

Unit 94: Full Body Make-up for Performers

| | |
|-------------------------------|----------------------|
| Unit code: | K/502/5610 |
| QCF Level 3: | BTEC National |
| Credit value: | 10 |
| Guided learning hours: | 60 |

● Aim and purpose

This unit will enable learners to develop skills in the design and application of full body make-up for performers.

● Unit introduction

The art of the make-up artist can greatly add to the magic and fantasy of a production. As make-up artists it is necessary to look at the design of a character as a whole, from head to foot. When designing a character in the context of fantasy, science fiction or children's drama, extended make-up skills will be required. Learners will develop skills required to create the appropriate look for a performer whether it be on stage or for the camera. Through research into the work of top make-up artists for stage and screen, learners will develop their own full body designs within this context which will allow them to expand their creativity.

The use of special effects make-up is now commonplace on stage and screen – this unit allows learners to experiment with different types of make-up, and reproduce some of them during their studies.

This unit is an ideal companion to other specialist units if a centre is considering a particular type of production at some point during the delivery period.

● Learning outcomes

On completion of this unit a learner should:

- 1 Know how to research and identify full body make-up requirements
- 2 Be able to create design ideas for full body make-up
- 3 Be able to produce and modify complete make-up on performers/models.

Unit content

1 Know how to research and identify full body make-up requirements

Research genres: eg fantasy, science fiction, children's films, television and stage

Themes and concepts: eg animals, non-human, ethnic art, futuristic, water, sky, mountains, foliage, flowers, statues, products, materials and techniques

Identification examination of techniques and materials: eg make-up types, application method, use of different materials, use of built-up features, prosthetics, combinations with masks, wigs, costumes

2 Be able to create design ideas for full body make-up

Response when exploring ideas: character requirements/interpretation; identifying visual research material; experimentation with different techniques and materials

Concept: discussion with design team regarding the 'look' of the production; identifying the nature and characteristics of the full body make-up being created; presenting initial ideas; distinguishing between other design elements eg costume, masks, animatronics, digitally enhanced special effects; working to a budget; costing items of body make-up

3 Be able to produce and modify complete make-up on performers/models

Products: eg aquacolour, bulk water-based, iridescent creams and liquids, crayons, metallic paints, adhesives, pancake, grease paint, liquid latex, sponges, airbrush make-up

Techniques: eg air brush, mixing, blending, stippling, shading, single and double layering, large area coverage, fine detail, laying body stockings and other materials onto the skin, use of materials and props, texturising substances such as oatmeal, sequins, feathers, beads, stencils, hair, head dresses

Health and safety: skin testing for allergies; safe use and disposal of products; preparation of equipment and materials; personal hygiene issues; aftercare

Evaluation and response: making own judgements about how the make-up works and making adjustments; responding to criticisms by performers, directors and/or designers and making corrective adjustments as required

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: |
| P1 identify how techniques and materials are used in selected performing arts productions, film or television [IE, CT] | M1 describe how a range of techniques and materials are used in selected performing arts productions, film or television | D1 comment critically on how a wide range of techniques and materials are used in selected performing arts productions, film or television |
| P2 create initial design ideas from character analysis and consideration of the production requirements [RL, IE] | M2 create developed design ideas from character analysis and consideration of the production requirements | D2 create developed and considered design ideas from detailed character analysis and full consideration of the production requirements |
| P3 demonstrate ability in transforming and preparing a performer for the full body design using selected applied make-up techniques under instruction, with support and guidance [EP, SM] | M3 demonstrate ability in transforming and preparing a performer for the full body design using selected applied make-up techniques, with minimal support and guidance | D3 demonstrate a developed ability in effecting a full body transformation, preparing a performer for a role using make-up techniques with relative ease and independence |
| P4 review the success of the make-up. [RL] | M4 demonstrate clear and considered judgements on the success of the make-up. | D4 provide fully justified evaluations which show sound judgements on the success of the make-up. |

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 |
|-----|--|---|--|
|-----|--|---|--|

Essential guidance for tutors

Delivery

This unit will require a wide range of delivery styles including demonstration, learner practice, lectures and discussion alongside workshop style sessions where learners can experiment. Examples of professional work in the form of DVD, video, still photographs or demonstrations from practitioners will assist learners in understanding the depth and range of work that is possible. Learners should be encouraged to develop research skills and reflective abilities that will enable them to produce quality end products suitable for use as evidence. As an example, they could study animals to see how they can be adapted to become fantasy human personas. They could then be introduced to familiar areas from musical theatre and films such as 'Lion King', 'Cats', 'Star Wars', and 'the Lion, the Witch and the Wardrobe' – all of which feature animals of some kind who act as humans.

This unit is ideal for study when a centre have a planned production that would benefit from the skills and techniques featured here.

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. |
| Full body make-up for performers – examples of common styles or themes – DVDs. |
| Health and safety primer <ul style="list-style-type: none">identifying techniques and materialssafety assessmentswhat to do when things go wrong. |
| Workshop – design ideas – exploring ideas and experimenting. |
| Assessment of workshop session – opportunity to assess P2, M2, D2. |
| Review of video tapes – what went wrong and what went right! |
| Workshop I – Design ideas and production requirements <ul style="list-style-type: none">'the look'links with costumemasksbudgets. |
| Assignment 1: Full Body Make-up Research – P1, M1, D1 |
| Workshop I continued <ul style="list-style-type: none">characterisation issuesmaterialstimescales. |

Topic and suggested assignments/activities and/assessment

Assignment 2: Lion King Experiment – animal ideas – P2, M2, D2

Workshop 2 – Lion King Experiment

- lion
- apes
- giraffes
- other creatures.

Assessment of workshop sessions – opportunity to assess P3, M3, D3.

Presentations: based on Lion King Experiment P4, M4, D4

- Prepare video segments
- Prepare presentation aides
- Practice presentation make-up example
- Perform presentation.

Assignment 3: The Plotters of Cabbage Patch Corner – P1, M1, D1, P2, M2, D2, P3, M3, D3

- Research and ideas
- Materials and techniques
- Garden creatures
- Production of make-up ideas
- Produce make-up on the cast members.

Review of work on the Plotters: collect children's comments P4, M4, D4.

Assignment 4: Formal Written Review of the Plotter Show for Children P4, M4, D4

Assignment 5: Introduction to the Incredible Vanishing – research and ideas – P1, M1, D1, P2, M2, D2

Preparation for the Incredible Vanishing – full body make-up requirements.

Workshop sessions – advanced techniques

- air brushing
- stippling
- large area coverage
- texturising
- materials and props.

Topic and suggested assignments/activities and/assessment

Assignment 6: The Incredible Vanishing Production – P3, M3, D3, P4, M4, D4

- Work begins on this production
- Modify plans in the light of rehearsals
- Produce specific fitted elements
- Facial prosthetics and devices – antennae, eyes
- Body shading – wings, shells, slime, spots
- Extra appendages – legs, arms, wings, pincers
- Beauty/ugliness features
- Production stages
- Fit designed elements and carry out full body make-up
- Repair and redo as necessary
- End stage
- Complete notes and documents, review video and still images
- Carry out presentation.

Assessment

Evidence for this unit will be in textual and visual form. The research evidence, design worksheets and observed performance records should be presented in a portfolio together with photographic evidence and the evaluations. Practical evidence records must show compliance to health, safety and modesty requirements. Self-management skills can be evidenced by adherence to work schedules and realistic time scales in practical assessments. Learners must produce a research portfolio that includes a range of design images. Learners need to produce at least four full body make-up designs from which they must carry out at least two of their designs on performers. In addition, they must also use a modification or reproduction of another designer's work, and realise this on a performer.

It would be an advantage to collect evidence in a number of forms; video evidence is especially useful for showing some of the details of full body make-up. It is important to note that as the make-up designs may be for television or movie genres, assessment via video may be more valid than still photographs. Collected video and still images must be of good quality if they are to be used as evidence to support assessment.

Learning outcome 1 is concerned with carrying out research into full body make-up, looking at genre, themes and concepts and considering the techniques and material used. The range and scope are very large. Centres have a great deal of freedom to select appropriate areas of study and guide learners towards areas where they may find the work stimulating. In addition, this is where the work for the entire unit can be fine tuned to meet the anticipated needs of future production that the learners may be servicing.

Learning outcome 2 requires learners to create their own design ideas for full body make-up. They are encouraged to promote the blending of traditional make-up skills with other design elements – typically, but not exclusively, costume, masks special effects and even animatronics.

The final process of producing and modifying complete full body make-up to performers is the aim of learning outcome 3. Learners will be dealing with a range of products and techniques – some very different to traditional make-up due to the larger areas that must be covered. The critical area of health and safety is considered an element of this outcome area, and learners need to be aware of any likely issues with the techniques, materials and process they will be exposed to, but please note that it is not specifically assessed. Centres therefore need to ensure that due to the very wide range of possible work, they take steps to consider any possible risk and reduce it to an acceptable level.

Criterion 1 relates to techniques and materials, and learners that can identify some of the common techniques and materials used in full body make-up, commenting on how it is used can be awarded the P1 grade. If they are able to describe a range of these techniques and materials – this is the key to being awarded the M1 grade. Critical comment and an explanation of a wide range of these techniques and materials is the requirement for a D1 to be awarded.

Criterion 2 at P2 level may be awarded to learners who can use a character analysis and production requirements to create initial ideas. These ideas can be basic in concept and may not be suitable for development. If these ideas have been developed from the initial concept, then M2 grade is available. Where the designs show signs that they have been developed and considered by the learner from detailed character analysis and a full consideration of the production requirements the D2 grade may be awarded.

Criterion 3 is used to assess the preparation of the performer and the execution of the make-up on the performer's body. Progression through the three grade levels is based on the level of support and guidance required by the learner. This is important as the difficulty level of the designs the learners will vary greatly. P3 grade relates to learner work where the assessor or another person has carried out instruction along with necessary help and guidance throughout the process. If the assistance is mainly support and guidance at a minimal level, then an award at M3 will be appropriate. Where the learner has demonstrated a developed ability to carry out the process and has carried out the tasks with relative ease and independence then this is the access requirement for D3. Assessors need to use their professional integrity to balance the difficulty level of the task in hand. As a guide, a learner working at the Distinction level would not compromise their grade by requesting a 'third hand' to carry out certain processes. This would not constitute support in this context and the D3 grade would still be appropriate.

Criterion 4 requires learners to consider their work, and make judgements on the success of the full body make-up they have applied. A learner who can make some judgements on the success will be working at P4 level. If comments are clear and considered they will attract the M4 grade. To gain access to the D4 grade, learners must produce fully justified evaluation on the success of their work making sound judgements.

Criterion 4 may be assessed on work at any point in the delivery period of the unit. As a consequence the make-up carried out by the learner may not always have been successful. If the learners can determine the feature that prevented success and the assessor can use the criterion 4 wording appropriately there is no reason why their consideration of why the design did not work could not access the full range of grades. An understanding of why a design did not work as expected can be a valuable learning experience.

Due to the requirement for learners to carry out a number of different full body make-up designs, there is scope for repetition of grading opportunities. There is no requirement to assess every design that is produced, although learners should be encouraged to revisit grading opportunities when new designs offer the possibility of advancement in grading.

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 | Assessment of workshop session | Learners have been looking at typical design ideas concentrating on links with character and production requirements. | Learners notes. Assessor observation. Video recordings. |
| P1, M1, D1 | Assignment 1 Full Body Make-up Research | A conventional research assignment – techniques and materials. | Learner written work. Presentations. |
| P2, M2, D2 | Assignment 2 Lion King Experiment | Using the Lion King as a stimulus, learners are producing their own designs. | Learner documents. Assessor observation. Video evidence. Photographs. |
| P3, M3, D3 | Assessment of workshop sessions Lion King experiment | Some of the design ideas were produced and tried out – the results are being assessed. | Learners notes. Assessor observation. Video recordings. Photographs. |
| P1, M1, D1 P2, M2, D2 P3, M3, D3 | Assignment 3 Plotters of Cabbage Patch Corner | The start of this children's production – lots of insects and other creatures are required. | Learner notes. Assessor observation. Video evidence. Photographs. |
| P4, M4, D4 | Assignment 4 Review of Plotters | Learners will collect the comments of the children who saw the production and present their findings on specific creatures and the children's response. | Learner written work. Presentations. Questionnaires. |
| P2, M2, D2 P1, M1, D1 | Assignment 5 The Incredible Vanishing Pre-production | The start of the research and ideas phase for this production. | Learner notes. Assessor observation. |
| P3, M3, D3 P4, M4, D4 | Assignment 6 The Incredible Vanishing Production with end review | The designs are produced and completed on the performers using on-body make-up and added in designed elements. | Learner notes. Assessor observation. Video evidence. Photographs. |

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 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 |
|---------|------------------------|--|
| | Make-up for Performers | Production Arts Workshop |
| | | Make up Application Skills and Creative Uses |
| | | Period Make-up for the Stage |
| | | 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
- HSI – 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
- TP12 – Applying makeup and special effects.

Essential resources

Learners should have access to appropriate workshop facilities, including mirrors, appropriate lighting and actors' make-up kits, airbrush with colours and stencils, tools, equipment and products. As the learning outcomes rely heavily on learners' ability to research effectively, these skills need to be developed. A wide variety of research resources will be needed. 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 under 16 need to be aware that placements or real work experience is 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

Brines W J, Look B, Sims A and Westmore M – *Star Trek Aliens and Artifacts* (Star Trek, 2000)
ISBN 9780671042998

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

Corson R and Glavan J – *Stage Make-up, Ninth Edition* (Allyn & Bacon, 2001) ISBN 9780136061533

Swinfield R – *Hair and Wigs for the Stage Step-by-Step* (Stage and Costume) (A&C Black 1999)
ISBN 9780713642254

Swinfield R – *Stage Make-up Step by Step: The Complete Guide to Basic Make-up, Planning and Designing Make-up, Adding and Reducing Age, Ethnic Make-up, Special Effects, Make-up for Film and Television* (Betterway Books, 2001) ISBN 9781558703902

Journals

Make-up Artist Magazine

Warpaint Magazine

Websites

www.make-upmag.com

Make-up Artist Magazine

www.warpaintmagazine.com

Make-up resource site

www.charlesfox.co.uk

Theatre costume, wigs and make-up

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 ... |
|-----------------------|---|
| Independent enquirers | creating their initial designs and considering techniques and materials |
| Reflective learners | making judgements on the success of their 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 producing their judgements on the success of their designs |
| 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. |