

# Unit 18: Make-up Application Skills and Creative Uses in Performance

<b>Unit code:</b>	<b>D/502/5748</b>
<b>QCF Level 3:</b>	<b>BTEC Nationals</b>
<b>Credit value:</b>	<b>10</b>
<b>Guided learning hours:</b>	<b>60</b>

## ● Aim and purpose

The aim of this unit is to enable learners to develop a wide range of make-up skills, and to identify possible uses of these skills and explore creative development.

## ● Unit introduction

This unit introduces a wide range of underpinning skills needed to apply a complete make-up design successfully. It guides learners through the many factors that need to be considered when first embarking on a design and seeks to encourage the learner, not only to be creative in their own interpretation of a brief, but to hone the skills necessary, to translate that brief into a visual effect.

Make-up can play a very important part in the creation of a character, whether it is used in film/TV production, stage, advertising or catwalk performances and the make-up artist should be able to fully communicate their interpretations of a character to the audience, in whichever field they are working.

This unit is fundamental in allowing learners to explore the range of occupational areas that a make-up artist in industry can work in.

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 recognise the factors that affect the application of make-up on a performer
- 2 Be able to identify the make-up requirements of a performance
- 3 Be able to create design ideas for make-up
- 4 Be able to create make-up designs on performers.

## Unit content

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### 1 Be able to recognise the factors that affect the application of make-up on a performer

*Anatomical features:* basic anatomy and physiology; bones of the face; construction of the head; facial features; facial muscles and the effects of ageing

*Lighting:* the component colours of white light; effects of light on pigment; intensity of lighting; highlight and shadow; natural light; artificial light; the effects of light on make-up

### 2 Be able to identify the make-up requirements of a performance

*Types of production:* TV eg drama, comedy, sci-fi, presenting, documentary, light entertainment, studio, location work; film eg drama, comedy, musicals, documentary, sci-fi, studio, location work; stage eg opera, drama, ballet, pantomime, comedy, musicals, light entertainment; catwalk eg fashion/dance; commercial eg filmed advertising; corporate productions; photographic eg fashion, advertising; recording medium eg film, video, high definition, photographic

*Other factors:* conditions eg day, night, interior, exterior, wet, dry, hot, cold

*Character/role analysis:* consideration of possible input and interpretation by actors, director and producers; interpretation by costume designer and make-up designer; own interpretation of the script; identification of visual evidence from the text; research into historical, cultural and/or social conditions; identifying physical requirements eg ethnic origin, age, sex, deformities, injuries; producing a character plot eg listing number of characters, make-up requirements, changes to make-up during the performance; time span, continuity

### 3 Be able to create design ideas for make-up

*Design considerations:* the colour wheel; complementary, analogous and harmonious colour; colour context; light; dark; shade; highlight; texture; different types of make-up; shape; additions to features eg enlarged, distorted

*Design drawings:* research and influences; facial plan for each performer; indication of techniques to be used; indication of materials and equipment to be used

*Health and safety:* safe working practices; COSHH; risk assessments; products and potential allergic reactions

### 4 Be able to create make-up designs on performers

*Application process:* cleansing routine and removal process using appropriate products; camouflage and corrective make-up; foundation base, shading and highlighting; choice of crème, powder, grease, spirit and water-based products; eyebrow and eye make-up including false eyelashes and brows; cheek, lips, hands and corrective and enhancing body make-up; ageing and character effects; application of prosthetics eg modelling putty; facial hair application and cleaning

## 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> produce evidence of an investigation into the importance of facial anatomy, lighting techniques and colour theory, which affect make-up applications [IE, SM, RL]	<b>M1</b> produce evidence of the main factors relating to the importance of facial anatomy, lighting techniques and colour theory, which affects make-up application	<b>D1</b> produce evidence of a fully investigated research into the importance of facial anatomy, lighting techniques and colour theory, which affects make-up application
<b>P2</b> demonstrate ability to reproduce a range of practical skills in the application of make-up [CT, RL, EP]	<b>M2</b> demonstrate developed ability in reproducing a range of practical skills in the application of make-up.	<b>D2</b> demonstrate fully developed and creative ability in reproducing a range of practical skills in application of make-up.
<b>P3</b> produce a list of make-up requirements for the characters of a given script, with some justification for the choices [IE, CT]	<b>M3</b> produce a detailed list of make-up requirements for the characters/personalities of a given script, justifying the choices	<b>D3</b> produce a fully comprehensive list of the make-up requirements for the characters/personalities of a given script, and fully justify the choices
<b>P4</b> produce designs that adequately portray the chosen character/s, showing evidence of the research [CT, SM, IE]	<b>M4</b> produce clear designs which portray the chosen character/s, showing extensive research	<b>D4</b> produce clear and creative designs which fully portrays the chosen character/s, showing extensive research
<b>P5</b> prepare and transform a performer for a role using selected make-up techniques, contributing to the effectiveness of the production. [TW, SM, EP]	<b>M5</b> prepare and transform a performer for a role using make-up techniques in a controlled and detailed manner and contributes to the effectiveness of the production.	<b>D5</b> prepare and transform a performer for a role, using make-up techniques with relative ease and independence, which makes a strong contribution to the effectiveness of the production.

**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

## Delivery

This unit will require tutor input on research and portfolio presentation and learners should be encouraged to explore many sources of design inspiration to stimulate creativity for example TV/film, Journals and magazines and books, places of cultural interest, internet and workplace visits where possible.

This unit contains essential basic skills in make-up application and design and, on completion, learners should be able to produce an authentic make-up characterisation on a performer using current industry-related methods and products. Lectures and demonstrations should be followed by substantial time for learners to practise along with individual and group discussion to assist in the development of their practical creative skills. Learner progress should be monitored closely with regular feedback and target setting. There are no specific assessment criteria for the health and safety elements of the unit. Learners should be fully conversant with safety issues throughout the unit, and these safety skills should be embedded in the delivery.

## 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 the unit and the structure and topical breakdown of the programme. Whole class participation.

#### **Supporting skills to be introduced at the start of the unit and ongoing throughout. – P1, M1, D1**

Anatomy – basic skeletal and muscular anatomy of the head and shoulders. Tutor presentations through PowerPoint, OHP, or flipchart.

Face and head shapes – theory and practical drawing.

Anatomy of the skin – tutor presentation using above and cross section diagrams. Art and design – theory of colour, its properties and uses. Presentation and practical artwork producing a colour circle, colour gradients of tints and shades and recognising complementary and harmonising colours.

Production lighting – theory of white light and the effects of lighting on make-up. Presentation and practical experiments of light reflection and shadow using a light source. Collaborative working with learner photographers would prove beneficial at this stage, as would involvement with learners from production arts technical courses.

Learners should be encouraged to research make-up designs, colours, characters etc from varying sources, to compile a book of sketches, cuttings, textures and moodboards that will be relevant and ongoing throughout the entire course of study.

## Topic and suggested assignments/activities and/assessment

### **Health and safety criteria, general and specific to the make-up artist in the workplace – P2 M2 D2**

Tutor presentation and practical introduction to hazardous products and implements.

Introduction to the make-up kit – products and equipment. Practical demonstration.

Skin cleansing and preparations. Types of skin. Tutor presentation and practical demonstration. Learner practical participation.

Tutor led theoretical introduction with practical demonstration and learner practical participation in the following topics:

- choice and application of straight make-up. (male/female)
- corrective and camouflage make-up.
- application and removal of false lashes and false nails.

Incorporating all above skills, learner practical experimentation of working with differing skin tones, ages, ethnicities, sexes, sizes and shapes.

### **Make-up styles for differing media – P3 M3 D3**

The following could be delivered by tutor demonstration, DVD, film and photographic evidence. Learner participation involves practical recreation of the varying make-up designs and characterisations from witness study or research.

Make-up suitable for use in the theatre or ballet.

Make-up suitable for use in TV and film.

Make-up suitable for photographic and fashion use.

Involvement and collaboration with drama learners/photographic learners/fashion learners and amateur dramatics should be incorporated at this stage.

Workplace visits when possible and critical observations of performances with reference to make-up choice and design should be encouraged.

### **Application of ageing make-up, utilising colour, highlight and shade – P2, M2 D2, P3, M3, D3**

Tutor delivery by example, reference and demonstration and learner participation through research, analysis and practical delivery of design.

Three-dimensional ageing make-up produced by the application of liquid latex. Differing degrees of ageing and limitations. Practical session.

### **Working with a scripted text to perform a character analysis and experimentation – P2 M2 D2, P3 M3 D3, P4 M4 D4**

Tutor presentation and learner discussion.

Transference of design ideas from the written word through to the practical implementation on a live performer. Learner research, design sketches and practical delivery.

Make-up techniques for blocking out and adding to character features. Three dimensional work using wax. Tutor demonstration and learner practical participation.

Facial hair (pastiche) – its care and use in the formulation of a character. Tutor delivery using theory/ demonstration and learner practical participation.

Application and removal of facial hair on a performer. Practical demonstration and learner practical participation.

## Topic and suggested assignments/activities and/assessment

### **Assignment 1: Green issues in the fashion industry. THE definitive advertising campaign – P2, P3, P4, M2, M3, M4, D2, D3, D4.**

Delivery of brief by tutor, inspiring research into green issues and sustainability within the fashion industry.

Formulation of design ideas relating to a possible characterisation for a performer appearing in the campaign.

Evidence: written or demonstration of an understanding of anatomical factors relating to design choices.

Practical trial of the make-up designs and evaluation of effectiveness.

Practical delivery of a suitable high fashion character make-up under performance conditions, which is relevant to the subject matter and is suitable for its purpose ie a filmed or photographed advertising campaign delivering a message.

The purpose of the assignment is to correlate the use of all or some of the above skills into a possible, relevant, industry-related commission and to encourage exploration of design in the commercial world.

### **Assignment 2: How will I look? –P1, P2, P3, P4, M1, M2, M3, M4, D1, D2, D3, D4.**

The proposal is to deliver an artist impression, through make-up, of a present day version of a missing person for a TV campaign.

Learners should investigate facial anatomy through research and sketches and there should be evidence of an understanding of the effect of lighting on make-up for TV productions.

This assignment concentrates on the effects of the ageing process and learners will be required to research and finally deliver a 'then and now' characterisation for the performer through the 'ageing' make-up skills studied in the course of the unit.

## 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.

It is intended that assignments give learners an opportunity to experience, through recreation, workplace projects. Research, subject understanding and structured design development should be well documented. Evidence for this unit will be in textual and visual form but learners will have the opportunity to replace some textual work with recorded audio visual evidence and/or presentations. Learner progression and practical make-up skills will be observed and recorded appropriately.

The research evidence, design worksheets, observed performance records and evaluations should be presented in a suitable manner, together with photographic evidence of the make-up. A conventional portfolio or other more contemporary systems of presenting work may be used.

Practical evidence records must show compliance with health and safety requirements.

Research could involve educational visits to theatre performances, backstage tours, work experience, video film, photographs, books, CD ROM and the internet, involving exploration of the subject and should be identified in the bibliography as appropriate. Learners must be able to analyse the make-up requirements for at least one production. Learners must produce the designs for at least six different make-ups and realise at least three of them on performers, throughout the study of this unit.

At pass level, learners are asked to research with guidance and show some understanding of the factors that affect the design and application of make-up, namely facial anatomy, colour and lighting and character analysis from a brief.

Make-up designs should be explored and evidenced and learners should be able to practically transfer these designs to a performer, under performance conditions with guidance.

At merit level, learners will be able to research, with some guidance, and show a sound understanding of the factors that affect the design and application of make-up, namely facial anatomy, colour and lighting and character analysis from a brief.

Make-up designs should be explored showing artistic development and evidenced and learners being able to practically transfer these designs to a performer, under performance conditions with little or no assistance.

At distinction level, learners will display evidence of thorough independent investigation into the factors that affect the design and application of make-up. Strong artistic development will be evident and learners will be confident in their development of a characterisation and their ability to recreate that character under performance conditions with autonomy.

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 workshops 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, P3, P4 M2, M3, M4 D2, D3, D4  Can contribute to: P1, M1 and D1 if embedded.	Green issues in the fashion industry – the definitive advertising campaign.	Learners will engage in individual research into sustainability and green issues within the fashion industry. This may directly relate to products and packaging or can be inspired by ethical fashion designers.  Learners are then encouraged to envisage their participation as a make-up artist and designer in an advertising campaign to promote awareness of these issues. They should consider themselves as part of a design team collaborating with the costume department to deliver a high fashion image on a performer that can deliver the message of their choice.	Learner notes, project, assessor observation.  and/or video recording marked and authenticated by the assessor.
P1, P2, P3, P4 M1, M2, M3, M4 D1, D2, D3, D4	How will I look?	The proposal is to deliver an artist impression, through make-up, of a present day version of a missing person for a TV campaign.  Learners should investigate facial anatomy through research and sketches and there should be evidence of an understanding of the effect of lighting on make-up for TV productions.  This assignment concentrates on the effects of the ageing process and learners will be required to research and finally deliver a 'then and now' characterisation for the performer through the 'ageing' make-up skills, developed in the unit.	Learners' notes, project, assessor observation and/or video recording 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 Performers	Special Effects Make-Up
		Period Make-Up for 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 will need access to make-up station facilities with mirrors, lights, performer seating and power points along with hand washing facilities. The unit is resource heavy and learners should be encouraged to purchase their personal make-up kits, however, 'tools of the trade' will be required in addition to consumable items such as tissues, cotton wool, etc. Other materials may include DVDs, books, magazine, access to the internet, cameras, recording equipment and lights. Learners will benefit from opportunities to engage in performance production, visit professional workplaces and view live and recorded performances.

### Employer engagement and vocational contexts

Centres are encouraged to develop links with amateur/learner and professional bodies which could encourage learners to participate in production make-up work.

Contacts with outside and visiting workshops could be explored and appropriate links with local production agencies developed.

## Indicative reading for learners

### Textbooks

Corson R – *Fashions in Make-up: From Ancient to Modern Times Revised Edition* (Peter Owen, 2003) ISBN 9780720611953

Corson R and Glavan J – *Stage Make-up 9th Edition* (Allyn and Bacon, 2000) ISBN 9780136061533

Delamar P – *The Complete Make-up Artist: Working in Film, Fashion, Television and Theatre 2nd Edition* (VWTW, 2002) ISBN 9780810119697

Jewers S – *BTEC National Performing Arts Student Book* (Edexcel, 2010) ISBN 9781846906787

### Journals and magazines

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

### Websites

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

MAC Cosmetics UK

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

Make-up Artist

[www.make-up-artist-world.com](http://www.make-up-artist-world.com)

Make-up Artist World

## 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>Independent enquirers</b>	researching design and character analysis [IE2]
<b>Creative thinkers</b>	building on script briefs to produce character analysis and appropriate designs [CT5]
<b>Reflective learners</b>	reviewing their progress and setting targets [RL3] inviting feedback from tutors and peers [RL4]
<b>Team workers</b>	contributing positively to group work practices and using initiative to ensure the success of the project [TW1]
<b>Self-managers</b>	structuring independent study, forward thinking and responding to deadlines and timescales [SM3]
<b>Effective participators</b>	supplying skills and/or effort for the ultimate development of the project. [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 the many different influences that contribute to the construction of a character within a performance [IE2]
<b>Creative thinkers</b>	experimenting with design options, character development and practical uses of colour and texture [CT3]
<b>Reflective learners</b>	reviewing their progress and setting targets [RL3] reviewing the work of peers and drawing from their strengths [RL1]
<b>Team workers</b>	contributing positively to group work practices [TW1] providing constructive feedback to peers [TW5]
<b>Self-managers</b>	responding positively to challenges, seeking advice and support when needed [SM6] responding to deadlines and timescales [SM6]
<b>Effective participators</b>	discussing with peers issues related to the design and make-up application process and seeking solutions. [EP3, EP4]

## ● Functional Skills – Level 2

Skill	When learners are ...
<b>ICT – using ICT</b>	
Select, interact with and use ICT systems safely and securely for a complex task in non-routine and unfamiliar contexts	researching design options and influences
<b>ICT – finding and selecting information</b>	
Select information from a variety of sources to meet requirements of a complex task	researching design influences researching workplace opportunities
<b>ICT – developing, presenting and communicating information</b>	
Use appropriate software to meet the requirements of a complex data-handling task	sourcing products and materials
Combine and present information in ways that are fit for purpose and audience	formatting portfolio evidence
<b>Mathematics – representing:</b>	
Identify the situation or problems and identify the mathematical methods needed to solve them	sourcing materials and budgeting for a production
<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	discussing projects, delivery and designs delivering assignment presentations
<b>English – Reading</b>	
Select, read, understand and compare texts and use them to gather information, ideas, arguments and opinions	undertaking design and professional make-up artistry research
<b>English – Writing</b>	
Write a range of texts, including extended written documents, communicating information, ideas and opinions, effectively and persuasively	displaying a knowledge of subject matter in portfolio format reviewing and reflecting on own and peer performances.