

# ***BA (Hons) Media Make-up***

*Programme Quality Handbook*

*Academic Year: 2019-20*

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## Programme specification

### 1. Overview/ factual information

<b>Programme/award title(s)</b>	BA (Hons) Media Make-up
<b>Teaching Institution</b>	University Centre Somerset (UCS), part of Bridgwater & Taunton College (BTC)
<b>Awarding Institution</b>	The Open University (OU)
<b>Date of first OU validation</b>	2001
<b>Date of latest OU (re)validation</b>	April 2019
<b>Next revalidation</b>	April 2024
<b>Credit points for the award</b>	360
<b>UCAS Code</b>	W452
<b>HECOS Code</b>	Media Make Up. 100% 100706
<b>Programme start date</b>	September 2019
<b>Underpinning QAA subject benchmark(s)</b>	QAA Subject Benchmark Statement for Art and Design. February 2017 QAA Subject Benchmark Statement for Communication, Media, Film & Cultural Studies. October 2016
<b>Other external and internal reference points used to inform programme outcomes.</b>	Framework for Higher Education Qualifications 2014. SEEC Credit Level Descriptors 2016. Skillset Occupational Standards for Hair and Make-up. Foundation Degree Characteristics Statement 2015.
<b>Professional/statutory recognition</b>	N/A
<b>Mode(s) of Study (PT, FT, DL, Mix of DL &amp; Face-to-Face)</b>	FT – BA (Hons) Media Make-up PT – BA (Hons) Media Make-up
<b>Duration of the programme for each mode of study</b>	FT – BA (Hons) = 3 years PT – BA (Hons) = 6 years
<b>Dual accreditation (if applicable)</b>	N/A
<b>Date of production/revision of this specification</b>	April 2019

**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 student 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.**

## 2.1 Educational aims and objectives

### BA (Hons) Media Make-up

1. To provide an in depth understanding of and integration into the contemporary media make-up 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 make-up 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 specialist career pathways.
4. To promote enhanced awareness of the cultural, social, historical and contemporary contexts of all media make-up disciplines, and develop the ability to articulate a range of complex ideas.
5. To develop learners technical skills base and knowledge of advanced materials to enhance and enrich the scope of their practical practice and prepare learners for their chosen career path.
6. To provide learners with a professional platform for promotion.

## 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)

Opportunities for progression include continual education such as a Masters qualification in a related subject area. Other options could include specialist make-up and hair short courses.

Trainee positions and industry employment are both pathways that students have taken directly from graduating. Modules such as Professional Practice, Industry Directed Project and Industry Preparation allow for the development of professional skill sets and progression preparation.

2.3 For Foundation Degrees, please list where the 60 credit work-related learning takes place.

Within the first two years of the BA (Hons) Media Make-up programme, learners will complete work-related learning. This is outlined below:

Students are introduced to work experience 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 being facilitated by the staff team but the majority of this is arranged by the students themselves – this will provide a minimum of 84 hours of work based learning. As our students come from a wide geographical area many prefer to gain work experience closer to home during the holidays (such as the Christmas break) and the majority of 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. These tasks allows the students to learn more about the industry itself and gain insights into the realistic idea of working freelance within the industry, as many artists do. Each student selects an industry professional make-up 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 make-up artists and gain networking experience. A lot of students have gone on to maintain regular contact with their subject of their case study and many have gained work experience through this contact.

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

The teaching staff on the course also have a variety of links and contacts to industry that often require students for work experience, which is another way the students complete work experience placements. These opportunities are posted on the notice boards, on the VLE (Blackboard) and emailed out to students. These links range from internal college Fashion and Photography shoots, to local theatre companies, short film productions and to professional wig commissions.

The programme team have strong links and established contacts within industry and world renowned professionals who guest lecturer at the College. Within the Industry Directed Project module, the industry professionals set a brief theme with the staff team that the students work from; allowing this entire module to be focussed around work-based learning.

The majority of the practical briefs that are set throughout the 3 year programme have an industry linked theme and context – so for each module the context is set in terms of the final outcome. This outcome is then assessed against this context to allow students the experience of working as they would in industry. Each practical assessment is set up with a typical industry time frame to again allow students to work within realistic expectations of the work place. These scenarios and contexts allow students to get a feel

for work-related learning and develop practices within each of the practical modules they complete.

Work related learning takes place within Professional Practice – 20 credits.

Modules set up with realistic, work based scenario practical assessments – Make-up Investigation – 20 credits, Special FX – 30 credits, Postiche & Styling – 20 credits, Wig Making Essentials - 30 credits, Prosthetics – 20 credits, and Body Painting – 20 credits. Within Major Project – 30 credits 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

Certificate of Higher Education (CertHE)

Foundation Degree (FD) Media Make-up

BA Media Make-up (Ordinary degree without honours) Requires 300 credits (with a minimum of 60 credits at Level 6 from a combination of at least three 20 credit modules excluding the Final Major Project).

## Programme structure and learning outcomes

<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>
MMUP440 MAKE-UP INVESTIGATION	20			Yes	1
MMUP441 SPECIAL FX	30			Yes	1
MMUP442 POSTICHE & STYLING	20			Yes	2
MMUP443 WIG MAKING ESSENTIALS	30			Yes	2
MMUP444 PROFESSIONAL PRACTICE	20			No	1,2

Level 4 Exit Award: Certificate of Higher Education (CertHE). Requires a minimum of 120 credits at Level 4.

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

<b>Learning Outcomes – LEVEL 4</b>	
<b>3A. Knowledge and understanding</b>	
<b>Learning outcomes:</b>	<b>Learning and teaching strategy/ assessment methods</b>
A2 Select, experiment and evaluate a range of materials used in the production of special effects make-up.	Practical workshops, practical assessments. 1-1 tutorials, whole class teaching. Written work, journal work.
A3 Employ convergent and divergent thinking to investigate, experiment and finalise hair dressing and wig making processes.	
A4 Appraise the expectations of the role of the make-up artist.	

<b>3B. Cognitive skills</b>	
<b>Learning outcomes:</b>	<b>Learning and teaching strategy/ assessment methods</b>
<p>B1 Plan and create a make-up suitable for the media, fashion or advertising industries.</p> <p>B2 Demonstrate the use of a range of hairdressing and postiche making skills.</p> <p>B3 Research the wig making industry.</p> <p>B4 Reflect upon work experience to inform your study practices and highlight areas for personal development.</p>	<p>Practical workshops, practical assessments.</p> <p>1-1 tutorials, formal input, whole class teaching.</p> <p>Written work, journal work.</p>
<b>3C. Practical and professional skills</b>	
<b>Learning outcomes:</b>	<b>Learning and teaching strategy/ assessment methods</b>
<p>C1 Articulate ideas and information in visual, oral and written forms.</p> <p>C3 Analyse materials and processes to evaluate their potential and suitability for a given context.</p> <p>C4 Identify your personal strengths and weaknesses in hairdressing and postiche and plan to develop and progress.</p> <p>C5 Examine information on historical practices from a variety of sources.</p>	<p>Practical workshops, practical assessments.</p> <p>1-1 tutorials, whole class teaching.</p> <p>Written work, journal work.</p> <p>Seminars.</p> <p>Peer assessment, peer feedback.</p> <p>Skills audits, PDP.</p> <p>Work experience.</p>
<b>3D. Key/transferable skills</b>	
<b>Learning outcomes:</b>	<b>Learning and teaching strategy/ assessment methods</b>
<p>D1 Develop the use of key make-up processes in accordance to health and safety and professional practices.</p> <p>D2 Demonstrate the ability to produce final outcomes professionally and to a given timescale.</p> <p>D3 Develop transferrable skills by exercising personal responsibility through time management and decision making.</p>	<p>Practical workshops, practical assessments.</p> <p>1-1 tutorials, whole class teaching.</p> <p>Written work, journal work.</p> <p>Seminars.</p> <p>Peer assessment, peer feedback.</p> <p>Skills audits, PDP.</p> <p>Self-directed study.</p>



<b>3D. Key/transferable skills</b>	
D4 Apply entrepreneurial skills to support and promote your own practice or the practice of others.	Library workshops / sessions. Work experience.

Programme Structure - LEVEL 5					
Compulsory modules	Credit points	Optional modules	Credit points	Is module compensatable?	Semester runs in
MMUP550 DESIGN METHODS	20			Yes	1
MMUP551 PROSTHETICS	20			Yes	1 OR 2
MMUP552 MAKE-UP CULTURE & CRITICAL STUDY	30			No	1 & 2
MMUP553 BODY PAINTING	20			Yes	1 OR 2
MMUP554 MAJOR PROJECT	30			No	2

Level 5 Exit Award: Foundation Degree (FD). Requires a total of 240 credits (minimum of 120 credits must be at Level 5).

Intended learning outcomes at Level 5 are listed below:

Learning Outcomes – LEVEL 5	
3A. Knowledge and understanding	
Learning outcomes:	Learning and teaching strategy/ assessment methods
A5 Select, test and make appropriate use of materials and processes to communicate ideas visually.	Practical workshops, practical assessments. 1-1 tutorials, whole class teaching. Written work, journal work. Formal input. Seminars. Self-directed study.
A6 Compare and contrast the materials and techniques used within the prosthetic industry and how they have evolved.	
A7 Investigate the impact of social, cultural and political influences on media make-up.	
A8 Generate ideas, concepts, proposals, solutions or arguments independently in response to a self-initiated brief.	

3B. Cognitive skills	
Learning outcomes:	Learning and teaching strategy/ assessment methods

<b>3B. Cognitive skills</b>	
<p>B5 Apply concepts and principles of anatomy to the creation of make-up designs.</p> <p>B6 Assess and make use of the interaction between process, experimentation, test and evaluation.</p> <p>B7 Critically appraise information and experiences and formulate reasoned arguments. Integrate theory, context, and practice and synthesise and structure information.</p> <p>B8 Examine and evaluate artists work in one or more designated area such as commercial, promotional, contextual design, and collaboration.</p> <p>B9 Critically analyse information and propose solutions to problems.</p>	<p>Practical workshops, practical assessments. tutorials, whole class teaching.</p> <p>Group critiques.</p> <p>Written work, journal work.</p> <p>Seminars.</p> <p>Peer learning.</p> <p>Self-directed study.</p>

<b>3C. Practical and professional skills</b>	
<b>Learning outcomes:</b>	<b>Learning and teaching strategy/ assessment methods</b>
<p>C6 Articulate and construct ideas and information in visual and written forms.</p> <p>C7 Identify relevant research sources. Retrieve and generate information in carrying out independent research.</p> <p>C8 Interact effectively with others, for example through collaboration, collective endeavour and negotiation.</p> <p>C9 Present ideas and work to audiences.</p>	<p>Practical workshops, practical assessments. tutorials, whole class teaching.</p> <p>Group critiques, group work.</p> <p>Presentations.</p> <p>Written work, journal work.</p> <p>Seminars, lectures.</p> <p>Peer learning and feedback.</p> <p>Self-directed study.</p> <p>Computer based design work.</p>

<b>3D. Key/transferable skills</b>	
<b>Learning outcomes:</b>	<b>Learning and teaching strategy/ assessment methods</b>
D5 Create design ideas and communicate intensions visually. D6 Develop the use of key production processes such as photographing final transformations and team work skills along with professional practices.	Practical workshops, practical assessments. tutorials, whole class teaching. Group work. Presentations. Written work, library workshops / sessions Seminars, lectures. Peer learning and feedback. Self-directed study. Self-reflection and evaluation.

<b>Programme Structure - LEVEL 6</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>
MMUP660 ADVANCED MATERIALS & TECHNIQUES	20			Yes	1
MMUP661 – CONTEXTUAL RESEARCH & ANALYSIS	20			No	1
MMUP662 INDUSTRY DIRECTED PROJECT	20 20			Yes Yes	1 2
MMUP663 INDUSTRY PREPARATION	40			No	2
MMUP664 FINAL MAJOR PROJECT					

Level 6 Exit Award: BA Media Make-up (ordinary degree without Honours) - Requires 300 credits (with a minimum of 60 credits at Level 6 from a combination of at least three 20 credit modules excluding the final major project.

**Intended learning outcomes at Level 6 are listed below:**

### Learning Outcomes – LEVEL 6

#### 3A. Knowledge and understanding

Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>A9 Develop appropriate methods and technologies with a range of new and innovative materials.</p> <p>A10 Hypothesize a range of concepts, values and debates that inform and influence creative practice.</p> <p>A11 Differentiate and evaluate distinctive qualities and traditions of a variety of make-up disciplines, consider the broader socio-cultural contexts.</p> <p>A12 Fully analyse the positions and roles of the make-up designer and their variant identities.</p> <p>A13 Create and apply technical and professional aspects of make-up.</p>	<p>Practical workshops, practical assessments.</p> <p>Independent self-directed study.</p> <p>tutorials, whole class teaching.</p> <p>Written work including brief writing.</p> <p>Library workshops / sessions</p> <p>Seminars, lectures.</p> <p>Peer learning and feedback.</p> <p>Self-reflection and evaluation.</p>

#### 3B. Cognitive skills

Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>B10 Illustrate risks and other speculative actions, to make constructive use of failure and experimentation, and to recognise these as integral aspects of the creative process.</p> <p>B11 Apply critical, analytical and practical skills for problem solving</p>	<p>Practical workshops, practical assessments.</p> <p>Independent self-directed study.</p> <p>Experimentation.</p> <p>tutorials, whole class teaching.</p> <p>Written work including brief writing.</p> <p>Seminars, lectures.</p> <p>Peer learning and feedback.</p> <p>Self-reflection and evaluation.</p>

<b>3C. Practical and professional skills</b>	
<b>Learning outcomes:</b>	<b>Learning and teaching strategy/ assessment methods</b>
<p>C10 Utilise skills of visual observation, description and analysis and demonstrate a methodological approach.</p> <p>C11 Create and contribute to contemporary culture through the application of skills, imagination, and inventiveness</p> <p>C12 Formulate informed reflective thinking in relation to professional profiles and their implied semiotics. Develop detailed knowledge of the requirements of commercial and professional practice within the chosen field.</p> <p>C13 Determine own intentions through the articulation of ideas and responses in appropriate visual forms.</p>	<p>Practical workshops, practical assessments.</p> <p>Independent self-directed study.</p> <p>Experimentation.</p> <p>Research.</p> <p>Presentations.</p> <p>tutorials, whole class teaching.</p> <p>Seminars, lectures.</p> <p>Peer learning and feedback.</p> <p>Self-reflection and evaluation.</p>

<b>3D. Key/transferable skills</b>	
<b>Learning outcomes:</b>	<b>Learning and teaching strategy/ assessment methods</b>
<p>D7 Evaluate own abilities, achievement and understanding and reflect on own learning.</p> <p>D8 Prove enhanced literacy skills through forms of written work and contextualised research.</p> <p>D10 Negotiate and collaborate with outside agencies/professionals.</p> <p>D11 Justify considered decisions regarding the projection of one's own professional profile, developing a sense of professionalism, marketing and self-promotion strategies.</p> <p>D12 Critically review own aims and intentions and develop independent learning.</p>	<p>Practical workshops, practical assessments.</p> <p>Independent self-directed study.</p> <p>Experimentation.</p> <p>Research.</p> <p>Presentations.</p> <p>tutorials, whole class teaching.</p> <p>Seminars, lectures.</p> <p>Peer learning and feedback.</p> <p>Self-reflection and evaluation.</p>

#### **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

Students are equipped with a range of skills securely underpinned by knowledge of the fundamental principles of media make-up, and a full range of industry areas are covered throughout the programme.

Students gain a clear understanding of how to apply skills and how to develop them for best use of current and new practices. Professional modules allow skill sets to be focused and industry based.

Students develop and formalise strategies and problem-solving skills, and other general transferable skills appropriate to employment.

The programme incorporates substantial work-based learning which encourages learners to deliver solutions to problems and gives opportunities to work on 'live' projects designed by industry practitioners.

The programme incorporates various modes of delivery for flexibility and diversity, as part of the College's Widening Participation Agenda. Guest Speakers are used to enrich the programme and are selected to enhance and compliment the core media make-up teaching team; adding context to broaden students' understanding of the needs of a demanding industry.

The teaching team provide a friendly and encouraging tutorial support system. Students receive regular one-to-one support during their progression.

The design of programme module content and assessment allows students to be given autonomy to develop their own specialisms, and record (and reflect on) their own professional development; which is an essential skill within industry.

All BA level 6 modules are specifically designed 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 areas.

An industry directed project module is incorporated within the third year, in order to enrich the programme and allow students to interact with a professional within industry.

#### **5. Support for students and their learning.**

##### **Academic Teaching and Support**

## **Project work**

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

Introductory sessions with a presentation of the proposal with slides etc.

Studio or workshop supervision

Monitoring tutorials and seminars

Presentation of work

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. Within the timetable are periods where students will have the opportunity to study on their own. These are in place to allow students to continue to develop their practical and creative skills.

## **Individual Tutorials**

1:1 tutorials with a personal tutor are considered to be effective agents for monitoring student progress and providing in-depth advice, constructive criticism and the exchange of ideas necessary for satisfactory development.

Tutorials are either individual or held as group meetings. Students are allocated a personal tutor when they start the course. This person will be a member of the course teaching team and will provide pastoral and academic support.

In addition to regular group criticism/oral assessments with the tutors, a review of personal progress with a personal tutor will take place at least twice during an academic year. There will be opportunities throughout the year to talk about the programme and discuss a personal action plan in relation to both coursework and employment objectives.

## **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 order to support written work.

Lecturers will aim to hold a subject group tutorial for each module. This is a meeting of a small group where students will have a chance to demonstrate what they have learnt and understood. This gives students the opportunity to clarify areas that they are not sure about, the lecturer will manage the tutorial although the focus is on student feedback. Students may be asked to prepare materials in advance or to make a presentation or lead the tutorial in an informal way. Students should always come to these sessions and be prepared to engage, in order to develop their own professional practice.

## **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 encouraged to give seminar presentations (individually or with other students) to their peers, about their own work and 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 will involve the staff member speaking and the student listening, but they are encouraged to take more than a passive level of involvement. They are encouraged to develop note-taking skills and other techniques to help them get the most out of a lecture, which include general principles such as:

Notes need to be an accurate record of the key points discussed;

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 cover the essential topics;

Students should make a note of their own questions and leave space to insert solutions later; and

Keep a clear record of references as these will be useful later during research and independent study.

In some lectures, students are provided with handouts of diagrams, key concepts or even the material used to deliver the lecture in the form of presentation slides. These are published for reference on the VLE (Blackboard). Reading handouts or slides is not a substitute for attending a lecture, students are encouraged to attend 100% of lectures; as they may miss important information.

### **Practical Sessions**

Workshop or studio sessions involve the lecturer, or technical support demonstrating a particular activity followed by students' experimentation. 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 the session.

It is really important to attend these sessions appropriately dressed and on time – the first 10 minutes are invariably key to the whole session. There is much to gain from these sessions as many assessments are carried out in a practical setting. This is real preparation for life as a media make-up artist.

Students are reminded to:

Arrive in good time for their session, dressed appropriately and with the required kit.

Carry out any preparation work that has been set prior to the session, this could be researching a topic or discussing an idea in a group.

Follow all health and safety guidelines.

Take notes and raise any questions at an appropriate time.

Manage their own time effectively during the session to ensure all required tasks are attempted effectively. Students learn how to prioritise tasks and which to spend the most time on.

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 make-up studios and photography studios, students are given access to metal, wood, plaster, clay, 3D areas and Fashion and Textiles workshops and machines, all of which are operated by members of staff. Students may use these facilities independently after an appropriate, structured and documented workshop induction programme overseen by a qualified LSC Technician.

## **Peer Group Discussions**

For most of their time on the programme, students work in open studios and workshops. Day-to-day interaction within these environments naturally means that they engage in a long-term dialogue about their work 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 differences of opinion.

## **Study Groups**

In all of our programmes, the College encourages students to learn skills to enable them to work well within teams. These are not merely useful during their studies, as such skills and experiences are invaluable in the workplace. Module assessments will include activities completed as a group. Students benefit significantly from working collaboratively in study groups, to check their understanding of difficult issues or concepts and to prepare for practical activities and assessments. Students are often expected to take part in active feedback and discussion in these sessions in order to build a detailed understanding of those concepts by further reading and research, discussion and working through problems in study groups and tutorials.

## **Critiques**

Critiques take place at appropriate points in the development of project work and at regular intervals during periods of study. Students present their 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 a guest lecturer from industry who monitors and guides the discussion, where appropriate. This helps students to be able to talk confidently about their own work, assimilating and responding to criticism, and defending decisions and ideas where necessary. Participants are encouraged to be honest and open, 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.

## **Further support available for student learning:**

**LRC – Learning Resource Centre and HE Study Centre**

The Taunton Campus has a team of professional librarians and learning resource assistants. The centres at each of the 3 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. LRC staff also deliver the College's HEAD Start sessions (Higher Education Academic Development) which aim to develop the skills and attitudes, including understanding and evaluating information to the level of a HE student.

The sessions cover topics such as:

- Bridgwater and Taunton College LRC resources available via Blackboard
- Partner University Portal and university library resources
- Referencing
- Plagiarism
- Selection and evaluation of resources
- Research skills

### **Student VLE – Blackboard**

This is the virtual learning environment and should be accessed regularly, it will be used to provide students with key information, e.g. handouts, work experience opportunities, timetabling, assignment deadline reminders, and assignment advice. Students may also be contacted by text or e-mail and should check their College email account regularly.

Typically online resources cover:

Presentations  
Essay Writing  
Referencing  
Time Management  
Reading and Note-taking  
Revision and Examinations

## 6. Criteria for admission

Applicants require 80 UCAS points.  
Relevant Level 3 qualification (Media Make-up, Art and Design or similar)  
Also required are 4 GCSEs to include English, preferably Maths and Art at grade A-C / 9-4 (or equivalent).  
In addition a portfolio will be required at interview.

## 7. Language of study

English

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

BA (Hons) Top-up Media Make-up is in line with the standard regulations. There is no involvement of any Professional or Regulatory Body.

9. 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 HE 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.

BTC run a formal peer observation scheme and every lecturer is observed at least once each year. Areas of good practice are identified as part of this process and shared across the programme area team. Areas for development are also highlighted to individuals to help each member of teaching staff in their own personal development. If required, a Developmental Action Plan is produced for any member of staff whose lesson observation identifies the need to improve. The College's Teaching, Learning and Assessment Quality Developers support teaching staff through CPD activities and regular Teach Meet sessions. Frequent Continuing Professional Development (CPD) sessions are run at the College for academic staff, to share good practice and to support effective teaching and learning.

University Centre Somerset, part of Bridgwater and Taunton College has a formal structure for hearing the student voice. In addition to programme level activities designed for students to feedback comments to their teaching team, the College also appoints a student representative for each Curriculum Area. This representative collates comments from the Curriculum Area team meetings and feeds back to a central meeting attended by managers from across the College. The focus of this meeting is to obtain feedback about any cross College matters, or unresolved issues as well as highlighting matters to celebrate from across the curriculum areas. In addition to this the Learning Resource Centre hold regular student forums to gain feedback which helps them to improve their service to learners. Students are asked to complete written surveys (First Impressions, Student Perception Questionnaire and the National Student Survey (NSS), in order to formally record their impressions of their programme of study.

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

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

No minor or major changes have been made to the programme since validation in 2014. The programme has been updated during revalidation in the academic year 2018-19.

## Curriculum map

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

Level	Study module/unit	Programme outcomes															
		A2	A3	A4	B1	B2	B3	B4	C1	C3	C4	C5	D1	D2	D3	D4	
4	MMUP440 MAKE-UP INVESTIGATION				✓				✓				✓				
	MMUP441 SPECIAL FX	✓								✓				✓			
	MMUP442 POSTICHE & STYLING					✓					✓				✓		
	MMUP443 WIG MAKING ESSENTIALS		✓				✓					✓					
	MMUP444 PROFESSIONAL PRACTICE			✓				✓								✓	

Level	Study module/unit	Programme outcomes															
		A5	A6	A7	A8	B5	B6	B7	B8	B9	C6	C7	C8	C9	D5	D6	
5	MMUP550 DESIGN METHODS	✓				✓					✓						
	MMUP551 PROSTHETICS		✓				✓								✓		
	MMUP552 MAKE-UP CULTURE & CRITICAL STUDY			✓				✓				✓					
	MMUP553 BODY PAINTING								✓				✓			✓	
	MMUP554 MAJOR PROJECT				✓					✓				✓			

Level	Study module/unit	Programme outcomes															
		A9	A10	A11	A12	A13	B10	B11	C10	C11	C12	C13	D7	D8	D10	D11	D12
6	MMUP660 ADVANCED MATERIALS & TECHNIQUES	✓					✓						✓				
	MMUP661 – CONTEXTUAL RESEARCH & ANALYSIS		✓						✓					✓			
	MMUP662 INDUSTRY DIRECTED PROJECT							✓		✓					✓		
	MMUP663 INDUSTRY PREPARATION				✓						✓					✓	
	MMUP664 FINAL MAJOR PROJECT					✓						✓					✓

## Module specification

1. Factual information			
<b>Module title</b>	MMUP440 Make-up Investigation		
<b>Module tutor</b>	Rhiannon Salter	<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 the student to the principals of cosmetic treatments and make-up processes. Students will investigate the concept of make-up and evaluate the universal factors that define beauty. An introduction to media, advertising and visual culture will begin to examine the wider issues affecting make-up artists. A range of specialist skills will be implemented and developed throughout this module to create a complete make-up look for a photographic shoot.</p>			
3. Aims of the module			
<ul style="list-style-type: none"> <li>• To achieve a broad awareness of cosmetic principles and techniques within media make-up.</li> <li>• To be able to recognise the role of the make-up artist within a given context.</li> <li>• To develop an understanding of appropriate health and safety working practices.</li> <li>• To examine the make-up industry and beauty culture in the wider context.</li> </ul>			
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>7. Intended learning outcomes</b>		
<b>B. Cognitive skills</b>	<b>Programme Learning Outcome(s) this maps against</b>	<b>Learning and teaching strategy</b>
<i>At the end of the module learners will be expected to:</i> B1 Plan and create a make-up suitable for the media, fashion or advertising industries.	<b>B1</b>	Practical workshops, practical assessments. 1-1 tutorials, formal input, whole class teaching. Written work, journal work.
<b>C. Practical and professional skills</b>	<b>Programme Learning Outcome(s) this maps against</b>	<b>Learning and teaching strategy</b>
<i>At the end of the module, learners will be expected to:</i> C1 Articulate ideas and information in visual, oral and written forms.	<b>C1</b>	Practical workshops, practical assessments. 1-1 tutorials, whole class teaching. Written work, journal work. Skills audits, PDP.
<b>D Key transferable skills</b>	<b>Programme Learning Outcome(s) this maps against</b>	<b>Learning and teaching strategy</b>
<i>At the end of the module, learners will be expected to:</i> D1 Develop the use of key make-up processes in accordance to health and safety and professional practices.	<b>D1</b>	Practical workshops, practical assessments. 1-1 tutorials, whole class teaching. Written work, journal work. Seminars. Peer assessment, peer feedback.

## 8. Indicative content.

Lecture topics include Concepts of Beauty – Classic Proportions, the golden rule, Dr Stephen Marquardt's Mask, scientific ratios of symmetry, cultural and historical perceptions of beauty, exploration of the psychology of make-up, issues of attraction, portrayal, identity, status and introduction to visual culture and the advertising industry and the sociological pressure to be beautiful. Examine type casting and the role of make-up within celebrity and the media.

- Develop technical processes, types of make-up, Individual colour implications, application techniques, contextual make-up applications, removal and fixatives.
- Health and Safety protocol regulations, procedures, contra indications and working requirements as a make-up artist.

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

### Assessment Strategy:

**Coursework 50%**

**Practical skills assessment 50%**

The project will include a practical element and submission of a journal.

Student will demonstrate an understanding of the taught theories and materials in relation to the learning outcomes. Evidence of research and personal reading is required.

Assessment Task	Weighting	Threshold (if applicable)	Week submitted	Grading (e.g. Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to
Journal	50%			%	C1

9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes					
Practical	50%			%	B1 D1

11. Teaching staff associated with the module
Name and contact details
Rhiannon Salter – SALTERR@btc.ac.uk
Brodie Nichols – NICHOLSB@btc.ac.uk

12. Key reading list
<p>Arogundade, B. (2000) <i>Black beauty</i>. London: Pavilion.</p> <p>Aucoin, K. (2000) <i>Face forward</i>. London: Little, Brown and Company.</p> <p>Aucoin, K. (1997) <i>Making faces</i>. London: Prion.</p> <p>Bates, B. and Cleese, J. (2001) <i>The human face</i>. London: BBC.</p> <p>Chapman, S. and Chapman, N. (2016) <i>Face</i>. London: Blink Publishing.</p> <p>Conway, J. (2004) <i>Make-up artistry for professional qualifications</i>. Oxford: Heinemann Educational.</p> <p>Delamar, P. (2015) <i>The complete make-up artist: working in film, fashion, television and theatre</i>. 3<sup>rd</sup> edn. Andover: Cengage.</p> <p>Eldridge, L. (2015) <i>Face paint: the story of makeup</i>. New York: Abrams.</p> <p>Nogueira, B. and Namm, D. (2014) <i>Hollywood makeup lab: industry secrets and techniques</i>. New York: Race Point.</p> <p>Potter-Dixon, L. (2017) <i>The make-up manual: your beauty guide for brows, eyes, skin, lips and more</i>. London: Ryland Peters &amp; Small.</p> <p>Rankin (2012) <i>Rankin portraits</i>. London: Rankin Photography Ltd.</p> <p>Rustenholz, A. (2003) <i>Make-up</i>. London: Hachette.</p> <p>Young, L. and Sheppard, L. (2017) <i>Timeless: a century of iconic looks</i>. London: Mitchell Beazley</p>

13. Other indicative text (e.g. websites)
<b>Journals</b>

Vogue

Make-up Artist

War paint

**Videos (available via Planet eStream)**

*Because you're worth it: 100 years of make up* (2002) Channel Four Television, 20 February.

*The Human Face: Face to Face* (2001) BBC One Television, 7 March.

*The Human Face: Beauty* (2001) BBC One Television, 21 March.

*The Human Face: Fame* (2001) BBC One Television, 25 March.

**Films (available via Planet eStream)**

*Vincent Van Gogh: painted with words* (2010) BBC One Television, 5 April

**Websites.**

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

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

<http://www.beautyanalysis.com>

DVDs available from Taunton LRC and HE Study Centre and articles available from online databases

## Module specification

1. Factual information			
<b>Module title</b>	MMUP441 Special FX		
<b>Module tutor</b>	Rhiannon Salter	<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

This module focuses on the concepts of special effects make-up. It will allow students to develop theories, practices and processes for special effects work. Students will develop creative and experimental skills whilst working with a variety of life casting, special effects and prosthetic materials. The students will create character make-ups and learn the differences when designing and applying within theatre and film / TV. The module will develop personal and professional skills whilst stimulating an approach to practical creativity within given contexts.

### 3. Aims of the module

- To introduce students to specialist make-up skills and processes.
- To develop student's awareness of design for make-up in relation to given contexts.
- To develop professional and safe approaches to life casting procedures and prosthetic work.
- To introduce students to appropriate theories and technical knowledge in creating prosthetic make-up transformations.
- To introduce a critical awareness of the properties and uses of a variety of prosthetic making materials.

### 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>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>A2 Select, experiment and evaluate a range of materials used in the production of special effects make-up.</p>	<b>A2</b>	Practical workshops, practical assessments. 1-1 tutorials, whole class teaching. Written work, journal work. Seminars. Work experience.
<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>C3 Analyse materials and processes to evaluate their potential and suitability for a given context.</p>	<b>C3</b>	Practical workshops, practical assessments. 1-1 tutorials, whole class teaching. Written work, journal work. Seminars. Peer assessment, peer feedback. Skills audits, PDP. Work experience.
<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>	<b>D2</b>	Practical workshops, practical assessments. 1-1 tutorials, whole class teaching.

<b>D Key transferable skills</b>	<b>Programme Learning Outcome(s) this maps against</b>	<b>Learning and teaching strategy</b>
D2 Demonstrate the ability to produce final outcomes professionally and to a given timescale.		Written work, journal work. Seminars. Peer assessment, peer feedback.

### 8. Indicative content.

The programme will include lectures, guest speakers, demonstrations and workshops.

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:**

**Coursework 40%**

**Practical 60%**

<b>Assessment Task</b>	<b>Weighting</b>	<b>Threshold (if applicable)</b>	<b>Week submitted</b>	<b>Grading (e.g. Pass / Fail / %)</b>	<b>Module Learning Outcome(s) the assessment task maps to</b>
Journal	40%			%	A2 C3
Practical	60%			%	D2



## 11. Teaching staff associated with the module

### Name and contact details

Rhiannon Salter – SALTERR@btc.ac.uk

Brodie Nichols – NICHOLSB@btc.ac.uk

## 12. Key reading list

Bjork, A. and Turudich, D. (2001) *Vintage face: period looks from the 20s, 30s, 40s and 50s*. London: Streamline Press.

Conway, J. (2004) *Make-up artistry for professional qualifications*. Oxford: Heinemann Educational.

Corson, R. (1972) *Fashions in makeup: from ancient to modern times*. London: Peter Owen.

Davis, G. and Hall, M. (2017) *The make-up artist handbook: techniques for film, television, photography, and theatre*. 3<sup>rd</sup> edn. Abingdon: Routledge.

Delamar, P. (2016) *The complete make-up artist: working in film, fashion, television and theatre*. 3<sup>rd</sup> edn. Andover: Cengage Learning EMEA.

Dobreceni, T. (2018) *Special makeup effects for stage and screen: making and applying prosthetics*. 3<sup>rd</sup> edn. New York: Routledge.

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

Duncan, J. (2006) *The Winston effect: the art and history of Stan Winston studio*. London: Titan Books.

Freedman, J. (2019) *Makeup and styling in TV and film*. New York: Cavendish Square Publishing.

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

Howell, G. (2000) *Vogue women*. London: Pavilion.

Kehoe, V. J. R. (1991) *Special make-up effects*. Oxford: Focal Press.

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

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

Muir, R. (2018) *Vogue 100: a century of style*. London: National Portrait Gallery.

Pinteau, P. (2004) *Special effects: an oral history*. New York: Harry N Abrams.

Sachs, B. (1998) *Greasepaint and gore: the Hammer monsters of Roy Ashton*. Sheffield: Tomahawk Press.

Sartor, D. (2001) *Theatrical FX makeup*. London: Heinemann.

Sasakia, Y. (2012) *A complete guide to special effects makeup*. London: Titan Books.

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

## 12. Key reading list

- Spencer, K. (2008) *Period make-up for studio, stage and screen: a practical reference for actors, models, make-up artists, photographers, stage managers and directors*. London: Methuen Drama.
- Thomas, T. (2018) *Professional makeup artistry*. Women in Gear.
- Tokyo SFX Makeup Workshop (2018) *A complete guide to special effects makeup - Volume 2*. London: Titan Books.
- Vinther, J. (2003) *Special effects make-up*. London: A & C Black.
- West, C. (2011) *Stage makeup*. Winchester: Ransom Publishing.
- Young, L. and Sheppard, L. (2017) *Timeless: a century of iconic looks*. London: Mitchell Beazley.

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

### **Journals**

Make-Up Artist

War Paint

### **Films**

*The adventures of Priscilla, queen of the desert* (1994) Directed by Stephan Elliot [DVD] MGM.

*Billy Liar* (1962) Directed by John Schlesinger [DVD] Optimum.

*Blow-up* (1966) Directed by Michelangelo Antonioni [DVD] MGM.

*Bob Dylan: don't look back* (1967) Directed by D.A. Pennebaker [DVD] Sony BMG.

*Coco before Chanel* (2009) Directed by Anne Fontaine [DVD] Optimum.

*Kes* (1969) Directed by Ken Loach [DVD] MGM.

*Mad Men seasons 1-3* (2007-10) [DVD] Lionsgate.

*Public information films of the British home front: 1939 – 1945* (2010) [DVD] Strike Force Entertainment.

*Because you're worth it: 100 years of make up* (2002) Channel Four Television, 20 February. (Available from Planet eStream)

DVDs available from Taunton LRC and articles available from online databases



## Module specification

1. Factual information			
<b>Module title</b>	MMUP442 Postiche & Styling		
<b>Module tutor</b>	Rhiannon Salter	<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 productions. Students will develop professional postiche and hairdressing skills alongside make-up application and 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>• Develop basic hairdressing techniques, styling methods and appropriate make-up.</li> <li>• Develop technical ability to meet professional standards and industrial requirements for hairdressing and postiche.</li> <li>• Enable students to interpret design specifics with regard to context, genre and the director's vision.</li> </ul>			
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>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>            B2 Demonstrate the use of a range of hairdressing and postiche making skills.</p>	<b>B2</b>	Practical workshop. Formal input. Seminars. Whole class teaching. Self-directed study.

<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>            C4 Identify your personal strengths and weaknesses in hairdressing and postiche and plan to develop and progress.</p>	<b>C4</b>	Practical workshop. Formal input. Seminars. Whole class teaching. Self-directed study.

<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>		Practical workshop.

<b>D Key transferable skills</b>	<b>Programme Learning Outcome(s) this maps against</b>	<b>Learning and teaching strategy</b>
D3 Develop transferrable skills by exercising personal responsibility through time management and decision making.	D3	Formal input. Seminars. Whole class teaching. Self-directed study.

<b>8. Indicative content.</b>
<ul style="list-style-type: none"> <li>• Exploring the necessity and extent of postiche and associated period make-up 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> <li>• Develop technical knotting processes, for facial hair, template making, blocking, whipping, cutting and styling of facial postiche.</li> <li>• Identify Health &amp; Safety protocol in postiche and hair work.</li> </ul>

<b>9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes</b>					
<b>Assessment Strategy:</b>					
<b>Coursework 40%</b>					
<b>Practical skills assessment 60%</b>					
<b>Assessment Task</b>	<b>Weighting</b>	<b>Threshold (if applicable)</b>	<b>Week submitted</b>	<b>Grading (e.g. Pass / Fail / %)</b>	<b>Module Learning Outcome(s) the assessment task maps to</b>
Journal	40%			%	C4 D3

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

Practical	60%			%	B2
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**11. Teaching staff associated with the module**

Name and contact details

Rhiannon Salter – SALTERR@btc.ac.uk

Brodie Nichols – NICHOLSB@btc.ac.uk

**12. Key reading list**

Baker, P. (1993) *Wigs And Make-Up For Theatre, Television And Film*. Oxford: Butterworth-Heinemann  
 Bouvet, M. (2018) *A practical guide to wig making and wig dressing*. Marlborough: The Crowood Press Ltd.  
 Bryer, R. (2000) *History Of Hair: Fashion And Fantasy Down The Ages*. London: Philip Wilson Publishers  
 Corson, R. (1995) *Fashions In Hair: The First 5000 Years*. (8th ed.) London: Peter Owen  
 Cox, C and Widdow, L. (2005) *Hair & Fashion*. London: V & A Publications  
 Davies, B. A. (2015) *Vintage Hair Styles of the 1940s: A Practical Guide*. Marlborough: The Crowood Press  
 Keyes, K. (1967) *A History Of Women's Hairstyles: 1500-1965*. London: Methuen  
 Kremer, G. (2004) *The Art Of Dressing Long Hair*. London: Thomson  
 Lowery, A. (2013) *Historical wig styling set: Victorian to the present*. Routledge.  
 Lowery, A. (2013) *Historical Wig Styling: Ancient Egypt to the 1830s*. Burlington, MA: Focal Press  
 Musgrove, J. (2003) *Make-Up, Hair And Costume For Film And Television*. Oxford: Focal 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  
 Sundh, E., Wing, S. and Ankarfyr, M. (2015) *Vintage Hairstyles: Simple Steps for Retro Hair with a Modern Twist*. Chronicle Books  
 Trasco, M. (1994) *Daring Do's: A History Of Extraordinary Hair*. Paris: Flamion

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

**Journals**

Empire

Hairdresser's Journal

Make-up Artist

**Web Sites**

[www.costumegallery.com/hairstyles.htm](http://www.costumegallery.com/hairstyles.htm)

[www.erasofelegance.com/hairstyles.html](http://www.erasofelegance.com/hairstyles.html)

DVDs available from Taunton LRC and articles available from online databases



## Module specification

1. Factual information			
<b>Module title</b>	MMUP443 Wig Making Essentials		
<b>Module tutor</b>	Brodie Nichols	<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 postiche and hairdressing within film, television and theatre productions. Students will develop professional hairdressing and wig making skills and 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> <li>• To provide an opportunity for students to achieve an ability to integrate postiche into a given style.</li> </ul>			
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>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>
<i>At the end of the module, learners will be expected to:</i> A3 Employ convergent and divergent thinking to investigate, experiment and finalise hair dressing and wig making processes.	<b>A3</b>	Practical workshops, practical assessments. 1-1 tutorials, whole class teaching. Written work, journal work. Seminars.
<b>B. Cognitive skills</b>	<b>Programme Learning Outcome(s) this maps against</b>	<b>Learning and teaching strategy</b>
<i>At the end of the module learners will be expected to:</i> B3 Research the wig making industry.	<b>B3</b>	Practical workshops, practical assessments. 1-1 tutorials, whole class teaching. Written work, journal work.
<b>C. Practical and professional skills</b>	<b>Programme Learning Outcome(s) this maps against</b>	<b>Learning and teaching strategy</b>
<i>At the end of the module, learners will be expected to:</i> C5 Examine information on historical practices from a variety of sources.	<b>C5</b>	1-1 tutorials, whole class teaching. Written work, journal work.

## 8. Indicative content.

- The postiche and wig making environment its structure and organisations, commercial and repertory theatre, Television providers, independent wig companies. Job specifics within a working department.
- Develop technical processes, assessing postiche requirements, facial postiche lace front and part wigs, foundation construction, the wig fitting, maintenance, cleaning, blocking, dressing, application, removal and care for pastiche.
- 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.
- Explore the design implications for a historical, and other contextual productions.

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

### Assessment Strategy:

**Coursework 30%**

**Practical skills assessment 70%**

Assessment Task	Weighting	Threshold (if applicable)	Week submitted	Grading (e.g. Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to
Journal	30%			%	B3 C5
Practical	70%			%	A3

11. Teaching staff associated with the module
Name and contact details
Rhiannon Salter – SALTERR@btc.ac.uk
Brodie Nichols – NICHOLSB@btc.ac.uk

12. Key reading list
<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>Botham, M. (1982) <i>Manual of wigmaking</i>. 3<sup>rd</sup> edn. London: Heinemann.</p> <p>Bouvet, M. (2018) <i>A practical guide to wig making and wig dressing</i>. Marlborough: The Crowood Press.</p> <p>Corson, R. (1995) <i>Fashions in hair: the first 5000 years</i>. 8<sup>th</sup> edn. London: Peter Owen.</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. and Lowery, A. (2016) <i>Wig making and styling: a complete guide for theatre and film</i>. 2<sup>nd</sup> edn. Oxford: Focal Press.</p> <p>Swinfield, R. (1999) <i>Hair and wigs for the stage: step-by-step</i>. London: A. &amp; C. Black.</p> <p>Young, L. and Sheppard, L. (2017) <i>Timeless: a century of iconic looks</i>. London: Mitchell Beazley.</p>

13. Other indicative text (e.g. websites)
<p><b>Films</b></p> <p><i>Amadeus</i> (1984) Directed by Milos Forman [DVD] Saul Zaentz.</p> <p><i>Blow-up</i> (1966) Directed by Michelangelo Antonioni [DVD] MGM.</p> <p><i>Coco before Chanel</i> (2009) Directed by Anne Fontaine [DVD] Optimum.</p> <p><i>The Duchess</i> (2008) Directed by Saul [DVD] Pathe.</p> <p><i>Hairspray</i> (2007) Directed by Adam Shankman [DVD] New Line Cinema.</p> <p><i>Kes</i> (1969) Directed by Ken Loach [DVD] MGM.</p> <p><i>Lord of the Rings: the fellowship of the ring</i> (2001) Directed by Peter Jackson [DVD] New Line Cinema.</p>

*Mad Men* seasons 1-3 (2007-10) [DVD] Lionsgate.

*Marie Antoinette* (2006) Directed by Sofia Coppola [DVD] Sony Pictures.

*Public information films of the British home front: 1939 – 1945* (2010) [DVD] Strike Force Entertainment.

*The Reader* (2008) Directed by Stephen Daldry [DVD] Entertainment Film Distributors.

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

## Module specification

1. Factual information			
<b>Module title</b>	MMUP444 Professional Practice		
<b>Module tutor</b>	Brodie Nichols	<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

This module will introduce Personal Development Planning (PDPs). 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.

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.

### 3. Aims of the module

- To enable students to develop a comprehensive portfolio of evidence that supports their career development and practice.
- To enable students to demonstrate an approach to their practice that is informed by up to date and relevant theoretical perspectives.
- To gain a more in-depth understanding of the media make-up industry.

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

UCAS entry requirements.

### 5. Is the module compensatable?

No

### 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>
<i>At the end of the module, learners will be expected to:</i> A4 Appraise the expectations of the role of the make-up artist.	<b>A4</b>	Practical workshops, practical assessments. 1-1 tutorials, whole class teaching. Written work, journal work. Seminars. Work experience.
<b>B. Cognitive skills</b>	<b>Programme Learning Outcome(s) this maps against</b>	<b>Learning and teaching strategy</b>
<i>At the end of the module learners will be expected to:</i> B4 Reflect upon work experience to inform your study practices and highlight areas for personal development.	<b>B4</b>	Peer assessment, peer feedback. Skills audits, PDP. Work experience.
<b>D Key transferable skills</b>	<b>Programme Learning Outcome(s) this maps against</b>	<b>Learning and teaching strategy</b>
<i>At the end of the module, learners will be expected to:</i> D4 Apply entrepreneurial skills to support and promote your own practice or the practice of others.	<b>D4</b>	Skills audits, PDP. Work experience.

## 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:

Coursework 100%

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

Assessment Task	Weighting	Threshold (if applicable)	Week submitted	Grading (e.g. Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to
Portfolio including essay	80%			%	A4 B4
Presentation	20%			%	D4

## 11. Teaching staff associated with the module

### Name and contact details

Brodie Nichols – NICHOLSB@btc.ac.uk



## 12. Key reading list

- 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
- 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
- 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
- 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
- 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.

## 13. 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

## Module specification

1. Factual information			
<b>Module title</b>	MMUP550 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		
2. Rationale for the module and its links with other modules			
<p>In this module the student will be given autonomy to explore project briefs in an individual way. 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 and processes 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.</p>			
3. Aims of the module			
<ul style="list-style-type: none"> <li>• To develop student's self-management and personal progression by identifying and using resources and further developing cognitive and practical skills.</li> <li>• To enable students to demonstrate their creativity and innovation.</li> <li>• To enable students to complete a visual journal, used as a research tool to explore, develop and solve make-up design problems.</li> </ul>			
4. Pre-requisite modules or specified entry requirements			
Completion of all modules at level 4 including 84 hours of work-based learning.			
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>A5 Select, test and make appropriate use of materials and processes to communicate ideas visually.</p>	<b>A5</b>	Practical workshops, practical assessments. 1-1 tutorials, whole class teaching. Presentations. Self-directed study. Self-reflection and evaluation.
<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 Apply concepts and principles of anatomy to the creation of make-up designs.</p>	<b>B5</b>	Practical workshops, practical assessments. 1-1 tutorials, whole class teaching. Seminars, lectures. Peer learning and feedback. Self-directed study.
<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 Articulate and construct ideas and information in visual and written forms.</p>	<b>C6</b>	Practical workshops, practical assessments. 1-1 tutorials, whole class teaching. Written work, library workshops / sessions Seminars, lectures. Self-directed study.

## 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.
- Working through project briefs.
- Using Visual Journal 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:

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

Assessment Task	Weighting	Threshold (if applicable)	Week submitted	Grading (e.g. Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to
Journal	40%			%	C6
2D/3D Practical outcomes	60%			%	A5 B5

## 11. Teaching staff associated with the module

### Name and contact details

Andy Howell – HOWELLA@btc.ac.uk

Rhiannon Salter – SALTERR@btc.ac.uk

## 12. Key reading list

- Ambrus, V. (2003) *How to draw the human figure*. Rochester: Grange Books.
- Barber, B. (2018) *Anatomy for artists: a complete guide to drawing the human body*. London: Arcturus.
- Civardi, G. (2018) *Drawing human anatomy*. Tunbridge Wells: Search Press.
- Coles, D. (2019) *Chromatopia: an illustrated history of color*. London: Thames & Hudson.
- Drudi, E. and Paci, T. (2010) *Figure drawing for fashion design*. Amsterdam: The Pepin Press.
- Hogarth B. (2003) *Dynamic anatomy*. New York: Watson-Guption.
- Itten, J. (2002) *The art of color: the subjective experience and objective rationale of color*. New York: John Wiley & Sons.
- Lanteri, E. (1985) *Modelling and sculpting the human figure*. New York: Dover.
- Malmstrom, M. (1996) *Modeling the figure in clay: a sculptor's guide to anatomy*. New York: Watson-Guption.
- New, J. (2005) *Drawing from life: the journal as art*. New York: Princeton Architectural Press.
- Sanz, D. (2017) *Life is a stage: make up for ever*. New York: Rizzoli International Publications.
- Zuckerman, A. (2009) *Creature*. New York: Abrams.

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

### **Video (Available from Planet eStream)**

- Life class, to-days nude 1: Maggie Hambling* (2009) Channel Four Television, 6 July.
- Life class, to-days nude 2: Humphrey Ocean* (2009) Channel Four Television, 7 July.
- Life class, to-days nude 3: Gary Hume* (2009) Channel Four Television, 8 July.
- Life class, to-days nude 4: Judy Purbeck* (2009) Channel Four Television, 9 July.
- Life class, to-days nude 5: John Berger* (2009) Channel Four Television, 10 July.

*Creating character prosthetics in silicone: preparing for and sculpting the prosthetic appliance* (2007) Neill Gorton Prosthetics Studio.

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

## Module specification

1. Factual information			
<b>Module title</b>	MMUP551 Prosthetics		
<b>Module tutor</b>	Brodie Nichols	<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 sustainability 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 previous 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>  A6 Compare and contrast the materials and techniques used within the prosthetic industry and how they have evolved.</p>	<b>A6</b>	Practical workshops, practical assessments. 1-2tutorials, whole class teaching. Seminars, lectures. Self-directed study. Self-reflection and evaluation.
<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>  B6 Assess and make use of the interaction between process, experimentation, test and evaluation.</p>	<b>B6</b>	Practical workshops, practical assessments. 1-3tutorials, whole class teaching. Group work. Presentations. Seminars, lectures. Peer learning and feedback. Self-directed study. Self-reflection and evaluation.
<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>  D5 Create design ideas and communicate intensions visually.</p>	<b>D5</b>	Practical workshops, practical assessments. 1-4tutorials, whole class teaching.



D Key transferable skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
		Peer learning and feedback. Self-directed study. Self-reflection and evaluation.

### 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 culture and art of transformation, the significance and invention of faces and the practice of transformation Impersonation, age, disguise, disfigure, demons and aliens.

The delivery will include a series of short lectures introducing current key practitioners, practical problem based workshops and demonstrations. Students will investigate a section of moulding techniques including flat plate moulds, 2 part moulds, 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:

Coursework 40%  
Practical 60%

Assessment Task	Weighting	Threshold (if applicable)	Week submitted	Grading (e.g. Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to
Journal	40%			%	A6 D5
Practical	60%			%	B6

## 11. Teaching staff associated with the module

### Name and contact details

Brodie Nichols – NICHOLSB@btc.ac.uk

## 12. Key reading list

- Blake, M F. (1995) *A thousand faces: Lon Chaney's unique artistry in motion pictures*. Lanham, MD: Vestal Press.
- Debreceni, T. (2019) *Special makeup effects for stage and screen: making and applying prosthetics*. New York: Routledge.
- DeMello, M. (2012) *Faces around the world: a cultural encyclopedia of the human face*. Santa Barbara, CA: ABC-CLIO.
- Hirst, D. and Rankin (2011) *Myths*. London: Rankin Photography Ltd.
- James, T. (1990) *The prop builder's molding and casting handbook*. Cincinnati, OH: Betterway Books.
- Kehoe, V.J.R. (1991) *Special make-up effects*. London: Focal Press.
- Langer, A. (2016) *Kryolan make-up manual*. London: Kryolan.
- Lewis-Jones, H. (2010) *Face to face: ocean portraits*. London: Conway.
- Morawetz, T. (2001) *Making faces, playing god: identity and the art of transformational makeup*. Texas: University of Texas Press.
- Nazzaro, J. (2017) *Star Trek Beyond: the makeup artistry of Joel Harlow*. London: Titan Books.
- Nogueira, B. and Namm, D. (2014) *Hollywood makeup lab: industry secrets and techniques*. New York: Face Point Publishing.
- Pintea, P. (2004) *Special effects: an oral history*. New York: Harry N Abrams.
- Timpone, A. et al. (1996) *Men, makeup and monsters*. New York: Saint Martins Press.
- Tokyo SFX Makeup Workshop (2012) *A complete guide to special effects makeup*. London: Titan Books.
- Tokyo SFX Makeup Workshop (2018) *A complete guide to special effects makeup: volume 2*. London: Titan Books.
- Westmore, M. and Page, J. (2017) ***Makeup man: from Rocky to Star Trek. the amazing creations of Hollywood's Michael Westmore.***  
**Lanham, MD: Taylor Trade Publishing.**

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

#### **Videos/DVDs:**

Bray,S (2011) *Spectacular Sculpt Gel: how to create amazing direct applied 3D makeup effects using Sculpt Gel* [DVD] Mouldlife.  
*Creating character prosthetics in silicone: preparing for and sculpting the prosthetic appliance* (2007) Neill Gorton Prosthetics Studio.

Available from Planet eStream:

*A-Z of horror 1: American Psycho* (1997) BBC Two Television, 4 October.

*A-Z of horror 2: the devil you know* (2011) BBC Two Television, 11 October.

*Beauty and the Beast: ugly face of prejudice: 1-4* (2011) Channel Four Television, 2<sup>nd</sup>, 9<sup>th</sup>, 16<sup>th</sup> and 23<sup>rd</sup> February.

*Trading Races* (2002) BBC Two Television, 29 January.

*Trading Races 2* (2002) BBC Two Television, 30 January.

#### **Films**

*Blade Runner* (1982) Directed by Ridley Scott [DVD] Warner Bros.

*Harry Potter and the half-blood prince* (2009) Directed by David Yates [DVD] Warner Bros.

*Pan's labyrinth* (2006) Directed by Guillermo del Toro [DVD] Tequila Gang.

*Phantom of the opera* (2004) Directed by Joel Schumacher [DVD] Warner Bros.

*Pirates of the Caribbean: curse of the black pearl* (2003) Directed by Gore Verbinski [DVD] Walt Disney.

*Pirates of the Caribbean: dead man's chest* (2006) Directed by Gore Verbinski [DVD] Walt Disney.

*Pirates of the Caribbean: at world's end* (2007) Directed by Gore Verbinski [DVD] Walt Disney.

*2001: a space odyssey* (1968) Directed by Stanley Kubrick [DVD] Turner Entertainment.

*Planet of the Apes* (2001) Directed by Tim Burton [DVD] Twentieth Century Fox.

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



## Module specification

1. Factual information			
<b>Module title</b>	MMUP552 Make-up Culture & Critical Study		
<b>Module tutor</b>	Andy Howell	<b>Level</b>	5
<b>Module type</b>	Taught, project	<b>Credit value</b>	30
<b>Mode of delivery</b>	100% face-to-face seminars, tutorials and group critiques.		
<b>Notional learning hours</b>	300 hours including: 90 hours seminars including tutorials and group critiques 210 independent learning		

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

This module presents students with an awareness of historical and contemporary make-up design issues within the broad context of stage and screen productions whilst also presenting a range of methodological approaches to research. The module encourages critical analysis through discussion and debate of production design, make-up design, media technology and the future role of the make-up artist and offers instruction in research and writing skills. This module gives the student an opportunity to undertake an in-depth study through examining cultural, social and ethical issues relating to the media make-up industry. The student's personal response to the project launch and their own vocational goals will inform the choice of topic.

### 3. Aims of the module

- To encourage critical thinking through debate of historical and contemporary production.
- 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 make-up.
- To develop the student's skills of research, design and reflection, thus enabling them to carry out a project.

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

Completion of previous level 4 modules.

**5. Is the module compensatable?**

no

**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>
<i>At the end of the module, learners will be expected to:</i> A7 Investigate the impact of social, cultural and political influences on media make-up.	<b>A7</b>	1-5 tutorials, whole class teaching. Written work, library workshops / sessions Seminars, lectures. Peer learning and feedback. Self-directed study. Self-reflection and evaluation.
<b>B. Cognitive skills</b>	<b>Programme Learning Outcome(s) this maps against</b>	<b>Learning and teaching strategy</b>
<i>At the end of the module learners will be expected to:</i> B7 Appraise information and experiences and formulate reasoned arguments. Integrate theory, context, practice and synthesise and structure information.	<b>B7</b>	1-1 tutorials, whole class teaching. Group work. Written work, library workshops / sessions Seminars, lectures. Peer learning and feedback. Self-directed study. Self-reflection and evaluation.
<b>C. Practical and professional skills</b>	<b>Programme Learning Outcome(s) this maps against</b>	<b>Learning and teaching strategy</b>
<i>At the end of the module, learners will be expected to:</i>		1-1 tutorials, whole class teaching.

<b>C. Practical and professional skills</b>	<b>Programme Learning Outcome(s) this maps against</b>	<b>Learning and teaching strategy</b>
C7 Identify relevant research sources. Retrieve and generate information in carrying out independent research.	<b>C7</b>	Written work, library workshops / sessions Seminars, lectures. Self-directed study. Self-reflection and evaluation.

<b>8. Indicative content.</b>
<ul style="list-style-type: none"> <li>• A variety of lectures, seminars, films, videos and educational trips will encourage discussion and debate around the subject of production design in a broad context and in relation to make-up design. Contextual theory relating to make-up will be embedded into the delivery of this module.</li> <li>• Topics will be drawn from early cinematography, modern day blockbusters, the history of Broadway, contemporary stage work and small screen production. 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.</li> <li>• Students will begin to manage their own research strategies with guidance from their tutors.</li> </ul>

<b>9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes</b>
<p><b>Assessment Strategy:</b></p> <p>Coursework 100% to include two essays 1x 1000 words and 1x 3000 words and 2x presentations.</p>



9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes					
Assessment Task	Weighting	Threshold (if applicable)	Week submitted	Grading (e.g. Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to
Presentation 1	10%			%	B7
Essay 1	30%			%	A7 C7
Presentation 2	20%			%	B7
Essay 2	40%			%	A7 C7

11. Teaching staff associated with the module
Name and contact details
Andy Howell – HOWELLA@btc.ac.uk

12. Key reading list
<p>Ackerman, F J. (1997) <i>World Of Science Fiction</i>. Aurum Press Limited</p> <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>Bilbow, T. (1995) <i>Lights Camera Action!: A Century Of The Cinema</i>. Little, Brown and Company</p> <p>Burnett, K. (2007) <i>Collaborators: UK Design For Performance</i>. London: The Society of British Theatre Designers</p> <p>Burns, T. and Sinfield, S. (2016) <i>Essential Study Skills: The Complete Guide to Success at University</i>. 4<sup>th</sup> edn. London: Sage</p> <p>Chambers, E. and Northledge, A. (2008) <i>The Arts Good Study Guide</i>. 2<sup>nd</sup> edn. London: Open University</p> <p>Chatfield, T. (2017) <i>Critical Thinking: Your Guide to Effective Argument, Successful Analysis and Independent Study</i>. London: Sage</p> <p>Conway, J. (2004) <i>Make-Up Artistry For Professional Qualifications</i>. Oxford: Heinemann Educational</p> <p>Chatfield, T. (2017) <i>Critical thinking</i>. London: Sage</p> <p>Cottrell, S. (2017) <i>Critical Thinking Skills: Effective Analysis, Argument and Reflection</i>. 3<sup>rd</sup> edn. Palgrave</p> <p>Cottrell, S. (2019) <i>The Study Skills Handbook</i>. 5<sup>th</sup> edn. Palgrave</p> <p>Darke, C. (2000) <i>Light Readings: Film Criticism And Screen Arts (3rd Ed.)</i> London: Wallflower Publishing Limited.</p> <p>Elam, K. (2002) <i>The Semiotics of Theatre And Drama</i>. 2nd edn. Methuen</p>

## 12. Key reading list

- Gillette, J Michael. (2012) *Theatrical Design & Production: An Introduction To Scene Design And Construction, Lighting, Sound, Costume*. 7th edn. New York, NY: McGraw-Hill.
- Guttmacher, P. (1995) *Legendary Horror Films*. Metro Books
- Hill, J. (2000) *Film Studies: Critical Approaches*. Oxford: Oxford University Press
- 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
- O'Leary, Z. (2017) *The Essential Guide to Doing Your Research Project*. 3<sup>rd</sup> edn. London: Sage
- Pears, R. and Shields G. (2016) *Cite Them Right: The Essential Referencing Guide*. 10th ed. London: Palgrave
- Pramaggiore, M. (2008) *Film: A Critical Introduction*. London: Laurence King
- 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
- 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) *How to Do Your Research Project: A Guide for Students*. 3<sup>rd</sup> edn. London: Sage
- Van Emden, J. and Becker, L. (2003) *Effective Communication For Arts And Humanities Students*. Basingstoke: Palgrave Macmillan
- Walker, K. (2018) *Fantastic creatures and how to draw them*. Tunbridge Wells: Search Press.
- Williams, G P. (2005) *The Story Of Hollywood: An Illustrated History*. California: BL Press LLC
- Williams, K. and Davis. M. (2017) *Referencing and understanding plagiarism*. 2<sup>nd</sup> end. London: Palgrave.
- Wisker, G. (2018) *The Undergraduate Research Handbook*. 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

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

Websites:

Empire

Bizarre

The Make-Up Artist

**Videos/DVDs:**

Cleopatra (1963) 20th Century Fox

Elizabeth (1998) Film. USA: Universal

Elizabeth 1: part one: (23rd September, 2006) TV, Channel 4

Elizabeth 1: part two: (24th September, 2006) TV, Channel 4

Howard Goodall's big bangs 2: birth of opera (19th March, 2000) TV, Channel 4

King Kong (1933) Universal Pictures Studio

King Kong (2005) Universal Pictures Video

Madness of King George (1994) Samuel Goldwyn Company

Nosferatu (1922) BFI

Phantom of the Opera (1925) Black and White Collector's Edition

Phantom of the Opera (2004) Entertainment in Video

The Queen Mother in Love (2006) TV, Channel

**Films**

Black Adder, 1986-9 BBC/Weiland 05/209 etc

Dorian Gray, 2009 Parker 10/44

An Englishman in New York, with John Hurt as Quentin Crisp, 2009 Laxton/ITV 09/345

Flashdance, 1983 Lyne 07/226

Florence Nightingale, 2008 BBC 10/154

Genevieve, 1953 Cornelius 10/26  
Gigi, 1958 Minnelli 09/345  
Julius Caesar, 1979 Wise 09/208  
Last Samurai, 2003 Zwick 05/122  
One flew over the cuckoo's nest, 1975 Forman 09/17  
Rebel without a cause, 1955 Ray 09/350  
The singing detective, 1986 Potter 05/464 etc  
Time traveller's wife, 2009 Schwentke 10/39  
To kill a mockingbird, 1962 Mulligan 10/25  
Virgin queen, 2006 Giedroyc/BBC 08/259  
Virgin queen, 1955 w Bette Davis, Koster 08/200

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

## Module specification

1. Factual information			
<b>Module title</b>	MMUP553 Body Painting		
<b>Module tutor</b>	Brodie Nichols	<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 new products and develop their creativity when incorporating the full body within make-up. The philosophy of this module is to encourage research, experimentation and creative problem solving within the context of the media make-up industry. The student 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 make-up and hair disciplines.</li> </ul>			
4. Pre-requisite modules or specified entry requirements			
Completion of previous level 4 modules.			
5. Is the module compensatable?			
yes			
6. Are there any PSRB requirements regarding the module?			
n/a			

7. Intended learning outcomes		
<b>B. Cognitive skills</b>	<b>Programme Learning Outcome(s) this maps against</b>	<b>Learning and teaching strategy</b>
<i>At the end of the module learners will be expected to:</i> B8 Examine and evaluate artists work in one or more designated area such as commercial, promotional, contextual design, and collaboration.	<b>B8</b>	1-6 tutorials, whole class teaching. Written work, library workshops / sessions Seminars, lectures. Peer learning and feedback. Self-directed study. Self-reflection and evaluation.
<b>C. Practical and professional skills</b>	<b>Programme Learning Outcome(s) this maps against</b>	<b>Learning and teaching strategy</b>
<i>At the end of the module, learners will be expected to:</i> C8 Interact effectively with others, for example through collaboration, collective endeavour and negotiation.	<b>C8</b>	Practical workshops, practical assessments. 1-1 tutorials, whole class teaching. Group work. Presentations. Written work, library workshops / sessions Seminars, lectures. Peer learning and feedback. Self-directed study. Self-reflection and evaluation.
<b>D Key transferable skills</b>	<b>Programme Learning Outcome(s) this maps against</b>	<b>Learning and teaching strategy</b>
<i>At the end of the module, learners will be expected to:</i>		Practical workshops, practical assessments.

D Key transferable skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
D6 Develop the use of key production processes such as photographing final transformations and team work skills along with professional practices.	D6	1-1 tutorials, whole class teaching. Group work. Presentations. Written work, library workshops / sessions Seminars, lectures. Peer learning and feedback. Self-directed study. Self-reflection and evaluation.

### 8. Indicative content.

Learning will be supported through lectures, videos, slides and other visual material. Topics include promotional make-up and hair, body painting, body art, hair sculpting and decoration, the industrial framework, and the use of visual imagery in promotion and advertising.

Experienced specialists will introduce the body painting seminars and workshops. 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:

Coursework: 40% to include a team assignment and journal

Practical: 60%

Assessment Task	Weighting	Threshold (if applicable)	Week submitted	Grading (e.g. Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to
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### 9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes

Journal	30%			%	B8
Team assignment	10%			%	C8
Practical	60%			%	D6

### 11. Teaching staff associated with the module

Name and contact details

Brodie Nichols – NICHOLSB@btc.ac.uk

Rhiannon Salter – SALTERR@btc.ac.uk

### 12. Key reading list

- Bernard, M. (2010) *Collage, Colour And Texture In Painting*. London: Batsford
- Barendregt, K. (2014) *The human canvas: the world's best body paintings*. London: Impact.
- Bryer, R. (2000) *The History Of Hair: Fashion And Fantasy Down The Ages*. London: Philip Wilson Publishers
- Burns, T. and Sinfield, S. (2016) *Essential Study Skills: The Complete Guide to Success at University*. London: Sage.
- Claybourne, A. (2004) *Body painting: Body Art*.
- Corson, R. (1995) *Fashions In Hair: The First 5000 Years. 8th edn*. London: Peter Owen
- Cottrell, S. (2019) *The Study Skills Handbook. 5th edn*. Red Globe Press.
- Gair, J. and Klum, H. (2010) *Body Painting: Masterpieces By Joanne Gair*. USA: Rizzoli
- Gair, J. (2005) *Paint A'licious: The Pain Free Way To Achieving Your Naked Ambitions*. USA: Andrews McMeel Publishing
- Groning, K. (1997) *Decorated Skin: A World Survey Of Body Art*. Thames and Hudson
- Judge, V., Shanahan, J. and Young, G. (2018) *Undergraduate Research in Art: A Guide for Students*. New York: Routledge
- McClellan, D. (2015) *The permanent makeup manual*. Beauty Research Industries
- Mitchel, D. (2015) *Body Painting*. Stillman: Wolfgang Publications



## 12. Key reading list

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

## 13. 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

<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

## Module specification

1. Factual information			
<b>Module title</b>	MMUP554 Major Project		
<b>Module tutor</b>	Brodie Nichols	<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

This module will encourage the student to apply the theories and skills of media make-up within a chosen context. This project is an opportunity to celebrate the skills learnt during the 2 year FD programme and allows learners the opportunity to specialise in a certain field or context. Working to a self-generated brief students will produce a 'total look/s' for a design brief surrounding TV, theatre or photographic shoot. Students will be asked to negotiate their self-generated brief.

### 3. Aims of the module

- To provide the student with the experience of executing resolved work within a self-directed situation which demonstrates an integration of ideas and theories.
- To enable the student to present a piece of work which incorporates the intentions and synthesis of final make-up design.
- 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 previous level 4 modules.

### 5. Is the module compensatable?

no

### 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>A8 Generate ideas, concepts, proposals, solutions or arguments independently in response to a self-initiated brief.</p>	<b>A8</b>	Practical workshops, practical assessments. 1-7 tutorials, whole class teaching. Group work. Presentations. Written work, library workshops / sessions Seminars, lectures. Peer learning and feedback. Self-directed study. Self-reflection and evaluation.
<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>B9 Critically analyse information and propose solutions to problems.</p>	<b>B9</b>	Practical workshops, practical assessments. 1-1 tutorials, whole class teaching. Group work. Written work, library workshops / sessions Seminars, lectures. Peer learning and feedback. Self-directed study. Self-reflection and evaluation.
<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>		Presentations.

<b>C. Practical and professional skills</b>	<b>Programme Learning Outcome(s) this maps against</b>	<b>Learning and teaching strategy</b>
C9 Present ideas and work to audiences.	<b>C9</b>	Self-directed study. Self-reflection and evaluation.

<b>8. Indicative content.</b>
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. An action plan for further self-development will be required. The final project will be presented to an audience and include a justification of their choice of methods and design.

<b>9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes</b>					
Assessment Strategy:					
Coursework: 40% to include a journal and a presentation.					
Practical skills assessment: 60%					
<b>Assessment Task</b>	<b>Weighting</b>	<b>Threshold (if applicable)</b>	<b>Week submitted</b>	<b>Grading (e.g. Pass / Fail / %)</b>	<b>Module Learning Outcome(s) the assessment task maps to</b>
Journal and Presentation	40%			%	B9 C9
Practical	60%			%	A8

11. Teaching staff associated with the module
Name and contact details
Brodie Nichols – NICHOLSB@btc.ac.uk
Andy Howell – HOWELLA@btc.ac.uk
Rhiannon Salter – SALTERR@btc.ac.uk

12. Key reading list
<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>Burns, T. and Sinfield, S. (2016) <i>Essential Study Skills: The Complete Guide to Success at University</i>. 4<sup>th</sup> edn. London: Sage</p> <p>Chambers, E. and Northledge, A. (2008) <i>The Arts Good Study Guide</i>. 2<sup>nd</sup> edn. London: Open University</p> <p>Chatfield, T. (2017) <i>Critical Thinking: Your Guide to Effective Argument, Successful Analysis and Independent Study</i>. London: Sage</p> <p>Chatfield, T. (2017) <i>Critical thinking</i>. London: Sage</p> <p>Cottrell, S. (2017) <i>Critical Thinking Skills: Effective Analysis, Argument and Reflection</i>. 3<sup>rd</sup> edn. Palgrave</p> <p>Cottrell, S. (2019) <i>The Study Skills Handbook</i>. 5<sup>th</sup> end. Palgrave</p> <p>Neville, C. (2010) <i>The Complete Guide To Referencing And Avoiding Plagiarism</i>. Maidenhead: Open University Press</p> <p>O’Leary, Z. (2017) <i>The Essential Guide to Doing Your Research Project</i>. 3<sup>rd</sup> edn. London: Sage</p> <p>Pears, R. and Shields G. (2016) <i>Cite Them Right: The Essential Referencing Guide</i>. 10th ed. London: Palgrave</p> <p>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</p> <p>Smyth, K. et al. (2016) <i>Undertaking your Research Project: Essential guidance for undergraduates and postgraduates</i>. CreateSpace</p> <p>Thomas, G. (2017) <i>How to Do Your Research Project: A Guide for Students</i>. 3<sup>rd</sup> edn. London: Sage</p> <p>Williams, K. and Davis, M. (2017) <i>Referencing and understanding plagiarism</i>. 2<sup>nd</sup> end. London: Palgrave.</p>

13. 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>	MMUP660 Advanced Materials & Techniques		
<b>Module tutor</b>	Brodie Nichols	<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>The emphasis throughout this module will be placed on the experimentation and development of specialist materials and techniques. Innovative and exciting materials are at the forefront of new ideas for make-up, hair and prosthetics.</p> <p>Students will independently design a brief resulting in research of appropriate materials and techniques to develop their personal concepts.</p>			
3. Aims of the module			
<p>To enable students:</p> <ul style="list-style-type: none"> <li>To develop their professional skills of independent judgment in the use of advanced materials and techniques.</li> <li>To utilise an experimental approach to the use of new and innovative materials.</li> <li>To allow students to produce their own briefing documents to a professional standard.</li> <li>To enable students to evaluate their responses to change and uncertainty.</li> </ul>			
4. Pre-requisite modules or specified entry requirements			
Completion of previous level 4 and 5 modules within Foundation Degree or equivalent course covering the same skill sets and level.			
5. Is the module compensatable?			
yes			
6. Are there any PSRB requirements regarding the module?			
n/a			

<b>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>  <b>A9</b> Develop appropriate methods and technologies with a range of new and innovative materials.</p>	A9	Practical workshops, practical assessments. Independent self-directed study. 1-8 tutorials, whole class teaching. Written work including brief writing. Seminars, lectures. Peer learning and feedback.
<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>  <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>	B10	Practical workshops, practical assessments. Independent self-directed study. Whole class teaching. Seminars, lectures. Peer learning and feedback. Self-reflection and evaluation.
<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>  <b>D7</b> Evaluate own abilities, achievement and understanding and reflect on own learning.</p>	D7	Independent self-directed study. 1-1 tutorials

D Key transferable skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
		Written work including brief writing. Seminars, lectures. Peer learning and feedback. Self-reflection and evaluation.

### 8. Indicative content.

This module will develop skills in using a range of alternative and innovative materials, encouraging students to experiment and synthesis their findings.

Students are requested to produce a working journal charting their findings and developments and to show test make-ups which explore the potential of their chosen materials. A final conclusion in the form of a completed original make-up/hair 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:

Coursework 60%

Practical 40%

Assessment Task	Weighting	Threshold (if applicable)	Week submitted	Grading (e.g. Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to
Journal	60%			%	A9 D7
Practical	40%			%	A9 B10



11. Teaching staff associated with the module
Name and contact details
Brodie Nichols – NICHOLSB@btc.ac.uk

12. Key reading list
<p>Bouvet, M. (2018) <i>A Practical Guide to Wig Making and Wig Dressing</i>. Marlborough: Crowood Press</p> <p>Brooks, N. (2005) <i>Mouldmaking and Casting</i>. Marlborough: Crowood Press</p> <p>Debreceeni, Todd. (2018) <i>Special Makeup Effects for Stage and Screen: Making and Applying Prosthetics</i>. 3rd edn. Oxford: Focal Press</p> <p>Love, T. (2002) <i>The world of wigs, weaves and extensions</i>. New York: Milady</p> <p>North, D., Rehak, B. and Duffy, M. S. (eds) (2015) <i>Special effects: new histories/theories/contexts</i>. London: Palgrave.</p> <p>Rickett, R. (2006) <i>Designing Movie Creatures and Characters: Behind the Scenes with the Movie Masters</i>. Hove: Rotovision</p> <p>Rickett, R. &amp; Harryhausen, R. (2006) <i>Special Effects: The History and Technique</i>. London: Aurum Press</p> <p>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</p> <p>Tarlo, E. (2017) <i>Entanglement: the secret lives of hair</i>. London: Oneworld Publications.</p> <p>Yellen, D. (2007) <i>Hair Wars</i>. New York: Powerhouse Books</p>

13. 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>	MMUP661 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 seminars, tutorials and group critiques.		
<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 that determine the decisions within which makeup design in all its forms operates.</p> <p>An understanding of the social history of make-up and related industries and the technological, moral, and commercial constraints within which make-up practices evolve, will aid the identification of design opportunities. As a starting point, students investigate a design related issue of their choice, drawing on both primary and secondary sources of research and with due reference to appropriate theoretical concepts. The module assignment culminates in a proposal for a personal design brief (to be completed in final major project). Research is intended to underpin the final major project and to inform authenticity and identity in makeup design, development and execution.</p>

3. Aims of the module
<ul style="list-style-type: none"> <li>• To establish a foundation for students for their Final Major Project module in terms of the conduction of research, analysis, feasibility and preparatory planning.</li> <li>• To manage investigative procedures according to the context of the issues identified.</li> <li>• To consolidate effective communication of ideas and information.</li> <li>• To provide an opportunity for students to inform practical work with contextual research.</li> </ul>

4. Pre-requisite modules or specified entry requirements
Completion of previous level 4 and 5 modules within Foundation Degree 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

<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>  <b>A10</b> Hypothesize a range of concepts, values and debates that inform and influence creative practice.</p>	<b>A10</b>	Independent self-directed study. Experimentation. Research. Presentations. 1-1 tutorials, whole class teaching. Seminars, lectures. Peer learning and feedback. Self-reflection and evaluation.
<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>  <b>C10</b> Utilise skills of visual observation, description and analysis and demonstrate a methodological approach.</p>	<b>C10</b>	Practical workshops, practical assessments. Independent self-directed study. Experimentation. 1-1 tutorials, whole class teaching. Seminars, lectures. Self-reflection and evaluation.

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>  <b>D8</b> Prove enhanced literacy skills through forms of written work and contextualised research.</p>	<p><b>D8</b></p>	<p>Independent self-directed study.            Research.            1-1 tutorials            Peer learning and feedback.            Self-reflection and evaluation.</p>

8. Indicative content.
<p>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.</p>

9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes					
Assessment Strategy:					
Coursework – 100% to include 3000 word essay and presentation					
Assessment Task	Weighting	Threshold (if applicable)	Week submitted	Grading (e.g. Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to
Essay	70%			%	A10 D8
Presentation	30%			%	C10

### 11. Teaching staff associated with the module

#### Name and contact details

Andy Howell – HOWELLA@btc.ac.uk

### 12. Key reading list

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> end. 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> end. 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.  
Molotoch, H. (2003) *Where stuff comes from*. USA: Routledge  
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  
Yin, R. K. (2018) *Case study research and applications: design and methods*. London: Sage

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

#### Films

Julius Caesar, 1979 Wise 09/208

DVDs available from Taunton LRC and articles available from online databases

## Module specification

1. Factual information			
<b>Module title</b>	MMUP662 Industry Directed Project		
<b>Module tutor</b>	Andy Howell	<b>Level</b>	6
<b>Module type</b>	Taught, project	<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

This module takes a design brief initiated by an external source and invites students to thoroughly research the theme prior to developing their design ideas. Research and development will play an important part in the final outcome for this project.

### 3. Aims of the module

To enable students:

- To enhance student's design awareness.
- To demonstrate a response to a brief in a competitive context.
- To apply problem solving techniques.
- To provide an opportunity for student's to incorporate design research skills in the development of practical work.
- To show professional awareness in utilising the critical judgments of others.

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

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

### 5. Is the module compensatable?

yes

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

n/a

B. Cognitive skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<p><i>At the end of the module learners will be expected to:</i>  <b>B11</b> Apply critical, analytical and practical skills for problem solving</p>	B11	Practical workshops, practical assessments. Independent self-directed study. Experimentation. Research. 1-2 tutorials, whole class teaching. Seminars, lectures.
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>  <b>C11</b> Create and contribute to contemporary culture through the application of skills, imagination, and inventiveness</p>	C11	Practical workshops, practical assessments. Independent self-directed study. Experimentation. 1-1 tutorials, whole class teaching. Seminars, lectures. Peer learning and feedback. Self-reflection and evaluation.
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>		Independent self-directed study.

D Key transferable skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
D10 Negotiate and collaborate with outside agencies/professionals.	D10	Experimentation. Research. Presentations. 1-1 tutorials, whole class teaching. Seminars, lectures.

### 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 and test hair/make-up 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:

Coursework - 40%

Practical - 60%



9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes					
Assessment Task	Weighting	Threshold (if applicable)	Week submitted	Grading (e.g. Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to
Journal	40%			%	D10
Practical	60%			%	B11 C11 D10

11. Teaching staff associated with the module
Name and contact details
Brodie Nichols – NICHOLSB@btc.ac.uk

12. Key reading list
<p>Cottrell, S. (2019) <i>The Study Skills Handbook</i>. 5<sup>th</sup> edn. Red Globe Press.</p> <p>Cottrell, S. (2017) <i>Critical Thinking Skills: Effective Analysis, Argument and Reflection</i>. 3<sup>rd</sup> end. Palgrave</p> <p>Cottrell, S. (2014) <i>Dissertations and Project Reports: A Step by Step Guide</i>. Basingstoke: Palgrave</p> <p>Eldridge, L. (2015) <i>Face paint: the story of makeup</i>. Abrams Image.</p> <p>Greetham, B. (2019) <i>How to Write Your Undergraduate Dissertation</i>. 3<sup>rd</sup> end. Red Globe Press</p> <p>Judge, V., Shanahan, J. and Young, G. (2018) <i>Undergraduate Research in Art: A Guide for Students</i>. New York: Routledge</p> <p>Sobel, S. (2015) <i>Theatrical makeup: basic application techniques</i>. Abingdon: Routledge</p> <p>Spencer, C. (1975) <i>Cecil Beaton stage and film designs</i>. London: Academy Editions</p> <p>Van Emden, J. and Becker, L. (2016) <i>Presentation Skills for Students</i>. 3<sup>rd</sup> end. London: Palgrave</p> <p>Young, L. (2017) <i>Timeless: a century of iconic looks</i>. London: Octopus Publishing.</p>

13. Other indicative text (e.g. websites)
<p><b>Films</b></p> <p>The queen, 2006 Frears 07/152</p>

Richard 11, 1978 BBC 09/219

Stardust, 2007 Vaughn 08/212

Slumdog millionaire, 2008 Boyle 10/5

Tootsie, 1984 Pollack 07/165

The Tudors season one, 2007 BBC 10/50

Wind in the willows, 2007 Talalay/BBC 08/247

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

## Module specification

1. Factual information			
<b>Module title</b>	MMUP663 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 of which is a portfolio of work which fully reflects their technical skills and creative abilities.</p>	

3. Aims of the module	
<p>To enable students to:</p> <ul style="list-style-type: none"> <li>• To develop the use of appropriate methods and skills in the creation of a professional portfolio.</li> <li>• To provide the opportunity for students to compile a portfolio of work that demonstrates a wide range of abilities.</li> <li>• To expand their understanding of effective self-evaluation / reflection on own practice.</li> <li>• To establish the professional skills to navigate, retrieve and manage information, in order to promote their own professional practice.</li> </ul>	

4. Pre-requisite modules or specified entry requirements	
Completion of previous level 4 and 5 modules within Foundation Degree or equivalent course covering the same skill sets and level.	

5. Is the module compensatable?	
yes	

6. Are there any PSRB requirements regarding the module?	
n/a	

<b>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>
<i>At the end of the module, learners will be expected to:</i> <b>A12</b> Fully analyse the positions and roles of the make-up designer and their variant identities.	A12	Independent self-directed study. Research. Presentations. 1-3 tutorials, whole class teaching. Seminars, lectures.
<b>C. Practical and professional skills</b>	<b>Programme Learning Outcome(s) this maps against</b>	<b>Learning and teaching strategy</b>
<i>At the end of the module, learners will be expected to:</i> <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.	C12	Independent self-directed study. Experimentation. Research. Presentations. 1-1 tutorials, whole class teaching. Seminars, lectures. Self-reflection and evaluation.
<b>D Key transferable skills</b>	<b>Programme Learning Outcome(s) this maps against</b>	<b>Learning and teaching strategy</b>
<i>At the end of the module, learners will be expected to:</i>		Practical workshops.

D Key transferable skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
D11 Justify considered decisions regarding the projection of one's own professional profile, developing a sense of professionalism, marketing and self-promotion strategies.	D11	Independent self-directed study. Experimentation. Research. Presentations. 1-1 tutorials, whole class teaching. Seminars, lectures. Peer learning and feedback. Self-reflection and evaluation.

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 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:					
100% coursework to include a Portfolio and presentation in the form of a mock interview process.					
Assessment Task	Weighting	Threshold (if applicable)	Week submitted	Grading (e.g. Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to
Portfolio	80%			%	A12 C12

9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes					
Presentation	20%			%	D11

11. Teaching staff associated with the module
Name and contact details
Andy Howell – HOWELLA@btc.ac.uk

12. Key reading list
<p>Bashford, K. et al. (2014) <i>The journey behind: the tale of high profile professionals</i>. Author House UK.</p> <p>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</p> <p>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</p> <p>Lees, J. (2018) <i>How to Get a Job You Love</i>. London: McGraw Hill</p> <p>McDonald, J. (2019) <i>Social Media Marketing Workbook: How to Use Social Media for Business</i>. Create Space</p> <p>Moore, A. (2016) <i>Create Your Own Website The Easy Way: The Complete Guide to Getting You or Your Business Online</i>. Ilex Press</p> <p>Moore, A. (2013) <i>The Creative Person's Website Builder</i>. Cincinnati, Ohio: How Books</p> <p>Pinsky, R. (2017) <i>101 Ways to Promote Yourself</i>. New York, NY: Quill.</p> <p>Sandu Cultural Media (2014) <i>Creative Business Cards</i>. Gingko Press.</p>

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

**Web sources**

Bartholdy B: Showreel.01

[www.vfxtalk.com](http://www.vfxtalk.com)

[www.ifsstech.wordpress.com](http://www.ifsstech.wordpress.com)

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

## Module specification

1. Factual information			
<b>Module title</b>	MMUP664 Final Major Project		
<b>Module tutor</b>	Brodie Nichols	<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 programme of work that encompasses research development and design resolution ideas for 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.</p>			
3. Aims of the module			
<p>To enable students to:</p> <ul style="list-style-type: none"> <li>• To demonstrate proficiency in the extended application and manipulation of a range of materials.</li> <li>• To create an opportunity for students to effectively plan and manage a self-developed design brief in a professional manner.</li> <li>• To consolidate an understanding and proficiency in negotiating, communicating and justifying ideas and solutions to industry standards.</li> <li>• To enhance their own self-management skills.</li> </ul>			
4. Pre-requisite modules or specified entry requirements			
<p>Completion of previous level 4 and 5 modules within Foundation Degree or equivalent course covering the same skill sets and level.</p>			
5. Is the module compensatable?			
no			
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>
<i>At the end of the module, learners will be expected to:</i> <b>A13</b> Create and apply technical and professional aspects of make-up.	A13	Practical workshops, practical assessments. Independent self-directed study. Experimentation. Research. 1-4 tutorials, whole class teaching. Seminars, lectures. Peer learning and feedback.
<b>C. Practical and professional skills</b>	<b>Programme Learning Outcome(s) this maps against</b>	<b>Learning and teaching strategy</b>
<i>At the end of the module, learners will be expected to:</i> <b>C13</b> Determine own intentions through the articulation of ideas and responses in appropriate visual forms.	C13	Practical workshops, practical assessments. Independent self-directed study. Presentations. 1-1 tutorials, whole class teaching. Seminars, lectures.
<b>D Key transferable skills</b>	<b>Programme Learning Outcome(s) this maps against</b>	<b>Learning and teaching strategy</b>
<i>At the end of the module, learners will be expected to:</i>	D12	Practical workshops, practical assessments. Independent self-directed study.

<b>D Key transferable skills</b>	<b>Programme Learning Outcome(s) this maps against</b>	<b>Learning and teaching strategy</b>
<b>D12</b> Critically review own aims and intentions and develop independent learning.		Experimentation. Research. 1-1 tutorials. Seminars, lectures. Peer learning and feedback. Self-reflection and evaluation.

### 8. Indicative content.

This module requires students to develop a self-directed brief which involves a searching enquiry 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:

Coursework and practical – 100%

<b>Assessment Task</b>	<b>Weighting</b>	<b>Threshold (if applicable)</b>	<b>Week submitted</b>	<b>Grading (e.g. Pass / Fail / %)</b>	<b>Module Learning Outcome(s) the assessment task maps to</b>
Coursework and practical	100%			%	A13 C13 D12

11. Teaching staff associated with the module
Name and contact details
Brodie Nichols – NICHOLSB@btc.ac.uk
Andy Howell – HOWELLA@btc.ac.uk
Rhiannon Salter – SALTERR@btc.ac.uk

12. Key reading list
<p>Cottrell, S. (2019) <i>The Study Skills Handbook</i>. 5<sup>th</sup> edn. Red Globe Press.</p> <p>Cottrell, S. (2017) <i>Critical Thinking Skills: Effective Analysis, Argument and Reflection</i>. 3<sup>rd</sup> end. Palgrave</p> <p>Cottrell, S. (2014) <i>Dissertations and Project Reports: A Step by Step Guide</i>. Basingstoke: Palgrave</p> <p>Eldridge, L. (2015) <i>Face paint: the story of makeup</i>. Abrams Image.</p> <p>Greetham, B. (2019) <i>How to Write Your Undergraduate Dissertation</i>. 3<sup>rd</sup> end. Red Globe Press</p> <p>Judge, V., Shanahan, J. and Young, G. (2018) <i>Undergraduate Research in Art: A Guide for Students</i>. New York: Routledge</p> <p>Burford, B. (2009) <i>Walton Ford: pancha tantra</i>. Cologne: Taschen</p> <p>Ferguson, R. (1993) <i>Hand-painted pop: American art in transition</i>. New York: Rizzoli</p> <p>Garland, V. and Plewka, K. (2018) <i>Validated: the makeup of Val Garland</i>. Laurence King Publishing.</p> <p>Hunt, N B. (1991) <i>North American Indians: the life and culture of the Native American</i>. London: Brian Trodd Publishing House</p> <p>Jenisch, Josh. (2008) <i>The Art of the Video Game</i>. Francisco CA: Quirk Books</p> <p>Morrison, C. (2017) <i>Timeless: a century of iconic looks</i>. CreateSpace Independent Publishing Platform.</p> <p>Nguyen-Grealis, L. (2015) <i>Art and makeup</i>. London: Laurence King Publishing Ltd.</p> <p>Trede, M. (2007) <i>Hiroshige: one hundred famous views of Edo</i>. Cologne: Taschen</p> <p>Weidinger, A. (2007) <i>Gustav Klimt</i>. London: Prestel</p> <p>Wilson, E. (1988) <i>Islamic designs</i>. UK: British Museum</p> <p>Wood, G. (2007) <i>The surreal body: fetish and fashion</i>. London: V &amp; A Publications</p>

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