



# BA (Hons) 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

<b>Programme/award title(s)</b>	BA (Hons) Makeup Artistry, Prosthetic FX and Wig Making
<b>Teaching Institution</b>	University Centre Somerset, part of Bridgwater and Taunton College
<b>Awarding Institution</b>	The Open University (OU)
<b>Date of first OU validation</b>	First validated 2001; Last revalidated April 2019
<b>Date of latest OU (re)validation</b>	April 2024
<b>Next revalidation</b>	2028
<b>Credit points for the award</b>	360
<b>UCAS Code</b>	B70
<b>HECoS Code</b>	W453
<b>LDCS Code (FE Colleges)</b>	
<b>Programme start date and cycle of starts if appropriate.</b>	September 2024
<b>Underpinning QAA subject benchmark(s)</b>	QAA Benchmark Statement for Art and Design Communication, Film, Media & Cultural Studies  (December 2019 Version)
<b>Other external and internal reference points used to inform programme outcomes.</b>  <b>For apprenticeships, the standard or framework against which it will be delivered.</b>	

**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.**

<b>Professional/statutory recognition</b>	
<b>For apprenticeships fully or partially integrated Assessment.</b>	N/A
<b>Mode(s) of Study (PT, FT, DL, Mix of DL &amp; Face-to-Face) Apprenticeship</b>	FT – Face-to-face
<b>Duration of the programme for each mode of study</b>	FT – 3 Years
<b>Dual accreditation (if applicable)</b>	N/A
<b>Date of production/revision of this specification</b>	January 12 <sup>th</sup> , 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 makeup industry and its emerging technology and processes.
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 promote enhanced awareness of the cultural, social, historical and contemporary contexts of all makeup disciplines, and allow for specialisms to be developed.
5. 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 qualification is an internal progression route for our A Level, Level 3, and Foundation Diploma learners internally, as well as being open to equivalent Level 3 qualifications from other institutions.

The first year and second year course content (Levels 4 and 5) mirrors the Foundation Degree (FD) Makeup Artistry, Prosthetic FX and Wig Making qualification.

The third-year course content (Level 6) mirrors the level 6 BA (Hons) Makeup Artistry, Prosthetic FX and Wig Making Top-up qualification.

2.3 For Foundation Degrees, please list where the 60-credit work-related learning takes place. For apprenticeships an articulation of how the work based learning and academic content are organised with the award.

Students are introduced to work-based learning and employer links within the Professional Practice module which is launched at the beginning of the first year of the Foundation Degree. Within this module students take part in two weeks' worth of work experience. Some of this is facilitated by the staff team, but the majority is arranged by the students themselves. Students complete a minimum of 84 hours of work-based learning. UCS students come from a wide geographical area with many arrange to gain work experience closer to home during the holidays (such as the Christmas or Easter breaks or reading weeks) and most students are successful in sourcing their own work experience this way.

Another key section of the Professional Practice module is a case study that the students conduct. The task allows students to learn more about the industry itself and gain insights into the realistic idea of working freelance within the industry, in the way that many artists do. Each student selects an industry professional makeup artist of their choice and presents them to their peers within class in the form of a presentation. This exercise helps provide students with the confidence to contact makeup artists and gain networking experience. Many students continue regular contact with the subject of their case study and many also gain work experience through this contact.

Throughout the second year of the Foundation Degree students are encouraged to find their own work experience and gain any placements within their desired specialisms. Most students manage to find some form of work experience themselves throughout the year.

The programme team have a variety of strong links and established contacts in industry, often requiring students for work experience. These opportunities are posted on the notice boards, on the Teams channels and emailed out to students. Staff industry links include internal Fashion and Photography shoots, local theatre companies, short film productions, professional wig commissions and many more.

The programme teams contacts include world-renowned industry professionals who guest lecturer at the College.

The majority of practical briefs set throughout the Foundation Degree have industry linked themes, scenarios and contexts. In this way, students get a feel for work-related learning and develop practices within each of the practical modules they complete.

The work-based learning / work experience element is introduced to the students within the first year Professional Practice Module (20 credits). This also takes place in the year 1 modules Makeup Investigation (20 credits), Special FX (30 credits), Postiche & Styling (20 credits), Wig Making Essentials (30 credits) and in the second year, work-based learning is embedded in the Body Art module (20 credits).

Within Major Project 30 credits (Final Year) the students also develop work related learning skills by working in negotiation with the staff team on their self-initiated brief.

#### 2.4 List of all exit awards

Exit award(s) at levels 4, 5 and 6:

CertHE

FD Makeup Artistry, Prosthetic FX and Wig Making

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.)*

<b><u>Programme Structure - LEVEL 4</u></b>					
<b>Compulsory modules</b>	<b>Credit points</b>	<b>Optional modules</b>	<b>Credit points</b>	<b>Is module compensatable?</b>	<b>Semester runs in</b>
MUA41 Makeup Artistry	20			YES	1
MUA42 Special FX	30			NO	1
MUA43 Postiche & Styling	20			YES	2
MUA44 Wig Making Essentials	30			NO	2
MUA45 Professional Practice	20			NO	1 & 2

**Intended learning outcomes at Level 4 are listed below:**

<b><u>Learning Outcomes – LEVEL 4</u></b>	
<b>3A. Knowledge and understanding</b>	
<b>Learning outcomes:</b>	<b>Learning and teaching strategy/ assessment methods</b>
<b>PA1: Students will gain an in-depth view of the contemporary makeup industry.</b>	Practical workshops, practical assessments. 1-1 tutorials, whole class teaching. Presentations. Case studies. Workshops. Research. Written work, essay. PDP skills audits.

<b>3B. Cognitive skills</b>	
<b>Learning outcomes:</b>	<b>Learning and teaching strategy/ assessment methods</b>
<b>PB1: Investigate and review relevant factors to inspire early-stage conceptual approaches for basic creative makeup projects.</b>	Practical workshops, practical assessments. 1-1 tutorials, whole class teaching. Journal work. Seminars. Peer feedback. Workshops.

<b>3C. Practical and professional skills</b>	
<b>Learning outcomes:</b>	<b>Learning and teaching strategy/ assessment methods</b>
<b>PC1: Students will learn key transferable skills to support and compliment specific makeup outcomes.</b>	Practical workshops, practical assessments. 1-1 tutorials, whole class teaching. Written work, journal work. Seminars. Peer feedback. Presentations. Case studies. Head start sessions. Written work, essay.

<b>3D. Key/transferrable skills</b>	
<b>Learning outcomes:</b>	<b>Learning and teaching strategy/ assessment methods</b>
<b>PD1: Students will produce a range of personal qualities and attitudes which will prepare them for a diversity of relevant career pathways.</b>	Practical assessments. 1-1 tutorials, whole class teaching. Seminars. Peer feedback.  Presentations. Head start sessions. Written work, essay. PDP skills audits.

**Exit award at Level 4: CertHE**

<b><u>Programme Structure - LEVEL 5</u></b>					
<b>Compulsory modules</b>	<b>Credit points</b>	<b>Optional modules</b>	<b>Credit points</b>	<b>Is module compensatable?</b>	<b>Semester runs in</b>
MUA51 Body Art	20			YES	1
MUA52 Prosthetics	20			YES	1
MUA53 Design Methods	20			YES	1
MUA54 Make-up Culture & Critical Study	30			NO	2
MUA55 Independent Studio Project	30			NO	2

**Intended learning outcomes at Level 5 are listed below:**

<b><u>Learning Outcomes – LEVEL 5</u></b>	
<b>3A. Knowledge and understanding</b>	
<b>Learning outcomes:</b>	<b>Learning and teaching strategy/ assessment methods</b>
<b>PA2: Students will be able to gain an enhanced awareness of cultural, social, historical and/or contemporary contexts of makeup disciplines.</b>	1-1 tutorials, whole class teaching. Written work, journal work. Seminars.  Independent research. Group critiques. Peer feedback. Seminars.  Presentations. Written work – essay. Head start sessions.
<b>3B. Cognitive skills</b>	
<b>Learning outcomes:</b>	<b>Learning and teaching strategy/ assessment methods</b>
<b>PB2: Student will be able to strategise and assemble cohesive creative projects exhibiting subject knowledge and technical skills.</b>	Practical workshops, practical assessments. Demonstrations. 1-1 tutorials, whole class teaching. Journal work. Experimentation. Independent research. Seminars.

<b>3B. Cognitive skills</b>	
	Presentations. Written work – essay. Head start sessions.

<b>3C. Practical and professional skills</b>	
<b>Learning outcomes:</b>	<b>Learning and teaching strategy/ assessment methods</b>
<b>PC2: Students will demonstrate the professional behaviours, resilience, creativity and technical competence required to succeed as an independent industry practitioner.</b>	Practical workshops, practical assessments. Demonstrations. 1-1 tutorials, whole class teaching. Written work. Seminars. Experimentation. Team task. Independent research. Group critiques. Peer feedback.

<b>3C. Practical and professional skills</b>	
	Presentations. Written work – essay. Head start sessions.

<b>3D. Key/transferable skills</b>	
<b>Learning outcomes:</b>	<b>Learning and teaching strategy/ assessment methods</b>
<b>PD2: Students will develop a wide range of personal qualities including independence, attitudes and reflective abilities which will prepare them for a diversity of relevant career pathways.</b>	Practical assessments. Demonstrations. 1-1 tutorials, whole class teaching. Experimentation. Team task. Independent research.

3D. Key/transferable skills	
	Group critiques. Peer feedback. Seminars. Presentations. Written work – essay. Head start sessions.

**Exit award at Level 5:**

CertHE

FD Makeup Artistry, Prosthetic FX and Wig Making

<b><u>Programme Structure - LEVEL 6</u></b>					
<b>Compulsory modules</b>	<b>Credit points</b>	<b>Optional modules</b>	<b>Credit points</b>	<b>Is module compensatable?</b>	<b>Semester runs in</b>
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>	
<b>3A. Knowledge and understanding</b>	
<b>Learning outcomes:</b>	<b>Learning and teaching strategy/ assessment methods</b>
<p><b>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.</b></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>

<b>3B. Cognitive skills</b>	
<b>Learning outcomes:</b>	<b>Learning and teaching strategy/ assessment methods</b>
<p><b>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.</b></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>

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

<b>3D. Key/transferable skills</b>	
<b>Learning outcomes:</b>	<b>Learning and teaching strategy/ assessment methods</b>
<b>PD3: Engage with professional communities and behaviours demonstrating communication strategies, resourcefulness, evaluative analysis, time management and problem solving aptitude.</b>	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.

3D. Key/transerable skills	
	Industry focus. Experimentation. Considering Professional Identities, Marketing, Commercial Practice and Industry Standards for Promotion and Progression.

**Exit award(s) at Level 6:**

CertHE

FD Makeup Artistry, Prosthetic FX and Wig Making

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 full range of industry areas are covered throughout the programme including artistry and editorial, bridal and beauty, prosthetic makeup FX and casualty FX, medical and health care applications, hairdressing, postiche and wig making, design and anatomy, 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 substantial work-based learning which encourages learners to deliver solutions to problems and gives opportunities to work on 'live' projects set by industry themes. The teaching team have many industry contacts which often provide exciting opportunity for work experience.
- 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
- No specific choices or pathways for students but modules allow for freedom and development of own specialisms, for example MUA55 Independent Studio Project in the second year.
- 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 2<sup>nd</sup> and 3<sup>rd</sup> 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.)*

UCAS entry requirements:

A minimum of 80 UCAS points from a relevant Level 3 qualification (Media Makeup, Art and Design or similar)

At least four GCSEs including English, and ideally maths and art, at grade 4 and above, or recognised equivalent.

Mature applicants with relevant experience who do not have the stated entry requirements are encouraged to apply.

Students who are eligible to submit their portfolios and attend interviews, will then be accepted or rejected depending on the suitability of their portfolio's and their responses to the questions asked at interview.

## **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 between revalidations.

## 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	PA1	PB1	PC1	PD1
4	MUA41 Makeup Artistry		*	*	*
	MUA42 Special FX		*	*	*
	MUA43 Postiche & Styling			*	*
	MUA44 Wig Making Essentials			*	*

	MUA45 Professional Practice	*			*

Level	Study module/unit	PA2	PB2	PC2	PD2
5	MUA51 Body Art		*		*
	MUA52 Prosthetics		*		*

	MUA53 Design Methods		*		*
	MUA54 Make-up Culture & Critical Study	*			*
	MUA55 Independent Studio Project	*	*	*	*

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

1. Factual information			
<b>Module title</b>	MUA41 Makeup Artistry		
<b>Module tutor</b>	Brodie Savage	<b>Level</b>	4
<b>Module type</b>	Taught	<b>Credit value</b>	20
<b>Mode of delivery</b>	100% face-to-face		
<b>Notional learning hours</b>	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 introduces students to the principals of cosmetic makeup artistry through application techniques and processes.</p> <p>This module will introduce a range of contexts and aspects of visual culture to explore the industry requirements and students will learn to analyse educate students in a broad range of makeup techniques and styles, using make up looks that are defined by historical and cultural contexts, leading towards cutting edge contemporary makeup designs and application.</p> <p>Students will be experimental and learn about skin, contraindications and safe innovative working practices. They will learn to work professionally on models to create dynamic transformations.</p>	

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

A range of specialist skills will be implemented and developed within the module to create a complete makeup transformation for a photographic shoot.

**3. Aims of the module**

- To achieve a broad awareness of cosmetic principles and techniques within makeup artistry.
- To be able to recognise the role of the make-up artist within a given context.
- To develop an understanding of appropriate health and safety and professional working practices.

**4. Pre-requisite modules or specified entry requirements**

UCAS entry requirements

**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><b>B1: Plan and create a makeup suitable for a specific industry context the editorial, fashion or advertising industry.</b></p>	PB1	Practical demonstrations, seminars, practical talks and observations, journal work, peer feedback

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><b>C1: Articulate ideas and information in visual, oral and written forms.</b></p>	PC1	Lectures and practical workshops Research and development 1-1 tutorials and academic reviews Verbal evaluations / group discussions

D Key transferable skills	Programme Learning Outcome(s) this	Learning and teaching strategy
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	maps against	
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>D1: Develop and utilise key makeup techniques in accordance with professional practices and health and safety processes.</b></p>	<p>PD1</p>	<p>Practical assessments with observation Journal support and guidance</p>

<b>8. Indicative content.</b>
<p>Lecture topics include an array of underlying theories to support makeup artistry:</p>

**8. Indicative content.**

These could include colour theory, the golden ratio, Dr Stephen Marquardt's Mask, cultural perceptions of beauty, the psychology of make-up, symmetry and proportion, anatomy, model analysis, health and safety protocols and the pressures of the advertising industry.

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

**Formative Assessment:** Individual progress tutorials, peer and staff reviews on practical work.

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

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.

**Coursework (Journal) – 50%**

**Practical (Live assessment) – 50%**

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 (Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to

Journal	50%	5	%	B1 C1
Practical	50%	5	%	B1 D1

<b>10. Teaching staff associated with the module</b>
<b>Name and contact details</b>
<b>Becky Brown – BROWNB@btc.ac.uk</b>
<b>Brodie Savage – SAVAGEB@btc.ac.uk</b>

## 11. Key reading list

Arogundade, B. (2000) *Black Beauty*. London:

Pavilion Aucoin, K. (1997) *Making faces*. London:

Prion

Bates, B. and Cleese, J. (2001) *The Human Face*. London:

BBC Chapman, S. and Chapman, N. (2016) *Face*. London:

Blink Publishing.

Chang-Babaian, T. (2007) *Asian faces: the essential beauty and makeup guide for Asian Women*. London: Penguin Books.

Delamar, P. (2015) *The Complete Make-Up Artist: Working In Film, Fashion, Television And Theatre*. 3<sup>rd</sup> end.

Andover: Cengage Duffy, R. (2022) *Creative makeup: a step-by-step guide to expressive makeup from fantasy*

*to full illusion*. Exeter: David and Charles. Eldridge, L. (2015) *Face paint: the story of makeup*. New York:

Abrams Image.

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

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

Iman and Williams, T. (2005) *The beauty of color: the ultimate beauty guide for skin of color*. London: Penguin Books.

Jones, R. (2018) *Robert Jones' makeup masterclass: a complete course in makeup for all levels, beginner to advanced*. Beverly,

MA: Fairwinds Press. Kimura, M. (2001) *Asian beauty*. New York: HarperCollins.

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

Nogueira, B. and Namm, D. (2014) *Hollywood makeup lab: industry secrets and techniques*. New York, NY: Race Point.

Potter-Dixon, L. (2017) *The make-up manual: your beauty guide for brows, eyes, skin, lips and more*. London:

Ryland Peters & Small. Young, L. and Sheppard, L. (2017) *Timeless: A Century of Iconic Looks*. London:

Mitchell Beazley.

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

**Journals**

Vogue

Make-up  
Artist War  
paint

## **Videos**

The Human Face: Face to Face  
(2001) BBC1 The Human Face:  
Beauty (2001) BBC1

The Human Face: Fame (2001)  
BBC1 Because you're worth it:100  
years (2002) **Films**

Vincent Van Gogh: painted with words (2010) *[Film]*. BBC 10/107

## **Websites**

[http://www.world-mysteries.com/sci\\_17.html](http://www.world-mysteries.com/sci_17.html)

<http://www.facialbeauty.org/divineproportion.html>

[http://tlc.discovery.com/convergence/humanface/web  
cast.html](http://tlc.discovery.com/convergence/humanface/webcast.html)

[http://www.beautyanalysis.com/index2\\_mba.htm](http://www.beautyanalysis.com/index2_mba.htm)

**DVDs available from Taunton LRC and articles available from online databases**



1. Factual information			
<b>Module title</b>	MUA42 Special FX		
<b>Module tutor</b>	Brodie Savage	<b>Level</b>	4
<b>Module type</b>	Taught	<b>Credit value</b>	30
<b>Mode of delivery</b>	100% face-to-face		
<b>Notional learning hours</b>	300 hours including: 90 hours taught including tutorials 210 independent learning		

2. Rationale for the module and its links with other modules
<p>This module will focus on the concepts of Special FX makeup. Students will develop practices and processes for the Special FX industry and develop creative and experimental skills whilst working with a variety of skill sets ranging from life casting, special makeup FX and prosthetic materials.</p> <p>The students will create character makeups that operate within contextual storylines</p> <p>The module will develop personal and professional skills whilst stimulating an approach to practical creativity within given contexts.</p>

3. Aims of the module
<ul style="list-style-type: none"> <li>• To introduce students to specialist make-up skills and processes, including safe approaches to life casting procedures and the awareness of the properties and uses of a variety of prosthetic materials.</li> <li>• To develop student understanding of design for make-up in relation to given contexts.</li> <li>• To introduce students to appropriate theories and technical knowledge in creating prosthetic make-up transformations.</li> </ul>

<b>4. Pre-requisite modules or specified entry requirements</b>
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Entry requirements.
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<b>5. Is the module compensatable?</b>
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No
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<b>6. Are there any PSRB requirements regarding the module?</b>
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N/A
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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><b>A1:</b> Select, experiment and evaluate a range of materials used in the production of special effects make-up.</p>	PB1	<p>Practical workshops, practical assessments. 1-1 tutorials, whole class teaching.</p> <p>Written work, journal work. Seminars.</p> <p>Peer feedback.</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><b>C2:</b> Analyse materials and processes to evaluate their potential and suitability for a given context.</p>	PC1	<p>Practical workshops, practical assessments. 1-1 tutorials, whole class teaching.</p> <p>Written work, journal work. Seminars.</p>

		Peer feedback.
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<b>D Key transferable skills</b>	<b>Programme Learning Outcome(s) this maps against</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>D2:</b> Demonstrate the ability to produce final outcomes professionally and to a given timescale.</p>	PD1	Practical workshops, practical assessments. Journal development.

## **8. Indicative content.**

Topics will include:

The work of the special effects make-up artist, the notion of three-dimensional make-ups, special effects, life-casting and introduction to sculpting for prosthetic make-up, methodology and theories of special effects making processes and application and safe working practices for special effects make-up artists.

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

### **Assessment Strategy:**

Formative assessment: Progress tutorials both individual and within group critiques. Staff reviews on practical work via 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.

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.

**Coursework – 40%**

**Practical – 60%**

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 (Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to
Journal	40%	15	%	A1 C2
Practical	60%	15	%	D2

<b>10. Teaching staff associated with the module</b>
<b>Name and contact details</b>
<b>Brodie Savage - SAVAGEB@btc.ac.uk</b>
<b>Becky Brown – BROWNB@btc.ac.uk</b>

<b>11. Key reading list</b>				
<b>Author</b>	<b>Year</b>	<b>Title</b>	<b>Publisher</b>	<b>Location</b>

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

Bjork, A. and Turudich, D. (2001) *Vintage Face: Period Looks From The 20s, 30s, 40s And 50s*. London: Streamline Press.

Corson, R. (1972) *Fashions In Makeup: From Ancient To Modern Times*. London: Peter Owen.

Davis, G. (2017) *The Make-up Artist Handbook: Techniques For Film, Television, Photography, And Theatre*. 3<sup>rd</sup> edn. Abingdon: Routledge.

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

Downing, S. J. (2012) *Beauty and Cosmetics 1550 to 1950*. Shire Publications

Duncan, J. (2006) *The Winston effect: the art and history of Stan Winston studio*. Freedman, J. (2019) *Makeup and styling in TV and film*. Cavendish Square Publishing

Hammelef, D. S. (2015) *Mind-blowing makeup in special effects*. Capstone

Kehoe, V. J. R. (1991) *Special Make-Up Effects*. Oxford: Focal Press

Landis, J. (2011) *Monsters in the movies: 100 years of cinematic nightmares*.

Middleton, K. (2018) *Color theory for the makeup artist: understanding color and light for beauty and special effects*. Abingdon: Routledge.

Nazzard, J. (2017) *Star Trek Beyond: the makeup artistry of Joel Harlow*. London: Titan Books.

Pintea, P. (2004) *Special Effects: An Oral History*. New York: Harry N Abrams

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

Crowood Press. Sartor, D. (2001) *Theatrical FX Makeup*. London: Heinemann

Savini, T. (2013) *Grande illusions: books I & II*. Wilbraham, MA: AuthorMike.

11. Key reading list				
Author	Year	Title	Publisher	Location
Spencer, K. (2008) <i>Period Make-Up For Studio, Stage And Screen: A Practical Reference For Actors, Models, Make-Up Artists, Photographers, Stage Managers And Directors</i> . London: Methuen Drama				
Thomas, T. (2018) <i>Professional Makeup Artistry</i> . Women in Gear.				
Tokyo SFX Makeup Workshop (2012) <i>A Complete Guide To Special Effects Makeup</i> . London: Titan Books				
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.				
Vinther, J. (2003) <i>Special Effects Make-Up</i> . London: A & C Black				

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

**Journals**

Make-Up Artist

War Paint

**Films**

The Adventures of Priscilla, queen of the desert, 1994 Elliot 07/166

Blow up! 1966 Antonioni 04/319

The British home front: public information films, 1939 – 1945 M. of Information 09/353

Coco before Chanel, 2009 Fontaine 10/57

DVDs available from Taunton LRC and articles available from online databases

1. Factual information			
<b>Module title</b>	MUA43 Postiche & Styling		
<b>Module tutor</b>	Brodie Savage	<b>Level</b>	4
<b>Module type</b>	Taught	<b>Credit value</b>	20
<b>Mode of delivery</b>	100% face-to-face		
<b>Notional learning hours</b>	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 an introduction to hairdressing and postiche skills. Learners will explore how hairdressing and postiche can influence and help to create characters for theatre, TV and film productions. Students will develop professional postiche and hairdressing skills and techniques by working with models and a variety of materials within an industry set scenario. Students will explore the subject in some depth to critically evaluate integrated postiche and hairdressing as part of make-up transformations.</p>

3. Aims of the module
<ul style="list-style-type: none"> <li>To introduce students to basic hairdressing techniques and styling methods.</li> </ul>

3. Aims of the module
<ul style="list-style-type: none"> <li>To provide an opportunity for students to develop the technical ability to meet professional standards and industrial requirements for hairdressing and postiche.</li> <li>To enable students to interpret design specifics with regard to context, genre or the director's vision.</li> </ul>

<b>4. Pre-requisite modules or specified entry requirements</b>
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Entry requirements
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<b>5. Is the module compensatable?</b>
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Yes
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<b>6. Are there any PSRB requirements regarding the module?</b>
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N/A
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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><b>B2:</b> Demonstrate the use of a range of hairdressing and postiche making skills in an industry scenario.</p>	PC1	<p>Practical workshops, demonstrations, videos, practical assessments.</p> <p>1-1 tutorials, whole class teaching.</p> <p>Written work, journal work..</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><b>C3:</b> Identify your personal strengths and weaknesses in hairdressing and postiche and plan to develop and progress.</p>	PC1 PD1	<p>Critical analysis lectures and seminars 1-1 written work support.</p> <p>Peer 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><b>D3:</b> Develop transferable skills by exercising personal responsibility through time management and decision making.</p>	<p>PD1</p>	<p>1-1 journal support, formative feedback, 1-1 discussions</p>
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<p><b>8. Indicative content.</b></p>
<ul style="list-style-type: none"> <li>• Exploring the necessity and extent of postiche within a production.</li> <li>• Identify hair merchants, buying hair, knotting implications, tools and equipment, different types or foundation lace and net.</li> <li>• Performing different hair styling techniques.</li> </ul>

## 8. Indicative content.

- Develop technical knotting processes, for facial hair, template making, blocking, whipping, cutting and styling of facial postiche.
- Identify Health & Safety protocol in postiche and hair work.

## 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 work via 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% (Journal)**

**Practical – 60% (Live assessment)**

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 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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			(Pass / Fail / %)	
Journal	40%	21	%	B2 C3 D3
Practical	60%	21	%	B2 D3

#### 10. Teaching staff associated with the module

##### Name and contact details

Brodie Savage - [SAVAGEB@btc.ac.uk](mailto:SAVAGEB@btc.ac.uk)

<b>10. Teaching staff associated with the module</b>
<b>Name and contact details</b>

<b>11. Key reading list</b>				
<b>Author</b>	<b>Year</b>	<b>Title</b>	<b>Publisher</b>	<b>Location</b>
<p>Baker, P. (1993) <i>Wigs And Make-Up For Theatre, Television And Film</i>. Oxford:</p> <p>Butterworth-Heinemann Bouvet, M. (2018) <i>A practical guide to wig making and wig dressing</i>. Marlborough: The Crowood Press Ltd.</p> <p>Bryd, A.D. and Tharps, L.L. (2001) <i>Hair story: untangling the roots of black hair in America</i>. New York: St Martin’s Press.</p> <p>Davies, B. A. (2015) <i>Vintage Hair Styles of the 1940s: A Practical Guide</i>. Marlborough: The Crowood Press</p> <p>Dabiri, E. (2020) <i>Don’t touch my hair</i>. London: Penguin Books.</p> <p>Ebong, I. (ed) (2001) <i>Black hair: art, style and culture</i>. New York: Universe Publishing.</p> <p>Lowery, A. (2013) <i>Historical wig styling set: Victorian to the present</i>. Routledge.</p> <p>Lowery, A. (2013) <i>Historical Wig Styling: Ancient Egypt to the 1830s</i>. Burlington, MA: Focal Press</p> <p>Ruskai, M. &amp; Lowery, A. (2016) <i>Wig Making And Styling: A Complete Guide For Theatre &amp; Film</i>. 2<sup>nd</sup> edn. Oxford: Focal Press/Elsevier</p> <p>Sundh, E., Wing, S. and Ankarfyr, M. (2015) <i>Vintage Hairstyles: Simple Steps for Retro Hair</i></p>				

*with a Modern Twist*. Chronicle Books Tarlo, E. (2016) *Entanglement: the secret lives of hair*. London: Oneworld Publications.

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

**Journals**

Empire

Hairdresser's Journal

Make-up Artist

**DVDs available from Taunton LRC and articles available from online databases**

1. Factual information			
<b>Module title</b>	MUA44 Wig Making Essentials		
<b>Module tutor</b>	Brodie Savage	<b>Level</b>	4
<b>Module type</b>	Taught	<b>Credit value</b>	30
<b>Mode of delivery</b>	100% face-to-face		
<b>Notional learning hours</b>	300 hours including: 90 hours taught including tutorials 210 independent learning		

2. Rationale for the module and its links with other modules
<p>This module provides an introduction to the wig making industry, analysing the effective use of wig making and postiche within film, television and theatre productions. Students will develop professional wig making skills using wig blocks and lace. They critically evaluate design specifics in a historical context.</p>

3. Aims of the module
<ul style="list-style-type: none"> <li>To enable students to examine and appraise the diversity of wig making organisations and the expectations of the wig department /wigmaker in a production situation.</li> <li>To enable students to engage in the design implications for historical and contextual productions.</li> </ul>

3. Aims of the module
<ul style="list-style-type: none"> <li>To provide an opportunity for students to achieve an ability to integrate postiche into a given style.</li> </ul>

<b>4. Pre-requisite modules or specified entry requirements</b>
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Entry requirements
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<b>5. Is the module compensatable?</b>
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No
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<b>6. Are there any PSRB requirements regarding the module?</b>
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N/A
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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><b>A2:</b> Investigate, experiment and finalise hair dressing and wig making processes.</p>	PC1	<p>Practical workshops and demonstrations. Practical assessments.</p> <p>1-1 tutorials and group tutorials. Journal development sessions.</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><b>B3:</b> Investigate and analyse the wig making industry.</p>	PD1	<p>Secondary research techniques, Learning Resource Centre sessions, HEADstart sessions, seminars.</p>
C. Practical and professional skills	Programme Learning Outcome(s) this	Learning and teaching strategy

	maps against	
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>C4:</b> Examine information on historical practices and issues of globalisation, sustainability, equality, diversity and inclusion from a variety of sources.</p>	<p>PD1</p>	<p>Practical workshops, journal development sessions, secondary research techniques.</p> <p>Staff / peer feedback.</p>

## 8. Indicative content.

- Explore the postiche and wig making environment, its structure and organisation, along with job specifics within a working department.
- Develop technical processes, assessing postiche requirements, facial postiche lace front, foundation construction, the wig fitting, maintenance, cleaning, blocking, dressing, application, removal and care for postiche.
- Identify the variations in the use of hairdressing techniques when applied to postiche and historical hair work.
- Examine the importance of communicative skills between the wig and hair team, the acting company and designer/artistic director.
- Examine current trends and technological advances in wig making and hair styling.
- Examine the transitional stages from initial design concepts through to convincing, character 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 work via 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 – 30% (Journal)**

**Practical – 70% (Live assessment)**

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.

<b>Assessment Task</b>	<b>Weighting</b>	<b>Week submitted</b>	<b>Grading (Pass / Fail / %)</b>	<b>Module Learning Outcome(s) the assessment task maps to</b>
Journal	30%	30	%	A2 B3 C4
Practical	70%	30	%	A2

<b>10. Teaching staff associated with the module</b>
<b>Name and contact details</b>
<b>Brodie Savage – <a href="mailto:SAVAGEB@btc.ac.uk">SAVAGEB@btc.ac.uk</a></b>

<b>11. Key reading list</b>				
<b>Author</b>	<b>Year</b>	<b>Title</b>	<b>Publisher</b>	<b>Location</b>
<p>Anderson, J. (1992) <i>Wigmaking Step By Step: Part 1: Weft Work</i>. Fareham: JA Publications</p> <p>Anderson, J. (1992) <i>Wigmaking Step By Step: Part 2: Foundation Work</i>. Fareham: JA Publications</p> <p>Baker, P. (1993) <i>Wigs And Make-Up For Theatre, Film And Television</i>. London: Focal Press</p> <p>Bouvet, M. (2018) <i>A Practical Guide to Wig Making and Wig Dressing</i>. Marlborough: The Crowood Press</p> <p>Dabiri, E. (2020) <i>Don't touch my hair</i>. London: Penguin Books.</p> <p>Keyes, K. (1967) <i>A History Of Women's Hairstyles: 1500-1965</i>. London: Methuen</p> <p>Lowery, A. (2013) <i>Historical Wig Styling: Victorian to the Present</i>. Burlington, MA: Focal Press</p> <p>Ruskai, M. &amp; Lowery, A. (2016) <i>Wig making and styling: a complete guide for theatre &amp; film</i>. 2<sup>nd</sup> edn. Oxford: Focal Press/Elesvier</p> <p>Swinfield, R. (1999) <i>Hair And Wigs For The Stage: Step-By-Step</i>. London: A. &amp; C. Black</p>				

Tarlo, E. (2016) *Entanglement: the secret lives of hair*. London: Oneworld Publications.

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

### Videos

A week in the West End Excerpts include Phantom of The Opera, Cats and Les Miserables  
Omnibus RSC

Hairspray

Lord Of The Rings

Amadeus

Pride and Prejudice

**Films**

Blow up! 1966 Antonioni 04/319

The British home front: public information films, 1939 – 1945 M. of Information 09/353

Coco before Chanel, 2009 Fontaine 10/57

The duchess, 2008 Dibb 09/147

Hairspray, 2007 Shankman 08/256

Kes, 1969 Loach 09/285

Mad Men series 1-3, 2008-10 BBC 08/79

Marie Antoinette, 2006 Coppola 07/143

The Reader, 2008 Daldry 10/12

**DVDs available from Taunton LRC and articles available from online databases**

1. Factual information			
<b>Module title</b>	MUA45 Professional Practice		
<b>Module tutor</b>	Brodie Savage	<b>Level</b>	4
<b>Module type</b>	Work-based	<b>Credit value</b>	20
<b>Mode of delivery</b>	100% face-to-face		
<b>Notional learning hours</b>	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 will introduce Personal Development Planning (PDP). Students will complete work experience and external projects throughout this module and will be required to reflect upon their work-based learning and experiences within a reflective written piece.</p> <p>This module is designed to enable students to demonstrate that they have the qualities and transferable skills necessary for relevant employment requiring the exercise of responsibility and decision making, including the ability to relate their professional practice to underlying theory and principles. The students will develop self-promotion techniques and build a range of key documents that will assist them within the industry.</p>

3. Aims of the module
<ul style="list-style-type: none"> <li>• To enable students to develop a comprehensive portfolio of evidence that supports their career development and practice.</li> <li>• To enable students to demonstrate an approach to their practice that is informed by up to date and relevant theoretical perspectives.</li> <li>• To gain a more in-depth understanding of the media make-up industry.</li> </ul>

4. Pre-requisite modules or specified entry requirements

Entry requirements.
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<b>5. Is the module compensatable?</b>
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No
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<b>6. Are there any PSRB requirements regarding the module?</b>
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N/A
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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>A3: Appraise the expectations of the role of the make-up artist.</p>	PA1	<p>Presentation support and development. Workshops. HEADstart sessions.</p> <p>Written work and essay support sessions. PDP skills audits.</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>B4: Reflect upon work experience to inform your study practices and highlight areas for personal development.</p>	PA1	<p>Work placement support sessions. Critical analysis activities.</p> <p>1-1 tutorials, whole class teaching. Written work, essay.</p> <p>PDP skills audits.</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>D4: Apply entrepreneurial skills to support and promote your own practice or the practice of others.</p>	<p>PA1 PD1</p>	<p>Presentations. Case studies.</p> <p>Digital instruction and demonstrations. 1-1 tutorials.</p> <p>Peer feedback.</p> <p>Industry feedback and reflection tasks. Written work support sessions.</p> <p>PDP skills audits.</p>

## 8. Indicative content.

Through a series of tutorials, and specialist referral, if necessary, students will be introduced to:

- Academic literacy and research conventions in their chosen field
- The requirements of professional practice
- Informed reflection, self-evaluation and personal action planning
- Relevant ICT competences to support academic and professional practice

## 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 practice presentations.

Summative Assessment: Coursework (presented in a digital format) and Presentation.

**Coursework 100%** (portfolio, promotional material, presentation, a reflective essay based on work experience, evidence of PDP).

A minimum of 2 weeks' worth of work placement is required – this should equate to a minimum of 84 hours

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 complete the required work placement hours and submit coursework to incorporate promotional material, a presentation, a reflective essay based on work experience, and show evidence of PDP.

Assessment Task	Weighting	Week submitted	Grading (Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to
Portfolio including essay	80%	20	%	B4 D4
Presentation	20%	20	%	A3 D4

<b>10. Teaching staff associated with the module</b>
<b>Name and contact details</b>
Brodie Savage – <a href="mailto:SAVAGEB@btc.ac.uk">SAVAGEB@btc.ac.uk</a>

<b>11. Key reading list</b>				
<b>Author</b>	<b>Year</b>	<b>Title</b>	<b>Publisher</b>	<b>Location</b>

Chambers, E. and Northledge, A. (2008) *The Arts Good Study Guide*. 2<sup>nd</sup> edn. Open University

Cottrell, S. (2015) *Skills for success: personal development and employability*. 3rd edn. London: Palgrave Cottrell, S. (2019) *The Study Skills Handbook*. 5<sup>th</sup> edn. Red Globe Press

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

Grant, K. and Hooley, T. (2017) *You're Hired! Graduate Career Handbook: Maximise your employability and get a graduate job*. Bath: Trotman Heilmann, C. (2018) *The art of finding the job you love: an unconventional guide to work with meaning*. Morgan James

Iman and Williams, T. (2005) *The beauty of color: the ultimate beauty guide for skin of color*. London: Penguin Books.

Lees, J. (2018) *How to Get a Job You Love*. 10<sup>th</sup> end. London: McGraw-Hill. Lees, J. (2017) *Knockout Interview*. 4<sup>th</sup> end. London: McGraw-Hill.

Loughlin, E. and Dorian, L. (2018) *Stand Out from the Crowd: Key Skills for Study, Work and Life*. Palgrave Mills, C. (2015) *You're Hired! CV: How to Write a Brilliant CV*. Bath: Trotman

Neville, C. (2016) *The complete guide to referencing and avoiding plagiarism*. 3rd edn. London: Open University Press

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

Rook, S. (2019) *The Graduate Career Guidebook*. 2<sup>nd</sup> edn. Red Globe Press

Sanusi, I. A. (2018) *Quick Guide to CV Building, Job Search and Interview Skills: Employability Skills*. 2<sup>nd</sup> edn. Create Spaceh Tarlo, E. (2016) *Entanglement: the secret lives of hair*. London: Oneworld Publications.

Trought, F. (2017) *Brilliant Employability Skills: How to stand out from the crowd in the graduate job market*. 2<sup>nd</sup> end. Harlow: Pearson Williams, Kate. (2017) *Referencing and understanding plagiarism*. 2<sup>nd</sup> edn. Basingstoke: Palgrave Macmillan.

Williams, L. (2018) *Ultimate Interview: Master the Art of Interview Success with 100s of Typical, Unusual and Industry-specific Questions and*

*Answers*. 5<sup>th</sup> end. London: Kogan Page

Yate, M. J. (2018) *Ultimate CV: master the art of creating a winning CV with over 100 samples to help you get the job*. London: Kogan Page.

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

### Web Resources:

Destinations: via Bridgwater and Taunton College Intranet <http://destinations>

SouthWest Screen

Model Mayhem

BECTU

Gumtree

Mandy

### Journals:

The Stage

Make-up Artist Magazine

DVDs available from Taunton LRC and articles available from online databases

1. Factual information			
<b>Module title</b>	MUA51 Body Art		
<b>Module tutor</b>	Brodie Savage	<b>Level</b>	5
<b>Module type</b>	Taught	<b>Credit value</b>	20
<b>Mode of delivery</b>	100% face-to-face		
<b>Notional learning hours</b>	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 will further develop specialist knowledge and skills, the students will learn to work with relevant products and develop their creativity when incorporating the full body within makeup. The philosophy of this module is to encourage research, experimentation and creative problem solving within the context of the media makeup industry. Students will develop a high level of professional skills in managing their own time, communication skills through working as part of a creative team and responding to the realistic and ever-changing demands of the industry.</p>

3. Aims of the module
<ul style="list-style-type: none"> <li>• To develop students' awareness of industrial techniques and the collaborative nature of a creative team.</li> <li>• Further develop an informed understanding of makeup and hair disciplines.</li> </ul>

4. Pre-requisite modules or specified entry requirements

Completion of level 4 modules

**5. Is the module compensatable?**

Yes

**6. Are there any PSRB requirements regarding the module?**

N/A

<b>7. Intended learning outcomes</b>	
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<b>B. Cognitive skills</b>	<b>Programme Learning Outcome(s) this maps against</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module learners will be expected to:</i></p> <p>B5: Examine and evaluate artists work in one or more designated area such as commercial, promotional, contextual design, and collaboration.</p>	PB2	<p>1-1 tutorials, whole class teaching. Written work, journal work. Lectures. Seminars. Team task support. Independent research.</p>

<b>C. Practical and professional skills</b>	<b>Programme Learning Outcome(s) this maps against</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C5: Interact effectively with others, for example through collaboration, collective endeavour and negotiation.</p>	PD2	<p>Group tutorials, project management tasks. Group task. Seminars. Peer 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>D5: Develop the use of key production processes such as photographing final transformations and teamwork skills along with professional practices such as working with a model.</p>	<p>PB2 PD2</p>	<p>Practical workshops. Practical assessments. 1-1 tutorials. Group task.</p> <p>Observation and staff feedback.</p>

### 8. Indicative content.

Learning will be supported through lectures and other visual material. Topics include promotional makeup and hair, body painting, body art, hair sculpting and decoration, and the use of visual imagery in promotion and advertising.

## 8. Indicative content.

A series of demonstrations and studio workshops will inform the student of technical and industrial skills required to fulfil specific projects in the module.

## 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 work via test makeups and class experimentations. Group task critiques.

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

Coursework: 50% (Team assignment and journal)

Practical: 50% (Live assessment)

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 partake in a team assignment, submit a journal of work to support the module, and complete a practical

transformation on a timetabled assessment day.

Assessment Task	Weighting	Week submitted	Grading (Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to
Journal	30%	5	%	B5
Team assignment	20%	5	%	B5 C5 D5
Practical	50%	5	%	C5 D5

10. Teaching staff associated with the module
Name and contact details
Brodie Savage – <a href="mailto:SAVAGEB@btc.ac.uk">SAVAGEB@btc.ac.uk</a>
Andy Howell – <a href="mailto:HOWELLA@btc.ac.uk">HOWELLA@btc.ac.uk</a>

11. Key reading list				
Author	Year	Title	Publisher	Location
Batra, S.	(2013)	The art of mendhi: henna body decoration.	London: Welbeck Publishing.	
Bernard, M.	(2010)	<i>Collage, Colour And Texture In Painting.</i>	London: Batsford	
Barendregt, K.	(2014)	<i>The human canvas: the world's best body paintings.</i>	London: Impact.	
Claybourne, A.	(2004)	<i>Body painting: Body Art.</i>		
Eldridge, L.	(2015)	<i>Face paint: the story of makeup.</i>	New York: Abrams Image.	
Gair, J. and Klum, H.	(2010)	<i>Body Painting: Masterpieces By Joanne Gair.</i>	USA: Rizzoli	
Gair, J.	(2005)	<i>Paint A'licious: The Pain Free Way To Achieving Your Naked Ambitions.</i>	USA: Andrews McMeel Publishing	
Gröning, K.	(2001)	<i>Decorated skin: a world survey of body art.</i>	Translated from the German by L. Dale.	London: Thames and Hudson.
McClellan, D.	(2015)	<i>The permanent makeup manual.</i>	Beauty Research Industries	

Mitchel, D. (2015) *Body Painting*. Stillman: Wolfgang Publications

Roustan, P. (2015) *Roustan body paint book*. LA: Roustan body paint.

Tracy, C. (2012) *Painted alive: the fine art of bodypainting of Craig Tracy*. Atglen, PA: Schiffer

Publishing. Williams, K. and Reid, M. (2011) *Time management*. Basingstoke: Palgrave Macmillan.

\*There are some other titles the library could look into ordering, please see them here and let us know if any would be suitable [L5 body art - mmu potential orders.docx](#)

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

## **DVDs/Videos**

DVD11/87 (2005) Body painting masterclass: The art of illusion. Devotion. 5060094550046.  
Bringing Bodypainting to Life

A guide to the World of Bodypainting

Author: Karala Barendregt

Published: 2008 €24,95

<http://www.kryolan.com/en/index.php?mnu=612&id=39>

DVD08/390B, . (21-OCT-2008) British style genius 3: breaking the rules - fashion rebel look. : BBC2. V3962.  
Body Painting

**DVDs available from Taunton LRC and articles available from online databases**

1. Factual information			
<b>Module title</b>	MUA52 Prosthetics		
<b>Module tutor</b>	Brodie Savage	<b>Level</b>	5
<b>Module type</b>	Taught	<b>Credit value</b>	20
<b>Mode of delivery</b>	100% face-to-face		
<b>Notional learning hours</b>	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 will enable students to select and apply appropriate prosthetic materials and techniques in the realisation of their own prosthetic design transformations. Students will investigate and appraise the work of others to gain an insight into the evolution of prosthesis. A more independent approach will be implemented for this project encouraging students to formulate their own solutions to complicated make-up transformations and demonstrate increased autonomy in practical application. Issues of sustainable working practices will be examined within this module.</p>

3. Aims of the module
<ul style="list-style-type: none"> <li>• To enable students to further investigate the disciplines of prosthetics make-up through process, experimentation and application.</li> <li>• To introduce students to a wide breadth of skills allowing them to carry out independent enquiry, research and investigation.</li> </ul>

4. Pre-requisite modules or specified entry requirements
Completion of level 4 modules.

**5. Is the module compensatable?**

Yes

**6. Are there any PSRB requirements regarding the module?**

N/A

<b>7. Intended learning outcomes</b>		
<b>A. Knowledge and understanding</b>	<b>Programme Learning Outcome(s) this maps against</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A4: Compare and contrast the materials and techniques used within the prosthetic industry and how they have evolved.</p>	PB2	<p>HEADstart refresher sessions.            Learning Resource Centre sessions.            Lecturers. Practical workshops.              1-1 tutorials.</p>

<b>B. Cognitive skills</b>	<b>Programme Learning Outcome(s) this maps against</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module learners will be expected to:</i></p> <p>B6: Assess and make use of the interaction between process, experimentation, test and evaluation.</p>	PD2	<p>Practical workshops, demonstrations, practical assessments.              Journal support sessions.            Experimentation support.            Independent research.</p>

<b>C. Practical and professional skills</b>	<b>Programme Learning Outcome(s) this maps against</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C6: Create design ideas and develop these into a successful practical prosthetic outcome.</p>	<p>PB2</p>	<p>Practical workshops, practical assessments. 1-1 tutorials. Test application.</p> <p>Observation. Staff and peer feedback.</p> <p>Seminars. Experimentation.</p>

## 8. Indicative content.

The programme will introduce a wide variety of structural special effects challenges. An emphasis on experimentation will generate new ideas and develop personal interpretation.

Topics will include the art of transformation, the significance of faces and the practice of transformation, such as, impersonation, age, disguise, disfigure, demons and aliens.

The delivery will include a series of lectures introducing current key practitioners, practical problem-based workshops and demonstrations. Students will investigate a selection of moulding techniques including open moulds and block moulds, including key and wedging techniques. Tutorial support will be given at various stages of project development.

## 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 work via 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% (Journal)**

**Practical Transformation – 60% (Live assessment)**

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.

<b>Assessment Task</b>	<b>Weighting</b>	<b>Week submitted</b>	<b>Grading (Pass / Fail / %)</b>	<b>Module Learning Outcome(s) the assessment task maps to</b>
Journal	40%	15	%	A4 B6 C6
Practical	60%	15	%	B6 C6

<b>10. Teaching staff associated with the module</b>
<b>Name and contact details</b>
Brodie Savage – <a href="mailto:SAVAGEB@btc.ac.uk">SAVAGEB@btc.ac.uk</a>
Andy Howell – HOWELLA@btc.ac.uk

<b>11. Key reading list</b>				
<b>Author</b>	<b>Year</b>	<b>Title</b>	<b>Publisher</b>	<b>Location</b>

*A Complete Guide to Special Effects Makeup* (2012) Titan Books

*A Complete Guide to Special Effects Makeup - Volume 2* (2018) Titan Books

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

Welbeck. Blake, M F. (1995) *A Thousand Faces: Lon Chaney's Unique Artistry In Motion Pictures*.

Vestal Press

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.

Hurst,D, Rankin. (2011) *Myths*. London: Rankin Photography Ltd.

Iman and Williams, T. (2005) *The beauty of color: the ultimate beauty guide for skin of color*. London: Penguin

Books. James, T. (1990) *Prop Builders Molding And Casting Handbook*. New York: North Lights books

Kehoe, V J R. (1991) *Special Make-Up Effects*. London: Focal Press

Morawetz, T. (2001) *Making Faces, Playing God: Identity And The Art Of Transformational Makeup*. Texas: University of Texas Press

*Mythical beasts: an artist's field guide to designing fantasy creatures* (2017) Worcester: 3dtotal

Publishing. Nazzaro, J. (2017) *Star Trek Beyond - The Makeup Artistry of Joel Harlow*. Titan Books

Pinteaup, P. (2004) *Special Effects: An Oral History*. New York: Harry N Abrams

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

11. Key reading list				
Author	Year	Title	Publisher	Location
Timpone, A. et al. (1996) <i>Men, Makeup And Monsters</i> . New York: Saint Martins 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.				
Westmore, M. and Page, J. (2017) <i>Makeup Man: From Rocky to Star Trek. The Amazing Creations of Hollywood's Michael Westmore</i> . Taylor Trade Publishing				

12. Other indicative text (e.g. websites)				
<b>Videos/DVDs:</b>				
Bray,S (2010) Spectacular Sculpt Gel DVD13/010				
Beauty and the Beast – The ugly face of preudice				
Little Big Man				
Babylon 5				
Creating character prosthetics in silicone: preparing for and sculpting the prosthetic appliance (2007) Gorton Studio				
<b>Films</b>				
Harry Potter and the half blood prince, 2009 Yates 10/41				
Pan's labyrinth, 2006 del Toro 07/159				
Pirates of the Caribbean: curse of the black pearl, 2003 Verbinski 06/316				

Pirates of the Caribbean: dead man's chest, 2006 Verbinski 07/16  
Pirates of the Caribbean: at world's end, 2007 Verbinski 08/54

**DVDs available from Taunton LRC and articles available from online databases**

<b>1. Factual information</b>			
<b>Module title</b>	MUA53 Design Methods		
<b>Module tutor</b>	Andy Howell	<b>Level</b>	5
<b>Module type</b>	Taught	<b>Credit value</b>	20
<b>Mode of delivery</b>	100% face-to-face		
<b>Notional learning hours</b>	200 hours including: 60 hours taught including tutorials 140 independent learning		

<b>2. Rationale for the module and its links with other modules</b>	
<p>In this module the student will be given autonomy to explore production design methodologies and develop variant practical approaches to communicating design ideas. The student will be encouraged to take an experimental, yet informed, approach to the visual development of their work as a make-up artist. They will further develop and refine both receptivity and application of visual language, exploring materials, processes and technologies to create original and innovative solutions to visual problems. Students will develop knowledge and appreciation for anatomy and form and apply this to their design work. They will underpin creativity with key skillsets including drawing and sculpture to enhance their understanding of realism, characterisation and creature design.</p>	

**3. Aims of the module**

- To develop student's self-management and personal progression by identifying and using resources and further developing cognitive and practical skills.
- To enable students to demonstrate their creativity and innovation.
- To enable students to complete a visual journal, used as a research tool to explore, develop and solve design problems.
- To explore and develop relevant design skills and technologies.

**4. Pre-requisite modules or specified entry requirements**

Completion of level 4 modules

**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>A5: Select, test and apply appropriate use of materials and processes to communicate ideas visually.</p>	PB2	<p>Practical workshops. Demonstrations. Critiques.</p> <p>1-1 tutorials. Class observations and support.</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>B7: Apply concepts and principles of anatomy to the creation of designs.</p>	PB2 PD2	<p>Practical workshops. Demonstrations. Lectures, Videos.</p> <p>Life drawing sessions.</p> <p>Learning Resource Centre sessions.</p>

C. Practical and professional skills	Programme Learning	Learning and teaching strategy

	<b>Outcome(s) this maps against</b>	
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C7: Articulate and construct ideas and information in visual and written forms.</p>	<p>PD2</p>	<p>1-1 tutorials.</p> <p>Written work support.</p> <p>Learning Resource Centre sessions.</p>

### **8. Indicative content.**

- Further investigation of visual language through image making in a variety of mixed media; looking at line, tone, form, structure, space, composition and colour.

## 8. Indicative content.

- A focus on anatomy, portraiture and sculpting to underpin wider make-up contexts, including digital design.
- Using Visual Journaling to record research and generate and develop visual ideas.
- Presentation of work to high standard of visual literacy.

## 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 work tasks.

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

Coursework: 100% to include a journal along with 2D and 3D 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 alongside 2D and 3D practical outcomes.

Assessment Task	Weighting	Week submitted	Grading (Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to
Journal	50%	15	%	A5 B7 C7
2D / 3D Practical Outcomes	50%	15	%	A5 B7 C7

<b>10. Teaching staff associated with the module</b>
<b>Name and contact details</b>
Andy Howell – <a href="mailto:HOWELLA@btc.ac.uk">HOWELLA@btc.ac.uk</a>

<b>11. Key reading list</b>				
<b>Author</b>	<b>Year</b>	<b>Title</b>	<b>Publisher</b>	<b>Location</b>

Ambrus, V. (2003) *How To Draw The Human Figure*. Rochester: Grange Books  
 Barber, B. (2018) *Anatomy for artists*. London: Arcturus.

Civardi, G. (2018) *Drawing human anatomy*. Tunbridge Wells: Search Press.

Drudi, E. (2010) *Figure Drawing For Fashion Design*. Amsterdam: The Pepin Press

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

Hogarth B. (2003) *Dynamic Anatomy*. New York: Watson-Guptill

Itten, J. (2002) *The Art Of Colour: The Subjective Experience And Objective Rationale Of Colour*. New York: Wiley  
 Lanteri, E. (1985) *Modelling And Sculpting The Human Figure*. New York: Dover

Malstrom, M. (1996) *Modeling The Figure In Clay: A Sculptor's Guide To Anatomy*. New York: Watson-Guptill

*Mythical beasts: an artist's field guide to designing fantasy creatures* (2017) Worcester: 3dtotal  
 Publishing.

Nazzard, J. (2017) *Star Trek Beyond: the makeup artistry of Joel Harlow*. London: Titan Books.

New, J. (2005) *Drawing From Life: The Journal As Art*. New York: Princeton Architectural Press  
 Nguyen-Grealis, L. (2019) *Promakeup design book*. London: Laurence King Publishing.

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

Walker, K (2018) *Fantastic creatures and how to draw them*. Tunbridge Wells: Search Press.

Zuckerman, A. (2009) *Creature*. London: Abrams  
 Walker, K. (2018)

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

**Video**

DVD 09/191A,. (06-JUN-2009) Life class, to-days nude 1: Maggie Hambling.: CH4 V6809

DVD 09/191B,. (07-JUL-2009) Life class, to-days nude 2: Humphrey Ocean.: CH4 V6209

DVD 09/191C,. (08-JUL-2009) Life class, to-days nude 3: Gary Hume.: CH4. V6210

DVD 09/191D,. (09-JUL-2009) Life class, to-days nude 4: Judy Purbeck.: CH4 V6211

DVD 09/191E,. (10-JUL-2009) Life class, to-days nude 5: John Berger.: CH4 V6088

DVD10/271,. (2007) Creating character prosthetics in silicone: preparing for and sculpting the prosthetic appliance: Gorton Studio V8845

DVD 10/235B,. (28-OCT-2010) How to get a head in sculpture.: BBC4 V258

**DVDs available from Taunton LRC and articles available from online databases**

1. Factual information			
<b>Module title</b>	MUA54 Makeup Culture & Critical Study		
<b>Module tutor</b>	Andy Howell	<b>Level</b>	5
<b>Module type</b>	Taught	<b>Credit value</b>	30
<b>Mode of delivery</b>	100% face-to-face		
<b>Notional learning hours</b>	300 hours including: 90 hours taught including tutorials 210 independent learning		

2. Rationale for the module and its links with other modules	
<p>This module presents students with an awareness of historical and contemporary makeup design, and cultural and critical topics to enhance the methodological approaches to research. The module encourages critical analysis through discussion and debate of design, makeup design, media technology and the future role of the makeup artist and offers instruction in research and writing skills. Students will be introduced to theoretical and contextual considerations, relevant to related industries. This module gives the student an opportunity to undertake an in-depth study through examining cultural, social and ethical issues relating to the media makeup industry. The student's personal response to the project launch and their own vocational goals will inform the choice of topic.</p>	

3. Aims of the module
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- To encourage critical thinking through debate of makeup related practices.
- To widen the range of reference and depth of understanding that the student will bring to their practice.
- To provide the student with an awareness and appreciation of a cultural, social or ethical issue relevant to media makeup.
- To develop the student's skills of research, design and reflection, thus enabling them to carry out a project.

<b>4. Pre-requisite modules or specified entry requirements</b>
Completion of level 4 modules

<b>5. Is the module compensatable?</b>
No

<b>6. Are there any PSRB requirements regarding the module?</b>
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>A6: Investigate the impact of social, cultural and political influences on makeup related practices.</p>	PA2	<p>1-1 Tutorials</p> <p>Secondary research tasks.</p> <p>Presentations. Written work – essay support sessions.</p> <p>Head start sessions.</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>B8: Appraise information and formulate reasoned arguments. Integrate theory, context, practice and synthesise these into structured information.</p>	PA2 PD2	<p>1-1 Tutorials</p> <p>Secondary research tasks.</p> <p>Presentations. Written work – essay support sessions.</p> <p>Head start sessions.</p>

<b>C. Practical and professional skills</b>	<b>Programme Learning Outcome(s) this maps against</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C8: Identify relevant research sources. Retrieve and generate information in carrying out independent research.</p>	<p>PD2</p>	<p>Lectures.</p> <p>Learning Resource Centres sessions.</p> <p>1-1 tutorials.</p> <p>Discussions and staff feedback.</p>

## 8. Indicative content.

- A variety of lectures, seminars, films and videos will encourage discussion and debate around the subject of production design in a broad context and in relation to makeup design. Contextual theory relating to makeup practice will be embedded into the delivery of this module.
- Topics will be drawn from Identity, Authenticity, Mythologies, Character Design, Magical Realism and the Future of makeup. Students will explore issues of historical authenticity, original and modern adaptations, social, political and cultural influences, technical advances and the implications of transferring a production from one medium to another.
- Students will begin to manage their own research strategies with guidance from their tutors.

## 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 two essays 1x 1000 words and 1x 2000 words and 1x presentation.

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 the coursework elements of two essays and one presentation.

Assessment Task	Weighting	Week submitted	Grading (Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to
Essay 1:	20%		%	A6 B8 C8
Presentation 1:	20%		%	B8 C8
Essay 2:	60%		%	A6 B8 C8

**10. Teaching staff associated with the module****Name and contact details**

Andy Howell – [HOWELLA@btc.ac.uk](mailto:HOWELLA@btc.ac.uk)

**11. Key reading list**

Author	Year	Title	Publisher	Location
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Ackerman, F J. (1997) *World Of Science Fiction*. Aurum Press Limited

Bell, J. and Waters, S. (2018) *Doing your research project: a guide for first time researchers*. 7<sup>th</sup> edn. London: Open University Press  
Billow, T. (1995) *Lights Camera Action!: A Century Of The Cinema*. Little, Brown and Company

Burnett, K. (2007) *Collaborators: UK Design For Performance*. London: The Society of British Theatre Designers

Burns, T. and Sinfield, S. (2016) *Essential Study Skills: The Complete Guide to Success at University*. 4<sup>th</sup> edn. London: Sage  
Chambers, E. and Northledge, A. (2008) *The Arts Good Study Guide*. 2<sup>nd</sup> edn. London: Open University

Chatfield, T. (2017) *Critical Thinking: Your Guide to Effective Argument, Successful Analysis and Independent Study*. London: Sage  
Conway, J. (2004) *Make-Up Artistry For Professional Qualifications*. Oxford: Heinemann Educational

Chatfield, T. (2017) *Critical thinking*. London: Sage

Cottrell, S. (2017) *Critical Thinking Skills: Effective Analysis, Argument and Reflection*. 3<sup>rd</sup> edn. Palgrave  
Cottrell, S. (2019) *The Study Skills Handbook*. 5<sup>th</sup> edn. Palgrave

Darke, C. (2000) *Light Readings: Film Criticism And Screen Arts (3rd Ed.)* London: Wallflower Publishing  
Elam, K. (2002) *The Semiotics of Theatre And Drama*. 2nd edn. Methuen

Gillette, J Michael. (2012) *Theatrical Design & Production: An Introduction To Scene Design And Construction, Lighting, Sound, Costume*. 7th edn. New York, NY: McGraw-Hill.

Gutmacher, P. (1995) *Legendary Horror Films*. Metro Books

Hill, J. (2000) *Film Studies: Critical Approaches*. Oxford: Oxford University Press

Iman and Williams, T. (2005) *The beauty of color: the ultimate beauty guide for skin of color*. London: Penguin Books.

Kaveney, R. (2005) *From Alien To Matrix: Reading Science Fiction Film*. London: I. B. Taurus & Co. Ltd.

Monaco, J. (2009) *How To Read A Film: The World Of Movies, Media And Multimedia: Language, History, Theory*. 4th edn. Oxford: Oxford

University Press. Nazzaro, J. (2017) *Star Trek Beyond: the makeup artistry of Joel Harlow*. Titan Books.

Neville, Colin. (2010) *The Complete Guide To Referencing And Avoiding Plagiarism*. Maidenhead: Open University Press.

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

11. Key reading list				
Author	Year	Title	Publisher	Location
O'Leary, Z.	(2017)	<i>The Essential Guide to Doing Your Research Project.</i>	3 <sup>rd</sup> edn.	London: Sage
Pears, R. and Shields G.	(2016)	<i>Cite Them Right: The Essential Referencing Guide.</i>	10th ed.	London: Palgrave
Pramaggiore, M.	(2008)	Film: A Critical Introduction.		London: Laurence King
Smale, B. and Fowlie, J.	(2015)	<i>How to Succeed at University: an essential guide to academic skills, personal development and employability.</i>	2 <sup>nd</sup> edn.	London: Sage
Terry, P. L. and Christensen, G.	(2017)	Leading ladies of makeup effects: showcasing the award-winning women of makeup effects for film and television.		Laguna Woods, CA: One Off Publishing.
Thanouli, E.	(2018)	History and film.		London: Bloomsbury.
Thomas, G.	(2017)	<i>How to Do Your Research Project: A Guide for Students.</i>	3 <sup>rd</sup> edn.	London: Sage
Van Emden, J. and Becker, L.	(2003)	<i>Effective Communication For Arts And Humanities Students.</i>		Basingstoke: Palgrave
Macmillan Williams, G P.	(2005)	The Story Of Hollywood: An Illustrated History.		California: BL Press LLC
Williams, K. and Davis. M.	(2017)	<i>Referencing and understanding plagiarism.</i>	2 <sup>nd</sup> end.	London:
Palgrave. Wisker, G.	(2018)	<i>The Undergraduate Research Handbook.</i>	2 <sup>nd</sup> edn.	London : Red Globe Press
Yates, S.	(1994)	Make Over Bid: The Changing Image Of Women In The Media.		SCAT art thesis

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

**Websites:**

citethemriteonline.com

**DVDs available from Taunton LRC and articles available from online databases**

1. Factual information			
<b>Module title</b>	MUA55 Independent Studio Project		
<b>Module tutor</b>	Brodie Savage	<b>Level</b>	5
<b>Module type</b>	Taught	<b>Credit value</b>	30
<b>Mode of delivery</b>	100% face-to-face		
<b>Notional learning hours</b>	300 hours including: 90 hours taught including tutorials 210 independent learning		

2. Rationale for the module and its links with other modules
<p>This module will encourage the student to apply the theories and skills of makeup artistry within a chosen context. This project is an opportunity to celebrate the skills learnt during the level 4 and 5 programmes and allows learners the opportunity to specialise in a certain field or fields. Working to a self-generated brief, students will produce final outcomes for a design brief within a context of their choice. Students will be asked to negotiate their self-generated brief independently.</p>

3. Aims of the module
<ul style="list-style-type: none"> <li>To provide the student with the experience of executing resolved work within a self-directed situation which demonstrates an integration of ideas and theories.</li> </ul>

**3. Aims of the module**

- To enable the student to present a piece of work which incorporates the intentions and synthesis of final make-up designs.
- To develop the student's confidence in applying creation and innovation to a given design brief.

**4. Pre-requisite modules or specified entry requirements**

Completion of level 4 modules

**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>A7: Generate ideas, concepts, proposals, solutions or arguments independently in response to a self-initiated brief.</p>	PA2 PB2 PD2	<p>Practical workshops. 1-1 tutorials.</p> <p>Discussions. Seminars.</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>B9: Critically analyse information and propose solutions to problems including issues such as globalisation, sustainability, equality, diversity and inclusion.</p>	PA2 PC2	<p>Lectures.</p> <p>1-1 tutorials. Industry links.</p>

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

	<b>maps against</b>	
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C9: Present ideas and work to audiences.</p>	<p>PC2 PD2</p>	<p>Observation.</p> <p>Staff and peer feedback.</p> <p>Skills activities.</p> <p>Formative assessment practice.</p> <p>Group discussions.</p>

## 8. Indicative content.

Each student will be required to present their own design ideas to a group. The brief will be agreed in advance, of any practical work, with their lecturer. They will be expected to undertake research to support and develop their chosen theme and work to a specific deadline with interim deadlines as the project progresses. They will be expected to complete a reflective analysis of their own performance throughout the project. The completed project will be presented to an audience.

## 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% (Journal and presentation)

Practical: 60% (Live assessment)

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, partake in the presentation of their completed project,

and complete their practical assessments within timetabled assessment slots.

<b>Assessment Task</b>	<b>Weighting</b>	<b>Week submitted</b>	<b>Grading (Pass / Fail / %)</b>	<b>Module Learning Outcome(s) the assessment task maps to</b>
Journal	30%	30	%	A7 B9
Presentation	10%	30	%	A7 C9
Practical	60%	30	%	A7 C9

<b>10. Teaching staff associated with the module</b>
<b>Name and contact details</b>
<b>Brodie Savage savageb@btc.ac.uk</b>

<b>11. Key reading list</b>				
<b>Author</b>	<b>Year</b>	<b>Title</b>	<b>Publisher</b>	<b>Location</b>
<p>Bell, J. and Waters, S. (2018) <i>Doing your research project: a guide for first time researchers</i>. 7<sup>th</sup> edn. London: Open University Press</p> <p>Berger, H. and Julius, M. (2022) <i>Masters of make-up effects: a century of practical magic</i>. London: Welbeck.</p> <p>Dabiri, E. (2020) <i>Don't touch my hair</i>. London: Penguin Books.</p> <p>Debrececi, T. (2019) <i>Special effects makeup for stage and screen: making and applying prosthetics</i>. 4th edn. Abingdon: Routledge.</p> <p>Doonan, S. (2019) <i>Drag: the complete story</i>. London: Laurence King Publishing.</p> <p>Duffy, R. (2022) <i>Creative makeup: a step-by-step guide to expressive makeup from fantasy to full illusion</i>. Exeter: David and Charles.</p> <p>Eldridge, L. (2015) <i>Face paint: the story of makeup</i>. New York: Abrams Image.</p> <p>Fetto, F. (2019) <i>Palette: the beauty bible for women of colour</i>. London: Coronet.</p> <p>Hall, J. (2020) <i>The art of drag</i>. London: Nobrow.</p>				

Iman and Williams, T. (2005) *The beauty of color: the ultimate beauty guide for skin of color*. London: Penguin Books.

*Mythical beasts: an artist's field guide to designing fantasy creatures* (2017) Worcester: 3dtotal Publishing.

Neville, C. (2010) *The Complete Guide To Referencing And Avoiding Plagiarism*. Maidenhead: Open University Press

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

Pears, R. and Shields G. (2016) *Cite Them Right: The Essential Referencing Guide*. 10th ed. London: Palgrave Ramsey,

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

Smale, B. and Fowlie, J. (2015) *How to Succeed at University: an essential guide to academic skills, personal development and employability*. 2<sup>nd</sup> edn. London: Sage

Smyth, K. et al. (2016) *Undertaking your Research Project: Essential guidance for undergraduates and postgraduates*. CreateSpace

11. Key reading list				
Author	Year	Title	Publisher	Location
Tarlo, E.	(2016)	<i>Entanglement: the secret lives of hair</i>	London: Oneworld Publications.	
Thomas, G.	(2017)	<i>How to Do Your Research Project: A Guide for Students</i>	3 <sup>rd</sup> edn. London: Sage	
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.	
Tracy, C.	(2012)	<i>Painted alive: the fine art of bodypainting of Craig Tracy</i>	Atglen, PA: Schiffer Publishing.	

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

**DVDs available from Taunton LRC and articles available from online databases**

## Module specification

1. Factual information			
<b>Module title</b>	MUA61 Advanced Materials		
<b>Module tutor</b>	Brodie Savage	<b>Level</b>	6
<b>Module type</b>	Taught	<b>Credit value</b>	20
<b>Mode of delivery</b>	100% face-to-face		
<b>Notional learning hours</b>	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><b>A8:</b> 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><b>B10:</b> 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><b>D6:</b> 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.

<b>Assessment Task</b>	<b>Weighting</b>	<b>Week submitted</b>	<b>Grading (Pass / Fail / %)</b>	<b>Module Learning Outcome(s) the assessment task maps to</b>
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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](mailto:SAVAGEB@btc.ac.uk)

Andy Howell – [HOWELLA@btc.ac.uk](mailto: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 <sup>nd</sup> 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 <sup>nd</sup> 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			
<b>Module title</b>	MUA62 Contextual Research & Analysis		
<b>Module tutor</b>	Andy Howell	<b>Level</b>	6
<b>Module type</b>	Taught	<b>Credit value</b>	20
<b>Mode of delivery</b>	100% face-to-face		
<b>Notional learning hours</b>	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>	

<b>2. Rationale for the module and its links with other modules</b>
<b>4. Pre-requisite modules or specified entry requirements</b>
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.
<b>3. Aims of the module</b>
<b>5. Is the module compensatable?</b>
No      conduction of research, analysis, feasibility and preparatory planning. <ul style="list-style-type: none"> <li>• To manage investigative procedures according to the context of the issues identified.</li> </ul>
<b>6. Are there any PSRB requirements regarding the module?</b>
• 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><b>A9:</b> 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><b>C10:</b> Utilise skills of visual observation, description and analysis and demonstrate a methodological approach.</p>	PA3 PB3	<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>

		Seminars. Support for independent research.
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<b>D Key transferable skills</b>	<b>Programme Learning Outcome(s) this maps against</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>D7:</b> Prove enhanced literacy skills through forms of written work and contextualised research.</p>	PA3	<p>1-1 tutorials, 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 – <a href="mailto:HOWELLA@btc.ac.uk">HOWELLA@btc.ac.uk</a>

11. Key reading list				
Author	Year	Title	Publisher	Location

- Cottrell, S. (2019) *The Study Skills Handbook*. 5<sup>th</sup> edn. Red Globe Press.
- Cottrell, S. (2017) *Critical Thinking Skills: Effective Analysis, Argument and Reflection*. 3<sup>rd</sup> 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*. 2<sup>nd</sup> 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*. 2<sup>nd</sup> 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*. 2<sup>nd</sup> 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

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

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

### Module specification

1. Factual information			
<b>Module title</b>	MUA63 Industry Directed Project		
<b>Module tutor</b>	Andy Howell	<b>Level</b>	6
<b>Module type</b>	Taught	<b>Credit value</b>	20
<b>Mode of delivery</b>	100% face-to-face		
<b>Notional learning hours</b>	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"> <li>• To enhance students, design awareness.</li> <li>• To enable students to demonstrate their work in a competitive context.</li> <li>• To provide an opportunity for students to improve design research and development of practical work.</li> <li>• To develop student's awareness of utilising the critical judgments of others.</li> </ul>

<b>4. Pre-requisite modules or specified entry requirements</b>
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Completion of previous level 4 and 5 modules or equivalent course covering the same skill sets and level.
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<b>5. Is the module compensatable?</b>
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Yes
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<b>6. Are there any PSRB requirements regarding the module?</b>
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N/A
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<b>B. Cognitive skills</b>	<b>Programme Learning Outcome(s) this maps against</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module learners will be expected to:</i></p> <p><b>B11:</b> Apply critical, analytical and practical skills for problem solving</p>	<p>PB3</p>	<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>

<b>C. Practical and professional skills</b>	<b>Programme Learning Outcome(s) this maps against</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>C11:</b> Create and contribute to contemporary culture through the application of skills, imagination, and inventiveness</p>	<p>PB3 PD3</p>	<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><b>D8:</b> 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 – <a href="mailto:HOWELLA@btc.ac.uk">HOWELLA@btc.ac.uk</a>
Brodie Savage – <a href="mailto:SAVAGEB@btc.ac.uk">SAVAGEB@btc.ac.uk</a>

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*. 5<sup>th</sup> edn. Red Globe Press.

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

Palgrave

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

<b>11. Key reading list</b>				
<b>Author</b>	<b>Year</b>	<b>Title</b>	<b>Publisher</b>	<b>Location</b>

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*. 2<sup>nd</sup> edn. Oxford: Focal Press/Elsevier

**11. Key reading list**

Author	Year	Title	Publisher	Location
Tarlo, E. (2016)	(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)	(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			
<b>Module title</b>	MUA64 Industry Preparation		
<b>Module tutor</b>	Andy Howell	<b>Level</b>	6
<b>Module type</b>	Taught	<b>Credit value</b>	20
<b>Mode of delivery</b>	100% face-to-face		
<b>Notional learning hours</b>	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 requires students to produce a professional portfolio appropriate to their chosen field of study.</p> <p>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.</p>

3. Aims of the module
<ul style="list-style-type: none"> <li>To develop student's use of appropriate methods and skills in the creation of a professional portfolio.</li> </ul>

<b>3. Aims of the module</b>
<b>4. Pre-requisite modules or specified entry requirements</b>
<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"> <li>• To develop student's understanding of effective self-evaluation / reflection on own practice.</li> <li>• To enable students to develop information skills to navigate, retrieve and manage information.</li> </ul>
<b>5. Is the module compensatable?</b>
Yes
<b>6. Are there any PSRB requirements regarding the module?</b>
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><b>A10:</b> 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><b>C12:</b> 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><b>D9:</b> 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](mailto:HOWELLA@btc.ac.uk)

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**11. Key reading list**

<b>Author</b>	<b>Year</b>	<b>Title</b>	<b>Publisher</b>	<b>Location</b>
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 <sup>nd</sup> 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			
<b>Module title</b>	MUA65 Final Major Project		
<b>Module tutor</b>	Brodie Savage	<b>Level</b>	6
<b>Module type</b>	Taught	<b>Credit value</b>	40
<b>Mode of delivery</b>	100% face-to-face		
<b>Notional learning hours</b>	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><b>A11:</b> 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><b>C13:</b> 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><b>D10:</b> 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

<b>10. Teaching staff associated with the module</b>
<b>Name and contact details</b>
Brodie Savage – <a href="mailto:SAVAGEB@btc.ac.uk">SAVAGEB@btc.ac.uk</a>
Andy Howell – <a href="mailto:HOWELLA@btc.ac.uk">HOWELLA@btc.ac.uk</a>

<b>11. Key reading list</b>				
<b>Author</b>	<b>Year</b>	<b>Title</b>	<b>Publisher</b>	<b>Location</b>

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*. 5<sup>th</sup> edn. Red Globe Press.

Cottrell, S. (2017) *Critical Thinking Skills: Effective Analysis, Argument and Reflection*. 3<sup>rd</sup> 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 &amp; Film.</i>	2 <sup>nd</sup> 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**