



**Definitive Programme Document: Hair, Make-up and Prosthetics for
Production**

(Bachelor's with Honours)

Awarding institution	Bath Spa University
Teaching institution	University Centre Weston
School	College of Liberal Arts
Department	Writing and Performance
Main campus	Knightstone Campus, Weston-super-Mare
Other sites of delivery	Winter Gardens and Loxton Campus, Weston-super-Mare
Other Schools involved in delivery	NA
Name of award(s)	Hair, Make-up and Prosthetics for Production
Qualification (final award)	BA (Hons)
Intermediate awards available	CertHE, DipHE
Routes available	Single
Sandwich year	No
Duration of award	3 years full-time/ 6 years part-time
Modes of delivery offered	Campus-based, low residency
Regulatory Scheme ¹	University Centre Weston (UCW) Academic Regulations
Exemptions from regulations/framework ²	No
Professional, Statutory and Regulatory Body accreditation	NA
Date of most recent PSRB approval (month and year)	NA
Renewal of PSRB approval due (month and year)	NA
UCAS code	tbc
Route code (SITS)	tbc
Relevant QAA Subject Benchmark Statements (including date of publication)	Drama, Drama and Performance (July 2015) Art and Design (February 2017)
Date of most recent approval	June 2019
Date specification last updated	

Exemptions

The following exemptions are in place:

Programme/Pathway	Regulations/Framework	Brief description of variance	Approving body and date
N/A			

¹ This should also be read in conjunction with the University's Qualifications Framework

² See section on 'Exemptions'

Programme Overview

The BA (Hons) Hair, Make-up and Prosthetics for Production is designed to meet the developing approaches and requirements of employers in related industries, by equipping you with the originality, innovation and technical expertise for a career as a production artist. The course meets specific requirements for specialists in film, television and theatre, the fashion industry, advertising, education and training, and enables graduates to work in niche markets, in areas such as special effects and prosthetics.

The course is practice-based, and integrates underpinning theory with the specialist design and craft skills required for the realisation of original hair, make-up and prosthetics. The programme includes work-based and placement learning and requires you to work on “live” industry-facing projects. There is the opportunity to work collaboratively with students on related media arts and performance disciplines within University Centre Weston (UCW) and Bath Spa University, as well as opportunities for practical industry engagement in a professional setting. This provides an applied practical environment, through which you can develop the skills necessary for work in the hair, make-up and prosthetics industry and develop a network of contacts to enhance your future career opportunities.

Throughout the course, there is a focus on employability and enabling you to develop the practical, theoretical and business skills for a sustainable portfolio career in the area of theatre, film and television, and media arts production.

Programme Aims

Programme Aims

1. To foster the creative application of practical skills in make-up and hair design and special effects make-up and prosthetics for production to an industry standard.
2. To promote creative and critical engagement with the developments and traditions of make-up, hair design and prosthetics, in historical, cultural, technological and theoretical contexts to underpin practice.
3. To engender autonomous and independent practice through critical and analytical skills to enable graduates to work within professional codes of practice and ethics.
4. To enable students to develop the ability to evaluate product and design innovation in both subject specific and wider industry practice.
5. To provide opportunities for students to apply entrepreneurial and networking skills to a broad range of collaborative and interdisciplinary practices and employment opportunities, thereby fostering the potential for innovation.
6. To nurture a critical approach to continuing personal professional development and independent learning.

Programme Intended Learning Outcomes (ILOs)

A Subject-Specific Skills and Knowledge

	Programme Intended Learning Outcomes (ILOs)	On Achieving Level 5	On Achieving Level 4
	On Achieving Level 6		
A1	Creative critical engagement with forms, practices,	Competent and creative engagement with forms,	Demonstrate technical competence in a variety of

	techniques and applications across the field of hair, make-up and prosthetics for production.	practices, techniques and applications across the field of hair, make-up and prosthetics for production.	production techniques across the field of hair, make-up and prosthetics.
A2	Systematic application of established techniques of analysis and enquiry within hair, make-up and prosthetics for production in the realisation of creative artefacts to industry standards.	Critical engagement with the core principles of hair, make-up and prosthetics design and production in different contexts and settings.	Explore and present production practices in different contexts and settings
A3	Analytical creative engagement with production application practices and technologies reflective of industry standards and expectations.	Develop existing, and acquire new, skills that enable effective application of production practices and technologies	Demonstrate knowledge and understanding of technical application and style in production practice.
A4	Analytical creative engagement with critical and theoretical perspectives of hair, make-up and prosthetics for production and their application within allied industry contexts	Articulate a practical understanding of critical and theoretical perspectives, practices and key practitioners and their cultural and/or historical contexts	Demonstrate awareness and understanding of how the history of production theory and practice underpins contemporary practice
A5	Creative and analytical understanding of the role and function of design, body and movement in relation to hair, make-up and prosthetics for production.	Creative engagement with principles of artistic design in the realisation in hair, make-up and prosthetics pieces.	Understand the principles of observation, visualisation and appropriate use of materials and technologies in the design of hair, make-up and prosthetics
A6	Working knowledge and analytical understanding of group and collective industry practices in the realisation of hair, make-up and prosthetics for production	Sound creative engagement within a team by using the industry skills required for the realisation of practice-based work in hair, make-up and prosthetics for production	Creative and imaginative engagement within a team for the realisation of practice-based work in hair, make-up and prosthetics for production

B Cognitive and Intellectual Skills

	Programme Intended Learning Outcomes (ILOs) On Achieving Level 6	On Achieving Level 5	On Achieving Level 4
B1	Critical self-reflection to identify personal skill development to meet industry expectations for professional practice.	Critically review personal practice to make judgements and propose solutions in relation to your own professional development	Evaluate reflectively on personal practice and professional development.

B2	Critical creative and analytical engagement with production methodologies that are informed by current industry practice and quality standards.	Critically evaluate your own practice in relation to industry relevant quality and standards.	Engage with factors affecting production methodology spanning traditional and current practices.
B3	Synthesise your own design concepts with product use and development, in response to industry-led requirements.	Critically evaluate and utilise materials and resources effectively within the creation of production designs.	Use a range of materials to evaluate interdisciplinary relationships within the creation of production designs.
B4	Critically analyse and evaluate outcomes of your own and others practical work to make judgements and propose solutions within a production context.	Critically review the outcomes of practical work through constructive and supportive evaluation and critique.	Review the outcomes of practical work through constructive and supportive evaluation and critique
B5	Systematic understanding of the social, cultural and ethical implications of production development in a professional context.	Knowledge and critical understanding of the social, cultural and ethical implications of production development	Demonstrate an awareness and understanding of the social, cultural and ethical implications of production development

C Skills for Life and Work

	Programme Intended Learning Outcomes (ILOs)	On Achieving Level 5	On Achieving Level 4
	On Achieving Level 6		
C1	Autonomous learning ³ (including time management) that shows the exercise of initiative and personal responsibility and enables decision-making in complex and unpredictable contexts.	Autonomous learning (including time management) as would be necessary for employment requiring the exercise of personal responsibility and decision-making such that significant responsibility within organisations could be assumed.	Autonomous learning (including time management) as would be necessary for employment requiring the exercise of personal responsibility.
C2	Team working skills necessary to flourish in the global workplace with an ability both to work in and lead teams effectively.	Team work as would be necessary for employment requiring the exercise of personal responsibility and decision-making for effective work with others such that significant responsibility within organisations could be assumed.	Team work as would be necessary for employment requiring the exercise of personal responsibility for effective work with others.

³ i.e. the ability to review, direct and manage one's own workload

C3	Communication skills that ensure information, ideas, problems and solutions are communicated effectively and clearly to both specialist and non-specialist audiences.	Communication skills commensurate with the effective communication of information, arguments and analysis in a variety of forms to specialist and non-specialist audiences in which key techniques of the discipline are deployed effectively.	Communication skills that demonstrate an ability to communicate outcomes accurately and reliably and with structured and coherent arguments.
C4	IT skills and digital literacy that demonstrate core competences and are commensurate with an ability to work at the interface of creativity and new technologies.	IT skills and digital literacy that demonstrate the development of existing skills and the acquisition of new competences.	IT skills and digital literacy that provide a platform from which further training can be undertaken to enable development of new skills within a structured and managed environment.

Programme content

This programme comprises the following modules

Key:

Core = C

Required = R

Required* = R*

Optional = O

Not available for this status = N/A

If a particular status is greyed out, it is not offered for this programme.

Subject offered as single award

BA (Hons) Hair, Make-up and Prosthetics for Production				Status			
Level	Code	Title	Credits	Single	Major	Joint	Minor
4	HMP40 00-40	Portfolio Building	20	C			
4	HMP40 01-40	Technical Skills: Hair	40	C			
4	HMP40 02-40	Technical Skills: Make-up	40	C			
4	HMP40 03 -20	Technical Skills: Prosthetics	20	C			
5	HMP50 00-40	Business Portfolio	40	C			
5	HMP50 01-20	Production Process: Research	20	C			

5	HMP50 02-20	Production Process: Design	20	C			
5	HMP50 03-20	Production Process: Techniques and Testing	20	C			
5	HMP50 04-20	Production Process: Application	20	C			
6	HMP60 00-20	Production Practice 1	20	C			
6	HMP60 01-20	Production Practice 2	20	C			
6	HMP60 02-40	Transformational Image Piece	40	C			
6	HMP60 03-20	Professional Practice	20	C			
6	HMP60 04-20	Independent Research Project	20	C			

Assessment methods

A range of summative assessment tasks will be used to test the Intended Learning Outcomes in each module. These are indicated in the attached assessment map which shows which tasks are used in which modules.

Students will be supported in their development towards summative assessment by appropriate formative exercises.

Please note: if you choose an optional module from outside this programme, you may be required to undertake a summative assessment task that does not appear in the assessment grid here in order to pass that module.

Work experience and placement opportunities

Work-experience opportunities are available at level 5, through collaborative projects and live briefs, whereby you engage with students from related disciplines in the design and realisation of a creative product. At level 6, the Professional Practice module requires you to engage with between 70 – 80 hours of work experience and/or placement opportunities in the production arts sector, either through collaborative professional projects with other students or by acquiring placements with external organisations.

Graduate Attributes

Bath Spa Graduates...	In BA (Hons) Hair, Make-up and Prosthetics for Production we enable this...
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1	Will be employable: equipped with the skills necessary to flourish in the global workplace, able to work in and lead teams	By focussing on the development of a breadth of specific and transferable skills relevant to employment in the industry. The practical nature of the programme also fosters essential team building and leadership skills through collaborative work and production practice and assessment.
2	Will be able to understand and manage complexity, diversity and change	This is reflected throughout the curriculum content and by constant review of developments within a rapidly changing and progressive industry. Through 'live' projects students will encounter scenarios which present challenges relating to this attribute.
3	Will be creative: able to innovate and to solve problems by working across disciplines as professional or artistic practitioners	Cross-disciplinary collaboration is encouraged through a variety of projects and work experiences.
4	Will be digitally literate: able to work at the interface of creativity and technology	The course encourages you to see yourselves as innovators in emerging arts production technology. Knowledge and skills is developed in the use of digital and creative technology as essential tools for both production and sustaining employment.
5	Will be internationally networked: either by studying abroad for part of their programme, or studying alongside students from overseas	Through opportunities to collaborate and share ideas with other disciplines at UCW and BSU, where international connections already exist. You are encouraged to consider future career in the context of the global production arts sector.
6	Will be creative thinkers, doers and makers	The programme encourages you to be innovative and forward thinking. This is underpinned by an understanding of the relationship between theory and practice in line with industry developments.
7	Will be critical thinkers: able to express their ideas in written and oral form, and possessing information literacy	Through a variety of assessment methods, on-going tutor and peer feedback, reflection and evaluation of personal competence and development in both practice and theory.
8	Will be ethically aware: prepared for citizenship in a local, national and global context	The curriculum offers you the opportunity to look beyond the classroom, to the demands both of the workplace and the needs of an international audience.

Modifications

Module-level modifications

Code	Title	Nature of modification	Date(s) of approval and approving bodies	Date modification comes into effect

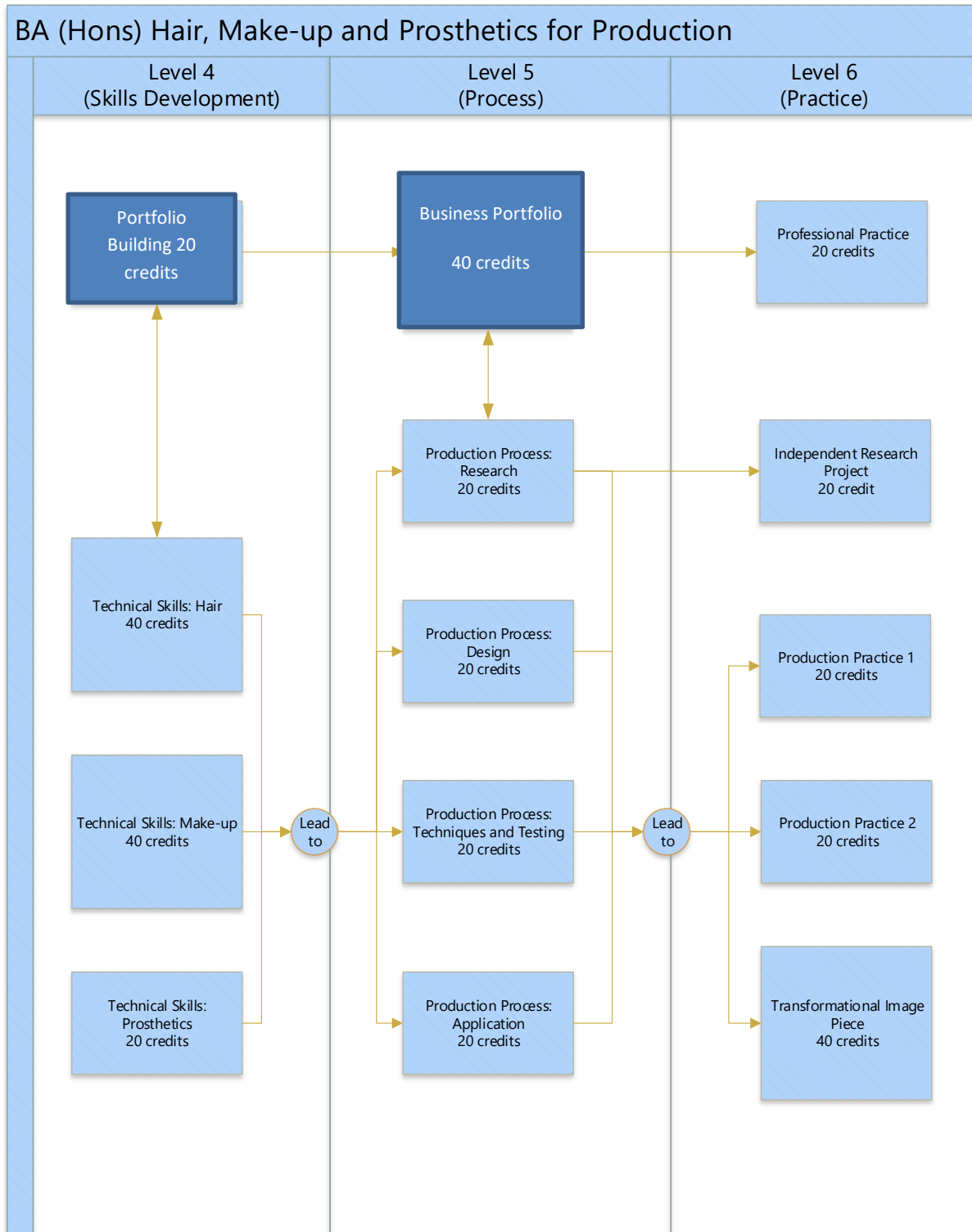
Programme-level modifications

Nature of modification	Date(s) of approval and approving bodies	Date modification comes into effect

Attached as appendices:

1. Programme structure diagram
2. Map of module outcomes to level/programme outcomes
3. Assessment map
4. Module descriptors

Appendix 1. Programme structure diagram



Appendix 2.

Map of Intended Learning Outcomes (ILOs) against modules

BA (Hons) Hair, Make-up and Prosthetics for Production



Level	Module Code	Module Title	Status (C,R,R*,O) ⁴	Intended Learning Outcomes															
				Subject-specific Skills and Knowledge						Cognitive and Intellectual Skills					Skills for Life and Work				
				A1	A2	A3	A4	A5	A6	B1	B2	B3	B4	B5	C1	C2	C3	C4	
4	HMP4000-20	Portfolio Building	C		✓						✓		✓	✓		✓		✓	
4	HMP4001-40	Technical Skills: Hair	C	✓	✓	✓	✓		✓	✓	✓		✓	✓		✓	✓	✓	✓
4	HMP4002-40	Technical Skills: Make-up	C	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓		✓	✓	✓
4	HMP4003-20	Technical Skills: Prosthetics	C		✓	✓	✓	✓	✓	✓		✓			✓	✓			
5	HMP5000-40	Business Portfolio	C			✓		✓		✓		✓			✓		✓	✓	✓
5	HMP5001-20	Production Process: Research	C		✓		✓				✓	✓		✓					✓
5	HMP5002-20	Production Process: Design	C	✓			✓	✓	✓				✓	✓	✓	✓	✓	✓	✓

⁴ C = Core; R = Required; R* = Required*; O = Optional

5	HMP5003-20	Production Process: Techniques and Testing	C	✓	✓	✓			✓	✓	✓	✓	✓		✓		✓	
5	HMP5004-20	Production Process: Application	C	✓	✓						✓		✓					
6	HMP6000-20	Production Practice 1	C	✓	✓					✓				✓		✓	✓	✓
6	HMP6001-20	Production Practice 2	C			✓			✓		✓		✓	✓	✓	✓	✓	
6	HMP6002-40	Transformational Image Piece	C				✓	✓	✓	✓	✓	✓	✓		✓			
6	HMP6003-20	Professional Practice	C	✓		✓		✓		✓			✓	✓	✓	✓	✓	✓
6	HMP6004-20	Independent Research Project	C		✓		✓	✓				✓			✓			✓

Appendix 3. Assessment map



Map of summative assessment tasks by module
BA (Hons) Hair, Make-up and Prosthetics for Production

Please indicate in the relevant boxes which summative assessment methods are used in each module and, where appropriate, the assessment length.

Level	Module Code	Module Title	Status (C,R,R*,O) ⁵	Assessment method							
				Coursework					Practical		
				Dissertation	Essay	Journal	Digital Portfolio	Report	Practical Project	Business portfolio	Presentation
4	HMP4000-20	Portfolio Building	C				1 x equivalent to 2500 words				1 x 20 min.
4	HMP4001-40	Technical Skills: Hair	C			1 x equivalent to 3000 words				1 x equivalent to 5000 words	
4	HMP4002-40	Technical Skills: Make-up	C		1 x 2500 words					1 x equivalent to 4000 words	
4	HMP4003-20	Technical Skills; Prosthetics	C			1 x equivalent				1 x equivalent	

⁵ C = Core; R = Required; R* = Required*; O = Optional

						to 3000 words				to 5000 words	
5	HMP5000-40	Business Portfolio	C				1 x equivalent to 6000 words				1 x15 min.
5	HMP5001-20	Production Process: Research	C				1 x equivalent to 5000				
5	HMP5002-20	Production Process: Design	C							1 x equivalent to 2500	1 x 20 min.
5	HMP5003-20	Production Process: Technique and Testing	C							1 x equivalent to 2500 words	1 x 20 min.
5	HMP5004-20	Production Process: Application	C						1 x practical piece equivalent to 5000 words		
6	HMP6000-20	Production Practice 1	C						1 x equivalent to 3500 words		1 x 10 min.
6	HMP6001-20	Production Practice 2	C		1 x 1500 words				1 x equivalent to 3500 words		
6	HMP6002-40	Transformational Image Piece	C				1 x 3000 words		1 x equivalent to 7000 words		
6	HMP6003-20	Professional Practice	C					1 x 1500 words			1 x 20 min.
6	HMP6004-20	Independent Research Project	C	1 x 6000 words							

Appendix 4. Module descriptors

1	Module code	HMP4000-20
2	Module title	Portfolio Building
3	Subject	Hair, Make-up and Prosthetics for Production
4	Core for	BA (Hons) Hair, Make-up and Prosthetics for Production
5	Level	4
6	UK credits	20
7	ECTS credits	10
8	Optional for	NA
9	Excluded combinations	NA
10	Pre-requisite or co-requisite	None
11	Class contact time: total hours	Total Hours: 75
12	Independent study time: total hours	Total Hours: 125
13	Semester(s) of delivery	Year long
14	Main campus location	Knightstone Campus, UCW
15	Module co-ordinator	Kirsten Harrison
16	Additional costs involved	N/A
17	<p>Brief description and aims of module</p> <p>In this module you begin the process of developing your marketing skills necessary for a career in the production arts industry. You begin to build a digital portfolio that you will extend and enhance across the duration of the course. This will form the basis of your creative identity as a practitioner working in the production arts industry.</p> <p>This module aims to:</p> <ul style="list-style-type: none"> • Provide you with the opportunity to create and develop a digital portfolio and the professional tools to succeed in the production arts • Encourage entrepreneurship, business enterprise and networking skills. • Provide a practice-based environment that facilitates the production of work for inclusion in a digital portfolio 	
18	<p>Outline syllabus</p> <p>The focus at level 4 is on understanding the importance of professional portfolios and creating an ever-evolving digital portfolio and how to develop a network of contacts in order to showcase your work.</p> <p>The digital portfolio developed through this module present you as having specific personal and professional skills and attributes, which aids your employment prospects.</p> <p>Throughout the module, you explore the methodologies behind self-promotional techniques, which can be adapted to suit the promotion of an individual in the workplace.</p> <p>The developing toolbox and digital portfolio is a stepping-stone into level 5.</p>	

19	<p>Teaching and learning activities</p> <p>The module is taught through weekly lectures, seminars and workshops. There is an emphasis on active student participation through group work and independent study, in which presentation skills are crucial to development of work-based practice.</p> <p>On-going feedback, evaluation on practice from tutors and peers and self-review enable your understanding of professional working practices within the industry and develops your confidence. Guest speakers from industry are invited to give specific industry insight into aspects of the business.</p> <p>You receive formative assessment through in-class presentations and peer review. Summative assessment is based on a presentation and a digital portfolio that demonstrates appropriate and meaningful selection, interpretation and organisation of publicity material.</p>	
20	<p>Intended learning outcomes <i>By successful completion of the module, students will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Effective self-promotion using digital means. 2. The ability to communicate accurately and reliably using oral, written, and visual communication skills. 3. The ability to review and evaluate creative work and your own professional strengths and developmental requirements. 	<p><i>How assessed</i></p> <p>F1, S1, S2</p> <p>F2, S1</p> <p>F2, S1</p>
21	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. In-class presentations and discussions F2. Peer critiques of digital portfolios</p>	
	<p><i>Summative assessments:</i></p> <p>S1.10 minute presentation S2. Digital Portfolio</p>	<p>Weighting%</p> <p>40%</p> <p>60%</p>
22	<p>Learning resources</p> <p><i>University Library print, electronic resources and VLE:</i></p> <p>Core Reading:</p> <ul style="list-style-type: none"> • Aldridge, A. (2003). <i>Consumption</i>. Polity Press • Ewen, S.(1988). <i>All Consuming Images- The politics of style in contemporary culture</i>. Basic Books • Hall, S. (2003). <i>Representation. Cultural Representation and Signifying Practices</i>. Sage Publications. • <i>Learn how to build your career as a makeup artist (2023) FORMAT</i>. Available at: https://www.format.com/online-portfolio-website/makeup-artist/guide 	

	<ul style="list-style-type: none"> • <i>LibGuides: Reflective Practice Toolkit: Models of reflection</i> (2023) LibGuides at University of Cambridge Subject Libraries. Available at: Models of reflection - Reflective Practice Toolkit - LibGuides at University of Cambridge Subject Libraries • Sturken, M & Cartwright, L. (2001) <i>Practices of Looking</i>. Oxford University Press. • Williamson, J. (1978). <i>Decoding Advertisements- Ideology and Meaning in Advertising</i>. Marion Boyars Publishers Ltd. Also available at: VLeBooks - Logon <p>Further Reading:</p> <ul style="list-style-type: none"> • Bourdieu, P (1973) <i>Cultural reproduction and the social reproduction</i>. Available at: bourdieup_cultural_and_social_reproduction.pdf (weebly.com) • Dyer, G (1982) <i>Advertising as Communication</i>. Routledge & CRC Press (2005) <i>Give great presentations: how to speak confidently and make your point</i>. Bloomsbury • Eldridge, L (2015) <i>Face paint: the story of makeup</i>. Available at: VLeBooks - Logon • Hernandez, G (2017) <i>Classic beauty: the history of makeup</i>. Schiffer Publishing Ltd (US) • Klien, Naomi. (1998) <i>No Logo</i>. Flamingo press • Matthias, M (date unknown) <i>Why did we start wearing makeup?</i> Available at: Why Did We Start Wearing Makeup? Britannica • Middleton, S (2010) <i>Build a brand in 30 days – with Simon Middleton, the Brand Strategy Guru</i>. Available at: VLeBooks - Logon • Video Arts (2010) <i>Presentation is Everything</i>. Available at: Presentation Is Everything - ClickView <p>Specialist resources Further careers advice and support is available from the Higher Education Academic Registry Team (HEART)</p>
23	<p>Preparatory work</p> <p>Subject Specific Preparation Undertaking market research to explore how other practitioners operate across the industry will be useful preparation for this module. Search for Makeup, Hair and Prosthetics careers information on www.creativeskillset.org and the www.nationalcareersservice.direct.gov.uk as part of your Market Research.</p> <p>Careers Related Preparation Understanding the skills, experience and qualifications needed for a successful career in Hair, Makeup and Prosthetics Production will enable you to build your digital portfolio in line with employer expectations within the industry.</p>

1	Module code	HMP4001-40
2	Module title	Technical Skills: Hair
3	Subject	Hair, Make-up and Prosthetics for Production
4	Core for	BA (Hons) Hair, Make-up and Prosthetics for Production
5	Level	4
6	UK credits	40
7	ECTS credits	20
8	Optional for	NA
9	Excluded combinations	NA
10	Pre-requisite or co-requisite	None
11	Class contact time: total hours	Total Hours: 100
12	Independent study time: total hours	Total Hours: 300
13	Semester(s) of delivery	Year long
14	Main campus location	Knightstone Campus, UCW
15	Module co-ordinator	Kirsten Harrison
16	Additional costs involved	None
17	<p>Brief description and aims of module</p> <p>This module provides you with a grounding in the skills and techniques associated with the design and construction of hairstyles used in the field of production arts.</p> <p>The module aims to:</p> <ul style="list-style-type: none"> • Foster your practical skills as necessary for employment in the industry and in a global workplace. • Provide a workshop environment for hair design and construction. • Engage with a variety of employment opportunities. 	
18	<p>Outline syllabus</p> <p>The emphasis of the module is on the development of a broad range of hairstyles appropriate to given production circumstances, from initial designs, to construction and application. You develop your practical hair-styling skills and adapt them to specialist areas such as fantasy, period drama, styling for cosmetic purposes, and wig application.</p> <p>Whilst practice focused, the module content is placed within the historical, contemporary and theoretical context of hair design.</p> <p>Skills and techniques are developed through frequent repetition and practice to bring you toward the level required by the industry. This prepares you for employment, whilst raising awareness of the level of skills that are required by the sector. As part of the module, you study the work of existing and historical practitioners across the sub-disciplines, and undertake independent research to inform your practice. This helps to develop an understanding of changes in technique over time, and the way in which they can be incorporated into current practice.</p>	

- Casey, H (2023) *Wigs, Hair and Make-up: A Backstage Guide*. Methuen Drama
- Health & Safety Executive (2023) *COSHH and hairdressers – key messages – COSHH*. Available at: www.hse.gov.uk/coshh/industry/hairdressing.htm
- *LibGuides: Reflective Practice Toolkit: Models of reflection* (2023) LibGuides at University of Cambridge Subject Libraries. Available at: [Models of reflection - Reflective Practice Toolkit - LibGuides at University of Cambridge Subject Libraries](#)
- Mensah, C (2020) *Good Hair: The Essential Guide to Afro, textured and Curly Hair*. Available at: [VLeBooks - Logon](#)
- Spencer, K. (2009) *Period Hairstyles for Studio, Stage and Screen: A Practical Reference for Actors, Models, Make-Up Artists, Photographers*. Bloomsbury.

Further Reading:

- Banner, B (2020) *I Tried Following a Real Edwardian Hair Care Routine*. Available at: [I Tried Following a Real Edwardian Hair Care Routine - YouTube](#)
- BBC3 (2014) *Hair (TV Series)*. Available at: [Hair - Episode 2 - ClickView](#)
- Bouillion, C & Wilkinson, J. (2005) *The Science of hair care*. CRC Press
- Braidell, B & Lenard, J. (2011) *The Hair and Make-Up Artist's Handbook: A Complete Guide for Professional Qualifications*. Hodder Education
- Dabiri, E (2019) *Don't Touch my Hair*. Available at: [VLeBooks - Logon](#)
- Health and Safety Executive (1986) *How to Use Hair Products Safely in the Salon*. HSE Books
- Lister, M. (2014) *Men's hairdressing: traditional and modern barbering*. Cengage Learning
- Lowery A. (2013) *Historical Wig Styling: Ancient Egypt to the 1830s*. Focal Press
- Lowery, A. (2013) *Historical Wig Styling: Victorian to the Present*. Focal Press
- Swinfield, R. (1999) *Hair & Wigs for the Stage: step-by-step*. Methuen Drama
- Timeshift (2017) *Bouffants, Beehives and Bobs: The Hairstyles That Shaped Britain*. Available at: [Bouffants, Beehives and Bobs: The Hairstyles That Shaped Britain - ClickView](#)

Specialist resources:

Hair and make-up studio and equipment

23 Preparatory work

Subject Specific Preparation

You will need to evaluate your existing skill set and to reflect on how this could be developed. You should begin to research the historical and theoretical context in which hair design has developed by viewing period drama and reading about hair design techniques.

1	Module code	HMP4002-40
2	Module title	Technical Skills: Make-up
3	Subject	Hair, Make-up and Prosthetics for Production
4	Core for	BA (Hons) Hair, Make-up and Prosthetics for Production
5	Level	4
6	UK credits	40
7	ECTS credits	20
8	Optional for	NA
9	Excluded combinations	NA
10	Pre-requisite or co-requisite	None
11	Class contact time: total hours	Total Hours: 100
12	Independent study time: total hours	Total Hours: 300
13	Semester(s) of delivery	Year long
14	Main campus location	Knightstone Campus, UCW
15	Module co-ordinator	Tara O'Hare
16	Additional costs involved	None
17	Brief description and aims of module	<p>This module develops skills in the application of make-up in a variety of contexts, which could include film, theatre, TV, corrective and camouflage processes, and editorial. Research into the technical aspects of make-up, underpinned by an understanding of its historical context inform practical techniques and the development of creativity.</p> <p>Through research and discussion, the module allows you to take an ethical stance on corrective product testing and provides an understanding of your potential place in the industry.</p> <p>This module aims to:</p> <ul style="list-style-type: none"> • Foster the creative application of practical skills in make-up. • Engage creatively and critically on the developments and traditions of make-up in a historical, cultural, technological and theoretical context to underpin practice. • To engender autonomous and independent practice through critical and analytical skills to enable graduates to work within professional codes of practice and ethics.
18	Outline syllabus	<p>Through weekly group workshops and seminars, you develop practical skills, whereby you can create characters for a variety of scenarios and periods. Emphasis is placed on the development of character, in relation to plot and narrative, in which make-up is seen as integral to both storyline and the connection between reality and fantasy.</p> <p>By combining skills development with research into character, physiognomy and the ingredients of make-up, you learn to create make-up that distinguishes age, gender and ethnicity and highlights or minimises particular facial features. This includes life and figure drawing, to develop an understanding of physiognomy and anatomy.</p>

	The module culminates in a practical project in which you have the opportunity to demonstrate your creativity, originality and understanding of technical aspects of make-up.	
19	<p>Teaching and learning activities</p> <p>This module consists of an equal mix of tutor led and self-directed practice. The group workshops and seminars require active participation and teamwork, whilst the research element, requires independence and criticality.</p> <p>Formative and summative assessment is based on the submission of a portfolio and evaluative journal, detailing the progress made throughout the module and the processes leading to the completion of the final project. The evaluation aspect in the 'evaluative journal' shall be of character development.</p> <p>Cosmetic pathology is delivered through a series of lectures, case studies and demonstrations. Topics in this area include skin types, physical responses and consequences of unprofessional practice.</p> <p>The module recognises the importance of peer critique and feedback, in the development of the artist's critical, creative and commercial persona.</p>	
20	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Knowledge of relevant research methodologies and historical contexts that apply to character development and design. 2. The ability to evaluate and interpret primary and secondary source material to realise an original creative concept or design. 3. The ability to review, evaluate and communicate the results of your work through structured and coherent arguments. 4. Knowledge of the underlying principles anatomy and physiology, in the context of make-up application, and associated healthy and safety risk management. 	<p><i>How assessed</i></p> <p>F1, S1, S2</p> <p>F1, F2, S1, S2,</p> <p>F1, S2,</p> <p>F1, S1</p>
21	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. In-class presentations and discussions</p> <p>F2. Peer critiques of physical portfolios</p>	
	<p>Summative Assessments:</p> <p>S1. Character portfolio</p> <p>S2. Evaluation (2500 words),</p>	<p>Weighting %</p> <p>70%</p> <p>30%</p>

<p>22</p>	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> • <i>Key texts (in addition to the preparatory reading recommended below);</i> <ul style="list-style-type: none"> • Aldridge, A. (2003). <i>Consumption</i>. Polity Press • Aucoin, K. (1999) <i>Making Faces</i>. Little, Brown and Company • Aucoin, K. (2000) <i>Face Forward</i>. Little, Brown and Company, 1st Edition • Corson, R. (2005) <i>Fashions in Makeup: From Ancient to modern times</i>, Peter Owen Publishers; Revised edition edition (October 1, 2005) • Davis, G. (2012) <i>The Makeup Artist Handbook: Techniques for Film, Television, Photography, and Theatre</i> 2nd Edition • Edwards, B (2004) <i>A Course in Mastering the Art of Mixing Colors</i>. Penguin • Edwards, B (2012) <i>Drawing on the Right Side of the Brain: The Definitive, 4th Edition</i>. Penguin • Hartley, J. (2004). <i>Creative Industries</i>. Wiley Blackwell • Klien, Naomi. (1998) <i>No Logo</i>. Flamingo press • Sturken, M & Cartwright, L. (2001) <i>Practices of Looking</i>. Oxford University Press. • <i>Key web-based and electronic resources</i> Office 365 Teams (VLE) https://www.qcmakeupacademy.com/2017/05/makeup-training-101-makeup-theory/ https://www.taylorfrancis.com/books/9781351905909 https://trendimi.com/public/user/downloads/ebooks/mk_up_K4X_22042013020554.pdf tp://www.cabellosyhierbas.cl/wp-content/uploads/2014/01/Bobbi_Brown_Makeup_Manual_Revised.pdf • <i>Specialist resources:</i> Hair and make-up studio and equipment
<p>23</p>	<p>Preparatory work</p> <p>Subject Specific Preparation Undertaking market research to explore how other practitioners operate across the industry will be useful preparation for this module.</p> <p>Study Skills Support Participation in the HE.LP programme workshops, as detailed below, will help in the preparation for this module.</p> <p>Recommended preparatory reading Conway, J. (2004) <i>Make-Up Artistry: For Professional Qualifications</i>. Heinemann Corson, R. (2003) <i>Fashions in Makeup: From Ancient to Modern Times</i>. Peter Owen Ltd. Davis, G. (2012) <i>The Makeup Artist Handbook: Techniques for Film, Television, Photography and Theatre</i>. Focal Press</p>

<p>Deleamar, P. (2003) <i>Complete Make-Up Artist; Working in Film, Fashion, Television and Theatre [2nd revised edition]</i>. Cengage Learning Vocational</p> <p>Eldridge, L. (2016) <i>Dior: The Art of Colour</i>. Rizzoli International Publications</p> <p>Hall, S. (2003). <i>Representation. Cultural Representation and Signifying Practices</i>. Sage Publications</p> <p>McGuinness, H. (2007) <i>Facials and Skin Care in Essence</i>. Hodder Education.</p> <p>Nguyen-Grealis, L. (2015) <i>Art & Makeup</i>. Laurence King Publications</p> <p>Sturken, M & Cartwright, L. (2001) <i>Practices of Looking</i>. Oxford University Press</p>

1	Module code	HMP4003-20
2	Module title	Technical Skills: Prosthetics
3	Subject	Hair, Make-up and Prosthetics for Production
4	Core for	BA (Hons) Hair, Make-up and Prosthetics for Production
5	Level	4
6	UK credits	20
7	ECTS credits	10
8	Optional for	NA
9	Excluded combinations	NA
10	Pre-requisite or co-requisite	None
11	Class contact time: total hours	Total Hours:75
12	Independent study time: total hours	Total Hours:125
13	Semester(s) of delivery	Year long
14	Main campus location	Knightstone Campus, UCW
15	Module co-ordinator	Tara O'Hare
16	Additional costs involved	None
17	<p>Brief description and aims of module</p> <p>This module develops skills in the creation and application of prosthetic make-up and special effects in the context of film, theatre and television. It introduces the principles and specialist skills necessary for a make-up artist to create a 3D character by enhancing and/or changing the performer.</p> <p>This module aims to:-</p> <ul style="list-style-type: none"> • Foster the creative application of practical skills in prosthetics and special effects production. • Engage creatively and critically on the developments and traditions of prosthetics, in a historical, cultural, technological and theoretical context to underpin practice. • To provide an environment in which you develop the ability to evaluate product and design innovation in both subject specific and wider practice. 	
18	<p>Outline syllabus</p> <p>The module has a strong practical element underpinned by historical and theoretical studies. The development of skills in applying casualty simulation makeup and prosthetics lie at the heart of the module. The creation of flat plate moulds, direct application prosthetics and basic sculpting techniques will form the underpinning knowledge needed prior to transition onto Level 5.</p> <p>You research and explore a wide variety of techniques, materials and methods, recording reflectively and analytically, through the use of visual and written journals.</p> <p>You explore the past, present and future developments of prosthetic production and application across a range of contexts.</p>	

	The module culminates in a practical project in which you have the opportunity to demonstrate your creativity, originality and understanding of technical aspects of makeup and prosthetics.	
19	<p>Teaching and learning activities</p> <p>This module consists of an equal mix of tutor led and self-directed practice. The group workshops and seminars require active participation and teamwork, whilst the research element, requires independence and criticality. Formative and summative assessment is based on the submission of a portfolio and evaluative journal, detailing the progress made throughout the module and the processes leading to the completion of the final project.</p> <p>The module recognises the importance of peer critique and feedback, in the development of the artist's critical, creative and commercial persona.</p>	
20	<p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. The ability to gather, present and evaluate information, ideas and concepts related to a specific area of industry practice. 2. Practical skills and knowledge that reflect the underlying concepts, basic theories and principles of industry requirements for the creation, design and application of special effects and prosthesis. 3. The ability to evaluate personal practical skills development 	<p><i>How assessed</i></p> <p>F2, S2</p> <p>F1, S1, S2</p> <p>F2, S1, S2</p>
21	<p>Assessment and feedback</p> <p>Formative exercises and tasks:</p> <p>F1. Tutor feedback on the development and submission of a make-up, special effects or prosthetics scenario F2. Tutor feedback on reflective journals</p>	
	<p>Summative Assessments:</p> <p>S1. Portfolio: practical demonstration of technical skills in all areas covered S2. Evaluation (1500 words)</p>	<p>Weighting %</p> <p>60%</p> <p>40%</p>
22	<p>Learning resources</p> <p><i>University Library print, electronic resources and VLE:</i></p> <ul style="list-style-type: none"> • <i>Key texts</i> • Debrecini, T (2009) <i>Special Make-Up Effects for Stage & Screen: Making and Applying Prosthetics</i>. Focal Press 	

	<ul style="list-style-type: none">• Kehoe, Vincent J-R. (1991) <i>Special Make-Up Effects</i>. Routledge.• Morawetz, T. (2001) <i>Making Faces, Playing God: Identity and the Art of Transformational Makeup</i>. University of Texas Press• Rankin, (2004) <i>Andrew Gallimore</i>. Rankin Publishing Ltd.• Rankin, (2014) <i>Ayami Nishimura</i>. Rankin Publishing Ltd.• Vinther, J. (2003) <i>Special Effects Make-up: For Film and Theatre</i>. Methuen Drama. • <i>Key web-based and electronic resources</i> Office 365 Teams (VLE) https://www.prostheticsmagazine.co.uk/ https://www.backporchfx.com/single-post/2016/04/10/Colour-Theory-in-Practice • <i>Specialist resources:</i> Prosthetics studio and equipment
23	<p>Preparatory work</p> <p>Subject Specific Preparation You should evaluate your existing skill set and reflect on how this could be developed.</p> <p>Begin to research historical and theoretical context in which hair design has developed by viewing period drama and reading about hair design techniques.</p>

Module Descriptor

1	Module code	HMP5000-40
2	Module title	Business Portfolio
3	Subject	Hair, Make-up and Prosthetics for Production
4	Core for	BA (Hons)
5	Level	5
6	UK credits	40
7	ECTS credits	20
8	Optional for	NA
9	Excluded combinations	NA
10	Pre-requisite or co-requisite	None
11	Class contact time: total hours	Total Hours: 150
12	Independent study time: total hours	Total Hours: 250
13	Semester(s) of delivery	Year long
14	Main campus location	Knightstone Campus, UCW
15	Module co-ordinator	Kirsten Harrison
16	Additional costs involved	None
17	<p>Brief description and aims of module</p> <p>This module further develops the digital portfolio you commenced at Level 4. This includes the development of a marketing portfolio social media presence, and business research portfolio, by which you identify yourself as a practitioner who supports the production arts industry and develop a network of contacts.</p> <p>The focus is on understanding brand, contracts, self-employment, professional membership and legalities will form your research portfolio. Along with other key business requirements of working within a diverse and changing nature of the industry.</p> <p>This module aims to:</p> <ul style="list-style-type: none"> • Provide you with the opportunity to develop a digital portfolio and professional tools to succeed in the production arts field, as well as a research portfolio demonstrating the understanding of business context. • To encourage entrepreneurship, business enterprise and networking skills. 	
18	<p>Outline syllabus</p> <p>The digital and research portfolio developed through this module ensures you will have developing personal and professional skills and attributes, which will enhance your understanding of both employment and self-employment.</p> <p>Throughout the module, you will explore theories and concepts supporting both self-employment and working in the industry, which can be adapted to suit the promotion of an individual in the workplace. To this end, research includes the design and</p>	

	personalisation of blogs and/or websites, the development of promotional material, the writing of communications, business contracts, job costings, insurance and CV's.	
19	<p>Teaching and learning activities</p> <p>The practical nature of this module requires that you spend considerable time working independently, to develop a portfolio of evidence that represents an individual style. Part of this includes opportunities to take life drawing sessions to underpin your artistic design skills.</p> <p>In order to develop a portfolio of necessary quality and specificity and in order to maintain currency in the creative industries, the module includes information on contemporary visual culture and its representation through signs and symbols as well as information gathering and collation.</p> <p>There will be an expectation that the portfolio has an electronic dimension.</p> <p>Formative assessment of the developing portfolio is through in class presentations and peer review. As part of the summative assessment, you make a presentation based on your website and social media platforms, as well as producing a research portfolio.</p>	
20	<p>Intended learning outcomes <i>By successful completion of the module, students will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. The ability to deploy key practical and digital techniques in the development of a digital portfolio and online promotional presence, as well as a research portfolio for the background business context. 2. The ability to effectively self-promote using a variety of methods. 3. The ability to critically review the appropriateness of different marketing and business approaches when working in industry. 4. The ability to critically evaluate your personal, professional skills and development requirements 	<p><i>How assessed</i></p> <p>F1, S1</p> <p>F2, S1</p> <p>F2, S2</p> <p>F1, S2</p>
21	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. In-class presentations and discussions</p> <p>F2. Peer critiques of online portfolios</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Digital & Research Portfolio</p> <p>S2. Presentation (15 minutes)</p>	<p>Weighting%</p> <p>60%</p> <p>40%</p>

22	<p>Learning resources</p> <p>Business and legalities resources to be added here.</p> <p>Core Reading:</p> <ul style="list-style-type: none"> • Aldridge, A. (2003). <i>Consumption</i>. Polity Press • Baker, M.J and Saren, M (2016) <i>Marketing Theory: A Student Text</i>. Sage Publications • Daniels, K (2022) <i>Introduction to Employment law: Fundamentals for HR and Business Law</i>. Page, K • Dyer, G.(1982). <i>Advertising as Communication</i>. Methuen & Co Ltd • Hall, S. (2003). <i>Representation. Cultural Representation and Signifying Practices</i>. Sage Publications. • Kahle R, L. (2006). <i>Creating Images And The Psychology of Marketing Communication</i>. Lawrence Erlbaum Associates. • Kolster, T. (2012) <i>Goodvertising- creative advertising that cares</i> Thames & Hudson • Rogers, P (2023) <i>Straightforward C.V.</i> straightforward Publishing. Available at: VLeBooks - Logon (Book & Ebook) • Sturken, M & Cartwright, L. (2001) <i>Practices of Looking</i>. Oxford University Press. • Wix.com (2023) <i>Your Website, Your Business, Your Future / Wix.com</i>. Available at: Website Builder - Create a Free Website Today Wix.com <p>Further Reading:</p> <ul style="list-style-type: none"> • Ewen, S.(1988). <i>All Consuming Images- The politics of style in contemporary culture</i>. Basic Books, Inc. • Fuchs, C (2021) <i>Social Media: A Critical Introduction</i>. Sage Publications • Klien, Naomi. (1998) <i>No Logo</i>. Flamingo press • Finch, A (2022) <i>build a Wix Website for FREE in 10 Minutes! (2022 Update)</i> Available at: Build a Wix Website for FREE in 10 Minutes! (2022 UPDATE) - YouTube • Santrel Media (2020) <i>Wix Tutorial 2023 (Full tutorial for Beginners) - Create a Professional Website</i>. Available at: Wix Tutorial 2023(Full Tutorial For Beginners) - Create A Professional Website - YouTube <p>Specialist resources</p> <p>Additional careers advice and support is available from HEART.</p>
23	<p>Preparatory work</p> <p>Subject Specific Preparation</p> <p>You should undertaking market research to explore how other practitioners operate across the industry. Search for Makeup, Hair and Prosthetics careers information on www.creativeskillset.org and the www.nationalcareersservice.direct.gov.uk as part of your Market Research.</p> <p>Careers Related Preparation</p>

	<p>Understanding the skills, experience and qualifications needed for a successful career in Hair, Makeup and Prosthetics Production will enable you to build your portfolio in line with employer expectations within the industry.</p> <p>In addition, reviewing real-life case-studies can enhance your understanding of career pathways within the profession.</p>
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1	Module code	HMP5001-20
2	Module title	Production Process: Research
3	Subject	Hair, Make-up and Prosthetics for Production
4	Core for	BA (Hons) Hair, Make-up and Prosthetics for Production
5	Level	5
6	UK credits	20
7	ECTS credits	10
8	Optional for	NA
9	Excluded combinations	NA
10	Pre-requisite or co-requisite	None
11	Class contact time: total hours	Total Hours: 75
12	Independent study time: total hours	Total Hours: 125
13	Semester(s) of delivery	Year long
14	Main campus location	Knightstone Campus, UCW
15	Module co-ordinator	Kirsten Harrison
16	Additional costs involved	None
17	<p>Brief description and aims of module</p> <p>This is the first of a set of four integrated production process modules that relate the practical and contextual skills training of level 4 to the production processes of level 6, by tracing the research, design development, techniques and testing and application phases of realising a creative project.</p> <p>This module considers the process and methodologies of research in the context of a specific brief and their application to the production process and the implications research presents to hair, make-up and prosthetics.</p> <p>The module aims to:</p> <ul style="list-style-type: none"> • Foster your interest and abilities in research for hair, make-up and prosthetics for production • Provide a range of methodologies and approaches to research to support the development of a creative idea • Encourage innovation and original thought within the limitations of a design brief • Advance your historical, theoretical and contextual understanding of hair, make-up and prosthetics in the creative industries 	
18	<p>Outline syllabus</p> <p>This module continues your professional development as a production artist.</p> <p>The module has a practical focus in which emphasis is placed on frequent repetition and practice of skills and techniques. You continue to develop and improve technical skills in the core disciplines of hair, make-up, prosthetics and special effects, but with greater value placed on advanced creative practice in your chosen discipline.</p>	

	<p>This practice is identified through the writing of a thoroughly researched proposal, detailing the intentions and creative decisions that lead to the development of a character, presented in the performance.</p> <p>The practical and theoretical research underpinning the proposal contributes to a persuasive argument for the inclusion of particular skills, characteristics and applications in the development of a character.</p> <p>Following the realisation of the research proposal, a final evaluation that forms part of the summative assessment, reflects upon the progress made throughout the research component of the module.</p>	
19	<p>Teaching and learning activities</p> <p>This module is taught through tutor-led practical workshops but with a strong emphasis on student contributions. There is a requirement to undertake substantial practical and theoretical research and you present this alongside your personal development, at regular intervals.</p> <p>In addition, this research is documented within your practical portfolio.</p> <p>You receive regular written and/or verbal feedback, leading to points of formative and summative assessment.</p>	
20	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. The application of a range of established research techniques to initiate and undertake critical analysis of information and material in response to a brief. 2. The ability to formulate creative solutions and coherent arguments from that analysis. 	<p><i>How assessed</i></p> <p>F1, S1</p> <p>F2, S1</p>
21	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Tutor feedback on draft research proposal</p> <p>F2. Tutor feedback on research development</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Research portfolio to include project outline and research evidence</p>	<p>Weighting%</p> <p>100%</p>

22	<p>Learning resources</p> <p>Core Reading:</p> <ul style="list-style-type: none"> • Bell, J and Water, S (2018) <i>Doing your Research Project: A Guide for First-time researchers</i>. McGraw-Hill Education (book & VLebook) Available at: VLeBooks - Logon • Kumar, R (2019) <i>Research Methodology. A step-by-step Guide for Beginners</i>. SAGE Publications • Morris, S (2021) <i>Check that Fact</i>. Sage • Patterson, R (2019) <i>How to do Research in 7 Simple Steps</i>. Available at: How to Do Research in 7 Simple Steps (collegeinfo geek.com) • Pressbooks (2023) <i>Strategies for Conducting Research</i>. Available at: Strategies for Conducting Research – A Guide to Technical Communications: Strategies & Applications (pressbooks.pub) • Thomas, G (2018) <i>Doing Research</i>. Macmillan Education, Palgrave (book & Ebook) Available at: VLeBooks - Logon <p>Further Reading:</p> <ul style="list-style-type: none"> • Corson, R (2001) <i>Stage Makeup</i>. Focal Press • Tokyo SFX Makeup Workshop (2015) <i>A Complete Guide to Special Effects Makeup (Vol.2)</i> Titan Books • Salmons, J (2022) <i>Doing Qualitative research Online</i>. Sage Publications <p>UCW Library may hold copies of texts for further reading, physical or online, and you are encouraged to utilise the library catalogue (HERITAGE LINK) to check availability, and liaise with the LibraryPlus team for advice and information.</p> <p>Specialist resources: Hair and Make-up studio and equipment Prosthetics room and equipment Wintergardens, Library, IT suite and laptops</p>
23	<p>Preparatory work</p> <p>Subject Specific Preparation</p> <p>You are encouraged to maintain your skills with continual practice outside of the formal teaching situation. It is your responsibility to ensure that you are adequately prepared for all sessions.</p> <p>Study Skills Support</p>

Participation in the HE.LP programme workshops, as detailed below, will help in the preparation for this module. Attend workshops on the topics below:-

- Research Methods: activities designed to develop research plans and ideas into 'live' projects.
- Report writing exercises and documentation styles.
- Referencing, using citations, avoiding plagiarism

1	Module code	HMP5002-20
2	Module title	Production Process: Design
3	Subject	Hair, Make-up and Prosthetics for Production
4	Core for	BA (Hons) Hair, Make-up and Prosthetics for Production
5	Level	5
6	UK credits	20
7	ECTS credits	10
8	Optional for	NA
9	Excluded combinations	NA
10	Pre-requisite or co-requisite	None
11	Class contact time: total hours	Total Hours: 75
12	Independent study time: total hours	Total Hours:125
13	Semester(s) of delivery	Year long
14	Main campus location	Knightstone Campus, UCW
15	Module co-ordinator	Kirsten Harrison
16	Additional costs involved	None
17	<p>Brief description and aims of module</p> <p>This is the second of a set of four integrated production process modules that relate the practical and contextual skills training of level 4 to the production processes of level 6, by tracing the research, design development, techniques and testing and application phases of realising a creative project.</p> <p>This module considers the process of design and its application within the production process and the implications of the design process in professional practice.</p> <p>The module aims to:</p> <ul style="list-style-type: none"> • Foster your interest and abilities in design for hair, make-up and prosthetics for production • Provide a series of environments and projects to test your design capabilities • Encourage creativity and experimentation within the limitations of a design brief 	
18	<p>Outline syllabus</p> <p>The module has a practical focus where emphasis is placed on frequent repetition and practice of skills and techniques. You continue to develop and improve technical skills in the core disciplines of hair, make-up, prosthetics and special effects, but with greater value placed on advanced creative practice in their chosen discipline.</p> <p>This practice is identified through the design of a proposal, detailing the intentions and creative decisions that lead to the development of a character.</p> <p>The design concepts and theory that underpin the proposal contribute to a persuasive argument for the inclusion of particular skills, characteristics and design impacts that occur within the development of a character.</p>	

	Following the realisation of a design method and conclusion, a final evaluation reflects upon the progress made throughout the design component of the module.	
19	<p>Teaching and learning activities</p> <p>This module is taught through tutor-led practical workshops but with a strong emphasis on student contributions. There is a requirement to undertake substantial developmental design work and students present this within their tutorials, at regular intervals.</p> <p>In addition, this design work is documented within your practical portfolio.</p> <p>You receive regular written and/or verbal feedback, leading to points of formative and summative assessment.</p>	
20	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. The ability to apply underlying concepts and principles of design in response to a brief 2. The ability to evaluate critically the appropriateness of different design approaches, in relation to the development of a character. 3. The ability to effectively communicate design concepts, analysis and solutions in a variety of forms to specialist and non-specialist audiences. 	<p><i>How assessed</i></p> <p>F1, S1</p> <p>F2, S2</p> <p>F1, F2, S1, S2</p>
21	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Tutor feedback on draft research proposal</p> <p>F2. Tutor feedback on design development</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Design portfolio to include project outline, design evidence and evaluation</p> <p>S2. Presentation pitch of design concept (20 minutes)</p>	<p>Weighting%</p> <p>50%</p> <p>50%</p>
22	<p>Learning resources</p> <p>Core reading:</p> <ul style="list-style-type: none"> • Bassot, B (2020) <i>the Reflective Journal. 4th Rev. Edn.</i> Bloomsbury Academic • Bassot, B (2015) <i>The Reflective Practice Guide: An Interdisciplinary Approach to Critical reflection.</i> Routledge • Available at: VLeBooks - Logon (book and Ebook available) 	

	<ul style="list-style-type: none"> • Fashion Film (2015) <i>The importance of Continuity</i>. Available at: The Importance of Continuity – Fashion Film (wordpress.com) • Feisner, E-A (2000) <i>Colour: How to Use Colour in Art and Design</i>. Laurence King • Gavenas.M, (2007) <i>Color Stories: Behind the Scenes of America's Billion-Dollar Beauty Industry</i>. Simon & Schuster • Hair & Makeup Artist Handbook (2021) <i>Facial Anatomy & Proportions</i>. Available at: Facial Anatomy & Proportions - Hair & Makeup Artist Handbook (hair-and-makeup-artist.com) • Malkan. S, (2007) <i>Not Just a Pretty Face: The Ugly Side of the Beauty Industry</i>. New Society Publishers • <i>The Anatomy Sketchbook</i> (2018) Ilex • University of Cambridge (no date) <i>Reflective Practice Toolkit</i>. Available at: Models of reflection - Reflective Practice Toolkit - LibGuides at University of Cambridge Subject Libraries <p>Further reading:</p> <ul style="list-style-type: none"> • Anatomy.TV (no date) <i>Anatomy and Physiology</i>. Available at Anatomy.tv titles • Bolton, G and Delderfield, R (2018) <i>Reflective Practice: Writing and Professional development</i>. SAGE • Nulph, R (2007) <i>Maintaining Continuity</i>. Available at: Maintaining Continuity - Videomaker • Perkins, C (2016) <i>Creating a Short Film: o6 Working on Set</i>. Available at: About this training series (linkedin.com) • Sciortino, C (2020) <i>Makeup Artistry for Film and Television: Your Tools for Success On-set and Behind-the-Scenes</i>. Routledge, Taylor & Francis Group <p>Specialist resources Makeup Studio and equipment Prosthetics room and equipment</p>
23	<p>Preparatory work</p> <p>Subject Specific Preparation</p> <p>You are encouraged to maintain your skills with continual practice outside of the formal teaching situation. It is your responsibility to ensure that they are adequately prepared for all sessions.</p> <p>Study Skills Support</p>

Participation in the HE.LP programme workshops, as detailed below, will help in the preparation for this module. Attend workshops on the topics below:

- Research Methods: activities designed to develop research plans and ideas into 'live' projects.
- Report writing exercises and documentation styles.
- Referencing, using citations, avoiding plagiarism

1	Module code	HMP5003-20
2	Module title	Production Process: Technique and Testing
3	Subject	Hair, Make-up and Prosthetics for Production
4	Core for	BA (Hons) Hair, Make-up and Prosthetics for Production
5	Level	5
6	UK credits	20
7	ECTS credits	10
8	Optional for	NA
9	Excluded combinations	NA
10	Pre-requisite or co-requisite	None
11	Class contact time: total hours	Total Hours: 75
12	Independent study time: total hours	Total Hours: 125
13	Semester(s) of delivery	Year Long
14	Main campus location	Knightstone Campus, UCW
15	Module co-ordinator	Tara O'Hare
16	Additional costs involved	None
17	Brief description and aims of module	<p>This is the third of a set of four integrated production process modules that relate the practical and contextual skills training of level 4 to the production processes of level 6, by tracing the research, design development, techniques and testing and application phases of realising a creative project.</p> <p>This module considers the process of technique selection and testing and its application within the conditions and constraints industry production may demand.</p> <p>The module aims to:</p> <ol style="list-style-type: none"> 1. Foster your interest and abilities in techniques for hair, make-up and prosthetics for production 2. Provide a series of environments and projects to test your knowledge and skills in a variety of hair, make-up and prosthetics techniques 3. Encourage creativity and experimentation within the limitations of a design brief
18	Outline syllabus	<p>The module has a practical focus in which emphasis is placed on frequent repetition and practice of skills and techniques. You continue to develop and improve technical skills in the core disciplines of hair, make-up, prosthetics and special effects, but with greater value placed on advanced creative practice in your chosen discipline.</p> <p>This practice is identified through the techniques and testing of tools, equipment and methods of a proposal, detailing the intentions and creative decisions that lead to the development of a character.</p>

	<p>The techniques and testing of methods that underpin the proposal contributes to a persuasive argument for the inclusion of particular skills, characteristics, techniques and tests that occur within the development of a character.</p> <p>Following the realisation of the techniques and testing of methods, a final evaluation reflects upon the progress made throughout the design component of the module.</p>	
19	<p>Teaching and learning activities</p> <p>This module is taught through tutor-led practical workshops but with a strong emphasis on student contributions. There is a requirement to undertake substantial developmental skills testing and technique preparatory work which you will present within your tutorials, at regular intervals.</p> <p>In addition, this technique and testing work is documented within your practical portfolio.</p> <p>You receive regular written and/or verbal feedback, leading to points of formative and summative assessment.</p>	
20	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Knowledge and critical understanding of the well-established principles of technique and testing in the context of Hair, Make-up and Prosthetics for Production 2. The ability to apply underlying technique and testing concepts and principles in relation to the development of a character. 3. The ability to test, analyse and evaluate critically a range of established application techniques in your specialist area. 	<p><i>How assessed</i></p> <p>F1, S1</p> <p>F2, S2</p> <p>F1, F2, S1, S2</p>
21	<p>Assessment and feedback</p> <p>Formative exercises and tasks:</p> <p>F1. Tutor feedback on draft proposal</p> <p>F2. Tutor feedback on development of techniques and tests carried out</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Image portfolio to include techniques, test evidence and evaluation</p> <p>S2. Presentation pitch of concepts for use of specific techniques (20 minutes)</p>	<p>Weighting%</p> <p>50%</p> <p>50%</p>

22	<p>Learning resources</p> <p><i>University Library print, electronic resources and VLE:</i></p> <ul style="list-style-type: none">• <i>Key texts</i> <p>Brown, B, (2014) <i>Bobbi Brown Beauty Rules: Fabulous Looks, Beauty Essentials, and Life Lessons</i>, Chronicle books</p> <p>Coffey. T, (2012) <i>It's Not Really About the Hair: The Honest Truth About Life, Love, and the Business of Beauty</i>, Harper Collins Publishers</p> <ul style="list-style-type: none">• <i>Key web-based and electronic resources</i> <p>Office 365 Teams (VLE)</p> <p>Journal article on the effects of drugs/products used without effective testing: https://www.nap.edu/read/10733/chapter/10#25 https://www.fasciagraphics.co.uk/blog/the-importance-of-product-testing</p> <ul style="list-style-type: none">• <i>Specialist resources</i> <p>Hair and Makeup Studio and equipment Prosthetics room and equipment</p>
23	<p>Preparatory work</p> <p>Subject Specific Preparation</p> <p>You are encouraged to maintain your skills through continual practice outside of the formal teaching situation. It is your responsibility to ensure that you are adequately prepared for all sessions.</p> <p>Study Skills Support</p> <p>Participation in the HE.LP programme workshops, as detailed below, will help in the preparation for this module. Attend workshops on the topics below:-</p> <ul style="list-style-type: none">• Research Methods: activities designed to develop research plans and ideas into 'live' projects.• Report writing exercises and documentation styles.• Referencing, using citations, avoiding plagiarism

1	Module code	HMP5004-20
2	Module title	Production Process: Application
3	Subject	Hair, Make-up and Prosthetics for Production
4	Core for	BA (Hons) Hair, Make-up and Prosthetics for Production
5	Level	5
6	UK credits	20
7	ECTS credits	10
8	Optional for	NA
9	Excluded combinations	NA
10	Pre-requisite or co-requisite	None
11	Class contact time: total hours	Total Hours: 75
12	Independent study time: total hours	Total Hours: 125
13	Semester(s) of delivery	Year Long
14	Main campus location	Knightstone Campus, UCW
15	Module co-ordinator	Tara O'Hare
16	Additional costs involved	None
17	<p>Brief description and aims of module</p> <p>This is the fourth of a set of four integrated production process modules that relate the practical and contextual skills training of level 4 to the production processes of level 6, by tracing the research, design development, techniques and testing and application phases of realising a creative project.</p> <p>This module considers the appropriateness of the application method employed to realise the final character design and the implications of practical application in professional practice.</p> <p>The module aims to:</p> <ul style="list-style-type: none"> • Foster your interest and abilities in design application for hair, make-up and prosthetics for production • Provide a series of environments and projects to test your application capabilities • Encourage creativity and experimentation within the limitations of a design brief 	
18	<p>Outline syllabus</p> <p>The module has a practical focus in which emphasis is placed on frequent repetition and practice of skills and techniques. You continue to develop and improve technical skills in the core disciplines of hair, make-up, prosthetics and special effects, but with greater value placed on advanced creative practice in your chosen discipline.</p> <p>This practice is identified through the specific application, tools and methods detailing the intentions and creative decisions that lead to the development of a character.</p> <p>The application that underpins the character contributes to a persuasive argument for the inclusion of particular skills, characteristics and applications in the development of that character.</p>	

	Following the realisation of the application, a final evaluation reflects upon the progress made throughout the component of the module.	
19	<p>Teaching and learning activities</p> <p>This module is taught through tutor-led practical workshops but with a strong emphasis on student contributions. There is a requirement to undertake substantial preparatory work for industry relevant skill in application of hair, makeup and prosthetics.</p> <p>In addition, this realisation of the final production piece is documented within your practical portfolio.</p> <p>You receive regular written and/or verbal feedback, leading to points of formative and summative assessment.</p>	
20	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Knowledge and critical understanding of the main methods of application in your specialist area 2. The ability to deploy and present application techniques effectively. 3. The ability to evaluate critically the appropriateness of different application approaches 4. The ability to effectively communicate information, techniques and analysis of a variety of application methods to specialist and non-specialist audiences. 	<p><i>How assessed</i></p> <p>F1, S1, S1</p> <p>F2, S1</p> <p>F1, F2, S1</p> <p>F2, S1</p>
21	<p>Assessment and feedback</p> <p>Formative exercises and tasks:</p> <p>F1. Tutor feedback on draft design proposal</p> <p>F2. Tutor feedback on design development</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Practical piece to include creation, application and skills needed (equivalent to 5000 words)</p>	<p>Weighting%</p> <p>100%</p>
22	<p>Learning resources</p> <p><i>University Library print, electronic resources and VLE:</i></p> <ul style="list-style-type: none"> • <i>Key texts</i> <p>Amundsen.T, (2014) <i>Makeup Artist Money Manual</i>, Amundsen Books</p>	

	<p>Tungate. M, (2011) <i>Branded Beauty: How marketing changed the way we looked.</i> Kogan Page Limited</p> <ul style="list-style-type: none">• <i>Key web-based and electronic resources</i> Office 365 Teams (VLE) https://www.cnbc.com/id/41494989 https://chicstudiosmakeup.com/a-chic-life/role-of-makeup-artists-in-film-and-tv/• <i>Specialist resources</i> Hair and Makeup Studio and equipment Prosthetics room and equipment
23	<p>Preparatory work</p> <p>Subject Specific Preparation</p> <p>You are encouraged to maintain your skills with continual practice outside of the formal teaching situation. It is your responsibility to ensure that you are adequately prepared for all sessions.</p> <p>Study Skills Support</p> <p>Participation in the HE.LP programme workshops, as detailed below, will help in the preparation for this module. Attend workshops on the topics below:-</p> <ul style="list-style-type: none">• Research Methods: activities designed to develop research plans and ideas into 'live' projects.• Report writing exercises and documentation styles.• Referencing, using citations, avoiding plagiarism

1	Module code	HMP6000-20
2	Module title	Production Practice 1
3	Subject	Hair, Make-up and Prosthetics for Production
4	Core for	BA (Hons) Hair, Make-up and Prosthetics for Production
5	Level	6
6	UK credits	20
7	ECTS credits	10
8	Optional for	NA
9	Excluded combinations	NA
10	Pre-requisite or co-requisite	None
11	Class contact time: total hours	Total Hours: 60
12	Independent study time: total hours	Total Hours: 140
13	Semester(s) of delivery	Semester 1
14	Main campus location	Knightstone Campus, UCW
15	Module co-ordinator	Tara O'Hare
16	Additional costs involved	None
17	<p>Brief description and aims of module</p> <p>This is the first of two production process modules that relate the practical and contextual skills training of level 5 to the full complete production process of level 6, using the research, design development, techniques and testing and application phases of realising an entire creative project.</p> <p>This module reflects on the practical process of concept through to application of the final design in the production process and the implications practical application presents to hair, make-up and production.</p> <p>The module aims to:</p> <ul style="list-style-type: none"> • Foster a positive approach to collaborative working and professional practice • Advance your ability to work to an industry standard • Support autonomous and self-directed study leading to the production of a creative artefact 	
18	<p>Outline syllabus</p> <p>The module has a practical focus, encouraging engagement and collaboration with others, in which emphasis is placed on frequent repetition and practice of skills and techniques. Through the initiation, development and execution of a production project, you present your technical skills in the core disciplines of hair, make-up, prosthetics and special effects, but with a sophisticated approach to advanced creative practice in your chosen discipline.</p> <p>Following the realisation of the production process, you complete a portfolio that reflects upon the final creation of the piece, with an additional presentation detailing your experience and critically analysing the experience.</p>	

19	<p>Teaching and learning activities</p> <p>This module is self-directed with some practical workshops, but with a strong emphasis on independent study.</p> <p>You develop a project in response to a set brief and are expected to work independently, supported by tutors, to consolidate the four key production process skills developed at level 5.</p> <p>Formative feedback will be provided through a mix of group and individual tutorials</p>										
20	<table border="1"> <thead> <tr> <th data-bbox="256 663 1161 719">Intended learning outcomes</th> <th data-bbox="1169 663 1398 719"><i>How assessed</i></th> </tr> </thead> <tbody> <tr> <td data-bbox="256 730 1161 797"><i>By successful completion of the module, you will be able to demonstrate:</i></td> <td data-bbox="1169 730 1398 797"></td> </tr> <tr> <td data-bbox="256 808 1161 875">1. An ability to deploy accurately established techniques of project research and design, relevant to your specialist area.</td> <td data-bbox="1169 808 1398 875">F1, S1</td> </tr> <tr> <td data-bbox="256 887 1161 987">2. Creative and critical engagement with the appropriate industry techniques, crafts and working methods of your specialism in the process of the creative production</td> <td data-bbox="1169 887 1398 987">F2, S2</td> </tr> <tr> <td data-bbox="256 999 1161 1099">3. The ability to communicate ideas, concepts, problems and solutions to both specialist and non-specialist audiences.</td> <td data-bbox="1169 999 1398 1099">F1, F2, S1, S2</td> </tr> </tbody> </table>	Intended learning outcomes	<i>How assessed</i>	<i>By successful completion of the module, you will be able to demonstrate:</i>		1. An ability to deploy accurately established techniques of project research and design, relevant to your specialist area.	F1, S1	2. Creative and critical engagement with the appropriate industry techniques, crafts and working methods of your specialism in the process of the creative production	F2, S2	3. The ability to communicate ideas, concepts, problems and solutions to both specialist and non-specialist audiences.	F1, F2, S1, S2
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21	<table border="1"> <thead> <tr> <th data-bbox="256 1111 1161 1290">Assessment and feedback</th> <th data-bbox="1169 1111 1398 1290"></th> </tr> </thead> <tbody> <tr> <td data-bbox="256 1301 1161 1447"> <p><i>Formative exercises and tasks:</i></p> <p>F1. Tutor feedback on practical techniques</p> <p>F2. Tutor feedback on design development</p> </td> <td data-bbox="1169 1301 1398 1447"></td> </tr> <tr> <td data-bbox="256 1290 1161 1447"> <p><i>Summative assessments:</i></p> <p>S1. Practical portfolio</p> <p>S2. Presentation (10 min)</p> </td> <td data-bbox="1169 1290 1398 1447"> <p>Weighting%</p> <p>70%</p> <p>30%</p> </td> </tr> </tbody> </table>	Assessment and feedback		<p><i>Formative exercises and tasks:</i></p> <p>F1. Tutor feedback on practical techniques</p> <p>F2. Tutor feedback on design development</p>		<p><i>Summative assessments:</i></p> <p>S1. Practical portfolio</p> <p>S2. Presentation (10 min)</p>	<p>Weighting%</p> <p>70%</p> <p>30%</p>				
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<p><i>Summative assessments:</i></p> <p>S1. Practical portfolio</p> <p>S2. Presentation (10 min)</p>	<p>Weighting%</p> <p>70%</p> <p>30%</p>										
22	<p>Learning resources</p> <p><i>University Library print, electronic resources and VLE:</i></p> <ul style="list-style-type: none"> • <i>Key texts</i> <p>These will be determined and directed by tutor dependent upon the specialist pathway chosen</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> <p>Office 365 Teams (VLE)</p> <p>https://femmagazine.com/the-normalization-of-makeup-how-society-has-redefined-the-natural-woman/</p> <ul style="list-style-type: none"> • <i>Specialist resources:</i> <p>Hair and Makeup Studio and equipment</p> <p>Prosthetics room and equipment</p>										

23	<p>Preparatory work</p> <p>Subject Specific Preparation</p> <p>You are encouraged to maintain your skills with continual practice outside of the formal teaching situation. It is your responsibility to ensure that you are adequately prepared for all sessions.</p>
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1	Module code	HMP6001-20
2	Module title	Production Practice: 2
3	Subject	Hair, Make-up and Prosthetics for Production
4	Core for	BA (Hons) Hair, Make-up and Prosthetics for Production
5	Level	6
6	UK credits	20
7	ECTS credits	10
8	Optional for	NA
9	Excluded combinations	NA
10	Pre-requisite or co-requisite	None
11	Class contact time: total hours	Total Hours: 60
12	Independent study time: total hours	Total Hours: 140
13	Semester(s) of delivery	Semester two
14	Main campus location	Knightstone Campus, UCW
15	Module co-ordinator	Kirsten Harrison
16	Additional costs involved	None
17	<p>Brief description and aims of module</p> <p>This is the second of two production process modules that relate the practical and contextual skills training of level 5 to the full complete production process of level 6, using the research, design development, techniques and testing and application phases of realising an entire creative project.</p> <p>This module reflects on the practical process of concept through to application of the final design in the production process and the implications practical application presents to hair, make-up and prosthetics.</p> <p>The module aims to:</p> <ul style="list-style-type: none"> • Foster a positive approach to collaborative working and professional practice • Advance your ability to work to an industry standard • Support autonomous and self-directed study leading to the production of a creative artefact 	
18	<p>Outline syllabus</p> <p>The module has a practical focus, encouraging engagement and collaboration with others, in which emphasis is placed on frequent repetition and practice of skills and techniques. Through the initiation, development and execution of a production project, you present your technical skills in the core disciplines of hair, make-up, prosthetics and special effects, but with a sophisticated approach to advanced creative practice in your chosen discipline.</p> <p>Following the realisation of the production process, you complete an evaluation that reflects upon the final creation of the piece, with an additional written critically reflective essay detailing your experience.</p>	

19	<p>Teaching and learning activities</p> <p>This module is self-directed with some practical workshops, but with a strong emphasis on independent study.</p> <p>You develop a project in response to a set brief and are expected to work independently, supported by tutors, to consolidate the four key production process skills developed at level 5.</p> <p>Formative feedback will be provided through a mix of group and individual tutorials</p>	
20	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. The ability to accurately deploy and adapt advanced skills and techniques of hair, make-up and prosthetics according to specific industry requirements and production contexts 2. A systematic understanding of, and adherence to, historical contexts and production continuity in industry setting 3. The ability to manage personal workloads efficiently and effectively, meet deadlines and negotiate and pursue goals with others. 	<p><i>How assessed</i></p> <p>F1, S1</p> <p>F2, S1, S2</p> <p>F1, F2, S1, S2</p>
21	<p>Assessment and feedback</p> <p>Formative exercises and tasks:</p> <p>F1. Tutor feedback on practical techniques</p> <p>F2. Tutor feedback on design development</p> <p><i>Summative assessments:</i></p> <p>S1. Practical portfolio to include creation, application and skills needed</p> <p>S2. Critically reflective essay (1,500 words)</p>	<p>Weighting%</p> <p>70%</p> <p>30%</p>
22	<p>Learning resources</p> <p><i>University Library print, electronic resources and VLE:</i></p> <p>Core Reading:</p> <ul style="list-style-type: none"> • Higginbotham, W. by D. (no date) <i>Jobs in the film industry</i>, <i>Prospects.ac.uk</i>. Available at: https://www.prospects.ac.uk/jobs-and-work-experience/job-sectors/media-and-internet/jobs-in-the-film-industry#hair-and-makeup-artists • <i>Make-up artist job profile prospects.ac.uk</i>. (No date) Available at: https://www.prospects.ac.uk/job-profiles/make-up-artist • Reid, M. (2018) <i>Report writing</i>. London: Palgrave. 	

	<ul style="list-style-type: none">• <i>Report writing: The art of writing a good report</i> (no date) <i>ClickView</i>. Available at: https://online.clickview.co.uk/share?sharecode=76959db8• Rousell, K. (2020) <i>Sustainability challenges facing the cosmetics and personal care industry, HPS Hygienic Pigging Systems</i>. Available at: https://www.hps-pigging.com/sustainability-challenges-facing-the-cosmetics-and-personal-care-industry/• <i>Working in the theatre: Makeup</i> (2016) <i>YouTube</i>. Available at: https://www.youtube.com/watch?v=K0hsrNUUF_w <p>Specialist resources Hair and Makeup studio and equipment Prosthetics room and equipment</p>
23	<p>Preparatory work</p> <p>Subject Specific Preparation</p> <p>You are encouraged to maintain your skills with continual practice outside of the formal teaching situation. It is your responsibility to ensure that you are adequately prepared for all sessions.</p>

1	Module code	HMP6002-40
2	Module title	Transformational Image Piece
3	Subject	Hair, Make-up and Prosthetics for Production
4	Core, Required or Required* for	BA (Hons) Hair, Make-up and Prosthetics for Production
5	Level	6
6	UK credits	40
7	ECTS credits	20
8	Optional for	NA
9	Excluded combinations	NA
10	Pre-requisite or co-requisite	None
11	Class contact time: total hours	Total Hours: 80
12	Independent study time: total hours	Total Hours: 320
13	Semester(s) of delivery	Year long
14	Main campus location	Knightstone Campus, ucw
15	Module co-ordinator	Tara O'Hare
16	Additional costs involved	Variable depending on desired final project choice
17	<p>Brief description and aims of module</p> <p>This module consolidates the skills, learning and process explored at levels 4 and 5.</p> <p>The practical project at the heart of this module asks you to conceive, design, execute and record the detailed development of a character that transforms an artist.</p> <p>The module aims to:</p> <ul style="list-style-type: none"> • Foster independent practice in relation to the development and execution of a character transformation. • Provide an environment that enables you to develop independent practice. • Promote the relationship between research, practice and evaluation. • Encourage innovation in creative thought and application. 	
18	<p>Outline syllabus</p> <p>This module provides you with the opportunity to create a practical final transformational piece that embodies advanced conceptual thinking and is aesthetically and technically accurate.</p> <p>The opportunity to develop an individual creative concept allows you to link all areas of learning to a specific practical outcome. You create a complex, intricate and dynamic full-body piece of work that demonstrates systematic understanding of industry expectations. There are four stages to this project</p> <p>The research phase: presentational medium; scope of interest; historical contexts looks and materials; initial project costing.</p>	

	<p>Concept formulation phase: distillation of research into a conceptual idea; exploration and formulation of how the concept can be realised and applied.</p> <p>The design development phase: detailed design development; identification of appropriate application techniques; testing of design and application.</p> <p>The realisation phase: the creation of the transformation image piece on a person.</p> <p>You will record and document each of these stages in a detailed manner via an ongoing journal/documentary.</p> <p>On completion you complete a project evaluation; a reflective and evaluative summary, giving detailed consideration to the processes behind each stage of the project, informed by the journal/documentary you have kept for the duration.</p>										
19	<p>Teaching and learning activities</p> <p>This is an independent project that requires you to undertake research, design and development phases autonomously. Tutors will support in the initial phases with group sessions to outline the parameters of the project and to address any queries about materials, medium or project planning. Thereafter, tutors provide support through individual and small group tutorials, ensuring that your project remains on target.</p> <p>Formative assessment occurs at the end of the conceptual phase where you will present your design portfolio and concept ideas to your tutor. With your tutor, you negotiate an agreed project brief.</p> <p>Summative assessment is two-fold. The submission of the transformational piece as agreed in your negotiated project brief, and a critical evaluation that reviews the whole process.</p>										
20	<table border="1"> <thead> <tr> <th data-bbox="258 1449 1161 1480">Intended learning outcomes</th> <th data-bbox="1161 1449 1401 1480"><i>How assessed</i></th> </tr> </thead> <tbody> <tr> <td data-bbox="258 1480 1161 1552"><i>By successful completion of the module, you will be able to demonstrate:</i></td> <td data-bbox="1161 1480 1401 1552"></td> </tr> <tr> <td data-bbox="258 1552 1161 1624">1. Critical and creative engagement with the process of creating a transformational image piece to a professional standard</td> <td data-bbox="1161 1552 1401 1624">S1, F1</td> </tr> <tr> <td data-bbox="258 1624 1161 1736">2. Application of sophisticated research skills that underpin the practical realisation of a complex character make-up that draws on social, cultural, historical and technical elements</td> <td data-bbox="1161 1624 1401 1736">S1, F2</td> </tr> <tr> <td data-bbox="258 1736 1161 1874">3. The ability to critically evaluate concepts and techniques, to make judgements and to frame appropriate questions to achieve solutions in the realisation of a creative project.</td> <td data-bbox="1161 1736 1401 1874">S2, F1, F2,</td> </tr> </tbody> </table>	Intended learning outcomes	<i>How assessed</i>	<i>By successful completion of the module, you will be able to demonstrate:</i>		1. Critical and creative engagement with the process of creating a transformational image piece to a professional standard	S1, F1	2. Application of sophisticated research skills that underpin the practical realisation of a complex character make-up that draws on social, cultural, historical and technical elements	S1, F2	3. The ability to critically evaluate concepts and techniques, to make judgements and to frame appropriate questions to achieve solutions in the realisation of a creative project.	S2, F1, F2,
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21	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Negotiation and approval of the concept</p> <p>F2. Individual and small group tutorials</p>										

	<p><i>Summative assessments:</i> S1. Transformational piece S2. Evaluation (2000 words)</p>	<p>Weighting% 70% 30%</p>
22	<p>Learning resources <i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> • <i>Key texts</i> <p>Will be directed by tutor dependent upon the specialist pathway chosen; they might include:</p> <ul style="list-style-type: none"> • Broe, B. (1984) <i>Theatrical Make-up</i>. Pelham Books • Corson, R. (2001) <i>Stage Make-up</i>. Focal Press • Lowery A. (2013) <i>Historical Wig Styling: Ancient Egypt to the 1830s</i>. Focal Press • Lowery, A. (2013) <i>Historical Wig Styling: Victorian to the Present</i>. Focal Press • Swinfield, R. (1999) <i>Hair & Wigs for the Stage: step-by-step</i>. Methuen Drama • Tokyo SFX Make-up Workshop (2012) <i>A Complete Guide to Special Effects Make-up</i>. Titan Books <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> Office 365 Teams (VLE) • <i>Specialist resources</i> Hair and Makeup studio and equipment Prosthetics room and equipment 	
23	<p>Preparatory work</p> <p>Subject Specific Preparation</p> <p>You are encouraged to maintain your skills with continual practice outside of the formal teaching situation. It is your responsibility to ensure that you are adequately prepared for all sessions.</p>	

1	Module code	HMP6003-20
2	Module title	Professional Practice
3	Subject	Hair, Make-up and Prosthetics for Production
4	Core, Required or Required* for	BA (Hons) Hair, Make-up and Prosthetics for Production
5	Level	6
6	UK credits	20
7	ECTS credits	10
8	Optional for	NA
9	Excluded combinations	NA
10	Pre-requisite or co-requisite	None
11	Class contact time: total hours	Total Hours: 50
12	Independent study time: total hours	Total Hours: 150
13	Semester(s) of delivery	Year long
14	Main campus location	Knightstone Campus, UCW
15	Module co-ordinator	Tara O'Hare
16	Additional costs involved	None
17	<p>Brief description and aims of module</p> <p>This module uses the portfolios you have built at levels 4 and 5 to help you acquire a professional placement within industry. The placement engages you with real time and live production processes and extends the opportunity for you to work collaboratively with others in industry in a real-world setting. This may take the form of collaboration with other students in related disciplines, industry placements or other opportunities you may find.</p> <p>The module aims to:</p> <ul style="list-style-type: none"> • Develop your comprehension of professional practice at industry standard • Support you throughout your placement in line with the UCW's Work-based Learning and Placements Policy and Procedures • Engender self-motivational, networking and professional practice in line with industry standards 	
18	<p>Outline syllabus</p> <p>You undertake a placement with industry practitioners that engages you with the processes, timescales and expectations of real-life industry projects, including professional practice, working hours and Health and Safety Regulations related to your role and in accordance with the host company's policies and procedures. You apply and develop previously acquired practical and theoretical skills within a professional working environment. You document and reflect on the experiences and processes learned and present these in work placement presentation seminar.</p> <p>You are expected to source your own placement(s), but are supported by your tutors to ensure the selected activity is appropriate and meets the requirements of UCW's Work-Based Learning and Placements Policy and Procedures.</p>	

	<p>This module extends the opportunity for you to work collaboratively with others in industry in a real-world setting. This may take the form of collaboration with other UCW students or Bath Spa University students on related degree programmes, or industry placements or other opportunities that you find.</p>	
19	<p>Teaching and learning activities</p> <p>Through agreement with your tutor, you are expected to complete 70 to 80 hours on placement, which can be a continuous block of work or a portfolio of placement activities carried out over a period of weeks. The lecturing staff will maintain contact with the placement provider, who will provide feedback on your performance that informs your tutor's assessment.</p> <p>Formative assessment occurs through tutorial meetings and the placement provider feedback. For the summative assessment you prepare and present a presentation reflecting on your professional experience and submit a reflective evaluation with supporting documentation.</p>	
20	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Consolidation of interpersonal and social skills that underpin professional working practices and relationships within the production arts industry 2. The entrepreneurial and self-motivational skills required of a career in hair, make-up and prosthetics for production and its allied industries 3. Consolidated practical skills and knowledge reflective of the best industry practices that surround the creative process in hair, make-up and prosthetics for production and its allied industries 4. Critical evaluation and management of risk assessment and health and safety, at the forefront of industry practice 	<p><i>How assessed</i></p> <p>S1, F1, F3</p> <p>S1, F2</p> <p>S1, S2, F1, F2, F3</p> <p>S2, F1, F2,</p>
21	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Negotiation and approval of placement activity F2. Individual and small group tutorials F3. Placement provider feedback</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Presentation (15 minutes) S2. Reflective evaluation and supporting documentation (1500 words)</p>	<p>Weighting%</p> <p>70% 30%</p>

<p>22</p>	<p>Learning resources</p> <p><i>University Library print, electronic resources and VLE:</i></p> <ul style="list-style-type: none"> • <i>Key texts</i> <p>Davis, G. (2012) <i>The Makeup Artist Handbook: Techniques for Film, Television, Photography and Theatre</i>. Focal Press</p> <p>Deleamar, P. (2003) <i>Complete Make-Up Artist; Working in Film, Fashion, Television and Theatre [2nd revised edition]</i>. Cengage Learning Vocational</p> <p>Helyar, R. (2016) <i>The Work-Based Learning Student Handbook</i>. Palgrave</p> <p>Hartley, J. (2004). <i>Creative Industries</i>. Wiley Blackwell</p> <p>Neugebauer, J. (2009) <i>Making the Most of Your Placement</i>. SAGE</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> <p>Office 365 Teams (VLE)</p> <p>Student Work Placement Safety Course e-learning video (via VLE)</p> <p>https://www.prospects.ac.uk/job-profiles/make-up-artist</p> <ul style="list-style-type: none"> • <i>Specialist resources:</i> <p>Additional career advice and support is available from HEART</p> <p>UCW HE Work Based Learning Student Guide</p> <p>UCW HE Work based Learning Placement Provider Guidance</p>
<p>23</p>	<p>Preparatory work</p> <p>Subject Specific Preparation</p> <p>You are encouraged to maintain your skills through continual practice outside of the formal teaching situation. It is your responsibility to ensure that you are adequately prepared for all sessions.</p> <p>Study Skills Support</p> <p>Participation in the HE.LP programme workshops, as detailed below, will help in the preparation for this module. Attend workshops on the topics below:-</p> <ul style="list-style-type: none"> • Research Methods: activities designed to develop research plans and ideas into 'live' projects. • Report writing exercises and documentation styles. <p>Referencing, using citations, avoiding plagiarism.</p>

Module Descriptor

24	Module code	HMP6004-20
25	Module title	Independent Research Project
26	Subject	Hair, Make-up and Prosthetics for Production
27	Core for	BA (Hons) Hair, Make-up and Prosthetics for Production
28	Level	6
29	UK credits	20
30	ECTS credits	10
31	Optional for	NA
32	Excluded combinations	NA
33	Pre-requisite or co-requisite	None
34	Class contact time: total hours	Total Hours: 50
35	Independent study time: total hours	Total Hours: 150
36	Semester(s) of delivery	Year long
37	Main campus location	Knightstone Campus, UCW
38	Module co-ordinator	Kirsten Harrison
39	Additional costs involved	None
40	Brief description and aims of module	
	<p>This module focuses on the development of a complex idea or argument. It emphasises how to select the best means of investigating an idea and results in a significant artefact that expresses a sustained argument or creative vision. This should reflect independent research and/or practical investigation.</p> <p>This module aims to:</p> <ul style="list-style-type: none"> • Provide a collaborative environment in which to develop an area of independent study • Foster a positive approach to lifelong learning and career development • Facilitate the expression of ideas within a professional and/or academic context 	
41	Outline syllabus	
	<p>The initial, formative stage is to negotiate a project brief with tutors. You may link your idea or argument to your other creative projects at level 6, or choose to research a separate area of personal interest related to hair, make-up and prosthetics.</p> <p>The final submission is a 6,000-word essay; a practical study of equivalent scale; or study that balances practical and written elements. You test this in tutorials and agree on a project negotiation.</p>	
42	Teaching and learning activities	
	<p>This study module focuses on independent learning. There is some initial lecture delivery around research and planning, but in the main tutor contact is through advisory tutorials to support the study choice and planning. There are subsequent check-up points. In developing a project brief, you should articulate clearly how you intend to process your learning and manage it over the duration of the module.</p>	

	The formative assessment is through tutorials and a discussion of a draft project brief. The summative assessment is the negotiated project brief (or a revised version drawing on research outcomes) and then the final project submission.	
43	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. The ability to deploy coherent and detailed knowledge of the discipline of hair, make-up and prosthetics in order to carry out a project 2. Planning and time-management skills necessary for employment 3. The ability to apply the methods and techniques you have learned in order to solve problems and make judgements 	<p><i>How assessed</i></p> <p>S1, F1</p> <p>S1, F1</p> <p>S1, F1</p>
44	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. A negotiated project brief</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Final project (6,000 words or equivalent)</p>	<p>Weighting%</p> <p>100%</p>
45	<p>Learning resources</p> <p><i>University Library print, electronic resources and VLE:</i></p> <p>Workshops, Seminars, Reference Materials (books, journal articles, etc.), VLE, DVDs, live performances, etc. Given that this is an independent module, the reading list is minimal and centres on study and research skills. You should develop a subject specific reading list as part of your research.</p> <p>Key Texts</p> <ul style="list-style-type: none"> • Bell, J and Water, S (2018) <i>Doing your Research Project: A Guide for First-time researchers</i>. McGraw-Hill Education (book & VLebook) • Brookfield, C and Lewis, J (2022) <i>Plan your Dissertation</i>. SAGE • Denscombe, M. (2014) <i>The Good Research Guide</i> OUP (ebook) • Greetham, B. (2009) <i>How to Write your Undergraduate Dissertation</i>. London: Palgrave Macmillan • Higginbottom, D (2023) <i>7 Steps to Writing a Dissertation</i>. Available at: 7 steps to writing a dissertation Prospects.ac.uk • Holmes, K. 2011. <i>What Employers Want: The work skills handbook</i>. Richmond: Trotman • Kumar, R (2019) <i>Research Methodology. A step-by-step Guide for Beginners</i>. SAGE Publications 	

	<ul style="list-style-type: none">• Salmons, J (2022) <i>Doing Qualitative Research Online</i>. SAGE Publications• <i>Key web-based and electronic resources</i> Office 365 Teams (VLE) https://www.edugeeksclub.com/blog/How_to_Write_Your_Best_Dissertation/ https://www.prospects.ac.uk/applying-for-university/university-life/how-to-write-a-dissertation• <i>Specialist resources</i> Technology suite at the Winter Gardens, Knightstone campus
46	<p>Preparatory work</p> <p>We advise you to precede this module by considering areas you wish to explore. You should have considered how you can best present your ideas and have undertaken wider reading around the subject. Ideally, you will arrive for your first tutorial with an initial reading list; an indication of the kind of project you would like to submit; any potential for collaborative work; and some idea of timescales. These will maximise the tutorial time.</p>