

6010-030/530 Level 3 Media Makeup  
Artistry

Version 1.0 – October 2017

**Sample Mark Scheme**

1	
State <b>four</b> industries in which hair and make-up artists can specialise.	(4 marks)
<p><b>Answer:</b>  <b>1 mark each for any of the following, to a maximum of 4 marks:</b></p> <ul style="list-style-type: none"> <li>• Theatre.</li> <li>• Hospital.</li> <li>• Bridal.</li> <li>• Fashion / photographic.</li> <li>• TV / film.</li> <li>• Teaching.</li> <li>• Make-up counter/brand.</li> </ul>	

2	
A make-up artist has been hired to complete a make-up service on a model for a fashion shoot. They notice the model has silver, scaly patches in their hairline.	
a) Identify the skin condition.	(1 mark)
b) Describe <b>two</b> actions the make-up artist should take to safely work on the model.	(2 marks)
<p><b>Answer:</b>  a)  <b>1 mark for each of the following, to a maximum of 1 mark:</b></p> <ul style="list-style-type: none"> <li>• Psoriasis.</li> </ul> <p>b)  <b>1 mark each for any of the following, to a maximum of 2 marks:</b></p> <ul style="list-style-type: none"> <li>• Discuss with the model any sensitivity to products.</li> <li>• Discuss products that the model uses to treat the condition.</li> <li>• Confirm that she can work on the affected area.</li> <li>• Work around the area / apply camouflage.</li> </ul>	

3	
A make-up artist is setting up a business as a freelancer. Explain the considerations they need to take when planning their new business.	(6 marks)
<p><b>Answer:</b>  <b>1 mark each for any of the following, with a maximum of 3 marks for considerations given without explanations, to a maximum of 6 marks:</b></p> <ul style="list-style-type: none"> <li>• Consider registering with HM revenue and customs (1) as this is a legal requirement and recognises an established business (1).</li> <li>• Keeping accurate financial records (1) to clearly identify if the business is profitable or not (1).</li> <li>• Being aware of income and expenditure (1) which would help budgeting and pricing of services (1) to allow profitability and a clear indication of the direction of the business. (1).</li> <li>• Awareness of submitting a tax return each year (1) for legal purposes (1).</li> <li>• Setting up website (with a domain name)/ other promotional materials (1) to promote business and services to showcase skills (1).</li> <li>• Handing out business cards to local services (1) as a means of self-promotion to help business grow (1).</li> <li>• Attending promotional events (1) to help build experience and advertise services (1).</li> <li>• Use promotional literature that include pricing/contact details/special offers (1) to entice new customers (1) help business grow (1).</li> <li>• Have the correct insurance policies are current and up to date (1) to protect business/clients in the working environment (1).</li> <li>• Target market (1).</li> <li>• Local competition (1).</li> </ul>	

4	
A make-up artist is coming to the end of their media make-up artistry course. Describe how they should develop their industry portfolio.	(4 marks)
<p><b>Answer:</b>  <b>1 mark each for any of the following, with a maximum of 2 marks for identifications, to a maximum of 4 marks:</b></p> <ul style="list-style-type: none"> <li>• Prepare a selection of images (landscape, portrait, black and white, colour, head shots, full body shots) (1) that showcases a variety of techniques, style, environments (1) to demonstrate versatility in skills (1).</li> <li>• Present images in different forms e.g. electronic and manual (1) to show adaptability/knowledge of up to date technology (1).</li> <li>• Ensuring images are a true reflection of work, not photo shopped (1) to give true indication of skill and ability (1).</li> <li>• Testimonials that demonstrate skills professional achievement (1) including key practices that have been specifically noted by a third party or recipient (1).</li> <li>• CV to show work history and experience (1) that will attract potential employers/working partners/agents/other relevant personnel (1).</li> <li>• Awareness that the portfolio will need adapting (1) to suit each potential employer's requirements (1).</li> <li>• Work experience (1).</li> </ul>	

5	
A qualified make-up artist has been invited for an interview for the position of a make-up artist. Explain the professional skills their potential employer would be looking for.	(6 marks)
<p><b>Answer:</b>  <b>1 mark each for any of the following, with a maximum of 3 marks for identification of skills, to a maximum of 6 marks:</b></p> <ul style="list-style-type: none"> <li>• Time management (1) skills to ensure she is not late for clients or employers (1) and to show she is capable of completing work in the allocated time frame (1).</li> <li>• Reliability (1) to ensure that an employer or client knows that when you are scheduled to complete work you will be there and available (1) and they will not have the potential problem of finding someone else to undertake the work (1).</li> <li>• Organisation (1) to ensure service timings are met (1) and all products and equipment are available (1) improving schedules/personal practice (1).</li> <li>• Forward planning kits need to be ready to use/fully equipped for the job (1) to avoid delay (1).</li> <li>• Personal presentation (1) is needed to promote a good image of the company/self (1).</li> <li>• Confidentiality (1) helps build trusts (1) and complies with legal requirements (1).</li> <li>• Flexibility (1) to show adaptability to change of schedules/service (1).</li> <li>• Trouble-shooting shows adaptability (1) and initiative to solve problems and staying calm under pressure (1).</li> <li>• Technical skills that show creativity, imagination and relevancy (1) to ensure the best results can be achieved (1). Differentiating between other make-up artists (1) demonstrating individual skills and abilities (1).</li> <li>• Communication skills (1) to demonstrate ability to behave in a professional manner (1) and work alongside colleagues (1).</li> </ul>	

6	
A hair and make-up artist is working on the set of a soap opera.  Explain the production demands they would need to consider during the planning process.	(6 marks)
<p><b>Answer:</b>  <b>1 mark each for any of the following, with a maximum of 3 marks for identification of considerations, to a maximum of 6 marks:</b></p> <ul style="list-style-type: none"> <li>• Briefing the team to make sure they understand their role (1), following professional etiquette behaviours (1).</li> <li>• Coordinate timings / costumes / call times / shooting schedules /, cast and crew (1) to ensure everyone has the correct information/is aware of where they need to be (1) so as not to delay the filming schedule (1).</li> <li>• Design ideas reflect the script / storyboard requirements (1) and are achievable within budget/time constraints (1).</li> <li>• Continuity is maintained (1), ensuring photographic evidence/annotations are captured correctly (1).</li> <li>• Environmental considerations: location/timings/lighting (1) are considered in relation to the script (1).</li> <li>• Performer / individual considerations (1) are discussed and met if required (1).</li> <li>• Troubleshooting / contingency plans / rehearsals are considered (1), to prevent delay to the production (1).</li> </ul>	

7	
A model presents with sallow skin that has open pores and blemishes.	
a) Identify the skin type the model has.	(1 mark)
b) State <b>four</b> suitable make-up products to use on a model with this skin type.	(4 marks)
<b>Answer:</b> a) 1 mark for each of the following, to a maximum of 1 mark: <ul style="list-style-type: none"> <li>• Oily skin.</li> </ul> b) 1 mark each for any of the following, to a maximum of 4 marks: <ul style="list-style-type: none"> <li>• Use a matte primer.</li> <li>• Use a cleansing products.</li> <li>• Use powder to set make-up and reduce shine.</li> <li>• Avoid cream based products.</li> <li>• Use oil free products.</li> <li>• Use waterproof mascara.</li> <li>• Use colour corrector to conceal blemishes and brighten skin.</li> <li>• Use a mattifying and colour correcting foundation.</li> </ul>	

8	
Describe <b>three</b> effects that make-up products containing titanium dioxide have on flash photography.	(3 marks)
<b>Answer:</b> 1 mark each for any of the following, to a maximum of 3 marks: <ul style="list-style-type: none"> <li>• 'Ghosting'.</li> <li>• Mask like quality.</li> <li>• Washed out appearance.</li> <li>• Pale white appearance.</li> </ul>	

9	
Compare commercial and editorial make-up looks.	6 marks
<b>Answer:</b> 1 mark each for any of the following, with a maximum of 3 marks for identifying one element of a comparison, to a maximum of 6 marks: <ul style="list-style-type: none"> <li>• Commercial is about selling products (1) whereas editorial is a lifestyle/tells a story (1).</li> <li>• Commercial make-up is consumer friendly (1) whereas editorial is creative (1).</li> <li>• Commercial photography has the product as the focus point (1) whereas editorial focuses on the theme (1).</li> <li>• Commercial make-up is decided by the make-up artists (1) whereas editorial is set by a stylist/designer/photographer (1).</li> </ul>	

10	
Describe the hair and make-up trends in the 1980s.	(6 marks)
<p><b>Answer:</b>  <b>1 mark each for any of the following, to a maximum of 6 marks:</b></p> <ul style="list-style-type: none"> <li>• Permed hair.</li> <li>• Mullet hair.</li> <li>• Coloured eyeshadow - electric green and blue.</li> <li>• Full, bushy eyebrows.</li> <li>• Coloured mascara.</li> <li>• Heavy use of bronzer – ultra glow.</li> <li>• Striking blusher- pink, applied under cheekbones.</li> <li>• Crimped hair.</li> <li>• Side pony tail.</li> <li>• Coloured hair.</li> <li>• Gothic.</li> <li>• Celebrities influences (ie Debbie Harry, Madonna, Cher, Michael Jackson).</li> </ul>	

11	
Compare hair and make-up trends in the 1940s and 1950s.	(6 marks)
<p><b>Answer:</b>  <b>1 mark each for any of the following, with a to a maximum of 6 marks:</b>  <b>Maximum of 3 marks if only one decade is referred to:</b></p> <ul style="list-style-type: none"> <li>• In the 1940's little or no make-up was worn (1) due to the effects of the war/rationing (1) Tanned skin became fashionable (1) due to working outside (1) compared to the 1950's where there was a more glamorous look; full face of make-up (1) influenced from Hollywood icons e.g. 'bombshell' looks e.g. Marilyn Monroe/Sophia Loren/'Girl next door look' came from Grace Kelley/Audrey Hepburn (1).</li> <li>• In the 1940s the lipstick colour was limited to orange red (1) and the lip style was rounded/cupids bow (1). These were the main make-up products due to hardships in society. (1) Home-made products were also used e.g. staining lips with beetroot, (1) pinching cheeks for rouge effect (1) In the 1950's the lips were bold and red as society was more prosperous (1), the red lipstick has since become an iconic product (1).</li> <li>• 1940's hair tended to be longer and tied up with a headscarf/hair nets and pinned in a 'victory roll' to reflect the war (1). Hair also tied up to reflect/comply with health and safety of working in factories (1). In the 1950's the hair was shorter, curled, fuller (1) and bouffant, often influenced by Marilyn Monroe (1), or tied up in a chignon (1).</li> <li>• Men's hair in the 1940's was very short, a crew cut (1) which reflected the hardships from the war (1), whereas men's hair in the 1950's had a side parting / style of 'short, back and sides' (1) and also influenced by Hollywood actors e.g. Rock Hudson / James Dean / Frank Sinatra / Dean Martin (1).</li> <li>• In the 1950's teenagers had their own style (1); boys hair was in a quiff (1), girls had high ponytails with a quaffed fringe (1), reflecting the start of teen fashion in society (1). Whereas, in the 1940's teenagers were dressed as their parents were (1).</li> <li>• Stockings - not affordable (1), tea stained or drawn line – affordable (1).</li> </ul>	

12	
Describe hair and make-up trends in the ancient Egyptian era.	(6 marks)
<p><b>Answer:</b>  <b>1 mark each for any of the following, to a maximum of 6 marks:</b></p> <ul style="list-style-type: none"> <li>• Iconic figures e.g. Cleopatra, Queen Nefertiti.</li> <li>• Black hair colour and wigs.</li> <li>• Fringe height (to make a feature of eyebrows and make-up).</li> <li>• Plaiting techniques.</li> <li>• Ornamentation.</li> <li>• Cutting styles in the form of gradients.</li> <li>• Straight hair styles.</li> <li>• The application of eyebrow make-up.</li> <li>• Iconic eyeliner application used to shape and lengthen the eye in the form of feline.</li> <li>• Use of minerals, stones and coals for pigments (the creation of make-up).</li> </ul>	

13	
Describe how hair and make-up differed according to a person's status in society in the 18th century.	(6 marks)
<p><b>Answer:</b>  <b>1 mark each for any of the following, with a maximum of 3 marks for identification of hair/make-up technique, to a maximum of 6 marks:</b></p> <ul style="list-style-type: none"> <li>• Whitening faces (1) used by higher members of society (nobility) (1) to display a sign of wealth (1). The whiter the face the higher a person was in society (1).</li> <li>• Workers exposed to the sun (1) meant little or no make-up used (1) as a sign of poverty / division / slavery (1).</li> <li>• Rouge (1) was used by higher class to colour lips and cheeks (1) whereas lower class would have just pinched lips cheeks as they could not afford the make-up (1).</li> <li>• Use of wigs and maintenance of wigs (1) to show wealth and status (1), whereas workers would have just tied their hair back (1).</li> <li>• Symbols were drawn on faces (1) to represent political standing (1) and communicating across court (1).</li> <li>• The rich would draw on or re-create their eyebrows using mouse tails (1) due to the toxicity levels in products used (1) this meant their hair fell out (1). Whereas the poorer class did not have access to these products (1).</li> <li>•</li> </ul>	

A make-up artist has been given a brief to provide hair and make-up for a fashion show set in the 1970s.

Discuss the considerations when planning for the fashion show.

(9 marks)

**Answer:**

**Indicative content:**

- Cultural influences.
- Social influences.
- Research sources.
- Products, tools and techniques (authentic and modern).
- Trends of the 1970s.
- Model's clothing in the show (total look).
- Model characteristics.
- Gender.
- Timings and coordination.
- Environmental considerations e.g. workspace.

**Band 1 (1-3 marks)**

The response covers a limited range of considerations that should be taken into account when planning for a fashion show. A basic understanding of planning (a few examples) have been provided of different products and techniques to create a 1970s look. Discussion is not well developed and there is little attempt in providing reasons for product and technique choice.

**Band 2 (4-6 marks)**

The response covers some of the main considerations to take into account when planning for a fashion show and a good general knowledge of the 1970s. Some discussion showing an appropriate level of understanding into the adaptation of products and techniques for different models' needs to create 1970s looks. Some planning has been made into working on multiple models. Decisions are supported and justified.

**Band 3 (7-9 marks)**

A thorough and well prepared response that covers a broad range of considerations with relevant links to all technical aspects necessary for planning a fashion show. All stages of the planning process are thoroughly explored and evidence of extensive knowledge of the 1970s era. Planning has been made into working on multiple models and working on a number of looks. Decisions are fully supported and justified.



A freelance make-up artist has been asked to create **two** authentic characters based on a period drama set in the 1930s for a television documentary. Discuss how to meet the considerations of the script.

(9 marks)

**Answer:**

- **Indicative content:**

- Reference made to the 1930s.
- Example of an iconic figure or drama and films.
- Considered both male and female images from the same era.
- Suggested hairstyling techniques that may include ornamentation.
- Suggested make-up techniques.
- Examples of historical hair or/and make-up products.
- Explanation of the links from historical products and their influence on products today.
- Considerations to the actors.
- Social standing effects costume, hair and make-up.
- Working on TV drama.
- Working with other personnel/departments.
- Continuity.
- Test shots.
- Script breakdown.
- Props.
- Working to timescales.

**Band 1 (1-3 marks)**

The response covers a limited range of considerations that should be taken into account when working on a period drama. A basic understanding of the requirements when working in TV/film, a minimal understanding of the influences in the 1930s era. Discussion is not well developed and there is little attempt in providing reasons for product and technique choice.

**Band 2 (4-6 marks)**

The response covers some of the main considerations to take into account when working on a period drama. A good understanding of the requirements when working in TV/film and a good general knowledge of the influences in the 1930s era. Some discussion showing an appropriate level of understanding into the adaptation of products and techniques for different actors needs to create the 1930s look. Decisions are supported and justified.

**Band 3 (7-9 marks)**

A thorough and well prepared response that covers a broad range of considerations with relevant links to all technical aspects necessary for planning for a period drama. All stages of the process are thoroughly explored and evidence of extensive knowledge of the 1930s era. Decisions are fully supported and justified.

A hair and make-up artist is working on a fashion show where the designer has chosen a theme of Pop Art.

Discuss the planning considerations the make-up artist should make.

(9 marks)

**Answer:**

**Indicative content:**

- Budget/Costings.
- Cultural influences.
- Social influences.
- Research sources.
- Products, tools and techniques (authentic).
- Model's clothing in the show (total look).
- Model characteristics.
- Gender.
- Timings and coordination.
- Environmental considerations e.g. workspace, lighting, flash photography.
- Working on multiple models.
- Accessories to enhance theme.

**Band 1 (1-3 marks)**

The response covers a limited range of considerations that should have been taken into account when planning for a fashion show. A basic understanding of the overall theme, a few examples have been provided of different products and techniques to create the look. Discussion is not well developed and there is little attempt in providing reasons for product and technique choice.

**Band 2 (4-6 marks)**

The response covers some of the main considerations to take into account when planning for a fashion show and a good general knowledge of working with themes. Some discussion showing an appropriate level of understanding into the adaptation of products and techniques for different models' needs. Some planning has been made into working on multiple models. Decisions are supported and justified.

**Band 3 (7-9 marks)**

A thorough and well prepared response that covers a broad range of considerations with relevant links to all technical aspects necessary for planning a fashion show. All stages of the planning process are thoroughly explored and evidence of extensive knowledge of designing bespoke images suitable to the theme. Planning has been made into working on multiple models and working on a number of looks. Decisions fully supported and justified.

A make-up artist has been asked to design several total looks for a calendar photo shoot.

Discuss what the make-up artist needs to consider when designing the looks.

(9 marks)

**Answer:**

**Indicative content:**

- Working on a photographic shoot: backdrops, lighting, types of photography; full body, head shots.
- Black and white and coloured photographs.
- Hair ornamentation and props.
- Working with various models.
- Research and designs.
- Gender.
- Clothing.
- Products, tools and techniques.
- Timings and co-ordination.
- Budget/Costings.
- Model characteristics.
- Environmental influences.

**Band 1 (1-3 marks)**

The response covers a limited range of considerations that should be taken into account when planning for a photo shoot. A basic understanding of working on a photo shoot and a few examples have been provided of different products and techniques required. Discussion is not well developed and there is little attempt in providing reasons for choices.

**Band 2 (4-6 marks)**

The response covers some of the main considerations to take into account when planning for a photo shoot and a good general knowledge of working on a photo shoot. Some discussion showing an appropriate level of understanding into the adaptation of products and techniques for different models' needs and environment. Some planning has been made into working on multiple models. Decisions are supported and justified.

**Band 3 (7-9 marks)**

A thorough and well prepared response that covers a broad range of considerations with relevant links to all technical aspects necessary for working on a photo shoot. All stages of the planning process are thoroughly explored including evidence of extensive knowledge of products and techniques. Planning has been made into working on multiple models and working on a number of looks for the calendar shoot. Decisions fully supported and justified.