

Unit 137: Hair Styling and Dressing for Performers

Unit code:	L/502/5647
QCF Level 3:	BTEC National
Credit value:	10
Guided learning hours:	60

● Aim and purpose

The aim of this unit is to develop learners' knowledge and skills in the design, styling and dressing of a performer's hair to provide an appropriate appearance for a designated production. Learners will develop the skills and techniques required to transform a performer's hair into the look of a character or role.

● Unit introduction

Understanding the process involved in researching, designing and styling hair for performance is a useful tool for both performers and the production team. In some genres of performance the style of hair is critical to the success of the production. Hair dressed in the correct manner for the production can aid characterisation and add the finishing touches to the overall design.

This unit is not intended to be about conventional hair dressing techniques, it aims to develop a range of realistic skills and techniques that can be applied to a range of production contexts and can be applied by performers and design learners alike.

Learners will develop designs for performance, starting from initial research into the style and type of production, taking into account the constraints of the genre. Learners will explore the different factors that affect hairstyle design and produce realistic and useable designs.

Learner will then practise techniques for creating the designs, before styling the hair to take into performance.

● Learning outcomes

On completion of this unit a learner should:

- 1 Know the factors that affect hairstyle design
- 2 Know the hairstyle requirements for a performance
- 3 Be able to create design ideas for hairstyles
- 4 Be able to style hair for performers.

Unit content

1 Know the factors that affect hairstyle design

Physical features: face and body shape; hair length; facial features; hair colour; hair thickness; scalp and hair conditions; hair type; nature of existing hairstyle and cut; structure of hair and scalp

Research: background; period; context; themes; intentions; styles; total look; ornamentation; added hairpieces

2 Know the hairstyle requirements for a performance

Type of production – stage: eg theatre, ballet, pantomime, musicals, opera

Type of production – TV: eg drama, comedy, documentary, presenting, outside broadcasting

Type of production – film: eg on set, on location, drama and comedy; period and/or contemporary

Character/role analysis: interpretation by actors and director; interpretation by production designer; own interpretation of script; identification of visual evidence from text; research into historical, cultural and/or social conditions; identifying physical requirements; age, sex, status; physical conditions eg tidy, untidy, clean, dirty; producing character plot

3 Be able to create design ideas for hairstyles

Design considerations: shape; use of colour; light; dark; shade; highlights; texture; volume; using performer's existing look/hair style; methods of changing appearance; use of different hair products; use of additions; hair pieces; extensions

Design drawings: face and head plans; techniques to be used; materials and equipment to be used; design elements; colour texture

4 Be able to style hair for performers

Preparation: hair-care; cleansing; conditioning; use of styling aids

Health and safety: skin and scalp check; sensitivity to products; prevention of allergic reactions; protection of eyes and ears; safe use of blades and trimmers

Techniques: eg combing and brushing techniques, blow drying; use of styling products, gels, mousse, grease, hair wax; use of volumising products, use of colour treatments, use of perm treatments, use of extensions, use of hair pieces, use of special effect treatments, creating matted effect, creating bleeding, creating dirty hair, creating ageing hair; use of accessories, ribbons, beads

Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 identify key factors that affect the design of hairstyles in a production [IE]	M1 describe the factors that affect the design of hairstyles in a production	D1 analyse a range of factors that affect the design of hairstyles in a production
P2 identify the hairstyle requirements for a performance	M2 describe the hairstyle requirements of characters in a performance with elements of insight	D2 analyse the hairstyle requirements of characters within a performance with depth and attention to detail
P3 be able to create design ideas for hairstyles [CT]	M3 produce design ideas for characters that capture the requirements of the performance with some creative flair	D3 produce creative and innovative design ideas for characters that capture the full requirements of the performance
P4 demonstrate appropriate techniques to transform the hairstyle of a performer for the selected role [EP, SM]	M4 demonstrate appropriate techniques to transform the hairstyle of a performer for the selected role showing creative flair and imagination	D4 demonstrate highly skilful techniques to transform the hairstyle of a performer for the selected role showing independent and original creative flair and imagination
P5 create a hairstyle on a performer which is suitable for use in performance. [EP]	M5 create a hairstyle on a performer that is suitable for use in performance with some independence and creative flair.	D5 create an imaginative hairstyle which is suitable for use in performance on a performer with independence.

PLTS: This summary references where applicable, in the square brackets, the elements of the personal, learning and thinking skills applicable in the pass criteria. It identifies opportunities for learners to demonstrate effective application of the referenced elements of the skills.

Key	IE – independent enquirers CT – creative thinkers	RL – reflective learners TW – team workers	SM – self-managers EP – effective participators
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Essential guidance for tutors

Delivery

Delivery of this unit should essentially be through workshops and discussion. Practical exploration and a range of group and individual activities should be embraced. There should be clear tutor-led activities and learner-led practical exploration. The use of peer feedback and sharing of creative ideas should be encouraged as should small group or individual tutorials and reviewing sessions.

Research skills will be required. This research needs to be managed to ensure it retains the performing arts focus and does not stray into the area of conventional hairdressing. Conventional hairdressing lacks the particular requirements of stage and screen hair styling which requires speed, repeatability and sometimes durability for an extended period of time and in certain conditions such as a dance production or to withstand weather outside on a film set.

Learners should be encouraged to explore and develop their own interests and to focus these interests to the needs of a particular media and style/type of performance. The use of practice devices such as hairdressing dummies and scrapbooking of ideas would work well.

Learners' final designs should be tested and refined in a practical setting so that they are encouraged to value their work in the performance context rather than as simply hairdressing skills. Links with external organisations such as hair and beauty departments or local dramatic companies or dance groups would allow for a 'live' project to take place, having a real occasion to design, plan and prepare for.

Learners should be introduced to the process of research, design and development leading through to practising techniques to apply the design then completing the final product ensuring its fitness for purpose to the original brief.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities and/assessment
Introduction to unit and structure of the programme (whole class).
Workshop about factors that affect design of hairstyles in production, physical features, and research methods.
Assignment 1: Factors that Affect Hairstyle Design – P1, M1, D1 <ul style="list-style-type: none">• Research of key features• Research of exemplar material• Analysis of features and characteristics• Write booklet• Present booklet.
Introduction to Assignment 2: Hairstyle Requirements.
Workshop on style, ideas and topics (whole class).
Research activity into chosen production.
Assignment 2: Hairstyle Requirements Portfolio – P2, M2, D2 <ul style="list-style-type: none">• Research• Creative thought process• Justification and analysis (evaluation)• Tutorials to determine next process.
Assignment 3: Hairstyle Design – P3, M3, D3 <ul style="list-style-type: none">• Creation of initial ideas• Revising second, third and subsequent ideas• Designing of final idea• Guidance tutorials throughout process.
Assignment 4: Creating a Hairstyle Design on a Performer – P4, M4, D4, P5, M5, D5 <ul style="list-style-type: none">• Practice of final design creation• Physical creation of design from final idea onto a performer• Final product• Tutorials.
Review unit and assignments.
Feedback from assignment.

Assessment

Learners must be able to analyse the hairstyle requirements for at least one production. They should produce designs for at least four characters and realise two of them on performers.

Learning outcome 1 could be evidenced through a written report or a presentation by individual learners or a small group. Presentations should be recorded for internal and external verification purposes. Learners could also hand in an investigatory portfolio, a written formal essay with suitable title as set by the assessor to achieve learning outcome 1 or through a recorded interview or question and answer session. A more creative approach set in context could also be developed such as the creation of a guide book or pamphlet.

Learning outcome 2 can be evidenced through various forms of recording of brainstorming exercises or group development activities. Notes, ideas boards and spidergrams are all acceptable forms of evidence, which can also be supported by tutor observation. It could also be evidenced through a portfolio of investigation or formal written documents.

Learning outcome 3 can be evidenced by the completion of several drafts of designs that have been annotated and altered. Records of tutorials can also evidence the revising process. There should be evidence of experimenting with design and ideas and revising and reworking these. This could be in the form of a scrap-book and paper based sketches and photographs, annotated notes and explanations, evaluating the designs in terms of the original brief.

Evidence for learning outcome 4 can be in the form of a visual record of the process of creating the final design on a performer. There should be evidence of learners practicing the final design leading into the assessment of creating the final piece. This should be done in a given time span to replicate the requirements of the production world. There should then be a record of the final creation, photographs or video recording and if possible a recording of the hairstyle in the performance.

NB: When applying the grading criteria tutors should follow the advice given below. Please note that the examples of evidence given here are indicative only. This advice is not inclusive and the examples need not be included in a learner's work in order for that learner to achieve the exemplified grade.

To achieve P1, learners must be able to identify what they would consider to be the key factors that affect hairstyles in production. They will provide a correct but unelaborated outline of what factors affect, such as physical features and research into the background, period context and themes of the medium. They should offer some basic observations from exemplar material which accurately identifies the style or form.

At M1 learners would be able to explain in more detail the factors that affect the design. They will go beyond the obvious basic factors and be able to offer suggestions of what techniques have been used, the importance of the physical features and how they affect the audience. There would be some direct discussion and links comparing and contrasting the styles and forms of two or more factors.

At D1 learners would be able to demonstrate high levels of analysis drawing conclusions and reasoning from a range of factors, from different mediums and being able to make comparisons between them. For example, discussing how the use of features may differ in a visual stage play compared with a film production, and what forms and conventions would be used for the given medium. As well as identifying a range of key features, learners at this level will show creativity and opinions about the features. For example, why a hairpiece may be an appropriate choice of technique.

For criterion 2 learners will use research and information gathering sessions to explore suitable topics that have the potential to be used as stimuli for hairstyling activities. At a pass level learners will go through quite a narrow process using rather obvious research choices and basic thought processes to make decisions about the nature of the requirements. As the grades progress there should be increased creativity employed to the research and a clear investigatory and evaluating process being followed. Increasingly learners will use a larger variety of imaginative methods (as detailed in unit content) showing analysis and justification. At D2 learners will show good levels of independence in their research and increasing depth of analysis so the final decisions about their hairstyles will be developed from a solid basis.

For criterion 3 at all levels there will be some evidence of the production of potential design ideas; at a pass level these will be basic and allow for the key requirements of the style of performance to be demonstrated. There will be some evidence of learners redrafting designs to become more appropriate and workable although this process will be limited. As the grades increase there will be evidence of more creative designs being refined and developed with annotated commentary explaining why alterations have happened. At distinction level the designs will be highly creative whilst keeping the styles and factors of the selected performance closely in mind. There will be detailed revisions of ideas and notes of how these may be worked into practical pieces.

The purpose of criterion 4 is to allow the designs to 'come to life'. This enables learners to explore the 'testing' of the designs and to gauge the practical skill needed to produce the design, and to see whether it is possible in the given time period. This leads directly into the assessment of criterion 5. An appropriate medium should be used for the recording of the final product ideally with the completed hairstyle being used in the designated production. At a pass level the hairstyle will demonstrate that it works in function and that there is a secure element of style and technical skill employed in the creation of this. The creative content will have rudiments of deeper thought but generally there would be room for further creative development. As the grades develop the presentation of the hairstyle will be more imaginative and technically secure in the creation of the piece. The success of the presentation of the hairstyle will probably have resulted from detailed revision in the previous criterion. At D4 there should be clear evidence that learners have really considered a 'visualisation' of the design. There should be opportunity given for peer assessment where possible and for class discussion and tutor feedback about the effectiveness and suitability of the hairstyles; this will allow the creator to draw reasoned conclusions to take forward. At D5 the hairstyle will be a complex and imaginative creation that has been developed with independence and is clearly suitable for performance in conjunction with the research and development process of the earlier criteria.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any Edexcel assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Assignment 1: Factors that Affect Hairstyle Design (tutor-led workshops on key features and styles, creation of a guide booklet)	Working as a hairstyle designer for a new theatre company you have been asked to produce a guide to use in the team.	Produce a guide booklet that can be used to induct new hairdressing team members. Identify a range of factors that affect hairstyles in a production. Evaluate these offering suggestions for why they need to be considered in a production context.
P2, M2, D2	Assignment 2: Hairstyle Requirements (selecting a production and researching the characters)	As a hair stylist in a production company you have been given a project to create hairstyle designs. In order to do this you must first research the production and the characters that require hair designs.	Portfolio of evidence consisting of investigation into: <ul style="list-style-type: none"> • styles, ideas, topics and exploration. • characters in the production • analysis and evaluation of the hairstyle requirements of the characters.
P3, M3, D3	Assignment 3: Hairstyle Design (creative development and revising of designs of hairstyles to completed workable design)	The artistic director has been so impressed with your research and understanding of the production they have asked to take the project a further step and design a range of hairstyles for the leading characters.	Portfolio of evidence showing: <ul style="list-style-type: none"> • final designs • evidence of 1st, 2nd and, 3rd revisions of designs • tutor feedback of individual tutorials making suggestions for development.
P4, M4, D4, P5, M5, D5	Assignment 4: Creating a Hairstyle on a Performer (the technical process of creating final design onto a performer and the final product itself)	The artistic director would like you to select one of your designs to create on a character in the production.	Creating and presenting the final design. Practice of creating final design. Process of creating final design in given timeframe. Quality of end product.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Art and Design sector suite. This unit has particular links with the following unit titles in the BTEC Art and Design suite:

Level 1	Level 2	Level 3
Introduction to Fashion Visualisation and Presentation	Developing Fashion Visualisation and Presentation Techniques	Fashion Presentation Techniques
	Working with Moving Image Briefs	Accessory Production

This unit also has links with the following National Occupational Standards:

Technical Theatre

- CPD1 – Improving your skills
- CPD2b – Ensure that you and your team keep up to date with the technical and production areas of the live arts
- HS1 – Working safely
- TP2.2a – Interpreting designs for hair and makeup
- TP3.2 – Planning hair and makeup requirements for a production
- TP4a – Provide design information to enable drawings to be produced
- TP13 – Applying hair techniques and wigs.

Essential resources

Learners will require suitable spaces for research and for group activities, and a studio or salon area for creating designs on performers. They should have access to a wide range of texts from plays to DVD recordings of productions. Access to video/DVD and audio equipment will be required to record/photograph evidence as will the provision of ICT equipment and the internet for research purposes. Learners will need access to a suitable workshop, tools and equipment with a variety of models and a comprehensive range of products and consumables.

Employer engagement and vocational contexts

Centres should be encouraged to develop links with external organisations such as local performing arts societies and wardrobe/make up departments in local theatres. Links could be made with wig makers and specialist hair dressing departments at colleges and other training organisations.

Indicative reading for learners

Textbooks

Baker P – *Wigs and Make-up: For Theatre, Television and Film* (Butterworth-Heinemann, 1993)
ISBN 9780750604314

Corson R – *Fashions in Hair: The First Five Thousand Years* (Peter Owen, 2000) ISBN 9780720610932

Palladino L and Green M – *Hairdressing: The Foundations: The Official Guide to Hairdressing S/NVQ Level 2, Sixth Edition* (Cengage Learning, 2009) ISBN 9781408011546

Delivery of personal, learning and thinking skills

The table below identifies the opportunities for personal, learning and thinking skills (PLTS) that have been included within the pass assessment criteria of this unit.

Skill	When learners are ...
Creative thinkers	generating ideas and exploring possibilities for hairstyles and designs
Self-managers	organising time and resources and prioritising actions when researching and creating hairstyles.

● Functional Skills – Level 2

Skill	When learners are ...
English	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	doing pair work on the analysis of hairstyles and giving presentations on conclusions attending production meetings
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	writing reports on research into historical aspects of hairstyles and fashions.