

Programme Handbook

BA HAIR, MAKE-UP AND PROSTHETICS FOR PRODUCTION

COURSE LEADER – SANDY DAY



LINK TUTOR – CAROLINE FRANCIS

SUBJECT LEADER THEATRE & DIGITAL PRODUCTION – CHRIS BRITTON

UCAS code: HMPP

Institution code: W47

This handbook is published for students studying at University Centre Weston on the above programme and is available in a range of alternative formats on request.

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1. Introduction

Welcome

Welcome to the BA (Hons) Hair, Make-up and Prosthetics for Production Degree. This course is offered in partnership between Bath Spa University and University Centre Weston.

Since the 2000s the Hair, Make-up and Prosthetics industry has been one of the fastest growing in the UK economy. Hair, Make-up and Prosthetics artists are required for many different jobs; these range from local shows, theatre productions, music festivals and magazine shoots to trade shows, television shows and conventions. Weston-super-Mare itself is home to a number of music events each year as well as being close to the ever-increasing number of film and television productions being filmed on location in and around Bristol, South Wales and the South-West of England. Weston-super-Mare, Bristol and Bath provide a wide variety of theatrical and entertainment venues that employ the skills of hair, make-up and prosthetic professionals. Nationally and internationally, there are a vast array of employment opportunities available for people qualified in this creative discipline.

The Degree is designed to take full advantage of local industry links and employment opportunities. A strong feature is the assessed work-based learning component, providing you with hands-on real-life experience, allied to college-based learning.

Regular surveys of student satisfaction and staff-student meetings give you the opportunity to have an input in continually improving the BA (Hons) Hair, Make-up and Prosthetics for Production course. If you need clarification on any points mentioned in this document or would like to discuss any part of the course then please ask a member of your UCW teaching team.

We hope you have an enjoyable and successful time.

Purpose of Handbook

This handbook gives you essential background information that will be of help in your studies on the BA (Hons) Hair, Make-up and Prosthetics for Production programme. It provides links to the definitive data sources wherever possible. The handbook can be accessed via your Teams account.

Please note that the electronic version will be kept up to date and you will be notified of any significant changes. If you have taken a hard copy of any information please remember to refer back to the electronic version to ensure that you are working with the most up to date information.

For **module information** please see the respective Module Handbook.

2. Course content

Major, Joint, Minor or Specialised	Specialised
Delivered at	University Centre Weston
Faculty	Business Enterprise and Services Industry
Campus	Knightstone Campus
Final award	BA(Hons) Hair, Make-up and Prosthetics for Production
Intermediate awards available	Certificate of Higher Education (120 credits)
UCAS code	W47
Details of professional body accreditation	Not applicable
Relevant QAA Benchmark statements	Drama, Dance and Performance (2015) Art and Design (2017) Communication, Media, Film and Cultural Studies (2016)
Date specification last updated	July 2019

Course Distinctiveness

The BA (Hons) Degree in Hair, Make-up and Prosthetics for Production allows you to study at degree level and to benefit from a mix of academic and vocational approaches to learning.

The course content reflects the changing approaches and requirements of employers in the industry by equipping students with the originality, innovation and technical expertise needed for a career as a production artist.

Given the eclectic subject knowledge that this programme requires, it is suitable for students from a range of discipline backgrounds, including production arts, art and

design, fashion or make-up and hair. Its practical nature underpinned by theory, makes it ideal for students who are creative and enterprising.

The programme provides an inclusive and amalgamated approach to production arts. Skills are developed in make-up, hairstyling, prosthetics, model making and special effects, that can be applied to a variety of specialisms, including screen based and 'live' performance, drama, fashion, advertising or education and training.

Programme content is delivered with a focus on employability and practice-based research, requiring students to reflect on the practical and vocational nature of the subject, whilst fostering interdisciplinary and collaborative practice.

You have the opportunity to collaborate with University Centre Weston (UCW) students in performing arts, musical theatre, creative arts and professional studies, film and media arts production and music production, whilst also working alongside industry professionals. Devised creative projects will facilitate independent study and research.

The vocational focus of the course will allow you to spend a significant amount of time within the studio as well as using experiential learning as an integral part of the course. This approach aids you by using real life practical experiences in working to specific briefs and understanding client expectations as well as aiding in the development of a wide the range of skills that are deemed essential to successfully working within the industry.

The vocational design of the course is underpinned by both academic theory and industry standards. This approach will allow you to assess given situations, make comparative judgments and suggest a range of alternative approaches. The modules are designed to deliver a balance of both theory and practical experience of the key aspects of the Hair, Make-up and Prosthetics industry. The course also assesses the implications of the sustainability agenda within the industry.

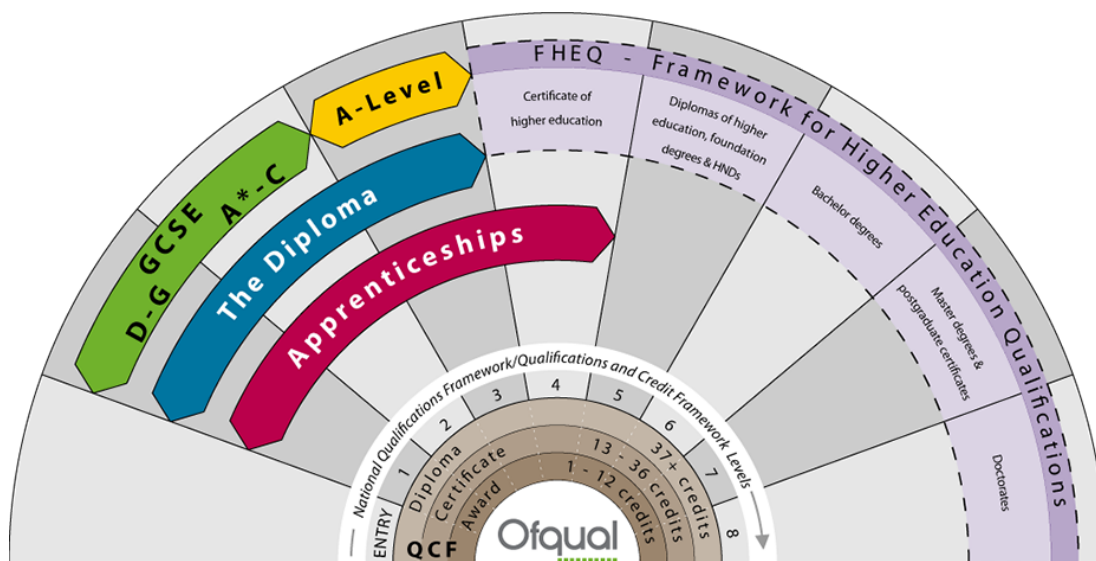


Figure 1: Framework for Higher Education Qualifications

Link Tutor

Each programme has an identified link tutor from Bath Spa University whose role it is to support the UCW team and students. The BSU link tutor for your programme is

Name	Position	Email
Caroline Francis	Faculty member of Bath Spa University	c.francis@bathspa.ac.uk

Course Structure

Year 1 of Study			
Level	Title		Credits
4	HMP4000-20	Introduction to Portfolio Building	20
4	HMP4001-40	Technical Skills: Hair	40
4	HMP4002-40	Technical Skills: Make-up	40
4	HMP4003-20	Technical Skills: Prosthetics	20

Year 2 of study		
Level	Title	Credits

5	HMP5000-40	Portfolio Building	40
5	HMP5001-20	Production Process: Research	20
5	HMP5002-20	Production Process: Design	20
5	HMP5003-20	Production Process: Techniques and Testing	20
5	HMP5004-20	Production Process: Application	20

Year 3 of study

Level	Title	Credits
6	HMP6000-20 Production Practice 1	20
6	HMP6001-20 Production Practice 2	20
6	HMP6002-40 Transformational Image Piece	40
6	HMP6003-20 Professional Practice	20
6	HMP6004-20 Independent Research Project	20

All HE programmes at University Centre Weston are delivered as a collection of modules, which build on each other to form a complete programme of study. Each module carries a credit rating, defining how much study time it takes to complete. Notionally, 1 credit equates to 10 hours study time (so 10 credits = 100 study hours). "Study hours" includes lectures, seminars, tutorials, group work, independent study and research – in fact, any time that contributes to your learning on the module.

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

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, 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 6	On Achieving Level 5	On Achieving Level 4
A1	Creative critical engagement with forms, practices, techniques and applications across the field of hair, make-up and prosthetics for production.	Competent and creative engagement with forms, practices, techniques and applications across the field of hair, make-up and prosthetics for production.	Demonstrate technical competence in a variety of 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 6	On Achieving Level 5	On Achieving Level 4
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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.
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.

Intermediate Awards

Successful completion of all level 4 modules entitles students to the interim award of a Certificate of Higher Education should they not wish, or are unable, to continue with the rest of the programme.

Level 4 Intended Learning Outcomes (CertHE)

A Subject-specific Skills and Knowledge

- A1 Demonstrate grounding in technical competence in a variety production techniques.
- A2 Explore and present production practice in different contexts and settings.
- A3 Demonstrate knowledge and understanding of technical application and style in production practice, through written and practical assignments.
- A4 Demonstrate awareness and understanding of how the history of production underpins contemporary practice.
- A5 Understand the principles of production through research into historical and contemporary practitioners.
- A6 Demonstrate a diverse skills set through practice and research.

B Cognitive and Intellectual Skills

- B1 Evaluate reflectively on personal practice and professional development.
- B2 Describe underpinning factors affecting production methodology to develop new insights into traditional practices.
- B3 Synthesize a range of materials to evaluate interdisciplinary relationships within the creation of production designs.
- B4 Review the outcomes of practical work through constructive and supportive evaluation and critique.
- B5 Demonstrate an awareness and understanding of the social, cultural and ethical implications of production development.

C Skills for Life and Work

- C1 Autonomous learning (including time management) as would be necessary for employment requiring the exercise of some personal responsibility.
- C2 Team work as would be necessary for employment requiring the exercise of some personal responsibility for effective work with others.

- C3 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 provide a platform from which further training can be undertaken to enable development of new skills within a structured and managed environment.

Graduate Attributes

	Bath Spa Graduates...	In BA (Hons) Hair, Make-up and Prosthetics for Production we enable this...
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.

3. Learning Environment

Learning and Teaching Methods

University Centre Weston has a Learning, Teaching and Assessment Strategy for Higher Education, which underpins our approach.

We intend that the learning programme should be both stimulating and demanding, and should lead you through progressive stages of development, towards increasingly complex and open-ended tasks, increasingly sophisticated application of intellectual/conceptual and personal (transferable) skills, and increasingly independent study.

A variety of learning methods will be used, which might include:

- Lectures
- Seminars
- Experiential learning
- Reflective learning
- Skills practice
- Group work and group discussions
- Workshops
- Fieldwork
- Supervised studio/lab-based activity
- Case studies
- Student presentations
- Information and communications technology (ICT) based activities
- Visiting speakers/expert practitioners will be used during the programme

University Centre Weston actively encourages the development of technology enhanced learning and you will find staff utilising new teaching methods to enhance your learning experience.

Work-based Learning

The course has been designed with work placement opportunities in mind. You will have the opportunity to work upon live events throughout the length of the course. As well as working on specific events led by University Centre Weston (UCW) you will be encouraged to work with renowned events companies from within North Somerset and the surrounding area. When undertaking a work placement, you will be issued with a work placement handbook. The handbook will clearly outline the roles and responsibilities of the student, the work placement host and the University/College. The handbook will also contain guidance on how to make the most of your work placement opportunity.

Work placements are normally organised by the student however, UCW have a work placement code of practice and conform to the Bath Spa University Work Based and Placement Learning Policy.

4. How Quality is assured

Quality monitoring and evaluation

The programme you are studying was approved by Bath Spa University. As part of the approval process it was assured that

- the content of the programme met national benchmark requirements;
- the programme met any professional/statutory body requirements; and
- the proposal met other internal quality criteria covering a range of issues such as admissions policy, teaching, learning and assessment strategy and student support mechanisms.

This was done through a process of programme approval which involves consulting academic experts including subject specialists from other institutions and industry.

How we monitor the quality of the programme

The quality of this programme is monitored each year through evaluating:

- external examiner reports (considering quality and standards);
- statistical information (considering issues such as the pass rate); and
- student feedback including the National Student Survey (NSS).

Drawing on this, and other, information programme teams undertake an annual monitoring process, in accordance with the University's quality policy.

Once every six years an in-depth review of the subject area is undertaken by a panel that includes at least two external subject specialists. The panel considers documents, looks at student work, speaks to current and former students and speaks to staff before drawing its conclusions. The result is a report highlighting good practice and identifying areas where action is needed.

The role of the Programme Committee

This course has a Programme Committee comprising all relevant teaching staff, student representatives and others who make a contribution towards its effective operation (e.g. library/technician staff). The Programme Committee has responsibilities for the quality of the programme and plays a critical role in the University's quality assurance procedures.

External Examiners

The standard of this programme is monitored by at least one external examiner. External examiners have two primary responsibilities:

- To ensure the standard of the programme; and
- To ensure fairness and equity.

Name	Role in institution	Name of institution
Sara Taylor	Make-up artist Principal Lecturer BA (Hons) Make-up for Media and Performance	Arts University Bournemouth

As part of their role, external examiners complete an annual report for the University commenting on the learning, teaching and assessment standards of the modules and the programme overall. The report will highlight areas of good practice and identify areas for development, as well as provide assurance that your programme is of an equitable standard to similar HE provision nationally.

External examiner reports, and the University's response, are shared with students. They are normally discussed at Staff/Student Liaison Committees and made available online, via Teams.

External References

The following methods are used for gaining the views of other interested parties:

- Feedback from former students;
- Employers.

5. Module Descriptors

1.	Module code	HMP4000-20
2.	Module title	Introduction to 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	Dependent on the purchase of your desired portfolio book
17.	Brief description and aims of module	<p>In this module you begin the process of developing the basic marketing skills necessary for a career in the production arts industry. You begin to build a practical image 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 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 physical portfolio
18.	Outline syllabus	<p>The focus at level 4 is on understanding the importance of professional portfolios and creating an ever-evolving practical image portfolio and how to develop a network of contacts in order to showcase your work.</p> <p>The physical 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>

	The developing toolbox and physical portfolio is a stepping-stone into level 5.	
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 an image 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-presentation through a structured and coherent personal image portfolio. 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</p> <p>F2. Peer critiques of physical portfolios</p>	
	<p><i>Summative assessments:</i></p> <p>S1.10 minute presentation</p> <p>S2. Image 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> <ul style="list-style-type: none"> • <i>Key texts</i> <p>Aldridge, A. (2003). <i>Consumption</i>. Polity Press</p> <p>Dyer, G.(1982). <i>Advertising as Communication</i>. Methuen & Co Ltd</p> <p>Ewen, Stuart. (2001). <i>Captains of Consciousness</i>. Basic Books</p> <p>Ewen, S.(1988). <i>All Consuming Images- The politics of style in contemporary culture</i> Basic Books, Inc.</p>	

	<p>Hall, S. (2003). <i>Representation. Cultural Representation and Signifying Practices</i>. Sage Publications.</p> <p>Hartley, J. (2004). <i>Creative Industries</i>. Wiley Blackwell</p> <p>Klien, Naomi. (1998) <i>No Logo</i>. Flamingo press</p> <p>Sturken, M & Cartwright, L. (2001) <i>Practices of Looking</i>. Oxford University Press.</p> <p>Williamson, J. (1978). <i>Decoding Advertisements- Ideology and Meaning in Advertising</i>. Marion Boyars Publishers Ltd.</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> Office 365 Teams (VLE) https://webdesign.tutsplus.com/articles/15-best-wordpress-portfolio-themes-for-creatives--cms-26277 • <i>Specialist resources</i> Further careers advice and support is available from the Higher Education Academic Registry Team (HEART)
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 portfolio in line with employer expectations within the industry.</p>

Page Break

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	Sandy Day
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>	
19.	<p>Teaching and learning activities</p> <p>The module is taught through a series of weekly specialist workshops, each dealing with a different aspect of hair design and construction. These workshops culminate in both formative and summative assessments. You learn as a group but start to identify your own particular areas of interest for development.</p> <p>You take a full and active part in all aspects of the work, to complete practical assignments to a high level and to share work and ideas with peers.</p> <p>Lectures and seminars address the historical and theoretical studies elements.</p> <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 hair styling.</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. Knowledge of basic professional working principles and conduct and the ability to apply these in practice. 2. The ability to evaluate and reflect on your own practice, assessing your personal skills levels and identifying key areas for development. 3. Technical ability in core hair artistry skills covered within the module. 4. Knowledge of underlying concepts and relevant contextual and historical influences in hair artistry. 	<p><i>How assessed</i></p> <p>F1, F2, S1, S2</p> <p>F1, S1</p> <p>F2, S2</p> <p>F1, S1</p>
21.	<p>Assessment and feedback Formative exercises and tasks:</p> <p>F1. Submission of sketchbooks, journal and portfolio. F2. Ongoing feedback on skills development in each discipline.</p> <p>Summative Assessments:</p> <p>S1. Evaluation (3000 words) S2. Portfolio: practical demonstration of technical skills</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> <ul style="list-style-type: none"> • <i>Key texts</i> <p>Baker, P (1993) <i>Wigs and make-up for Theatre, Television, and Film</i>. Routledge.</p> <p>Bouillion, C & Wilkinson, J. (2005) <i>The Science of hair care</i>. CRC Press</p> <p>Braisdell, B & Lenard, J. (2011) <i>The Hair and Make-Up Artist's Handbook: A Complete Guide for Professional Qualifications</i>. Hodder Education</p> <p>Health and Safety Executive (1986) <i>How to Use Hair Products Safely in the Salon</i>. HSE Books</p> <p>Lister, M. (2014) <i>Men's hairdressing: traditional and modern barbering</i>. Cengage Learning</p> <p>Lowery A. (2013) <i>Historical Wig Styling: Ancient Egypt to the 1830s</i>. Focal Press</p> <p>Lowery, A. (2013) <i>Historical Wig Styling: Victorian to the Present</i>. Focal Press</p> <p>Spencer, K. (2009) <i>Period Hairstyles for Studio, Stage and Screen: A Practical Reference for Actors, Models, Make-Up Artists, Photographers</i>. Bloomsbury.</p>	

	<p>Swinfield, R. (1999) <i>Hair & Wigs for the Stage: step-by-step</i>. Methuen Drama</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> Office 365 Teams (VLE) https://philosopher1978.wordpress.com/2011/10/04/theories-of-reflective-learning/ https://www.cengage.com/resource_uploads/downloads/140807267X_369852.pdf • <i>Specialist resources:</i> Hair and make-up studio and equipment
23.	<p>Preparatory work</p> <p>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.</p>

Page Break

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.	<p>Outline syllabus</p> <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> <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.</p>		
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.	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 70%;">Intended learning outcomes</td> <td style="width: 30%;"><i>How assessed</i></td> </tr> </table>	Intended learning outcomes	<i>How assessed</i>
Intended learning outcomes	<i>How assessed</i>		

	<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>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>
22.	<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> <p>Aldridge, A. (2003). <i>Consumption</i>. Polity Press</p> <p>Dyer, G.(1982). <i>Advertising as Communication</i>. Methuen & Co Ltd</p> <p>Ewen, Stuart. (2001). <i>Captains of Consciousness</i>. Basic Books</p> <p>Ewen, S.(1988). <i>All Consuming Images- The politics of style in contemporary culture</i> Basic Books, Inc.</p> <p>Hall, S. (2003).Representation. <i>Cultural Representation and Signifying Practices</i>. Sage Publications.</p> <p>Hartley, J. (2004). <i>Creative Industries</i>. Wiley Blackwell</p> <p>Klien, Naomi. (1998) <i>No Logo</i>. Flamingo press</p> <p>Sturken, M & Cartwright, L. (2001) <i>Practices of Looking</i>. Oxford University Press.</p> <p>Williamson, J. (1978). <i>Decoding Advertisements- Ideology and Meaning in Advertising</i>. Marion Boyars Publishers Ltd.</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> <p>Office 365 Teams (VLE)</p> <p>https://www.qcmakeupacademy.com/2017/05/makeup-training-101-makeup-theory/</p> <p>https://www.taylorfrancis.com/books/9781351905909</p>	

	<p>https://trendimi.com/public/user/downloads/ebooks/mk_up_K4X_22042013020554.pdfhttp://www.cabellosyhierbas.cl/wp-content/uploads/2014/01/Bobbi_Brown_Makeup_Manual_Revised.pdf</p> <ul style="list-style-type: none"> • <i>Specialist resources:</i> Hair and make-up studio and equipment
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.</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 Deleamar, P. (2003) <i>Complete Make-Up Artist; Working in Film, Fashion, Television and Theatre [2nd revised edition]</i>. Cengage Learning Vocational Eldridge, L. (2016) <i>Dior: The Art of Colour</i>. Rizzoli International Publications Hall, S. (2003). <i>Representation. Cultural Representation and Signifying Practices</i>. Sage Publications McGuinness, H. (2007) <i>Facials and Skin Care in Essence</i>. Hodder Education. Nguyen-Grealis, L. (2015) <i>Art & Makeup</i>. Laurence King Publications Sturken, M & Cartwright, L. (2001) <i>Practices of Looking</i>. Oxford University Press</p>

Page Break

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> <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.</p>	
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.</p>	

	The module recognises the importance of peer critique and feedback, in the development of the artist's critical, creative and commercial persona.	
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 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 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>

Level 5

1.	Module code	HMP5000-40
2.	Module title	Portfolio Building
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 image portfolio you commenced at Level 4. This includes the development of an online portfolio and social media presence, 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 image within the diverse and changing nature of the industry, as well as the importance of networking for employment purposes.</p> <p>This module aims to:</p>	

	<ul style="list-style-type: none"> • Provide you with the opportunity to develop the portfolio and professional tools to succeed in the production arts field. • To encourage entrepreneurship, business enterprise and networking skills. 		
18.	<p>Outline syllabus</p> <p>The online and physical portfolios developed through this module present you as having particular personal and professional skills and attributes, which enhances your employment prospects.</p> <p>Throughout the module, you explore the methodologies behind advertising techniques, which can be adapted to suit the promotion of an individual in the workplace. To this end, research includes the design and personalisation of blogs and/or websites, the development of promotional material, the writing of communications, personal statements and CVs and interview technique. You also consider the requirements of the content of a professional toolbox to support your specialist area.</p>		
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 both a physical and 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 digital design portfolio.</p>		
20.	<table border="1"> <tr> <td> <p>Intended learning outcomes <i>By successful completion of the module, students will be able to demonstrate:</i></p> <p>1. The ability to deploy key practical and digital techniques in the development of a physical image portfolio and online promotional presence.</p> <p>2. The ability to effectively communicate information and a personal creative identity, in a variety of forms, to specialist and non-specialist audiences through selection, interpretation and organisation of publicity material.</p> </td> <td> <p><i>How assessed</i></p> <p>F1, S1</p> <p>F2, S1</p> </td> </tr> </table>	<p>Intended learning outcomes <i>By successful completion of the module, students will be able to demonstrate:</i></p> <p>1. The ability to deploy key practical and digital techniques in the development of a physical image portfolio and online promotional presence.</p> <p>2. The ability to effectively communicate information and a personal creative identity, in a variety of forms, to specialist and non-specialist audiences through selection, interpretation and organisation of publicity material.</p>	<p><i>How assessed</i></p> <p>F1, S1</p> <p>F2, S1</p>
<p>Intended learning outcomes <i>By successful completion of the module, students will be able to demonstrate:</i></p> <p>1. The ability to deploy key practical and digital techniques in the development of a physical image portfolio and online promotional presence.</p> <p>2. The ability to effectively communicate information and a personal creative identity, in a variety of forms, to specialist and non-specialist audiences through selection, interpretation and organisation of publicity material.</p>	<p><i>How assessed</i></p> <p>F1, S1</p> <p>F2, S1</p>		

	3. The ability to critically review and analyse the appropriateness of different marketing and promotional approaches	F2, S2
	4. The ability to critically evaluate your personal professional skills development requirements	F1, S2
21.	Assessment and feedback <i>Formative exercises and tasks:</i> F1. In-class presentations and discussions F2. Peer critiques of online and physical portfolios	
	<i>Summative assessments:</i> S1. Portfolio of digital and physical elements S2. Presentation (20 minutes)	Weighting% 60% 40%
22.	Learning resources <i>University Library print, electronic resources and Minerva:</i> <ul style="list-style-type: none"> • <i>Key texts</i> Aldridge, A. (2003). <i>Consumption</i>. Polity Press Dyer, G.(1982). <i>Advertising as Communication</i>. Methuen & Co Ltd Ewen, Stuart. (2001). <i>Captains of Consciousness</i>. Basic Books Ewen, S.(1988). <i>All Consuming Images- The politics of style in contemporary culture</i> Basic Books, Inc. Hall, S. (2003). <i>Representation. Cultural Representation and Signifying Practices</i>. Sage Publications. Hartley, J. (2004). <i>Creative Industries</i>. Wiley Blackwell Kahle R, L. (2006). <i>Creating Images And The Psychology of Marketing Communication</i>. Lawrence Erlbaum Associates. Klien, Naomi. (1998) <i>No Logo</i>. Flamingo press Kolster, T. (2012) <i>Goodvertising- creative advertising that cares</i> Thames & Hudson 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. • <i>Key web-based and electronic resources</i> Office 365 Teams (VLE) www.creativeskillset.org www.nationalcareersservice.direct.gov.uk • <i>Specialist resources</i> Additional careers advice and support is available from HEART. 	
23.	Preparatory work Subject Specific Preparation	

You should undertake 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.

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 portfolio in line with employer expectations within the industry.

In addition, reviewing real-life case-studies can enhance your understanding of career pathways within the profession.

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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	Sandy Day
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 	

	<ul style="list-style-type: none"> • 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> <p>F1, F2, S1</p>
21.	Assessment and feedback	

	<p><i>Formative exercises and tasks:</i></p> <p>F1. Tutor feedback on draft research proposal 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><i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> • <i>Key texts</i> <p>Broe, B. (1984) <i>Theatrical Makeup</i>. Pelham Books</p> <p>Corson, R. (2001) <i>Stage Makeup</i>. Focal Press</p> <p>Lowery A. (2013) <i>Historical Wig Styling: Ancient Egypt to the 1830s</i>. Focal Press</p> <p>Lowery, A. (2013) <i>Historical Wig Styling: Victorian to the Present</i>. Focal Press</p> <p>Swinfield, R. (1999) <i>Hair & Wigs for the Stage: step-by-step</i>. Methuen Drama</p> <p>Tokyo SFX Makeup Workshop (2012) <i>A Complete Guide to Special Effects Makeup</i>. Titan Books</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> <p>Office 365 Teams (VLE)</p> <p>https://link.springer.com/journal/11162</p> <p>https://www.heacademy.ac.uk/knowledge-hub/research-skills</p> <ul style="list-style-type: none"> • <i>Specialist resources</i> <p>Hair and Make-up 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> <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	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	Tara O'Hare
16.	Additional costs involved	None
17.	Brief description and aims of module	<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.	Outline syllabus	<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><i>University Library print, electronic resources and VLE:</i></p> <ul style="list-style-type: none"> • <i>Key texts</i> <p>Gavenas.M, (2007) Color Stories: Behind the Scenes of America's Billion-Dollar Beauty Industry</p> <p>Malkan. S, (2007) Not Just a Pretty Face: The Ugly Side of the Beauty Industry, New society publishers</p>	

	<ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> Office 365 Teams (VLE) https://fms505kalej.wordpress.com/2015/12/03/natural-makeup/ http://www.continuitypro.biz/ https://www.linkedin.com/learning/creating-a-short-film-06-working-on-set/the-importance-of-continuity https://www.videomaker.com/article/c14/12988-maintaining-continuity • <i>Specialist resources</i> Makeup Studio and equipment Prosthetics room and equipment
23.	<p>Preparatory work Subject Specific Preparation 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 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

Page Break

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.	<p data-bbox="297 228 771 264">Brief description and aims of module</p> <p data-bbox="297 296 1406 428">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 data-bbox="297 464 1354 527">This module considers the process of technique selection and testing and its application within the conditions and constraints industry production may demand.</p> <p data-bbox="297 562 561 598">The module aims to:</p> <ol data-bbox="297 600 1414 764" style="list-style-type: none"> <li data-bbox="297 600 1414 663">1. Foster your interest and abilities in techniques for hair, make-up and prosthetics for production <li data-bbox="297 665 1414 728">2. Provide a series of environments and projects to test your knowledge and skills in a variety of hair, make-up and prosthetics techniques <li data-bbox="297 730 1414 764">3. Encourage creativity and experimentation within the limitations of a design brief 	
18.	<p data-bbox="297 795 505 831">Outline syllabus</p> <p data-bbox="297 833 1393 966">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 data-bbox="297 1001 1393 1100">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 data-bbox="297 1136 1377 1234">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 data-bbox="297 1270 1382 1333">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 data-bbox="297 1362 708 1398">Teaching and learning activities</p> <p data-bbox="297 1400 1414 1533">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 data-bbox="297 1568 1312 1631">In addition, this technique and testing work is documented within your practical portfolio.</p> <p data-bbox="297 1667 1398 1730">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> Brown, B, (2014) <i>Bobbi Brown Beauty Rules: Fabulous Looks, Beauty Essentials, and Life Lessons</i>, Chronicle books 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 • <i>Key web-based and electronic resources</i> Office 365 Teams (VLE) 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 • <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 through continual practice outside of the formal teaching situation. It is your responsibility to ensure that you are adequately prepared for all sessions.</p>	

Study Skills Support

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

Page Break

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	Sandy Day
16.	Additional costs involved	None
17.	Brief description and aims of module 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. 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. The module aims to: <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> <p>Following the realisation of the application, a final evaluation reflects upon the progress made throughout the 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 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.	<table border="1"> <tr> <td data-bbox="293 1129 1187 1570"> <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. </td> <td data-bbox="1187 1129 1421 1570"> <p><i>How assessed</i></p> <p>F1, S1</p> <p>F2, S1,</p> <p>F1, F2, S1</p> <p>F2, S1</p> </td> </tr> </table>	<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</p> <p>F2, S1,</p> <p>F1, F2, S1</p> <p>F2, S1</p>
<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</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>Weighting%</p>		

	S1. Practical Application to include creation, application and skills needed	100%
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 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> <p>Office 365 Teams (VLE) https://www.cnbc.com/id/41494989 https://chicstudiosmakeup.com/a-chic-life/role-of-makeup-artists-in-film-and-tv/</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 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 	

Level 6

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.	Brief description and aims of module	<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.	Outline syllabus	<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>

	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.	
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. An ability to deploy accurately established techniques of project research and design, relevant to your specialist area. 2. Creative and critical engagement with the appropriate industry techniques, crafts and working methods of your specialism in the process of the creative production 3. The ability to communicate ideas, concepts, problems and solutions to both 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 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>
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> Hair and Makeup Studio and equipment Prosthetics room and equipment
23.	<p>Preparatory work Subject Specific Preparation 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>

Page Break

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	Tara O'Hare
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.	<table border="1"> <thead> <tr> <th data-bbox="293 1024 1190 1077">Intended learning outcomes</th> <th data-bbox="1190 1024 1432 1077"><i>How assessed</i></th> </tr> </thead> <tbody> <tr> <td data-bbox="293 1077 1190 1161"><i>By successful completion of the module, you will be able to demonstrate:</i></td> <td data-bbox="1190 1077 1432 1161"></td> </tr> <tr> <td data-bbox="293 1161 1190 1266">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</td> <td data-bbox="1190 1161 1432 1266">F1, S1</td> </tr> <tr> <td data-bbox="293 1266 1190 1329">2. A systematic understanding of, and adherence to, historical contexts and production continuity in industry setting</td> <td data-bbox="1190 1266 1432 1329">F2, S1, S2</td> </tr> <tr> <td data-bbox="293 1329 1190 1497">3. The ability to manage personal workloads efficiently and effectively, meet deadlines and negotiate and pursue goals with others.</td> <td data-bbox="1190 1329 1432 1497">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. 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	F1, S1	2. A systematic understanding of, and adherence to, historical contexts and production continuity in industry setting	F2, S1, S2	3. The ability to manage personal workloads efficiently and effectively, meet deadlines and negotiate and pursue goals with others.	F1, F2, S1, S2
Intended learning outcomes	<i>How assessed</i>										
<i>By successful completion of the module, you will be able to demonstrate:</i>											
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	F1, S1										
2. A systematic understanding of, and adherence to, historical contexts and production continuity in industry setting	F2, S1, S2										
3. The ability to manage personal workloads efficiently and effectively, meet deadlines and negotiate and pursue goals with others.	F1, F2, S1, S2										
21.	<table border="1"> <thead> <tr> <th data-bbox="293 1497 1190 1665">Assessment and feedback</th> <th data-bbox="1190 1497 1432 1665"></th> </tr> </thead> <tbody> <tr> <td data-bbox="293 1665 1190 1837"> Formative exercises and tasks: F1. Tutor feedback on practical techniques F2. Tutor feedback on design development </td> <td data-bbox="1190 1665 1432 1837"></td> </tr> <tr> <td data-bbox="293 1665 1190 1837"> <i>Summative assessments:</i> S1. Practical portfolio to include creation, application and skills needed S2. Critically reflective essay (1,500 words) </td> <td data-bbox="1190 1665 1432 1837"> Weighting% 70% 30% </td> </tr> </tbody> </table>	Assessment and feedback		Formative exercises and tasks: F1. Tutor feedback on practical techniques F2. Tutor feedback on design development		<i>Summative assessments:</i> S1. Practical portfolio to include creation, application and skills needed S2. Critically reflective essay (1,500 words)	Weighting% 70% 30%				
Assessment and feedback											
Formative exercises and tasks: F1. Tutor feedback on practical techniques F2. Tutor feedback on design development											
<i>Summative assessments:</i> S1. Practical portfolio to include creation, application and skills needed S2. Critically reflective essay (1,500 words)	Weighting% 70% 30%										

22.	<p>Learning resources <i>University Library print, electronic resources and VLE:</i></p> <ul style="list-style-type: none"> • <i>Key texts</i> These will be directed by tutor dependent upon the specialist pathway chosen • <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 Subject Specific Preparation 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 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.</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 you have kept for the duration.</p>
19.	<p>Teaching and learning activities 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>

	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.	
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. Critical and creative engagement with the process of creating a transformational image piece to a professional standard 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 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. 	<p><i>How assessed</i></p> <p>S1, F1</p> <p>S1, F2</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 the concept</p> <p>F2. Individual and small group tutorials</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Transformational piece</p> <p>S2. Evaluation (3000 words)</p>	<p>Weighting%</p> <p>70%</p> <p>30%</p>
22.	<p>Learning resources</p> <p><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> <p>Broe, B. (1984) <i>Theatrical Make-up</i>. Pelham Books</p> <p>Corson, R. (2001) <i>Stage Make-up</i>. Focal Press</p> <p>Lowery A. (2013) <i>Historical Wig Styling: Ancient Egypt to the 1830s</i>. Focal Press</p> <p>Lowery, A. (2013) <i>Historical Wig Styling: Victorian to the Present</i>. Focal Press</p> <p>Swinfield, R. (1999) <i>Hair & Wigs for the Stage: step-by-step</i>. Methuen Drama</p> <p>Tokyo SFX Make-up Workshop (2012) <i>A Complete Guide to Special Effects Make-up</i>. Titan Books</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> <p>Office 365 Teams (VLE)</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.	Preparatory work	

	<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	Sandy Day
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</p>	

	<p>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</p> <p>F2. Individual and small group tutorials</p> <p>F3. Placement provider feedback</p>	

	<p><i>Summative assessments:</i></p> <p>S1. Presentation (15 minutes)</p> <p>S2. Reflective evaluation and supporting documentation (1500 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> <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>	
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. <p>Referencing, using citations, avoiding plagiarism.</p>	

Page Break

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	Sandy Day
39.	Additional costs involved	None
40.	<p>Brief description and aims of module</p> <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.	<p>Outline syllabus</p> <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 5,000-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.	<p>Teaching and learning activities</p>	

	<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> <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.</p>	
43.	<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 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 <i>Formative exercises and tasks:</i> F1. A negotiated project brief</p>	
	<p><i>Summative assessments:</i> S1. Final project (5,000 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> 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><i>Key texts</i> Allison, B. 1997. <i>The Students' Guide to Preparing Dissertations and Theses</i>. London: Routledge Bowdin, G. (2006) <i>Project Management</i>. London: Butterworth-Heinemann Denscombe, M. (2014) <i>The Good Research Guide</i> OUP (ebook) Berry, R. (2004) <i>The Research Project – How to Write It</i>. London: Routledge Greetham, B. (2009) <i>How to Write your Undergraduate Dissertation</i>. London: Palgrave Macmillan Holmes, K. 2011. <i>What Employers Want: The work skills handbook</i>. Richmond: Trotman</p>	

	<p>Parrish, D. (2007) <i>T-shirts and Suits: A Guide to the Business of Creativity</i>. Liverpool: Merseyside ACME</p> <ul style="list-style-type: none"> • <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>

6. Appendices

Appendix 1 - Marking Criteria

Marks will be allocated using the following qualitative guidelines:

Grade	Indicative Marks	Criterion
		Working upwards from a pass
D	40-43	A third Work of bare pass standard demonstrating some familiarity with relevant subject matter and application of relevant academic capabilities, but only just meeting threshold standards in research, analysis, organisation, focus or other skills essential to the assessment task, and/or with significant errors or omissions.
	44-47	A middle third Work of satisfactory quality which covers the basic subject matter adequately and is appropriately organised and presented, but which is primarily descriptive or derivative

		rather than analytical or creative. Study may be limited and narrowly focused. There may be some misunderstanding of key concepts and limitations in the ability to select relevant material or techniques, and/or in communication or other relevant key skills, so that the work may be flawed by some errors, omissions or irrelevancies. There will be some evidence of appropriate research and ability to construct an argument, but it may be narrowly focused. In dealing with solutions to technical problems, established and appropriate methods will generally be chosen, but these may be applied uncritically.
	46-49	A high third Work of a satisfactory standard demonstrating a reasonable level of understanding, and competent organisation, but lacking sufficient analysis and independence to warrant a C grade at the level concerned.
C	50-53	A lower second Work of sound quality which contains most, but not all, of the C grade characteristics for the level concerned.
	54-56	A good lower second Work of sound quality which is based on satisfactorily referenced sources and/or creative input and which demonstrates a grasp of relevant material and key concepts, together with ability to structure and organise arguments or materials effectively. The work may be rather standard, but will be mostly accurate, clearly communicated and provide some evidence of ability to engage in critical analysis and/or evaluation. There will be no serious omissions or irrelevancies. In dealing with solutions to technical problems, appropriate methods will be chosen. Coherent organisation in general with effective use of references and acknowledgement of sources.
	57-59	A high lower second Work which clearly fulfills all the criteria of the C grade for the level concerned, but shows a greater degree of critical analysis and/or insight.
B	60-63	An upper second Work of good quality which contains most, but not all, of the B grade characteristics for the level concerned.
	64-66	A good upper second Work of good quality which is based on a wide range of properly referenced sources and/or creative input,

		demonstrating a sound and above average level of understanding of concepts, methodology and content appropriate to the subject/discipline and to the assessment task. There is clear evidence of critical judgement in selecting, ordering and analysing content to construct a sound argument based on responses which reveal occasional insight and/or originality. Ability to solve discipline-related problems will be effectively and consistently demonstrated. Draws on an appropriate range of properly referenced sources.
	67-69	A high upper second Work which clearly fulfills all the criteria of the B grade for the level concerned, but shows greater insight and/or originality.
A	70-73	A first The qualities of an A grade but with more limitations. Work of very good quality which displays most, but not all, of the A grade characteristics for the level concerned.
	74-76	A good first Work of distinguished quality which is based on extensive research and/or strong technical and creative competence. Clear and logical organisation; consistent scheme of references, used entirely appropriately. An authoritative grasp of concepts, methodology and content appropriate to the subject/discipline and to the assessment task will be demonstrated. There is clear evidence of originality and insight and an ability to sustain an argument and/or solve discipline-related problems, based on critical analysis and/or evaluation. The ability to synthesise material effectively and the potential for skilled innovation in thinking and practice will be evident.
	77-79	An excellent first Work which fulfills all the criteria of the A grade, but at an exceptional standard for the level concerned. Substantial originality and insight, very few minor limitations.
	80-100	An outstanding first Work of outstandingly high quality and originality.
		Working downwards from a fail
FN	35-39	A bare fail Work which indicates some evidence of engagement with the subject material and learning process, but which is essentially misinterpreted, misdirected, misunderstood or poorly

		organised and sketchy or otherwise just failing to meet threshold standards at the level concerned.
	20-34	A fail Work which indicates little engagement with the subject material and learning process; which contains substantial errors or irrelevancies; which shows minimal evidence of planning and hardly any use of references and acknowledgement of sources; which clearly fails to meet threshold standards at the level concerned.
	1-19	A bad fail Work of very poor quality, which is based on only minimal effort and/or contains little of relevance. It will offer hardly any evidence of familiarity with subject materials or skills appropriate to the discipline or task at the level concerned.
L UP	0	Nothing submitted. Extension not agreed before due date; or work containing nothing of any relevance or merit. Late submission; too late to be marked. Work failed pending decision about unfair practice.

Appendix 2 – Policy and Procedures

Policies relating to HE Students can be found on UCW Student Zone [HERE](#).