



BA (Hons) Top-Up Makeup Artistry, Prosthetic FX and Wig Making

*Programme Quality
Handbook*

Programme Last Validated: September 2024

Handbook Last Reviewed: September 2024

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Programme specification

1. Overview / factual information

Programme/award title(s)	BA (Hons) Makeup Artistry, Prosthetic FX and Wig Making Top-up
Teaching Institution	University Centre Somerset, part of Bridgwater and Taunton College
Awarding Institution	The Open University (OU)
Date of first OU validation	First validated 2001; Last revalidated April 2019
Date of latest OU (re)validation	April 2024
Next revalidation	2028
Credit points for the award	120
UCAS Code	B70
HECoS Code	W45B
LDCS Code (FE Colleges)	
Programme start date and cycle of starts if appropriate.	September 2024
Underpinning QAA subject benchmark(s)	QAA Benchmark Statement for Art and Design Communication, Film, Media & Cultural Studies (December 2019 Version)
Other external and internal reference points used to inform programme outcomes. For apprenticeships, the standard or framework	

Please note: This specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if s/he takes full advantage of the learning opportunities that are provided.

More detailed information on the learning outcomes, content, and teaching, learning and assessment methods of each module can be found in student module guide(s) and the students handbook.

The accuracy of the information contained in this document is reviewed by the University and may be verified by the Quality Assurance Agency for Higher Education.

against which it will be delivered.	
Professional/statutory recognition	
For apprenticeships fully or partially integrated Assessment.	N/A
Mode(s) of Study (PT, FT, DL, Mix of DL & Face-to-Face) Apprenticeship	FT – Face-to-face
Duration of the programme for each mode of study	FT – 1 Year
Dual accreditation (if applicable)	N/A
Date of production/revision of this specification	January 12 th , 2024

2. Programme overview

2.1 Educational aims and objectives

BA (Hons) Makeup Artistry, Prosthetic FX and Wig Making

1. To provide an in-depth view of the contemporary media make-up industry and its emerging technology and processes, and to enhance and consolidate skillsets to prepare portfolio's that reflect learners' readiness for industry.
2. To develop a critical awareness of cultural issues, debates and contexts relevant to the working environment of a media makeup artist. To utilise this awareness in the development of progressing towards a specialism.
3. To develop a wide range of personal qualities including independence, attitudes and reflective abilities which will prepare the student for a diversity of relevant career pathways.
4. To develop learners key (transferable) skills to support and complement specific makeup skills and prepare learners for their chosen career path.

2.2 Relationship to other programmes and awards

(Where the award is part of a hierarchy of awards/programmes, this section describes the articulation between them, opportunities for progression upon completion of the programme, and arrangements for bridging modules or induction)

The BA (Hons) Makeup Artistry, Prosthetic FX and Wig Making Top-up course is a progression route for those students who have completed the Foundation Degree (FD) Makeup Artistry, Prosthetic FX and Wig Making course at levels 4 and 5 or our

previously titled 'FD Media Make-up' qualification. This Top-up qualification will also be available to those students who have completed Foundation Degrees at other institutions, as long as they meet the criteria for admission.

The course content will mirror the level 6 year of the BA (Hons) Makeup Artistry, Prosthetic FX and Wig Making for those that selected the 3-year route option.

2.4 List of all exit awards

Exit award(s) at Level 6:

BA Makeup Artistry, Prosthetic FX and Wig Making (Ordinary Degree)

3. Programme structure and learning outcomes
(The structure for any part-time delivery should be presented separately in this section.)

<u>Programme Structure - LEVEL 6</u>					
Compulsory modules	Credit points	Optional modules	Credit points	Is module compensatable?	Semester runs in
MUA61 Advanced Materials	20			YES	1
MUA62 Contextual Research & Analysis	20			NO	1
MUA63 Industry Directed Project	20			YES	1 & 2
MUA64 Industry Preparation	20			YES	2
MUA65 Final Major Project	40			NO	2

Intended learning outcomes at Level 6 are listed below:

<u>Learning Outcomes – LEVEL 6</u>	
3A. Knowledge and understanding	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>PA3: Students will be able to confidently apply research and analysis skills to critically evaluate contextual frameworks, conceptual debates, specialist theories and complex ideas regarding makeup design through theoretical engagement.</p>	<p>Practical workshops, practical assessments. 1-1 tutorials, whole class teaching. Written work, journal work. Seminars. Independent research. Self-initiated brief. Group critiques. Peer feedback. Independent research. Presentations. Written work – essay. Head start sessions. Independent research. Industry focus. Research and analysis. Considering Professional Identities, Marketing, Commercial Practice and Industry Standards for Promotion and Progression.</p>

3B. Cognitive skills	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>PB3: Effectively utilise and enhance a personal set of cognitive, technical and creative skills to select and apply specialist problem solving strategies, methods, techniques and creative skills to promote career advancement within specialist makeup industries.</p>	<p>Practical workshops, practical assessments. 1-1 tutorials, whole class teaching. Guest speaker / demo. Experimentation. Self-initiated brief. Independent research. Presentations. Written work – essay. Head start sessions. Independent research. Industry focus. Research and analysis. Considering Professional Identities, Marketing, Commercial Practice and Industry Standards for Promotion and Progression.</p>

3C. Practical and professional skills	
Learning outcomes:	Learning and teaching strategy/ assessment methods
PC3: Apply and develop in-depth knowledge of contemporary and emergent techniques and analytically explore, experiment and investigate innovative outcomes that enhance selected specialisms.	Practical workshops, practical assessments. 1-1 tutorials, whole class teaching. Guest speaker / demo. Experimentation. Independent research. Self-initiated brief. Group critiques. Peer feedback.

3D. Key/transferable skills	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>PD3: Engage with professional communities and behaviours demonstrating communication strategies, resourcefulness, evaluative analysis, time management and problem solving aptitude.</p>	<p>Practical assessments. 1-1 tutorials, whole class teaching. Independent research. Self-initiated brief. Group critiques. Peer feedback. Seminars. Presentations. Written work – essay. Head start sessions. Industry focus. Experimentation. Considering Professional Identities, Marketing, Commercial Practice and Industry Standards for Promotion and Progression.</p>

Exit award(s) at Level 6:

BA Makeup Artistry, Prosthetic FX and Wig Making (Ordinary Degree)

4. Distinctive features of the programme structure

- **Where applicable, this section provides details on distinctive features such as:**
 - where in the structure above a professional/placement year fits in and how it may affect progression
 - any restrictions regarding the availability of elective modules
 - where in the programme structure students must make a choice of pathway/route
 - **Additional considerations for apprenticeships:**
 - how the delivery of the academic award fits in with the wider apprenticeship
 - the integration of the 'on the job' and 'off the job' training
 - how the academic award fits within the assessment of the apprenticeship
-
- Equips graduates with a range of skills securely underpinned by knowledge of the fundamental principles of makeup. A range of industry areas are covered throughout the programme including artistry and editorial, medical and health care applications, advanced techniques and technologies in design, prosthetic FX and wig making, portfolio, promotion and marketing.
 - Students gain a clear understanding of how to apply skills and how to progress them for best use of current and new practices. Professional modules allow skill sets to be focused and industry based.
 - Develop and formalise strategies and problem-solving skills, and other general transferable skills appropriate to employment.
 - Incorporate various modes of delivery for flexibility and diversity. Visiting speakers are used to enrich the programme and are selected to enhance and compliment the core makeup team adding context to broaden students' understanding of the needs of a demanding industry.
 - Provide a friendly and encouraging tutorial support system. Due to accessibility of staff, students receive good one-to-one support during their progression

- All BA level 6 modules are specifically set so that students can undertake practical work in a specialism, or combination of specialisms of their choice allowing individual work to progress and develop towards industry target area/s.
- A set industry led module, MUA63 Industry Directed Project, is incorporated within the level 6 modules to enrich the programme and allow students to interact individually with an industry professional whilst on the course.
- The course actively promotes the integration of education and industry. Consultation with contacts in Industry informs the materials, processes and technologies that we use, and leading Industry Professionals help to shape the development of the programmes content.

5. Support for students and their learning

(For apprenticeships this should include details of how student learning is supported in the workplace)

Academic Teaching and Support

Projects

These take a number of forms but tend to follow a similar pattern:

- a) Introductory sessions with a presentation of the proposal / brief
- b) Practical teaching and demonstrations / theoretical topic lectures
- c) Studio or workshop supervision
- d) Monitoring tutorials and seminars
- e) Presentation of work
- f) Assessment

Modes of learning

A wide variety of teaching and learning methods are utilised throughout the programme. These range from one-to-one tutorials to lectures and from highly structured workshops, demonstrations and projects to negotiated independent study. Some independent study sessions are in place to allow continuation of work to develop studio and creative skills.

Individual Tutorials

Tutorials are considered to be effective agents for monitoring progress and providing in-depth advice, constructive criticism and the exchange of ideas necessary for satisfactory development.

Small Group Tutorials

Small group tutorials are employed throughout the year and are particularly useful in the studio context to facilitate the exchange of ideas and as a forum for critical debate about practical work in progress, in relation to supportive written work and especially the Contextual Research and Analysis.

Tutorials are either individual or group meetings. Students are allocated a personal tutor within each year group. This person will be a member of the course teaching team.

A module lecturer will hold a subject tutorial. This is a meeting of a small group or individual student where the student will have a chance to demonstrate what they have learnt and understood. It will also give them the opportunity to clarify areas they are not sure about. The lecturer will manage the tutorial although the focus is on the students' contribution. Students may be shy at first but as they gain in confidence and get to know other members of the group students will find that these discussions become a very valuable part of learning.

Seminars

These are employed throughout the programme as a means of disseminating information, introducing new topics or projects, debating issues, providing stimulus material and encouraging the development of critical and common skills. Students may be required to make seminar presentations (individually or with 2 or 3 colleagues) to their peers, about their own work and on other topics at various points within the programme.

Lectures

These are employed as a means of disseminating information, introducing new topics or projects and providing stimulus material.

Most modules include a mixture of theory and practical sessions (studio/workshop).

These sessions may be delivered independently or integrated within a theory session introducing a practical activity.

A lecture involves the lecturer speaking and the student listening, but the role of student is not a purely 'passive' one. Students will need to develop note-taking skills and other techniques to help them get the most out of a lecture.

Students must develop a style of note taking that suits them. There is no 'right method' but certain general principles are useful:

- Notes need to be an accurate record of the key points
- They should be neat and tidy and in such a form that they can be supplemented easily
- They should be presented in a logical fashion and deal with the essentials
- Make a note of questions or doubts and leave space to insert solutions later
- Keep a clear record of references – these will need following up

In some lectures, students will be given handouts of diagrams, key concepts or the material used to deliver the lecture in the form of presentation slides. These are published for reference on Teams. Reading handouts or getting copies of slides is not a substitute for attending the lecture.

Practical Sessions

Workshop or studio sessions involve the lecturer, or technical support demonstrating a particular activity followed by students' experimentation to process this procedure. The demonstration may not always take place at the beginning of a session, students may be encouraged to try out a technique first and receive advice and guidance throughout.

There is much to gain from these sessions and many assessments are done in a practical setting. This is real preparation for life as a makeup artist!

The following guidelines are useful: -

- Arrive in good time for sessions with the appropriate kit.
- Carry out any preparation that has been set, this could be researching a topic or discussing an idea in a group.
- Follow all Health and Safety guidelines.
- Make a note throughout the session (mental or written) of any questions or doubts and raise these at an appropriate time.
- Manage time effectively during the session to ensure all required tasks are attempted effectively. Students will learn how to prioritise tasks and which ones to spend most time on.
- Dress appropriately.
- Take notes.

Students will be given advice on how to get the most out of lectures and practical sessions during their induction period.

Workshops and Demonstrations

These are particularly useful to introduce and develop competence in the handling of materials, equipment and technical processes. This includes implementation of Health and Safety procedures and the development of professional workshop and studio practice.

In addition to makeup studios and photography studios students have access to metal, wood, plaster, clay, 3D areas, Fashion and Textiles workshops and digital suites including 3D printers and laser cutter, all of which are operated by members of staff. Once students have undergone the appropriate, structured and documented workshop induction programme, they may use these facilities, overseen by a qualified LSC Technician.

Peer Group Discussions

For most of the time on the programme students will work in open studios and workshops. Day-to-day interaction within these environments naturally means that students will engage in a long-term dialogue with their peers – either on a one-to-one basis or in groups. This interaction is an important feature of the programme and is encouraged by staff, who may occasionally participate, or are instrumental in starting a discussion or bringing together students who have something in common or who would benefit from critical interaction. Peer group discussions help to develop networks of support and enhance the process of recognising, respecting and debating difference.

Critiques

Critiques take place at appropriate points in the development of project work and at regular intervals during periods of study. Students will be required to present work in progress, or completed work, for critical discussion by a group of fellow students – usually in the presence of a member of staff and/or someone from industry who monitors and guides the discussion where appropriate. This helps students to develop the skills of talking about work, assimilating and responding to criticism, and defending ideas where necessary. Participants are encouraged to be honest and frank, and to balance criticism with advice and support. The development of the maturity to exchange ideas and judgements with others is essential to sound professional practice and to the learning process.

Other resources

LRC – Learning Resource Centre

The Taunton Campus has a team of professional librarians and learning resource assistants. The centres at each of the three college campuses have been designed with all the necessary support staff and services to meet the curriculum requirements, the needs of students and the accelerating development of technology supported learning.

The Learning Resources Service provides access to printed, electronic and audio-visual materials to support the HE curriculum and operates as one service across all campuses. HE Students have the freedom to borrow resources from all three campuses' libraries by searching the [Heritage online library catalogue](#) and using the book reservations service. LRCs provides access to computing and printing/photocopying facilities; bookable study rooms and various areas for quiet or group work; and support from staff.

Library staff work closely with HE curriculum staff in updating reading lists and purchasing the required resources. Librarians signpost students to electronic library resources – e-books, research databases and e-journals available 24/7 via the newly development SharePoint site.

HE students have access to a free inter-library loans service enabling them to obtain journal articles and books from other UK-based academic libraries, South Western Regional Library Service (SWRLS) and the British Library. This service is particularly useful for accessing materials which are not on the reading lists and support wider-scope research, such as special projects and dissertation writing.

The Learning Resources Service provides a unique HEADStart (HE Academic Development) programme to support students with their study skills development. The programme consists of the following sessions:

- UCS library resources (printed, electronic and audio-visual)
- Accessing and effectively searching for resources via partner university portals (where applicable)
- Harvard referencing
- Avoiding plagiarism

- Evaluation of information
- Academic writing

The aim of these sessions is to help HE students to search, evaluate, select, ethically use and present information in their academic work. They develop HE students' independent study and research skills, critical evaluation skills and contribute to their information and digital literacy skills. Students learn about the principles of in-text citing, building reference lists and understanding the principles of referencing various academic sources.

HEADStart sessions are aimed at students new to HE, are tailored to suit each programme and feature examples and practical activities associated with specific research needs. Refresher sessions are delivered to 2nd and 3rd year students and are tailored to their study needs. This is achieved through a close collaboration between the library staff and programme leaders/module tutors.

Microsoft Teams

This is the virtual learning environment and students should be accessing this **daily**. It is used to inform a whole programme or year group of important information, e.g. handouts, offers of work experience, rescheduling of sessions, deadline reminders, photographs and assignment advice. Students may also be contacted by e-mail and should check their College email account regularly.

Typically, online resources cover:

- All module documentation
- Resources or class recordings
- Presentations
- Essay Writing
- Referencing information
- Time Management
- Reading and Note-taking
- Revision and Assessment plans

Student Support Arrangements

Tutorial programme

The tutorial programme is designed to support students both personally and professionally. It aims to encourage students to establish their own point of view, make decisions and identify what they need to know and do in relation to their personal aspirations and anticipated area of employment.

Personal Tutor

During induction, students will be allocated a Personal Tutor from the academic staff. Personal Tutors offer academic and personal advice to students at the University Centre. Personal Tutors are particularly important for students in their first year, helping them to manage the transition from sixth form / college or the workplace to university-style life.

They look after students' academic progress as well as taking an interest in their personal wellbeing and they can give advice and guidance on a range of matters as well as recommending where to go to seek extra help if required. Group tutorials involve covering matters that are relevant to the whole group and can range from discussing assessment schedules to a briefing for a trade show. Individual personal tutorials will be arranged at least once per term and will give an opportunity for a one-to-one discussion with the tutor.

The **HE Student Engagement Officer** supports the HE Student Union President and provides training and support for student representatives. This works effectively in ensuring that student views are well represented at Programme Committee Meetings and through other forums such as the HE Student Executive meetings and the HE Senate.

The **Additional Learning Support Team** provide help in applications for the Disabled Student Allowance (DSA) and make arrangements to support those with DSA statements. The Additional Learning Support Team also refer students to the Learning Resource Centre for study skills support if they consider that this would best help certain students. There is a referral system in place to the Learning Resource Centre for students who are identified as having a problem but for whom the issue is not sufficiently pronounced for them to be eligible for DSA support.

University level education (or Higher Education, as it is often referred to) may be very different from students' previous experiences of school, college or the workplace. This section describes some of the key features of the new learning environment.

General Information

During induction students receive their **timetable** detailing when classes take place. Every effort is made to create a timetable that is sensitive to student needs. Where possible the makeup studios will be made available for workshop use at specified times.

The course is made up of a number of modules which are simply units of study. By the end of the course students will have studied and completed 360 credits.

All the modules on the BA (Hons) Degree in Makeup Artistry, Prosthetic FX and Wig Making are referred to as 'core modules' i.e., they are an essential requirement of the course for all students and are all seen as of great significance in preparing students for the world of the makeup artist.

Working Hours and Effort

In planning time, students have to think realistically about the number of hours that they need to work to be a successful student. Students would expect that their lectures practical sessions, tutorials and private study taken together, approximate to **200 hours per 20 credit module**. The amount of study effort required, however, varies from student to student. This depends on factors such as a student's ability to respond to new ideas, as well as reading speed and ability to absorb information, their skills in planning and writing assignments and completing practical activities, etc. As students' progress, they will discover their strengths and weaknesses and identify which areas they need to spend more time on.

Coping with Stress

Stress can be a serious problem, particularly in a student's first year when they are adjusting to a new environment, arranging accommodation, managing finances, living away from home and balancing time between study and family/work commitments.

There is, however, plenty of help available and they are encouraged to make use of support services, such as the University Centre Counselling Service or the Student Support Officer. More details can be found on the website or by enquiring at Student Support (opposite Main Reception – Taunton campus).

Mental Health, Neurodivergence and Wellbeing

The mental health of our students is a priority at UCS, and within the Media Makeup provision we are keen to actively promote wellbeing as an important part of the student experience. We recognise that mental health has a direct impact on learning, creativity, and attainment and that we have a responsibility to support and appropriately facilitate the wellbeing and good mental health of all of our students.

From meeting students face-to-face in individual interviews, through to thorough inductions, early Disabled Student Allowance application support and individualised tutorials, staff work hard to create the optimal conditions for a diverse range of learning styles. If students are experiencing any difficulties, they are signposted to the College wellbeing services immediately where appropriate support eg counselling or advice and guidance can be delivered, supported by a well-connected network of agencies outside of the College. Small group sizes allow for more frequent 1 to 1 opportunities for students to raise any concerns and group tutorial themes allow for discussion and help to benefit all.

UCS Elevate

The UCS Elevate initiative captures the educational gain in a structured but flexible way that is clear for students to understand. In addition to the academic and industry specific skills and knowledge, each UCS student will develop transferable skills in key areas. Being able to influence and lead others, to network effectively and set meaningful goals helps students with professionalism. To grow into empowered and confident communicators with resilience, independence and a growth-orientated culture. To think critically and reason analytically in wider global contexts. To maintain a balanced physical, social and emotional and mental wellbeing. To champion equality, diversity and inclusion and to recognise their responsibilities as global citizens in creating a sustainable future. The key points of this are;

Being **INDUSTRY READY** • I focus on real-life industry needs and raise my commercial awareness. • I undertake industry experience in real-world settings. • I pursue a clear and focused career path.

Being **HIGHLY SKILLED** • I acquire work-ready and highly valued practical skills. • I hone my high-level academic skills in writing, research and referencing. • I build a wide-range of digital skills to support me in life, work and study.

Being **PROFESSIONAL** • I refine my creative and effective problem-solving skills. • I prepare to be an influential leader and effectively network with others. • I set professional and personal goals in readiness for future success.

Being **EMPOWERED** • I grow as a confident communicator and dynamic presenter. • I strengthen my own resilience and independence while motivating others. • I collaborate as a team player and contribute to a growth-oriented culture.

Being **KNOWLEDGEABLE** • I develop in-depth knowledge in my subject area and learn from dedicated experts. • I exceed textbook knowledge by thinking critically and reasoning analytically. • I maintain a balanced physical, social, emotional, and mental well-being.

Being **COMMUNITY MINDED** • I champion equality, diversity, and inclusion, and treat everyone with respect. • I engage with the wider student community and contribute to my academic faculty. • I recognise my responsibilities as a global citizen and in creating a sustainable future

6. Criteria for admission

(For apprenticeships this should include details of how the criteria will be used with employers who will be recruiting apprentices.)

Students accepted onto the BA (Hons) Makeup Artistry, Prosthetic FX and Wig Making Top-up will have achieved the Foundation Degree (FD) Makeup Artistry, Prosthetic FX and Wig Making qualification internally, or will have achieved an equivalent Foundation Degree (Level 4 and 5) qualification, or a similar qualification at this level, from another institution that covers the same specialisms and levels – which will be checked through interview and portfolio processes.

7. Language of study

English.

8. Information about non-OU standard assessment regulations (including PSRB requirements)

N/A

10. Methods for evaluating and improving the quality and standards of teaching and learning

All programme teams participate in Annual Programme Monitoring during their Programme Committee Meeting every Autumn. This process involves obtaining student views as well as the views of the staff who delivered each module and where appropriate may consider the views of employers who have been involved with the programme. In order to ensure robust evaluation of the programme, the programme team also consider the programme statistics, (including retention, achievement, gender and ethnicity), and student survey results, in addition to the External Examiner report.

The programme team produce an action plan based on their evaluation to assist in bringing about the developments they have identified. Each Spring, the Programme Committee Meeting is held again to review progress with the action plan and to canvas opinions from staff, students and employers connected to the programme. This evaluation process is overseen by the cross-college Senate, the Senate receives summary reports of all HE matters in the Autumn and Spring and produces and monitors a top-level cross-college HE Enhancement Action Plan as a result.

These mechanisms are all designed to evaluate and improve the quality and standards of teaching and learning.

11. Changes made to the programme since last (re)validation

No minor or major changes have been made to the programme in-between revalidations.

Annexe 1: Curriculum map

Annexe 2: Curriculum mapping against the apprenticeship standard or framework
(delete if not required.)

Annexe 3: Notes on completing the OU programme specification template

Annexe 1 - Curriculum map

This table indicates which study units assume responsibility for delivering (shaded) and assessing (*) particular programme learning outcomes.

Level	Study module/unit	PA3	PB3	PC3	PD3
6	MUA61 Advanced Materials		*	*	*
	MUA62 Contextual Research & Analysis	*	*		
	MUA63 Industry Directed Project		*		*
	MUA64 Industry Preparation		*		*

	MUA65 Final Major Project	*		*	*

Module Specifications

Module specification

1. Factual information			
Module title	MUA61 Advanced Materials		
Module tutor	Brodie Savage	Level	6
Module type	Taught	Credit value	20
Mode of delivery	100% face-to-face		
Notional learning hours	200 hours including: 60 hours taught including tutorials 140 independent learning		

2. Rationale for the module and its links with other modules

The emphasis throughout this module will be placed on the experimentation and development of specialist materials and techniques. Innovative and exciting materials and technologies are at the forefront of new ideas for makeup, hair and prosthetics. Students are encouraged to embrace problem solving, innovation and experimentation with new materials, techniques and processes.

Students will independently design a brief resulting in research of appropriate materials and techniques to develop their personal concepts.

3. Aims of the module

- To develop the student's professional skills of independent judgment in the use of advanced materials and techniques.
- To introduce an experimental approach to the use of new and innovative materials, techniques and technologies.
- To introduce students to producing their own briefing documents of a professional standard.
- To enable students to accommodate change and uncertainty.

4. Pre-requisite modules or specified entry requirements

Completion of previous level 4 and 5 modules or equivalent course covering the same skill sets and level.

5. Is the module compensatable?

Yes

6. Are there any PSRB requirements regarding the module?

N/A

7. Intended learning outcomes		
A. Knowledge and understanding	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A8: Develop appropriate methods and technologies with a range of new and innovative materials.</p>	<p>PC3 PB3</p>	<p>Practical workshops, practical assessments. 1-1 tutorials, whole class teaching.</p> <p>Demonstrations. Experiential Research. Seminars. Experimentation</p> <p>Independent research. Self-initiated brief</p>
B. Cognitive skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<p><i>At the end of the module learners will be expected to:</i></p> <p>B10: Illustrate risks and other speculative actions, to make constructive use of failure and experimentation, and to recognise these as integral aspects of the creative process.</p>	<p>PC3 PD3</p>	<p>Practical workshops, practical assessments. 1-1 tutorials, whole class teaching.</p> <p>Trial and Error. Diagnostic and Problem solving. Critical analysis. Seminars</p> <p>Written work, journal work</p>

D Key transferable skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D6: Evaluate own abilities, achievement and understanding and reflect on own learning.</p>	<p>PB3</p>	<p>1-1 tutorials</p> <p>Peer and staff feedback</p> <p>Seminars. Experimentation. Recording and reflecting.</p> <p>Independent research techniques</p>

8. Indicative content.

This module will develop skills and knowledge through using a range of alternative, innovative materials and technologies. Students are encouraged to be experimental and synthesis their findings.

Students are requested to produce a working journal charting their findings and developments and to show test makeups which explore the potential of their chosen materials. A conclusion in the form of a completed original makeup transformation will be produced to a realistic time frame and budget.

9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes

Assessment Strategy:

Formative assessment: Individual progress tutorials. Staff reviews on practical test make-ups and class experimentations.

Summative Assessment: Coursework (presented in a research and development journal in either traditional or digital format) and practical timed assessment.

Coursework 60% (digital or physical journal)

Practical 40% (Live assessment)

Students can demonstrate their learning through journal entries which will record their innovation, experimentation and development of all aspects from design through to outcome. They are expected to explore new materials processes and techniques and are assessed on their receptivity to new practices. Their outcomes should evidence the module's exploratory nature, the advanced techniques employed will be embedded visually in their practical outcomes.

Submissions will be assessed against assignment brief requirements and the meeting of learning outcomes with grading decisions supported by the relevant criteria in the UCS grading matrix feature in the in the student handbook) and referenced on the assignment brief.

To achieve in this module a student must submit a coursework element of a journal of work, and a practical transformation on a timetabled assessment day.

Assessment Task	Weighting	Week submitted	Grading	Module Learning Outcome(s) the assessment task maps to
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9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes

Journal	60%	10	%	A8 B10 D6
	40%	10	%	A8 B10
Practical				

10. Teaching staff associated with the module

Name and contact details

Brodie Savage – SAVAGEB@btc.ac.uk

Andy Howell – HOWELLA@btc.ac.uk

11. Key reading list

Author	Year	Title	Publisher	Location
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Berger, H. and Julius, M. (2022) *Masters of make-up effects: a century of practical magic*. London:

Welbeck. Bouvet, M. (2018) *A Practical Guide to Wig Making and Wig Dressing*. Marlborough:
Crowood Press.

Brooks, N. (2005) *Mouldmaking and Casting*. Marlborough: Crowood Press.

Debreceni, T. (2023) *Special effects makeup for stage and screen: making and applying prosthetics*. 4th edn. Abingdon:
Routledge. Doonan, S. (2019) *Drag: the complete story*. London: Laurence King Publishing.

Duffy, R. (2022) *Creative makeup: a step-by-step guide to expressive makeup from fantasy to full illusion*. Exeter: David and
Charles.

Fetto, F. (2019) *Palette: the beauty bible for women of colour*. London: Coronet.

Hall, J. (2020) *The art of drag*. London: Nobrow.

11. Key reading list

Author	Year	Title	Publisher	Location
Iman and Williams, T.	(2005)	<i>The beauty of color: the ultimate beauty guide for skin of color.</i>	London:	
Penguin Books.	Love, T.	(2002) <i>The world of wigs, weaves and extensions.</i>	New York:	Milady.
		<i>Mythical beasts: an artist's field guide to designing fantasy creatures</i>	(2017) Worcester:	3dtotal Publishing.
Nazzard, J.	(2017)	<i>Star Trek Beyond: the makeup artistry of Joel Harlow.</i>	London:	Titan Books.
New York Foundation for the Arts	(2018)	<i>The profitable artist: a handbook for all artists in the performing, literary and visual arts.</i>	2 nd edn.	New York: Allworth Press.
Nguyen-Grealis, L.	(2019)	<i>Promakeup design book.</i>	London:	Laurence King Publishing.
North, D., Rehak, B. and Duffy, M. S. (eds)	(2015)	<i>Special effects: new histories/theories/contexts.</i>	London:	Palgrave.
Ramsey, C.	(2019)	<i>Prosthetic make-up artistry for film and television.</i>	Malborough:	The Crowood Press.
Rickett, R.	(2006)	<i>Designing Movie Creatures and Characters: Behind the Scenes with the Movie Masters.</i>	Hove:	Rotovision.
Rickett, R. & Harryhausen, R.	(2006)	<i>Special Effects: The History and Technique.</i>	London:	Aurum Press.
Ruskai, M. and Lowery, A.	(2015)	<i>Wig Making and Styling: a complete guide for theatre and film.</i>	2 nd end.	New York: Focal Press.
Tokyo SFX Makeup Workshop	(2018)	<i>A complete guide to special effects makeup 2: introduction to dark fantasy and zombie makeups.</i>	London:	Titan Books.
Tokyo SFX Makeup Workshop	(2020)	<i>A complete guide to special effects makeup 3: realistic scar makeups.</i>	London:	

Titan Books.

Yellen, D. (2007) *Hair Wars*. New York: Powerhouse Books.

12. Other indicative text (e.g. websites)

DVDs available from Taunton LRC and articles available from online databases

Module specification

1. Factual information			
Module title	MUA62 Contextual Research & Analysis		
Module tutor	Andy Howell	Level	6
Module type	Taught	Credit value	20
Mode of delivery	100% face-to-face		
Notional learning hours	200 hours including: 60 hours taught including tutorials 140 independent learning		

2. Rationale for the module and its links with other modules	
<p>This module provides the opportunity for students to investigate and analyse a range of contexts and concepts that determine the decisions within which makeup design in all its forms operates, whether that be for Film, TV, Theatre, Editorial, or a Medical / Healthcare context.</p> <p>An understanding of the social history of make-up, the ideas that inform genre's, production designs and related industries and the technological, medical, moral, and commercial constraints within which makeup practices evolve, will aid the identification of design opportunities.</p> <p>As a starting point, students investigate a design related topic of their choice, drawing on both primary and secondary sources of research and with due reference to appropriate theoretical concepts. The module assignment informs the proposal for a personal design brief (to be</p>	

2. Rationale for the module and its links with other modules
4. Pre-requisite modules or specified entry requirements
inform authenticity and identity in makeup design, development and execution. Completion of previous level 4 and 5 modules of equivalent course covering the same skill sets and level.
3. Aims of the module
5. Is the module compensatable?
No conduction of research, analysis, feasibility and preparatory planning. <ul style="list-style-type: none"> • To manage investigative procedures according to the context of the issues identified.
6. Are there any PSRB requirements regarding the module?
• To provide an opportunity for students to inform practical work with contextual research. N/A

7. Intended learning outcomes		
A. Knowledge and understanding	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A9: Hypothesize a range of concepts, values and debates that inform and influence creative practice.</p>	PB3	<p>Lectures with discussions Group critiques. Peer feedback. Conceptual brainstorming.</p> <p>Facilitated in-class discussions. Seminars. Independent research.</p> <p>Informal presentations. 1-1 written work support Head start sessions.</p>
C. Practical and professional skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy

<p><i>At the end of the module, learners will be expected to:</i></p> <p>C10: Utilise skills of visual observation, description and analysis and demonstrate a methodological approach.</p>	<p>PA3 PB3</p>	<p>1-1 Tutorials</p> <p>Facilitated in-class discussions. Identify and analyse creative and conceptual frameworks. Annotated reading activities. Structured reading and analysis of texts.</p> <p>Seminars. Support for independent research.</p>
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D Key transferable skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D7: Prove enhanced literacy skills through forms of written work and contextualised research.</p>	<p>PA3</p>	<p>1-1tutorials, whole class teaching. Lectures Group critiques. Peer feedback.</p> <p>Annotated reading activities. Structured reading and analysis of texts.</p>

D Key transferable skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
		Formative assessment via verbal progress reports of draft excerpts and presentations. Head start sessions. Research workshops

8. Indicative content.

This module allows investigation into an area of personal interest which should be further developed and explored in the Final Major Project. Students should perform confidently and with autonomy at the required level. Students are invited to use methods of their choice to investigate the area under scrutiny. The subject and methods of investigation will be negotiated with the subject lecturer.

9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes

Assessment Strategy:

Formative assessment: Individual progress tutorials. Staff reviews on essay drafts and presentation preparation.

Summative Assessment: Coursework (submitted via Turnitin UK) and Presentation.

Coursework – 100% to include 3000-word essay and presentation

Across the assessment points, the module will facilitate progressive development of enhanced literacy and use of contextual and conceptual research to inform creative makeup practice. The presentation assessment lends itself to relevant industry skills and the essay encourages the development of academic writing within the parameters of the subject specialisms.

An annotated bibliography citing key sources, summarizing relevance to their topic and a 150-word reflective analysis of the sources facilitates structured reading and enhanced literacy.

Submissions will be assessed against assignment brief requirements and the meeting of learning outcomes with grading decisions supported by the relevant criteria in the UCS grading matrix feature in the student handbook.

To achieve in this module a student must submit their presentation element on a timetabled assessment day within the module span, and their essay element via Turnitin.

9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes

Assessment Task	Weighting	Week submitted	Grading (Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to
Presentation	30%	6	%	A9 C10
Essay	70%	11	%	A9 C10 D7

10. Teaching staff associated with the module

Name and contact details

Andy Howell – HOWELLA@btc.ac.uk

11. Key reading list

Author	Year	Title	Publisher	Location
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Cottrell, S. (2019) *The Study Skills Handbook*. 5th edn. Red Globe Press.

Cottrell, S. (2017) *Critical Thinking Skills: Effective Analysis, Argument and Reflection*. 3rd edn. Palgrave Eldridge, L. (2015) *Face Paint: The Story of Makeup*. Abrams Image

Gastman, R. (2007) *Street world: urban culture from five continents*. London: Thames and Hudson

Hernandez, G. (2017) *Classic Beauty: The History of Makeup*. 2nd edn. Arglen, PA: Shiffer Publishing

Irvine, M. & Tucker, M. (2010) *BBC VFX: The Story of the BBC Visual Effects Department*. London: Aurum Press Ltd Judge, V., Shanahan, J. and Young, G. (2018) *Undergraduate Research in Art: A Guide for Students*. New York: Routledge Mclean, A. L. (ed.) (2016) *Costume, makeup and hair (behind the silver screen)*. I. B. Tauris.

Molotch, H. (2003) *Where stuff comes from*. USA: Routledge

New York Foundation for the Arts (2018) *The profitable artist: a handbook for all artists in the performing, literary and visual arts*. 2nd edn. New York: Allworth Press.

Oliver, P. (2003) *The student's guide to research ethics*. UK: Open University Press Paulins, V A. (2015) *Ethics in the fashion industry*. 2nd edn. New York, NY: Fairchild Books Penner, J., Schneider, S. J. and Duncan, P. (2008) *Horror Cinema*. Germany: Taschen Riello, G. (2010) *The fashion history reader: global perspectives*. Abingdon: Routledge

Thomas, G. (2017) *How to Do Your Research Project: A Guide for Students*. London: Sage

11. Key reading list				
Author	Year	Title	Publisher	Location
Yin, R. K.	(2018)	Case study research and applications: design and methods.	London: Sage	

12. Other indicative text (e.g. websites)
DVDs available from Taunton LRC and articles available from online databases

Module specification

1. Factual information			
Module title	MUA63 Industry Directed Project		
Module tutor	Andy Howell	Level	6
Module type	Taught	Credit value	20
Mode of delivery	100% face-to-face		
Notional learning hours	200 hours including: 60 hours taught including tutorials 140 independent learning		

2. Rationale for the module and its links with other modules
<p>This module takes a design brief initiated by an external source from industry and invites students to thoroughly research the theme prior to developing their design ideas. They will develop their designs into outcomes that address the design brief. In this module, research and development will play an important part in the outcome of the project. Students are expected to respond with appropriate professionalism to the participation of an industry professional. Their experience in this module will allow students to develop their skillsets, whilst responding to and aligning with industry standards.</p>

3. Aims of the module
<ul style="list-style-type: none"> • To enhance students, design awareness. • To enable students to demonstrate their work in a competitive context. • To provide an opportunity for students to improve design research and development of practical work. • To develop student's awareness of utilising the critical judgments of others.

4. Pre-requisite modules or specified entry requirements

Completion of previous level 4 and 5 modules or equivalent course covering the same skill sets and level.

5. Is the module compensatable?

Yes

6. Are there any PSRB requirements regarding the module?

N/A

B. Cognitive skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<p><i>At the end of the module learners will be expected to:</i></p> <p>B11: Apply critical, analytical and practical skills for problem solving</p>	PB3	<p>Practical assessments. Guest speaker. Demonstrations and workshops.</p> <p>1-1 tutorials</p> <p>Appropriate analysis and interpretation of directions from industry. Responding professionally to an industry brief.</p>

C. Practical and professional skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C11: Create and contribute to contemporary culture through the application of skills, imagination, and inventiveness</p>	PB3 PD3	<p>Practical workshop support. Guest speaker. Demonstrations.</p> <p>1-1 tutorials Group critique.</p> <p>Development of skillsets. Support for alignment with industry standards.</p>

D Key transferable skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D8: Negotiate and collaborate with outside agencies / professionals.</p>	<p>PD3</p>	<p>Use of UCS Elevate Developing professionalism. Working with industry.</p> <p>1-1 tutorials supporting reflection and critical analysis.</p>

8. Indicative content.

This module takes a brief initiated by an external body. Students will then begin to research and experiment in a way that will provide an original and interesting quantity of development work.

Final design work and presentation methods will depend on the specific requirements of the brief. The nature of this work will depend on both the brief and the method of approach but a variety of techniques, research, test makeups and evaluations would be considered appropriate.

Examples of technical innovation will also form an important aspect of the assessment stage.

9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes

Assessment Strategy:

Formative assessment: Individual progress tutorials. Staff reviews on practical test make-ups and class experimentations.

Summative Assessment: Coursework (presented in a research and development journal in either traditional or digital format) and practical timed assessment.

Coursework - 40% (Physical or practical journal)

Practical - 60% (Live assessment)

The assessment of this module acknowledges their responsiveness to an industry initiated brief, their professionalism, the development of the body of work produced and the final outcomes. The collaborative nature of this module encourages them to work towards clarity of communication in negotiating design ideas alongside the development of appropriate outcome's, which are recorded in the students' journal entries. The journals record the coursework aspect and are assessed alongside the practical outcomes.

Submissions will be assessed against assignment brief requirements and the meeting of learning outcomes with grading decisions supported by the relevant criteria in the UCS grading matrix feature in the student handbook.

To achieve in this module a student must submit a coursework element of a journal of work, and a practical transformation on a timetabled assessment day.

9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes				
Assessment Task	Weighting	Week submitted	Grading (Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to
Journal	40%	16	%	B11 C11 D7
Practical	60%	16	%	
				B11 C11

10. Teaching staff associated with the module
Name and contact details
Andy Howell – HOWELLA@btc.ac.uk
Brodie Savage – SAVAGEB@btc.ac.uk

11. Key reading list				
Author	Year	Title	Publisher	Location

Berger, H. and Julius, M. (2022) *Masters of make-up effects: a century of practical magic*. London: Welbeck.

Bouvet, M. (2018) *A Practical Guide to Wig Making and Wig Dressing*. Marlborough: The Crowood Press.

Cottrell, S. (2019) *The Study Skills Handbook*. 5th edn. Red Globe Press.

Cottrell, S. (2017) *Critical Thinking Skills: Effective Analysis, Argument and Reflection*. 3rd edn.

Palgrave

Debreceni, T. (2023) *Special effects makeup for stage and screen: making and applying prosthetics*. 4th edn. Abingdon: Routledge.

11. Key reading list				
Author	Year	Title	Publisher	Location

Duffy, R. (2022) *Creative makeup: a step-by-step guide to expressive makeup from fantasy to full illusion*. Exeter: David and Charles.

Fetto, F. (2019) *Palette: the beauty bible for women of colour*. London: Coronet.

Nguyen-Grealis, L. (2019) *Promakeup design book*. London: Laurence King Publishing.

Oakley, S (2020) *Sketching From The Imagination – Creatures And Monsters*, Worcester: 3dtotal Publishing

Ramsey, C. (2019) *Prosthetic make-up artistry for film and television*. Malborough: The Crowood Press.

Ruskai, M. & Lowery, A. (2016) *Wig Making And Styling: A Complete Guide For Theatre & Film*. 2nd edn. Oxford: Focal Press/Elsevier

11. Key reading list				
Author	Year	Title	Publisher	Location
Tarlo, E. (2016) <i>Entanglement: the secret lives of hair</i> . London: Oneworld Publications.				
Tokyo SFX Makeup Workshop (2018) <i>A complete guide to special effects makeup 2: introduction to dark fantasy and zombie makeups</i> . London: Titan Books.				
Tokyo SFX Makeup Workshop (2020) <i>A complete guide to special effects makeup 3: realistic scar makeups</i> . London: Titan Books.				
Young, L. (2017) <i>Timeless: a century of iconic looks</i> . London: Octopus Publishing.				

12. Other indicative text (e.g. websites)
DVDs available from Taunton LRC and articles available from online databases

Module specification

1. Factual information			
Module title	MUA64 Industry Preparation		
Module tutor	Andy Howell	Level	6
Module type	Taught	Credit value	20
Mode of delivery	100% face-to-face		
Notional learning hours	200 hours including: 60 hours taught including tutorials 140 independent learning		

2. Rationale for the module and its links with other modules

This module requires students to produce a professional portfolio appropriate to their chosen field of study.

Students should research, develop and justify self-promotional presentation skills in a variety of forms. The final outcome is a portfolio of work and business resources, including a range of individual marketing materials, which fully reflect students technical skills, creative abilities and prepares them for employment.

3. Aims of the module

- To develop student's use of appropriate methods and skills in the creation of a professional portfolio.

3. Aims of the module
4. Pre-requisite modules or specified entry requirements
<p>Completion of previous level 4 and 5 modules or equivalent course covering the same skill sets and level.</p> <ul style="list-style-type: none"> • To develop student's understanding of effective self-evaluation / reflection on own practice. • To enable students to develop information skills to navigate, retrieve and manage information.
5. Is the module compensatable?
Yes
6. Are there any PSRB requirements regarding the module?
N/A

7. Intended learning outcomes		
A. Knowledge and understanding	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A10: Fully analyse the positions and roles of the make-up designer and their variant identities.</p>	PD3	<p>Case studies. Portfolio reviews. Digital skills development sessions.</p> <p>Digital skillset seminars</p> <p>Research and Analysis</p> <p>Case Studies</p> <p>1-1 tutorials</p> <p>Critiques.</p> <p>Independent research</p> <p>Industry focused lectures</p>

C. Practical and professional skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy

<p><i>At the end of the module, learners will be expected to:</i></p> <p>C12: Formulate informed reflective thinking in relation to professional profiles and their implied semiotics. Develop detailed knowledge of the requirements of commercial and professional practice within the chosen field.</p>	<p>PB3 PD3</p>	<p>Portfolio reviews. 1-1 tutorials</p> <p>Group and 1-1 support with focus on Professional Identities, Marketing, Commercial Practice and Industry Standards for Promotion and Progression.</p> <p>Written work, journal support Peer feedback</p> <p>Independent research. Industry focused research techniques</p>
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D Key transferable skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D9: Justify considered decisions regarding the projection of one's own professional profile, developing a sense of professionalism, marketing and self-promotion strategies.</p>	<p>PD3</p>	<p>Case studies. Portfolio reviews. Digital skills. 1-1 tutorials, whole class teaching.</p> <p>Development of professional identity, marketing strategies and portfolio platforms – industry and peer reviews</p> <p>Informal presentations Action planning</p>

8. Indicative content.

Students will explore methods of self-promotion and marketing skills such as web site building, show reels, photographic portfolios and more traditional forms of promotion. Exploration and critical appraisal of the methods used by others within the fields of film, TV, fashion, medical and theatre.

Reflection and evaluation of their own work through group presentations, critiques and their own PDP, culminating in a professional portfolio of work using the methods selected by the individual.

9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes

Assessment Strategy:

Formative assessment: Individual progress tutorials. Staff reviews on portfolios and interview preparation.

Summative Assessment: Coursework and Presentation.

100% coursework to include a Portfolio and presentation in the form of a mock interview process.

Students will be assessed on the appropriateness and the quality of their professional portfolios and the development of them. The submissions will be expected to evidence the quality of research that underpins the development of skillsets such as photo folio preparation and image manipulation, visual communication and articulation, professional identity creation, website design, creation of professional social media

9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes

platforms, video marketing, logo creation, document templates (invoice, letterhead, etc). The assessment will also include a professional mock interview scenario.

Submissions will be assessed against assignment brief requirements and the meeting of learning outcomes with grading decisions supported by the relevant criteria in the UCS grading matrix feature in the student handbook.

To achieve in this module a student must submit a portfolio of coursework and complete a mock interview presentation on the final module deadline.

Assessment Task	Weighting	Week submitted	Grading (Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to
Portfolio	80%	30	%	A10 C12 D9
Presentation	20%	30	%	C12 D9

10. Teaching staff associated with the module

Name and contact details

Andy Howell – HOWELLA@btc.ac.uk

11. Key reading list

Author	Year	Title	Publisher	Location
Bashford, K. et al.	(2014)	<i>The journey behind: the tale of high profile professionals.</i>	Author House	UK.
Bhandari, H. D. and Melber, J.	(2014)	<i>ART/WORK: Everything You Need to Know (and Do) As You Pursue Your Art Career.</i>	New York: Free Press.	

11. Key reading list

Author	Year	Title	Publisher	Location
Cobb, P., Hogan, F. and Royce, M. (2018) <i>The Profitable Artist: A Handbook for All Artists in the Performing, Literary, and Visual Arts</i> . New York: New York Foundation of the Arts.				
Lees, J. (2018) <i>How to Get a Job You Love</i> . London: McGraw Hill.				
McDonald, J. (2019) <i>Social Media Marketing Workbook: How to Use Social Media for Business</i> . Create Space.				
Moore, A. (2016) <i>Create Your Own Website The Easy Way: The Complete Guide to Getting You or Your Business Online</i> .				
Ilex Press. Moore, A. (2013) <i>The Creative Person's Website Builder</i> . Cincinnati, Ohio: How Books.				
New York Foundation for the Arts (2018) <i>The profitable artist: a handbook for all artists in the performing, literary and visual arts</i> . 2 nd edn. New York: Allworth Press.				
Pinsky, R. (2017) <i>101 Ways to Promote Yourself</i> . New York, NY:				
Quill. Sandu Cultural Media (2014) <i>Creative Business Cards</i> . Gingko				
Press.				

12. Other indicative text (e.g. websites)

DVDs available from Taunton LRC and articles available from online databases

Module specification

1. Factual information			
Module title	MUA65 Final Major Project		
Module tutor	Brodie Savage	Level	6
Module type	Taught	Credit value	40
Mode of delivery	100% face-to-face		
Notional learning hours	400 hours including: 120 hours taught including tutorials 280 independent learning		

2. Rationale for the module and its links with other modules
<p>In this module students are required to produce a body of work that showcases their individual development, through research and design ideas to resolution of outcomes within their chosen specialism. Students will work to a self-generated brief to create a series of practical make-up transformations to be exhibited at the end of year show. This module gives the student the opportunity to celebrate the skills they have learnt during the programme and tailor projects to their chosen specialisms. This final body of work also gives the opportunity to create professional outcomes to enhance the student's portfolio.</p>

3. Aims of the module

- To enable student to demonstrate proficiency in the extended application and manipulation of a range of materials.
- To provide an opportunity for students to effectively plan and manage a self-developed design brief in a professional manner.
- To develop student's understanding and proficiency in negotiating, communicating and justifying ideas and solutions to industry standards.
- To enable students to exercise self-management skills.

4. Pre-requisite modules or specified entry requirements

Completion of previous level 4 and 5 modules or equivalent course covering the same skill sets and level.

5. Is the module compensatable?

No

6. Are there any PSRB requirements regarding the module?

N/A

7. Intended learning outcomes		
A. Knowledge and understanding	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A11: Create and apply technical and professional aspects of make-up.</p>	PA3 PC3	<p>Practical workshops, practical assessment observation</p> <p>1-1 tutorials</p> <p>Personalised learning planning</p>

C. Practical and professional skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C13: Determine own intentions through the articulation of ideas and responses in appropriate visual forms.</p>	PC3	<p>Practical workshops</p> <p>1-1 tutorials, whole class teaching.</p> <p>Project based learning support</p> <p>Group seminars with discussions</p> <p>Presentation development with feedback.</p>

D Key transferable skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D10: Critically review own aims and intentions and develop independent learning strategies that contribute positively to issues of globalisation, sustainability, equality, diversity and inclusion.</p>	<p>PD3</p>	<p>1-1 tutorials</p> <p>Journal work support</p> <p>Developmental evaluative feedback. Testing and evaluating.</p>

8. Indicative content.

This module requires students to develop a self-directed brief which frames the development of their investigation into materials and appropriate practices linked to theoretical research. This is then developed into a body of work culminating in a series of innovative and visually exciting make-up transformations.

9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes

Assessment Strategy:

Formative assessment: Individual progress tutorials. Staff reviews on practical test make-ups and class experimentations.

Summative Assessment: Coursework (presented in a research and development journal in either traditional or digital format) and practical timed assessments.

Coursework (Journal and practical outcomes) – 100%

Students are assessed on their entire body of work in this module holistically. The research, development and consolidation of successful outcomes is recorded through coursework and practical assessment strategies. The student's success is measured by the assessment grading criteria. Students are expected to produce a body of work that aligns with their subject specialism and relates back to the research that they undertook in the Contextual Research and Analysis module.

Submissions will be assessed against assignment brief requirements and the meeting of learning outcomes with grading decisions supported by the relevant criteria in the UCS grading matrix feature in the student handbook.

To achieve in this module a student must submit a body of work to evidence their journey throughout their Final Major Project, to include both coursework and practical elements.

Assessment Task	Weighting	Week submitted	Grading (Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to
Coursework and Practical	100%	29	%	A11 C13 D10

10. Teaching staff associated with the module**Name and contact details****Brodie Savage – SAVAGEB@btc.ac.uk****Andy Howell – HOWELLA@btc.ac.uk****11. Key reading list**

Author	Year	Title	Publisher	Location
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Berger, H. and Julius, M. (2022) *Masters of make-up effects: a century of practical magic*. London: Welbeck.

Bouvet, M. (2018) *A Practical Guide to Wig Making and Wig Dressing*. Marlborough: The Crowood Press.

Cottrell, S. (2019) *The Study Skills Handbook*. 5th edn. Red Globe Press.

Cottrell, S. (2017) *Critical Thinking Skills: Effective Analysis, Argument and Reflection*. 3rd edn. Palgrave.

Dabiri, E. (2020) *Don't touch my hair*. London: Penguin Books.

Debreceni, T. (2023) *Special effects makeup for stage and screen: making and applying prosthetics*. 4th edn. Abingdon: Routledge.

Duffy, R. (2022) *Creative makeup: a step-by-step guide to expressive makeup from fantasy to full illusion*. Exeter: David and Charles.

Fetto, F. (2019) *Palette: the beauty bible for women of colour*. London: Coronet.

11. Key reading list

Author	Year	Title	Publisher	Location
Iman and Williams, T.	(2005)	The beauty of color: the ultimate beauty guide for skin of color.	London: Penguin Books.	
Judge, V., Shanahan, J. and Young, G.	(2018)	<i>Undergraduate Research in Art: A Guide for Students.</i>	New York: Routledge.	
Nguyen-Grealis, L.	(2019)	<i>Promakeup design book.</i>	London: Laurence King Publishing.	
Ramsey, C.	(2019)	<i>Prosthetic make-up artistry for film and television.</i>	Malborough: The Crowood Press.	
Ruskai, M. & Lowery, A.	(2016)	<i>Wig Making And Styling: A Complete Guide For Theatre & Film.</i>	2 nd edn. Oxford: Focal Press/Elsevier	
Tarlo, E.	(2016)	<i>Entanglement: the secret lives of hair.</i>	London: Oneworld Publications.	
Tokyo SFX Makeup Workshop	(2018)	<i>A complete guide to special effects makeup 2: introduction to dark fantasy and zombie makeups.</i>	London: Titan Books.	
Tokyo SFX Makeup Workshop	(2020)	<i>A complete guide to special effects makeup 3: realistic scar makeups.</i>	London: Titan Books.	

12. Other indicative text (e.g. websites)

DVDs available from Taunton LRC and articles available from online databases