

# Unit 17: Make-up for Performers

<b>Unit code:</b>	<b>T/502/5612</b>
<b>QCF Level 3:</b>	<b>BTEC National</b>
<b>Credit value:</b>	<b>10</b>
<b>Guided learning hours:</b>	<b>60</b>

## ● Aim and purpose

This unit is about developing skills in the use and application of make-up for performers.

## ● Unit introduction

In this unit learners will develop skills in applying different types of make-up to create the look of a character. It will also enable learners to practise the application and removal of make-up.

Virtually every staged performance where stage lighting is in use requires some kind of performer make-up to allow the audience to see facial features clearly and easily read information about character. This unit allows learners to experiment with make-up in a character building and purely aesthetic manner. They will be able to age themselves by appropriate application of make-up and this will assist with their interpretation of characters.

This is a very useful unit because it delivers the essential make-up skills required of any performer. The skills developed in this unit will become an essential part of any performer's portfolio.

This unit is imported from the *BTEC Nationals in Performing Arts*.

## ● Learning outcomes

**On completion of this unit a learner should:**

- 1 Be able to identify different types and techniques of make-up
- 2 Be able to prepare the skin for make-up using suitable products
- 3 Be able to interpret make-up designs and character analysis in the application of make-up
- 4 Be able to ensure that make-up is applied with attention to safe and effective skincare.

# Unit content

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## 1 Be able to identify different types and techniques of make-up

*Types:* eg aquacolour, liquid make-up, pancake, grease or cream base make-up, standard sticks, liners, blending powder, hair powder, crepe hair, false eyelashes, eyebrow pencils, postiche attachment and remover, modelling putty, tooth enamel, blood, crepe hair, modelling putty

*Techniques:* foundation; shading and highlighting; age correction; application of eyelashes; blending; eye make-up; cheek colouring; lips

## 2 Be able to prepare the skin for make-up using suitable products

*Preparation and removal:* cleansers; toners; moisturisers; hypo-allergenic range; removal cream; glues and spirits

*Application:* eg selection of make-up types, use of foundation, eye shadow, eyeliner, mascara, false lashes, glues, prostheses, latex waxes, lipstick

*Materials:* sponges; selection of different size brushes; pencils; comb; tissues; cloths; powder puffs

## 3 Be able to interpret make-up designs and character analysis in the application of make-up

*Requirements of design:* use of colour; light; dark; shade; texture; medium; shape; additions to features

*Process for women:* base foundation; shading; highlighting; cream eyeshadow; powder; powder eyeshadow; eyeliner; mascara; false lashes; eyebrows; blusher; lipstick; body make-up

*Process for men:* skin tonic; base foundation; shading; highlighting; powder; rouge; mascara; eyebrows; lip colour; eyeliner; facial hair; body make-up

*Character/role:* eg straight, minimal, exaggerated, stylised, ageing, sex reversal, period, fantasy; detailed characteristics, moles, missing teeth, physical features

## 4 Be able to ensure that make-up is applied with attention to safe and effective skincare

*Preparation:* consultation and skin analysis; cleaning and use of equipment and work area; awareness of skin reactions; prevention of allergic response; treatment of skin reaction; safe use of glues; resins and spirit-based materials

*Application:* safe use of make-up; safe use of brushes; eyeliners; sticks; sterilising equipment; protection of eyes; nasal passages; inside of mouth; carrying out skin tests; awareness of own skin condition; skin type, disorders

## 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.

Assessment and 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:
<b>P1</b> research the common types of make-up and give examples of their use from a performance perspective [IE, RL]	<b>M1</b> research a wide range of types of make-up and consider their use from a performance perspective	<b>D1</b> research a wide range of types of make-up and evaluate their use from a performance perspective
<b>P2</b> demonstrate the preparation, application and removal of make-up using safe and mostly appropriate techniques [EP, CT]	<b>M2</b> demonstrate the preparation, application and removal of make-up using safe and appropriate techniques	<b>D2</b> demonstrate the preparation, application and removal of make-up using safe and appropriate techniques, showing attention to detail
<b>P3</b> demonstrate the correct application of make-up, appropriate to character development, with some degree of success [CT, EP, SM]	<b>M3</b> demonstrate the successful application of make-up, appropriate to character development	<b>D3</b> demonstrate the successful, detailed application of make-up, appropriate to character development
<b>P4</b> produce a make-up that communicates the intentions of the design under performance conditions. [CT, EP, SM]	<b>M4</b> produce a make-up that communicates the full intentions of the design and offers some support to the performer under performance conditions.	<b>D4</b> produce a make-up that becomes an integral part of the characterisation of the role and integrates fully with the performance.
<b>P5</b> apply make-up with consideration of safe and effective skincare [IE, EP, SM]	<b>M5</b> apply make-up with detailed consideration of safe and effective skincare	<b>D5</b> apply make-up with a detailed consideration and a full understanding of safe and effective skincare

**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	RL – reflective learners	SM – self-managers
	CT – creative thinkers	TW – team workers	EP – effective participators

# Essential guidance for tutors

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## Delivery

This unit will require a wide range of teaching methods including demonstration, practice sessions, lecture, discussion, observation of skilled performance, peer group practice and appraisal, simulation and the use of visual aids such as still and moving images from a variety of sources. The initial stages of this unit will be tutor led as learners are introduced to the materials, techniques and processes involved in the application of make-up. The make-up design for this unit should not be over complicated. In most major productions, a make-up artist applies a performer's make-up.

This unit is mainly aimed at actors working in situations where they have to apply their own make-up, although there is limited scope for assessment of applying make-up to another performer. Modern theatre practice in contemporary plays is to use as little make-up as possible (particularly on men), but actors will often need to enhance their features to project a role under stage lighting conditions. In addition, learners need to consider the requirements of different production genres. As an example, learners should be able to see clearly the difference between the needs of realism and the demands of make-up for a pantomime dame.

The evidence for this unit needs to be documented in such a way that learners' knowledge and understanding of make-up is apparent. The practical application and final make-up might be captured as a series of video or digital camera stills and presented using computer-based presentation technology. Learners need to be able to show the stages of their make-up as well as the final result.

Learners should be encouraged to develop creative ideas and skills while developing their reflective and evaluative abilities, which will enable them to produce quality evidence. Learners also need to be able to apply make-up to others.

The focus of the unit is on learners being able to apply make-up to themselves, as is standard practice in the industry, but the unit does not preclude learners performing it on others during the skills generation elements of the unit. Although mainly used for assessment evidence purposes, video and still photographs help learners to see how their designs will look, and are useful tools if learners wish to build up a portfolio of their work during the delivery period of this unit. One very important element integral to delivery is safety and centres should take steps to embed safety into delivery at every opportunity.

Learning outcome 1 is concerned with being able to identify types of make-up and the processes and techniques required for application. It requires learners to be familiar with a wide range of make-up products, including the more unusual products such as crepe hair, modelling putty and blood.

Learning outcome 2 requires learners to become familiar with preparation products. In the context of this unit, this is considered to be products used before make-up is applied, or products used to apply the make-up itself.

Applying make-up to performers is the focus of learning outcome 3. Learners will be interpreting make-up designs and making the essential link with character. A number of different make-up applications will be required, each having a different focus or purpose. This will be where learners practise their make-up application skills and create real make-up for their productions.

Learning outcome 4 is concerned with the requirements of applying make-up in a safe and effective manner. In this area it is essential that centres ensure all learners have a thorough grounding in the important areas of health and safety that impact on make-up processes.

## 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 group
Make-up for performers – examples of common styles or themes (DVDs)
Health and safety primer <ul style="list-style-type: none"><li>identifying products</li><li>safety assessments</li><li>what to do when things go wrong</li></ul>
Workshop – Preparation, application and removal
Assessment of workshop session – opportunity to assess P2, M2, D2, P5, M5, D5
Review of video tapes – what went wrong and what went right!
Workshop 1 – Old people <ul style="list-style-type: none"><li>skin</li><li>wrinkles</li><li>skin colour – sun/pallor/moles</li></ul>
<b>Assignment 1: Make-up Research P1, M1, D1, P5, M5, D5</b>
Workshop 1, continued <ul style="list-style-type: none"><li>skin</li><li>wrinkles</li><li>skin colour – sun/pallor/moles</li></ul>
<b>Assignment 2: Create an Old Person – use centre make-up stock P3, M3, D3, P5, M5, D5</b>
Workshop 2 – Beards and moustaches <ul style="list-style-type: none"><li>beards</li><li>moustaches</li><li>'five o'clock shadow'</li><li>application of crepe hair</li></ul>
Assessment of workshop session – opportunity to assess P2, M2, D2, P5, M5, D5
Workshop 3 – Creating a character <ul style="list-style-type: none"><li>themes</li><li>comedy</li><li>horror</li><li>class</li><li>nationality</li><li>theatrical genre</li></ul>

## Topic and suggested assignments/activities and/assessment

### **Assignment 3: Amateur Operatic and Dramatic Society – the Mikado P1, M1, D1, P2, M2, D2, P3, M3, D3, P5, M5, D5**

- research on the genre
- materials and techniques
- visit to the rehearsals
- produce make-up on the cast members

Review of work on The Mikado

Workshop 4 – Pantomime opportunity to assess P2, M2, D2, P5, M5, D5 if needed

- characters
- costumes
- make-up styles
- practical make-up experiments

### **Assignment 4: Pantomime – own make-up P4, M4, D4**

Preparation for The Tempest – Make-up requirements

Workshop 5 – Advanced techniques

- shading
- highlighting
- eyes
- false lashes
- eyebrows
- teeth
- physical features

### **Assignment 5: The Tempest P1, M1, D1, P4, M4, D4, P5, M5, D5**

Work begins on this production – there may be additional opportunities to carry out additional assessment on P2

Workshop 6 – Prosthetics and special make-up

- changes to facial features
- scars
- burns
- birthmarks
- injuries

Review unit and assignments

Feedback from assignment

## Assessment

The unit is assessed by the centre and will be subject to external verification by Edexcel.

Achievement of the assessment and grading criteria should be evidenced through contextualised, vocationally-related experiences, with tasks specifically designed with the assessment and grading criteria in mind.

The theoretical aspects of assessment for this unit can be achieved through learners completing centre-devised assignments, a portfolio of evidence or through adaptation of Edexcel assignments where available. Practical assessment criteria will require observation and completion of relevant documentary evidence by the assessor.

Assessment should be as holistic as possible, with assignments designed to cover multiple assessment criteria, even across units, where appropriate. Reference to grading criteria should be made in the assessment documentation, to ensure the criteria have been met.

P1/M1/D1 are essentially the research element of the unit. P1 will be awarded to learners who have carried out research on the common types of make-up in use today and have given examples of the types of production they would be used in. Learners who expand their research and detail their consideration of a wide range of make-up can access the M1 grade. For D1 learners need to look at the wide range of make-up types and evaluate their use.

P2/M2/D2 assess learners when they are preparing, applying and removing make-up. To meet the pass criterion, learners must demonstrate that they can carry out these processes safely. It is likely that some techniques used may not have been the most appropriate, but if they were carried out safely, then the P1 grade can be achieved. Learners towards M2 will be using appropriate techniques. The key feature for access to the D2 grade is that learners demonstrate attention to detail.

P3/M3/D3 and P4/M4/D4 may appear similar, but there are some important differences.

P3/M3/D3 will normally assess learners' technical skills in applying make-up – often during their formative stages where they are practising their application techniques. There is no requirement to use the produced make-up in a production, and this may also be used to assess their work if they apply make-up to another person. For P3, there must be correct application that has an impact on character development, and the applied make-up would be realised with some degree of success. A successful application is required for the M3. A completed make-up for D3 would also need to show elements of detail. Assessors should be aware that learners who apply a simplistic style to their work for this area may not be able to show the level of detail required for D3.

P4/M4/D4, while appearing similar, are intended to assess work that has been created to satisfy specific intentions. These intentions can be requirements of the production, or a stated aim produced in advance by the learner. The criteria reward make-up that communicates the intentions of the design under performance conditions. This means a design that will work under stage lighting or other performance specific circumstances. If the make-up, when applied, satisfies the intention of the design then learners will have the requirements for P4. Learners who are able to ensure the full intention is communicated and the design itself offers support to the performer may be achieve M4. For D4 learner's make-up is an integral part of the characterisation and 'part' of the character. As a guide, consider a make-up that, when applied, enables the performer to easily become very old, fragile, ill or even horrific to be fully integrated – if that was the intention of the design.

P5/M5/D5 may be assessed as a stand-alone, or more likely, integrated into assessment for criteria 2, 3 or 4. As this area relates to safe and effective skincare, it has no direct link with the complexity of a design or the stage in the delivery period the individual make-up is designed.

All learners need to show consideration of the possible implications of the application of make-up. The intention is that, as this is an important area of work, learners will be able to meet the P5 criterion at an early stage in the year. If learners can apply make-up showing consideration of safe and effective skincare, then P5 may be awarded. As they progress and gain more experience, then they will become more adept at adding detail to their consideration processes. This is the requirement for M5. Some learners may, in addition, have a full understanding of this area of make-up – those that can demonstrate this can achieve D5. This could be demonstrated in a controlled, prescribed manner and evidenced through written work, although it could also be the result of assessors witnessing learners taking precautions in their usual work applying make-up.

Learners should be assessed on a number of occasions when they are practising their make-up skills that are being assessed by criterion 2. P3/M3/D3 and P4/M4/D4 each require two contrasting applications of make-up to be assessed. Important note: P3/M3/D3 is the only assessment area where application of make-up to another person can be assessed. All work assessed by P4/M4/D4 must be applied to learners themselves.

Ideally the designs should be linked to a character in a play or other production. Other examples of typical work would be a look that is required for a band, fashion show, cabaret, variety act etc.

It is essential that learners are given opportunities to achieve all the assessment and grading criteria through the assignments. Theoretical aspects of this unit lend themselves to cross-unit assessment.

It is recommended good practice for tutors to hold regular assignment workshop where learners bring in their assignment work and work on it, consulting with the tutor when necessary.

Signed witness testimonies and observation records must be retained for verification purposes. Supplementary evidence in the form of photographs and record cards could also be provided.

### Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and 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
P2, M2, D2, P5, M5, D5	Workshop Assessment	Learners, in the role of make-up artist, carry out their first series of make-up experiments – opportunity to assess criteria 2 and 5 if evidence is produced.	Learners notes, assessor observation.  and/or video recording marked and authenticated by the assessor.
P1, M1, D1, P5, M5, D5	Assignment 1 Make-up Research	Learners, in the role of make-up artist, research make-up types and techniques.	Learner written work and presentations marked and authenticated by the assessor.
P3, M3, D3, P5, M5, D5	Assignment 2 Create an Old Person	Learners, in the role of make-up artist, try out their new skills after workshop sessions have been running.	Learners notes, assessor observation, video evidence and photographs marked and authenticated by the assessor.
P2, M2, D2, P5, M5, D5	Workshop assessment	Learners, in the role of make-up artist, demonstrate new skills and techniques.	Learners' notes, assessor observation, video evidence, photographs marked and authenticated by the assessor.
P1, M1, D1, P2, M2, D2, P3, M3, D3, P5, M5, D5	Assignment 3 The Mikado	Learners, in the role of make-up artist, will be applying make-up to members of the Amateur Operatic Society.	Learners' notes, assessor observation, video evidence and photographs marked and authenticated by the assessor.
P4, M4, D4,	Assignment 4 Pantomime	Learners will be applying their own make-up for the production.	Learners notes, assessor observation, video evidence, photographs marked and authenticated by the assessor.
P1, M1, D1, P4, M4, D4, P5, M5, D5, P2, M2, D2	Assignment 5 The Tempest	Learners begin work on The Tempest – there may be opportunities to be assessed on criterion 2 if production goes as planned.	Learners notes, assessor observation, video evidence, photographs marked and authenticated by the assessor.

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

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with the following unit titles in the Performing Arts suite:

Level 1	Level 2	Level 3
Exploring Design Skills for the Performing Arts	Make-up for Stage Performers	Production Arts Workshop
		Make up Application Skills and Creative Uses
		Period Make-up for the Stage
		Full Body Make-up for Performers

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 make-up
- TP3.2 – Planning hair and make-up requirements for a production
- TP12 – Applying make-up and special effects

### Essential resources

Learners should have access to appropriate workshop facilities, including mirrors, appropriate lighting and actors' make-up kits, tools, equipment and products. There needs to be safe storage facilities for work and materials. Learners should also have access to broad and up-to-date visual aids and learning resources including books, magazines, trade Journals and magazines and the internet. Cameras and video recording equipment are useful tools for portfolio building and evidence requirements.

### Employer engagement and vocational contexts

Centres should develop links with local theatres, amateur production companies and other entertainment venues. Centres with learners aged under 16 need to be aware that work placements or real work experience are rarely available in theatres due to legal restrictions.

### Indicative reading for learners

#### Textbooks

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

Conway J – *Make-up Artistry for Professional Qualifications* (Heinemann, 2004) ISBN 9780435453305

Corson R – *Fashions in Hair: The First Five Thousand Years 8th Revised Edition* (Peter Owen Limited, 2005)  
ISBN 9780720610932

Swinfield R – *Hair and Wigs for the Stage: Step-by-Step* (Methuen Drama, 1999) ISBN 9780713642254

## **Journals and magazines**

*Guild Gazette* (Guild of Professional Beauty Therapists)

*Hairdressers Journal International* (Reed Business Information)

*Health and Beauty Salon Magazine* (Reed Business Information)

*Make-up Artist Magazine* (Michael Key Publisher)

## **Websites**

[www.bennyemake-up.com](http://www.bennyemake-up.com)

Ben Nye Professional Make-Up

[www.ccskills.org.uk](http://www.ccskills.org.uk)

Creative and Cultural Skills

[www.charlesfox.co.uk](http://www.charlesfox.co.uk)

Charles Fox Limited

[www.make-upmag.com](http://www.make-upmag.com)

Make-up Artist

## 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 ...
<b>Creative thinkers</b>	demonstrating types of make-up and techniques used during application [CT3]
<b>Self-managers</b>	producing their make-up on themselves or others [SM2, SM3]
<b>Effective participators</b>	producing their make-up on themselves or others. [EP3, EP4, EP5]

Although PLTS are identified within this unit as an inherent part of the assessment criteria, there are further opportunities to develop a range of PLTS through various approaches to teaching and learning.

Skill	When learners are ...
<b>Independent enquirers</b>	researching make-up types and techniques [IE2] considering the implications of applying make-up safely [IE5]
<b>Reflective learners</b>	carrying out research and using it to create designs. [RL1]

## ● Functional Skills – Level 2

Skill	When learners are ...
<b>ICT – finding and selecting information</b>	
Select information from a variety of sources to meet requirements of a complex task	carrying out research and locating sources of make-up supplies
<b>English – Speaking, Listening and Communication</b>	
Make a range of contributions to discussions in a range of contexts, including those that are unfamiliar, and make effective presentations	working with the director or producer to establish the parameters for the make-up design giving presentations on make-up research
<b>English – Reading</b>	
Select, read, understand and compare texts and use them to gather information, ideas, arguments and opinions	reading detailed instruction regarding safety and processes analysing scripts and other production notes.