glitter
  - jewellery
  - gems

- feathers
- flowers
- leaves
- gold leaf and face lace
- eyeshadow techniques eg
  - cut crease
  - smokey
  - socket line
  - colour blending.

### Topic 3.3

Learners will need to prepare themselves, the performer and the work area in order to style/prepare hair and apply make-up for the creation of the character, including:

- developing the look book based on the design brief
- carrying out briefing techniques
- following Health and Safety
- preparing self, work area and performer
- selecting and using the products, tools and equipment to achieve the desired character
- applying character make-up using appropriate techniques
- removing (and maintaining if required) the make-up application including the use of cleansers and adhesive removers.

### Topic 3.4

Learners will need to be able to understand the correct recommendations following the completed look including:

- how to maintain the look
- safe removal methods.

Learners will need to be able to recognise the difference between normal contra- actions and adverse contra-actions including those which are a result of poor practice.

A normal contra-action can be touch sensitive therefore techniques and products selection will need to be adapted accordingly throughout the service.

Learners will need to be able to understand the action which should be taken if any of them occur either during or after the work.

- contra-actions
  - stinging – remove product apply cold compress, wait for the stinging to subside, re-apply using different products. If the contra-action persists seek medical advice.
  - watery eyes – adapt product and application techniques
  - stinging eyes – remove product around the area, apply an eye bath if required
  - erythema – remove product, apply cold compress, if appropriate cover erythema with camouflage make-up and continue the service
  - allergic reactions – remove product, apply cold compress, if persists seek medical advice.

Learners will need to be able to evaluate work as part of reflective practice to form recommendation for improvements and professional development.

Learners will need to be able to provide recommendations to the performer and evaluate the make-up application. Methods of evaluating include:

- visual
- verbal
- written feedback
- repeat business.

## **Learning outcome 4: Create an industry portfolio**

### **Topics**

4.1: The reasons for using an industry portfolio

4.2: How to create an industry portfolio

4.3: Develop an industry portfolio

### **Topic 4.1**

Learners will need to explore the reasons for creating a professional industry portfolio including the following:

- proof of evidence
- catalogues versatility
- shows application of techniques and styles
- shows diversity
- requirement for progression within the industry
- referencing.

Learners will need to understand when professional portfolios will be used for different purposes, including the following:

- job interview
- competition
- fashion show
- TV and film
- theatre
- commercial (eg video, advertising)
- editorial
- university application.

### **Topic 4.2, 4.3**

Learners will need to understand the fundamental importance of a professional industry portfolio and how this will enhance employability and progression into higher education.

The portfolio is a mean to showcase the make-up artist's versatility, creativity, technical skills including both hair and make-up for different contexts such as theatre, TV and films.

The portfolio will show what the make-up artist is capable of creating as well as the extent of their work and skills.

Learners will need to understand and create an industry portfolio including:

- images
  - landscape
  - portrait
  - colour
  - black and white
  - head shot
  - full body shot
- testimonials (eg from work experience)
- CV (personal profile).

Note: Images must not be edited using filters or airbrush.

Learners will have the choice of developing the industry portfolio electronically, manually, or both.

Note: Learners will need to be able to develop an industry portfolio of a variety of pictorial evidence collated at the end of their journey.

Learners will need to be able to select a range of their total look covering all technical units.  
Learners will also need to pay attention to the inclusion of their CV to show their knowledge, skills and any relevant experience, using technical terminology as appropriate.



## Guidance for delivery

It is important that the difference between look book, mood Board and portfolio is explained. They all link and all include stages of the same project, but have different purposes. It is expected for learners to show the build-up and creative structure using these three records; this will serve them well in industry.

It is important that learners are inspired to create original designs and not copy references found on the internet.

Links with other departments can be made (eg Photography, IT, Art), this can help learners to develop their skills and produce the best records of their work.

Watching films that have been recreated more than once will give a sense of how different designers interpret the same character: eg Mary Shelly's Frankenstein, Dr Who and Superman.

Also, a good homework task or stretch activity is to give learners characters from books that have not been made into movies so that they do not have an obvious form of reference and have to invent the character from scratch in their own mind, eg sci-fi, horror novels or fantasy novels.

Learners should be discouraged from choosing popular themes (fairies, for example) in order to broaden their mind and enhance their research ability. The tutor may wish to give learners material rather than letting learners choose their own themes.

Attending various theatre productions and inviting guest tutors who work in industry to talk to the class about the projects they are working on will inspire learners and give them insight into this varied profession.

Encourage work experience at local theatres or make-up studios and encourage learners to partake in educational tours of local film studios, make-up studios or theatres.

Learners should be encouraged to work on different models if possible so as to improve skill and extend their comfort zone.

Learners may complete practical tasks from others' design sheets in order to present them with material that they are not accustomed to; this can increase confidence and nurture professionalism and enhance employability. This can be given to learners as a stretch task or to learners of higher ability.

Having past successful students back to talk about their experiences and what they have learnt since venturing into industry. Also, invite other professionals from industry fields in as guests, to talk about what they feel is important when pursuing a career in media make-up.

The unit must be delivered alongside all units during the academic year. At the start of the course, it would benefit the learner to gain a clear understanding into the type of content that should be included in their look books. It would be useful for learners to be shown an example of how a look book should be presented together with the industry expectations.

For comparison purposes, learners could be shown various examples of look books demonstrating different levels of expertise. In discussion the learners will be able to analyse and evaluate their findings.

Look books must include evidence of research, photographs; videos (step-by-step and final looks) working journals; face charts; head and shoulder charts, swatches of materials and textures, observation feedback sheets and evaluations.

Learners should have access to a range of resources in order to develop their research skills and gain design ideas.

In order for learners to gain an insight into a real working environment, employer engagement is encouraged to get the most out of their learning experience. Centres should build relationships and links with local theatres, production companies, television studios and other related departments.

Talks from universities and practise interview sessions would be beneficial for learners to gain an insight into what would be required if they wish to progress into Higher Education.

## Suggested learning resources

### Books

Fashions in Make-up: From Ancient to Modern Times 2010	Richard Corson
Fashions in Hair: The First Five Thousand Years 2005	Richard Corson
The Complete Make-up Artist (2002)	Penny Delamar

### Journals and magazines

- Make-up Artist Magazine

### Websites

Warpaint	<a href="http://www.warpaintmag.com">http://www.warpaintmag.com</a>
Pinterest	<a href="https://uk.pinterest.com">https://uk.pinterest.com</a>
Instagram	<a href="https://instagram.com">https://instagram.com</a>
	<a href="https://uk.kryolan.com">https://uk.kryolan.com</a>
	<a href="https://www.gov.uk/browse/business">https://www.gov.uk/browse/business</a>
	<a href="http://www.maccosmetics.com/employment">http://www.maccosmetics.com/employment</a>
	<a href="http://www.careerbuilder.com/jobs/keyword/make-up-artist/">http://www.careerbuilder.com/jobs/keyword/make-up-artist/</a>

<http://www.make-upartistjobs.com/make-up-artist-business-tips/how-to-become-a-freelance-make-up-artist.shtml>

## Unit 321

## Apply prosthetic pieces and bald caps

<b>UAN:</b>	J/507/4801
<b>Level:</b>	3
<b>GLH:</b>	60

### What is this unit about?

This unit is about being able to create characters using ready-made prosthetic pieces and bald caps. Learners will explore how to apply prosthetic pieces and bald caps using a variety of materials eg latex, foam and silicone creating seamless blending of small prosthetic pieces and bald caps giving a realistic finish to a variety of characters including witches, clowns and monsters.

Bald caps form the basis of many creative fantasy make-ups, in addition, hair can be added to create for example the effects of alopecia, which is very effective in creating an aging character.

Learners will understand that make-ups can be made more realistic and life-like and add three dimensional effects to the overall character.

Within this unit learners will have the opportunity to apply noses, ears, chins, brows, fingers, teeth, horns, wounds, half face and full face.

Learners will explore the importance of safe working practices within the make-up industry and how to communicate effectively and build professional relationships

Unit 320 'Creative make-up design for productions and industry demands' must be delivered alongside this unit, covering key aspects such as health and safety, professional practice, consultation, communication, contra-indications, preparation of self, work area and model, contra-actions, recommendations and evaluation, creation of a look book and industry portfolio.

Learners may be introduced to this unit by asking themselves questions such as:

- What are ready made prosthetics made of?
- What different types of prosthetic pieces can you get?
- How do you apply ready-made prosthetic pieces?
- What is a bald cap?
- How would you apply a bald cap to someone with long hair?
- What characters can you create with readymade prosthetic pieces?

### Learning outcomes

In this unit, learners will be able to

1. Understand the use of prosthetic pieces and bald caps
2. Apply prosthetic pieces and bald caps



## Scope of content

This section gives details of the scope of content to be covered in the teaching of the unit to ensure that all the learning outcomes can be achieved.

### Learning outcome 1: Understand the use of prosthetic pieces and bald caps

#### Topics

- 1.1: Areas where prosthetic pieces may be used
- 1.2: Prosthetic pieces
- 1.3: Bald caps
- 1.4: Themes

#### Topic 1.1

Learners will need to explore where prosthetic pieces can be used within the industry including:

- theatre
- tv
- film
- photographic
- fashion.

Learners need to understand that usually for TV, Films and Theatre prosthetic pieces are created during pre-production for performers.

#### Topic 1.2

Learners will need to understand the different types and products of prosthetic pieces available within the make-up industry in order to understand application, blending and removal techniques which are covered in outcome 2. Types of prosthetic pieces and products include the following examples:

- products
  - latex
  - foam
  - silicone
  - gelatine
- types of pieces
  - ears
  - nose
  - chin
  - brows
  - fingers
  - teeth
  - horns
  - wounds
  - half face
  - full face.

#### Topic 1.3

Learners will need to be able to understand the different types of bald caps available within the make-up industry in order to understand application, blending and removal techniques which are covered in outcome 2. Types of bald caps to include:

- products
  - latex
  - plastic
  - rubber
- colours
  - flesh colour
  - transparent
  - fantasy colours.

#### **Topic 1.4**

Learners will need to explore the specific make-up techniques for a range of characters and themes, and the adaption required to fit the design brief. Characters and themes can include the following examples:

- Halloween
  - witch
  - monster
  - vampire
  - werewolf
  - zombie
  - emaciation
- mythical creature
- super natural
- film
  - creature
  - sci-fi
  - clown
- bald person.

## **Learning outcome 2: Apply prosthetic pieces and bald caps**

### **Topics**

2.1: Products, tools and equipment

2.2: Application of prosthetic piece and bald cap

2.3: Removal of prosthetic pieces and bald cap

2.4: Create a character using prosthetic pieces and bald caps

#### **Topic 2.1**

Learners will need to understand the different types of products available to create a character for different themes using ready-made prosthetic pieces and bald caps.

Learners will need to understand which products to select depending on the design brief and performer's needs, skin type and condition and adapt accordingly. Products to include the following:

- products
  - cleansers
  - toners
  - moisturisers

- concealers
- primer
- water based paints
- oil based paints
- silicone based paints
- adornments
- prosthetic pieces
  - foam latex, silicone, latex, gelatine (dependant on organisational health and safety procedures)
- bald cap
- body gems
- latex
- adhesive
- adhesive remover
- crepe hair
- strong hair gel or putty
- colour correctors
- acetone
- witch hazel
- isopropyl alcohol
- alcohol activated paint.

Learners will need to understand the use of tools and equipment and the importance of selecting the correct ones depending on the look to achieve and application techniques.

- tools
  - brushes
  - sponges
  - modelling tool
- equipment
  - palette
  - spatula
  - make-up cape
  - brushes
  - disposable applicators.

### Topic 2.2

Learners will need to know how to apply a prosthetic piece and bald cap correctly including the following:

- preparation of the models/performers skin and prosthetic piece ready for application
- wrapping the hair for a model with long hair for the application of a bald cap
- applying strong gel/putty to short hair for a sleek finish
- applying prosthetic pieces and bald cap using the appropriate adhesive
- creating a character that has incorporated the prosthetic pieces using the following make-up techniques
  - contouring
  - shading
  - highlighting



- blending
- application of crepe hair
- colour wash
- application of ornamentation for eg paper maché, moss, bark, shells, gold leaf
- hair wrapping.

### Topic 2.3

Learners will need to know how to remove a prosthetic piece and bald cap in the correct way without causing damage to the performer skin and hair including the following:

- removing existing make-up from the skin with the appropriate remover
- slowly removing the prosthetic piece and bald cap with the appropriate adhesive remover and following manufactures instructions
- cleansing and moisturising the skin thoroughly after removal
- washing hair to remove product.

### Topic 2.4

Learners will need to be able to apply make-up in relation to the chosen character and theme as listed in topic 1.4 including the following:

- \*developing the look based on the design brief
- \*carrying out briefing techniques
- \*following Health and Safety
- \*preparing self, work area and model
- taking into account the themes affecting the application of the creation of characters
- selecting and using the products, tools and equipment to achieve the desired character look
- carry-out the application techniques
- removing (and maintain if required) the make-up application including the use of adhesive removers
- \*providing recommendations to the performer and evaluating the make-up application.

\* As covered in unit 320 'Creative make-up design for productions and industry demands)

## Guidance for delivery

The use of a variety of different prosthetic pieces, such as foam, latex, rubber would be ideal to get use to the different textures.

The use a variety of different prosthetic pieces, such as foam, latex, rubber would be ideal to get used to the different textures.

Please note that 'Apply prosthetic pieces and bald caps' can be ready made or hand-made.

Learners should be encouraged to work on different models if possible so as to improve skill and extend their comfort zone.

Learners may be discouraged from choosing popular themes (tramps) in order to broaden their mind and enhance their research ability. The tutor may wish to use given content rather than learner-driven themes.

Learners may complete practical tasks from others' design sheets in order to present them with material that they are not accustomed to; this can increase confidence and nurture professionalism and strengthen employability.

This unit works very well alongside unit 324 'Body art for competition'.

Learners should be encouraged to watch feature films for eg 'Avatar' and 'Lord of the rings', which are really useful for opening the learner's imagination.

Learners are encouraged to complete a total look of a character including special effects make-up if required.

Learners need to understand that taking photos of the total look is imperative for their portfolio, location of photos is key to give the most realistic end result to compliment the total look.

A tour around 'Harry Potter World' where they have a whole section on special effects and prosthetic pieces would be a great educational trip.

It is recommended centres build links with outside companies to give educational talks about the developments and current trends within the application of prosthetic pieces and bald caps and their uses within the make-up industry.

Building links with other departments in the college, for example performing arts, and linking it with their Christmas production to show case characters and the use of prosthetic pieces, could be beneficial.

## Suggested learning resources

### Books

The new level three City and Guilds text book that will run alongside this qualification

The Hair & Make-up Artist's Handbook - Braisdell/Lenard

Making faces 'Playing God' - Thomas Morawetz

Special make-up Effects for Stage and Screen: Applying Prosthetics - Todd Debrececi

The complete Make-up Artist: Working in Film, Fashion, Television and Theatre - Penny Delamar

### Journals and magazines

- Warpaint

### Websites

SmartScreen [www.smartscreen.co.uk](http://www.smartscreen.co.uk)

HABIA [www.habia.org](http://www.habia.org)

Health and Safety Executive [www.hse.co.uk](http://www.hse.co.uk)

<b>UAN:</b>	L/507/4802
<b>Level:</b>	3
<b>GLH:</b>	60

### What is this unit about?

The purpose of this unit is for learners to experiment with a range of special effects techniques and create a casualty character using a range of products for stage, film and TV.

Learners will fully research into how special effects products have advanced over the years and compare how products and techniques have changed to create a more realistic interpretation of special effects. Reference to specific advancement in technologies such as computer graphic imagery, animatronics and animation should also be discussed and how this has changed the world of make-up.

Learners will research in detail the types of special effects products available and how they can be practically applied to create a variety of special effects techniques.

Learners will create their own casualty characters based on different scenarios. In order to create a realistic interpretation, learners must research real life injuries and use this as a basis when creating their own effects.

This unit encourages learners to work cost effectively by making their own special effects products using a range of materials. Learners' will be able to apply these when completing their own casualty 'look'.

As a special effects make-up artist, you may be required to create casualty effects for stage, TV, film, educational training organisations eg first aid training, emergency services training, safety training etc.

Unit 320 'Creative make-up design for productions and industry demands' must be delivered alongside this unit, covering key aspects such as health and safety, professional practice, consultation, communication, contra-indications, preparation of self, work area and model, contra-actions, recommendations and evaluation, creation of a look book and industry portfolio.

Learners may be introduced to this unit by asking themselves questions such as:

- What is the difference between a special effects make-up artist and a normal make-up artist?
- What kind of jobs are available as a special effect make-up artist?
- How has special effects make-up changed through the years?
- What type of characters would I be creating?
- How can I make my own special effects products?

### Learning outcomes

In this unit, learners will be able to

1. Understand the range of special effects products and their uses
2. Create casualty make-up using special effects techniques and products.

## Scope of content

This section gives details of the scope of content to be covered in the teaching of the unit to ensure that all the learning outcomes can be achieved.

### Learning outcome 1: Understand the range of special effects products and their uses

#### Topics

- 1.1: Advancement of special effects make-up
- 1.2: Products, tools and equipment
- 1.3: Special effects techniques

#### Topic 1.1

Learners will need to explore advancement of special effects make-up within film, TV and theatre.

Reference to past and modern-day technology will need to be included to show how special effects products have evolved throughout the years. An overview of the following will need to be explored:

- Shakespeare plays
- hammer house horrors
- computer graphics imagery
- digital technology
- prop making
- animation
- prosthetics
- animatronics.

Reference will need to be made to how textures, tones and colours of products have improved throughout the years to create more realistic special effects.

#### Topic 1.2

Learners will need to understand the range of products, tools and equipment to use when creating different special effects techniques. Reference to their uses in TV, film and theatre will need to be considered.

Learners will need to understand the different types of products available to create special effect casualty characters. Learners will need to understand which products to select depending on the design brief, performer's needs, skin type and condition and how to adapt accordingly. Products to include the following:

- products
  - liquid latex
  - bruise wheel
  - bruise gel
  - grease paint
  - water based

- alcohol activated paint
- isopropyl alcohol
- vaseline/ petroleum jelly
- Witch hazel
- moisturiser
- barrier cream
- tuplast
- collodion
- cereals and seeds
- coffee
- airbrush
- gelatin
- glycerine
- types of blood
- wound filler
- modeling wax
- eyebrow wax
- tooth enamel
- chalks
- flocking
- sculpt gel
- adhesives
- translucent powder
- foundation
- sealer
- blood and foam capsules
- food colouring
- texturising material
- crepe hair
- soap
- cleansers
- moisturisers
- removers
- readymade prosthetic.

Learners will need to understand the use of tools and equipment and the importance of selecting the correct ones depending on the casualty character and special effect application techniques. Tools and equipment include the following:

- tools and equipment
  - stipple sponge
  - sponges
  - brushes
  - mixing palettes
  - Spatula
  - paintbrush
  - bowls
  - cotton pads
  - cotton buds
  - towels
  - velour puffs
  - disposable applicators
  - headband

- pipette
- scissors
- tweezers
- hairdryer
- brush cleaners
- tissue
- paint brush
- modelling tools.

### Topic 1.3

Learners will need to explore the following special effects techniques using a variety of products, tools and equipment as stated above in topic 1.2.

Learners will need to understand the importance and relevance of scenario and back story in which the casualty has occurred in order to create a realist interpretation, to include the following:

- special effect techniques
  - cuts
  - wounds
  - blisters
  - burns (sunburn, 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> degree, acid burn)
  - bruising (different healing stages)
  - black eye
  - scars
  - moles
  - freckles
  - age spots
  - scabs
  - tears
  - perspiration
  - cold sores
  - skin disorders (eczema, psoriasis)
  - droopy eyelids
  - severed finger
  - bite marks
  - pimples
  - blocking out of eyebrows
  - bullet wounds
  - scratch
  - diseased hand
  - sewn up wound
  - missing tooth.

## Learning outcome 2: Create casualty make-up using special effects techniques and products

### Topics

2.1: Casualty scenarios

2.2: Create a special effect product

2.3: Apply a special effect make-up

### Topic 2.1

Learners will need to understand how to create a variety of casualty characters based on different scenarios. It is important for learners to research into the specific casualty effects in order to create a realistic interpretation, including the following:

- scenario scenes
  - crime scene
  - first aid training
  - emergency service training
  - war
  - horror film
  - fight scene
- casualty eg:
  - car crash
  - amputation
  - burns
  - drug addict
  - illness
  - hostage
  - broken bones
  - knife wound
  - firearm wound
  - animal attack
  - disease
  - deceased
  - autopsy.

### Topic 2.2

Learners will need to be able to experiment by making their own special effects that can be used in the application of their make-up to include everyday products, such as breakfast cereal, tin soup, banana, coffee, flour, honey and food colouring, lychee. Special effects to include:

- blood
- wound filler
- pus
- skin additions
- maggots
- slime
- vomit
- bones.

### Topic 2.3

Learners will need to be able to apply special effects make-up based on a specific scenario and back story (as covered in topic 1.3 and 2.1) using the techniques and products listed in outcome 1, including the following:

- \*developing the look based on the design brief
- \*carrying out briefing techniques
- \*following Health and Safety



- \*preparing self, work area and model
- taking into account the different causality scenarios affecting the application of the products
- selecting and using the products, tools and equipment to achieve the desired special effects
- carrying out application techniques to create special effects
- removing (and maintain if required) the special effect make-up including the use of adhesive removers
- \*providing recommendations to the performer and evaluating the special effect make-up.

\* As covered in unit 320 `Creative make-up design for productions and industry demands

## Guidance for delivery

In order to deliver this unit effectively, a wide range of teaching methods are required. Such as workshops; demonstrations; lectures; discussions; learner practical experimentation; peer assessment and outside guest speakers.

Learners will fully develop their research skills, using a variety of sources in order to gain knowledge into the realistic interpretation of a casualty effect.

Learners need to watch television, films and stage productions based in early 1900s to modern day to gain an understanding into how special effects make-up has advanced and how modern-day technology is now used to create different effects without the use of make-up.

Learners should watch 'Shakespeare' plays and 'Hammer House Horrors' and identify how textures, tones and colours of products have changed throughout the years to create a more realistic effect.

'Harry Potter' films are great examples to show how make-up has advanced and the effects of computer graphics imagery and animation on make-up.

Learners will need an in-depth knowledge of the available products to use to create different effects. A working journal is a good tool for learners to document what they have learnt each lesson and reflect on their work.

Tutors should provide learners with real life scenario scenes and encourage learners to create casualty characters based on these.

When working in the industry learners will come across many different ways to achieve the same special effect using a range of techniques and products.

It is important for learners to experiment in as many different ways as they can in order to see how some techniques can look more realistic than others and in what context they should be used.

Learners will experiment using a range of everyday materials to create their own special effects techniques and will apply these when creating their own looks.

## Suggested learning resources

### Journals and magazines

- Make-up artist magazine
- Vogue
- Bazar
- Tatler
- War paint magazine

### Websites

Pinterest <https://uk.pinterest.com>

Instagram <https://instagram.com>

Addicted cosmetics make-up through the decades

<b>UAN:</b>	R/507/4803
<b>Level:</b>	3
<b>GLH:</b>	30

### What is this unit about?

The purpose of this unit is for learners to understand the wide use of postiche within different contexts, such as film, theatre and TV (media) and will enable learners to develop skills in making, styling and fitting postiche to suit different characters ensuring they look authentic.

Learners will explore the different sorts of facial postiche, such as beards, moustaches, sideburns, hair pieces and body postiche, looking at different methods to create and dress.

Learners will have the opportunity to practically create their own facial postiche, including construction techniques and application.

This unit will cover knowledge of all product, equipment and tools required to style and fit postiche as well as the different materials they are made from.

Facial postiche will be covered from all angles, starting from the creation, to application, removal and maintenance.

Unit 320 'Creative make-up design for productions and industry demands' must be delivered alongside this unit, covering key aspects such as health and safety, professional practice, consultation, communication, contra-indications, preparation of self, work area and model, contra-actions, recommendations and evaluation, creation of a look book and industry portfolio.

Learners may be introduced to this unit by asking themselves questions such as:

- What is facial postiche?
- When might facial postiche be used?
- What is the difference between facial postiche used in theatre, TV and film?
- What is the difference between facial postiche and a wig?

### Learning outcomes

In this unit, learners will be able to

1. Create and dress facial postiche
2. Fit facial postiche including maintenance.



## Scope of content

This section gives details of the scope of content to be covered in the teaching of the unit to ensure that all the learning outcomes can be achieved.

### Learning outcome 1: Create and dress facial postiche

#### Topics

- 1.1: Types of facial postiche
- 1.2: Construction and application techniques
- 1.3: Product, tools and equipment
- 1.4: Create a facial hair postiche
- 1.5: Dress a facial postiche

#### Topic 1.1

Learners will need to understand and be able to identify different hair types depending on the character and ethnicity of the performer in order to make a realistic facial postiche. Types of hair used for facial postiche include the following:

- human hair
  - European
  - Asian
- animal hair - yak, horse
- wool
- synthetic
  - acrylic
  - nylon
- readymade facial postiche pieces.

Learners must understand the different types of facial postiche available, and how they can enhance facial features to include the following:

- facial pieces eg
  - beards
  - eyebrows
  - moustaches
  - sideburns
  - ears
  - nose
  - chin.

#### Topic 1.2

Learners will need to explore the different construction and application techniques in order to carry out the process of creating an accurate facial postiche. These include the following:

- construction techniques
  - measuring and creating a template
  - padding if required on a malleable block
  - selecting and blocking of lace
  - hair teasing
  - hair mixing
  - whipping

- knotting
  - single
  - double
  - point
  - cross and under knotting
- pre-curling hair
- dying hair
- application techniques
  - cleanse the skin with an astringent wipe
  - apply barrier cream or mousse
  - remove from template
  - apply postiche to character.

### Topic 1.3

Learners will need to understand the different types of products available to create and dress facial postiche.

Learners will need to understand which products to select depending on the design brief and how to adapt accordingly. Products to include the following:

- products
  - human Hair
  - animal Hair
  - hair lace
  - adhesive remover
  - adhesive
  - cleanser
  - facial hair wax
  - toupee tape
  - nylon thread.

Learners will need to understand the use of tools and equipment and the importance of selecting the correct ones with regards to constructing and application techniques, including the following:

- tools and equipment
  - pin tail comb
  - paper
  - pen
  - scissors
  - hackle
  - drawing matts
  - wooden block
  - nails
  - hammer
  - pins
  - template
  - tape measure
  - knotting hook
  - cling film
  - oven
  - irons.

#### Topic 1.4

Learners will need to be able to create a facial hair postiche including one the following:

- moustache
- beards
- eyebrows
- sideburns.

In order to create facial hair postiche learners will need to complete the following:

- \*developing the look based on the design brief
- \*carrying out briefing techniques
- \*following Health and Safety
- \*preparing self, work area and model
- selecting and using the products, tools and equipment
- carrying out the construction techniques.

\* As covered in unit 320 'Creative make-up design for productions and industry demands'

#### Topic 1.5

Learners will need to be able to dress a facial hair postiche and understand the method required depending on the specific facial postiche, to include the following:

- cut to desired shape
- curl to design and dress specifications.

### Learning outcome 2: Fit facial postiche including maintenance

#### Topics

2.1: Products, tools and equipment

2.2: Prepare hair and skin for fitting facial postiche

2.3: Apply facial postiche

2.4: Remove of facial postiche

2.5: Maintain facial postiche

#### Topic 2.1

Learners will need to understand the different types of products available to fit facial postiche. Learners will need to understand which products to select depending on the performer's needs, skin type and condition and how to adapt accordingly. Products to include the following:

- products
  - adhesive remover
  - adhesive
  - cleanser
  - facial hair wax
  - toupee tape
  - astringent wipes
  - barrier cream or mousse
  - crepe hair.



Learners will need to understand the use of tools and equipment and the importance of selecting the correct ones depending on where on the face they need to be applied, to include the following:

- tools and equipment
  - pin tail comb
  - disposable sponge/ gauze pad.

### Topic 2.2, 2.3, 2.4

Learners will need to be able to prepare hair and skin for fitting facial postiche, apply facial postiche, remove facial postiche, including the following:

- \*following Health and Safety
- selecting and using the suitable products, tools and equipment to attach and dress accordingly
- preparing hair and skin for fitting facial postiche in order to remove excess oil from the skin and maintain longevity - learners need to understand that if the skin is sensitised a barrier cream can be applied
- applying facial postiche following the correct procedure and ensuring continuity with the character design, to include the following
  - ensuring the correct positioning of the facial postiche
  - applying appropriate adhesive
  - ensuring balance and symmetry
  - ensuring the edges of the lace is secured and invisible
  - refining overall finish with additional styling and use of products
- appropriately removing facial postiche ensuring that the correct adhesive remover is used
- \*providing skin care routine recommendations to the performer to sooth the skin after removal and evaluating the overall creation, dress and fit of facial postiche.

\* As covered in unit 320 'Creative make-up design for productions and industry demands

### Topic 2.5

Learner will need to be able to use adhesive removers to clean the postiche lace with a soft bristled brush. Taking care not to clean against the direction of hair knots and to avoid ruffling or stretching the lace.

Learner must observe ventilation or use a chemical filter mask and gloves.

## Guidance for delivery

It is expected that learners will have already gained the necessary skills in hair and media make-up techniques that will enable the practical element of this unit to be undertaken.

This unit is intended to focus on the use, application and removal of all postiche including care and maintenance.

To introduce this unit, it would be useful to look at film and TV productions and the use of facial postiche within them. Identifying the different time periods and how facial hair style has changed.

As a warm up game flash cards with different period facial on can be used for teams to shout out the correct answer.

Learners could attend a theatre production and identify the types and styles of facial used.

Animal hair is usually used for facial or body postiche or mixed with other hair to give a coarser look.

As a homework exercise, learners can research a film and identify the types of facial used and how they would have been made and applied.

Learners could choose a production and design their own characters that would need facial postiche and then make a piece to apply to an actor/model.

Learners could become involved with local theatre companies or college productions and gain hands on experience in the different methods of applying facial postiche for theatre.

Alternatively, an exercise could be set in class where learners pair up and design facial for a specific character and then produce look on each other.

Health and Safety must be observed along with industry codes of practice, COSHH, PPE and skin patch tests where necessary.

When dressing hair pieces, toupees and facial postiche, learners may research characters and produce mood boards and design sheets to back up their work.

## **Suggested learning resources**

### **Books**

Banbury Postiche – Wig Making Vols 1&2

The Complete Make-up Artist  
2002

Penny Delamar

<b>UAN:</b>	Y/507/4804
<b>Level:</b>	3
<b>GLH:</b>	90

### What is this unit about?

The purpose of this unit is for learners to understand the preparation required and considerations when competing in body art competitions.

Body art competitions have become increasingly popular within the industry and more and more make-up artists are entering them.

To become a winner of a competition you need dedication and exceptional knowledge and skills of body art techniques. Once a winner of a competition the doors open a little wider into the make-up industry and the opportunities become frequent with even the possibilities of traveling around the world competing.

The unit also covers how to plan and research for competitions looking at themes and enhancing skills and techniques. This is a preparation for work unit which is based on capability and knowledge.

The unit is about design and application of face and body art. The knowledge and practical skill achieved in this unit include research and design for face and body art make-up application to include manual and airbrush techniques, prosthetic pieces and bald caps.

Learners will explore the importance of safe working practices within the make-up industry and how to communicate effectively and build professional relationships

Unit 320 'Creative make-up design for productions and industry demands' must be delivered alongside this unit, covering key aspects such as health and safety, professional practice, consultation, communication, contra-indications, preparation of self, work area and model, contra-actions, recommendations and evaluation, creation of a look book and industry portfolio.

Learners may be introduced to this unit by asking themselves:

- What types of competitions are available to enter?
- What are the criteria for entering competitions?
- How can entering competitions help career development?
- How do you incorporate prosthetic pieces and bald caps within body art?

### Learning outcomes

In this unit, learners will be able to

1. Understand preparation requirements for body art competitions
2. Apply advanced body art design.

### Scope of content

This section gives details of the scope of content to be covered in the teaching of the unit to ensure that all the learning outcomes can be achieved.

## Learning outcome 1: Understand preparation requirements for body art competitions

### Topics

- 1.1: Working safely under competition conditions
- 1.2: Planning for competitions
- 1.3: Researching themes for advanced body art
- 1.4: How competitions can further career options
- 1.5: Evaluation competition results

#### Topic 1.1

Learners will need to understand industry specific, national and local authority regulations relevant to carrying out body art at competitions including:

- preparation of self and models to meet legal requirements and industry codes of practice
- positioning of equipment and products for ease and safety of use
- removal of accessories
- ensuring posture and working methods minimise fatigue and risk of injury
- maintaining industry hygiene and safety practices
- leaving work area and equipment in a suitable condition following competition
- following workplace, venue, manufacturer and competition rules and regulations
- safe disposal of contaminated and non-contaminated waste
- hazards and risks in the work area and safe working practices that must be followed
- the importance of carrying out a risk assessment
- the importance of gaining information before a competition on the venue, facilities, equipment and personnel.

Learners will need to identify relevant health and safety legislations and consider their influence on body art completions.

#### Topic 1.2, 1.3

Learners will need to understand the importance of research when planning to enter competitions. Learners will need to be able to evaluate competition criteria to make an informed choice for which to enter. Criteria to be taken into account when planning to enter competitions includes:

- type of competition – eg local, national, category, level
- entry criteria
- timings, locations and when competitions are held
- who are the judges and what are they looking for?
- current and previous winners and how winning has helped their careers
- skills needed to compete

- organisation involved in planning for a competition – eg travel, costs, kit, checking model availability
- qualities of a committed model for body art – eg patience
- sources of advice and help – eg tutors, mentors, other professionals
- importance of practicing skills
- equipment – eg what organisers will provide, what tools and products need to be taken, will a metal lined bin be provided
- dress code – including branding
- completion of client consultation card/service plan if required
- timings for awards and judges' feedback
- checks and checklists to ensure preparation – eg spare products and tools
- products labelling.

Learners will need to understand how to research themes for body art competition and considerations to be made when planning and presenting body art techniques step-by-steps including:

- researching themes of previous winners
- whether a theme is achievable
- originality of theme
- costings
- body art products and prosthetic pieces used within a design
- body art techniques used for the design
- presentation of finished look
- presentation of step-by-step procedure
- sources of information – eg on nail, hair and costumes
- referencing sources
- including other professionals in the showcase.

#### **Topic 1.4**

It is important for learners to understand that competition can lead to work within the media industry using design skills with professionals such as editors, photographers and stylists.

Learners will need to understand how the results of competitions can impact future growth with consideration of:

- possibilities for using experiences for marketing and advertising
- other competition opportunities open to them
- where competition work can lead to within the media industry
- how a portfolio of competition work could impact future opportunities
- what others competitions are available once a winner.

#### **Topic 1.5**

Learners will need to understand that it is important to be able to take constructive feedback as this is part of growing professionally and the learning process, to include:

- sources of feedback eg from tutors, mentors, judges
- evaluation of finished product against competition criteria

- comparing competition first, second and third places for differences
- identifying skills to be improved for future competitions.

## Learning outcome 2: Apply advanced body art design

### Topics

- 2.1: Products, tools and equipment
- 2.2: Body art techniques
- 2.3: Themes and concept
- 2.4: Prepare themselves model and work area
- 2.5: Apply body art

#### Topic 2.1

Learners will need to understand the different types of products available for body art design. Learners will need to understand which products to select depending on the design brief and personal interpretation and how to adapt accordingly. Products to include the following:

- products
  - cleansers
  - toners
  - moisturisers
  - concealers
  - primer
  - airbrush colours (silicone, water, oil and polymer)
  - coloured inks
  - water based paints
  - oil based paints
  - aqua paints
  - body gems
  - glitter
  - sequins
  - transfer tattoos and other adornment
  - nipples covers
  - airbrush cleaner
  - distilled water
  - isopropyl alcohol
  - prosthetic pieces:
    - gel foam, silicon, latex (dependant on organisational health and safety procedures)
  - bald cap
  - body gems
  - glitter
  - sequins
  - adornment
  - airbrush cleaner
  - gold leaf
  - latex
  - adhesive

- adhesive remover.

Learners will need to understand the use of tools and equipment and the importance of selecting the correct ones depending on the body art techniques and airbrush techniques desired to create the body art design, as listed in topic 2. Tools and equipment to include the following:

- tools and equipment
  - brushes
  - sponges
  - stencils
  - templates
  - modelling tool
  - palette
  - spatula
  - make-up cape
  - brushes
  - disposable applicators
  - air brush compressor
  - air brush.

### Topic 2.2

Learners will need understand the airbrush techniques and body art techniques available to create the desired body art and how the differ in achieving different results.

- airbrush techniques
  - masking
  - corrective
  - stencils
  - blending
  - contouring
  - back bubbling
  - shading
  - highlighting
- body art techniques
  - colour washing
  - free hand
  - stencils
  - shading
  - highlighting
  - stippling
  - splatting
  - dry brushing
  - single and double layering
  - texturising
  - 2D
  - 3D
- ready-made prosthetic pieces and bald caps (although this is very important for competition work it is not essential to apply this)
- handmade prosthesis eg
  - latex, paper mâché.

### Topic 2.3

Learners will need to explore different themes and concepts and how to achieve them using the techniques listed in topic 2.2. Themes such as:

- animal
- human body
- alien
- camouflage into a background
- fantasy
- iconic buildings
- music
- food inspired
- cultures.

#### Topic 2.4

Learners will need to be able to prepare themselves model and work area including the following:

- presenting themselves appropriately
- setting up the work area depending on location/competition
- greeting the model in a professional manner
- talking through the design plan
- preparing the model for body art.

#### Topic 2.5

Learners will need to be able to apply body art under competition guidelines on the following areas:

- areas to be covered
  - torso
  - limbs
  - face and neck.

Learners will need to be able to apply body art techniques covering the themes and concepts listed in topic 2.3, including the following:

- \*developing the look based on the design brief
- \*carrying out briefing techniques
- \*following Health and Safety – good ventilation and comfort breaks for the model and artist must be considered
- \*Preparation of self, work area and model
- selecting and using the products, tools and equipment required to achieve the desired look
- using the body art techniques and airbrush techniques to achieve the desired look
- \*evaluate the body art application and providing recommendations on appropriate products for removal.

\*as covered in unit 320 'Creative make-up design for productions'

### Guidance for delivery

It would be beneficial for centres to invite competition winners in to share their experience and give educational talks.

This unit works very well alongside unit 325 'Create, cast small prosthetic pieces and bald caps.'



It would be useful to look at past competition briefs to see what themes were chosen and look at mark allocation; asking learners to research past winners to see how their career has changed; looking at current job opportunities within the body art industry and where competition work can take you; setting on in-house competitions throughout the year giving the learners an old completion brief to get them use to the rules.

Learners should combine both airbrush and body art together using techniques on the body and face. Some of the activities will require group work but each learner will need to be given the opportunity to be the leader of the group.

## **Suggested learning resources**

### **Books**

Body Art Fashion by Karala B

The Art of Bodypainting by Peter de Ruther

Palace of Colours. The magic of make-up" by Dorota Kościukiewicz-Markowska

### **Journals and magazines**

- Illusion Magazine
- Make-up international magazine

### **Websites**

<https://uk.kryolan.com/>

<http://www.ilovebodyart.com/body-painting/body-art/make-up-art/>

<http://www.emmahackartist.com.au/>

<b>UAN:</b>	D/507/4805
<b>Level:</b>	3
<b>GLH:</b>	60

### What is this unit about?

The purpose of this unit is for learners to be able to safely create and apply small prosthetic pieces and bald caps. Prosthetic make-up is used to enhance images and create characters, especially in fantasy, Avant-Garde, special effects and theatrical genres. It is used in film, TV and theatre mostly. The process of moulding and casting small prosthetic pieces requires skill, imagination and attention to detail which can enhance the character greatly.

In this unit learners will develop skills that enable them to understand the importance of planning and researching the character from the given design brief and/or script, using sketches, design plans, face and body charts, test shots and proto types or similar, to develop ideas and problem solve to ensure the 3D prosthetic piece or bald cap look as realistic and seamless as possible.

This unit also covers specific safe working practices and maintaining health, safety and hygienic factors when creating and applying prosthetic pieces and bald caps alongside consultation and product knowledge. Learners will have the opportunity to use various products to create prosthetic make-up and bald caps and to identify and adapt products and techniques to suit the model, design brief and environment.

Learners will explore the industry requirements for maintaining personal appearance and learn how to demonstrate effective communication throughout the service. Consideration will also be made to the potential risks and dangers associated with the incorrect use of products and techniques, the aftercare that should be provided and evaluation that should be made following prosthetic services.

Unit 320 'Creative make-up design for productions and industry demands' must be delivered alongside this unit, covering key aspects such as health and safety, professional practice, consultation, communication, contra-indications, preparation of self, work area and model, contra-actions, recommendations and evaluation, creation of a look book and industry portfolio.

Learners may be introduced to this unit by asking themselves questions such as:

- What are the health and safety considerations when creating and applying small prosthetic pieces and bald cap?
- What are the differences between creating and casting prosthetic pieces and pre-made?
- What products and materials can be used from creating small prosthetic pieces and bald caps?
- How can I blend the edges of my prosthetic or bald cap so that it looks seamless?

- What products can I use to colour up my prosthetic piece so that it looks realistic?

## Learning outcomes

In this unit, learners will be able to

1. Understand how to cast, sculpt, mould and colour small prosthetic pieces and bald caps
2. Create and enhance small prosthetic pieces and bald caps.

## Scope of content

This section gives details of the scope of content to be covered in the teaching of the unit to ensure that all the learning outcomes can be achieved.

### Learning outcome 1: Understand how to cast, sculpt, mould and colour small prosthetic pieces and bald caps

#### Topics

- 1.1: Products, tools and equipment
- 1.2: Small prosthetic pieces and bald caps
- 1.3: Casting, sculpting and molding techniques
- 1.4: Colouring and painting of the small prosthetic pieces
- 1.5: Maintenance of prosthetic pieces and bald caps

#### Topic 1.1

Learners will need to understand the different types of products available to cast, sculpt, mould and colour small prosthetic pieces and bald caps. Learners will need to understand which products to select depending on the design brief and how to adapt accordingly. Products to include the following:

- products
  - latex
  - gelatin
  - silicone
  - cap plastic
  - sculpting clay
  - mould release agents
  - alginate
  - barrier cream
  - petroleum jelly
  - plaster
  - mod rock
  - spirit gum
  - adhesives
  - solvents
  - resins
  - silicone pigment
  - flocking
  - softeners
  - alcohol activated paint
  - powder

- water based paint
- oil based paint
- artificial bloods for special effects.

Learners will need to understand the use of tools and equipment and the importance of selecting the correct ones depending on the products chosen, to include the following:

- tools and equipment
  - modeling/sculpting tool
  - boards
  - brushes
  - sponges
  - bald cap brush
  - measuring cup
  - sand paper
  - files
  - paint brushes
  - table
  - extractor
  - metal bin
  - red head
  - hair dryer
  - spray bottle.

### **Topic 1.2**

Learners will need to understand how to create small prosthetic pieces and bald caps in order to enhance the model's features to apply special effects make-up, including the following:

- ears
- nose
- chin
- wounds
- fingers
- half face
- full face.

### **Topic 1.3**

Learners will need to understand the techniques for casting, sculpting and moulding to create small prosthetic pieces and bald caps including the following:

- casting
  - life casting
  - flat plate mould
- sculpting
  - texturising
  - smoothing
- moulding
  - negative
  - positive

Learners will need to understand that when creating the baldcap the following need to be considered:

- measuring the head

- creating the bald cap to size on the red head
- removing the bald cap from the red head
- maintaining the bald cap prior to application.

Learners will need to understand that when life casting the mould the following need to be considered:

- client comfort ie claustrophobia
- client's respiratory conditions
- application of barrier cream
- cap to cover hair
- time constraint of product used
- setting time
- safe removal of cast.

Learners will need to understand that when carrying the flat plate mould the following need to be considered:

- realistic effects of desired look
- flat surface to be used
- time constraint of product used
- setting time
- release agent.

Learners will need to understand that when sculpting the prosthetic piece, the following need to be considered:

- durability of the clay
- use of correct texturing techniques to create realistic effects eg texture of skin.

Learners will need to understand that when creating the mould, the following need to be considered:

- moulding points
- precision
- air bubbles
- mould release
- setting times
- maintenance of mould to enable re-uses
- maintenance of small prosthetic piece prior to application.

Learners will need to understand that cost effectiveness of products used need to be considered throughout.

#### **Topic 1.4**

Learners need to understand how to colour and paint the small prosthetic pieces by taking into account the following:

- realistic effect for desired look
- different painting techniques
  - stippling
  - blending
  - paint flicking
  - colour matching

- layering of colour.

### **Topic 1.5**

Learners will need to understand, the maintenance requirements for small prosthetic pieces so they can be re-used including:

- evaluation for the suitability of re-use taking into account the potential aging of products
- suitable cleaning of the small prosthetic piece
- correct storage to ensure longevity of prosthetic and to prevent damage.

## Learning outcome 2: Create and enhance small prosthetic pieces and bald caps

### Topics

2.1: Create a bald cap

2.2: Create a small prosthetic piece

2.3: Paint a small prosthetic piece to create a realist effect

In order to achieve this outcome learners will need to be able to carry out the following:

- \*developing the look based on the design brief
- \*carrying out briefing techniques
- \*following Health and Safety
- \*preparing self, work area and model
- removing the make-up application using the appropriate products and adhesive remover
- \*providing recommendations to the performer for skin care routine to sooth skin and evaluating the special effect make-up.

\* As covered in unit 320 'Creative make-up design for productions and industry demands

### Topic 2.1

Learners will need to be able to create a bald cap including:

- selecting products, tools and equipment as listed in topic 1.1
- measuring the head
- creating the bald cap to size on the red head
- removing the bald cap from the red head
- maintaining the bald cap prior to application.

### Topic 2.2

Learners will need to be able to create a small prosthetic piece including:

- selecting products, tools and equipment as listed in topic 1.1
- casting, sculpting and moulding
- applying the following techniques
  - casting
    - Life casting
    - Flat plate mould
  - sculpting
    - texturising
    - smoothing
  - moulding
    - negative
    - positive
  - pieces
    - ears
    - nose
    - chin
    - wounds

- fingers
- half face.

### Topic 2.3

Learners will need to be able to paint a small prosthetic piece to create a realistic effect using different painting techniques as follows:

- stippling
- blending
- paint flicking
- colour matching
- layering of colour.

Learners will need to be able select products, tools and equipment listed in topic 1.1 to achieve the desired effect.

## Guidance for delivery

The use of design plans and proto types is highly recommended for the learners to gain competence, technique and speed before practising on a model. Learners will gain practical skills in the correct use of the various types of prosthetic products available and the techniques used during application.

Learners should be encouraged to use different products to be able to compare and evaluate the suitability of them in consideration to the production requirements.

Learners will need guidance and support throughout this unit to ensure they adopt the correct techniques to achieve safe application and effective end results. Demonstration is key and will need to be revisited throughout to show progression and continuity.

Some of the activities will require group work but each learner will need to be given the opportunity to show independent, individual learning.

Throughout this unit learners will need to work methodically showing the improvements in techniques and speed from start to finish.

Learners should be encouraged to practise techniques taught outside of the lessons.

Learners should use available resources to support study which may include the use of libraries, websites, accessing research data, learning centres, articles, trade magazines, social media, television programmes and other professionals.

Opportunities for professional development include the use of IT to research and informal opportunities such as reading hand-outs, articles and books to improve further knowledge and understanding.

## Suggested learning resources

### Books

The new level three City and Guilds text book that will run alongside this qualification



The Hair & Make-up Artist's Handbook	Braisdell/Lenard
Making faces 'Playing God'	Thomas Morawetz
Special make-up Effects for Stage and Screen: Making and Applying Prosthetics	Todd Debrececi
The complete Make-up Artist: Working in Film, Fashion, TV and Theatre	Penny Delamar

### **Journals and magazines**

- Warpaint

### **Websites**

SmartScreen	<a href="http://www.smartscreen.co.uk">www.smartscreen.co.uk</a>
HABIA	<a href="http://www.habia.org">www.habia.org</a>
Health and Safety Executive	<a href="http://www.hse.co.uk">www.hse.co.uk</a>

<b>UAN:</b>	T/507/4809
<b>Level:</b>	3
<b>GLH:</b>	60

### What is this unit about?

The purpose of this unit is for learners to be able to create the complimentary elements that will enhance the overall image or help as part of the creation of a character such as costume and props. The aim of this unit is to create simple articles to demonstrate and communicate the overall theme.

Props can be defined as anything that may be used or held, these can be created for this unit to compliment or enhance the overall image such as hair embellishments, tiaras, masks, jewellery, objects etc. Costume forms an essential part of a total look of character identification, it is not the intention of the unit that learners will become costume designers but instead will be able to create simple costumes as a complimentary aspect of the total look. This may be recycled materials and fabrics, newspaper, etc.

In this unit learners will develop skills that enable them to understand the importance of planning and researching the character from the given design brief and/or script, using sketches, design plans, test shots and proto types or similar to develop ideas and problem solve to ensure the total look flows and is recognisable as a theme or character. The design aspect, suitability to theme, scale, proportion, budget, character and purpose should be key and the construction elements that lead to the final design and techniques used should be well documented.

This unit should draw on the learners' creativity but also covers specific safe working practices and maintaining health, safety and hygienic factors when creating costume and props. Learners will cover the industry requirements for maintaining personal appearance and learn how to demonstrate effective communication. Unit 320 'Creative make-up design for productions and industry demands' must be delivered alongside this unit, covering key aspects such as health and safety, professional practice, consultation, communication, contra-indications, preparation of self, work area and model, contra-actions, recommendations and evaluation, creation of a look book and industry portfolio.

Learners may be introduced to this unit by asking themselves questions such as:

- What are the health and safety considerations when creating and using costume and props?
- What products and materials can be used for creating costume and props?
- What materials can be used to create costumes?
- What techniques can I use to make props?
- How important is recycling when creating costume and/or props?

### Learning outcomes

In this unit, learners will be able to

1. Understand how costumes have changed through the ages
2. Create costume and props

## Scope of content

This section gives details of the scope of content to be covered in the teaching of the unit to ensure that all the learning outcomes can be achieved.

### Learning outcome 1: Understand how costumes have changed through the ages

#### Topics

- 1.1: Looking through the eras
- 1.2: Social, ethnic and cultural status

#### Topic 1.1

Learners will need to explore the following eras with regards to how costumes have changed with time. Eras to include the following:

- eras
  - ancient Egyptians
  - Renaissance 14<sup>th</sup> – 17<sup>th</sup> century
  - Elizabethan
  - 18<sup>th</sup> Century
  - Victorian
  - Edwardians
  - 20s, 30s, 40s, 50s, 60s, 70s, 80s, 90s, 00s.

In each era above learners are expected to explore the following with regards to how they have inspired iconic looks:

- influential figures eg
  - Cleopatra
  - Marie Antoinette
  - Elizabeth 1<sup>st</sup>
  - Shakespeare
  - Guy Fawkes
  - Queen Victoria
  - Henry VIII
  - Twiggy
  - Mary Quant
  - Milena Canonero
  - Mathew Bourne
  - Michael Flatley
  - Hayley Nebauer
- films eg
  - Grease
  - Trainspotting
  - The breakfast club
  - Hunger Game
  - Harry Potter
  - Marvel

- The Snow Queen
- Disney
- Start dust
- Wizard of Oz
- Dirty Dancing
- Austin Powers
- music eg
  - Madonna
  - Boy George
  - Blondie
  - Kurt Cobain
  - Spice Girls
  - Lady Gaga
  - Michael Jackson
  - Rob Zombie
  - Marilyn Manson
  - Suzie and the Banshees
- musicals eg
  - Hello Dolly
  - Singing in the Rain
  - Les Miserables
  - Mamma Mia
  - Jersey Boys
  - Moulen Rouge
- books eg
  - JK Rowling
  - Hans Christian Andersen
  - Stephanie Mayer
  - Veronica Roth
  - Roald Dahl
  - Charles Dickens
  - Jane Austin.

### Topic 1.2

Learners will need to understand how costumes styles differ according to a person's social and cultural background. This will be based on the following:

- social and cultural status
  - status
  - ethnic origin
  - class system (working, middle and upper class)
  - age group
  - role and position within society
  - casual and formal dress
  - gender.

## Learning outcome 2: Create costume and props

### Topics

2.1: Products, tools and equipment

2.2: Prepare to create costumes and props

2.3: Create costumes and props

### Topic 2.1

Learners will need to understand the different types of products available to create specific costumes and props. Learners will need to understand which products to select depending on the design brief, model's height and body shape and how to adapt accordingly.

Products to include the following examples:

- products
  - card
  - news paper
  - cling film
  - adhesive
  - wood glue
  - paints
  - craft items such as glitter
  - gem stones
  - feathers
  - mod rock
  - solvents
  - thread
  - string
  - wire mesh
  - sculpting clay
  - plaster
  - fabrics
  - plastic
  - balloon
  - pipe cleaners
  - sticky tape
  - fillers
  - bin bags
  - rubber gloves
  - tin foil.

Learners will need to understand the use of tools and equipment and the importance of selecting the correct ones depending on the desired costumes and props to create, to include the following:

- tools and equipment
  - modeling/sculpting tool and boards
  - craft drill
  - scissors
  - stapler
  - hole punch
  - sewing needle
  - file

- sand paper
- measuring tape
- table
- light
- extractor
- brushes
- metal bin
- paint pots
- props
  - chair
  - mirror
  - hand held prop
  - accessories
  - jewellery
  - feathers
  - head bands
  - hair accessories
  - hats
  - bags
  - shoes
  - glasses
  - gloves
  - scarves
  - fan
  - flowers
  - pictures
  - animals
  - dolls
  - teddy bear.

### Topic 2.2, 2.3

Learners will need to be able to prepare for costumes and props development and creation in order to enhance the hair and make-up look. Learners are not expected to be at costume designer level, hence alternative products and equipment such as glue, stapler, bin bags, rubber gloves etc can be used, learners are not expected to display sewing skills.

Learners will need to be able to complete the following:

- \*developing the look based on the design brief
- \*carrying out briefing techniques
- \*following Health and Safety
- \*preparing self, work area and model
- selecting and using the products, tools and equipment to achieve the desired costume and prop effect
- carrying out suitable techniques to create the desired costume and prop including the following
  - sizing

- measuring
- sculpting
- moulding
- casting
- sewing
- gluing
- painting
- decorating
- carving
- cutting
- shaping of pieces
- sanding
- following manufacturers' instructions
- checking suitability throughout eg balance, shape, symmetry, design, scale, proportion, comfort, ease of use
- fitting
- test shots to track changes
- creating continuity records
- matching visual representation to theme
- \*evaluating the overall look and suitability to design brief.

\* As covered in unit 320 'Creative make-up design for productions and industry demands.'

## Guidance for delivery

In this unit learners can make their costumes with any material of their choice and in any way. Learners are not expected to tailor a costume to a professional standard eg they are not required to sew. Sewing is optional and up to the individual learner.

The use of design plans and proto types is highly recommended for the learners to gain competence, technique and speed when creating costume and props. Learners will gain practical skills in the correct use of the various types of products available and the techniques used during creation. Learners should be encouraged to use different products to be able to compare and evaluate the suitability of them in consideration to the production requirements.

Learners will need guidance and support throughout this unit to ensure they adopt the correct techniques to achieve safe application and effective end results. Demonstration is key and will need to be revisited throughout to show progression and continuity.

Some of the activities might require group work but each learner will need to be given the opportunity to show independent, individual learning. Throughout this unit learners might need to work methodically and create showing the improvements in techniques and speed from start to finish. Learners should be encouraged to practice techniques taught outside of the lessons.

Learners should use available resources to support study which may include the use of libraries, websites, accessing research data, learning centres, articles, trade magazines, social media, television programmes and other professionals.

Opportunities for professional development include the use of IT to research and informal opportunities such as reading hand-outs, articles and books to improve further knowledge and understanding.

## Suggested learning resources

### Books

The new level three City and Guilds text book that will run alongside this qualification

Character Costume Figure Drawing: Step-by-Step Drawing Methods for Theatre Costume Designers  
Huaixiang T

Published by: Focal Press, 2004

ISBN 9780240805344

Costume 1066 to the Present, Second Edition

Peacock J

Published by: Thames & Hudson, 2006

ISBN 9780500286029

The Complete Fashion Sourcebook: 2,000 Illustrations Charting 20th Century Fashion Peacock J

Published by: Thames & Hudson, 2006

ISBN 9780500512760

Men's Fashion: The Complete Sourcebook

Peacock J

Published by: Thames & Hudson, 1996

ISBN 9780500017258

Fashion Accessories: The Complete 20th Century Sourcebook

Peacock J

Published by: Thames & Hudson, 2000

ISBN 9780500510278

Designing Stage Costumes: A Practical Guide

Thorne G

Published by: The Crowood Press, 2001

ISBN 9781861264169

Create Your Own Stage Props

Govier J

Published by: A & C Black, 1989

ISBN 9780713630374

Stage Crafts, Second Edition

Hoggett C

Published by: A & C Black, 2000

ISBN 9780713654776

### Magazines

- Warpaint

### Websites



SmartScreen	<a href="http://www.smartscreen.co.uk">www.smartscreen.co.uk</a>
HABIA	<a href="http://www.habia.org">www.habia.org</a>
Health and Safety Executive	<a href="http://www.hse.co.uk">www.hse.co.uk</a>
National Theatre	<a href="http://www.nationaltheatre.org.uk/video/costume-props">www.nationaltheatre.org.uk/video/costume-props</a>

<b>UAN:</b>	T/507/4812
<b>Level:</b>	3
<b>GLH:</b>	90

### What is this unit about?

The purpose of this unit is for learners to develop an understanding on the requirements to work with synthetic wigs, human hair lace wigs and lace front wigs. Learners are to construct a small hairpiece and to incorporate into a look that can be used for a range of media productions. Learners will explore wig skills for construction of wigs, hairpieces; this is an integral part to the media make-up industry. The expectations of a media make-up artist are to work on a range of different productions either period or contemporary. As part of this unit learners will construct a small hairpiece demonstrating their knowledge and skills within the area of wig skills.

Most professional theatrical, television and feature film productions use wigs and hairpieces as an integral part of the development and presentation of the characters seen by the audience. They are an excellent method of maintaining continuity in a performance so that the visual appearance of a character remains constant from scene to scene, night after night. Throughout the unit learners will develop an understanding of the requirements for wigs, hairpieces and facial hairpieces through historical periods, socially and culturally.

Learners will have the opportunity to manage the entire process from initial research, through to planning and designing a hairpiece and facial hairpiece. This can be linked with the styling and fitting of the hairpieces to create a character.

Unit 320 'Creative make-up design for productions and industry demands' must be delivered alongside this unit, covering key aspects such as health and safety, professional practice, consultation, communication, contra-indications, preparation of self, work area and model, contra-actions, recommendations and evaluation, creation of a look book and industry portfolio.

Learners may be introduced to this unit by asking themselves questions such as:

- What is a wig and why are they used?
- What is a Postiche?
- What is the difference between a hairpiece and postiche?
- What are facial hairpieces?

### Learning outcomes

In this unit, learners will be able to

1. Understand historical influences of wigs and hair postiches
2. Understand how to make wigs and hair postiches
3. Create and dress a hair postiche and style a wig

4. Prepare and fit a wig and hair postiche
5. Maintain wigs and hair postiches.

## Scope of content

This section gives details of the scope of content to be covered in the teaching of the unit to ensure that all the learning outcomes can be achieved.

### Learning outcome 1: Understand historical influences of wigs and hair postiches

#### Topics

- 1.1: Types of wigs and hair postiche
- 1.2: How wigs and hair postiche have changed throughout historical eras
- 1.3: Social and cultural influences

#### Topic 1.1

Learners will need to understand the different types of wigs and hair postiche available in order to choose the most suitable wig for the performer, including the following:

- types of wigs handmade or machine made
  - full wig
  - $\frac{3}{4}$  wig
  - partial wig
  - nylon wigs
  - hair lace wigs
- types of hair used for wigs and hair postiche
  - human hair
    - European
    - Asian
  - animal hair
  - synthetic
    - acrylic
    - nylon
- types of hair postiche
  - foundation postiche
  - nape or crown
  - chignon
  - toupee
  - ponytail
  - ringlets.

#### Topic 1.2

Learners will need to explore how wigs and hair postiche have changed throughout the following eras and their different look in order to create authenticity, to include the following:

- eras
  - Renaissance 14<sup>th</sup> – 17<sup>th</sup> century
  - Elizabethan
  - 18<sup>th</sup> century
  - Victorian
  - Edwardians

- 20s, 30s, 40s, 50s, 60s, 70s, 80s, 90s, 00s
- contemporary

### Topic 1.3

Learners will need to identify how the style of wigs and hair postiche differ according to a person's social and cultural background. This will be based on the following:

- social and cultural status
  - status
  - ethnic origin
  - class system (working, middle and upper class)
  - age group
  - role and position within society
  - casual and uniform dress of wigs
  - gender.

## Learning outcome 2: Understand how to make wigs and hair postiches

### Topics

2.1: Hair preparation and procedure for taking measurements for wigs

2.2: Techniques for making wigs and hair postiches

2.3: Products, tools & equipment for making wigs and hair postiches

### Topic 2.1

Learners will need to understand prior head preparation for taking wig measurements using the following procedure in order for the wig to fit perfectly on the performer.

- measurement procedure
  - wrapping models/performers hair
  - taking correct head measurements eg
    - circumference
    - around hairline
    - ear to ear
    - temple to temple
    - front to nape
    - nape of neck
    - making a template for a wig
    - recording measurement for wig maker.

### Topic 2.2

Learners will need to understand the techniques for making wigs and hair postiches depending on the desired look required. These include the following:

- techniques for making wigs and hair postiches
  - patterns
  - semi-transformation
  - hair lace and lace front wig
  - drawn through
  - tension springs
  - positional springs
  - knotting
    - single
    - double

- point
- cross and under knotting
- weaving
  - fly
  - once-in
  - twice-in
  - thrice-in.

### Topic 2.3

Learners will need to understand the different types of products available to make wigs and hair postiche. Learners will need to understand which products to select depending on the design brief and how to adapt accordingly. Products to include the following:

- products
  - human hair
  - animal hair
  - bees wax
  - boiling water.

Learners will need to understand the use of tools and equipment and the importance of selecting the correct ones depending on the types of wigs and hair pastiche used, these to include the following:

- tools and equipment
  - paper
  - pen
  - scissors
  - cloth tape measure
  - hackle
  - drawing matts
  - weaving sticks
  - string
  - jokey clip
  - wooden block
  - nails
  - hammer
  - pins
  - template
  - tape measure
  - hair lace
  - knotting hook
  - gaul
  - cotton
  - needles
  - nylon thread
  - clamps
  - drawing brushes
  - jigger
  - pinching irons
  - iron oven
  - drying cabinet

- malleable blocks of varying sizes
- clingfilm/ polythene to cover the block
- postiche pins
- rollers
- clips
- brushes
- cradle.

Note: It is important that learners understand how to make a wig however they will not be required to make a wig.

## Learning outcome 3: Create and dress a hair postiche and style a wig

### Topics

- 3.1: Construct a hair postiche
- 3.2: Block wig and hair postiche
- 3.3: Setting wig and hair postiche including products, tools and equipment
- 3.4: Dressing wig and hair postiche including products, tools and equipment

In order to meet Learning outcome 3 and 4 learners will need to be able complete the following:

- \*developing the look based on the design brief
- \*carrying out briefing techniques
- \*following Health and Safety
- \*preparing self, work area and model
- selecting and using the products, tools and equipment to achieve the desired look
- creating (hair postiche), setting, dressing and fitting techniques to achieve the desired look
- removing, cleaning and maintaining the desired look
- \* evaluating the look.

\* As covered in unit 320 'Creative make-up design for productions and industry demands.'

### Topic 3.1

Learners will need to be able to construct one of the following hair postiches depending on the design brief, these to include the following:

- hair postiches
  - foundation postiche
  - nape or crown
  - chignon
  - toupee
  - ponytail
  - ringlets.

Learners will need to be able to identify and use the following techniques in order to create different types of a hair postiche:

- techniques to make a hair postiche
  - pattern-making
  - three-stem switch
  - diamond mesh
  - weft
  - tension springs
  - positional springs
  - weaving
  - fly
  - once-in
  - twice-in
  - thrice-in.

Learners will need to be able to follow health and safety and take into account issues such as pins, scissors and blades.

### Topic 3.2

Learners will need to be able to block wigs and hair postiche in order to protect the wig lace and hair including the following steps:

- prepare malleable block for wig and hair postiche
- correct placement of the wig on the block and hair postiche
- wigs
  - padding (if required)
  - fitted correct at front
  - ribbon pinned to support hair lace front of wig
  - symmetric
  - balance
  - nape
  - crown
  - ear to ear
- hair postiche
  - padding (if required)
  - balance
  - blocking with ribbon and pins
  - securing with T pins.

### Topic 3.3

Learners will need to be able to set wigs and hair postiche using any of the following setting techniques depending on the look to achieve (eg historical or contemporary):

- setting techniques for wigs and hair postiche
  - wet set
  - rollers
  - pin clips
  - dry dressing and styling
  - pinching irons
  - heated setting rollers
  - crimping
  - finger waving
  - pin curls.

Learners will need to be able to select the products, tools and equipment required for setting a wig and hair postiche including any of the following:

- setting products
  - mousse
  - setting
  - lotion
  - heat protection
  - gel spray
- setting tools and equipment
  - combs
  - section clips
  - brushes
  - water spray.



### Topic 3.4

Learners will need to understand the different types of products required to dress a wig and a hair postiche. Learners will need to understand which products to select depending on style required and how to adapt accordingly. Products to include the following:

- finishing products
  - serum
  - wax
  - gel
  - dressing cream
  - texture dust
  - colouring
  - hair spray
  - shine spray.

Learners will need to understand the use of tools and equipment and the importance of selecting the correct ones depending on the style required and application techniques, these to include the following:

- finishing tools and equipment
  - brushes
  - combs
  - backcombing
  - ornamentation
  - hair dryer
  - straightener
  - tong/wand
  - rollers
  - pin curl clips
  - kirby grips
  - fine wavy pins
  - large wavy pins – geishas
  - padding
  - synthetic hair
  - nets
  - donuts.

## Learning outcome 4: Prepare and fit a wig and hair postiche

### Topics

4.1: Prepare model hair for wig and hair postiche

4.2: Fit a wig

4.3: Fit a hair postiche

### Topic 4.1

Learners will need to be able to prepare model's hair for a wig and hair postiche including the following steps:

- fitting a wig and hair postiche

- wrapping hair
- braiding
- anchor points
- stocking cap
- bandage
- for toupee
  - hair springs
  - toupee tape.

#### Topic 4.2

Learners will need to be able to fit a wig taking into consideration the points below:

- fit a wig
  - placing wig at the front
  - positioning into the nape
  - fitting and covering all natural hair
  - balance
  - symmetric
  - fitting (front, sides, crown and nape)
  - synthetic (pins/grips)
  - hair lace fronts (adhesives)
  - no edges on show of hair lace fronts
  - secure (no movement).

#### Topic 4.3

Learners will need to be able to fit a hair postiche ensuring that is secure taking into consideration the points below:

- fit a hair postiche
  - position
  - anchor points
  - balance
  - symmetric
  - pins/grips
  - no grips displayed
  - no ribbon showing
  - hair colour match
  - dressing of models/performers natural hair to be incorporated
  - secure (no movement).

Learners will need to use the appropriate products, tools and equipment for fitting a hair postiche and a wig.

### Learning outcome 5: Maintain wigs and hair postiches

#### Topics

5.1: Products and tools used maintain wigs and hair postiche

5.2: Remove a wig and hair postiche

5.3: Clean and maintain a wig and hair postiche

5.4: Store a wig and hair postiche

### Topic 5.1

Learners will need to understand the correct methods of maintaining wigs and hair postiche using the following products and tools:

- products
  - acetone
  - isopropyl Alcohol (IPA)
  - shampoos and conditioners
  - fabric detergent and fabric softener (synthetic wigs)
- tools
  - cling film
  - plastic bags
  - wide tooth comb
  - soft bristle brush.

### Topic 5.2

Learners will need to be able to remove wigs and hair pastiche following the procedure listed below

- remove wigs and hair postiche
  - removing pins from anchor points
  - adhesive remover on hair lace
  - adhesive remover on skin
  - working the edges with remover
  - keeping the lace front wig in shape and intact
  - working around (front, sides, nape)
  - lifting from bottom edge.

### Topic 5.3

Learners will need to be able to clean and maintain wigs and hair postiche including the following

- clean and maintain wigs and hair postiche
  - hair lace front wigs and synthetic wigs, hair postiche
  - all adhesive removed from hair lace front
  - malleable block to be water proof in prep for washing
  - wig blocked on malleable block for washing
  - wig secure supporting hair lace front
  - no movement in wig on block
  - no rubbing
  - \*minimal handling
  - fresh water for rinsing thoroughly
  - conditioning
  - lightly pat dry
  - comb lightly
  - dry naturally synthetic
  - dress and set wig if it requires (human hair)
  - dry naturally.

\*for longevity of the wigs minimal handling and washing will be required.

### Topic 5.4

Learners will need to be able to store wigs and hair pastiche in order to protect wigs from rotting and any damage to the hair pastiche, including the following:

- store wigs and hair postiche
  - packing and storing
    - wigs and hair postiches can only be packed away when totally dry
    - wigs padded out with tissue
    - hair nets used for covering wigs and hair postiche for storing
    - wrapped in tissue inside boxes (when dressed ready for use)
    - wigs turned inside out in sealed plastic bags (for storage).

## Guidance for delivery

Content covered in this unit may be very new to some learners and as the supplies used are delicate, great care must be taken when explaining how to use equipment and how to handle the wigs and tools. Learners are to understand the construction methods used for wig making.

Films and TV shows can be watched as a class and wigs and hair pieces can be pointed out to show learners: a) how often they are used and b) how realistic they are and need to be, particularly with the use of HD. Local theatre productions can be attended to look at the types of wigs used and the difference can be discussed in class as film and theatre wigs are very different.

As a group exercise, wigs can be passed around and the type of hair used can be discussed: what type of hair has been used and why?

After demonstration, learners can practise hair preparation on each and then swap around the room to experience prepping different types, lengths and thicknesses of hair and the different methods there are for doing so eg. wrapping, pin curling, bandaging, springs and bands.

After demonstration, learners can apply various different types of wigs to each other experiencing how certain types of wigs are attached and how they can be alternatively adhered depending on what they are being used for (eg glued, taped, tucked). Also, note the difference in applying a wig for theatre, TV and film.

A lot of chemicals are used alongside wigs and it is important to know how to use them safely and always in a well-ventilated area. It is also important to use the correct chemicals together ie. the correct glue remover for the appropriate glue etc.

As wigs are delicate, it is important to make sure they are blocked correctly when being washed to protect the shape and the lace. A back wash with the wig on a standing clamp is advised.

Getting a local wig maker to come in and talk to the class about the types of projects they make wigs for and the work they have done over their career would give the learners an insight into this side of the industry.

Unit 323 'Create, dress and fit facial postiche' links well with this unit enabling learners to create character make-ups enhancing their skills and knowledge.

Tutors are recommended to contact product companies and make up companies to do guest slots, request local theatre companies to come in and speak about wig preparation, selection, hints and tips from industry etc.

## Suggested learning resources

### Books

Wig Making and Styling: A Complete Guide for Theatre & Film Martha Ruskai, Allison Lowery

Conway J — Make-up Artistry for Professional Qualifications (Heinemann, 2004)

Corson R — Fashions in Hair: The First Five Thousand Years (Peter Owen, 2000)

Blasco J — The Professional Make-up Artist (www.joeblasco.com, 2005)

Conway J — Make-up Artistry for Professional Qualifications (Heinemann, 2004)

Corson R — Fashions in Make-up: From Ancient to Modern Times (Peter Owen, 2003)

Wig making vols 1&2

Banbury Postiche

The complete make-up artist

Penny Delamar

### Journals and magazines

- Make-up Artist Magazine
- Warpaint Magazine

### Websites

Cancer Hair Care <http://cancerhaircare.com/page/wigs-a-complete-guide/67>

[www.make-upmag.com](http://www.make-upmag.com)

[www.nftech.com](http://www.nftech.com)

[www.warpaintmagazine.com](http://www.warpaintmagazine.com)

[www.make-upmag.com](http://www.make-upmag.com)

[www.warpaintmagazine.com](http://www.warpaintmagazine.com)

[www.wolfefx.com](http://www.wolfefx.com)

<http://www.atelier-bassi.ch/English/Knowledge/Sites/Knowledge-Main.htm>

<http://www.marquise.de/en/1700/howto/frisuren/frisuren.shtml>

<http://www.trichotillomaniahelp.com/1/info.html>

<http://www.stage-directions.com/backissues/jano3/wigs.shtml>

<http://allaboutwigs.onthetop.com/>

<http://www.bookrags.com/history/arthistory/hairstyles-ahe-01/>

<http://www.costumegallery.com/hairstyles.htm>

## Appendix 1 Sources of general information

The following documents contain essential information for centres delivering City & Guilds qualifications. They should be referred to in conjunction with this handbook. To download the documents and to find other useful documents, go to the **Centres and Training Providers homepage** on [www.cityandguilds.com](http://www.cityandguilds.com).

### City & Guilds Centre Manual

This document provides guidance for organisations wishing to become City & Guilds approved centres, as well as information for approved centres delivering City & Guilds qualifications. It covers the centre and qualification approval process as well as providing guidance on delivery, assessment and quality assurance for approved centres.

It also details the City & Guilds requirements for ongoing centre and qualification approval, and provides examples of best practice for centres. Specifically, the document includes sections on:

- the centre and qualification approval process
- assessment, internal quality assurance and examination roles at the centre
- registration and certification of candidates
- non-compliance and malpractice
- complaints and appeals
- equal opportunities
- data protection
- management systems
- maintaining records
- internal quality assurance
- external quality assurance.

### Our Quality Assurance Requirements

This document explains the requirements for the delivery, assessment and awarding of our qualifications. All centres working with City & Guilds must adopt and implement these requirements across all of their qualification provision. Specifically, this document:

- specifies the quality assurance and control requirements that apply to all centres
- sets out the basis for securing high standards, for all our qualifications and/or assessments
- details the impact on centres of non-compliance

Our Quality Assurance Requirements document encompasses the relevant regulatory requirements of the following documents, which apply to centres working with City & Guilds:

- Ofqual's General Conditions of Recognition

The **centre homepage** section of the City & Guilds website also contains useful information on

- **Walled Garden:** how to register and certificate candidates on line
- **Events:** dates and information on the latest Centre events
- **Online assessment:** how to register for e-assessments.



## Useful contacts

### UK learners

General qualification information

E: [learnersupport@cityandguilds.com](mailto:learnersupport@cityandguilds.com)

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### International learners

General qualification information

E: [intcg@cityandguilds.com](mailto:intcg@cityandguilds.com)

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### Centres

Exam entries, Certificates, Registrations/enrolment, Invoices, Missing or late exam materials, Nominal roll reports, Results

E: [centresupport@cityandguilds.com](mailto:centresupport@cityandguilds.com)

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### Single subject qualifications

Exam entries, Results, Certification, Missing or late exam materials, Incorrect exam papers, Forms request (BB, results entry), Exam date and time change

E: [singlesubjects@cityandguilds.com](mailto:singlesubjects@cityandguilds.com)

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### International awards

Results, Entries, Enrolments, Invoices, Missing or late exam materials, Nominal roll reports

E: [intops@cityandguilds.com](mailto:intops@cityandguilds.com)

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### Walled Garden

Re-issue of password or username, Technical problems, Entries, Results, e-assessment, Navigation, User/menu option, Problems

E: [walledgarden@cityandguilds.com](mailto:walledgarden@cityandguilds.com)

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### Employer

Employer solutions, Mapping, Accreditation, Development Skills, Consultancy

T: +44 (0)121 503 8993

E: [business@cityandguilds.com](mailto:business@cityandguilds.com)

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If you have a complaint, or any suggestions for improvement about any of the services that we provide, email: [feedbackandcomplaints@cityandguilds.com](mailto:feedbackandcomplaints@cityandguilds.com)

## About City & Guilds

As the UK's leading vocational education organisation, City & Guilds is leading the talent revolution by inspiring people to unlock their potential and develop their skills. City & Guilds is recognised and respected by employers across the world as a sign of quality and exceptional training.

## City & Guilds Group

The City & Guilds Group operates from three major hubs: London (servicing Europe, the Caribbean and Americas), Johannesburg (servicing Africa), and Singapore (servicing Asia, Australia and New Zealand). The Group also includes the Institute of Leadership & Management (management and leadership qualifications), City & Guilds Licence to Practice (land-based qualifications) and Learning Assistant (an online e-portfolio).

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