

# BA (Hons) Make-up for Media

# and Performance



ARTS UNIVERSITY BOURNEMOUTH

Programme Specification

## ARTS UNIVERSITY BOURNEMOUTH

### PROGRAMME SPECIFICATION

The Programme Specification provides a summary of the main features of the **BA (Hons) Make-up for Media and Performance** course, and the learning outcomes that a 'typical' student might reasonably be expected to achieve and demonstrate if they pass the course.

Further detailed information on the learning outcomes, content and teaching and learning methods of each unit may be found in the Unit Descriptors, which forms part of this Handbook.

<b><u>Key Course Information</u></b>	
Final Award	BA (Hons)
Course title	Make-up for Media and Performance
Award title	BA (Hons) Make-up for Media and Performance
Teaching institution	Arts University Bournemouth
Awarding Institution	Arts University Bournemouth
Offered in the School of:	Bournemouth Film School
Professional accreditation	Creative Skillset
Length of course / mode of study	3 years full-time
Level of final award (in FHEQ)	Level 6
Subject benchmark statements	Art and Design Dance, Drama and Performance
UCAS code	W45G
Language of study	English
External Examiner for course:	Andy Howell Bridgewater & Taunton College
<i>Please note that it is not appropriate for students to contact external examiners directly.</i>	
Date of validation	2012
Date of most recent review	2019
Date programme specification written/revised	September 2022

### **Course Description**

The BA (Hons) Make-up for Media and Performance course explores the representation of make-up within the physicality of the body and its relationship to media and performance. It situates the practice and design thinking of make-up transformation in a variety of contextual, conceptual, cultural, historical and theoretical frameworks. Exploring audience perceptions and the semiotics of make-up, the course aims to explore the extraordinary spectrum of hair, make-up and prosthetic practices within and beyond existing modes of the discipline.

In its bold and innovative approach to the study of make-up, the course adopts a student centred focus. The direction your work takes is led by individual interests and aspirations in a learning environment where you are encouraged to push the boundaries of your creative practice whilst maintaining professional focus and currency. Existing knowledge, skills, competencies and creative practice are consolidated and developed through research, analysis, criticism, design and realisation. You will learn to use independent judgement and be critically self-aware in your approach to problem solving. Building a portfolio that represents your individual identity as a creative make-up practitioner and thinker will thus prepare you to graduate as a responsive, competent and creative artist able to initiate, communicate and generate ideas.

The course is unique in providing opportunities to critically examine the notion of make-up as an interface within the creative community, relating your creative practice and research to particular contexts. Professional development and employability potential are enhanced by collaborations within the Arts University and with external partners. This unique culture makes use of live interdisciplinary projects and facilitates professional engagement.

As potential innovators, the exchange of knowledge and ideas will provide you with exciting challenges in respect of pushing boundaries and questioning the definition of and scope for make-up as transformation. Contextual and critical studies encourages and deepens your knowledge and understanding of the global, ethical, cultural and economic contexts in which the work of make-up artists can be placed. Issues of sexuality, gender, race, body modification, psychology, anthropology and technology are embedded within the delivery of this exciting Honours degree. Professional ethics, social issues and cultural sensitivities associated with specialist make-up practice and the professional environment are integral to the curriculum delivery and the nature of the subject.

The course provides a springboard for professional graduates who have the potential to influence and affect creative and industry practices at the highest level and who are able to respond to the demands of an international profession.

### **Course Aims**

The BA (Hons) Make-up for Media and Performance course aims to:

1. Create graduates who have individual identities as make-up artists and who are creative designers and interpreters with high aesthetic standards and advanced technical skills.
2. Provide a rigorous intellectual and philosophical examination of critical and contextual issues as they relate to make-up transformation.
3. Offer a unique opportunity to specialise in the study of make-up design and transformation and work collaboratively within and beyond the creative community of our specialist institution.
4. Explore cultural diversity, ethics and issues of sustainability for make-up and its related practices within the global context.

5. Develop employable graduates with the attributes and skills necessary for employment within a range of work contexts who are able to respond to changing professional constraints and contexts.
6. Provide a dynamic student centred learning environment where a bold and innovative approach to the study of make-up reaches and challenges existing boundaries for the subject.

### **Course Outcomes**

By the end of the course you will be able to:

- LO1 Practice as a skilled, independent make-up artist with confidence, competence and creative vision.
- LO2 Describe contemporary make-up issues, their place within social, historical, cultural, and dramatic contexts, and demonstrate the interrelationship between research, theory and practice through your work.
- LO3 Work collaboratively and responsively with other people using a range of communication, problem-solving and practical transformation skills.
- LO4 Engage with issues of sustainability and ethics and relate them to your practice as make-up artists.
- LO5 Locate your professional practice appropriately within changing global, national and local contexts with the academic ability necessary to progress to postgraduate study.
- LO6 Challenge existing boundaries for the study and practice of make-up transformation through research, design development, experimentation and practice.

### **Reference Points**

UK Quality Code for higher education, including:

Subject Benchmark Statement: *Art and Design, and Dance, Drama and Performance*

- Framework for Higher Education Qualifications (FHEQ)

AUB Regulatory Framework and Undergraduate Assessment Regulations

Screenskills: Accreditation Cycle and Monitoring Guide for Accredited Degree Courses

### **Learning and Teaching Strategies**

The teaching and learning within the BA (Hons) Make-up for Media and Performance studio environment is structured so that you can make the most of opportunities that arise within and beyond the curriculum structure. This multidisciplinary manner of teaching is characteristic of the nature of the subject and individual development, as well as collaborative engagement, is strongly encouraged and supported.

The course will encourage you to explore the notion of make-up as an interface within the creative community with a particular focus on the media and performance

contexts of stage, screen, film, fashion promotional and editorial, special effects and prosthetics. Projects will encourage you to investigate, test and challenge the critical and theoretical ways in which contemporary, historical, cultural, psychological and anthropological attitudes inform and impact upon our perceptions of identity. Opportunities to consider the importance, significance and invention of faces and the representation of make-up on the body provide an exciting environment for producing creative work. You will be encouraged to relate your theoretical research to your practical development of make-up transformation through design thinking and technical skills development in hair styling, wig making, body painting, prosthetics and character design.

We are interested in a convergent and divergent approach to thinking, through research development, design thinking, ideas generation, and problem solving for make-up transformation, from conception to the final outcome, be that a live performance, film, video recording, photographic evidence, digital images, installation or artefact. The integration of theory and practice is promoted and reinforced through a team teaching approach. Lectures, seminars and tutorials will be delivered by team members and visiting guests in the creative environment of the make-up studios.

The course objectives will be met by deploying a wide variety of teaching and learning methods including studio workshops, simulated and collaborative projects, lectures, seminars, group critiques, guided reading and tutorials. The course is structured progressively to provide increasing opportunities for autonomous learning. The methods deployed will, whenever possible, lead you into the disciplines required of a creative make-up designer and practitioner and promote the transferable skills of self-management and self-reliance. The progressive promotion of student-centred learning reflects your maturity as a student and provides the opportunity to focus learning towards individual goals.

There may also be occasions where digital delivery is appropriate. Where this is the case, this might include on-line lectures, seminars, presentations, and one to one tutorials. It is important that you engage with on-line course delivery in the same way that you would if you were on campus.

Contributions from industrial professionals will stimulate, enlighten and enable you to formalise your own career objectives. Transferable, business and employment skills will also be incorporated throughout the programme and within the *Professional Practice and Productions*, *Specialist Practice*, *Professional Identity* and *Major Project* units. Professionals from our Industrial Liaisons Group and contemporary make-up companies will also be invited to present opportunities to the student body. Live projects and placement opportunities have already been established for the BA (Hons) Make-up for Media and Performance students.

### **Assessment**

Each unit is assessed separately, and the assessment forms part of the unit. Assessment both provides a measure of your achievement, and also gives you regular feedback on how your learning is developing.

For every unit of your course, we will inform you of what you are expected to learn; what you have to submit; how your work will be assessed; and the deadline for presenting your work for assessment.

A minimum of one unit at Level 4 will be assessed on a pass/fail basis, with written feedback but no numerical grade. All other units will be given a percentage mark.

The final mark for each unit will be recorded on your formal record of achievement (transcript). With the exception of the pass/fail unit, each component of assessment is graded using a notched marking scale, whereby only certain marks are used within each grade. The only marks available within any ten-point band are \*2, \*5 and \*8 (e.g. 62, 65, 68). These marks correspond to a low, mid, and high level of achievement within each grade band.

All learning outcomes must be passed to successfully complete the unit.

On successful completion of your Honours degree course, you will be awarded a degree classification based on your unit marks. The final classification is determined using all unit marks at Levels 5 and 6.

If you have joined Level 6 through either the Recognition of Prior Learning (RPL) route or having completed a Foundation Degree (FdA), the final classification is determined using only your unit marks at Level 6.

For further information on assessment, progression, awards and classifications, please visit <https://aub.ac.uk/regulations>

### **Course Structure**

All students are registered for the award of BA (Hons); however, exit awards are available if you leave the course early, having successfully completed one or two levels. If you successfully complete a level of the course, you will automatically be entitled to progress to the next level.

For the award of a Certificate of Higher Education (CertHE), you must have achieved a minimum of 120 credits at Level 4. This qualification may be awarded if you leave the University following successful completion of the first year of your course.

For the award of a Diploma of Higher Education (DipHE), you must have achieved a minimum of 240 credits of which a minimum of 120 must be at Level 5. This qualification may be awarded if you leave the University following successful completion of the second year of your course.

For the award of a BA (Hons) you must have achieved a minimum of 360 credits of which a minimum of 240 must be at Level 5 or above, of which a minimum of 120 credits must be at Level 6. This qualification will be awarded upon successful completion of your course.

A BA without Honours may be awarded if you have achieved 300 credits, at least 180 of which are at Level 5 or above, and at least 60 of which are at Level 6.

### **Core Values and Skills**

In developing courses, the University wanted to create a curriculum that reflected its values and ethos. It should prepare you for the future not only in enabling you to have a successful career, but we also want to empower you with the knowledge,

skills and passion to have a positive impact on the world and be an agent for change. We have drawn from the United Nations Sustainable Development Goals (SDGs) (<https://sdgs.un.org/goals>) which have informed our values of Equality, Diversity and Inclusion as well as our Graduate Attributes.

### **Equalities Diversity and Inclusion (EDI)**

“We are better for our diversity. We are enriched by the depth of respect we have for each other and the strength of our relationships with our people, our places and the planet. Through our commitment to working with those who are different to us, or challenge us, we grow stronger together, creating new synergies, global connections and sustainable futures.” (AUB Strategy 2030)

As an organisation we have moral, social and legal obligations to fulfil in terms of EDI, and in doing so our commitment is to put EDI at the heart of every area of activity. It is not covered as a separate, stand-alone section, rather it forms an integral part of the curriculum, throughout your study here.

### **Graduate Attributes (GA)**

Over recent years, there has been an increasing pace of change, technological, social, environmental. This has been further impacted by the world-wide pandemic effecting significant change in the global economy and the employment market.

In this context, the University has recognised the importance of developing AUB graduates who have the attributes to be able to build their career, adapting to different circumstances and embracing changes. A suite of attributes have been defined that we feel are particularly appropriate to the creative courses that we deliver and to AUB’s core values; during your course, both curricular and extra-curricular activities will give you the opportunity to prepare for your working career.

### **Course Content**

BA (Hons) Make-up for Media and Performance will provide the opportunity for you to develop your skills, competencies and creative practice through a bold and innovative approach to the study of make-up. In order to make the most of the opportunities that this course offers you will need determination, an inquiring mind, a clear focus and creative vision, enthusiasm, a passion for the subject and a desire to work within a creative community. You will grow as a designer, a reflective thinker, a decision maker and as a make-up practitioner. You will be ready to progress your professional career aspirations in the media and performance industries or postgraduate study.

The course is structured in a way that builds systematically in a logical sequence. The course consists of three levels, each one lasting one academic year with each level building in demand and complexity. Work placement and professional networking opportunities exist throughout all three years to link the syllabus units to productions and collaborative projects being undertaken either within the University or externally. This works to link historical knowledge and cultural understanding to relevant industrial contexts.

#### **Level 4**

The first year (Level 4) of your course is designed so that you can learn the fundamental creative, practical, analytical, and critical skills needed by make-up

artists working in various media and performance industries. The Global Identities unit introduces you to essential materials, tools and competencies needed by the professional make-up artist. In the subsequent unit Fantasy and Contemporary Transformation, you explore areas such as theatre, opera and dance through research, practical design, and make-up and hairstyling classes. You will also learn about various art movements across different times and global contexts, and consider how these can influence character design.

Building upon work undertaken in the two previous units, History and Representation provides deeper insights into authentic historical fashions in make-up and its relationship to contemporary performance contexts. Alongside the practical workshops in this unit, you will be introduced to a lecture series that considers the representation of a diverse collection of people and characters in media and performance. This element of the unit is designed to help you develop your critical, analytical, and academic writing skills.

Workshops and practical projects enable you to extend existing skills in make-up, wigs and hair design. Interpersonal, communication, and employability skills are also honed through these units. These are important because you will carry out practical make-up and hair projects on one another, models, and performers under direction and supervision. The units will also develop your skills in formally recording your work as you begin to create a professional make-up portfolio. The focus on analysis, critical thinking, research, reflection, and writing skills is also an important part of the course and links with the development of your practical and creative work.

### **Level 5**

The second year of your course enables you to build upon the skills and knowledge gained in Level 4. Employability and professional skills are developed through exploring professional make-up contexts, digital technology in make-up, industrial links, collaborative engagement and work placement opportunities.

The *Dramatic Contexts* unit extends your existing knowledge and practical skills and provides the opportunity to develop knowledge, understanding and application of prosthetics and special make-up effects within the broad contexts for make-up transformation. You will be introduced to digital technology and explore applications such as ZBrush and Photoshop and learn about their application in the creative process. The unit *Make-up Exploration* explores the synergy between professional performance contexts, contemporary practice and theoretical frameworks. A series of lectures exploring the critical and theoretical issues, together with advancing creative technical workshops will develop your research, critical understanding, analytical and advanced study skills. In this unit you will be encouraged to consider your achievements and specialist interests in order to begin to identify your particular professional intent and academic interests in preparation for Level 6 study. The unit *Professional Practice and Productions* enables you to consider and explore your professional intentions. You will be provided with the opportunity to experience working on collaborative productions and to reflect upon this experience. The unit is orchestrated by the course team who will facilitate student learning opportunities. This unit also provides a platform for you to develop a preferred area of study in more depth. It is here that you will be introduced to writing your own project brief using a Learning Agreement in preparation for Level 6.



## **Level 6**

Level 6 provides the opportunity for you to formulate and identify your particular professional and academic interests. Risk and ambition within the field will be crucial to your individual development and intellectual and academic integrity will be further encouraged through written work and 'thinking through practice'. The structure of Level 6 is made up of units that will further develop your potential to become intellectually motivated and increasingly autonomous professionals. There is a strong emphasis on balancing conceptual thinking skills, research methods, practical and technical skills, working independently and as part of a team and acquiring lifelong learning skills. The units in Level 6 are the culmination of student professional understanding and it is expected that your Level 6 Learning Agreement will reflect your specialist interests.

The *Specialist Practice* unit will confirm your intent as practitioners and strengthen your awareness of the creative practice in which you wish to locate yourself. A series of lectures, seminars and workshops involving guest speakers will aid your development and understanding of critical, theoretical and conceptual attitudes that impact upon the creative representation of make-up in contemporary historical and cultural contexts. This enables you to relate your developing research and creative practice to particular contexts. You will be able to demonstrate your critical and theoretical understanding through a negotiated body of work that explores complex make-up design transformation. The *Professional Identity* unit will enable your focused portfolio to come into fruition and provide you with personal promotional material which will help towards entering industry and defining a career path. The *Major Project* unit is a culmination of your final year of study at Honours level. This unit provides the opportunity to develop your creative voice through producing a body of work that defines your career/study choices and readiness as a make-up designer and artist. The *Investigative Study* unit provides you with the opportunity to develop a clear focus for investigation and develop a critical argument through the application of research which further enhances industrial and contextual understanding.

## **Course Units**

<b>Unit code</b>	<b>Unit Title</b>	<b>Credit Weighting</b>
<b>Level 4</b>		
MMP487	Global Identities	40
MMP488	Fantasy and Contemporary Transformation	40
MMP489	History and Representation	20
<b>Level 5</b>		
MMP561	Dramatic Contexts	40
MMP563	Professional Practice and Productions	40
MMP562	Make-up Exploration	40
<b>Level 6</b>		
MMP661	Specialist Practice	20
MMP662	Investigative Study	20
MMP663	Professional Identity	20
MMP664	Major Project	60

## Course Diagram

This diagram shows the proposed start/end dates for each unit and shows teaching weeks only; holiday periods are not included.

Level 4																														
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
	<b>Autumn Term</b>										<b>Spring Term</b>										<b>Summer Term</b>									
Induction week	<b>MMP487 Global Identities Weeks 1-10 (40 credits)</b>										<b>MMP488 Fantasy and Contemporary Transformation Weeks 11-20 (40 credits)</b>										<b>MMP489 History and Representation Weeks 21-30 (40 credits)</b>									

Level 5																																	
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30			
	<b>Autumn Term</b>										<b>Spring Term</b>										<b>Summer Term</b>												
	<b>MMP561 Dramatic Contexts (weeks 1-12) (40 credits)</b>										Assessment	<b>MMP562 Make-up Exploration (weeks 13-24) (40 credits)</b>										Assessment											Assessment
	<b>MMP563 Professional Practice and Productions (week 1- 28) (40 credits)</b>																														Assessment		

Level 6																															
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	
Autumn Term											Spring Term											Summer Term									
<b>MMP661 Specialist Practice</b> (weeks 1-12) (20 credits)											Assessm	<b>MMP664 Major Project</b> (weeks 13-30) (60 credits)																			Assessment
											Assesse																				Assesment
<b>MMP662 Investigative Study</b> (weeks 3-15) (20 credits)																														Assesment	
<b>MMP663 Professional Identity</b> (weeks 1-28) (20 credits)																															Assesment

A = Assessment

### **Specialist resources:**

Our 'state of the art' Make-up spaces provide a realistic working environment with specialist resources required to ensure productive, professional and safe working practice; this includes purpose fitted make-up work stations, back washes, hood dryers, a comprehensive extraction system and a main compressor with plug in ports at each workstation. The Make-up spaces are equipped with a range of electrical and specialist equipment required to support practical and technical skills in the studio setting. Professional location mirrors with electrical sockets are also available for students when working on location.

The Make-up spaces accommodate the course specific Apple Mac laptops. These support the use of course related IT software and interactive activities. Printing facilities are also available in the Make-up studios. The studios are also equipped with digital cameras, tripods and portable photographic lighting.

The course is located in 'A block', which boasts specific areas and resources for a variety of specialist make-up practices. These include a sculpting room, a plaster room, a casting room, a foam latex room and equipped areas for painting (spray booths), body painting with shower facilities and access to our wig ovens. This facility is open to you on a daily basis and can be utilised on a 'drop-in' basis.

Lecture theatres and seminar rooms provide a formal environment for seminars, lectures and guest speakers.

### **Make-up kits:**

Make-up kits are essential and all students are required to purchase the course devised make-up kits on commencement of study. Your make-up, wig making, hairdressing and prosthetics kits will provide you with the necessary tools, equipment and specialist products for your projects in Level 4 and Level 5. The kits also provide you with the necessary professional tool kit to work flexibly, independently and collaboratively in a variety of media and performance contexts outside of the make-up studio environment. The prosthetic make-up kit is introduced at the beginning of the second year of the course. In Level 6 you will be expected to top-up your existing make-up kits with products and materials that are relevant to the nature of your chosen specialist make-up transformation work. The type of products and materials that you might need to purchase will also be dictated by the requirements of your chosen project work that will be outlined in your Learning Agreement. Many collaborative projects and productions include a designated budget to contribute towards make-up products and materials.

Make-up kits are discussed with you during the interview process and during the Level 5 unit *Professional Practice and Productions* where you will explore the nature of your specialist make-up transformation work in preparation for Level 6 study. A proportion of the course budget is set aside to provide a substantial contribution towards products and materials and to also aid the cost of educational visits.

## Generic Book List

*These titles are indicative and updated lists will be provided during the delivery of the course.*

This book list comprises a range of library resources by subject area, which you might find useful for your research throughout all units at all three Levels. The list is intended to give you an overview of the many theoretical and conceptual frameworks that relate to make-up for media and performance, but it is not exhaustive. Unit leaders will provide you with further project specific resources and you are also encouraged to research your individual projects with increasing independence as your studies progress. The titles on the list are recommendations only and you will not be expected to consult all of the material or purchase an extensive selection of books.

### **Critical Theory: Culture, Identity, the Spectacle, the Visual, Semiotics and Communication**

- Adams, M. V. (1996). *The multicultural imagination: race, colour, and the unconscious*. London: Routledge.
- Berger, J. (1972). *Ways of seeing*. London: Penguin. [also available as an eBook]
- Biddle-Perry, G. and Cheang, S. (eds.) (2008). *Hair: styling, culture and fashion*. London: Berg.
- Bruzzi, S. & Church-Gibson, P. (eds.) (2013). *Fashion cultures revisited: theories, explorations and analysis*. 2<sup>nd</sup> ed. London: Routledge.
- Castillo, D.R. et al. (2015). *Zombie talk: culture, history, politics*. Basingstoke: Palgrave Macmillan.
- Chandler, D. (2017). *Semiotics: the basics*. 3<sup>rd</sup> ed. London: Routledge. [also available as an eBook]
- Creed, B. (2005). *Phallic panic: film, horror and the primal uncanny*. Carlton, Vic., Australia: Melbourne University Press.
- Dale, T.M. and Foy, J.J. (eds.) (2015). *Jim Henson and philosophy: imagination and the magic of mayhem*. Lanham: Rowman & Littlefield.
- Estes, C.L., Biggs, S. and Phillipson, C. (2003). *Social theory, social policy and ageing: a critical introduction*. Maidenhead: Open University Press.
- Evans, C. (2007). *Fashion at the edge: spectacle, modernity and deathliness*. 2<sup>nd</sup> ed. New Haven, CT: Yale University Press
- Gowing, T.S. (2014). *The philosophy of beards*. London: The British Library.
- Hooks, B. (2015). *Black looks: race and representation*. Abingdon: Routledge. [also available as an eBook]
- Klanten, R., Hubner, M. and Ehmann, S. (2009). *Hair'em, scare'em*. Berlin: Gestalten.
- Morawetz, T. (2001). *Making faces, playing god: identity and the art of transformational make-up*. Austin: University of Texas Press. [also available as an eBook]
- Mulvey, L. (2009). *Visual and other pleasures*. Basingstoke: Palgrave Macmillan.
- Rankin (2009). *Alex Box*. London: Rankin Photography.
- Rose, G. (2016). *Visual methodologies: an introduction to the interpretation of visual materials*. 4<sup>th</sup> ed. London: Sage.
- Sim, S. and Van Loon, B. (2009). *Introducing critical theory: a graphic guide*. London. Icon Books. [also available as an eBook]

- Skinner, P. and Cock, E. (eds.) (2018). *Approaching facial difference: past and present*. London: Bloomsbury Academic.
- Ward, L. (2007). *Demons: visions of evil in art*. London: Carlton.
- Welters, L. & Lillethun, A. (eds.) (2011). *The fashion reader*. 2<sup>nd</sup> ed. Oxford: Berg.

### **Contemporary Film, TV, Stage and Celebrity Culture**

- Bordwell, D. and Thompson, K. (2020). *Film art: an introduction*. 12<sup>th</sup> ed. New York: McGraw-Hill.
- Church-Gibson, P. (2011). *Fashion and celebrity culture*. London: A & C Black.
- Ingham, R. (1998). *From page to stage: how theatre designers make connections between scripts and images*. Portsmouth: Heinemann Educational.
- Jones, R. E. (2004). *The dramatic imagination: reflections and speculations on the art of the theatre*. 2<sup>nd</sup> ed. London: Routledge. [also available as an eBook]
- Landis, J. (2011). *Monsters in the movies: 100 years of cinematic nightmares*. London: Dorling Kindersley.
- Postle, M. (ed.) (2005). *Joshua Reynolds: the creation of celebrity*. London: Tate.
- Pravadelli, V. (2015). *Classic Hollywood: lifestyles and film styles of American cinema, 1930-1960*. Urbana, IL: University of Illinois.
- Richardson, N. (2010). *Transgressive bodies: representations in film and popular culture*. Farnham: Ashgate.
- Rojek, C. (2001). *Celebrity*. London: Reaktion.
- Silver, A. and Ursini, J. (2011). *The vampire film: Nosferatu to True Blood*. 4<sup>th</sup> ed. Montclair, NJ: Limelight Editions.
- Smith, A. (2011). *Hideous progeny: disability, eugenics, and classic horror cinema*. New York: Columbia University Press.
- Spadoni, R. (2007). *Uncanny bodies: the coming of sound film and the origins of the horror genre*. Berkeley, CA: University of California Press.
- Turner, G. (2014). *Understanding celebrity*. 2<sup>nd</sup> ed. London: Sage. [also available as an eBook]
- Walt Disney Company and Lassell, M. (2002). *Disney on Broadway*. New York: Disney Editions.

### **Historical Context**

- Bashor, W. (2013). *Marie Antoinette's head: the royal hairdresser, the queen and the revolution*. Guilford, CT: Lyons Press.
- Basten, F. (2008). *Max Factor the man who changed the faces of the world*. New York: Arcade.
- Byrd, A. and Tharps, L. (2014). *Hair story: untangling the roots of black hair in America*. Rev. ed. New York: St Martin's Press.
- Corson, R. (2005). *Fashions in hair: the first five thousand years*. London: Peter Owen.
- Corson, R. (2001). *Fashions in makeup: from ancient to modern times*. London: Peter Owen.
- Cosio, R and Robins, C. (2000). *The eyebrow*. New York: Harper Collins.
- Cox, C. (1999). *Good hair days: a history of British hairstyling*. London: Quartet Books.
- Downing, S. (2012). *Beauty and cosmetics 1550–1950*. Oxford: Shire Publications. [also available as an eBook]
- Eldridge, L. (2015). *Face paint: the story of makeup*. New York: Abrams.

- Hernandez, G. (2017). *Classic beauty: the history of make-up*. 2<sup>nd</sup> ed. Atglen, PA: Schiffer.
- Marsh, M. (2009). *Compacts and cosmetics: beauty from Victorian times to the present day*. Barnsley: Pen & Sword.
- Martin, M. (2009). *Selling beauty: cosmetics, commerce and French society*. Baltimore: John Hopkins University Press. [also available as an eBook]
- Oldstone-Moore, C. (2017). *Of beards and men: the revealing history of facial hair*. Chicago: The University of Chicago Press. [also available as an eBook]
- Pallingston, J. (1999). *Lipstick*. New York: St Martin's Press.
- Reynolds, H. (2003). *A fashionable history of make-up and body decoration*. Oxford: Heinemann.
- Ribeiro, A. (2011). *Facing beauty: painted women and cosmetic art*. New Haven, CT: Yale University Press.
- Stenn, K. (2016). *Hair: a human history*. New York: Pegasus Books. [also available as an eBook]
- Woodhead, L. (2003). *War paint: Miss Elizabeth Arden & Helena Rubinstein; their lives, their times, their rivalry*. London: Virago Press.

### **International and Global Context**

- Baker, N. (2010). *Plain ugly: the unattractive body in early modern culture*. Manchester: Manchester University Press. [also available as an eBook]
- Banks, I. (2000). *Hair matters: beauty, power and black women's consciousness*. [eBook]. New York: New York University Press.
- Bazin, R. and Doublet, E. (2007). *Skin aging atlas: vol. 1 Caucasian type*. Paris: MED'COM.
- Bazin, R. and Flament, F. (2010). *Skin aging atlas: vol. 2 Asian type*. Paris: MED'COM.
- Bazin, R., Flament, F. and Giron, F. (2012). *Skin aging atlas: vol. 3 African-American type*. Paris: MED'COM.
- Bazin, R., Flament, F. and Rubert, V. (2015). *Skin aging atlas: vol. 4 Indian type*. Paris: MED'COM.
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Further guidance and suggestions about relevant **websites** and **electronic resources** are available in the online unit information which is on your course blog.

