

Unit 96: Make-up Using Prosthetics

Unit code:	A/502/5613
QCF Level 3:	BTEC National
Credit value:	10
Guided learning hours:	60

● Aim and purpose

This unit will enable learners to develop skills in creating make-up, based around the use of prosthetics to create 3 dimensional special effect make-up.

● Unit introduction

For the performing arts industry, prosthetic make-up is often taken to mean body parts – noses, ears and limbs are common – but the specification extends to include most additions to the human frame, including sci fi/horror and aging.

Make-up techniques in general cover a large range of styles and genres, from conventional image-enhancing techniques, through to more theatrical styles intended to assist the development of character, and to special effects make-up that attempts to produce the more unusual features often needed in the theatre and television industries. This unit concentrates on the use of prosthetics. The use of prosthetics also extends into musical theatre, with many modern productions featuring the use of these ‘add-on body parts’.

In this unit learners will develop skills enabling them to recognise the use of prosthetic pieces within the context of make-up and to research and create designs for 3D make-up. They will produce, with technical ability, small make-up prosthetic pieces and create an authentic and justifiable 3D make-up using prosthetic pieces on a performer, that reflects a given brief or script.

● Learning outcomes

On completion of this unit a learner should:

- 1 Know how to research and identify 3D special effects make-up
- 2 Be able to design a 3D special effects make-up
- 3 Be able to experiment with 3D special effects make-up techniques
- 4 Be able to produce a 3D special effects make-up on a performer/model.

Unit content

1 Know how to research and identify 3D special effects make-up

Research: examples from films and television programmes of special effects make-up created with the use of prosthetics (especially in science fiction, horror, fantasy genres)

Identification: eg bald caps, patches, latex constructions, false noses, chins, scars, false pieces, built-up features, ageing using prosthetics

2 Be able to design a 3D special effects make-up

Response: exploring ideas in terms of character/creature requirements/interpretation; identifying visual research material to act as a starting point; experimentation with different techniques and materials

Concept: discussion with design team regarding the 'look' of the production; identifying the nature and characteristics of the 3D effects 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; working to time restrictions

3 Be able to experiment with 3D special effects make-up techniques

Skills: eg nose putty, derma wax, latex, alginate, gelatine, plastic film, tissue, cotton, spirit gum, cereal and seed products, make-up, readymade prostheses and special constructions, pimples, scars, scabs, moles, warts, welts, wounds, related health and safety issues

Prosthetics: eg casting, direct negative moulds, indirect negative moulds, positive castings, prosthetic pieces, noses, eyelids, eye pouch, ears, chin, neck, hands, bald caps, full mask, scabs, scars, wounds, welts, warts, moles and teeth; application of prosthetic pieces including attachment and concealing of edges; colouring and concealing edges; removing prostheses; related health and safety issues

4 Be able to produce a 3D special effects make-up on a performer/model

Application: selection of the appropriate techniques; making the required prosthetics; applying the prosthetic and concealing with make-up eg use of brushes, sponges, specialist prosthetic make-up, glues, latex pieces, foam rubber, blending, drawing, use of syringe, eye droppers, glueing, peeling

Evaluation: 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 present some evidence of character research and a description of the common uses of prosthetics [IE, RL]	M1 present detailed evidence of character research and a description of the uses of prosthetics	D1 present comprehensive evidence of character research and analysis with highly detailed descriptions of the use of prosthetics
P2 demonstrate some ability in designing a 3D prosthetic special effects make-up to create an effect that is functional and authentic [CT, EP, IE]	M2 demonstrate ability in designing a 3D prosthetic special effects make-up to create an effect that is realistic	D2 demonstrate confident ability in designing a 3D prosthetic special effects make-up to create an effect that is convincing, realistic and suitable for the purpose
P3 demonstrate the use of appropriate casting and moulding techniques to produce a 3D prosthetic with support and guidance [EP, SM, IE]	M3 demonstrate the use of appropriate casting and moulding techniques to produce a 3D prosthetic with minimal support and guidance	D3 demonstrate the considered use of appropriate casting and moulding techniques to produce a 3D prosthetic independently
P4 produce a 3D prosthetic special effects make-up from designs using the appropriate techniques with support and guidance [EP, SM, IE]	M4 produce a detailed 3D prosthetic special effects make-up from designs using the appropriate techniques with minimal support and guidance	D4 independently produce a complex 3D prosthetic special effects make-up from designs using a variety of appropriate techniques
P5 comment on the success of a selected 3D prosthetic special effect. [CT, RL]	M5 analyse the success of a selected 3D prosthetic special effect.	D5 evaluate the success of a selected 3D prosthetic special effect.

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 should use practical workshop activities to enable learners to practise and develop the creative and practical skills needed in reproducing prosthetic make-up. Practical demonstrations, discussions and the use of visual aids will be required. Learners could study films such as *The Curious Case of Benjamin Button*, *Star Wars*, *Lord of the Rings* and *X-men*; or television programmes like *Dr Who* or *Casualty*.

Learner progress should be monitored closely with regular feedback and target-setting sessions. Guidance on personal development for portfolio presentation will also be necessary. Because of the unit's nature, the use of video and still photography should be integrated wherever possible.

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 Prosthetics-based Make-up?’ P1, M1, D1
Health and safety primer: <ul style="list-style-type: none">• identifying products• safety assessments• what to do when things go wrong• how to do it safely.
Workshop 1: <ul style="list-style-type: none">• products, techniques and materials• application and removal• scars and horrific surgery (special effect).
Assessment of workshop session P3, M3, D3, P5, M5, D5
Review of video tapes – what went wrong and what went right!
Workshop 2: <ul style="list-style-type: none">• prosthetic pieces• teeth• moulding techniques• non-human appendages (science fiction)• disease.
Assessment of workshop session P3, M3, D3, P5, M5, D5

Topic and suggested assignments/activities and/assessment

Assignment 2: Science Fiction Convention

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

- Planning for convention – research
- Design of body parts
- Practice session – types of effects
- Production of body parts
- Application of body parts
- Concealment and make-up
- Video and photo session
- Evaluation.

Assignment 3: The Plotters of Cabbage Patch Corner

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

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

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

Assignment 4 – The World of Douglas Adams

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

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

Preparation for The Magic of Disney – what will be required.

Workshop session – creatures and characters; features and characteristics

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

Topic and suggested assignments/activities and/assessment

Assignment 5: The Magic of Disney

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

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

Review unit and assignments.

Feedback from assignment.

Assessment

Evidence for this unit will be in a textual and visual form. Learner progression and the evidence of the 3D make-up and the prosthesis production will be observed and recorded appropriately. The observed performance records and the written, illustrative and photographic evidence should be presented and referenced in the portfolio. Learners must be able to analyse the special effects make-up requirements for at least one production.

Learners must produce the designs for at least four different applications of special effects make-up and realise at least two of them on performers. It is critical that evidence is collected and recorded in a format that allows assessment to be carried out in an accurate manner. It is likely that some examples of learners' work may be damaged when removed from the subject. As a result, observational evidence at a later date may not be verifiable unless supported by photographic or other visual evidence. Observational evidence on its own may not be sufficient to ensure accuracy of grading without support from another type of evidence. Centres should ensure adequate evidence collection systems are in operation.

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 prosthetic based 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 and 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. Response to criticism by members of the production and performance teams is essential here, as is an understanding of working to a budget – bearing in mind the expense of materials required for the production of the prosthetics.

Criterion 1 is concerned with presenting the research learners have compiled into the use of make-up using prosthetics. 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. Prosthetic based 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 there is evidence of character research and common uses of prosthetics are described. To be awarded the M1 grade, learners must extend their evidence of character research and provide detail. Learners who can analyse the use of prosthetics in a detailed manner and provide comprehensive character research may be awarded at D1 level.

Criterion 2 is linked to the production of designs for prosthetic based make-up. The key to the P2 grade is producing a design that is functional. There may be gaps in learner's knowledge that may have prevented them applying the most suitable techniques, but the design would work in practice. If they are able to produce a design that will be realistic, then the M2 grade may be awarded. Learners working at D2 level will be able to produce confidently a design that is convincing, realistic and suitable for the purpose.

Criterion 3 requires learners to have experimented with casting and moulding techniques. Learners working at P3 will be able to demonstrate their use of appropriate casting and moulding techniques and with some support and guidance will have produced a 3D prosthetic. Learners able to carry out these processes with only minimal support are able to be awarded at M3 level. D3 learners will have been able to consider different casting and moulding techniques, selecting the appropriate one and working independently.

Criterion 4 is used to assess learners' work in applying prosthetic make-up. The criteria 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. Learners working at P4 will have been using appropriate techniques and will have completed the task with support and guidance. It is likely the design will be simple and not contain other than the most basic level of detail. Learners who can show detail in their work and can produce the prosthetic with minimal levels of support and guidance may be awarded the M4 grade. Learners who can work independently and produce a complex prosthetic based make-up can be awarded at D4 level.

Criterion 5 relates to learners carrying out evaluation on the success of a 3D prosthetic effect. Please note that this evaluative criterion is available for their comment on their own products and any other example of work of this category. Being able to evaluate any special effect prosthetic based design is a critical skill that allows for more considered techniques and processes to be considered for new designs. In this criterion, learners working at P5 level will be able to produce comment, perhaps in short sentence or statement format, but analysis, based on considered thought processes will be seen in work of M5 standard. D5 requires learners to evaluate techniques used against their success.

Centres should note that during the delivery period of this unit, learners must have carried out at least four applications of prosthetic based make-up. 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.

Learning outcome 5 is where learners demonstrate their ability to evaluate 3D prosthetic-based design work. 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 a deliberate flexibility, designed to allow learners at opposite ends of the grade range to demonstrate skills. This allows learners to be exposed to a larger range of design types and styles.

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 Research – Prosthetic-based Make-up	Learners, as make-up artists, start to look into the history and types of prosthetic based make-up in the theatre, TV and feature film industries.	Learners' notes. Presentation of research.
P3, M3, D3, P5, M5, D5	Assessment of Workshop Session 1	An opportunity to review the workshop and identify grade earning areas based on evidence collected.	Learners' notes. Assessor observation. Video evidence. Photographs.
P3, M3, D3, P5, M5, D5	Assessment of Workshop Session 2	As above – similar activity with different topic areas.	Learners' notes. Assessor observation. Video evidence. Photographs.
P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4, P5, M5, D5	Assignment 2 Science Fiction Convention	Learners, as make-up artists, provide make-up services for a science fiction convention – lots of aliens and other creatures to be created.	Learners' notes. Assessor observation. Video evidence. Photographs.
P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4, P5, M5, D5	Assignment 3 The Plotters of Cabbage Patch Corner	A children's play set in a garden with human sized creatures – beetles, butterflies, bees, wasps, etc. Many requirements for antennae, extra limbs, facial features, body features.	Learners' notes. Assessor observation. Video evidence. Photographs.
P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4, P5, M5, D5	Assignment 4 The World of Douglas Adams	Learners, as make-up artists, will be creating prosthetic make-up based on characters from the books or radio series. Note – NOT from film or TV adaptations.	Learners' notes. Assessor observation. Video evidence. Photographs.
P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4, P5, M5, D5	Assignment 5 The Magic of Disney	Learners, as make-up artists, will be creating prosthetic make-up based on characters in Disney productions.	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 Stage Performers	Performing Arts Production Workshop
		Basic Make-up Design and Application
		Period Make-up for the Stage
		Full Body Make-up for Performers
		Special Effects Make-up

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 must have access to workshop facilities to accommodate the preparation and use of the many materials required for 3D make-up and prosthesis productions.

Visits within the industry would be beneficial.

Learners should be provided with appropriate visual aids including videos, DVDs, books, TV productions, trade magazines, the internet and professional journals. Access to video and photographic equipment is essential.

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.

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

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

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

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.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 on 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.