

Unit 98: Fantasy Hair Design for Performers

Unit code:	K/502/5624
QCF Level 3:	BTEC National
Credit value:	10
Guided learning hours:	60

● Aim and purpose

This unit enables learners to develop the skills and practices required to design and produce fantasy hair designs for use within a production.

● Unit introduction

Since the early days of science fiction movies in the 1950s, hairstyles have become a common method of suggesting to the viewer that the movie, performance or television programme is 'futuristic'. These fantasy hairstyles have become very important as a method of enhancing the characters in the productions. Some films also use fantasy hairstyles derived from historic periods to suggest slightly outrageous fashion. As an example, consider the Austin Powers movies where hairstyles are familiar, but reproduced in an enhanced format, suitable for the style of the movie.

In this unit, learners research fantasy hair design, and then carry out design processes of their own. Some of these are then converted into real designs carried out on performers. The ability to produce these fantasy hair designs is a useful skill and is easily transferable across a range of performing arts areas.

There are a number of very popular productions that have become well known in professional, amateur and educational contexts and being able to generate the kind of hairstyles they require is a genuine set of skills that adds an edge to the performance.

Although these skills are essentially aimed at performance, they can easily be used in television or the movie industry.

● Learning outcomes

On completion of this unit a learner should:

- 1 Be able to research fantasy hair designs
- 2 Know the hair design requirements of a performance
- 3 Be able to create design ideas for hair in a production
- 4 Be able to realise hair designs on performers.

Unit content

1 Be able to research fantasy hair designs

Research: genres; media; styles; designers

Themes and concepts: eg animals, ethnic art, fashion clothes, futuristic paintings, music videos, nature, water, sea, sun, sky, mountains, trees, foliage, flowers, products, materials and techniques

Identification of techniques used: types of styling; use of shape; use of colour; use of different materials; use of add-ins; use of wigs, hairpieces, combinations with masks and/or makeup

2 Know the hair design requirements of a performance

Genre: eg stage, theatre, ballet, pantomime, musicals, opera, TV, feature film productions, drama, comedy, science-fiction; fantasy; adventure, music video

Character/role analysis: interpretation by actors and director; interpretation by production designer; own interpretation of script; identification of visual evidence from text; research into historical, cultural and/or social conditions

Identifying physical requirements: colour; scale; texture; length; producing character plot

3 Be able to create design ideas for hair in a production

Design considerations: use of colour; light; dark; shade; texture; shape; volume; materials; different types of wigs, hairpieces, extensions and add-ins eg beads, cloth, objects, head pieces

Design drawings: head and shoulders plan for each performer, indication of techniques to be used, indication of materials and equipment to be used, indication of which design elements are being used

4 Be able to realise hair designs on performers

Preparation: hair-care; cleansing; conditioning; use of styling aids; health and safety considerations eg skin and scalp check, sensitivity to products, prevention of allergic reactions, protection of eyes and ears, safe use of blades and trimmers

Techniques: eg combing and brushing techniques, blow-drying; use of styling products, gels, mousse, grease, hair wax, volumising products; colour treatments, perm treatments, extensions, hair pieces, special effect treatments; glitter sprays, paint on colour, glistening treatments, matted treatments, curling treatments, crimping treatments; use of accessories, ribbons, beads, silver paper, objects d'art; setting, dressing and applying postiche; appropriate equipment and products for setting, blow-drying, dressing, styling, trimming facial and hairpieces; cleaning, setting, dressing, styling and applying wigs

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 carry out some research into fantasy hairstyles, listing suitable examples [IE]	M1 carry out relevant research into fantasy hairstyles, detailing suitable examples	D1 carry out detailed research into fantasy hairstyles, commenting on suitable examples
P2 identify the features, characteristics and influence on the performer's role, of an example of fantasy hair design [IE]	M2 analyse the features, characteristics and influence on the performer's role, of an example of fantasy hair design	D2 evaluate the features, characteristics and influence on the performer's role, of an example of fantasy hair design
P3 show evidence of some appropriate selection of techniques to meet the requirements for a fantasy hair design [IE, CT, RL]	M3 show evidence of fully appropriate selection of techniques to meet the requirements for a fantasy hair design	D3 show evidence of fully appropriate, considered selection of techniques to meet the technical and aesthetic requirements for a fantasy hair design
P4 create and carry out a fantasy hair design on a performer with some degree of success [SM, CT, RL]	M4 create and carry out a fantasy hair design on a performer that is fit for the intended purpose	D4 create and carry out a fantasy hair design on a performer that is fully fit for the intended purpose, showing attention to detail and demonstrating a sense of style
P5 produce and realise a simple fantasy hairstyle that assists the audience's interpretation of the role under performance conditions. [SM, CT, RL]	M5 produce and realise a fantasy hairstyle that enhances the audience's interpretation of the role under performance conditions.	D5 produce and realise a complex fantasy hairstyle that enhances and stimulates the audience's interpretation of the role under performance conditions.

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

In many cases, centres delivering this unit will already have considered the production learners will be working on. It may be the case that a particular production was pre-selected and to perform the show fantasy hair designs will be required – or a centre may have a requirement to offer this unit, and then selection of a complementary performance will follow. In both examples, learners will require some flexibility in timetabling to ensure the successful delivery of this unit. Some processes need extended sessions to complete particular stages as it is impractical to stop at a mid point, pack away, and then start again later. It may be advantageous to bring in subject specialists at some point in the delivery period.

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.
Examples of fantasy hair designs – DVDs and photographs.
Assignment 1: Research into Fantasy Hair Designs – P1, M1, D1
Production 1 – Little Shop of Horrors: <ul style="list-style-type: none">• designs for the singers – Chiffon, Crystal and Ronnette• design for Audrey• design for Seymour• design for Mushnik• design for Orin.
Assignment 2: Identify the Requirements of Hair Design for the Show – P2, M2, D2
Workshop session – drawing designs.
Assignment 3: Produce Designs for Little Shop of Horrors – P3, M3, D3
Workshop session – wigs, hairpieces, extensions and add-ins.
Workshop session – colour, texture and shape.
Little Shop of Horrors – pre-production phase.
Workshop session – preparation.
Workshop session – techniques.
Assignment 4a: Realise Hair Designs – P4, M4, D4
Use own design and produce it on a performer – (NOT Shop of Horrors – practice).
Assignment 4b: Realise Hair Designs – P5, M5, D5
Use allocated hair design and produce it on Shop of Horrors performer.
Production 2 – Halloween Event.
Research designs – opportunity to revisit – P1, M1, D1.

Topic and suggested assignments/activities/assessment
Assignment 5a: Create Designs – opportunity to revisit – P2, M2, D2, P3, M3, D3
Assignment 5b: Realise Designs – opportunity to revisit – P4, M4, D4 (practice)
Assignment 5c: Realise Designs – opportunity to revisit – P4, M4, D4
Use allocated hair design and produce it on Halloween Event Performer.
Production 1 – Return to the Forbidden Planet
<ul style="list-style-type: none"> • designs for Captain Tempest • design for Dr Prospero • design for Ariel • design for Cookie • design for Gloria • design for Bosun • design for Navigation Officer.
Assignment 6: Identify the Requirements of Hair Design for the Show – P2, M2, D2
Workshop session – drawing designs.
Assignment 7: Produce Designs for Forbidden Planet – P3, M3, D3
Workshop session – wigs, hairpieces, extensions and add ins.
Workshop session – colour, texture and shape.
Forbidden Planet – pre-production phase.
Workshop session – preparation.
Workshop session – techniques.
Assignment 8A: Realise Hair Designs – P4, M4, D4
Use own design and produce it on a performer – (NOT Forbidden Planet – practice).
Assignment 8B: Realise Hair Designs – P5, M5, D5
Use allocated hair design and produce it on Forbidden Planet performer.
Review unit and assignments.
Feedback from assignment.

Assessment

Much of the assessment for this unit relates to research and practice. It is likely that evidence for the research elements will be text- and graphic-based, although more contemporary methods can be used to good advantage if learners are familiar with video and computer-based technology. The practical elements need to have the evidence requirements considered in advance. Observational evidence is valid, but will be difficult to produce at a later stage when the original work produced by learners may no longer be available. It is critical that visual evidence is collected to support these observational assessments. Security and storage of evidence is very important to ensure adequate assessment, internal and external verification can be carried out. Some criteria are focused on learners producing designs. They need to have sufficient opportunities to create designs during the delivery period of the unit. Two criteria relate to converting the design into a finished product – using performers or other subjects. One criterion requires an audience, and it is suggested that this is a real production within the centre. This may normally be done by integrating this unit with another focused on performance. If this is not possible, assessors must ensure that learners' work can be presented in a manner that allows the criterion wording to be correctly applied – the effect on an audience is important to grading. Minimum assessment requirements are that learners will create at least four designs, two of which must be carried out on performers.

It is important to set this unit in a performance context. It is not designed to require conventional hairdressing skills, although these may be an advantage. The assessment is focused on the design and creation of hairstyles for use within a performance, carried out by performing arts skilled individuals.

Learning outcome 1 is centred onto the research phase. Learners need to be exposed to examples of the style and the huge range of possibilities this area encompasses. Very often the techniques used are clear to see and learners can link techniques with themes and concepts.

Learning outcome 2 requires learners to be able to identify the hair design needs of a production. They will consider genre and character/role analysis. This outcome is mainly concerned with understanding the type, features and scale of the project, and making clear links with any influences the hair design has on the performer's role.

Learning outcome 3 relates to the design process. Learners will be able to consider what is required, what the design will look like and require them to draw their design, giving details about materials and equipment required.

Learning outcome 4 is concerned with realising the designs on performers. Some of the work is based around the techniques used, but as there is contact with the performers skin, learners must also demonstrate they have mastered suitable health and safety processes and systems that minimise any adverse effects – both from chemicals and physical issues linked to the equipment used.

To achieve P1, learners need to be able to carry out research on fantasy hair designs. At P1 level, their work may consist of lists of examples with perhaps bullet point style comment. To be awarded M1, they need to be able to provide detail on suitable examples. For access to the D1 grade, learners must be able to provide considered comment along with the details of what they have researched.

Criterion 2 at P2 level requires learners to identify feature, characteristics and influence on the performer. No attempt to analyse these attributes will have taken place. This analysis is the key feature that allows the M2 grade to be awarded. D2 requires learners to consider the success or failure of these attributes in the example they have been working on. They will have provided an evaluation that supports the grade.

As much of their work revolves around using a piece of well known or exciting design, learners may have collected images and drawings that support their grades. While a conventional piece of written work would allow access to the full range of grades, this criterion would offer scope for presentations where they could show their research in a number of ways – printed or via display screens. Centres should encourage learners to use modern presentation aids wherever possible to enable fine detail to be shown to a large number of people, something difficult with small drawings on A4 paper.

Criterion 3 is based around a real design. In many cases this will be a design to meet a brief – either one imposed by the assessor or a self-determined brief produced by learners. It is possible that the design ideas are very suitable for the production requirements, but perhaps some techniques selected are not practical for a number of reasons. The requirement for the P3 criterion is that some of the learners' selection of available techniques is appropriate. If all their selected techniques are appropriate, then an M3 grade can be awarded. The selection of techniques required for D3 needs learners to have considered both technical and aesthetic requirements for the design and then chosen considered and fully appropriate techniques. Assessors should note that only the design is being assessed. There is no requirement for this design to actually be produced. If it is, then the design could form the basis for assessment of criterion 4 or criterion 5. This criterion, being concerned with design only may be repeated a number of times to enable learners to hone their design skills, before approving the design to be produced for use.

Criterion 4 is the first of the two criteria that require a design to be carried out on a performer (or other suitable person). Criterion 4 may be considered as the practice phase – learners get an opportunity to increase their production skills on a real subject. In this criterion, learners will be creating their own design and realising it on a performer. P4 requires the finished product to be completed with some degree of success. M4 is reserved for a design that when realised is fit for the intended purpose. Learners who show attention to detail and demonstrate some sense of style may be awarded the D4 grade.

Criterion 5 takes a design, realised on a performer, that is used under performance conditions. The P5 criterion requires the design to assist the audience's interpretation of the performer's role. As an example, imagine a performer who is playing the role of a mermaid. There will no doubt be costume and makeup, but the hair design enhances the overall impression of the character. For P5 we would expect a simple hairstyle that assisted the impression that this mermaid has been underwater. For M5 the design would be as effective, but more complex in style and implementation. A design that is complex and stimulates the viewer to consider their interpretation of the character's role would meet the requirements for a D5 grade.

Please note that the wording of the criterion 5 descriptors do allow learners to produce a design from another learner if desired. Criterion 4 takes the entire process from initial design through to realisation, where criterion 5 produces and realises a hairstyle – the source design is not part of this assessment. Centres may, if required, mix and match designs produced during the delivery period of the unit. This can be advantageous as individual learners may have developed skills in complex design, but may be unable to bring them to realisation. Other learners could have advanced skills in the production of the end product, but be weaker at the initial designs. As complexity of design is not a feature of the 'beginning to end' criterion, there is scope within this unit for learners to match their skills to the criteria. This may need some management by the centre staff to ensure everyone has equal opportunities.

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 into Fantasy Hair Designs	Learner, as hair designer, will be carrying out research on designs using DVDs and photographs.	Learner written work and/or presentation.
P2, M2, D2	Assignment 2 Identify the Requirements of Hair Design for the Show (Little Shop of Horrors)	Learner, as hair designer, will be looking at the requirements of the show, Little Shop of Horrors.	Learner written work. Video/audio recordings. Photographs. Collected data. Scripts.
P3, M3, D3	Assignment 3 Produce Designs for Shop of Horrors	Learner, as hair designer, will be starting work on designs for the show.	Learner written work. Video/audio recordings. Assessor observation.
P4, M4, D4	Assignment 4a Realise Hair Designs – produce a hair design on a performer	Learner, as hair designer, will carry out their first design on a real subject.	Learner written work. Assessor observation. Video/audio recordings. Photographs.
P5, M5, D5	Assignment 4b Realise Hair Designs – use allocated design and produce it on Little Shop of Horrors performer	Learner, as hair designer, will produce the real hairstyle for the performance.	Learner written work. Assessor observation. Video/audio recordings. Photographs.
P1, M1, D1	Repeat activity	Option to revisit research criteria.	Learner written work and/or presentation.
P2, M2, D2 P3, M3, D3	Assignment 5a Create Designs (Halloween Event)	Opportunity to revisit criteria for grade improvement.	Learner written work. Video/audio recordings. Assessor observation.
P4, M4, D4	Assignment 5b Realise Designs (Halloween Event)	Opportunity to revisit criteria for grade improvement.	Learner written work. Assessor observation. Video/audio recordings. Photographs.
P2, M2, D2	Assignment 6 Identify the requirements of a hair design for a show (Return to the Forbidden Planet)	Learner, as hair designer, will be looking at the requirements of the show, Return to the Forbidden Planet	Learner written work. Video/audio recordings. Photographs. Collected data. Scripts.

Criteria covered	Assignment title	Scenario	Assessment method
P3, M3, D3	Assignment 7 Produce Designs for Return to the Forbidden Planet	Learner, as hair designer, will be starting work on designs for the show.	Learner written work. Video/audio recordings. Assessor observation.
P4/M4/D4	Assignment 8a Realise Hair Designs – Use own design on a performer	Opportunity to revisit grades.	Learner written work. Assessor observation. Video/audio recordings. Photographs.
P5, M5, D5	Assignment 8b Realise Hair Designs – Use allocated design and produce it on a Return to the Forbidden Planet performer	Learner, as hair designer, produces the real hairstyle for the performance.	Learner written work. Assessor observation. Video/audio recordings. 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	Design For Performance	Production Arts Workshop
		Period Hair Design and Wig making for Performers
		Hair Styling and Dressing for Performers
		Full Body Makeup 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
- TP13 – Applying hair techniques and wigs.

Essential resources

Learners need access to conventional teaching spaces, along with workshop facilities for producing the actual designs.

Storage space and a stock of suitable source material is important.

For the research elements, learners need access to conventional book stock and internet sources. DVDs and video tapes are a good source of historic data, reaching back to the 1950s. Old television programmes are now available on DVD and are another suitable source of stimulus material.

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

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

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

Television, theatrical productions and feature films for research

Although not an exhaustive list, the following titles give examples of the range and variations in the design of fantasy hair:

- Early 1950s science fiction
- 'B' movies
- Logan's Run
- Star Wars
- Star Trek
- Space 1999
- UFO
- Harry Potter
- Doctor Who
- Return to the Forbidden Planet
- Little Shop of Horrors
- Cats
- Lion King
- We Will Rock You
- Aida.

Websites

www.raphaelinternational.com/fantasy.htm Fantasy Hairstyles

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	selecting techniques for use within their designs
Self-managers	carrying out their designs and producing work on real people.

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 existing hair designs
Reflective learners	considering the elements contained within specific productions.

● 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 hair designs used in productions from different genres
English	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	responding to the requests of the producer, director or other production team members
Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions	using scripts and other production documentation to generate ideas for fantasy hair designs.