



Level 2 Technical Certificate in Make-up Artistry (6010-20)

August 2021 Version 2.0

Qualification Handbook

Qualification at a glance

Industry area	Beauty
City & Guilds number	6010-20
Age group	16-18 (Key Stage 5), 19+
Entry requirements	Centres must ensure that any pre-requisites stated in the <i>What is this qualification about?</i> section are met.
Assessment	<p>To gain this qualification, candidates must successfully achieve the following assessments:</p> <ul style="list-style-type: none"> • One externally set, externally moderated assignment • One externally set, externally marked exam, sat under examination conditions
Additional requirements to gain this qualification	Employer involvement in the delivery and/or assessment of this qualification is essential for all candidates and will be externally quality assured.
Grading	<p>This qualification is graded Pass/Merit/Distinction/Distinction*</p> <p>For more information on grading, please see Section 7: Grading.</p>
Approvals	These qualifications require full centre and qualification approval
Support materials	<p>Sample assessments</p> <p>Guidance for delivery</p> <p>Guidance on use of marking grids</p>
Registration and certification	Registration and certification of this qualification is through the Walled Garden, and is subject to end dates.
External quality assurance	This qualification is externally quality assured by City & Guilds, and its internally marked assignments are subject to external moderation. There is no direct claim status available for this qualification.

Title and level	GLH	TQT	City & Guilds qualification number	Ofqual accreditation number
Level 2 Technical Certificate in Make-up Artistry	360	600	6010-20	603/0379/7

Version and Date	Change Detail	Section
August 2021 V2.0	<p>Unit 201 Principles of working in the make-up industry Topic 1.3 characteristics of different actions changed to reaction and no reaction.</p> <p>Unit 204 The art of applying make-up Topic 1.1 added the word undertones to following sentence <i>'The characteristics of different skin undertones'</i>.</p> <p>Topic 1.2 Orange and red added to the list of skin variations.</p> <p>Topic 1.3 Dimond and Pear added to face shapes.</p> <p>Topic 3.1 Flash photography added to range.</p> <p>Unit 206 Creative make-up artistry Topic 1.1 Brow wax and cream changed to Brow wax</p>	Units 201, 204, 206
	<p>Typical evidence of knowledge, understanding and skills updated to reflect synoptic assignments.</p> <p>AO1 – reworded AO2 – research and design brief interpretation added. AO3 – research links added. AO4 - using suitable props and costumes, creativity of mood boards and final looks, aftercare and promotion of products and services' added. AO5 – timings added.</p>	5. Assessment - Assessment objectives
August 2019 V1.3	Test spec amendment	5. Assessment – Exam Specification
June 2017 V1.2	Addition of the examination paper based module number	1. Introduction – Assessment requirements and employer involvement 5. Assessment 5. Assessment – exam Specification 7. Grading – Awarding grades and reporting results
	Removal of AO 6-8 from Synoptic Assignments	5. Assessment – Assessment Objectives
	Addition of Provisional Grade Boundaries for the Synoptic Assignment	7. Grading
	Revised Exam Specification and AO weightings	5. Assessment – Exam Specification

**Version and
Date**

Change Detail

Section

Branding Changes

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1 Introduction

What is this qualification about?

The following purpose is for the **City & Guilds Level 2 Technical Certificate in Make-up Artistry (603/0379/7)**

Area	Description
OVERVIEW	
Who is this qualification for?	<p>This Level 2 Technical Certificate in Make-up Artistry aims to provide you with a range of essential technical and practical skills and knowledge, which will equip you to seek employment or further training within the make-up Industry. These skills include carrying out services such as applying make-up and creative make-up artistry.</p> <p>Following successful completion of this qualification you will be qualified to work in a number of employment destinations such as; photographic studios, department stores, make-up stores or salons. You will also be equipped to work as a freelance make-up artist.</p> <p>This qualification is suitable for anyone over the age of 16 years. You don't need any previous knowledge or experience to start this qualification.</p>
What does this qualification cover?	<p>This qualification covers all the core skills you will need to progress to further learning and training, or to enter the world of work within the make-up industry. You will study the following mandatory content:</p> <ul style="list-style-type: none">• Principles of working in the make-up industry• Anatomy & physiology for make-up artists• Research, develop and showcase make-up and hair artistry designs• The art of applying make-up• Hair artistry• Creative make-up artistry. <p>Centres and providers work with local employers who will contribute to the knowledge and delivery of training. The different ways in which centres could support your learning, by working with both local and national make-up businesses, include:</p> <ul style="list-style-type: none">• structured work-experience or work-placements within their business

- your attendance at classes or lectures given by industry experts
- employers input into projects and exercises, or are involved with setting assessments and examinations
- employers who act as 'expert witnesses' to contribute to the assessment of your work.

This practical based training is ideal preparation for gaining employment in the make-up industry or further specialist study.

How does this qualification relate to a wider learning programme?

This qualification provides a real opportunity for you to gain work specific skills and knowledge in make-up artistry as well as studying English and maths that would benefit you in your progression opportunities and into employment. It will provide an opportunity to connect your technical learning with real-life work placement through the work experience element of your course. There will be other non-qualification activities which you will engage in whilst studying such as enrichment activities which might include the development of employability skills, problem solving techniques, communications and client/model care, which are really important when thinking about working in this industry. You will also receive personal tutorials which will provide opportunities to set meaningful targets for yourself and to carryout self-evaluation and reflection.

WHAT COULD THIS QUALIFICATION LEAD TO?

Will the qualification lead to employment, and if so, in which job role and at what level?

Achievement of this qualification demonstrates to an employer that you have the skills and knowledge of health & safety, customer service and also have the necessary technical skills to be employed as a make-up artist.

This qualification could lead to a job as a make-up artist working in one of the following establishments:

- Photographic studios
- Department stores
- Make-up stores
- Salon

You could also work as a freelance make-up artist.

Why choose this qualification over similar qualifications?

City & Guilds offers different technical certificate qualifications at Level 2 covering the skills and knowledge needed to work within the make-up industry.

You are likely to choose this qualification if you want to cover all of the technical skills and knowledge needed to work as a make-up artist.

Will the qualification lead to further learning?

This qualification will allow you to progress into employment or onto the a Level 3 Technical Diploma qualification such as:

City & Guilds Level 3 Advanced Technical Diploma in Media Make-up Artistry.

City & Guilds Level 3 Advanced Technical Diploma in Theatrical, Special Effects and Media Make-up Artistry.

Where you can enhance the skills and knowledge that you have gained at level two to progress into senior job roles and wider career choices.

This qualification could also lead you to an apprenticeship in make-up. You could progress onto;

Level 3 Apprenticeship in Beauty Therapy – Make-up.

WHO SUPPORTS THIS QUALIFICATION?

Employer/Higher Education Institutions

British Association of Beauty Therapy & Cosmetology (BABTAC) – professional association

Benefit

Federation of Holistic Therapists (FHT)

FURTHER INFORMATION

Please refer to the Qualification Handbook, available on the City & Guilds website, for more information on the structure of this qualification, the content of the units, and assessment.

Qualification structure

For the **Level 2 Technical Certificate in Make-up Artistry** the teaching programme must cover the content detailed in the structure below:

Unit number	Unit title	GLH
Mandatory		
201	Principles of working in the make-up industry	60
202	Anatomy and physiology for make-up artists	30
203	Principles of researching, developing and showcasing designs	30
204	The art of applying make-up	120
205	Hair artistry	60
206	Creative make-up artistry	60

Total Qualification Time

Total Qualification Time (TQT) is the total amount of time, in hours, expected to be spent by a Learner to achieve a qualification. It includes both guided learning hours (which are listed separately) and hours spent in preparation, study and assessment.

Title and level	GLH	TQT
Level 2 Technical Certificate in Make-up Artistry	360	600

Assessment requirements and employer involvement

To achieve the **Level 2 Technical Certificate in Make-up Artistry** candidates must successfully complete **both** mandatory assessment components.

Component number	Title
Mandatory	
020 or 520	Level 2 Make-up Artistry - Theory exam (1)*
021	Level 2 Make-up Artistry - Synoptic assignment (1)*

In addition, candidates **must** achieve the mandatory employer involvement requirement for this qualification **before** they can be awarded a qualification grade. For more information, please see guidance in *Section 4: Employer involvement*.

Employer involvement	
Component number	Title
Mandatory	
720	Employer involvement

**Number of mandatory assessments per assessment type*

2 Centre requirements

Approval

New centres will need to gain centre approval. Existing centres who wish to offer this qualification must go through City & Guilds' **full** Qualification Approval Process. There is no fast track approval for this qualification. Please refer to the City & Guilds website for further information on the approval process: www.cityandguilds.com.

Resource requirements

Centre staff should familiarise themselves with the structure, content and assessment requirements of the qualification before designing a course programme.

Centre staffing

Staff delivering these qualifications must be able to demonstrate that they meet the following requirements:

- be technically competent in the areas in which they are delivering
- be able to deliver across the breadth and depth of the content of the qualification being taught
- have recent relevant teaching and assessment experience in the specific area they will be teaching, or be working towards this
- demonstrate continuing CPD.

Physical resources

Centres must be able to demonstrate that they have access to the equipment and technical resources required to deliver this qualification and its assessment.

Internal Quality Assurance

Internal quality assurance is key to ensuring accuracy and consistency of tutors and markers. Internal Quality Assurers (IQAs) monitor the work of all tutors involved with a qualification to ensure they are applying standards consistently throughout assessment activities. IQAs must have, and maintain, an appropriate level of technical competence and be qualified to make both marking and quality assurance decisions through a teaching qualification or recent, relevant experience.

Learner entry requirements

Centres must ensure that all learners have the opportunity to gain the qualification through appropriate study and training, and that any prerequisites stated in the *What is this qualification about?* section are met when registering on this qualification.

Age restrictions

This qualification is approved for learners aged 16 – 19, 19+.

3 Delivering technical qualifications

Initial assessment and induction

An initial assessment of each learner should be made before the start of their programme to identify:

- if the learner has any specific learning or training needs,
- support and guidance they may need when working towards their qualification,
- the appropriate type and level of qualification.

We recommend that centres provide an introduction so that learners fully understand the requirements of the qualification, their responsibilities as a learner, and the responsibilities of the centre. This information can be recorded on a learning contract.

Employer involvement

Employer involvement is essential to maximise the value of each learner's experience. Centres are required to involve employers in the delivery of technical qualifications at Key Stage 5 and/or their assessment, for every learner. This must be in place or planned before delivery programmes begin in order to gain qualification approval. See *Section 4: Employer involvement* for more detail.

Support materials

The following resources are available for these qualifications:

Description	How to access
Sample assessments Guidance for delivery Guidance on use of marking grids	Available 2016 on the qualification pages on the City & Guilds Website: www.cityandguilds.com

4 Employer involvement

Employer involvement is a formal component of Key Stage 5 Technical qualifications. It does not contribute to the overall qualification grading, but is a mandatory requirement that all learners must meet. As such it is subject to external quality assurance by City & Guilds.

Department for Education (DfE) requirements state:

Employer involvement in the delivery and/or assessment of technical qualifications provides a clear 'line of sight' to work, enriches learning, raises the credibility of the qualification in the eyes of employers, parents and students and furthers collaboration between the learning and skills sector and industry.

[Technical qualifications] must:

- *require all students to undertake meaningful activity involving employers during their study; and*
- *be governed by quality assurance procedures run by the awarding organisation to confirm that education providers have secured employer involvement for every student.*

Extract from: ***Vocational qualifications for 16 to 19 year olds, 2017 and 2018 performance tables: technical guidance for awarding organisations, paragraphs 89-90***

City & Guilds will provide support, guidance and quality assurance of employer involvement.

Qualification approval

To be approved to offer City & Guilds technicals, centres must provide an Employer Involvement planner and tracker showing how every learner will be able to experience meaningful employer involvement, and from where sufficient and suitable employer representatives are expected to be sourced.

Centres must include in their planner a sufficient range of activities throughout the learning programme that provide a range of employer interactions for learners. Centres must also plan contingencies for learners who may be absent for employer involvement activities, so that they are not disadvantaged.

As part of the approval process, City & Guilds will review this planner and tracker. Centres which cannot show sufficient commitment from employers and/or a credible planner and tracker will be given an action for improvement with a realistic timescale for completion. **Approval will not be given** if employer involvement cannot be assured either at the start of the qualification, or through an appropriate plan of action to address this requirement before the learner is certificated.

Monitoring and reporting learner engagement

Employer involvement is a formal component of this qualification and is subject to quality assurance monitoring. Centres must record evidence that demonstrates that each learner has been involved in meaningful employer based activities against the mandatory content before claiming the employer involvement component for learners.

Centres must record the range and type of employer involvement each learner has experienced and submit confirmation that all learners have met the requirements to City & Guilds. If a centre cannot provide evidence that learners have met the requirements to achieve the component, then the learner will not be able to achieve the overall Technical Qualification.

Types of involvement

Centres should note that to be eligible, employer involvement activities **must** relate to one or more elements of the mandatory content of this qualification.

As the aim of employer involvement is to enrich learning and to give learners a taste of the expectations of employers in the industry area they are studying, centres are encouraged to work creatively with local employers.

Employers can identify the areas of skills and knowledge in their particular industry that they would wish to see emphasised for learners who may apply to work with them in the future. Centres and employers can then establish the type of input, and which employer representative might be able to best support these aims.

To be of most benefit this must add to, rather than replace the centre's programme of learning.

Some examples of meaningful employer involvement are listed below. Employer involvement not related to the mandatory element of the qualification, although valuable in other ways, does not count towards this element of the qualification.

The DfE has provided the following examples of what does and does not count as meaningful employer involvement, as follows¹:

The following activities meet the requirement for meaningful employer involvement:

- *students undertake structured work-experience or work-placements that develop skills and knowledge relevant to the qualification;*
- *students undertake project(s), exercises(s) and/or assessments/examination(s) set with input from industry practitioner(s);*
- *students take one or more units delivered or co-delivered by an industry practitioner(s). This could take the form of master classes or guest lectures;*
- *industry practitioners operate as 'expert witnesses' that contribute to the assessment of a student's work or practice, operating within a specified assessment framework. This may be a specific project(s), exercise(s) or examination(s), or all assessments for a qualification.*

In all cases participating industry practitioners and employers must be relevant to the industry sector or occupation/occupational group to which the qualification relates.

The following activities, whilst valuable, do not meet the requirement for meaningful employer involvement:

- *employers' or industry practitioners' input to the initial design and content of a qualification;*
- *employers hosting visits, providing premises, facilities or equipment;*
- *employers or industry practitioners providing talks or contributing to delivery on employability, general careers advice, CV writing, interview training etc;*
- *student attendance at career fairs, events or other networking opportunities;*
- *simulated or provider-based working environments eg hairdressing salons, florists, restaurants, travel agents, small manufacturing units, car servicing facilities;*
- *employers providing students with job references.*

Types of evidence

For each employer involvement activity, centres are required to provide evidence of which learners undertook it, e.g. a candidate attendance register. The types of additional evidence required to support a claim for this component will vary depending on the nature of the involvement. E.g. for a

¹ Based on Technical and applied qualifications for 14 to 19 year olds Key stage 4 and 16 to 19 performance tables from 2019: technical guidance for awarding organisations, August 2016.

guest lecture it is expected that a synopsis of the lecture and register would be taken which each learner and the guest speaker will have signed; expert witnesses will be identified and will have signed the relevant assessment paperwork for each learner they have been involved in assessing; evidence of contribution from employers to the development of locally set or adapted assignments.

Quality assurance process

As the employer involvement component is a requirement for achieving the KS5 Technical qualifications, it is subject to external quality assurance by City & Guilds at the approval stage and when centres wish to claim certification for learners.

Evidence will be validated by City & Guilds before learners can achieve the employer involvement component. Where employer involvement is not judged to be sufficient, certificates cannot be claimed for learners.

Sufficiency of involvement for each learner

It is expected that the centre will plan a range of activities that provide sufficient opportunities for each learner to interact directly with a range of individuals employed in the related industry. Centres must also provide contingencies for learners who may be absent for part of their teaching, so they are not disadvantaged. Any absence that results in a learner missing arranged activities must be documented. Where learners are unable to undertake all employer involvement activities due to temporary illness, temporary injury or other indisposition, centres should contact City & Guilds for further guidance.

Live involvement

Learners will gain most benefit from direct interaction with employers and/or their staff; however the use of technology (e.g. the use of live webinars) is encouraged to maximise the range of interactions. Where learners are able to interact in real time with employers, including through the use of technology, this will be classed as 'live involvement'.

It is considered good practice to record learning activities, where possible, to allow learners to revisit their experience and to provide a contingency for absent learners. This is not classed as live involvement however, and any involvement of this type for a learner must be identified as contingency.

Timing

A learner who has not met the minimum requirements cannot be awarded the component, and will therefore not achieve the qualification. It is therefore important that centres give consideration to scheduling employer involvement activities, and that enough time is allotted throughout delivery and assessment of the qualification to ensure that requirements are fully met.

5 Assessment

Summary of assessment methods and conditions

Component numbers	Assessment method	Description and conditions
020/520	Externally marked exam	<p>The exam is externally set and externally marked, and will be taken either online through City & Guilds' computer-based testing platform (020) or as a paper based test (520).</p> <p>The exam is designed to assess the candidate's depth and breadth of understanding across content in the qualification at the end of the period of learning, using a range of question types and will be sat under invigilated examination conditions. See JCQ requirements for details: http://www.jcq.org.uk/exams-office/ice---instructions-for-conducting-examinations</p> <p>The exam specification shows the coverage of the exam across the qualification content.</p> <p>Candidates who fail the exam at the first sitting will have one opportunity to re-sit. If the re-sit is failed the candidate will fail the qualification. For exam dates, please refer to the Assessment and Examination timetable.</p>
021	Externally moderated synoptic assignment	<p>The synoptic assignment is externally set, internally marked and externally moderated. The assignment requires candidates to identify and use effectively in an integrated way an appropriate selection of skills, techniques, concepts, theories, and knowledge from across the content area. Candidates will be judged against the assessment objectives.</p> <p>Assignments will be released to centres as per dates indicated in the Assessment and Examination timetable published on our website.</p> <p>Centres will be required to maintain the security of all live assessment materials. Assignments will be password protected and released to centres through a secure method.</p>

There will be one opportunity within each academic year to sit the assignment. Candidates who fail the assignment will have one re-sit opportunity. The re-sit opportunity will be in the next academic year, and will be the assignment set for that academic year once released to centres. If the re-sit is failed, the candidate will fail the qualification.

Please note that for externally set assignments City & Guilds provides guidance and support to centres on the marking and moderation process.

What is synoptic assessment?

Technical qualifications are based around the development of a toolkit of knowledge, understanding and skills that an individual needs in order to have the capability to work in a particular industry or occupational area. Individuals in all technical areas are expected to be able to apply their knowledge, understanding and skills in decision making to solve problems and achieve given outcomes independently and confidently.

City & Guilds Technical qualifications require candidates to draw together their learning from across the qualification to solve problems or achieve specific outcomes by explicitly assessing this through the synoptic assignment component.

In this externally set, internally marked and externally moderated assessment the focus is on bringing together, selecting and applying learning from across the qualification rather than demonstrating achievement against units or subsets of the qualification content. The candidate will be given an appropriately levelled, substantial, occupationally relevant problem to solve or outcome to achieve. For example this might be in the form of a briefing from a client, leaving the candidate with the scope to select and carry out the processes required to achieve the client's wishes, as they would in the workplace.

Candidates will be marked against assessment objectives (AOs) such as their breadth and accuracy of knowledge, understanding of concepts, and the quality of their technical skills as well as their ability to use what they have learned in an integrated way to achieve a considered and high quality outcome.

How the assignment is synoptic for this qualification

The typical assignment brief could be to design and create a themed look. The look will typically cover hair, make-up and creative make-up artistry, for example, body paint and the candidate will research ideas to come up with their own designs. The assignment will require the candidate to use their skills in a wide range of techniques, from across the qualification content, in a holistic way to meet the brief. Candidates will also need to draw on their knowledge and understanding of the range of topics and apply this throughout the assignment.

External exam for stretch, challenge and integration

The external assessment will draw from across the mandatory content of the qualification, using a range of shorter questions to confirm breadth of knowledge and understanding. Extended response questions are included to go into more depth, giving candidates the opportunity to demonstrate

higher level understanding and integration through discussion, analysis and evaluation, and ensuring the assessment can differentiate between ‘just able’ and higher achieving candidates.

Assessment objectives

The assessments for this qualification are set against a set of assessment objectives (AOs) which are used across all City & Guilds Technicals to promote consistency among qualifications of a similar purpose. They are designed to allow judgement of the candidate to be made across a number of different categories of performance.

Each assessment for the qualification has been allocated a set number of marks against these AOs based on weightings recommended by stakeholders of the qualification. This mark allocation remains the same for all versions of the assessments, ensuring consistency across assessment versions and over time.

The following table explains all AOs in detail, including weightings for the synoptic assignments. In some cases, due to the nature of a qualification’s content, it is not appropriate to award marks for some AOs. Where this is the case these have been marked as N/A. Weightings for exams (AOs 1, 2 and 4 only) can be found with the exam specification.

Assessment objective	Level 2 Technical Certificate in Make-up Artistry Typical expected evidence of knowledge, understanding and skills	Approximate weighting
AO1 Recalls knowledge from across the breadth of the qualification.	Safe working practices, legislation, sources of inspiration, historical influences, content of mood boards, face charts, skin types and skin tones, hair characteristics, products, tools and equipment, adornments, application techniques, the effects of lighting on make-up	10%
AO2 Demonstrates understanding of concepts, theories and processes from across the breadth of the qualification.	Research (primary and secondary sources, referencing, selection of sources), design brief interpretation, impact of safe working practices, the impact of legislation, opportunities for selling products, aftercare advice, the influence of historical, the purpose of mood boards, face charts, budgets, planning, different skin types and tones, different skin conditions, colour correction, contouring different face shapes, impacts of the colour wheel works in the application of make-up, the effects of different products, tools and equipment, the effects of different techniques and adornments, the importance of the	10%

Assessment objective	Level 2 Technical Certificate in Make-up Artistry Typical expected evidence of knowledge, understanding and skills	Approximate weighting
	care of products, tools and equipment	
A03 Demonstrates technical skills from across the breadth of the qualification.	Research links, blending, contouring different face shapes, correcting different skin tones and colours, application techniques for face, eye, cheek, lips, lash, brow, hair and upper body, making adjustments and modifications, sequencing.	35%
A04 Applies knowledge, understanding and skills from across the breadth of the qualification in an integrated and holistic way to achieve specified purposes.	Research is appropriate to the brief, designs relate to the research, model requirements taken into account, budget is correct and adhered to, final look fits with the designs, using suitable props and costumes, creativity of mood boards and final looks, aftercare and promotion of products and services'.	30%
A05 Demonstrates perseverance in achieving high standards and attention to detail while showing an understanding of wider impact of their actions.	Maintaining work environment, execution of techniques, confirming model satisfaction, maintaining professional standards, tailoring advice and recommendations, modifications and adjustments, correcting errors, timings.	15%

Exam specification

AO weightings per exam

AO	Component 020 weighting (approx. %)
AO1 Recalls knowledge from across the breadth of the qualification.	43
AO2 Demonstrates understanding of concepts, theories and processes from across the breadth of the qualification.	37
AO4 Applies knowledge, understanding and skills from across the breadth of the qualification in an integrated and holistic way to achieve specified purposes.	20

The way the exam covers the content of the qualification is laid out in the table below:

Assessment type: Examiner marked, written exam*

Assessment conditions: Invigilated examination conditions

Grading: X/P/M/D

020/520	Duration: 2 hours		
Unit	Unit title	Number of marks	%
201	Principles of working in the make-up industry	13	22%
202	Anatomy and physiology for make-up artists	6	10%
203	Principles of researching, developing and showcasing designs	17	28%
204	The art of applying make-up	12	20%
Applied knowledge and understanding		12	20%
Total		60	100

*This exam is sat under invigilated examination conditions, as defined by the JCQ:

<http://www.jcq.org.uk/exams-office/ice---instructions-for-conducting-examinations>

Entry for exams can be made through the City & Guilds Walled Garden.

6 Moderation and standardisation of assessment

City & Guilds' externally set assignments for technical qualifications are designed to draw from across the qualifications' content, and to contribute a significant proportion towards the learner's final qualification grade. They are subject to a rigorous external quality assurance process known as external moderation. This process is outlined below. For more detailed information, please refer to 'Marking and moderation - Technicals centre guidance' available to download on the City & Guilds website.

It is vital that centres familiarise themselves with this process, and how it impacts on their delivery plan within the academic year.

Supervision and authentication of internally assessed work

The Head of Centre is responsible for ensuring that internally assessed work is conducted in accordance with City & Guilds' requirements.

City & Guilds requires both tutors and candidates to sign declarations of authenticity. If the tutor is unable to sign the authentication statement for a particular candidate, then the candidate's work cannot be accepted for assessment.

Internal standardisation

For internally marked work the centre is required to conduct internal standardisation to ensure that all work at the centre has been marked to the same standard. It is the Internal Quality Assurer's (IQA's) responsibility to ensure that standardisation has taken place, and that the training includes the use of reference and archive materials such as work from previous years as appropriate.

Internal appeal

Centres must have an internal process in place for candidates to appeal the marking of internally marked components, ie the synoptic assignment and any optional unit assignments. This must take place before the submission of marks for moderation. The internal process must include candidates being informed of the marks (or grades) the centre has given for internally assessed components, as they will need these to make the decision about whether or not to appeal.

Centres cannot appeal the outcome of moderation for individual candidates, only the moderation process itself. A request for a review of the moderation process should be made to appeals@cityandguilds.com.

Moderation

Moderation is the process where external markers are standardised to a national standard in order to review centre marking of internally marked assessments. These markers are referred to as 'moderators'. Moderators will mark a representative sample of candidates' work from every centre. Their marks act as a benchmark to inform City & Guilds whether centre marking is in line with City & Guilds' standard.

Where moderation shows that the centre is applying the marking criteria correctly, centre marks for the whole cohort will be accepted.

Where moderation shows that the centre is either consistently too lenient or consistently too harsh in comparison to the national standard, an appropriate adjustment will be made to the marks of the whole cohort, retaining the centre's rank ordering.

Where centre application of the marking criteria is inconsistent, an appropriate adjustment for the whole cohort may not be possible on the basis of the sample of candidate work. In these instances a complete remark of the candidate work may be necessary. This may be carried out by the centre based on feedback provided by the moderator, or carried out by the moderator directly.

Moderation applies to all internally marked assignments. Following standardisation and marking, the centre submits all marks and candidate work to City & Guilds via the moderation platform. The deadline for submission of evidence will be available on Walled Garden. See the *Marking and moderation - Technicals Centre Guidance* document for full details of the requirements and process.

In most cases candidate work will be submitted directly to the moderator for moderation. This includes written work, photographic and pictorial evidence, or video and audio evidence. For some qualifications there will be a requirement for moderators to visit centres to observe practical assessments being undertaken. This will be for qualifications where the assessment of essential learner skills can only be demonstrated through live observation. The purpose of these visits is to ensure that the centre is assessing the practical skills to the required standards, and to provide the moderators with additional evidence to be used during moderation. These visits will be planned in advance with the centre for all relevant qualifications.

Post-moderation procedures

Once the moderation process has been completed, the confirmed marks for the cohort are provided to the centre along with feedback from the moderator on the standard of marking at the centre, highlighting areas of good practice, and potential areas for improvement. This will inform future marking and internal standardisation activities.

City & Guilds will then carry out awarding, the process by which grade boundaries are set with reference to the candidate evidence available on the platform.

Centres retaining evidence

Centres must retain assessment records for each candidate for a minimum of three years. To help prevent plagiarism or unfair advantage in future versions, candidate work may not be returned to candidates. Samples may however be retained by the centre as examples for future standardisation of marking.

7 Grading

Awarding individual assessments

Individual assessments will be graded, by City & Guilds, as pass/merit/distinction where relevant. The grade boundaries for pass and distinction for each assessment will be set through a process of professional judgement by technical experts. Merit will usually be set at the midpoint between pass and distinction. The grade descriptors for pass and distinction, and other relevant information (eg archived samples of candidate work and statistical evidence) will be used to determine the mark at which candidate performance in the assessment best aligns with the grade descriptor in the context of the qualification's purpose. Boundaries will be set for each version of each assessment to take into account relative difficulty.

Please note that as the Merit grade will usually be set at the arithmetical midpoint between pass and distinction, there are no descriptors for the Merit grade for the qualification overall.

Grade descriptors

To achieve a pass, a candidate will be able to

- Demonstrate the knowledge and understanding required to work in the occupational area, its principles, practices and legislation.
- Describe some of the main factors impacting on the occupation to show good understanding of how work tasks are shaped by the broader social, environmental and business environment it operates within.
- Use the technical industry specific terminology used in the industry accurately.
- Demonstrate the application of relevant theory and understanding to solve non-routine problems.
- Interpret a brief for complex work related tasks, identifying the key aspects, and showing a secure understanding of the application of concepts to specific work related tasks.
- Carry out planning which shows an ability to identify and analyse the relevant information in the brief and use knowledge and understanding from across the qualification (including complex technical information) to interpret what a fit for purpose outcome would be and develop a plausible plan to achieve it.
- Achieve an outcome which successfully meets the key requirements of the brief.
- Identify and reflect on the most obvious measures of success for the task and evaluate how successful they have been in meeting the intentions of the plan.
- Work safely throughout, independently carrying out tasks and procedures, and having some confidence in attempting the more complex tasks.

To achieve a distinction, a candidate will be able to

- Demonstrate the excellent knowledge and understanding required to work to a high level in the occupational area, its principles, practices and legislation.
- Analyse the impact of different factors on the occupation to show deep understanding of how work tasks are shaped by the broader social, environmental, and business environment it operates within.
- Demonstrate the application of relevant theory and understanding to provide efficient and effective solutions to complex and non-routine problems.

- Analyse the brief in detail, showing confident understanding of concepts and themes from across the qualification content, bringing these together to develop a clear and stretching plan, that would credibly achieve an outcome that is highly fit for purpose.
- Achieve an outcome which shows an attention to detail in its planning, development and completion, so that it completely meets or exceeds the expectations of the brief to a high standard.
- Carry out an evaluation in a systematic way, focussing on relevant quality points, identifying areas of development/ improvement as well as assessing the fitness for purpose of the outcome.

Awarding grades and reporting results

The overall qualification grade will be calculated based on aggregation of the candidate's achievement in each of the assessments for the mandatory units, taking into account the assessments' weighting. The **Level 2 Technical Certificate in Make-up Artistry** will be reported on a four grade scale: Pass, Merit, Distinction, Distinction*.

All assessments **must** be achieved at a minimum of Pass for the qualification to be awarded. Candidates who fail to reach the minimum standard for grade Pass for an assessment(s) will not have a qualification grade awarded and will not receive a qualification certificate.

The approximate pass grade boundary for the synoptic assignment in this qualification are:

Synoptic Assignment	Pass Mark (%)
021	40%

Please note that each synoptic assignment is subject to an awarding process before final grade boundaries are confirmed.

The contribution of assessments towards the overall qualification grade is as follows:

Assessment method	Grade scale	% contribution
Exam (020/520)	X/P/M/D	40%
Synoptic assignment (021)	X/P/M/D	60%

Both synoptic assignments and exams are awarded (see 'Awarding individual assessments', at the start of Section 7, above), and candidates' grades converted to points. The minimum points available for each assessment grade is listed in the table below. A range of points between the Pass, Merit and Distinction boundaries will be accessible to candidates. For example a candidate that achieves a middle to high Pass in an assessment will receive between 8 and 10 points, a candidate that achieves a low to middle Merit in an assessment will receive between 12 and 14 points. The points above the minimum for the grade for each assessment are calculated based on the candidate's score in that assessment.

	Pass	Merit	Distinction
Exam: 40%	6	12	18
Assignment: 60%	6	12	18

The candidate's points for each assessment are multiplied by the % contribution of the assessment and then aggregated. The minimum points required for each qualification grade are as follows:

Qualification Grade	Points
Distinction*	20.5
Distinction	17
Merit	11
Pass	6

8 Administration

Approved centres must have effective quality assurance systems to ensure valid and reliable delivery and assessment of qualifications. Quality assurance includes initial centre registration by City & Guilds and the centre's own internal procedures for monitoring quality assurance procedures.

Consistent quality assurance requires City & Guilds and its associated centres to work together closely; our Quality Assurance Model encompasses both internal quality assurance (activities and processes undertaken within centres) and external quality assurance (activities and processes undertaken by City & Guilds).

For this qualification, standards and rigorous quality assurance are maintained by the use of:

- internal quality assurance
- City & Guilds external moderation.

In order to carry out the quality assurance role, Internal Quality Assurers (IQAs) must have and maintain an appropriate level of technical competence and have recent relevant assessment experience. For more information on the requirements, refer to Centre requirements.

To meet the quality assurance criteria for this qualification, the centre must ensure that the following procedures are followed:

- suitable training of staff involved in the assessment of the qualification to ensure they understand the process of marking and standardisation;
- completion by the person responsible for internal standardisation of the Centre Declaration Sheet to confirm that internal standardisation has taken place;
- the completion by candidates and supervisors/tutors of the record form for each candidate's work.

External quality assurance

City & Guilds will undertake external moderation activities to ensure that the quality assurance criteria for this qualification are being met. Centres must ensure that they co-operate with City & Guilds staff and representatives when undertaking these activities.

City & Guilds requires the Head of Centre to:

- facilitate any inspection of the centre which is undertaken on behalf of City & Guilds
- make arrangements to receive, check and keep assessment material secure at all times,
- maintain the security of City & Guilds confidential material from receipt to the time when it is no longer confidential and
- keep completed assignment work and examination scripts secure from the time they are collected from the candidates to their dispatch to City & Guilds.

Enquiries about results

The services available for enquiries about results include a review of marking for exam results and review of moderation for internally marked assessments.

For further details on enquiries and appeals process and for copies of the application forms, please visit the **appeals page** of the City & Guilds website at **www.cityandguilds.com**.

Re-sits and shelf-life of assessment results

Candidates who have failed an assessment or wish to re-take it in an attempt to improve their grade, can re-sit assessments **once only**. The best result will count towards the final qualification. See guidance on individual assessment types in Section 5.

Factors affecting individual learners

If work is lost, City & Guilds should be notified immediately of the date of the loss, how it occurred, and who was responsible for the loss. Centres should use the JCQ form, JCQ/LCW, to inform City & Guilds Customer Services of the circumstances.

Learners who move from one centre to another during the course may require individual attention. Possible courses of action depend on the stage at which the move takes place. Centres should contact City & Guilds at the earliest possible stage for advice about appropriate arrangements in individual cases.

Malpractice

Please refer to the City & Guilds guidance notes *Managing cases of suspected malpractice in examinations and assessments*. This document sets out the procedures to be followed in identifying and reporting malpractice by candidates and/or centre staff and the actions which City & Guilds may subsequently take. The document includes examples of candidate and centre malpractice and explains the responsibilities of centre staff to report actual or suspected malpractice. Centres can access this document on the City & Guilds website.

Examples of candidate malpractice are (please note that this is not an exhaustive list):

- falsification of assessment evidence or results documentation
- plagiarism of any nature
- collusion with others
- copying from another candidate (including the use of ICT to aid copying), or allowing work to be copied
- deliberate destruction of another's work
- false declaration of authenticity in relation to assessments
- impersonation.

These actions constitute malpractice, for which a penalty (e.g. disqualification from the assessment) will be applied.

Where suspected malpractice is identified by a centre after the candidate has signed the declaration of authentication, the Head of Centre must submit full details of the case to City & Guilds at the earliest opportunity. Please refer to the form in the document *Managing cases of suspected malpractice in examinations and assessments*.

Access arrangements and special consideration

Access arrangements are adjustments that allow candidates with disabilities, special educational needs and temporary injuries to access the assessment and demonstrate their skills and knowledge without changing the demands of the assessment. These arrangements must be made before assessment takes place.

It is the responsibility of the centre to ensure at the start of a programme of learning that candidates will be able to access the requirements of the qualification.

Please refer to the *JCQ access arrangements and reasonable adjustments and Access arrangements - when and how applications need to be made to City & Guilds* for more information. Both are available on the City & Guilds website: <http://www.cityandguilds.com/delivering-our-qualifications/centre-development/centre-document-library/policies-and-procedures/access-arrangements-reasonable-adjustments>

Special consideration

We can give special consideration to candidates who have had a temporary illness, injury or indisposition at the time of the examination. Where we do this, it is given after the examination.

Applications for either access arrangements or special consideration should be submitted to City & Guilds by the Examinations Officer at the centre. For more information please consult the current version of the JCQ document, *A guide to the special consideration process*. This document is available on the City & Guilds website: <http://www.cityandguilds.com/delivering-our-qualifications/centre-development/centre-document-library/policies-and-procedures/access-arrangements-reasonable-adjustments>

Unit 201 Principles of working in the make-up industry

Unit level:	Level 2
GLH:	60

What is this unit about?

The purpose of this unit is to provide learners with an understanding of the principles of working as a make-up artists. They understand how to comply with relevant legislation and work professionally, following safe working practices. Learners will be able to identify contra-indications that may prevent or restrict a make-up service from being carried out and the necessary aftercare advice that needs to be provided at the end of the service.

Along with safe working practices learners must have an understanding of the professional standards that are required when working within the make-up industry. Good communication skills are a key feature of being a successful make-up artist and learners will develop the ability to adapt and manage client needs and expectations as well as recognising factors that may be a barrier to communication.

Learners will learn about the sales cycle and how to embed selling techniques while providing make-up artistry services.

The understanding and behaviour acquired through this unit underpin all practical elements of the qualification and will support learners to become professional and safe make-up artists when working in industry.

As a starting point to this unit, learners could ask themselves:

- What is the importance of following safe working practices?
 - Why do I need insurance as freelance make-up artist?
 - What opportunities are there for me to enhance my income as make-up artist through product sales?
-

Learning outcomes

In this unit, learners will be able to

- 1 Understand how to work safely within the make-up industry
- 2 Understand the principles of working with others in the make-up industry.

Learning outcome

- 1 Understand how to work safely within the make-up industry
-

Topics

- 1.1 Safe working practices when working in the make-up industry
- 1.2 Legislation relevant to the make-up artistry industry
- 1.3 Skin sensitivity tests to be carried out before make-up artistry
- 1.4 Contra-indications and contra-actions that influence make-up artistry
- 1.5 Insurance required by make-up artists

Topic 1.1

The importance of following health and safety working practices in order to prevent injuries, accidents and cross infection.

The principles of working safely

- Avoiding cross contamination
 - o decanting products
 - o using disposable applicators
 - Maintaining safe working environmental conditions
 - o lighting
 - o temperature
 - o personal space
 - o ventilation
 - Use and disposal of products and waste
 - First aid procedures
 - Fire and evacuation procedures
 - Firefighting equipment
 - Personal protective equipment (PPE) for self and client
 - o gowns
 - o masks
 - o gloves
 - o uniform
 - o head band
- Sectioning clips.

The importance of risk assessments and the process for carrying them out

- Identifying hazards
- Deciding who might be harmed and how
- Evaluating risks, deciding on precautions
- Recording findings
- Implementing recommendations

- Reviewing as required.

Topic 1.2

Types of health and safety legislation and their impact on the working practices of make-up artists

- Health and Safety at Work Act
- Personal Protective Equipment at Work Regulations
- Control of Substances Hazardous to Health Regulations (COSHH)
- Reporting injuries, Diseases and Dangerous Occurrences (RIDDOR)
- Data Protection Act.

Topic 1.3

Procedures for carrying out skin sensitivity tests and the importance of following them

- Skin tests
 - o Adhesives
 - o Adhesive remover
 - o Latex
 - o Product
- Process
 - o Timescales
 - o Placement
- Factors to consider
 - o Medication
 - o Pregnancy
 - o General health.

The characteristics of different reactions to skin sensitivity tests

- Reactions
 - o Swelling
 - o Redness
 - o Heat
 - o Rash
 - o Body language
- No reactions

Topic 1.4

Types and appearance of contra-indications that may impact make-up artistry services

- Fungal infections
- Bacterial infections
- Viral infection
- Infestations
- Severe skin conditions
- Broken bones

- Recent scar tissue
- Skin allergies
- Cuts and abrasions
- Lumps and swellings.

Types and appearance of contra-indications that may impact styling hair

- Infestations
- Cuts and abrasions
- Scalp or skin disorders
- Skin allergies
- Lumps and swelling.

Characteristics of possible contra-actions that may occur during or after make-up is applied

- Severe erythema
- Swelling
- Perspiration
- Watery eyes
- Irritation
- Rash.

Remedial actions to be taken to alleviate symptoms that may occur during/after make-up application

- Stopping treatment
- Removing product
- Applying cold compress
- Referring to GP/pharmacist
- Recording on client record card.

Topic 1.5

The importance of having insurance and the different types of insurance needed by make-up artists

- Public liability
- Product and treatment liability
- Employer's liability
- Professional indemnity insurance

The importance of maintaining client records and the types of information to be recorded

- Medication currently being taken by client
- Pregnancy if relevant
- General health
- Signed disclaimer forms
- Doctor consent if relevant
- Results of skin sensitivity tests
- Skin and hair characteristics
- Treatment plan.

Learning outcome

2 Understand the principles of working with others in the make-up industry

Topics

- 2.1 Communication methods that support working in the make-up industry
- 2.2 Behaviours that support working in the make-up industry
- 2.3 Sales opportunities when providing make-up services

Topic 2.1

Methods of communication and their benefits when promoting make-up artistry services.

Methods of written communication

- Social media
- Emails
- Mood boards
- Portfolios
- Promotional materials.

Methods of communicating with clients and colleagues

- Verbal communication
 - o Use of clear and positive language
 - o Tone of voice
 - o Tailoring make-up artistry terminology to suit client understanding.
- Non-verbal communication
 - o Body language
 - o Eye contact
 - o Facial expressions
 - o Active listening
 - o Posture.

The impact of poor communication from make-up artists

- Loss of current and future business
- Poor reputation
- Client confusion or misunderstanding.

Topic 2.2

Characteristics of professional behaviour and the importance of displaying them at all times when working as a make-up artist

- Professional attitude
 - o Teamwork
 - o Show respect

- o Reliable
- o Honest
- o Ethical
- o Attentive
- o Polite
- Effective time management
 - o Attendance
 - o Punctuality
 - o Efficient working practices
- Personal presentation
 - o Good personal hygiene
 - o Neat hair and nails
 - o Appropriate clothing/ uniform
 - o Positive body language.

Topic 2.3

The principles of the sales cycle and the relationship between providing make-up artistry services and selling products.

Creating a rapport with clients

- Meeting and greeting
- Positive body language
- First impressions

Consulting with clients to investigate wants and needs

- Questioning – open and closed
- Active listening
- Summarising
- Investigating current product usage

Matching and presenting products to clients

- Colour matching
- Demonstrating product application
- Describing features and benefits
- Link selling

Closing sales

- Identifying buying signals
- Identifying objections
- Asking for the sale
- Identifying repeat business opportunities.

Guidance for delivery

This is a theory unit which must be totally embedded across all the practical units in this qualification and should be taught alongside all the practical units. It covers all aspects relating to preparation of the environment, make-up artist and clients, health and safety, communication, and working to high professional industry standards.

For this unit it is important that the learners are quickly introduced to working with potential clients or models so that they may become confident in their approach and have opportunity to practice and perfect their client care techniques.

This unit is designed to provide the learner with an understanding of the expected industry standards and acceptable behaviours such as punctuality, positive attitude and enthusiasm.

Topic 1.1

Learners are required to have a good understanding into safe working practices. Tutors will need to ensure learners are practically applying these when carrying out make-up services in order to meet industry requirements.

In order for learners to understand the importance of a risk assessment. Learners should carry out risk assessments and identify potential hazards and risks within a variety of different working environments e.g. studio, on location.

Topic 1.4

Learners will need to be able to identify what each contra-indication looks like by sight and describe the characteristics of each one and the action that should be taken if this occurs. Visual aids are a useful resource to support learning however throughout the learning process learners should be encouraged to identify contra-indications on models and clients they are practising with.

Topic 2.1 and 2.3

Role play is a good way for learners to practice communication and sales techniques. Learners could also be shown a video of effective and non effective communication and identify the differences. Tutors may consider inviting a speaker with a barrier to communication, for example a deaf person to give a talk on how to overcome barriers and create a positive experience. Learners may be asked what makes them buy a product and encouraged to use their own experiences to make successful sales.

Topic 2.2

Provides the detail relating to expectations regarding professional appearance of learners however it is left to the discretion of the centres teaching team to determine whether wedding bands and stud earrings are acceptable jewellery. This is the only jewellery permitted for assessment purposes in order to maintain professional standards in preparation for industry.

Tutors should also discuss what is unacceptable in a working environment including chewing gum or sweets, attending work under the influence of alcohol or drugs, socialising with the client and smoking. There are a number of resources that tutors could use to provide examples of these such as websites and videos.

Learners should be encouraged to work independently, in partnerships and in groups to complete tasks. This will ensure that learners will be able to work as an individual and as part of a team to fulfil

employer expectations for a rounded employee. Learners will require guidance and support through this unit to ensure that they can provide professional make-up artistry services and can follow safe practices and current relevant legislation.

Stressing the importance of using a wide range of study material when completing research and assignments is essential in ensuring the most competent make-up artists. Gaining a variety of views, opinions and experiences from media such as books, magazines, newspapers, the internet, television programs and research papers allows the learner opportunity to engage in CPD.

Employer engagement

Employer engagement is essential in order to maximise the value of learners' experience. A partnership approach should be adopted wherever possible and it would be helpful for tutors to develop a method of maintaining contact with a range of employers in the sector who may be able to provide support on matters such as legislation, policies and codes of practice.

Suggested learning resources

Books

The Hair and Make-up Artists Handbook Published by: Hodder Education ISBN: 978-1-444-13838-2	Braisdell, B and Lenard, J
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Make –up Artistry Published by: Heinemann, 2004 ISBN: 978-0-435453-30-5	Conway, J
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The complete guide to make-up Published by: Cengage Learning ,2005 ISBN: 978-1-84480-144-2	Le Quesne,S
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Journals and magazines

- Make-up artist magazine
- Vogue
- Bazarr
- Tatler
- War paint magazine

Unit 202 Anatomy and physiology for make-up artists

Unit level:	Level 2
GLH:	30

What is this unit about?

This unit introduces learners to the essential anatomy and physiology that make-up artists need.

The face shape is created by the underlying bone and muscle structure therefore a make-up artist should know facial anatomy and proportions to be able to enhance a person's features. It is important to know the bones of the skull when styling hair, as well as knowing proportions of the face and head, to ensure a balanced look.

The skin is the largest organ of the body. It is important for make-up artists to gain an understanding into the function of the skin and its underlying structures. The skin is a canvas for make-up therefore the appearance and condition of the skin will make a difference on the choice of products used and the application techniques. This unit offers learners basic knowledge of different hair types and how the hair growth cycle works enabling learners to create the best hairstyles for clients.

Learning outcomes

In this unit, learners will be able to

- 1 Know the structure and functions of skin and hair
- 2 Know the skeletal system
- 3 Know the muscles of the face and upper body.

Learning outcome

- 1 Know the structure and functions of skin and hair
-

Topics

- 1.1 Structure and function of skin
- 1.2 Characteristics and structure of hair

Topic 1.1

The structure of skin

- Epidermis (Stratum Corneum (horny layer), Stratum Lucidum (clear layer), Stratum Granulosum (granular layer), Stratum Spinosum (prickle cell layer) and Stratum Germinativum (basal layer)).
-
- Dermis (collagen and elastin)
- Subcutaneous layer (adipose tissue)
- Keratin
- Melanin/ pigmentation.

The function of skin

- Sensation (pain, touch, cold, heat)
- Protection (acid mantle, melanin)
- Heat regulation
- Absorption
- Secretion (sebum)
- Excretion
- Production of vitamin D.

Topic 1.2

Types of hair

- Vellus
- Lanugo
- Terminal.

The structure of hair

- Cuticle
- Cortex
- Medulla.

The hair growth cycle

- Anagen (active)

- Catagen (changing)
- Telogen (resting).

Learning outcome

2 Know the skeletal system

Topics

2.1 The function of the skeletal system

2.2 The location of bones in the face and upper body

Topic 2.1

The function of the skeletal system

- Support
- Protection
- Movement
- Storage
- Attachment
- Development of red blood cells.

Topic 2.2

The location of the facial bones

- Frontal
- Zygomatic
- Nasal
- Mandible
- Maxillae.

The location of the skull bones

- Temporal
- Occipital
- Parietal
- Sphenoid.

The location of the upper body bones

- Scapula
- Clavicle
- Sternum
- Vertebrae
- Humerus

- Ulna
 - Radius
 - Carpals
 - Metacarpals
 - Phalanges.
-

Learning outcome

- 3 Know the muscles of the face and upper body
-

Topics

- 3.1 The location of the muscles of the face
3.2 The location of the muscles of the upper body

Topic 3.1

The location of the muscles of the face

- Frontalis
- Obicularis oculi
- Zygomaticus
- Obicularis oris
- Mentalis
- Nasalis
- Buccinator
- Corrugator.

Topic 3.2

The location of the muscles of the upper body

- Platysma
- Sternocleido mastoid
- Levator Scapula
- Deltoid
- Trapezius.

Guidance for delivery

This unit is designed specifically for make-up artistry students to give them the knowledge of facial and body anatomy and physiology to allow them to create make-up looks that best suit individual client needs.

Some learners may question why they need to know this when they begin the course, so may be introduced to the unit by being asked to discuss in groups why this is essential knowledge that will support them as they become make-up artists. Through these discussions in small groups and reporting back to the class, it's likely that they will begin to see the benefits and make links to industry and how this knowledge will support their technical skills and product application.

Topic 1.1 and 1.2

The five layers of the epidermis must be taught and learners will need to identify what happens within each layer. Labelling a cross section diagram of the skin can support learners to recognise the positioning of the different appendages.

The three layers of the hair must be taught and learners will need to identify the hair growth cycle. Labelling a diagram of the cross section of the hair is a good introduction. Learners will need to be able to recognise the different types of hair they may come across e.g terminal and vellus and time can be spent looking at peers' hair and identifying the characteristics.

As these learner are creative, a number of activities can inspire them, for example:

- Making the structure of skin out of materials such as pasta, cereal and arts and crafts materials
- Creating the hair shaft out of materials such as toilet rolls and pencils
- Using body paint to capture the structure of the skin and hair shaft onto the back of a peer.

Topic 2.1, 2.2 and 2.3

Learner knowledge of function of the skeletal system can be developed by carrying out own research and creating spider diagrams. Learners should be encouraged to consult anatomy and physiology textbooks and online sources however should be supported to make the link to make-up artistry.

Labelling diagrams of the face, skull and upper body can support learners to be able to acquire knowledge of the correct spelling, terminology, location and position.

Learners should be encouraged to recognise the differences of age, culture, gender and individual uniqueness and how this impacts on the structure of their features.

Learners can be supported with learning the content within these topics with some further creative activities:

- Applying post-it notes to the location of the bones and muscles on their peers
- Painting an image or the name of the bones and muscles in the correct location

To emphasise the relevance of anatomy and physiology to make-up artistry and hairstyling services, this unit must be taught alongside the practical skills units. Learners could experiment with highlighting and shading different muscles and bones on the same face, and see the impact this has on the overall look. When styling hair learners should reminded of the location of skulls bones and hair characteristics and be encouraged to consider how this effects their approach. Learners may use their knowledge of the structure of the skin to create special effects looks for example cuts and bruises.

Centres may consider inviting a consultant from cosmetic and hair product brands to give a talk to learners about the importance of knowing how the skin and hair function and how this effects product choices and recommendations.

Suggested learning resources

Books

The Hair and Make-up Artists Handbook
Published by: Hodder Education
ISBN: 978-1-444-13838-2

Braisdell, B and Lenard, J

Make –up Artistry
Published by: Heinemann, 2004
ISBN: 978-0-435453-30-5

Conway, J

Anatomy and Physiology for therapists
Published by: Pearson Education
ISBN: 0435449400

Connor, J

Anatomy & Physiology: Therapy basics
Published by: Hodder Education
ISBN: 1444166778

McGuinness, H

Journals and magazines

- Make-up artist magazine

Websites

www.hse.gov.uk/skin/professional/causes/structure.htm

<http://www.getbodysmart.com/>

<http://www.innerbody.com/>

<http://www.healthhype.com/hair-growth-rate-and-phases-anagen-catagen-telogen.html>

Unit 203 Principles of researching, planning and showcasing designs

Unit level:	Level 2
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GLH:	30
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What is this unit about?

This unit is an introduction to research, equipping learners to draw information from a variety of sources. The ability to research and design a look is an imperative skill for a make-up artist to have whether working on a photographic shoot or creating a bespoke look for a bride, understanding research sources and how to interpret research is a vital skill.

Learners will use research to create their individual designs and explore their own creativity and imagination. Learners will create mood boards and face and hair charts using their gathered information to design and develop looks appropriate for different occasions. Learners will produce a portfolio to showcase different technical skills and final looks that have been created throughout the qualification

Learners may be introduced to this unit by asking themselves questions such as:

- Why is researching an important part of my design?
 - Where can I gain inspiration and ideas?
 - How has the past influenced current day make-up trends?
-

Learning outcomes

In this unit, learners will be able to

- 1 Understand the principles of researching for make-up artistry designs
- 2 Understand the principles of planning make-up designs
- 3 Understand the principles of showcasing designs.

Learning outcome

- 1 Understand the principles of researching for make-up artistry designs
-

Topics

- 1.1 Researching for make-up designs
- 1.2 Influences on current make-up trends

Topic 1.1

The benefits of carrying out research using a variety of sources

- Sourcing inspiration for own designs
- Gaining industry knowledge, how the industry works and interacts with other related industries
- Developing creativity and imagination
- Enhancing own technical skills by observing others
- Identifying different career paths and opportunities.

Types of primary research sources

- Other creatives in the industry who may provide inspiration
 - o Photographer
 - o Hair stylists
 - o Fashion designers
 - o Make-up artists
 - o Artists
- Family and friends alive in different fashion eras, or from different cultures and traditions.

Types of secondary research sources

- Books
- Magazines
- Comics
- Internet
- Social media
- Film and television
- Theatre
- Musicals
- Fashion shows
- Hair and make-up shows/seminars
- Bridal shows
- Museums
- Make up competitions
- Global environment.

Topic 1.2

The influence of historical looks on current trends

- 1920s
- 1950s
- 1960s
- 1990s.

The influence of global culture on current trends

- Africa
- Europe
- Asia
- Native-American.

Vehicles of influence on current trends

- Social media
- Blogging
- Vlogging
- Magazines.

Learning outcome

2 Understand the principles of planning make-up designs

Topics

2.1 Planning for make-up and hair design

2.2 Budgeting for make-up artistry services

Topic 2.1

The advantages of producing mood boards and face and hair charts

- Expressing ideas in relation to briefs
 - Initiating discussions about design ideas
 - Presenting to clients
 - Supporting the agreement of ideas
 - Developing ideas and themes
 - Showcasing creative skills
 - Continuity when producing designs
 - Working from a template.
-
- The content of moods board
 - Sources of inspiration
 - Textures and materials
 - Photos
 - Designs

- Face charts
- Creative stories
- Techniques and products to create looks.

The content of face and hair charts

- Agreed make-up design
- Colour selection
- Application and techniques
- Products and brands.

Topic 2.2

Principles of budgeting when designing different looks

- Affordability for clients
- Profit for make-up artists
- Travel
- Products
- Personal expenses
- Time
- Insurance.

Learning outcome

3 Understand the principles of showcasing designs

Topics

3.1 Producing portfolios

3.2 Showcasing make-up design ideas

Topic 3.1

The advantages of producing a portfolio

- Self-promotion
- Evidencing designs and looks produced
- Demonstrating of skills, techniques, creativity and style
- Gaining employment
- Securing clients
- Progressing to employment or further learning
- Networking.

The content of portfolios

- Before and after photographs without filters
- Variety of looks
- Business cards
- CV.

Topic 3.2

Methods of showcasing make-up designs and looks

- Social media
- Competitions
- Bridal and make-up shows
- Interviews.

Guidance for delivery

As part of the overall qualification learners will produce a variety of looks and it is expected that the content of this unit will underpin all planning and design during the creation of these looks.

Topic 1.1

Learners should explore a variety of research sources and be encouraged to think beyond social media and the internet. While these have their obvious benefits and should not be ignored, learners should be encouraged to interact with people, eg grandparents or other family members who have lived through an iconic period and can share first hand experiences and photos of popular fashion and culture at the time.

Learners should carry out a variety of research to support their designs, it is recommended that learners compile research in a reference file that they can refer to. It also forms evidence of a wide range of research which supports employability and further progression.

As research may be carried out outside of contact time, it is recommended that regular checks are carried out on the learners' research and constructive feedback should be given in order to allow learners to advance and show progression and develop their designs further.

Topic 1.2

At this level, some learners may reproduce images they have found through research and this can be a positive way of identifying techniques and honing own technical skills. They should also be encouraged to go beyond simply reproducing looks and to develop and individualise looks they have designed from their research.

Learners should be encouraged to see the link between history and the wider world on current trends. Learners may carry out own research into different eras and global influences independently or be supported by tutors providing key figures and cultural influences to research.

Historical looks

- 1920s eg Clara Bow
- 1950s eg Marilyn Monroe
- 1960s eg Twiggy
- 1990s eg Kate Moss

Global influences

- Africa eg tribal
- Europe eg ancient civilisations
- Asia eg henna, Chinese writing
- Native-American eg animal bones, skins, clay, natural resources

Topic 2.1, 2.2

As part of planning designs, learners should always produce mood boards, face and hair charts. This is professional standard and should be embedded from the start. Learners can be inspired by looking at examples of planning documents produced by others and evaluating the content. By assessing what works and does not work Learners can develop an individual approach and style to create successful planning documents of their own.

Budget planning is a good opportunity to embed numeracy and maths skills into the learning. To support budget planning learners may be provided with a number of scenarios that they are required to budget for and to draw comparisons between. Examples of scenarios to bring budgeting alive

would be to ask learners to create a budget for a wedding on a shoestring and a wedding where no expense is spared.

Topic 3.1, 3.2

Learners may be put into groups and asked to discuss the benefits of having a portfolio and opportunities to showcase designs. As part of the qualification final images should be produced of the looks created in units 204, 205 and 206 and stored in a portfolio. Tutors should make learners aware of the options for creating portfolios for example storing online or in a physical folder and be encouraged to make a personal choice. Learners should be informed that there is no upper limit on how they display their portfolio and they may be as creative and as innovative as they choose.

The tutor should emphasise the importance of having a portfolio for potential work experience and employment opportunities that may arise during and after the course. Learners may also be encouraged to set up social media sites dedicated to the output of their work, linking back to the principles of good communication in unit 201.

Centres may consider hiring a professional photographer or linking with media and photography courses when capturing final images throughout the qualification. This will give learners experience of interacting with other creatives in the industry and working efficiently.

Photographers should be encouraged to discuss with students how Photoshop can change an image and provide a demonstration of simple corrections and discuss they would interact with make-up artists when on a shoot (eg weddings, portfolio development and photographic studios).

In general, tutors are advised to link this unit in with employability skills. It will benefit the learner to focus on presentation skills for potential interviews and competition while working on portfolios.

Suggested learning resources

Books

Make-up artistry Julia Conway

Published by: Heinemann

ISBN: 979-0-435453-30-5

The hair and make-up artist's handbook

Beverley Braidell

Jennifer Lenard

Published by: Hodder Education

ISBN: 978-1-444-13838-2

The Complete Make-up Artist – Third Edition

Penny Delamar

Published by: Cengage Learning

ISBN: 978-1-4737-0371-1

Journals and magazines

- Illusion magazine
- Make-up international
- War paint

Websites

Obsessive Compulsive Cosmetics – www.occmake-up.com

100% Vegan and Cruelty free

Research council of make-up artists www.rcmamake-up.net

Habia
Kryolean
Ben Nye
Make-up forever pro

www.habia.org
www.kryolean.com
www.bennye.com
www.make-upforeverpro.com

Unit 204 The art of applying make-up

Unit level:	Level 2
GLH:	120

What is this unit about?

This unit will develop learners' knowledge of the variety of skin tones and face shapes found in different people, providing learners with a wide range of application techniques at their disposal to allow them to create total looks for models and clients. This is an essential skill for a professional make-up artist.

The techniques covered will provide the core skills needed of a make-up artist and learners will have the opportunity to experiment with different techniques, products, tools, equipment and lighting. Applying make-up is an artistic skill that allows learners to express their individual creativity

Learners may be introduced to this unit by asking themselves questions such as:

- How does the colour wheel impact my make-up choice?
 - What is colour correction?
 - How will using natural and incandescent lighting affect my make-up selection?
-

Learning outcomes

In this unit, learners will be able to

- 1 Understand tailoring services to individual client characteristics
- 2 Understand the uses of products, tools and equipment
- 3 Create looks using make-up techniques.

Learning outcome

- 1 Understand tailoring services to individual client characteristics
-

Topics

- 1.1 Skin colour, types and tones
- 1.2 Colour correction
- 1.3 Enhancing and correcting face shapes

Topic 1.1

The characteristics of different skin colours

- Asian
- Black
- Multi-ethnic
- Caucasian.

The characteristics of different skin types

- Normal
- Dry
- Oily
- Combination.

The characteristics of different skin conditions

- Sensitive
- Mature
- Dehydrated.

The characteristics of different skin undertones tones

- Warm
- Cool
- Neutral.

Topic 1.2

The principles of the colour wheel and how it works in the application of make-up

- Primary colours
- Secondary colours
- Tertiary colours
- Complementary colours.

Correct different individual skin variations

- Red tones are corrected with green
- Sallow skin tones are corrected with lilac
- Areas of pigmentation are corrected with orange/peach
- Dark circles corrected with yellow/peach/ orange/ red.

Topic 1.3

The principles of how features relate to each other and how make-up can change the perceived size and shape of features and face shapes

- Oval
- Square
- Oblong
- Round
- Heart
- Triangle.

Learning outcome

2 Understand the uses of products, tools and equipment

Topics

- 2.1 Make-up products
- 2.2 Tools and equipment for make-up artistry
- 2.3 Care of products, tools and equipment

Topic 2.1

The effects of different products for the face

- Primer to prepare the skin
- Foundation to even tone and texture
- Concealer to cover blemishes and scars
- Correctors to cover extreme darkness that regular concealers cannot cover
- Powder to set foundation.

The effects of different products for the eyes and brows

- Shadow to accentuate eye shape and make eye colour stand out
- Liner to define and enhance eyes and improve shape
- Mascara to colour, lengthen and thicken eyelashes
- Brow powder to define shape and add colour
- Highlighter to add accentuate bone structure
- Tinting kit to change the colour of lash and brow
- Gels to colour and fix brows
- Strip lashes to create volume, length
- Individual lashes to create a natural look, infill missing lashes
- Adhesives for application of lashes.

The effects of different products for the cheeks

- Blusher to add healthy look on cheek bone/ apples of cheeks and can also create dramatic contouring under cheek bone.
- Highlighter to add accentuate bone structure.

The effects of different products for the lips

- Lip pencil to define shape
- Lipstick to add colour
- Gloss to add shine.

The effects of different products for body

- Bronzer to give a healthy glow and add contours
- Self-tan to imitate healthy looking skin and provide the sun kissed look
- Shimmer to add definition and accentuate bone structure

Topic 2.2

The purpose of tools and equipment

- Brushes
 - o Foundation (round, flat, duo fibre, stipple brush)
 - o Sponges
 - o Kabuki
 - o Bronzer
 - o Powder
 - o Puff
 - o Brow
 - o Concealer
 - o Eye blending
 - o Eye contour
 - o Eye shader
 - o Eye shadow (blending brushes)
 - o Eye smudger
 - o Eye liner
 - o Blush (round, angled, fingers)
 - o Lip
- Eyelash comb
- Eyelash curlers
- Tweezers
- Disposables
- Stencils
- Scissors
- White pencil
- Orange stick
- Mirror
- Tint brush
- Spatula
- Eyebrow brush
- Disposable mascara wand

- Lip brushes.

Topic 2.3

Methods of caring for products, tools and equipment

- Brush cleaners
- Sterilising/disinfecting sprays
- Gentle soap
- Storage
- Expiry dates
- Decant broken products
- Manufacturers' instructions.

Learning outcome

3 Create looks using make-up techniques

Topics

- 3.1 Photographic make-up
- 3.2 Prepare for make-up services
- 3.3 Provide make-up artistry services
- 3.4 Provide aftercare advice and recommendations

Topic 3.1

The impact of different photographic effects on make-up application

- Black and white
- Colour.

The effects of lighting and backdrops on make-up

- Natural
- Incandescent
- Fluorescent
- Camera lighting
 - o Side
 - o Back
 - o Front
- Flash photography
- Different colour backdrops.

Topic 3.2

Prepare for make-up application

- Design brief or occasion
- Research
- Mood boards and face charts

- Identify client characteristics
- Safe working practices
- Adaptions to working practice due to environment
 - o Weather
 - o Lighting
 - o Temperature
 - o Position
 - o Equipment.
- Identify opportunity for creating sales opportunities.

Prepare client for make-up application

- Skin preparation
 - o Remove eye make-up
 - o Cleanse and tone
 - o Apply moisturiser
 - o Apply eye cream/gel
 - o Exfoliate and condition lips
- Skin tests 24-48 hours before service
- Personal protective equipment
- Consult and agree look.

Prepare self to apply make-up

- Personal presentation
- Personal protective equipment
- Set up tools and equipment.

Topic 3.3

Application techniques for face make-up

- Primer
 - o Pat onto skin with fingers or brush
- Foundation
 - o Colour match, test on jaw line.
 - o Apply foundation using either a foundation brush, sponge or blending / buffing brush
 - o Blend edges into the hair line and down the neck using a blending brush or beauty sponge blender.
- Powder
 - o Rock with powder puff
 - o Sweep over with brush
 - o Apply downwards on the face.

Application techniques for eye make-up

- Eye liner
 - o Liner top and bottom lashes
 - o Create flicks
 - o Change shape of eye
- Eye shadow
 - o Blending over eye socket

- o Following eye shape
- o Small backward and forward or circular strokes to blend and smooth
- o Apply and blend colour through socket line to emphasise or correct
- o Fading blending out or in

Application techniques for cheek make-up

- Blush
 - o Apply under or on cheek bone
 - o Apply to apple of cheeks
 - o Small circular or long upward sweeping brush movements
- Highlighter
 - o Pat onto upper cheekbone
 - o Blend away harsh lines.

Application techniques for lip make-up

- Lips
 - o Line, shape and correct
 - o Apply lip colour
 - o Apply gloss if required.

Application techniques for lash and brow make-up

- Tweezing
 - o Apply warm cotton pad to open pores
 - o Stretch skin with fingers
 - o Pull unwanted hair from the root in the direction of growth
- Brows
 - o Apply in the centre of the brow and work outward toward the brow tip then back toward the beginning of the brow
 - o Use short, light strokes between the brow hairs
 - o Apply more pressure for stronger colour
 - o Apply clear brow gel to keep hairs in place.
- Individual lash clusters
 - o Apply using tweezers where required
- Strip lashes
 - o Measure, cut and apply using tweezers.

Provide make-up artistry services for different occasions

- Natural
- Bridal
- Special occasions; day at the races, wedding guest, prom
- Evening.

Topic 3.4

Provide aftercare advice following make-up artistry services

- Further product recommendations and sales opportunities
- Possible contra-actions
- Advice to prolong the make-up
- Methods of removal.

Guidance for delivery

This unit is intended to give learners the core skills to create a variety of looks. It is important learners spend time in lessons and in their own time practising the basic skills. Tutors are expected to demonstrate throughout the learning and to reference to other make-up artists where appropriate to expand the learners' knowledge.

Topic 1.1

Tutors should encourage students to consider all elements of topic 1.1 when selecting products and colours for clients. Learners could begin by identifying the tonal range, skin type and condition peers and discussing different approaches that would enhance their appearance. This is a good opportunity to discuss being sensitive to client and learner self-image.

Topic 1.2

An exercise to help learners to understand how the colour wheel works in practice would be to take a make-up free photo of self or peers and to identify areas that require colour correction. Once identified learners should experiment practically with correcting a range of different skin variations.

Suggested activities to enhance learning in this area are:

- Create a colour wheel poster
- Research a variety of images demonstrating a diverse range of skin variations that may require colour correction.

Topic 1.3

Recognising face shapes should become second nature to make-up artists. To bring this alive learners should spend time identifying face shapes of self, peers and celebrities and then practically experiment with correcting and enhancing different features.

Topic 2.1, 2.2, 2.3

Tutors should consider running workshops based on a theme, for example week 1 base products, week 2 eye products until all product types are covered. The workshop could include demonstrations and discussions about the effects different techniques, products and equipment can achieve with particular reference to different client needs. Following the workshop learners should then be given time to experiment practically. This gives the learners the opportunity to practice own skills and also provides the tutor the opportunity to assess natural skills and ability, any areas for improvement and student development over time.

Learners should be made aware of the importance of caring for products, tools and equipment with awareness on the impact poor maintenance can have on budgeting and profit.

Topic 3.1

Learners may be taken outside to apply make-up under natural daylight before bringing the model back into the studio to look at the make-up in a darker environment and to take photos. Learners should then analyse the impact different lighting has on the appearance and be encouraged to draw links between the different environments make-up is worn in. In relation to photographic make-up learners should experiment with producing make-up looks that present well under black and white and colour photography. Using a bride as a case study will help to bring this alive.

Topic 3.2

Learners should be well prepared for every eventuality as a make-up artist and should approach every make-up service with the same preparation and professional attitude even when applying make-up to

friends and family when practising. Working safely is paramount and learners should work to industry standard and within the requirements of related legislation. This should be reiterated throughout the learning process.

Topic 3.3

Focus groups and discussions should be set up to discuss the suitability of different techniques for different clients and the importance of providing an individual service based on client characteristics, requirements and occasion. This could be brought alive by using images of looks and matching them to the occasion or client requirement.

Following the tutor led workshops, learners should be given ample opportunity to practice on peers during lesson time and it is advised that peers are rotated weekly so that experience is gained working on a wide range of people. Learners should also practice techniques outside the classroom on a variety of clients including those with mature skin, different skin colours and cultures, different gender and skin variations. Following learners being given the opportunity to practice, time should be spent evaluating the success of looks. It's important that learners are able to articulate what went well and why and how they would do things differently on future occasions.

Knowledge of airbrushing has been included in the techniques learners should be aware of to ensure they are up-to-date on developments in the industry however centres are not expected to deliver this practically if they do not have access to airbrush equipment. It is considered good practice to arrange for a demonstration of airbrushing. This could be covered towards the end of the qualification to get learners thinking about next steps and further skills.

Topic 3.4

Following producing each look, learners should consider what advice a client may need to be provided with. It is recommended is that a homecare and aftercare advice sheet is completed and any recommendations are tailored specifically to that client for example a bridal look would have recommendations for product use throughout the day.

Suggestions for best practice:

- Freelance make-up artists visit to talk to students about the reality of working in the industry
- Brand representatives visit to discuss employment opportunities in the sector
- Level 3 students to do demonstrations, previous learners to come back in to discuss career paths
- Learners could attend work experience in a photographic studio, freelance make-up artist, cosmetic brands
- Local employers invited to judge internal competitions to give experience of presenting designs and looks and receiving constructive feedback.

Suggested learning resources

Books

Bobbi Brown Teenage Beauty
Published by: Ebury Press
ISBN: 978 0 09 187817 7

Bobbi Brown and Annemarie Iverson

Making Faces
Published by: Little,Brown and Company
ISBN: 10 1 59223 231 5

Kevyn Aucoin

Complete Beauty Book
Published by: Parragon
ISBN: 1-40541-642-4

Helen Foster

Make-up the Ultimate Guide
ISBN: 978-1-84543-266-9

Rae Morris

Make-up makeovers: weddings
Published by: Fair Winds Press
ISBN: 0-316-28685-0

Robert Jones

Jemma Kidd Make-up Masterclass
Published by: Jacqui Small
ISBN: 978 1 906417 29 1

Jemma Kidd

Journals and magazines

- Vogue
- Warpaint
- Elle
- Harpers Bazar
- Style Magazine (supplement)
- Tatler

Unit 205 Hair artistry

Unit level:	Level 2
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GLH:	60
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What is this unit about?

Make-up artist professionals need to possess a wide variety of skills in both make-up application and hair styling. This unit will provide learners with the fundamental skills for creating hair styles to complement and complete looks. This unit will provide learners with a wide range of basic styling techniques.

This is an essential skill for a professional make-up artist. The techniques covered will provide a sample of what can be achieved, and learners will have the opportunity to experiment with different techniques, products, tools, equipment. When offering make-up artistry sessions, for example when creating bridal or prom looks, both make-up and hair skills will be required.

Learners may be introduced to this unit by asking themselves questions such as:

- I want to be a make-up artist, why do I need to learn hair styling?
 - How do I effectively use heated styling equipment to create different looks?
 - How can I design hair styles to complement make-up?
-

Learning outcomes

In this unit, learners will be able to

- 1 Understand the use of products, tools and equipment
- 2 Style hair to complement make-up

Learning outcome

- 1 Understand the use of products, tools and equipment
-

Topics

- 1.1 Products for hair styling
- 1.2 Tools and equipment
- 1.3 Care of tools and equipment

Topic 1.1

The effects of different products on hair styling

- Setting lotion
- Gel spray
- Hair gel
- Gel wax
- Heat protection
- Mousse
- Dressing out cream
- Hairspray
- Serum
- Wax
- Cream
- Putty
- Shine spray
- Salt Spray
- Volumising and texturising powder.

Topic 1.2

The uses for different tools and equipment

- Combs
- Brushes
- Sectioning clips
- Rollers
- Pins
- Grips
- Water spray
- Gown
- Towels
- Hairdryer
- Straightener
- Tong/wand

- Heated rollers
- Rollers
- Hood dryer
- Clip-in hair weft
- Padding
- Ornamentation.

Topic 1.3

Methods of caring for tools and equipment

- Barbicide
- Sterilising spray
- Gentle soap and water
- Surgical spirit.

Learning outcome

2 Style hair to complement make-up

Topics

- 2.1 Hair characteristics that may affect styling
- 2.2 Prepare for hair styling services
- 2.3 Provide hair styling services
- 2.4 Provide aftercare advice and recommendations

Topic 2.1

Types of hair characteristics and how they impact on styling

- Density
- Texture
- Colour
- Condition
- Length.

Types of hair growth patterns and how they impact on styling

- Cow's lick
- Double crown
- Uneven hairline.

Topic 2.2

Prepare to style hair

- Design brief or occasion
- Client hair characteristics and growth patterns

- Safe working practices
- Adaptions to working practice due to environment
 - o Weather
 - o Lighting
 - o Temperature
 - o Position
 - o Equipment
- Identify opportunity for creating sales opportunities.

Prepare clients for hair styling

- Shampoo and condition hair if required
- Personal protective equipment
- Consult and agree look.

Prepare self to style hair

- Personal presentation
- Personal protective equipment
- Set up tools and equipment.

Topic 2.3

Techniques for styling hair

- Setting
- Blow drying
- Plaiting and twisting
- Backcombing
- Flat pin curling
- Temporary hair additions
- Heated styling equipment.

Provide hair styling to complement make-up for different occasions

- Natural
- Bridal
- Wedding
- Day at the races
- Evening
- Prom.

Topic 2.4

Provide aftercare advice following hairstyling services

- Further product and service recommendations
- Possible contra-actions
- Maintenance advice
- Methods of deconstructing the hairstyle.

Guidance for delivery

The focus of this unit is on hairstyling and styles should be designed to complement make-up designs for different occasions.

Some learners may question why they need to be able to style hair when they begin the course, so may be introduced to the unit by being asked to discuss in groups why this is essential knowledge that will support them in industry to become successful make-up artists. Learners could be given a case study of a teenager preparing for her prom and consider what services she may need to feel her best for the occasion. Hairstyling is likely to be thought of as an important aspect of the finished look and learners should be encouraged to think of the additional profit they could make if they are able.

Topic 3.1

Tutors should encourage students to consider all elements of topic 3.1 when selecting products and techniques for hair styling for clients. Learners could begin by identifying hair characteristics of peers and discussing different approaches that would enhance their appearance. As with unit 204, this is a good opportunity to discuss being sensitive to client and learner self-image.

Topic 2.1 and 3.2

Tutors could consider running hairstyling workshops alongside the make-up tutorials suggested in unit 204. Weekly themes eg week 1 hair up and week 2 curly blow dry will give the learners opportunity to see what can be achieved with products, tools, equipment and techniques. Learners can practice on head blocks if available until competent and then on peers and clients to gain experience of working on a variety of hair types.

Learners are not required to shampoo and condition hair unless it is needed for a particular style or client requirement.

Teaching learners the basic setting and dressing out of a style to ensure that they can work accurately and to an industry expected time requires practice, so repeating every lesson is important and then adding a skill on every time to build up knowledge is a good way to improve on technique. Having internal competitions within class to encourage speed can be a fun way to give them focus on time.

Learners should approach every service with the same preparation and professional attitude even when working on friends and family when practising. Working safely is paramount and learners should work to industry standard and within the requirements of related legislation. This should be reiterated throughout the learning process.

Suggestions for best practice

- Freelance make-up artists to talk to students about the benefit of having hairstyling skills
- Make-up artists from television studios to provide a workshop on being able to create a total look
- Level 3 students to do demonstrations, previous learners to come back in to discuss career paths
- Work experience in a hair studio
- Local employers to judge internal competitions to give experience of presenting designs and looks and receiving constructive feedback.

Books

The hair and make-up artist handbook
Published by: Hodder Education
ISBN: 978-1-444-13838-2

Beverley Braisdell and Jennifer Lenard

Haute Coiffure
Published by: Amazon

Charlie Le Mindu

Journals and magazines

Salon International

Websites

Habia
Hairdressers Council
Hairdressers Journal
The superstar hairstylist by Marion Shaw

www.habia.org
www.haircouncil.org.uk
www.hji.co.uk
www.superstylist.com

Additional resources

Mane – bridal issue app – google play app store.

Unit 206 Creative make-up artistry

Unit level:	Level 2
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GLH:	60
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What is this unit about?

Creative make-up and hair artistry is an additional skill that gives make-up artists an opportunity to showcase their artistic abilities and gain employability in a variety of settings including clubs, festivals, theatres and themed-parties. Using the knowledge and practical skills achieved in this unit learners will design and apply creative make-up including special effects eg cuts and bruises, upper body art and face art.

This unit will capture learners' imagination using a variety of techniques to achieve different effects. Learners will be shown a range of application techniques to have at their disposal to create exciting and innovative designs. The techniques covered will provide a sample of what can be achieved, and learners will have the opportunity to experiment with unconventional techniques, products, tools, and equipment, drawing inspiration from a variety of sources.

Learners may be introduced to this unit by asking themselves questions such as:

- Where did body art originate from?
 - What is colour fading?
 - What jobs can I get using my creative make-up skills?
-

Learning outcomes

In this unit, learners will be able to

- 1 Understand the use of products tools and equipment for creative make-up artistry
- 2 Produce creative make-up artistry looks.

Learning outcome

- 1 Understand the use of products tools and equipment for creative make-up artistry
-

Topics

- 1.1 Creative make-up products, tools and equipment
- 1.2 Methods of enhancing creative looks

Topic 1.1

The uses of different products, tools and equipment for creative visual effects

- Glitter gels
- Loose cosmetic glitter and gel/adhesives
- Coloured hair sprays
- Coloured powders
- Grease paints
- Aqua paints
- Metallic pigments
- Brow wax ~~and cream~~
- Barrier cream
- Setting spray/ powder
- Spirit gum/mastic
- Modelling wax
- Latex
- Artificial blood
- Lashes
- Brushes
- Sponges
- Stencils
- Mixing pallets
- Surgical/ medical tape
- Colour hair sprays
- Hair crayons
- Coloured mascaras.

Topic 1.2

Types of adornments that can enhance creative make-up and hair artistry

- Beads
- Feathers
- Paper
- Glitter
- Face/ body art paints
- Gems.

Learning outcome

2 Produce creative make-up artistry looks

Topics

2.1 Prepare for creative make-up artistry

2.2 Provide creative make-up artistry

Topic 2.1

Types of creative make-up artistry

- Special effects
 - o Cuts
 - o Bruises
- Upper body art
- Face art
- Fancy dress.

Factors to consider when preparing for creative make-up artistry

- Design brief or occasion
- Hair characteristics that may affect styling
- Client face and skin characteristics
- Safe working practices
- Adaptions to working practice due to environment
 - o Weather
 - o Lighting
 - o Temperature
 - o Position
 - o Equipment.

Prepare models for creative make-up artistry

- Skin tests
- Personal protective equipment
- Consult and agree look
- Modesty.

Prepare self for creative make-up artistry

- Personal presentation
- Personal protective equipment
- Set up tools and equipment.

Topic 2.2

Application techniques for creative make-up artistry

- Barrier
- Pat onto skin with fingers or brush
- Face/ body art paint
 - o Colour match, test on back of hand
 - o Freehand - outline pattern with a pencil and apply face paint on top with a brush.
 - o Blending – fingers, brush or sponge
 - o Stippling - pat with a sponge to create mottled look
 - o Stencilling - apply mastic/spirit gum for placement, stipple with a sponge or paint with a brush
 - o Glitter mixers or glitter adhesives
 - o Colour blocking using surgical/ medical tape block out areas for pattern needed.
 - o Sweeping strokes using flat brush.
- Setting colour powder/spray
 - o Rock with powder puff
 - o Sweep over with brush
 - o Spray over art work evenly and sparingly.

Provide creative hair and make-up artistry

- Special effects
 - o Cuts
 - o Bruises
- Upper body art
- Face art
- Fancy dress.

Guidance for delivery

This unit assumes no knowledge of face and body art make-up, although some may have experience from having their own faces painted. Due to this many students will have no practical experience of applying body art make up as such it is advised small areas are dealt with initially and modesty is paramount.

Topic 1.1

This unit is intended to be an exciting opportunity for learners to creatively experiment with the skills they have learnt in unit 204 and 205 as well as thinking outside the box and adapting core techniques to create unique looks. Tutors may introduce learners to the variety of products, tools and equipment via workshops, demonstrating the use of unconventional materials not used in traditional make-up artistry.

Learners should spend time researching and evaluating products, tools and equipment used in body paint, body art and special effects before producing own designs.

The use of adornments should be encouraged and learners should not be limited to the suggestions in the unit content as creativity is key.

Topic 2.1, 2.2

A good start to practical element of the unit would be to research a theme to provide inspiration and guidance. Tutors may provide a keyword to base research on for example:

- Trauma
- Halloween
- Festivals
- Zombies
- Circus
- Mythical creatures.

Whilst applying body paint and special effects, learners should be aware of the relevant modesty points they are expected to comply with. Learners should also complete skin tests as appropriate with materials used.

An internal competition is a good tool for allowing learners the opportunity to indulge their creative skills and to show individualism. To enhance this experience tutors may explore the opportunity to link with local centres to create a competition across a number of organisations and employers may be invited to act as judges.

Suggestions for best practice

- Make-up designer to discuss creative make-up in industry
- Make-up artists from television studios to provide a workshop on creative make-up
- Level 3 students to do demonstrations, previous learners to come back in to discuss career paths
- Work experience in a local theatre or television studio
- Local employers to judge internal competitions to give experience of presenting designs and looks and receiving constructive feedback.

Books

Body Art fashion

Karla B

Published by: The palace of colours

The art of body painting

Peter de Ruther

Published by:

The magic of make-up

Dorota Kosciukiewicz-Markowska

Published by:

Journals and magazines

- Illusion magazine
- Make-up international
- War paint

Websites

<https://uk.krayolan.com>

<http://www.ilovebodyart.com/body-painting/body-art/make-up-art/>

<http://www.emmahackartist.com.au>

<Http://www.mehronuk.com>

<Http://www.thealexbox.com>

Appendix 1 Sources of general information

The following documents contain essential information for centres delivering City & Guilds qualifications. They should be referred to in conjunction with this handbook. To download the documents and to find other useful documents, go to the **Centres and Training Providers homepage** on www.cityandguilds.com.

City & Guilds Centre Manual

This document provides guidance for organisations wishing to become City & Guilds approved centres, as well as information for approved centres delivering City & Guilds qualifications. It covers the centre and qualification approval process as well as providing guidance on delivery, assessment and quality assurance for approved centres.

It also details the City & Guilds requirements for ongoing centre and qualification approval, and provides examples of best practice for centres. Specifically, the document includes sections on:

- the centre and qualification approval process
- assessment, internal quality assurance and examination roles at the centre
- registration and certification of candidates
- non-compliance and malpractice
- complaints and appeals
- equal opportunities
- data protection
- management systems
- maintaining records
- internal quality assurance
- external quality assurance.

Our Quality Assurance Requirements

This document explains the requirements for the delivery, assessment and awarding of our qualifications. All centres working with City & Guilds must adopt and implement these requirements across all of their qualification provision. Specifically, this document:

- specifies the quality assurance and control requirements that apply to all centres
- sets out the basis for securing high standards, for all our qualifications and/or assessments
- details the impact on centres of non-compliance

The **centre homepage** section of the City & Guilds website also contains useful information on

- **Walled Garden:** how to register and certificate candidates on line
- **Events:** dates and information on the latest Centre events
- **Online assessment:** how to register for e-assessments.
- Useful contacts

Useful contacts

UK learners General qualification information	E: learnersupport@cityandguilds.com
International learners General qualification information	E: intcg@cityandguilds.com
Centres Exam entries, Certificates, Registrations/enrolment, Invoices, Missing or late exam materials, Nominal roll reports, Results	E: centresupport@cityandguilds.com
Single subject qualifications Exam entries, Results, Certification, Missing or late exam materials, Incorrect exam papers, Forms request (BB, results entry), Exam date and time change	E: singlesubjects@cityandguilds.com
International awards Results, Entries, Enrolments, Invoices, Missing or late exam materials, Nominal roll reports	E: intops@cityandguilds.com
Walled Garden Re-issue of password or username, Technical problems, Entries, Results, e-assessment, Navigation, User/menu option, Problems	E: walledgarden@cityandguilds.com
Employer Employer solutions, Mapping, Accreditation, Development Skills, Consultancy	T: +44 (0)121 503 8993 E: business@cityandguilds.com

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If you have a complaint, or any suggestions for improvement about any of the services that we provide, email: **feedbackandcomplaints@cityandguilds.com**

About City & Guilds

As the UK's leading vocational education organisation, City & Guilds is leading the talent revolution by inspiring people to unlock their potential and develop their skills. We offer over 500 qualifications across 28 industries through 8500 centres worldwide and award around two million certificates every year. City & Guilds is recognised and respected by employers across the world as a sign of quality and exceptional training.

City & Guilds Group

The City & Guilds Group is a leader in global skills development. Our purpose is to help people and organisations to develop their skills for personal and economic growth. Made up of City & Guilds, City & Guilds Kineo, The Oxford Group and ILM, we work with education providers, businesses and governments in over 100 countries.

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