

Unit 95: Special Effects Make-up

Unit code:	J/502/5615
QCF Level 3:	BTEC National
Credit value:	10
Guided learning hours:	60

● Aim and purpose

This unit is about creating special effects make-up for the world of stage and screen; learners will be able to produce designs for and realise special effects make-up on performers.

● Unit introduction

Make-up adds to the magic of theatre and screen and aids in the suspension of disbelief. The use of special effects make-up helps to create fairies, ghosts, ghouls and on a more earthly plane, pimples, cuts and bruises. Make-up artists are often required to provide make-up for a performer who has sustained an injury in a scene. This requires research, speaking to the director and stunt coordinator to ensure the correct effect is achieved. Often skin blemishes or disorders need to be re-created, for example psoriasis. Even comedy material will require special effects such as spots or pimples.

The skills developed in this unit are also transferable to industries outside the traditional performing arts area. Many organisations involved in first aid, emergency planning and safety training require realistic scenarios for their training activities – as an example, the emergency services frequently stage disaster simulations to enable their teams to train realistically. People who can provide make-up services to enable casualties to appear to have suffered broken bones, burns and other serious injuries are in short supply.

The main focus of this unit is the delivery of skills, knowledge and techniques suitable to support theatrical productions, although television, the movie industry and other uses are closely linked, and where appropriate incorporated into this unit.

● Learning outcomes

On completion of this unit a learner should:

- 1 Be able to identify the special effects make-up requirements of a production
- 2 Be able to experiment with different special effects
- 3 Be able to produce designs and plans for special effects make-up
- 4 Be able to realise special effects make-up on performers.

Unit content

1 Be able to identify the special effects make-up requirements of a production

Research into special effects: fantasy and futuristic eg fairies, elves, space, aliens, mythology, angels, monster; horror eg devils, demons, ghosts, goblins, trolls, grotesques, vampire, blood, blindness, ogres, witches; casualty and special constructions eg scarring, scabs, burns, pimples, warts, cuts, bruises; eyes eg oriental, sagging, eyelids, blocking out eyebrows

Production requirements: script analysis and breakdown; interpretation by actors and director; interpretation by costume designer; identification of visual evidence from text; research into historical, cultural and/or social conditions; identifying physical requirements, age, sex, deformities, injuries; identifying exact nature of special effects requirements

2 Be able to experiment with different special effects

Creating effects: eg sunburn, moles, droopy eyelids, freckles, liver spots, scars, perspiration, tears, blood, cuts and bruises, teeth, acne, burns and blisters, diseased hand

Materials and equipment: eg silicone, gelatine, bald cap materials, liquid latex, foam rubber, transparent tape, glycerine, eyedropper, stage blood, a range of brushes, spirit gum, wax, putty, spatula, sealer, acetone, tooth pick/cocktail sticks, tooth enamel, various colours, bread crumbs or oatmeal, Tuplast, scar making material, stipple sponge, rubber mask grease paint, airbrush colours, special effects make-up palettes, realistic colour palettes

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

3 Be able to produce designs and plans for special effects make-up

Design considerations: use of colour; light; dark; shade; texture; different types of make-up; shape; additions to features

Plans: facial plan for each performer; techniques to be used; materials and equipment; design elements; colour; texture

4 Be able to realise special effects make-up on performers

Application: eg brushes, sponges, make-up, glues, latex pieces, silicone, gelatine, blending, drawing, lining, pouring, use of syringe, eye droppers

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

Evaluation: making own judgements about how the make-up works and making modifications; 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.

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 present research into the use of special effects make-up [IE]	M1 present detailed research into the use of special effects make-up	D1 present extensive research into the use of special effects make-up
P2 experiment with products, materials and techniques used for special effects make-up [CT, SM, EP]	M2 experiment with a range of products, materials and techniques for special effects make-up	D2 experiment in depth with a range of products, materials and techniques for special effects make-up
P3 select appropriate techniques to create the selected special effects make-up design [EP, SM]	M3 demonstrate creative ability in the selection of techniques to create a special effects make-up design	D3 demonstrate a developed ability in applying the selected techniques to create an effective and convincing special effects make-up design
P4 produce a special effects make-up from a design using the appropriate techniques with support and guidance [SM, EP, CT]	M4 produce a special effects make-up from a design that communicates the desired effect with minimum support and guidance	D4 produce authentic looking special effects make-up independently from a design that shows developed levels of accuracy and attention to detail and communicates the desired effect
P5 review the effectiveness of special effects make-up and make basic modifications under supervision and guidance. [RL, IE]	M5 demonstrate some clear and considered judgements about the effectiveness of special effects make-up and make modifications with minimum support and guidance.	D5 provide a fully justified evaluation of special effects make-up, and make modifications independently.

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

Centres will need to provide a framework where learners can be exposed to examples of the types of special effect make-up seen on stage, television and feature films. In many cases, a collection of suitable feature films, eg Animal Farm, Star Wars, Wizard of Oz, may be a suitable source of information that becomes the basis of their research and experimentation. In addition a number of suitable theatrical performances featuring content useful to this unit are now available on DVD, ranging from Shakespeare to modern musical theatre. It would be useful to ensure that the visual stimulus material includes source material of different ages so that learners can assess the improvements made in special effects technology over the years. A comparison of special effects make-up from, for example, the 1960s, shows huge advances in techniques and styles when compared with contemporary material. Learners will need to compile a portfolio of their work, and it is suggested that both conventional style content and modern electronic media are combined to enable the portfolio to reflect accurately the work produced. Delivery may be by conventional lectures, demonstrations and practical experimental sessions. This unit will require guidance on research and portfolio presentation. Learners should be encouraged to develop research skills and reflective abilities that will enable them to produce quality evidence.

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.
Assignment 1: Research – ‘What is Special Effects Make-up?’ P1, M1, D1
Health and safety primer <ul style="list-style-type: none">identifying productssafety assessmentswhat to do when things go wronghow to do it safely.
Workshop 1 <ul style="list-style-type: none">products, techniques and materialsapplication and removal of gelatine/latexscars/cuts and injuries.
Assessment of workshop session P2, M2, D2, P5, M5, D5
Review of video tapes – what went wrong and what went right!

Topic and suggested assignments/activities and/assessment

Workshop 2

- perspiration
- tooth enamel
- baldness
- spots and moles
- burns
- disease.

Assessment of workshop session P2, M2, D2, P5, M5, D5

Assignment 2: Emergency Day with Emergency Services and Casualty Union Members P2, M2, D2, P3, M3, D3, P4, M4, D4, P5, M5, D5

- Planning for emergency exercise
- Rehearsal session
- The exercise
- Evaluation
- Modification session with video/photos.

Assignment 3 – World War II Project – P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4, P5, M5, D5

- Research into make-up techniques
- Planning
- Workshop session – special effects needed; ideas and testing
- Individual designs
- Make-up production sessions and photos
- Video session with designer's comments
- Modifications and repairs.

Workshop sessions – more techniques, tips and catch-up.

Assignment 4: Ghosts, Ghouls and Demons – P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4, P5, M5, D5

- Research into make-up techniques
- Planning
- Workshop session – special effects needed; ideas and testing
- Individual designs
- Make-up production sessions and photos
- Video session with designer's comments
- Modifications and repairs.

Preparation for Animal Farm – what will be required.

Topic and suggested assignments/activities and/assessment

Workshop session – animal features and characteristics

- materials
- techniques
- colours
- airbrushing
- textures
- wax
- putty.

Assignment 5: Animal Farm

P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4, P5, M5, D5

- Research into make-up techniques
- Planning
- Workshop session –special effects needed – ideas and testing
- Individual designs
- Make-up production sessions and photos
- Video session with designers comments
- Modifications and repairs.

Review unit and assignments.

Feedback from assignment.

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 or video 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 timescales in practical assessments. Learners must produce at least four applications of special effects make-up on performers during the delivery period of this unit and produce appropriate evidence that will be used by the assessor to award grades. This evidence is critical as it is the only permanent record of learners' work, as work carried out on performers is, by nature, temporary. Observational evidence, or other retrospective evidence, is not suitable as evidence for this area of learners' work. Centres must make adequate arrangements for the safety and suitability of this evidence. The quality of photographic or video evidence is paramount.

Learning outcome 1 is essentially a research task, designed to underpin all the practical work that follows. Work for this outcome area will introduce learners to the large range of different types of make-up that fall into the 'special effect' category. Initially they may be able to identify the more obvious areas, but exposure to suitable material will expand their knowledge of the subject greatly.

Learning outcome 2 requires learners to experiment with the various materials and techniques they will use continually as they progress through work on the unit. This outcome area could be delivered in a single large section, or revisited continually as learners move from project to project.

Learning outcome 3 is concerned with design. Work can be based on simulations, perhaps complex designs that are impossible within an education framework, or can be much simpler. Learners may then use these plans as the basis for future work. It requires learners to be able to document their ideas and present them in a manner that others can understand.

Learning outcome 4 has two phases – taking a design and realising it on a performer, and a final evaluative stage where judgements on how well the make-up worked can be made. There is also scope for modifications to a design, based on the initial application. These modifications may be the result of learners' own evaluation but may be as the result of comment or criticism from others.

Criterion 1 is concerned with presenting the research each learner has compiled into the use of special effects make-up. There is no prescriptive requirement to carry out this task in writing or by formal presentation. Centres may use any presentation method they consider appropriate, as long as the method allows learners access to the full range of grades. Special effects make-up is very visual, and learners are encouraged to use a medium that has maximum impact. The key features for the P1 grade are that they are able to present their research on special effects. Learners who can show detail in their research may be awarded at M1, reserving the D1 grade for those learners who can show extensive research evidence.

Criterion 2 requires learners to have experimented with special effects make-up. It is likely at P2 grade that learners will not have used a wide range of techniques, products or materials and will have concentrated on more simplistic, commonly available materials and products, using basic techniques in the implementation of the make-up. Assessors need to maintain good evidence collection systems for this criterion to be assessed effectively. Centres may perhaps require learners to complete notes or a working diary of some kind to be used as supportive evidence, or a managed system of photographs or video recordings could be used. It is suggested that learners are encouraged to collect this style of evidence for themselves, whenever they use new or alternative ideas or techniques. Learners who progressively work through a range of different products, materials and techniques will be able to access the M2 grade, while in-depth experimentation is the key to achievement at D2 level.

Criterion 3 is linked to the production of designs for special effects make-up. It is important to note that these designs may use techniques within the skill set of the learners, but could be complex, and perhaps impractical designs from the perspective of being able to achieve them within the centre. In this criterion area, there is no requirement to be able to produce each design learners generate. The designs must show learners have selected appropriate techniques for the design. At some point, their designs will be converted into real ones and carried out onto performers, but not every design requires this practical end product. Criterion 3 requires learners working at P3 level to have selected some appropriate techniques. A creative element is required for access to M3 and this will be used to select the techniques the design requires. As a guide, this will show that learners have considered what the final design needs to feature, and have found a suitable technique to realise this effect. As a guide to the differentiation between pass and merit criterion descriptors, consider the scenario learners are working from. The production is 'Three Little Pigs' and the director requires make-up for the pigs. Learners working at P3 may spend some time experimenting with colour and lining to create the look of pig's noses. These decisions would constitute the use of an appropriate technique and be awarded at P3. Learners who decided to mould noses from polystyrene egg box components have demonstrated some creativity and would be able to access the M3 grade. Learners who appreciated that securing such a component would be tricky or difficult to disguise and decided to use putty or other mouldable material has shown a developed ability in applying techniques and would be able to access the D3 grade. These are three very different techniques, and all acceptable for assessment using the criteria descriptors.

Criterion 4 is used to assess learners' work in applying special effects make-up. The criterion descriptor is worded to allow learners to apply one of their own designs, or a design from elsewhere. This could be to a brief supplied by the centre, or could be a design produced by another learner, used with permission. To be awarded a P4 grade, learners must produce a special effects make-up following a design. It is important that techniques used are appropriate. As an example, a visually excellent result that was produced without due care, or using techniques that may not have met the accepted standards of safety expected, cannot meet the requirements of the P4 grade. Support and guidance is expected to be present, and should ensure the process is carried out in a safe manner. A simplistic make-up, produced using safe and appropriate techniques, with some support and guidance would meet the requirements for P4 to be awarded. M4 introduces a requirement for the make-up to communicate a desired effect – usually detailed in the design documents being followed, or communicated verbally to the learner make-up artist. Support and guidance at M4 level is expected to be minimal. The requirement to communicate the desired effect required for M4 is maintained at D4 grading level and introduces a requirement to look authentic and show attention to detail.

Centres should note that during the delivery period of this unit, learners must have carried out at least four make-up applications. They do not all need to be assessed, but to enable grade progression as skill level increases, this criterion is expected to be revisited a number of times.

Criterion 5 is where learners demonstrate their ability to judge and evaluate design work and be able to make modifications based on the results of their own comments and those of others. There is scope for this area of their work to be directed to the designs of others, rather than their own, if considered useful by the centre. This is deliberate flexibility, designed to allow learners at opposite ends of the grade range to demonstrate skills. As an example, learners who were able to produce a design that met D4 requirements may have left little scope for modifications to that design, as it was already showing attention to detail. These learners may be able to look at other designs, and after evaluation be able to make modifications that improve the basic design or the implementation of it. At the other end of the grade range we could have learners who have been unable, possibly for time or other reasons, to access anything other than the P4 grade. If deemed acceptable to the centre, another learner could take this design and after justified evaluation make the modifications required independently and access a higher grade using another learner's material.

This can, with some centre management, introduce an element of team work into this unit, which otherwise requires learners to demonstrate their skills, techniques and knowledge independently.

Grading-wise, for this criterion, to access P5 grade, learners must be able to produce comments on how effective a make-up is, and carry out some modifications with supervision and guidance. Learners who can make their judgements clear and considered have access to M5 if the modifications produced have minimal input in terms of support and guidance. Learners working at D5 will show the ability to make modifications independently based on them fully justifying the comments in their evaluation.

Programme of suggested assignments

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

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Assignment 1 'What is Special Effects Make-up?'	Introduction to the unit contents and special effects make-up in general.	Learners' notes. Presentation of research.
P2, M2, D2, P5, M5, D5	Assessment of workshop session	Learners have been experimenting with special effects make-up and then evaluating their work. Work based around scars and injuries.	Learners' notes. Assessor observation. Video evidence. Photographs.
P2, M2, D2, P5, M5, D5	Assessment of workshop session (repeat of earlier activity based on different content)	As above but concentrating on different content.	Learners' notes. Assessor observation. Video evidence. Photographs.
P2, M2, D2, P3, M3, D3, P4, M4, D4, P5, M5, D5	Assignment 2 Emergency Day	Learners will be playing the role of injured members of the public at an Emergency Services training day. Learners, in the role of make-up artist, will provide special effects make-up services.	Learners' notes. Assessor observation. Video evidence. Photographs.
P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4, P5, M5, D5	Assignment 3 World War 2 Project	Performers will be re-enacting scenes from World War 2 – Learners, in the role of make-up artist, will provide special effects make-up services.	Learners' notes. Assessor observation. Video evidence. Photographs.
P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4, P5, M5, D5	Assignment 4 Ghosts, Ghouls and Demons	Media Studies learners are producing Horror Films using Performing Arts learners as actors. Learners, in the role of make-up artist, will provide special effects make-up services.	Learners' notes. Assessor observation. Video evidence. Photographs.
P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4, P5, M5, D5	Assignment 4 Animal Farm	Performing Arts are staging Animal Farm – all learners will be required to be made up as animals. Learners, in the role of make-up artist, will provide special effects make-up services.	Learners' 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
Exploring Design Skills for the Performing Arts	Make-up for Performers	Production Arts Workshop
		Basic Make-up Design and Application
		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
- HSI – Working safely
- TP2.2a – Interpreting designs for hair and makeup
- TP3.2 – Planning hair and makeup requirements for a production
- TP12 – Applying makeup and special effects.

Essential resources

Learners require access to video replay equipment, photographic equipment (modern digital equipment is preferable) and computer resources including image manipulation software for experimentation and evidence collection. Suitable space should be available to carry out the design elements and production space where the actual designs can be performed on subjects. Suitable storage facilities for the stock make-up and other items, plus space to store work in progress, is important.

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 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

Blasco J – *The Professional Make-up Artist: Motion Pictures, Television, Print, Theatre* (Walsworth Publishing Company, 2005) ISBN 9780977158003

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

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

Vinther J – *Special Effects Make-up: For Film and Theatre* (A & C Black, 2003) ISBN 9780713667479

Journals

Make-up Artist Magazine

Warpaint Magazine

Websites

www.casualtiesunion.org.uk

Casualties Union

www.charlesfox.co.uk

Charles Fox

www.make-upmag.com

Make-up Artist Magazine

www.wolfefx.com

Wolfe FX Face Paint

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	experimenting with make-up materials, products and techniques
Self-managers	creating their own special effects make-up designs
Effective participators	producing their designs onto performers.

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	carrying out research into the use of special effects make-up
Reflective learners	considering the success of special effects designs and suggesting modifications.

● 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	researching the use of special effects make-up
English	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	making presentations of their research, or their evaluations of the success of special effects designs
Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions	reading scripts or production documentation or responding to the needs of the director or other production team members. following instruction on the use of specialist materials or application techniques.