

Unit 92: Make-up for Performers

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

● 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 in order 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 both 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 interpretations of character.

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

● 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

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

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

Delivery

This unit will require a wide range of teaching methods including demonstration, practice, 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. Learners should be encouraged to develop creative ideas and skills whilst developing their reflective and evaluative abilities which will enable them to produce evidence which works well for the assessment of the grading criteria. Learners also need to be able to apply make-up on others. The focus of the unit is on being able to apply make-up to themselves, as is standard practice in some parts of 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 really assist learners to see how their designs will look, and are useful tools if learners wish to build up a reference of their work during the delivery period of this unit. One very important element integral to delivery of this unit is safety, and centres should take steps to embed safety into the delivery at every opportunity.

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/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">identifying productssafety assessmentswhat to do when things go wrong.
Workshop – preparation, application and removal.
Review of video tapes – what went wrong and what went right!
Workshop 1 – Old people <ul style="list-style-type: none">skinwrinklesskin colour – sun/pallor/moles.
Assignment 1: Make-up Research P1, M1, D1, P5, M5, D5
Workshop 1, continued <ul style="list-style-type: none">skinwrinklesskin colour – sun/pallor/moles.

Topic and suggested assignments/activities/assessment
<p>Assignment 2: Create an Old Person – use centre make-up stock P3, M3, D3, P5, M5, D5</p> <p>Workshop 2 – Beards and moustaches</p> <ul style="list-style-type: none"> • beards • moustaches • ‘five o’clock shadow’ • application of crepe hair. <p>Assessment of workshop session – opportunity to assess P2, M2, D2, P5, M5, D5</p> <p>Workshop 3 – Creating a character</p> <ul style="list-style-type: none"> • themes • comedy • horror • class • nationality • theatrical genre. <p>Assignment 3: Amateur Operatic and Dramatic Society – the Mikado P1, M1, D1, P2, M2, D2, P3, M3, D3, P5, M5, D5</p> <p>Research on the genre.</p> <p>Materials and techniques.</p> <p>Visit to the rehearsals.</p> <p>Produce make-up on the cast members.</p> <p>Review of work on The Mikado.</p> <p>Workshop 4 – Pantomime</p> <ul style="list-style-type: none"> • characters • costumes • make-up styles • practical make-up experiments. <p>Assignment 4: Pantomime – own make-up P4, M4, D4</p> <p>Preparation for The Tempest – make-up requirements.</p> <p>Workshop 5 – Advanced techniques</p> <ul style="list-style-type: none"> • shading • highlighting • eyes • false lashes • eyebrows • teeth • physical features.

Topic and suggested assignments/activities/assessment

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 criterion 2.

Workshop 6 – Prosthetics and special make-up

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

Introduction to unit and structure of the programme – whole group.

Make-up for performers – examples of common styles or themes (DVDs).

Assessment

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 make-up onto 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 in order 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.

Learning outcome 1 is concerned with being able to identify types of make-up and the processes and techniques required for its 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 aim 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 outcome area 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 that all learners have a thorough grounding in the important areas of health and safety that impact on make-up processes.

Criterion 1 is essentially a research element of the unit. The P1 grade will be awarded to learners who have been able to carry out research on the common types of make-up in use today, and have been able to give examples of the types of production that would require their use. Learners who can expand their research and detail their consideration of a wide range of make-up is able to access the M1 grade. The D1 grade is available to those learners who can look at the wide range of make-up types and evaluate their use.

Criterion 2 is used to assess learners when they are preparing, applying and removing make-up. To meet the pass grade for this criterion, learners must demonstrate that they can carry out these processes safely. For P1 grade, 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 awarded. Learners working at the M2 standard will be using appropriate techniques. The key feature for access to the D2 grade is that learners demonstrate attention to detail. If they do, then D2 may be awarded.

Criteria 3 and 4 may appear similar, but there are some important differences.

Criterion 3 will normally be used to 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 criterion may also be used to assess their work if they apply make-up to another person. To access the P3 grade, 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 the requirement for the M3 grade. A completed make-up at D3 standard would also need to show elements of detail. Assessors should be aware that learners who apply a simplistic style to work for this area may not be able to show the level of detail required for access to the D3 grade.

Criterion 4, while appearing similar, is intended to be used to award 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 in use 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 a P4 grade may be awarded. Learners who are able to ensure the full intention is communicated and the design itself offers support to the performer may be awarded the M4 grade. The criterion for access to the D4 grade requires that the make-up is an integral part of the characterisation, and is 'part' of the character. As a guide, we could 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, and therefore meet the criterion for D4.

Criterion 5 may be assessed as a standalone criterion, or more likely, integrated into assessment for criteria 2, 3 or 4. As it 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. If learners can apply make-up with consideration of safe and effective skincare, then P5 may be awarded. As they progress and get more experience, then they will become more adept at adding detail to their consideration processes. This is the requirement for the M5 award. Some learners may, in addition, have a full understanding of this area of make-up – those that can demonstrate this can gain access to the D5 grade. This could be demonstrated by them in a controlled, prescribed manner and evidenced through written work, although it could also be the result of assessors witnessing them taking precautions in their usual work carried out applying make-up.

Learners should provide evidence of a number of occasions when they are practising their make-up skills that are being assessed by criterion 2. Criteria 3 and 4 each require two contrasting applications of make-up to be assessed. Important note: criterion 3 is the only assessment area where application of make-up to another person can be assessed. All work assessed by criterion 4 must be applied to learners themselves.

The designs ideally 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.

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 Pearson 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. Video recordings.
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. Presentations.
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. Photographs.
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 recordings.
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. Photographs.
P4, M4, D4	Assignment 4 Pantomime	Learners will be applying their own make-up for the production.	Learners' notes. Assessor observation. Video evidence. Photographs.
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.

Links to other BTEC units

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

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

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 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 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 placements or real work experience are rarely available in theatres due to legal restrictions.

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	demonstrating types of make-up and techniques used during application
Self-managers	producing their make-up on themselves or others
Effective participators	producing their make-up on themselves or others.

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 ...
Independent enquirers	researching make-up types and techniques considering the implications of applying make-up safely
Reflective learners	carrying out research and using it to create designs.

● Functional Skills – Level 2

Skill	When learners are ...
ICT – Find and select information	
Select and use a variety of sources of information independently for a complex task	carrying out research and locating sources of make-up supplies
English	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	working with the director or producer to establish the parameters for the make-up design giving presentations on make-up research
Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions	reading detailed instruction regarding safety and processes analysing scripts and other production notes.