



Definitive Programme Document:

BA (Hons) Makeup, Wigs and Special Effects

(Bachelors with Honours)

Awarding institution	Bath Spa University
Teaching institution	UCW
School	Bath School of Music and Performing Arts
Main campus	UCW
Other sites of delivery	N/A
Other Schools involved in delivery	N/A
Name of award(s)	BA (Hons) Makeup, Wigs and Special Effects
Qualification (final award)	BA (Hons) Makeup, Wigs and Special Effects
Intermediate awards available	CertHE Makeup, Wigs and Special Effects DipHE Makeup, Wigs and Special Effects
Routes available	Single
Professional Placement Year	No
Duration of award	3 years full time and 4 years part time
Modes of delivery offered	Campus-based, low residency
Regulatory Scheme ¹	UCW Undergraduate Academic Framework
Exemptions from regulations/framework ²	Yes
Professional, Statutory and Regulatory Body accreditation	No
Date of most recent PSRB approval (month and year)	N/A
Renewal of PSRB approval due (month and year)	N/A
UCAS code	MWSX
Route code (SITS)	
Relevant QAA Subject Benchmark Statements (including date of publication)	Art and Design 2019
Date of most recent approval	February 2026
Date specification last updated	February 2026

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

² See section on 'Exemptions'

Exemptions

The following exemptions are in place:

Programme/Pathway	Regulations/Framework	Brief description of variance	Approving body and date
BA (Hons) Makeup, Wigs and Special Effects	Undergraduate Academic Framework Paragraph 1.8	"All students will have the opportunity to take 20 credits at each of levels 5 and 6 from outside their degree subject(s)"	Chair's Action February 2026
BA (Hons) Makeup, Wigs and Special Effects	Undergraduate Academic Framework Paragraph 1.4	Default structure for programmes at levels 4 and 5	Chair's Action February 2026

Programme Overview

The BA (Hons) Makeup, Wigs and Special effects programme has been created to meet the needs of the challenging and exciting nature of the film, stage and television industries. The programme has been designed to develop your creativity and originality, innovation and technical expertise for a career as a production artist.

The ethos of the BA (Hons) Makeup, Wigs and Special Effects programme is centred around discovery, growth and the professionalisation of your creativity. You will investigate your practice through the identification of process, materials and context to develop a range of artistic and practical skills that will form the basis of your ongoing professional development as a production artist.

Each level of study has been designed to allow you to build on, explore and develop your skill set alongside that of commercial awareness and acumen through the development of digital presence within a local and national context. Through exploring key cultural and sociological debates you will develop analytical, evaluative and reflective research skills that will enable you to critically contextualise your own work.

Throughout the programme, there is a focus on professionalism, sustainability and employability, enabling you to develop the practical, theoretical and business skills that match the requirements of employment within the Makeup artistry and special effects industry.

The programme will enable you to take ownership of your own creative skills base, develop it and build a professional career. Throughout the programme there are excellent links with industry specialists and facilities that will help you to develop your networking skills, to realise and pursue your professional career within the field of Makeup, wigs and special effects production.

Programme Aims

1 To foster initiative and personal responsibility in the creative application of practical skills in Makeup, wig and special effects to an industry standard.

2 To enable learners to apply critically evaluative skills as well as specialist knowledge to produce culturally informed judgements and outputs.

3. To develop a critical awareness of societal issues such as sustainability and ethics relevant to the working within the Makeup, wig and special effects industry.

4 To nurture the development of a wide range of practical and academic skills, that are transferrable, and encourage innovation, creativity, responsibility and entrepreneurship with a Makeup, Wig and Special Effects context.

5 To provide a developed understanding of the relationship between theory and practice, exploring the way work is produced and received in a digital and globalised marketplace, with reference to the social, cultural and historical contexts

6 To nurture the development of a creative voice and identity, through individual and collaborative working, self-reflection and a critical awareness of the professional practices within the Makeup, Wig and Special Effects industry.

7. To develop the wide range of personal qualities including independence, attitudes, resilience and reflective abilities needed to be successful within the Makeup, Wig and Special Effects industry.

Programme Intended Learning Outcomes (ILOs)

A Subject-Specific Skills and Knowledge

	On Achieving Level 6	On Achieving Level 5	On Achieving Level 4
A1	Deploy professional skillset through creative critical engagement with forms, practices, techniques across the field of Makeup, Wigs and Special Effects	Evaluate own skillset and creative engagement with forms, practices, techniques and applications across the field of Makeup, Wigs and Special Effects	Present knowledge of the technical competencies needed in a variety techniques and applications across the field of Makeup, Wigs and Special Effects
A2	Systematically apply established techniques of analysis and enquiry within Makeup, Wigs and Special Effects in the realisation of creative artefacts to industry standards.	Engage critically with the core principles of Makeup, Wigs and Special Effects design and production in different contexts and settings.	Explore and present design and production practices in different contexts and settings within the field of Makeup Wigs and Special Effects
A3	Analyse 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	Outline knowledge and understanding of technical application and style in production practice.
A4	Deploy and meet the professional standards, expectations and technical competence required within the field of Makeup Wigs and Special Effects	Critically evaluate own professional behaviours, resilience, creativity and technical competence required to succeed as an independent industry practitioner	Evaluate knowledge of professional standards and expectations of working within the field of Makeup Wigs and Special Effects
A5	Creatively analyse the role and function of design, body and movement in relation to Makeup Wigs and Special Effects	Creatively transmit principles of artistic design in the realisation in Makeup Wigs and Special Effects	Evaluate appropriate use of materials and technologies in the design of Makeup Wigs and Special Effects.
A6	Communicate conceptual understanding of industry practices in the	Apply appropriate underlying creative concepts and principles using the industry skills	Evaluate the appropriateness of creative practices for the realisation of practice-

	realisation of Makeup Wigs and Special Effects	required for the realisation of practice-based work in a Makeup, Wigs and Special Effects Environment.	based work in Makeup Wigs and Special Effects
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B Cognitive and Intellectual Skills

	On Achieving Level 6	On Achieving Level 5	On Achieving Level 4
B1	Critically self-reflect 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	Reflect and evaluate own personal practice and professional development.
B2	Synthesise your own design concepts with sustainable product use and development, in response to industry-led requirements.	Critically evaluate and utilise materials and resources both sustainably and effectively within the creation of production designs.	Use a range of materials to evaluate interdisciplinary relationships within the creation of production designs
B3	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
B4	Systematically apply the social, cultural and ethical implications of production development in a professional context.	Critically analyse the social, cultural and ethical implications of production development	Identify the social, cultural and ethical implications of production development

C Skills for Life and Work

	On achieving Level 6 you will be able to:	On achieving Level 5 you will be able to:	On achieving Level 4 you will be able to:
C1	Work Independently Exercise initiative, independence and	Work Independently Exercise independence and personal	Work Independently Manage your own learning and time.

	personal responsibility to manage your own learning and time.	responsibility to manage your own learning and time.	
C2	Work with Others Work collaboratively with others to achieve individual and common goals, solve problems creatively and build interpersonal relationships to flourish in a global workplace.	Work with Others Work collaboratively with others to achieve individual and common goals, solve problems creatively.	Work with Others Work collaboratively with others.
C3	Communicate with Impact Communicate clearly, effectively and impactfully with specialist and non-specialist audiences.	Communicate with Impact Communicate clearly and effectively with others.	Communicate with Impact Communicate accurately and reliably with others.
C4	Demonstrate Digital Fluency Use digital skills productively, critically and ethically to enhance creativity and communication.	Demonstrate Digital Fluency Use digital skills productively, critically and ethically.	Demonstrate Digital Fluency Use digital skills productively.

Graduate Attributes

At Bath Spa University, you are part of a **Professionally Creative** community. You are challenged to realise your talent and thrive, not just for your own benefit, but for the wider good as well. During your journey at BSU, the graduate attributes are your companions. They are designed to inspire and guide your personal and professional growth. You are encouraged to embrace, interpret and integrate these attributes in your own unique way.

Graduate Attributes describe the ways in which you can develop personally and professionally during your time with Bath Spa University. Developing these attributes happens not only through your curriculum, but also by actively seeking opportunities beyond the formal curriculum, such as joining clubs and societies, gaining work experience, volunteering, and engaging in personal projects. Additionally, part-time work and personal activities outside the university can further enhance your skills and prepare you for a successful future. University support services, such as Ask and Careers and Employability, can support you in understanding how you can develop these attributes throughout your time with us.

Graduate Attribute	While at Bath Spa, I will develop my ability to:	This programme will help me to do this through:
Confidently Self-Aware	Reflect on and recognise my unique skills, strengths, and values and be able to apply and articulate them in a range of different contexts.	embedding the skills, knowledge and professional behaviours expected from a professional within Makeup, Wigs and Special Effects industry. You will develop your awareness through a reflective approach through feedback from experiential learning, tutorials and experience in the workplace.
Emotionally Attuned	Be mindful of how my actions and emotions impact those around me so I can better navigate difficult situations and build effective interpersonal relationships.	developing as a reflective practitioner that will increase your awareness how you can impact group dynamics. This programme will enable you to both develop that awareness but also develop the strategies to navigate them and build effective relationships.
Inclusive Collaborator	Contribute independently to collaborative projects while working effectively with others, valuing diversity and respecting individual differences.	developing creative approaches to building relationships and networking. Working with industry and collaborating on projects, engaging with others valuing diversity and respect for other cultures.
Adaptable Innovator	Embrace challenges, taking risks where needed and	Through developing and testing your creative practice as a

	applying individual and collective problem solving.	reflective practitioner you will develop the skills, knowledge and resilience through specifically designed modules simulate and embed the Makeup, Wigs and Special Effects industry norm.
Critical Thinker	Keep an open mind, ask curious questions and think creatively to gain a deeper and broader understanding of global perspectives and the world around me.	the development of your reflective and critical thinking skills you will be encouraged to develop your creativity practices and encourage to explore the role of culture, sustainability and digital fluidity and embed it within your working practice.
Forward Thinker	Set goals, plan ahead and utilise resources to support my personal ambitions and achieve my own version of success.	Developing the skills to enable you to achieve your ambitions. You will learn the importance of planning ahead, resource planning and the importance of being a reflective practitioner.
Ethical Leader	Act with empathy, making decisions grounded in ethical principles while advocating for sustainability and positive social change.	providing you with the opportunity to explore your personal values and beliefs about cultural identity, sustainability and positive social change.
Responsible Self-Starter	Be accountable for my actions and decisions while demonstrating creativity, proactivity, and a focus on solutions.	developing a proactive, resilient, reflective and flexible approach to your professional practice. You will develop your innovative side, be creative and professional in your approach to the challenges of working within the Makeup, wigs and special effects industry.
Compassionately Resilient	Respond to setbacks with a reflective and positive attitude, flexibility and a self-caring approach.	recognising the people whom you are working with and for, you will begin to develop strategies on your approach to being a compassionate professional whilst develop strategies on how to reflectively respond to setbacks, being flexible whilst recognising self-care.
Digitally Resourceful	Utilise and responsibly leverage existing and emerging technologies to solve problems and communicate.	You will develop your digital presence over the course of the programme, through digital portfolios and subscriptions to developing your promotional platform.

Programme content

This programme comprises the following modules

Key:

Core = C

Required = R

Required* = R*

Optional = O

Not available for this status = N/A

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

Subject offered as single and/or combined award

BA (Hons) Makeup, Wigs and Special Effects				Status	
Level	Code	Title	Credits	Single	Joint
4	MFX4000-20	Contextual Practice	20	C	
4	MFX4001-20	Introduction to Set Etiquette	20	c	
4	MFX4002-40	Foundations of Hairdressing and Wig Practice	40	c	
4	MFX4003-20	Creative Makeup	20	C	
4	MFX4004-20	Prosthetics FX	20	C	
5	MFX5000-20	Social Media Marketing	20	C	
5	MFX5001-20	Live Industry Brief	20	C	
5	MFX5002-20	Contemporary Hairstyling	20	C	
5	MFX5003-20	Wig Construction and Postiche	20	C	
5	MFX5004-20	Advanced Techniques Makeup	20	C	
5	MFX5005-20	Advanced Techniques Prosthetics FX	20	C	

6	MFX6000-20	Self-Promotion and Marketing	20	C	
6	MFX6001-20	Industry Crowd Room Preparation	20	C	
6	MFX6002-20	Professional Industry Placement	20	C	
6	MFX6003-60	Major Project	60	C	

Assessment methods

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

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

Work experience and placement opportunities

Work-experience opportunities are available at level 5, through Live Industry Brief, whereby you engage with students from related disciplines in the design and realisation of a creative product. At level 6, the Professional Industry Placement module requires you to engage with between 40 hours of work experience and/or placement opportunities in the production arts sector, either through collaborative professional projects with other students or by acquiring placements with external organisations

Additional Course Costs

We try to ensure that all as many costs for the programme you will study will be included within your tuition fees. We will endeavour to keep any additional costs you may have to pay to a minimum and some of the extra costs may be considered optional where it is deemed extra to your programme.

Table of Additional Costs:

Module Code & Title	Type of Cost	Cost
MFX40001-20 – Introduction to Set Etiquette	Each student on the BA (Hons) Makeup, Wigs and Special Effects programme you will be required to purchase a specialist professional kit and consumables. Please be aware that should you require further consumables you will need to purchase these through the online store.	The cost of a specialist professional kit will be priced between £500 and £600. Please note that the overall cost of the kit is subsidised by UCW To purchase the kit.
MFX4002-40 Historical Hairdressing		
MFX4003-20 Creative Makeup		
MFX4004-20 Prosthetics FX		
MFX5001-20 Live Industry Brief		
MFX5002-20 Contemporary Hairstyling		
MFX5003-20 Wig Construction and Postiche		
MFX5004-20 Advanced Techniques Makeup		
MFX5005-20 Advanced Techniques Prosthetics FX		
MFX6001-20 Industry Crowd Room Preparation		
MFX6002-20 Professional Industry Placement		
MFX6003-60 Major Project		

Modifications

Module-level modifications

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

Programme-level modifications

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

Attached as appendices:

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

Appendix 1: Programme Structure Diagram – BA (Hons) Makeup, Wigs and Special Effects

Single Honours	
Level 4	
Semester 1	Semester 2
Core Modules	
Contextual Practice (20 Credits)	Creative Makeup (20 Credits)
Introduction to Set Etiquette (20 Credits)	Prosthetics FX (20 Credits)
Foundations of Hairdressing and Wig Practice (40 Credits)	
Level 5	
Core Modules	
Social Media Marketing (20 Credits)	Live Industry Brief (20 Credits)
Contemporary Hairstyling (20 Credits)	Wig Construction and Postiche (20 Credits)
Advanced Techniques Makeup (20 Credits)	Advanced Techniques Prosthetics FX (20 Credits)
Level 6	
Core Modules	
Self-Promotion and Marketing (20 Credits)	Major Project (60 Credits)
Professional Industry Placement (20 Credits)	
Industry Crowd Room Preparation (20 credits)	
Rule Notes: N/A	

Map of Intended Learning Outcomes (ILOs) against modules

BA (Hons) Makeup, Wigs and Special Effects



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Level	Module Code	Module Title	Status (C, R, R*, O) ³	Intended Learning Outcomes													
				Subject-specific Skills and Knowledge						Cognitive and Intellectual Skills				Skills for Life and Work			
				A1	A2	A3	A4	A5	A6	B1	B2	B3	B4	C1	C2	C3	C4
4	MF X40 00-20	Contextual Practice	C		X		X		X		X		X				X
4	MF X40 01-20	Introduction to Set Etiquette	C	X	X		X					X	X		X	X	
4	MF X40 02-40	Foundations of Hairdressing and Wig Practice	C	X	X	X	X	X	X		X	X		X			
4	MF X40 03-20	Creative Makeup	C	X	X	X	X	X	X		X	X		X			
4	MF X40 04-20	Prosthetics FX	C	X	X	X	X	X	X		X	X		X			
5	MF X50 00-20	Social Media Marketing	C					X		X		X	X		X	X	X
5	MF X50 01-20	Live Industry Brief	C	X		X	X	X		X			X	X	X	X	

³ C = Core; R = Required; R* = Required*; O = Optional

5	MF X50 02- 20	Contemporar y Hairstyling	C			X			X		X	X				X	X	
5	MF X50 03- 20	Wig Construction and Postiche	C		X		X	X			X	X	X	X				
5	MF X50 04- 20	Advanced Techniques Prosthetics FX	C	X	X		X	X		X	X	X		X	X			
5	MF X50 05- 20	Advanced Techniques Makeup	C	X	X		X	X		X	X	X		X	X			
6	MF X60 00- 20	Self- Promotion and Marketing	C	X							X		X	X		X	X	
6	MF X60 01- 20	Professional Industry Placement	C	X	X	X	X			X	X			X				
6	MF X60 02- 20	Industry Crowd Room Preparation	C			X		X	X		X	X	X	X	X	X		
6	MF X60 03- 60	Major Project	C	X		X		X	X	X	X			X	X			X

Map of summative assessment tasks by module BA (Hons) Makeup, Wigs and Special Effects



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Level	Module Code	Module Title	Status (C,R,R*,O) ⁴	Assessment method														
				Coursework						Practical					Written Examination			
				Composition	Dissertation	Essay	Journal	Portfolio	Report	Performance	Practical Project	Practical skills	Presentation	Set exercises	Written	In-class test	In-class test	
4	MF X4000-20	Contextual Practice						2000 words							10 Min + 10 Min Questions			
4	MF X4001-20	Introduction to Set Etiquette				150 words									15 mins + 10 mins Questions			
4	MF X4002-40	Foundations of Hairdressing and Wig Practice						2000 words equiv.						Skill Assessment (3 Hours)				
4	MF X4003-20	Creative Makeup												Skill Assessment				

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

											(2 Hou rs)					
4	MF X40 04- 20	Prostheti cs FX									Skill s Ass ess me nt (2 Hou rs)	Discu ssion (10 mins)				
5	MF X50 00- 20	Social Meida Marketi ng										10 Min + 10 Min Questi ons				
5	MF X50 01- 20	Live Industry Brief							1x P D P							
5	MF X50 02- 20	Advance d Hairdres sing									Skill s Ass ess me nt (3 Hou rs)					
5	MF X50 03- 20	Wig Construc tion and Postiche								500 0 wor ds Refl ecti ve blog						
5	MF X50 04- 20	Advance d Techniq ues Prostheti cs FX									Skill s Ass ess me nt (2					

Module Descriptors

1	Module code	MFX4000-20			
2	Module title	Contextual Practice			
3	Owning Programme	BA (Hons) Makeup, Wigs and Special Effects			
4	Core, Required or Required* for	BA (Hons) Makeup, Wigs and Special Effects			
5	Level	4			
6	UK credits	20			
7	ECTS credits	10			
8	Optional for	NA			
9	Excluded combinations	None			
10	Pre-requisite or co-requisite	NA			
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	UCW			
15	Module co-ordinator	Claire Cox			
16	Additional costs involved	There is no additional cost for this module			
17	<p>Brief description and aims of module</p> <p>The module aims are to introduce students to the essential knowledge, understanding and practical skills needed to begin working within the industry. You will have an opportunity to develop your knowledge and understanding of the techniques, use of materials and the different genres of different historical contexts.</p> <p>Within the module you will have an opportunity to develop the basis for your future practice through the recognition of the need for and importance of the</p>				

	<p>research process. Demonstrating a basic understanding of historical periods and how they influence creative practice, conduct and apply research effectively to your own design work and you will develop a personal creative process that will link your research, experimentation and production in context.</p>	
18	<p>Outline syllabus</p> <p>Within the module the following areas may be covered:</p> <ul style="list-style-type: none"> - Exploration of different historical periods and their influence on hair, makeup and prosthetic styles for stage and screen. - Understanding of how social, political and cultural factors shaped appearance and aesthetics. - The application of historical research to inform authentic and creative design outcomes. - Recognition of the relevance of historical accuracy and stylisation in genre-specific productions. - An introduction to the research process as a vital foundation for creative work. Identify credible sources and develop critical inquiry methods to support your design development. - Use research to support concept generation. - Character development and problem solving within practical projects. - Apply research at key stages of the creative process: from brief analysis and idea development to final design execution. 	
19	<p>Scheduled teaching and learning activities</p> <p>This module consists of an equal mix of tutor led and self-directed practice. The group workshops and seminars require active participation and teamwork, whilst the research element, requires independence and criticality. Formative and summative assessment is based on the submission of a digital portfolio and evaluative journal, detailing the progress made throughout the module and the processes leading to the completion of a series of mini projects with justification of how the look developed.</p>	
20	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to:</i></p>	<p><i>How assessed</i></p>

	<p>1. Analyse the importance of incorporating research into own creative process for making appropriate judgements.</p> <p>2. Apply Knowledge and understanding of given historical scenarios into a design concept</p> <p>3. Evaluate own creative process in context to highlight future areas of development.</p>	<p>S1, F1</p> <p>S1, F1, F2</p> <p>S2, F1, F2, F3</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 digital portfolios</p> <p>F3. Individual Tutorials</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Digital Research Portfolio (2000 words)</p> <p>S2. Discussion – 20 mins (based on an evaluation of their own design process).</p>	<p>Weighting%</p> <p>40%</p> <p>60%</p>
22	<p>Learning resources</p> <p>Aldridge, A. (2003). Consumption. Polity Press</p> <p>Ewen, S. (1988). All Consuming Images- The politics of style in contemporary culture. Basic Books</p> <p>Hall, S. (2003). Representation. Cultural Representation and Signifying Practices. Sage Publications.</p> <p>LibGuides: Reflective Practice Toolkit: Models of reflection (2023) LibGuides at University of Cambridge Subject Libraries. Available at: Models of reflection - Reflective Practice Toolkit - LibGuides at University of Cambridge Subject Libraries</p> <p>Sturken, M & Cartwright, L. (2001) Practices of Looking. Oxford University Press.</p> <p>Further Reading:</p>	

	<p>Bourdieu, P (1973) Cultural reproduction and the social reproduction. Available at: bourdieup_cultural_and_social_reproduction.pdf (weebly.com)</p> <p>Eldridge, L (2015) Face paint: the story of makeup. Available at: VLeBooks - Logon</p> <p>Hernandez, G (2017) Classic beauty: the history of makeup. Schiffer Publishing Ltd (US)</p> <p>Klien, Naomi. (1998) No Logo. Flamingo press</p> <p>Matthias, M (date unknown) Why did we start wearing makeup? Available at: Why Did We Start Wearing Makeup? Britannica</p> <p>Video Arts (2010) Presentation is Everything. Available at: Presentation Is Everything - ClickView</p>
23	<p>Preparatory work</p> <p>You are encouraged to begin to identify a career plan through highlighting potential areas of interest, based on research and own skill development needs. Search for Makeup, Hair and Prosthetics careers information on www.creativeskillset.org and the www.nationalcareersservice.direct.gov.uk as part of your Market Research.</p> <p>Careers Related Preparation</p> <p>Understanding the skills, experience and qualifications needed for a successful career in Makeup, Wigs and Special Effects will enable you to build your digital portfolio in line with employer expectations within the industry.</p>

01	Module code	MFX4001-20			
02	Module title	Introduction to Set Etiquette			
03	Owning Programme	BA (Hons) Makeup, Wigs and Special Effects			
04	Core, Required or Required* for	BA (Hons) Makeup, Wigs and Special Effects			
05	Level	4			
06	UK credits	20			
07	ECTS credits	10			
08	Optional for	N/A			
09	Excluded combinations	None			
10	Pre-requisite or co-requisite	NA			
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	UCW			
15	Module co-ordinator	Tara O'Hare			
16	Additional costs involved	To undertake this module you will need to purchase required to spend £516 on the specialist professional kit and consumables as discussed on page 11.			
17	<p>Brief description and aims of module</p> <p>This module aims to develop knowledge an understanding of set etiquette, code of conduct for working in a studio, on set, on location and identifies industry expectations.</p> <p>The module contains input from professionals and will allow you to explore and reflect upon industry expectations in a variety of settings. This module</p>				

	will give you the opportunity to increase your understanding of what industry is expects from professionals and should form the basis of your practice.	
18	<p>Outline syllabus</p> <p>For this module, you will undertake a range of lectures, developing core knowledge and understanding of the following, when working on set: Introduction of skills passport for employability (BECTU), health and safety requirements, laws and legislation, risk assessments, correct product use and safe working practices, developing industry standard continuity sheets, client / model care and consultation, introduction to networking, business contracts, disclosures and non-disclosure agreements, call sheets, script breakdowns, organisation and preparation, technical set-ups, production hierarchy, and production terminology.</p>	
19	<p>Scheduled teaching and learning activities</p> <p>You will undertake a range of seminars and lectures, building an understanding of standards and expectations for working in the creative industry. This will prepare you for transition into industry. Throughout the module you will be given a series of different scenarios to develop your skills and understanding of the standards required within the industry.</p>	
20	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to:</i></p> <ol style="list-style-type: none"> 1. Evaluate your own professional standing and highlight areas of development 2. Explore the concept of Professionalism in a creative setting. 3. Develop a risk assessment on a given scenario 	<p><i>How assessed</i></p> <p>S1, F1, F2</p> <p>S2, F1, F2</p> <p>S1, F1, F2</p>
21	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Individual progress tutorials.</p> <p>F2. Scenario workshops</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Presentation (15 mins and 10 mins questions)</p> <p>S2. Essay (1500 words)</p>	<p>Weighting%</p> <p>70%</p> <p>30%</p>

22	<p>Learning resources</p> <p>Chambers, E. and Northledge, A. (2008) <i>The Arts Good Study Guide</i>. 2nd edn. Open University</p> <p>Cottrell, S. (2015) <i>Skills for success: personal development and employability</i>. 3rd edn. London: Palgrave</p> <p>Cottrell, S. (2019) <i>The Study Skills Handbook</i>. 5th edn. Red Globe Press</p> <p>Fetto, F. (2019) <i>Palette: the beauty bible for women of colour</i>. London: Coronet.</p> <p>Grant, K. and Hooley, T. (2017) <i>You're Hired! Graduate Career Handbook: Maximise your employability and get a graduate job</i>. Bath: Trotman</p> <p>Heilmann, C. (2018) <i>The art of finding the job you love: an unconventional guide to work with meaning</i>. Morgan</p> <p>James Iman and Williams, T. (2005) <i>The beauty of color: the ultimate beauty guide for skin of color</i>. London: Penguin Books.</p> <p>Lees, J. (2018) <i>How to Get a Job You Love</i>. 10th end. London: McGraw-Hill.</p> <p>Lees, J. (2017) <i>Knockout Interview</i>. 4th end. London: McGraw-Hill.</p> <p>Loughlin, E. and Dorian, L. (2018) <i>Stand Out from the Crowd: Key Skills for Study, Work and Life</i>. Palgrave</p> <p>Mills, C. (2015) <i>You're Hired! CV: How to Write a Brilliant CV</i>. Bath: Trotman</p> <p>Neville, C. (2016) <i>The complete guide to referencing and avoiding plagiarism</i>. 3rd edn. London: Open University Press</p> <p>New York Foundation for the Arts (2018) <i>The profitable artist: a handbook for all artists in the performing, literary and visual arts</i>. 2nd edn. New York: Allworth Press.</p> <p>Rook, S. (2019) <i>The Graduate Career Guidebook</i>. 2nd edn. Red Globe Press</p>
23	<p>Preparatory work</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.
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01	Module code	MFX4004-20			
02	Module title	Prosthetics FX			
03	Owning Programme	BA (Hons) Makeup Artistry and Special Effects			
04	Core, Required or Required* for	BA (Hons) Makeup Artistry and Special Effects			
05	Level	4			
06	UK credits	20			
07	ECTS credits	10			
08	Optional for	N/A			
09	Excluded combinations	None			
10	Pre-requisite or co-requisite	NA			
11	Class contact time: total hours	Total Hours: 60			
12	Independent study time: total hours	Total Hours: 140			
13	Semester(s) of delivery	Semester 2			
14	Main campus location	UCW			
15	Module co-ordinator	Tara O'Hare			
16	Additional costs involved	To undertake this module you will need to purchase required to spend £516 on the specialist professional kit and consumables as discussed on page 11.			

17	<p>Brief description and aims of module</p> <p>This module will give you the opportunity to develop your skills in the creation and application of prosthetic Makeup and special effects in the context of film, theatre and television. It introduces the principles and specialist skills necessary for a Makeup artist to create a 3D character by enhancing and/or changing the performer.</p> <p>This module aims to develop your understanding of the tools, practices and techniques needed for special effects. It will allow give you the opportunity to foster the creative application of practical skills in prosthetics and special effects production; and engage creatively and critically on the developments and traditions of prosthetics, in a historical, cultural, technological and theoretical context, to underpin practice all the while ensuring that you meet budgetary constraints.</p>
18	<p>Outline syllabus</p> <p>You will have the opportunity to undertake a range of practical workshops and masterclasses, developing practical skills and core knowledge of products, tools and equipment used for a range of budgets. This will give you an opportunity to develop your special effects and prosthetic pieces for a range of contexts, creating casualty simulation, textured characters, working with pre-made prosthetics, creating latex bald caps and application of plastic bald caps, gelatine, creating cuts, bruising and burns, using scar wax, 3D sculp gel, sculpting, moulding, direct application methods and face casting, creating prosthetics using craft foam.</p> <p>Alongside this, you will develop an awareness of sharing special effects images online.</p>
19	<p>Scheduled teaching and learning activities</p> <p>This module consists of an equal mix of tutor led and self-directed practice. The group workshops and seminars require active participation and teamwork, whilst the research element, requires independence and criticality. Formative and summative assessment is based on the submission of a portfolio and evaluative journal, detailing the progress made throughout the module and the processes leading to the completion of the final project. The module recognises the importance of peer critique and feedback, in the development of the artist's critical, creative and commercial persona.</p>

20	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to:</i></p> <ol style="list-style-type: none"> 1. Present an evaluation of ideas and concepts related to a specific area of industry practice 2. Demonstrate 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. Evaluate own skills and produce a development plan relating to special effects and prosthetics 	<p><i>How assessed</i></p> <p>S1, F1, F2, F3</p> <p>S1, 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. Tutor feedback on the development and submission of a special effects or prosthetics scenario</p> <p>F2. Tutor feedback on reflective journals</p> <p>F3. Digital Portfolio</p> <p><i>Summative assessments:</i></p> <p>Illustrative example, which should be deleted:</p> <p>S1. Timed Practical Assessment (2 hours)</p> <p>S2. Discussion (10 mins)</p>	<p>Weighting%</p> <p>80%</p> <p>20%</p>
22	<p>Learning resources</p> <p>Debrecini, T (2009) Special Makeup Effects for Stage & Screen: Making and Applying Prosthetics. Focal Press</p> <p>Kehoe, Vincent J-R. (1991) Special Makeup Effects. Routledge.</p> <p>Morawetz, T. (2001) Making Faces, Playing God: Identity and the Art of Transformational Makeup. University of Texas Press</p> <p>Rankin, (2004) Andrew Gallimore. Rankin Publishing Ltd.</p> <p>Rankin, (2014) Ayami Nishimura. Rankin Publishing Ltd.</p>	

	Vinther, J. (2003) Special Effects Makeup: For Film and Theatre. Methuen Drama.
23	<p>Preparatory work</p> <p>Subject Specific Preparation</p> <p>You should evaluate your existing skill set and reflect on how this could be developed. Begin to research historical and theoretical context in which prosthetics has developed by viewing period drama and reading about prosthetic design techniques</p>

01	Module code	MFXTBC-40			
02	Module title	Foundations of Hairdressing and Wig Practice			
03	Owning Programme	BA (Hons) Makeup, Wigs and Special Effects			
04	Core, Required or Required* for	BA (Hons) Makeup, Wigs and Special Effects			
05	Level	4			
06	UK credits	40			
07	ECTS credits	20			
08	Optional for	N/A			
09	Excluded combinations	None			
10	Pre-requisite or co-requisite	NA			
11	Class contact time: total hours	Total Hours: 120			
12	Independent study time: total hours	Total Hours: 280			
13	Semester(s) of delivery	Year-long			
14	Main campus location	UCW			

15	Module co-ordinator	Claire Cox
16	Additional costs involved	To undertake this module you will need to purchase required to spend £516 on the specialist professional kit and consumables as discussed on page 11.
17	Brief description and aims of module	<p>This module aims to provide a grounding understanding of the core hairstyling skills required for working in the creative and production industry. You will have the opportunity to begin to develop your barbering and hairdressing skillsets, including the 4 foundation cuts, precision cutting, texturising, using clippers and fades. You will study how colours work together, primary, secondary, complementary and undertones. Using a variety of application techniques and underpinning knowledge regarding temporary, semi and permanent colours including mixing and formulation. You will have the opportunity to enhance your styling skills such as blow drying, hot tool usage, updo's and special occasion styling and setting techniques. This module will give you the opportunity to enhance your skillset within the marketplace and enable you to fully appreciate how the full design concept is achieved.</p>
18	Outline syllabus	<p>This module will give you the opportunity to develop your skillset over the course of the academic year and will cover a wide variety of techniques. Working with both real hair and wig styling, you will be taught techniques in cutting, barbering and colouring that will enable you to complete both historical and contemporary styling for theatre, film and TV, bridal styling, events, editorial and runway. You will create a range of styles, developing an ongoing digital portfolio that evidences your skillsets.</p>
19	Scheduled teaching and learning activities	<p>In this module, you will undertake a range of practical workshops and masterclasses, developing core skills and an understanding of the theory and science that supports practical applications. These skills include:</p> <p>working with a range of hair categories, products, tools and equipment, understanding the hair structure, scalp and hair conditions, client consultation, requirements and contraindication and actions. You will develop skills in basic styling and blow-drying, shampoo and condition,</p>

	historical and contemporary styling, hair cutting – 4 foundation cuts, barbering, colouring requirements, bridal hairstyling, wig maintenance – washing, setting, styling and application, hair wrapping for wigs.	
20	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to:</i></p> <ol style="list-style-type: none"> 1. Apply key cut, colour and barbering techniques 2. Evaluate and reflect on your own hairdressing practice, assessing your personal skills levels and identifying key areas for development. 3. Apply knowledge of underlying concepts and relevant contextual and historical influences in hair artistry 	<p><i>How assessed</i></p> <p>S1,S2, F1, F2</p> <p>S1,S2, F1, F2</p> <p>S1, F1, F2</p>
21	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Submission of sketchbooks, journal and portfolio.</p> <p>F2. Ongoing feedback on skills development in each discipline</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Skills Assessment (3Hours)</p> <p>S2. Portfolio (2000 Words Equivalent)</p>	<p>Weighting%</p> <p>75%</p> <p>25%</p>
22	<p>Learning resources</p> <p>Baker, P (1993) Wigs and Makeup for Theatre, Television, and Film. Routledge.</p> <p>Casey, H (2023) Wigs, Hair and Makeup: A Backstage Guide. Methuen Drama</p> <p>Health & Safety Executive (2023) COSHH and hairdressers – key messages – COSHH. Available at: www.hse.gov.uk/coshh/industry/hairdressing.htm</p> <p>LibGuides: Reflective Practice Toolkit: Models of reflection (2023) LibGuides at University of Cambridge Subject Libraries. Available at:</p>	

	<p>Models of reflection - Reflective Practice Toolkit - LibGuides at University of Cambridge Subject Libraries</p> <p>Mensah, C (2020) Good Hair: The Essential Guide to Afro, textured and Curly Hair. Available at: VLeBooks - Logon</p> <p>Spencer, K. (2009) Period Hairstyles for Studio, Stage and Screen: A Practical Reference for Actors, Models, Makeup Artists, Photographers. Bloomsbury.</p>
23	<p>Preparatory work</p> <p>Subject Specific Preparation You should evaluate your existing skill set and reflect on how this could be developed. Begin to research historical and theoretical context in which hair design has developed by viewing period drama and reading about hair design techniques</p>

01	Module code	MFX4003-20			
02	Module title	Creative Makeup			
03	Owning Programme	BA (Hons) Makeup, Wigs and Special Effects			
04	Core, Required or Required* for	BA (Hons) Makeup, Wigs and Special Effects			
05	Level	4			
06	UK credits	20			
07	ECTS credits	10			
08	Optional for	N/A			
09	Excluded combinations	None			
10	Pre-requisite or co-requisite	NA			
11	Class contact time: total hours	Total Hours: 60			
12	Independent study time: total hours	Total Hours: 140			
13	Semester(s) of delivery	Semester 2			

14	Main campus location	UCW
15	Module co-ordinator	Claire Cox
16	Additional costs involved	To undertake this module you will need to purchase required to spend £516 on the specialist professional kit and consumables as discussed on page 11.
17	Brief description and aims of module	<p>The aim of this module is to introduce you to core concepts behind creative makeup. You will study anatomy of the face, head and neck. Learn to understand the key components of the creative process; how to develop your core competencies across creative makeup design for stage, screen, fashion and editorial contexts. You will have the opportunity to develop your knowledge relating to the impact of the following key factors that aid in the development of your creative look: lighting, environmental factors, budget, timing, model restrictions, production briefs and how to adapt makeup to consider these requirements. You will analyse real world considerations that influence creative makeup design as well as interpreting and responding to specific design requirements from directors or clients.</p>
18	Outline syllabus	<p>This module has been designed to allow you to identify your initial skills assessment, identify what and how you will need to develop our skillset through a range of practical workshops and masterclasses: Anatomy and Physiology, Stage makeup (male and female), aging for screen and stage, airbrushing for bridal and high fashion, monochrome makeup, characterisation, historical makeup looks, introduction to body / face art, illusion makeup, basic TV makeup for male and female, dirtying down makeup, continuity, health and safety, model requirements.</p>
19	Scheduled teaching and learning activities	<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. On-going feedback, evaluation on practice from tutors and peers and self-review enable your understanding</p>

	<p>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 will receive formative assessment through in-class presentations and peer review. Summative assessment is based on a presentation and a digital portfolio that demonstrates appropriate and meaningful selection, interpretation and organisation of publicity material</p>	
20	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to:</i></p> <ol style="list-style-type: none"> 1. Research appropriate methodologies and historical contexts that apply to character development and design. 2. Identify ways to develop your own skillset to industry standard. 3. Apply the knowledge of the underlying principles anatomy and physiology, in the context of Makeup application and ensuring risk management. 	<p><i>How assessed</i></p> <p>S1, F1, F2, F3</p> <p>S1, F1, F2, F3</p> <p>S1, F1, F2, F3</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>F3. Digital Portfolio</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Timed Practical Assessment (2 hours)</p>	<p>Weighting%</p> <p>100%</p>
22	<p>Learning resources</p> <p>Aldridge, A. (2003). Consumption. Polity Press</p> <p>Aucoin, K. (1999) Making Faces. Little, Brown and Company</p> <p>Aucoin, K. (2000) Face Forward. Little, Brown and Company, 1st Edition</p>	

	<p>Corson, R. (2005) Fashions in Makeup: From Ancient to modern times, Peter Owen Publishers; Revised edition edition (October 1, 2005)</p> <p>Davis, G. (2012) The Makeup Artist Handbook: Techniques for Film, Television, Photography, and Theatre 2nd Edition</p> <p>Edwards, B (2004) A Course in Mastering the Art of Mixing Colors. Penguin</p> <p>Edwards, B (2012) Drawing on the Right Side of the Brain: The Definitive, 4th Edition. Penguin</p> <p>Hartley, J. (2004). Creative Industries. Wiley Blackwell</p> <p>Klien, Naomi. (1998) No Logo. Flamingo press</p> <p>Sturken, M & Cartwright, L. (2001) Practices of Looking. Oxford University Press.</p>
23	<p>Preparatory work</p> <p>Subject Specific Preparation Undertaking market research to explore how other practitioners operate across the industry will be useful preparation for this module.</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) Makeup Artistry: For Professional Qualifications. Heinemann Corson, R. (2003) Fashions in Makeup: From Ancient to Modern Times. Peter Owen Ltd. Davis, G. (2012) The Makeup Artist Handbook: Techniques for Film, Television, Photography and Theatre. Focal Press</p>

01	Module code	MFX5001-20		
02	Module title	Live Industry Brief		
03	Owning Programme	BA (Hons) Makeup Artistry and Special Effects		
04	Core, Required or Required* for	BA (Hons) Makeup Artistry and Special Effects		
05	Level		5	
06	UK credits	20		
07	ECTS credits	10		
08	Optional for	N/A		
09	Excluded combinations	None		
10	Pre-requisite or co-requisite	NA		
11	Class contact time: total hours	Total Hours: 52		
12	Independent study time: total hours	Total Hours: 148		
13	Semester(s) of delivery	Semester 2		
14	Main campus location	UCW		
15	Module co-ordinator	Clare Cox		
16	Additional costs involved	To undertake this module you will need to purchase required to spend £516 on the specialist professional kit and consumables as discussed on page 11.		
17	Brief description and aims of module			

	<p>The module aims are to highlight the industry opportunities there are in this creative field. This module is split into two distinct sections. These are: Undertaking research into your future career, whilst identifying your skill development needs for that area and developing a personal development plan of how you will reach those.</p> <p>The second part is the undertaking of work-based learning experiences which will enable you to both continue your own professional etiquette but also start to develop your networking skills.</p>	
18	<p>Outline syllabus</p> <p>Throughout the module, you will explore theories and concepts supporting both self-employment and working in the industry. Within this module you may cover the following: the power of reflection, research, networking all with the view of identifying the career you aspire for and identifying how to get there. This will mean that you will need to develop a personal development plan (linking into the skills passport for employability (BECTU)), that identifies through research your key areas of development and how you will develop them. This will not only include skill development, but also business knowledge, self-promotion, networking and experience.</p>	
19	<p>Scheduled teaching and learning activities</p> <p>Teaching will take the form of lectures, seminars and class debates. In seminars, you will be expected to prepare topics to present to your peers and respond to critical questioning. In class debates you will contribute constructively to arguments on subjects such as: being a reflective practitioner, an analysis of the opportunities for employment within the field of Makeup Artistry and Special Effects, reflecting on and preparing for work-based learning.</p>	
20	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to:</i></p> <p>1. Analyse own skillset against employment opportunities within the field of makeup artistry and special effects.</p>	<p><i>How assessed</i></p> <p>S1, F1, F2</p>

	<p>2. Develop a personal development plan clearly identifying targets for development</p> <p>3. Effectively participate within a collaborative workplace setting whilst being able to reflect upon your experiences.</p>	<p>S1, F1, F2, F3</p> <p>S1, F1, F2, F3</p>
21	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Reflective diary</p> <p>F2. Individual and small group tutorials</p> <p>F3. Placement provider feedback</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Personal development Plan</p>	<p>Weighting%</p> <p>100%</p>
22	<p>Learning resources</p> <p>Delemar, P. (2003) Complete Make-Up Artist; Working in Film, Fashion, Television and Theatre [2nd revised edition]. Cengage Learning Vocational</p> <p>Helyar, R. (2016) The Work-Based Learning Student Handbook. Palgrave</p> <p>Hartley, J. (2004). Creative Industries. Wiley Blackwell</p> <p>Neugebauer, J. (2009) Making the Most of Your Placement. SAGE</p>	
23	<p>Preparatory work</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>	

01	Module code	MFX5003-20		
02	Module title	Wig Construction and Postiche		
03	Owning Programme	BA (Hons) Makeup, Wigs and Special Effects		
04	Core, Required or Required* for	BA (Hons) Makeup, Wigs and Special Effects		
05	Level		5	
06	UK credits	20		
07	ECTS credits	10		
08	Optional for	N/A		
09	Excluded combinations	None		
10	Pre-requisite or co-requisite	NA		
11	Class contact time: total hours	Total Hours: 60		
12	Independent study time: total hours	Total Hours: 140		
13	Semester(s) of delivery	Semester		
14	Main campus location	UCW		
15	Module co-ordinator	Claire Cox		
16	Additional costs involved	To undertake this module you will need to purchase required to spend £516 on the specialist professional kit and consumables as discussed on page 11.		
17	<p>Brief description and aims of module</p> <p>The aims of this module are to give you the opportunity to develop the skills and techniques associated with the creation of wigs. In this practical based module, you will analyse the effective use of wigs making postiche within film, television and theatre productions.</p> <p>You will explore the different techniques used in wig creation and postiche, the difference in hair types, and explore how they are used that</p>			

	<p>will impact the crafting of a wig. You will have the opportunity to develop professional wig and postiche skills as well as utilising your hairdressing skills and techniques; through working with models and a variety of materials within a series of industry set scenarios. You will explore how to craft wigs that meet the needs of a given set of criteria making sure that you document each stage of the process, clearly justifying the approach.</p>	
18	<p>Outline syllabus</p> <p>For this module, you will undertake a range of practical workshops and masterclasses in the following areas: Wefting, knotting, hard cap wig making (for theatre and cosplay), cage building (for film and TV), wefted wig with knotted front, facial postiche, styling and colouring synthetic hair.</p> <p>You will develop a portfolio that will clearly show the research that you have done, your design process along with an analysis of the products used showing clearly how you tested them.</p>	
19	<p>Scheduled teaching and learning activities</p> <p>You will undertake workshops, developing a range of practical skills, theory and understanding of products, techniques and tools, relevant to current industry practices, for a variety of production contexts.</p>	
20	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to:</i></p> <ol style="list-style-type: none"> 1. Apply a range of established research techniques to initiate and undertake critical analysis of own skillset in wig creation. 2. Devise and construct a wig and postiche to a given brief. 3. Deploy a critical understanding of the principles of multiple techniques used in wig crafting 	<p><i>How assessed</i></p> <p>S1, F1, F2, F3</p> <p>S1, F1, F2, F3</p> <p>S1, F1, F2, F3</p>
21	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Practical Briefs</p> <p>F2. Skillset challenge</p>	

	F3. Individual tutorials	
	<i>Summative assessments:</i> S1. Reflective Blog (5000 words)	Weighting% 100%
22	<p>Learning resources</p> <p>Baker, P. (1993) <i>Wigs And Makeup For Theatre, Television And Film</i>. Oxford: Butterworth-Heinemann</p> <p>Bouvet, M. (2018) <i>A practical guide to wig making and wig dressing</i>. Marlborough: The Crowood Press Ltd.</p> <p>Bryd, A.D. and Tharps, L.L. (2001) <i>Hair story: untangling the roots of black hair in America</i>. New York: St Martin's Press.</p> <p>Davies, B. A. (2015) <i>Vintage Hair Styles of the 1940s: A Practical Guide</i>. Marlborough: The Crowood Press</p> <p>Dabiri, E. (2020) <i>Don't touch my hair</i>. London: Penguin Books.</p> <p>Ebong, I. (ed) (2001) <i>Black hair: art, style and culture</i>. New York: Universe Publishing.</p> <p>Lowery, A. (2013) <i>Historical wig styling set: Victorian to the present</i>. Routledge.</p> <p>Lowery, A. (2013) <i>Historical Wig Styling: Ancient Egypt to the 1830s</i>. Burlington, MA: Focal Press</p> <p>Ruskai, M. & Lowery, A. (2016) <i>Wig Making And Styling: A Complete Guide For Theatre & Film</i>. 2 nd edn. Oxford: Focal Press/Elsevier</p> <p>Sundh, E., Wing, S. and Ankarfyr, M. (2015) <i>Vintage Hairstyles: Simple Steps for Retro Hair 73 with a Modern Twist</i>. Chronicle Books</p> <p>Tarlo, E. (2016) <i>Entanglement: the secret lives of hair</i>. London: Oneworld</p>	
23	<p>Preparatory work</p> <p>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> <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> <p>Research Methods: activities designed to develop research plans and ideas into 'live' projects.</p>	

1	Module code	MFX5002-20		
2	Module title	Contemporary Hairstyling		
3	Owning Programme	BA (Hons) Makeup, Wigs and Special Effects		
4	Core, Required or Required* for	BA (Hons) Makeup, Wigs and Special Effects		
5	Level		5	
6	UK credits	20		
7	ECTS credits	10		
8	Optional for	N/A		
9	Excluded combinations	None		
10	Pre-requisite or co-requisite	NA		
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	UCW		
15	Module co-ordinator	Claire Cox		
16	Additional costs involved	To undertake this module you will need to purchase required to spend £516 on the specialist professional kit and consumables as discussed on page 11.		
17	Brief description and aims of module	The aims of this module are to develop your skills, techniques and theoretical knowledge of hair to a more advanced level. The module will build upon those skills and techniques previously developed through the programme towards industry expectations.		
18	Outline syllabus			

	<p>Within this module, through a range of theoretical and practical workshops, you will have the opportunity to develop your advanced hair skills, knowledge and techniques in the following key areas: Health and Safety, research design, products and testing, creative colouring and correction, creative hairstyling, couture hairstyling and hair sculpture, hair matting, cutting for continuity, and advanced barbering skills including fading.</p>	
19	<p>Scheduled teaching and learning activities</p> <p>This module is taught through both theoretical classes and tutor-led practical workshops. There is a requirement to undertake substantial practical and theoretical research, and you present this alongside your personal development. At regular intervals, you will undertake a range of specialist practical workshops and masterclasses, to support the development and understanding of skills, techniques and relevant theory.</p>	
20	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to:</i></p> <ol style="list-style-type: none"> 1. Deploy knowledge of professional working principles and conduct and the ability to apply these in practice. 2. Reflect on your own hairstyling practice, assessing your personal skills levels and identifying key areas for development 3. Deploy contextual knowledge to design a series of contemporary cuts. 	<p><i>How assessed</i></p> <p>S1, F1, F2 F3</p> <p>S1, F1, F2, F3</p> <p>S1, F1, F2, F3</p>
21	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Individual progress tutorials</p> <p>F2. Ongoing feedback on skills development</p> <p>F3. Staff reviews on practical work via test cuts</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Skills Assessment (3 Hours)</p>	<p>Weighting%</p> <p>100%</p>

22	<p>Learning resources</p> <p>Bouillion, C & Wilkinson, J. (2005) The Science of hair care. CRC Press • Braisdell, B & Lenard, J. (2011) The Hair and Makeup Artist's Handbook: A Complete Guide for Professional Qualifications. Hodder Education</p> <p>Bryd, A.D. and Tharps, L.L. (2001) Hair story: untangling the roots of black hair in America. New York: St Martin's Press.</p> <p>Davies, B. A. (2015) Vintage Hair Styles of the 1940s: A Practical Guide. Marlborough: The Crowood Press</p> <p>Dabiri, E. (2020) Don't touch my hair. London: Penguin Books.</p> <p>Ebong, I. (ed) (2001) Black hair: art, style and culture. New York: Universe Publishing.</p> <p>Health and Safety Executive (1986) How to Use Hair Products Safely in the Salon. HSE Books</p> <p>Lister, M. (2014) Men's hairdressing: traditional and modern barbering. Cengage Learning</p>
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>

1	Module code	MFX5004-20			
2	Module title	Advanced Techniques Makeup			
3	Owning Programme	BA (Hons) Makeup, Wigs and Special Effects			
4	Core, Required or Required* for	BA (Hons) Makeup, Wigs and Special Effects			
5	Level		5		

6	UK credits	20
7	ECTS credits	10
8	Optional for	N/A
9	Excluded combinations	None
10	Pre-requisite or co-requisite	NA
11	Class contact time: total hours	Total Hours: 60
12	Independent study time: total hours	Total Hours: 140
13	Semester(s) of delivery	Semester
14	Main campus location	UCW
15	Module co-ordinator	Tara O'Hare
16	Additional costs involved	To undertake this module you will need to purchase required to spend £516 on the specialist professional kit and consumables as discussed on page 11.
17	<p>Brief description and aims of module</p> <p>The aims of this module are to develop your skillset, techniques and knowledge of makeup artistry in line with industry expectations. The philosophy of this module is to encourage research, experimentation and creative problem solving within the context of the media makeup industry.</p> <p>You will be encouraged to develop your research-based approach to creativity that will help to develop your skills, knowledge and techniques learning to work with relevant products and develop their creativity when incorporating the full body within makeup.</p> <p>You will be taught through a series of masterclasses and a student-centred approach where having been given a series of themes to research and trial. You will be choose and pitch your chosen theme, to create a full body, within an industry specific timeframe. This will enable you to showcase your skills and knowledge in the production of a full body transformation that utilises a wide range of techniques, products and tools.</p>	
18	<p>Outline syllabus</p> <p>The module has a practical focus where emphasis is placed on frequent repetition and practice of skills and techniques. You will continue to</p>	

	<p>develop and improve your technical skills in the core disciplines of Makeup artistry, with greater value placed on your own advanced creative practice.</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. 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>	
19	<p>Scheduled teaching and learning activities</p> <p>This module is taught through tutor-led practical workshops but with a strong emphasis on your contributions. There is a requirement to undertake substantial developmental design work and present this within your tutorials, at regular intervals.</p> <p>Within your design pitch you are expected to fully justify your approach through the use of research the following area: projected costs, highlight the techniques you be using and reflect on how you will be developing your skills.</p>	
20	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to:</i></p> <ol style="list-style-type: none"> 1. Apply underlying concepts and principles of design in response to a brief 2. Critically evaluate the appropriateness of different design approaches, considering techniques, costings and timescales in relation to the development of a character 3. Effectively communicate design concepts, analysis and solutions in a variety of forms to specialist and nonspecialist audiences 	<p><i>How assessed</i></p> <p>S1, F1, F3</p> <p>S1, F1, F2, F3</p> <p>S1, F1, F2, F3</p>
21	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Design Pitch</p> <p>F2. Group tutorials,</p> <p>F3. Peer feedback</p>	

	<p><i>Summative assessments:</i></p> <p>S1. Timed Practical Application Process (2 hours)</p>	<p>Weighting%</p> <p>100%</p>
22	<p>Learning resources</p> <p>Amundsen.T, (2014) Makeup Artist Money Manual, Amundsen Books</p> <p>Batra, S. (2013) The art of mendhi: henna body decoration. London: Welbeck Publishing.</p> <p>Bernard, M. (2010) Collage, Colour And Texture In Painting. London: Batsford</p> <p>Barendregt, K. (2014) The human canvas: the world's best body paintings. London: Impact.</p> <p>Claybourne, A. (2004) Body painting: Body Art.</p> <p>Eldridge, L. (2015) Face paint: the story of makeup. New York: Abrams Image</p> <p>Gair, J. and Klum, H. (2010) Body Painting: Masterpieces By Joanne Gair. USA: Rizzoli</p> <p>Gair, J. (2005) Paint A'licious: The Pain Free Way To Achieving Your Naked Ambitions. USA: Andrews McMeel Publishing</p> <p>Gröning, K. (2001) Decorated skin: a world survey of body art. Translated from the German by L. Dale. London: Thames and Hudson.</p> <p>McClellan, D. (2015) The permanent makeup manual. Beauty Research Industries</p> <p>Tungate. M, (2011) Branded Beauty: How marketing changed the way we looked. Kogan Page Limited</p>	
23	<p>Preparatory work</p> <p>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> <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.
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1	Module code	MFX5000-20		
2	Module title	Social Media Marketing		
3	Owning Programme	BA (Hons) Makeup, Wigs and Special Effects		
4	Core, Required or Required* for	BA (Hons) Makeup, Wigs and Special Effects		
5	Level		5	
6	UK credits	20		
7	ECTS credits	10		
8	Optional for	None		
9	Excluded combinations	None		
10	Pre-requisite or co-requisite	NA		
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	UCW		
15	Module co-ordinator	Caroline Jackson		
16	Additional costs involved	There are no additional costs for this module.		
17	Brief description and aims of module	<p>This module introduces you to the concepts of entrepreneurship through the practical exploration social media marketing as a vehicle for the generation of new ventures within the creative and special effects industry.</p>		

	<p>The creative sector is very competitive and involves having an effective online presence. The aims of this module are to explore the nature of the market, understand the concept of marketing and develop a personalised social media marketing strategy.</p>	
18	<p>Outline syllabus</p> <p>This module will give you the opportunity to develop your personal and professional skills and attributes, which will enhance your understanding of both employment and self-employment. Throughout the module, you will explore theories and concepts supporting both self-employment and marketing.</p> <p>Lectures will cover the principles of marketing, the impact of social media, marketing strategy. In addition to this, you will also begin to develop your professional online presence through the utilisation of research that includes (but not exclusive to): the design and personalisation of blogs and/or websites, the development of promotional material, the writing of communications, business contracts, job costings and insurance.</p>	
19	<p>Scheduled teaching and learning activities</p> <p>The teaching and learning on this module utilises both the practical and theoretical sessions. Lectures will cover the principles of marketing, the impact of social media, marketing strategy. The practical sessions will be aimed at a personalised marketing portfolio that will be tailored to your career ambition.</p>	
20	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to:</i></p> <ol style="list-style-type: none"> 1. Present and communicate effectively to a variety of audiences your marketing strategy 2. Critically review different marketing and business strategies for working in industry with a view to develop your business idea. 3. Develop a digital marketing strategy for an online promotional presence 	<p><i>How assessed</i></p> <p>S1, F1, F2, F4</p> <p>S1, F2, F3, F4</p> <p>S1 F1, F2, F3, F4</p>
21	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p>	

	<p>F1. Class base discussion</p> <p>F2. Tutorials</p> <p>F3. Peer reviews</p> <p>F4. Professional Discussions</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Presentation of social media strategy (10 minutes and 10 mins questioning)</p>	<p>Weighting%</p> <p>100%</p>
22	<p>Learning resources</p> <p>Aldridge, A. (2003). Consumption. Polity Press</p> <p>Baker, M.J and Saren, M (2016) Marketing Theory: A Student Text. Sage Publications</p> <p>Daniels, K (2022) Introduction to Employment law: Fundamentals for HR and Business Law. Page, K</p> <p>Dyer, G.(1982). Advertising as Communication. Methuen & Co Ltd</p> <p>Hall, S. (2003). Representation. Cultural Representation and Signifying Practices. Sage Publications.</p> <p>Kahle R, L. (2006). Creating Images And The Psychology of Marketing Communication. Lawrence Erlbaum Associates.</p> <p>Kolster, T. (2012) Goodvertising- creative advertising that cares Thames & Hudson</p> <p>Rogers, P (2023) Straightforward C.V. straightforward Publishing. Available at: VLeBooks - Logon (Book & Ebook)</p> <p>Sturken, M & Cartwright, L. (2001) Practices of Looking. Oxford University Press.</p> <p>Wix.com (2023) Your Website, Your Business, Your Future / Wix.com. Available at: Website Builder - Create a Free Website Today Wix.com</p> <p>Further Reading:</p> <p>Ewen, S.(1988). All Consuming Images- The politics of style in contemporary culture. Basic Books, Inc.</p> <p>Fuchs, C (2021) Social Media: A Critical Introduction. Sage Publications</p>	

	<p>Klien, Naomi. (1998) No Logo. Flamingo press</p> <p>Finch, A (2022) build a Wix Website for FREE in 10 Minutes! (2022 Update) Available at: Build a Wix Website for FREE in 10 Minutes! (2022 UPDATE) - YouTube</p> <p>Santrel Media (2020) Wix Tutorial 2023 (Full tutorial for Beginners) - Create a Professional Website. Available at: Wix Tutorial 2023(Full Tutorial For Beginners) - Create A Professional Website - YouTube</p>
23	<p>Preparatory work</p> <p>Subject Specific Preparation</p> <p>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.</p> <p>Careers Related Preparation</p> <p>Understanding the skills, experience and qualifications needed for a successful career in Hair, Makeup and Prosthetics Production will enable you to build your portfolio in line with employer expectations within the industry.</p>

1	Module code	MFX5005-20			
2	Module title	Advanced Techniques Prosthetics FX			
3	Owning Programme	BA (Hons) Makeup, Wigs and Special Effects			
4	Core, Required or Required* for	BA (Hons) Makeup, Wigs and Special Effects			
5	Level		5		
6	UK credits	20			
7	ECTS credits	10			

8	Optional for	N/A
9	Excluded combinations	None
10	Pre-requisite or co-requisite	NA
11	Class contact time: total hours	Total Hours:60
12	Independent study time: total hours	Total Hours: 140
13	Semester(s) of delivery	Semester
14	Main campus location	UCW
15	Module co-ordinator	Tara O'Hare
16	Additional costs involved	To undertake this module you will need to purchase required to spend £516 on the specialist professional kit and consumables as discussed on page 11.
17	<p>Brief description and aims of module</p> <p>Within this module you will have the opportunity to build upon those skills developed at level 4. You will identify, select and apply appropriate prosthetic materials and techniques in the realisation of your own design transformations.</p> <p>You will develop a more independent approach and explore your creativity whilst reflecting on your skill development. The philosophy of this module is to encourage research, experimentation and creative problem solving within the context of the prosthetics FX. You will additionally explore the concept of sustainable working practices within this module.</p>	
18	<p>Outline syllabus</p> <p>The programme will introduce you to a wide variety of structural special effects challenges. An emphasis on experimentation will generate new ideas and develop personal interpretation. You will investigate a selection of moulding techniques including open moulds and block moulds as well as identifying sustainable practice processes.</p>	
19	Scheduled teaching and learning activities	

	<p>This module is taught through tutor-led practical workshops but with a strong emphasis on your contributions. There is a requirement to undertake substantial developmental design work and present this within your tutorials, at regular intervals.</p> <p>The delivery will include a series of lectures introducing current key practitioners, practical problem-based workshops and demonstrations.</p> <p>Within your design pitch you are expected to fully justify your approach through the use of research the following area: projected costs, highlight the techniques you be using and reflect on how you will be developing your skills.</p>	
20	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to:</i></p> <ol style="list-style-type: none"> 1. Apply underlying concepts and principles of design in response to a brief 2. Critically evaluate the appropriateness of different design approaches, considering techniques, costings and timescales in relation to the development of a character 3. Effectively communicate design concepts, analysis and solutions in a variety of forms to specialist and nonspecialist audiences 	<p><i>How assessed</i></p> <p>S1, F1, F3</p> <p>S1, F1, F2, F3</p> <p>S1, F1, F2, F3</p>
21	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Design Pitch to a given brief</p> <p>F2. Group tutorials,</p> <p>F3. Peer feedback</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Skills Assessment (2 Hours)</p>	<p>Weighting%</p> <p>100%</p>

22

Learning resources

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

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

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

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

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

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

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

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

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

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

Kehoe, V J R. (1991) Special Makeup Effects. London: Focal Press

Morawetz, T. (2001) Making Faces, Playing God: Identity And The Art Of Transformational Makeup. Texas: University of Texas Press
Mythical beasts: an artist's field guide to designing fantasy creatures (2017)
Worcester: 3dtotal Publishing.

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

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

Ramsey, C. (2019) Prosthetic Makeup artistry for film and television. Malborough: The Crowood Press.

Timpone, A. et al. (1996) Men, Makeup And Monsters. New York: Saint Martins Press

	<p>Tokyo SFX Makeup Workshop (2018) A complete guide to special effects makeup 2: introduction to dark fantasy and zombie makeups. London: Titan Books.</p> <p>Tokyo SFX Makeup Workshop (2020) A complete guide to special effects makeup 3: realistic scar makeups. London: Titan Books.</p> <p>Westmore, M. and Page, J. (2017) Makeup Man: From Rocky to Star Trek. The Amazing Creations of Hollywood's Michael Westmore. Taylor Trade Publishing</p>
23	<p>Preparatory work</p> <p>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> <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.

01	Module code	MFX6003-20			
02	Module title	Major Project			
03	Owning Programme	BA (Hons) Makeup Wigs and Special Effects			
04	Core, Required or Required* for	BA (Hons) Makeup Wigs and Special Effects			
05	Level			6	
06	UK credits	60			
07	ECTS credits	30			
08	Optional for	N/A			

09	Excluded combinations	None
10	Pre-requisite or co-requisite	NA
11	Class contact time: total hours	Total Hours: 120
12	Independent study time: total hours	Total Hours: 480
13	Semester(s) of delivery	Semester 1-2
14	Main campus location	UCW
15	Module co-ordinator	Tara O'Hare/ Claire Cox
16	Additional costs involved	To undertake this module you will need to purchase required to spend £516 on the specialist professional kit and consumables as discussed on page 11.
17	<p>Brief description and aims of module</p> <p>In this module you will concentrate on developing a rigorous, well-managed, informed and independent final project. This module focuses on the development of a complex idea or argument based on the skills and knowledge you have acquired to date. It could build on the direction of work that was emerging from Level 5 study reflecting a detailed knowledge of your area of interest.</p> <p>The emphasis is on selecting the best means of researching and investigating an idea that culminates in a full body transformation that expresses a sustained argument and a creative vision that is at the forefront of the discipline. This should reflect the independent research with strong conceptual underpinning and well-founded and reasoned and/or practical investigation.</p> <p>The module aims are to:</p> <p>Provide the necessary framework to encourage an autonomous, professional, and reflective approach to your practice. Facilitate the expression of ideas within a professional context. Develop and incorporate the appropriate skills, techniques and technologies to gain the most from your practice showcase your creativity, technical ability, professionalism, through a final major project.</p>	

18	<p>Outline syllabus</p> <p>The initial, formative stage is to negotiate a project proposal with tutors. The project should be aimed towards the development and realisation of a body of practical work which will be carried out during the module. The work should initially be based upon ideas, knowledge, strengths and related skill sets that have begun to emerge in your practice. The pitch will outline the intention of the work and indicate the critical and contextual framework within which the work will be developed. The pitch should also be structured to indicate the areas of research required, materials, costs, techniques and processes that are intended to move the project and your development forward. Your proposal should evidence increasing knowledge of the professional contexts within which your proposed work will exist and indicate how the project will be managed. The project undertaken will be executed through focused making guided by identified professional standards</p>	
19	<p>Scheduled teaching and learning activities</p> <p>The programme is taught through a mixture of lectures, seminars, tutorials and workshops. You will also be expected to undertake a significant amount of independent study into the processes you are exploring. The programme will be taught and structured to develop your professional practice as a creative maker and is focused on emphasising industry standards.</p>	
20	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to:</i></p> <ol style="list-style-type: none"> 1. Explore a methodological understanding of the skills and knowledge acquired to realise creative development within a Makeup artistry and special effect practice. 2. Apply practical skills and knowledge of professional standards relevant to the project. 3. Critically reflect on the development, management and outcome of the project within a professional context 4. Manage, produce and present the project outcome in a professional public context. 	<p><i>How assessed</i></p> <p>S1, F1, F2</p> <p>S1, S2, F1</p> <p>S1, F1, 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>Illustrative example, which should be deleted:</p> <p>S1. Project Pitch (10-minutes)</p> <p>S2. Timed Processed for Project (5 hours)</p>	<p>Weighting%</p> <p>30%</p> <p>70%</p>
22	<p>Learning resources</p> <p>Broe, B. (1984) Theatrical Makeup. Pelham Books</p> <p>Corson, R. (2001) Stage Makeup. Focal Press</p> <p>Lowery A. (2013) Historical Wig Styling: Ancient Egypt to the 1830s. Focal Press</p> <p>Lowery, A. (2013) Historical Wig Styling: Victorian to the Present. Focal Press</p> <p>Swinfield, R. (1999) Hair & Wigs for the Stage: step-by-step. Methuen Drama</p> <p>Tokyo SFX Makeup Workshop (2012) A Complete Guide to Special Effects Makeup. Titan Books</p>	
23	<p>Preparatory work</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	MFX6002-20
2	Module title	Professional Industry Placement

3	Owning Programme	BA (Hons) Makeup Wigs and Special Effects			
4	Core, Required or Required* for	BA (Hons) Makeup Wigs and Special Effects			
5	Level			6	
6	UK credits	20			
7	ECTS credits	10			
8	Optional for	N/A			
9	Excluded combinations	None			
10	Pre-requisite or co-requisite	NA			
11	Class contact time: total hours	Total Hours:60			
12	Independent study time: total hours	Total Hours:140			
13	Semester(s) of delivery	Semester			
14	Main campus location	UCW			
15	Module co-ordinator	Tara O'Hare			
16	Additional costs involved	To undertake this module you will need to purchase required to spend £516 on the specialist professional kit and consumables as discussed on page 11.			
17	Brief description and aims of module	<p>This module will engage 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 that you may find.</p> <p>The placement should provide you with the opportunity to engage with the processes, timescales and expectations of real-life industry projects, including professional practice (linking into the skills passport for employability (BECTU)), working hours and Health and Safety Regulations</p>			

	<p>related to your role and in accordance with the host company's policies and procedures.</p> <p>This module aims to develop your comprehension of professional practice at industry standard. The placement will form a minimum of 40 hours – Which will need to be evidenced.</p>	
18	<p>Outline syllabus</p> <p>You will apply and develop previously acquired practical and theoretical skills within a professional working environment. You document and reflect on the experiences and processes learned and present these in work placement presentation seminar. 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>Subject areas that you will cover include Set Etiquette, Team working, Team roles and responsibilities relevant to the production context. Research, Health and safety, employment laws.</p>	
19	<p>Scheduled teaching and learning activities</p> <p>Through agreement with your tutor, you are expected to complete a minimum of 40 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. 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:</i></p> <p>1. Evidence, interpersonal and social skills that underpin professional working practices and relationships within the production arts industry</p>	<p><i>How assessed</i></p> <p>S1, S2, F1, F3</p> <p>S1, S2, F2, F3</p>

	<p>2. Apply practical skills and knowledge reflective of the best industry practices that surround the creative process in makeup, wigs and special effects and its allied industries</p> <p>3. Critically evaluate the management of risk and health and safety, at the forefront of industry practice</p>	S2, F1, F2
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 (following the BECTU Skills Passport criteria)</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Viva Voce (10 minutes)</p> <p>S2. Digital portfolio (2000 words)</p>	<p>Weighting%</p> <p>60%</p> <p>40%</p>
22	<p>Learning resources</p> <p>Davis, G. (2012) <i>The Makeup Artist Handbook: Techniques for Film, Television, Photography and Theatre</i>. Focal Press</p> <p>Delemar, P. (2003) <i>Complete Makeup Artist; Working in Film, Fashion, Television and Theatre</i> [2nd revised edition]. 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>	
23	<p>Preparatory work</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>	

1	Module code	MFX6000-20			
2	Module title	Self-promotion and Marketing			
3	Owning Programme	BA (Hons) Makeup Wigs and Special Effects			
4	Core, Required or Required* for	BA (Hons) Makeup Wigs and Special Effects			
5	Level			6	
6	UK credits	20			
7	ECTS credits	20			
8	Optional for	N/A			
9	Excluded combinations	None			
10	Pre-requisite or co-requisite	NA			
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	UCW			
15	Module co-ordinator	Caroline Jackson			
16	Additional costs involved	There are no additional costs for this module.			
17	Brief description and aims of module	<p>The module will give you the opportunity to develop your professional skills in order to initiate a self-directed business plan aimed at marketing a business venture or an aspect of your skill base. The module aims to provide you with a basis for a business/marketing plan; alongside which you have the opportunity to develop a social media platform to showcase your skills and develop a professional base from which to promote your skills.</p> <p>This module aims to enable you to create and present a robust plan outlining your future aims and how you propose to achieve them. This will involve</p>			

	creating appropriate promotional material, financial forecasting and the possible sourcing of grants, bursaries and other opportunities.	
18	<p>Outline syllabus</p> <p>You will develop with academic support marketing and finance skills to design a comprehensive plan for identifying and securing employment opportunities relating to your creative skill base. Regular one-to-one tutorials will monitor and support your future planning. These sessions will ensure realistic plans are being developed and employed</p>	
19	<p>Scheduled teaching and learning activities</p> <p>The lectures delivery will build upon your business knowledge and include finance and marketing planning. The lecturer series may include a number of visiting professionals for you to discuss the importance of networking, self promotion and information for you to learn about how the business operates.</p>	
20	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to:</i></p> <ol style="list-style-type: none"> 1. Systematically explain the principles of business and finance setting up a business in Makeup, wigs and special effects. 2. Produce a sustainable business and marketing plan for a Makeup, wigs and special effects business proposal. 3. Deploy research methods to critically evaluate marketing activities in relation to sustainable practice within the creative industries 	<p><i>How assessed</i></p> <p>S1, F1, F2</p> <p>S2, F2, F3</p> <p>S1, F1, F2, F3</p>
21	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Pitch of business idea</p> <p>F2. Group and 1-1 support with focus on Professional Identities, Marketing, Commercial Practice and Industry Standards for Promotion and Progression.</p>	

	F3. Group evaluations	
	<i>Summative assessments:</i>	Weighting%
	S1. Business Plan (2000 words)	40%
	S2. Presentation (10 mins and 5 mins questioning)	60%
22	<p>Learning resources</p> <p>Cobb, P., Hogan, F. and Royce, M. (2018) <i>The Profitable Artist: A Handbook for All Artists in the Performing, Literary, and Visual Arts</i>. New York: New York Foundation of the Arts.</p> <p>Lees, J. (2018) <i>How to Get a Job You Love</i>. London: McGraw Hill.</p> <p>McDonald, J. (2019) <i>Social Media Marketing Workbook: How to Use Social Media for Business</i>. Create Space.</p> <p>Moore, A. (2016) <i>Create Your Own Website The Easy Way: The Complete Guide to Getting You or Your Business Online</i>. Ilex Press.</p> <p>Moore, A. (2013) <i>The Creative Person's Website Builder</i>. Cincinnati, Ohio: How Books.</p> <p>New York Foundation for the Arts (2018) <i>The profitable artist: a handbook for all artists in the performing, literary and visual arts</i>. 2nd edn. New York: Allworth Press.</p> <p>Pinsky, R. (2017) <i>101 Ways to Promote Yourself</i>. New York, NY: Quill.</p> <p>Sandu Cultural Media (2014) <i>Creative Business Cards</i>. Gingko</p>	
23	<p>Preparatory work</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. 	

1	Module code	MFX6001-20			
2	Module title	Industry Crowd Room Preparation			
3	Owning Programme	BA (Hons) Makeup Wigs and Special Effects			
4	Core, Required or Required* for	BA (Hons) Makeup Wigs and Special Effects			
5	Level			6	
6	UK credits	20			
7	ECTS credits	10			
8	Optional for	N/A			
9	Excluded combinations	None			
10	Pre-requisite or co-requisite	NA			
11	Class contact time: total hours	Total Hours:60			
12	Independent study time: total hours	Total Hours:140			
13	Semester(s) of delivery	Semester			
14	Main campus location	UCW			
15	Module co-ordinator	Tara O'Hare			
16	Additional costs involved	To undertake this module you will need to purchase required to spend £516 on the specialist professional kit and consumables as discussed on page 11.			
17	Brief description and aims of module	<p>This module will build upon your previous modules studied at level 4 and 5, where you will be brought it into a realistic industry environment. You will undertake briefs within industry crowd rooms which could include TV/Film, Chorus for Theatre, role plays, and fashion runways.</p>			

	This module has been designed to encompass all skills and aid your progression into an industry setting.	
18	<p>Outline syllabus</p> <p>The module will build on the skills and knowledge that you have acquired throughout the programme. It will, however, transport you into a professional setting, where you will be expected to undertake the following:</p> <p>Cutting for continuity, barbering, era styling, health and safety, laying on hair, facial postiche, hygiene, out bag working, working to brief, contra indications. Under pressure and where decisions and needs may change at a moment's notice.</p>	
19	<p>Scheduled teaching and learning activities</p> <p>The assessment for this module will be a timed assessment based around industry norms where the brief could change within the allotted time frame as per industry expectations. The delivery of the module will be both workshop and tutorial based, where you will develop the professional know how and resilience to meet the criteria of the brief.</p>	
20	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to:</i></p> <ol style="list-style-type: none"> 1. Problem solve and contribute to contemporary culture through the application of skills, imagination, and inventiveness with the field of Makeup, wigs and Special Effects. 2. Apply a critical and adaptive skillset when problem solving within a pressurised environment. 3. Critically evaluate own skillset when in a pressurised environment. 	<p><i>How assessed</i></p> <p>S1, F1, F2, F3</p> <p>S1, F1, F2, F3</p> <p>S1, F1, F2, F3</p>
21	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p>	

	<p>F1. Practical Exercises</p> <p>F2. Tutorials</p> <p>F3. Reflective discussions</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Timed Practical (3 hours)</p>	<p>Weighting%</p> <p>100%</p>
22	<p>Learning resources</p> <p>Berger, H. and Julius, M. (2022) Masters of Makeup effects: a century of practical magic. London: Welbeck.</p> <p>Bouvet, M. (2018) A Practical Guide to Wig Making and Wig Dressing. Marlborough: The Crowood Press.</p> <p>Cottrell, S. (2019) The Study Skills Handbook. 5th edn. Red Globe Press.</p> <p>Cottrell, S. (2017) Critical Thinking Skills: Effective Analysis, Argument and Reflection. 3rd edn.</p> <p>Duffy, R. (2022) Creative makeup: a step-by-step guide to expressive makeup from fantasy to full illusion. Exeter: David and Charles.</p> <p>Fetto, F. (2019) Palette: the beauty bible for women of colour. London: Coronet.</p> <p>Nguyen-Grealis, L. (2019) Promakeup design book. London: Laurence King Publishing.</p> <p>Oakley, S (2020) Sketching From The Imagination – Creatures And Monsters, Worcester: 3dtotal Publishing</p> <p>Palgrave Debreceni, T. (2023) Special effects makeup for stage and screen: making and applying prosthetics. 4th edn. Abingdon: Routledge</p> <p>Ramsey, C. (2019) Prosthetic Makeup artistry for film and television. Marlborough: The Crowood Press.</p> <p>Ruskai, M. & Lowery, A. (2016) Wig Making and Styling: A Complete Guide For Theatre & Film. 2nd edn. Oxford: Focal Press/Elsevier</p>	
23	<p>Preparatory work</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>	

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