OCR LEVEL 3
CAMBRIDGE TECHNICAL
CERTIFICATE/DIPLOMA IN
PERFORMING ARTS

SPECIAL EFFECTS MAKE-UP
J/502/5615
LEVEL 3 UNIT 53
GUIDED LEARNING HOURS: 60
UNIT CREDIT VALUE: 10
SPECIAL EFFECTS MAKE-UP

J/502/5615

LEVEL 3 UNIT 53

AIM OF UNIT

Special effects continue to be an important element of films, 'pop' concerts, theatre productions, television, dance, photography, fashion and advertisements, enhancing the visual experience for the viewer or audience. This unit will allow both performers and learners with an interest in special effects make-up to experiment with a range of materials and techniques and to create a portfolio for future use both as a performer or make-up artist.
# ASSESSMENT AND GRADING CRITERIA

<table>
<thead>
<tr>
<th>Learning Outcome (LO)</th>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td>The learner will:</td>
<td>The assessment criteria are the pass requirements for this unit.</td>
<td>To achieve a merit the evidence must show that, in addition to the pass criteria, the learner is able to:</td>
<td>To achieve a distinction the evidence must show that, in addition to the pass and merit criteria, the learner is able to:</td>
</tr>
<tr>
<td>1 Be able to identify the special effects make-up requirements of a production</td>
<td>P1 present research into the use of special effects make-up</td>
<td>M1 explain the selection of materials and the application for the creation of specific special effects</td>
<td>D1 evaluate the products/materials, application, techniques and effect of specific special effects</td>
</tr>
<tr>
<td>2 Be able to experiment with different special effects</td>
<td>P2 experiment with products, materials and techniques used for special effects make-up</td>
<td>M2 realise a detailed design and plan for use and reference purposes</td>
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</tr>
<tr>
<td>3 Be able to produce designs and plans for special effects make-up</td>
<td>P3 select appropriate techniques to create the selected special effects make-up design</td>
<td>M3 demonstrate a practical understanding of the health and safety considerations in applying and removing the effect/s</td>
<td>D2 independently demonstrate a special effect make-up which is fit for purpose</td>
</tr>
<tr>
<td>4 Be able to realise special effects make-up on performers</td>
<td>P4 produce a special effects make-up from a design using the appropriate techniques with support and guidance</td>
<td>P5 review the effectiveness of special effects make-up and make modifications under supervision and guidance</td>
<td></td>
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</tbody>
</table>
TEACHING CONTENT

The unit content describes what has to be taught to ensure that learners are able to access the highest grade.

Anything which follows an i.e. details what must be taught as part of that area of content.

Anything which follows an e.g. is illustrative. It should be noted that where e.g. is used, learners must know and be able to apply relevant examples to their work though these do not need to be the same ones specified in the unit content.

Be able to identify the special effects make-up requirements of a production

Learners should analyse the script in terms of:

- Type of production, play, musical theatre, dance
- Genre, style, period, plot, mood, atmosphere
- Geographical location, date, time, social, historical, economic background
- Design elements, costume, set, lighting, colour palette
- Director’s intentions and interpretation
- Type and size of performance space.

Character analysis

- Gender
- Type
- Heredity
- Race
- Environment
- Health
- Temperament
- Age.

Research

- Characters from mythology
- Vampires, devils, angels, witches, wizards, Dracula, zombies, Frankenstein’s monster, werewolves, ghosts, goblins, trolls, elves, fairies
- Animals, insects, birds reptiles
- Aliens, cyborgs, robots
- Ageing, gender reversal, period make-up.

Be able to experiment with different special effects

Learners should be made aware of a range of materials and their application including:

- Cake, cream and grease make-up – foundation
- Eye make-up, blusher, rouge, lipstick – gloss, gel
- Camouflage make-up
- Artificial blood, blood capsules, blood powder
- Gelatine
- Derma wax and nose putty, soft putty, eyebrow wax
- Glycerine
- Latex, latex foam, latex thickener
- Plasticine
- Plaster of paris
- Tooth enamel
- Blisters gel
- Alginate
- Spirit gum
- UV make-up
- Vaseline
- Silicone
- Tuplast
- Foam rubber, prosthetics
- Fixer spray
- Crepe hair, bald cap.

Equipment and applicators

- Bristle sponge, sponges
- Brushes
- Spatulas
- Dental floss
- Gaff tape
- Eye dropper
- Surgical gloves
- Cotton wool/pads/buds
- Tissues, old towels, shirts.

Health and safety

- Skin testing
- Safe and correct use of applicators and materials, ‘shelf life’ and disposal of products
• Applying special effect make-up to sensitive areas – eyes, mouth, nose, ears
• Cleansing face
• Cleansing and sterilising equipment
• Maintaining a tidy work station
• Personal hygiene.

Effects

• Wounds – burns, scars, broken bones, bullet holes, cut throat, black/bruised eye, bruises and grazes, gashes, welts scratches
• Missing limbs
• Artificial body parts
• False/black teeth
• Skin ailments
• Artificial tattoos
• Body carvings
• Facial hair, bald cap
• Small props
• Mixing and using colour.

Be able to produce designs and plans for special effects make-up

Learners should be aware of and reflect on:
• Research
• Performance conditions
• Facial analysis, the anatomy of the face, face outline, forehead shape, nose, cheeks, eyes, lips, chin, jowls, neck, ears, hairline, colour of skin, age of actor/model
• How to divide the face into sections for design and application purposes
• Stage costume/s to be worn
• Stage lighting
• Colour palette
• Preparation time/deadlines
• Selection of special effects make-up and applicators
• How to draw label and plan a design
• How to interpret a design.

Be able to realise special effects make-up on performers

Learners should be made aware of:
• testing skin
• working to a design
• using applicators and applying make up correctly
• consideration of health and safety issues
• evaluating visual effect and making modifications
• working effectively to a deadline
• responding to evaluation by actor, tutor, director and designers
• how to make corrective changes.
DELIVERY GUIDANCE

Tutors should deliver this unit using a variety of teaching methods including, lectures, demonstrations and practice, workshops, evaluation and discussion and selective use of Special Effects DVDs. Tutors may wish to use professional make-up artists to deliver specific elements of the unit.

**Be able to identify the special effects make-up requirements of a production**

The tutor should select a production/play with special effects make-up requirements, e.g. Macbeth, Midsummer Night’s Dream, The Tempest, Hamlet, Commedia dell’arte texts, Restoration comedies, pantomimes, The Insect Play, Animal Farm, Wind in the Willows, Singer, Kindertransport, etc. The learner should be guided through apt analysis and discussion of the special effects make-up requirements of the text, such analysis could be supported by visual aids relating to previous or similar productions. The learner should conduct further research which will inform their future designs and collect, correlate and realise their analysis within a portfolio which they will add to throughout the unit.

**Be able to experiment with different special effects**

Learners should be taught the uses and application of a range of special effects make-up. Learners should be made aware of health and safety factors which should be reinforced by the tutor throughout the unit. Cleansing of the face and removal of the special effects make-up should also be taught. Teaching should be supported by pre-prepared handouts and the learner’s own supplementary notes made during lessons/demonstrations. Learners should be allowed to practice some of the techniques either on themselves or a member of their peer group. The selection of techniques should enable the learner with support and guidance to complete some simple effects as practice which should be evaluated and recorded. Notes and visual recording of effects should form part of the portfolio.

**Be able to produce designs and plans for special effects make-up**

Initially learners should be instructed and reflect on the effects of both stage lighting and the size and shape of the performance space on special effects make-up. Learners should reflect on their notes and research collected for L01 and, with support and guidance, choose characters from the play/production for their designs. Prior to creating and drawing their designs, learners should be taught how to analyse the face of the actor/model and how the analysis informs the creative and practical design decisions. They should be taught how to transfer their designs onto paper with accompanying written detail/plan which records the selected materials, applicators and references health and safety factors. To give the learner further experience of the responsibilities of a special effects make-up professional, learners could make a presentation ‘to a director’, of their ideas reflecting on their research and design choices. All designs and plans and evidence of the presentation should be included within the portfolio.

**Be able to realise special effects make-up on performers**

Learners should have their designs/plans approved before starting to apply the make-up ‘for the production’. Throughout the application, they should be supported and guided with ongoing evaluation and reflection on the application and effect. Learners should be further supported and guided through any corrective changes. The finished make-up should be recorded and form part of the portfolio.
SUGGESTED ASSESSMENT SCENARIOS AND GUIDANCE ON ASSESSMENT

The learner will produce a portfolio which will provide evidence for the moderation of the unit. This portfolio should take the moderator through the ‘journey’ that the learner has taken in their exploration of special effects make-up. The portfolio could contain notes, research material, evaluations, designs ideas, plans, and photos. Evidence could also be formatted onto a DVD for the moderator. The entire assessment criterion should also be evidenced by the use of recorded observations and monitoring by tutors.

Assessment and Grading Criterion P1

The assessment criterion should be evidenced by the use of recorded observation and monitoring by tutors which can be backed up by documentary evidence. The evidence should be in the form of the first section of the portfolio and should include the learner’s notes and visual examples of special effect ideas and make-up, collected and correlated for research for a particular production/play.

Assessment and Grading Criteria P2, M1, D1

To gain P1 learners should experiment practically using a range of products and materials to create special effects make up. Tutors should monitor and record the learner’s approach, application and progress throughout the experimentation. Evidence for M1 should form the second section of the portfolio. Learners should list the various products and materials used, justify their selection and detail the application and techniques used for the creation of specific special effects. To gain D1 learners should analyse and evaluate their experimentation of the use of a variety of products, materials, applications and techniques in the realisation of special effects make-up. An accompanying visual record included within the portfolio such as photographs / DVD evidence will further support all three assessment and grading criteria.

Assessment and Grading Criteria P3, M2

Learners should select special effects make-up for chosen character/s which they will realise practically. (The number of characters chosen would depend on the complexity of the designs). The third section of their portfolio should, to gain P3, include a consideration of the appropriate techniques to be used to realise their special effect make-up. For M2 they should provide within their portfolio a design/s for the make-up. It should be sufficiently detailed ‘that another learner’ could apply the design practically. The design/s should detail choice of materials, applicators and safe application/techniques.

Assessment and Grading Criteria P4, P5, M3, D2

To gain P4 the learner should practically realise their special effects make-up using their own design/s. A visual record of the practical realisation of the design/s should be included within the portfolio or be formatted on to DVD. To gain P5 the learner should review their design/s and respond to feedback by making modifications. There should be a record of the modifications for the moderator. For M3 tutors should evidence the learner’s detailed and effective approach, understanding and practical realisation of the health and safety considerations when applying and removing the special effects make-up. Learners should provide further supporting evidence within their portfolio or through visual records for M3. To gain D2 learners should complete a special effects make-up from design to practical realisation independently. Evidence should be recorded through a detailed plan/design and visual record which should be available for the moderator.
RESOURCES

A selection of special effects make-up, applicators and cleansers

Gowns/old shirts to protect clothing and costumes

Old towels/flannels/cleansing applicators – cotton wool

Facilities which will provide work stations for learners

Mirrors, both large and hand held

Adequate lighting for the application of make-up

Performance space with stage lighting

Access to the internet

**Books**

<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Publisher</th>
<th>ISBN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Special Effects Make-up for Film and Theatre</td>
<td>Janus Vinher</td>
<td>Methuen Drama</td>
<td>978-0713667479</td>
</tr>
<tr>
<td>Special Effects Make-up Effects for Stage and Screen and DVD</td>
<td>Todd Debreceni</td>
<td>Focal Press</td>
<td>978-0240809960</td>
</tr>
<tr>
<td>A Complete Guide to Special Effects Make-up</td>
<td>Tokyo SFX Make-up Workshop</td>
<td>Titan Books</td>
<td>978-1781161449</td>
</tr>
<tr>
<td>Special Make-up Effects</td>
<td>Vincent J R Kehoe</td>
<td>Focal Press</td>
<td>978-0240800998</td>
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<tr>
<td>Stage Makeup</td>
<td>Richard Corson and James Glavan</td>
<td>Pearson</td>
<td>978-0136061533</td>
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**DVD**

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<th>Title</th>
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<tr>
<td>Horror Effects DVD</td>
<td>Tom Savini</td>
<td></td>
<td>B001C0426Q</td>
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<tr>
<td>Facial Hair Application</td>
<td>Stan Winston School of Character Arts</td>
<td></td>
<td>B006ZQZAJ4</td>
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<tr>
<td>Fantastic Flesh</td>
<td>Kevin Van Hook</td>
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<td>B001HVZ07U</td>
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<tr>
<td>Special Effects Master Class</td>
<td></td>
<td>Movie FX Video magazine</td>
<td></td>
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<tr>
<td>DVDs vols 1–6</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Makeup fx – Film and Television Makeup</td>
<td></td>
<td>TNW Media Group</td>
<td>B003G0E3V8</td>
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## LINKS TO NOS

<table>
<thead>
<tr>
<th>Suite</th>
<th>Ref</th>
<th>National Occupational Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>CCSWHM</td>
<td>1</td>
<td>Apply make-up and special effects</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Finalise the design within hair and/or makeup</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Research creative aspects of the design concept</td>
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</tbody>
</table>
CONTACT US

Staff at the OCR Customer Contact Centre are available to take your call between 8am and 5.30pm, Monday to Friday. We’re always delighted to answer questions and give advice.

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