A Resource for Your Cosmetology Career

TEACHER’S SUPPORT MATERIAL

Learning is a treasure that will follow its owner everywhere.

— Chinese Proverb
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Introduction
Welcome to Salon Fundamentals, an educational program designed to engage the learner in meaningful learning. Developed by Pivot Point International, Inc., the world leader in hair and beauty education, Salon Fundamentals offers an exciting, innovative system that looks toward the future and goes beyond the status quo. Using the latest techniques available in education, Pivot Point has found ways to make both teaching and learning more effective and interesting.

Attracting the curiosity and maintaining the interest of learners pose a greater challenge today than they have in the past. The information age allows access to answers when and where they are needed and new products entertain as they educate. Cosmetology education as well must be meaningful to grab learner attention and participate with the learners in their ever-expanding technological universe. As educators, we must be able to quickly identify how each element of change and new information will benefit us in our task of preparing new generations of stylists for the salons of tomorrow.

In addition, constant discoveries about the workings of the human brain create new opportunities to enhance and deepen the learning process, especially for students for whom more traditional methods yield minimal success. This powerful material helps educators reach new levels of effectiveness with learners. Dr. Clif St. Germain, a leading expert in the area of student learning and study, is among those championing the way to reach the learner. For more than 30 years, his dedication and passion have been directed to helping the learner learn. It is indeed fortunate and certainly an opportunity for the cosmetology industry that he agreed to serve as the consultant on learning for the Salon Fundamentals program. Dr. Clif St. Germain’s guidance, combined with the proven success of the Pivot Point publishing team, offers a program that helps direct student thinking, improve memory, manage information and tap into natural intelligence. That program, Salon Fundamentals, will lead the way in educating cosmetology students.

Program Overview
The Salon Fundamentals Cosmetology program consists of seven primary components:

- Textbook
- Study Guide
- DVD Library
- Teacher’s Support Material (Print and CD-ROM)
- Learner’s CD-ROM
- Knowledge Builder CD-ROM
- Exam Prep (Licensure Preparation Guide)
**Salon Fundamentals Cosmetology Textbook**

Designed to be the theory reference book used by students to prepare and successfully complete written and practical licensure exams and gain entry-level salon employment, the *Salon Fundamentals Cosmetology Textbook* is written in an easy-to-read, friendly style. Sidebars, charts and highlighted, capitalized, bold and italicized text help point out key learning points. Step-by-step photos guide students through the “hands-on” lessons. Rubrics that allow student and teacher assessment accompany each practical procedure. The textbook also contains all relevant information toward meeting the National Industry Standards and provides a lifetime reference for all fundamental areas of cosmetology. The 15 chapters in the textbook are divided into three units.

- Unit One, Chapters 1-6 deal with the essentials of theory, often referred to as core topics.
- Unit Two, Chapters 7-13 all relate to the study of hair.
- Unit Three, Chapters 14 and 15, provide information on the specialized services of nails and skin.

**Salon Fundamentals Cosmetology Study Guide**

The *Study Guide* is a companion workbook designed to engage the learner, improve retention and deepen student understanding of the fundamental principles of cosmetology. The *Study Guide* encourages students to write or draw their thoughts and transform what they are learning into products and thoughts that make sense to them. A note-taking system called “SmartNotes” provides a method for students to manage, personalize and prioritize the information they are learning. Activities to reinforce learning and 15 self-test Challenges and chapter tests called Brain Conditioners offer preparation for licensure exams.

The *Study Guide* aims to help students build a diverse set of learning tools by presenting material and practice within seven Mindframes: Previewing, Naming, Connecting, Self-Checking, Applying, Self-Testing and Journaling. These Mindframes in combination and proportion with each other bring a wholeness and balance to individual lessons as well as entire sections of the learning endeavor. Retention and transfer to the real world both increase as more of the mind is engaged.

This innovative component is actually a practical workbook, theory workbook and review for exams all rolled into one fun, interactive tool for student learning.

**Salon Fundamentals Cosmetology DVD Library**

Literally the textbook in motion, *Salon Fundamentals Cosmetology* companion DVD program consists of discs that visually reinforce key points and bring practical procedures to life. DVD programming allows greater interactivity with menu-driven access to whatever you need whenever you need it. Educational options increase with the DVD, allowing for freeze-frame, slow-motion capabilities as well as closed captioning for the hearing impaired.
Salon Fundamentals Cosmetology Learner’s CD-ROM
The most interactive component of the Salon Fundamentals Cosmetology program, the Learner’s CD-ROM offers multiple-choice final exam with scoring features, exercises that challenge and games that increase retention and make learning fun. The “drag-and-drop” feature allows students to complete interactive exercises and determine if they know the subject area or need further study. Informative video bytes of knowledge that can be reviewed over and over again prepare students for licensing, gainful employment and mastery of the practical skills. The CD-ROM also contains printable resources including chapter glossaries, hangman games and crossword puzzles.

Salon Fundamentals Knowledge Builder CD-ROM
Salon Fundamentals Knowledge Builder CD-ROM is an assessment tool that enables educators to easily create custom and randomized tests and study guides in both print and electronic formats. Question banks for each of the Salon Fundamentals Cosmetology Textbook chapters are provided within the application and contain over 1,800 questions. Educators can also create, use and save their own banks of questions. Available question styles include Multiple Choice, True/False, Short Answer, Essay and Graphic. Test Wizard makes it easy for anyone to create new tests within minutes by following screen prompts. Drag-and-drop capability for question arrangement gives the educators complete control over the test organization. Electronic test results are scored automatically, with a summary emailed to the instructor.

Salon Fundamentals Cosmetology Exam Prep
(Licensure Preparation Guide)
The Salon Fundamentals Cosmetology Exam Prep book is a small, but powerful tool designed to prepare students for the state board licensure exam. Comprised of 15 chapters and more than 1,000 test questions, this valuable booklet acts as a mock state board exam that closely mimics questions found on the exams in great detail, featuring similar industry terminology and test-question styles to help students succeed. The Exam Prep book features a chapter test for each chapter of the textbook, a final exam of 100 questions that covers the entire textbook, and answer keys for all tests at the back of the book. In addition, a section titled “Did You Know?” provides summary statements organized by chapter that incorporate the correct answer to every question found in the chapter review tests.
Salon Fundamentals Teacher’s Support Material (TSM) and CD-ROM

Salon Fundamentals Teacher’s Support Material (referred to as TSM) is designed to assist you in preparing and presenting dynamic material to the learner. Hopefully you will see the TSM as a mentor, offering suggestions and comments regarding best-practice delivery and ideas to help you help the learner. The ideas presented in this area come from teachers with vast backgrounds and experience in presenting theoretical information. That realization can give you as a classroom teacher a certain sense of security. You are not alone. The Salon Fundamentals Teacher’s Support Material is there in the classroom with you, suggesting, reminding and mentoring your delivery to the learner.

The Teacher’s Support Material is the manual for the educator. It features 45 lesson plans that correspond to the textbook and highlight best practice delivery methods including a wide variety of learning connections to help your students reach their fullest potential. It also includes curriculum support, assessment tools including sample tests and much, much more.

The Salon Fundamentals Teacher’s Support Material CD-ROM contains two types of files for your use. The entire TSM, which includes the Teacher’s Study Guide, is contained in a PDF file that serves as your master file on the disc, which is printable but cannot be edited or changed. However, editable lesson plans, as well as a blank rubric template, are included on the disc. The ability to modify plans can be a real advantage when arranging modular scheduling, revising curriculum or simply adding notes.

The layout is intended to be an easy-to-follow reference and is developed with the thought of flexibility and personalization. The three-ring binder format allows you to make the TSM your own by adding some of your own information and handouts or other relevant material. It also allows us the opportunity to send you updates or new information. Throughout the lesson plans you will also find areas for your own notes. These sections are our way of helping you personalize the information for your use.

Because your time is precious, there is a need to have this manual be easy-to-use and easy-to-read. Methods that have been applied to accomplish a user-friendly approach include:

- Contents overview
- Tabs for each section and chapter to provide quick reference
- Curriculum development and planning charts
- Reproducible masters for written tests, saving you hours of test creation
- Reproducible masters for Rubric assessment of practical skills

In an effort to help you become familiar with this manual, listed below are its major sections and a description of each:

Contents
The Contents identify the location of items contained in this manual by section and page number.

Section One: Preface
The Preface contains the introduction, program overview and information about this manual.
Section Two: Curriculum Support
The following curriculum development and planning tools are designed to make implementation of *Salon Fundamentals* as easy as possible.

- At-A-Glance Curriculum Chart
- Detailed Curriculum Planning Chart
- Hair Usage Chart
- Curriculum Cards

The **At-A-Glance Chart** provides an overview of the lesson plan title and number, goals, procedures and suggested timing assigned to each lesson plan. It is intended to be a thumbnail, quick reference to assist you in developing the flow of curriculum material.

The **Detailed Curriculum Planning Chart**, includes additional information for each chapter such as titles of the Learning Connections (activities) found in the *Teacher’s Support Material*, Rubric titles, comments regarding the lesson and the suggested amount of time to allot for the lesson.

**Curriculum Cards** are a flexible tool that helps you visually see your curriculum as you build it. The pages presented here are reproducible masters. You can make a copy of each page, cut the cards out and have a quick, movable planning system. Being able to mount the cards on a planning board or lay them out on a table offers a visual, organizational tool that takes away the complexity of turning page after page to locate page references, etc. Each card references the unit name, lesson plan name and number, learning objective, page reference and allows a blank space for time, so you can determine how much time you want to use to cover the information. Use the suggested time on the Detailed Curriculum Planning Chart and compare it to your needs, customize the cards by filling in the timing space, which is intentionally left blank for this purpose.

Each procedure in the *Salon Fundamentals Textbook* is printed on an individual curriculum card representing the practical exercises featured in this course. Curriculum integration now becomes an easy task when using *Salon Fundamentals* Curriculum Cards.

The **Hair Usage Chart**, is intended to help you regarding the allocation of the valuable commodity of training hair. The Hair Usage chart leads you through the most economical way to schedule the exercises performed on mannequins. The *Salon Fundamentals* program was developed using two mannequins.
Section Three: Lesson Plans
This section contains 45 sample lesson plans that correlate with the major concepts from the 15 chapters in the Salon Fundamentals Textbook. These 45 lesson plans are intended to offer suggested structure to the learning process, save preparation time for the educator, provide emphasis points and—as an added benefit—supply a source of relevant experiential activities and review sessions that support the delivery of information.

The number of lesson plans per chapter varies and relates directly to the number of objectives shown on the first page of each chapter in the textbook. The Lesson Plans for each chapter can be easily located by the tabs indicating Chapters 1-15. Each lesson plan within the chapter has been assigned a number. Lesson Plan 1.1 refers to the first lesson plan in Chapter One. Lesson Plan 1.2 refers to the second lesson plan in Chapter One. Lesson Plan 2.3 refers to the third lesson plan in Chapter Two. Each lesson plan also displays the lesson plan number in the footer found on each page and in prominent headings. The first page of each chapter offers an advanced organizer, displaying the number of lesson plans for the chapter, which relates directly to “The Plan” found in the Textbook and Study Guide.

Pages two and three of each chapter represent the preparation and introductory dialogue for the lesson. The introductory dialogue is also referred to as the anticipatory set or instructional set in educational terms. Pages two and three of each lesson plan include the following educational structure:

- Overview of the chapter
- Learning objectives
- Rationale
- Support materials needed for the lesson
- Prior preparation for the lesson
- Additional educator resources
- Best-practice delivery methods and learner strategies
- Optional follow-up assignment
- Notes to the educator
- Agenda at-a-glance
- Suggested timing for the lesson
- Suggested opening activity for the lesson

Following pages two and three of each chapter is the teacher support material designed to assist in delivering the content of the lesson. This area contains support pages that include the related objective, emphasis points and a column for your notes. The next section is called Learning Connections and contains experimental activities that can be used to reinforce learning. Even though these connections are assigned to specific lesson plans, you will find that many of them are interchangeable.
The last section entitled, “Present Closing” contains a review activity that can be used for closing the lesson.

Woven throughout the lesson plans are quotes taken from many of the excellent educational sources contained in the Bibliography. These quotes are chosen and placed here as STILL POINTS within the always active, sometimes hectic lives of the classroom teacher as pebbles whose ripples reach multiple shores with rich meaning. You are invited to let their words and images resonate within you and to respond in personal, written fashion with what they mean for you and your teaching.

Suggested timing is listed for each lesson plan. This timing is flexible and can be adjusted to meet your needs. Variances in timing would include the number of students per lesson, the amount of supplemental material covered, the progress of the learner and required curriculum hours. You will note that some chapters contain lesson plans that have 30 or more hours as the suggested timing due to the number of procedures attached to the lesson plan. It is assumed that workshop events would be held for each of these procedures and that amount of time has been reflected.

Section Four: Assessments
Master copies for 15 chapter tests, three unit tests and one final exam are located in this section. In addition, a master answer sheet for the student to use during testing accompany the chapter, unit and final exam. Answer grids for the teacher to use for checking can be found in this section for the chapter, unit and final exam.

Section Five: Appendix
Handouts to support specific lesson plans can be found in the Appendix. In addition, an Industry Resource lists trade associations, websites, trade publications, recommended reading and additional educational products available from Pivot Point.

The Course of Study Checklist, is a list of all the expected outcomes found in the Salon Fundamentals Textbook. It is helpful when integrating Salon Fundamentals into other lesson plans, but is primarily planned as a checklist for students as they progress through the theory program. It includes a place for the date the student attended the class and a space to list the instructor teaching the class. It is referred to as a checklist because students are able to check to see if they have covered the material as they travel through the course. This check is especially important if you do not plan to cover the book in sequential order.
Also located in the Appendix is an annotated bibliography to support the educational philosophy reflected within the *Salon Fundamentals* program. Titles listed in this area provide an educational reference for the origin and rationale of the integrated learning prompts designed to enliven learner engagement, improve retention and deepen student understanding of the fundamental principles of cosmetology. Any educator in pursuit of lifelong learning will find an ongoing source of inspiration and challenge.

**Section Six: Teacher’s Study Guide**

The completed SmartNotes found here have been done by several different people to allow you to see different versions of note-taking. Since this area is designed to be personal for each learner, there is no right or wrong method. Some of the completed SmartNotes have doodling or drawing added to them, which is highly encouraged in the *Study Guide*. You may wish to create your own drawings on the completed pages. Perhaps you will even decide to complete your own SmartNotes from start to finish, using the accompanying blank copy, in an effort to personalize the information for yourself. In order to provide as much printed information as possible, we have left the drawing to you.

You will probably notice that the sample note-taking is fairly structured. Again, in an effort to provide as much information as possible, this structure works best. A student’s SmartNotes or a seasoned teacher’s copy will probably not look as structured as the samples shown in this book.

In this area you will note that not all of the activities have been completed. If the activity is very personal in nature, it is left to the student’s own comments, such as the area for reflection or requested opinion. As an example, on page 123, a Thinking Map is provided for the student to combine, relate and apply what they are learning. In the completed example, this particular student has used approximately 75% of the words, but has left some of the major concepts out. As you review the student’s work, you might point out the key area that is missing and ask where it would go, in an effort to inspire additional connections. The reference page(s) for the Challenge can be found in the Memory Box chart following the Challenge. The answers for the Brain Conditioners are noted in red. Page numbers for the Brain Conditioners are found in the Final Review grid.

When first working with the *Study Guide*, it is very tempting as an educator to check right or wrong the information being gathered by the student. However, the guiding principle here is that the student is actively transforming the information to create learning. It is a work in progress.

The entire *Teacher’s Study Guide* is available on the *TSM CD-ROM*, which includes Rubrics.
Each full practical procedure has its own assessment form called a Rubric. In the preface of the Study Guide, the student has directions for using the Rubric as a self-assessment. A copy of each Rubric is also found in the Study Guide, which allows student self-assessment and test preparation. Copies of each Rubric can be made or the student can use a pencil and complete this form as often as necessary. This same tool can be used for your final assessment of the student’s practical work. Salon timing guidelines are listed in the Learning Connections of each related lesson plan. These guidelines combined with the Rubric allow you to rate the competency of the learner. The Rubrics, also found in your Teacher’s Study Guide PDF on the TSM CD-ROM, can be printed for your assessment needs.

**Conclusion**

The purpose of the Salon Fundamentals Teacher’s Support Material manual is to support your teaching efforts when using the Salon Fundamentals program. In addition, Pivot Point invites you to visit the website at www.pivot-point.com to receive updates and ongoing information on training and support. Another more personal support tool we would like to offer is “person-to-person” support through phone or email. Please feel free to contact us with any educational questions, comments or concerns you may have regarding the Salon Fundamentals program using the following information:

**Phone toll-free in the U.S.**

**800.886.4247**

**email:**

**info@pivot-point.com**
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13. Hair Coloring
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SECTION SIX: Teacher’s Study Guide
The At-A-Glance Curriculum Chart is designed to be a quick reference to assist you in becoming familiar with the chapter titles, major topic areas and suggested timing references when starting to plan your curriculum routing or flow with the Salon Fundamentals program.

Review the chart to notice that the Salon Fundamentals Textbook contains three units, along with 15 chapters, 45 lesson plans and, as shown by the suggested times for each lesson plan in the far right column, approximately 279 hours of potential curriculum. The suggestion of 279 hours is derived from comparing various existing theory schedules and requirements. You of course, have the ability to determine the number of hours you will offer particular aspects of the Salon Fundamentals, program based on the requirements of your regulating agency, published school curriculum hours and/or personal educational needs and preferences.

Each chapter has been divided into major concept areas. For example, in Chapter One, Professional Development, the three major concept areas are: Healthy Body and Mind, Effective Communication and Human Relations. A lesson plan has been developed for each of these major concepts. In some cases you will notice that a suggested time frame of two hours is listed, while another lesson plan may list 30 hours. Times will vary on the lesson plans according to the amount of material related to the major concept. However, the largest differences in timing derive from the lesson plans that contain practical procedures. Practical procedures can be found in Chapters 7 and 9-15.

Use this chart for quick reference when planning your curriculum flow or as a checklist to determine differences in timing. To help with future curriculum development, you can list your designated times next to the suggested timing.

This chart is also helpful when making decisions regarding integration of curriculum, providing again a quick reference on timing.
# AT-A-GLANCE CURRICULUM CHART

<table>
<thead>
<tr>
<th>CHAPTER NUMBER</th>
<th>CHAPTER NAME</th>
<th>LESSON PLANS FOR THE CHAPTER</th>
<th>TIME PER LESSON (HOURS)</th>
<th>TOTAL TIME (HOURS)</th>
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<tbody>
<tr>
<td>1</td>
<td>Professional Development</td>
<td>Healthy Body and Mind</td>
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<td>Salon Ecology</td>
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<td></td>
<td></td>
<td>Draping, Shampooing and Scalp Massage</td>
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<td>8</td>
<td>Design Decisions</td>
<td>Design Decision Considerations</td>
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<td>Client Consultation</td>
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<td>Design Composition</td>
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<td>9</td>
<td>Haircutting</td>
<td>Haircutting Theory</td>
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<td>Haircutting Procedures</td>
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<td>Hairstyling</td>
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<td>Thermal Styling</td>
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<td>Wet Styling</td>
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<td>Long Hair Styling</td>
<td>8</td>
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<td>11</td>
<td>Wigs and Hair Additions</td>
<td>Wigs and Hairpieces</td>
<td>4</td>
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<td>Hair Additions</td>
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<td>12</td>
<td>Chemical Texturizing</td>
<td>Perming</td>
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<td>Chemical Relaxing</td>
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<td>Curl Reforming</td>
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<td>13</td>
<td>Hair Coloring</td>
<td>Color Theory</td>
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<td>Identifying Existing Hair Color</td>
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<td>Changing Existing Hair Color</td>
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<td>14</td>
<td>The Study of Nails</td>
<td>Nail Theory</td>
<td>5</td>
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<td>Natural Nail Care</td>
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<td>Artificial Nail Care</td>
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<td>15</td>
<td>The Study of Skin</td>
<td>Skin Theory</td>
<td>4</td>
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<td>Skin Care</td>
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<td>Hair Removal</td>
<td>4</td>
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<td>Makeup</td>
<td>6</td>
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</table>

**TOTAL SUGGESTED HOURS** ................................................................. 279
SALON FUNDAMENTALS CURRICULUM PLANNING CHART

The Detailed Curriculum Planning Chart contains a listing of all lesson plans, goals, Learning Connections (activities) and suggested timing for each lesson plan and chapter.

1. Review the chart by identifying the information found in each column.

2. Determine if there are any areas that your program does not offer by reviewing the Goals column. (In some cases such areas might include The Study of Skin, The Study of Nails, Electrolysis, etc.) Also determine any areas you feel you want or need to expand beyond the suggested number of hours found on the chart. If you plan to teach all areas of the Salon Fundamentals program and do not plan to add or subtract hours, skip statement three and move on to statement four.

3. Place the plus or minus number of hours you plan to reduce or add to any particular lesson plan in the far right column next to the number of suggested hours for that lesson.

4. Review the Learning Connections (activities) found at the end of each lesson plan in Section Two of this book. Use the Learning Connections column as a checklist to record which Connections you will use or delete. You can update the editable lesson plans provided on the TSM CD-ROM and print out new versions based on your desired changes.

5. Once you have established which Connections you want to keep or delete, place the plus or minus number in the far right timing column, next to any hours you may have added or reduced based on points 2-3. All Learning Connections are written to cover no more than fifteen minutes of classroom time, with an average class size of 25.

6. Now add or subtract the numbers you have positioned in the Timing column from the original suggested timing and you will have derived the number of hours you need to route for your curriculum.

7. Now you are ready to place your suggested timing on the Salon Fundamentals Curriculum Cards found in this section and begin planning the order in which you want the material to be presented.
# CHAPTER 1: PROFESSIONAL DEVELOPMENT

<table>
<thead>
<tr>
<th>LESSON PLAN NUMBER AND TITLE</th>
<th>OBJECTIVES</th>
<th>LEARNING CONNECTIONS</th>
<th>TIMING (IN HOURS)</th>
</tr>
</thead>
</table>
| 1.1 Healthy Body and Mind   | • List the recommended number of hours to sleep per night  
• Identify the effects of regular exercise  
• Recognize the value of a balanced diet  
• Explain the differences between personal and public hygiene  
• Describe the elements involved in presenting a professional image  
• Define the ergonomic posture steps to prevent injury while working | “Tell a Story”  
“Professional Journey”  
Guest Speaker  
Bulletin Board  
Optional Assignments  
“Speak Up” Review | 2 |
| 1.2 Effective Communication | • Describe various nonverbal body language signs  
• List the voice and grammar guidelines for verbal communications  
• Identify the keys to effective two-way communication | “Silent Partner”  
“Body Language”  
“Emphasis”  
“The Secret Word”  
“Professional Journey”  
“Greeting Role Play”  
“Tic Tac Toe” Review | 2 |
| 1.3 Human Relations         | • Understand the role personality, attitude and habits play in human relations  
• Recognize consideration and cooperation as the foundation for teamwork  
• Explain the guidelines for professional ethics | “Habit Mail”  
Textbook Exercise  
“Feeling Late”  
“Put a Lid on It”  
“Code of Ethics”  
“Professional Journey”  
“6 in a Row” | 3 |

# CHAPTER 2: SALON ECOLOGY

<table>
<thead>
<tr>
<th>LESSON PLAN NUMBER AND TITLE</th>
<th>OBJECTIVES</th>
<th>LEARNING CONNECTIONS</th>
<th>TIMING (IN HOURS)</th>
</tr>
</thead>
</table>
| 2.1 Microbiology            | • Define the types and classifications of bacteria and viruses  
• Explain the growth and reproduction patterns of bacteria and viruses  
• Describe the relationship of bacteria and viruses to the spread of infection | “The Shop”  
“The Germ Farm”  
Classroom Environment  
“Pictionary”  
Guest Speaker  
“Heads or Tails” Review | 2 |
| 2.2 Infection Control       | • Define and demonstrate sanitation precautions and procedures  
• Define and demonstrate disinfection precautions and procedures  
• Describe sterilization | “Infection Control Patrol”  
“Infection Control Tasks”  
“Infection Control Jingles”  
“Last But Not Least”  
“Lists, Lists, and more Lists”  
“Go to your Corner” Review | 3 |
| 2.3 First Aid               | • Define the first aid applications for minor burns  
• Define the first aid applications for cuts  
• Define the first aid applications for choking  
• Define the first aid applications for eye injury  
• Describe the first aid applications for fainting | “Tall Story”  
“Red Cross Speaker”  
“Safety Windowpanes”  
“Human Outline” Review | 3 |
### CHAPTER 3: ANATOMY AND PHYSIOLOGY

<table>
<thead>
<tr>
<th>LESSON PLAN NUMBER AND TITLE</th>
<th>OBJECTIVES</th>
<th>LEARNING CONNECTIONS</th>
<th>TIMING (IN HOURS)</th>
</tr>
</thead>
</table>
| 3.1 Building Blocks of the Human Body | - Define the structure and function of cells  
- Define the structure and function of tissues  
- Recognize the function of the primary organs of the human body  
- Define and describe the function of the body systems within the human body | Interesting Facts  
“Think Tank”  
“Body Talk”  
“Tell a Story” Review | 2 |
| 3.2 Basic Body Systems | - Describe the structure and function of the skeletal system  
- Describe the structure and function of the muscular system  
- Describe the structure and function of the circulatory system  
- Describe the structure and function of the nervous system  
- Describe the structure and function of the digestive system  
- Describe the structure and function of the excretory system  
- Describe the structure and function of the respiratory system | “Body Search”  
Dr. I.M. Screen  
“Skeletal Mobiles”  
“Muscular Charades”  
“Headliners”  
“Timed Reflex”  
“Red Ball, Green Ball” Review  
“Body Tracers” Review | 15 |

### CHAPTER 4: ELECTRICITY

<table>
<thead>
<tr>
<th>LESSON PLAN NUMBER AND TITLE</th>
<th>OBJECTIVES</th>
<th>LEARNING CONNECTIONS</th>
<th>TIMING (IN HOURS)</th>
</tr>
</thead>
</table>
| 4.1 Principles of Electricity | - Define the 10 major terms used in electricity  
- Describe the safety measures to be followed when using electrical appliances | “Where Were you When the Lights Went out?”  
Historical Point of Interest Experiment  
“Electrical Sounds”  
“Lights Out!” Review | 2 |
| 4.2 Electricity in Cosmetology | - Explain the three kinds of effects that can be created by electric current during cosmetology services  
- List three kinds of effects that can be created by electric current as it is used during electrotherapy and light therapy treatments | “Plans For the Trip”  
Classroom Environment  
Historical Point of Interest  
Guest Speaker  
Optional Assignment  
“Concentration”  
“Human Outline” Review | 5 |

### CHAPTER 5: CHEMISTRY

<table>
<thead>
<tr>
<th>LESSON PLAN NUMBER AND TITLE</th>
<th>OBJECTIVES</th>
<th>LEARNING CONNECTIONS</th>
<th>TIMING (IN HOURS)</th>
</tr>
</thead>
</table>
| 5.1 Matter | - Define matter  
- List the five elements of hair  
- Describe the structure and behavior of atoms and bonds | “Chemical Cartoons”  
“Famous Pairs”  
“Atomic Building” Review | 2 |
| 5.2 The pH Scale | - Describe the pH scale and values associated with water, acids and alkalines | “Plans For the Trip”  
Classroom Environment  
Historical Point of Interest  
Guest Speaker  
Optional Assignment  
“Concentration”  
“Human Outline” Review | 3 |
| 5.3 Chemistry of Cosmetics | - Identify the precautions necessary for various classifications of chemicals when working with professional products and cosmetics | “Search For Directions”  
“Chemical Safety Workshop”  
“Label Comparisons”  
“It’s a Strike!” Review | 4 |
### CHAPTER 6: SALON BUSINESS

<table>
<thead>
<tr>
<th>LESSON PLAN NUMBER AND TITLE</th>
<th>OBJECTIVES</th>
<th>LEARNING CONNECTIONS</th>
<th>TIMING (IN HOURS)</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.1 The Beauty Industry</td>
<td>• Establish short- and long-range personal goals within the beauty industry</td>
<td>“Panel of Grads” “What’s my Line?” “Lottery” Review</td>
<td>2</td>
</tr>
</tbody>
</table>
| 6.2 Job Search              | • List the steps necessary to search for a job  
• Explain the questions to be asked during a job interview  
• Describe personal qualities that will be evaluated during the interview  
• Identify potential job benefits that an employer might offer | “Sorry” “Stretch to the Top” “Question Board” Review | 2 |
| 6.3 Professional Relationships | • List the steps used to develop and maintain professional relationships with coworkers, fellow professionals and employees  
• Build clientele by developing and maintaining professional relationships | “Referrals, Please” “Client Builders” “One Minute Topics” “Client Building Wheel of Fortune” Review | 2 |
| 6.4 Salon Ownership         | • Describe salon ownership types, structure, operations and requirements for the practice of good business | “The Bean Counter” “Mini-Salon” “Write Your Own Check” “Question Gallery” Review | 3 |
| 6.5 Salon Retailing         | • Define the techniques used to recommend retail product sales to clients  
• List methods used to close the sale  
• Identify five buyer types  
• Describe follow-up techniques after a retail sale  
• Describe effective retail displays and inventory control procedures | “Going Once, Going Twice, Sold!” “Ready, Camera, Action” “Name that Product” Review | 4 |

### CHAPTER 7: TRICHOLOGY

<table>
<thead>
<tr>
<th>LESSON PLAN NUMBER AND TITLE</th>
<th>OBJECTIVES</th>
<th>LEARNING CONNECTIONS</th>
<th>TIMING (IN HOURS)</th>
</tr>
</thead>
</table>
| 7.1 Hair Theory             | • Describe the formation of hair  
• Identify the growth and structure of hair  
• Define the behavior of hair  
• Explain how hair gains color | “Create a Hair Strand” “Bad Hair Day” “Hairy” Review | 4 |
| 7.2 Hair Care               | • Identify the precautions necessary for various classifications of chemicals when working with professional products and cosmetics | “Hair Evaluation 101” “Hair Disorders Windowpanes” “Hair Evaluation 101” Review | 2 |
| 7.3 Draping, Shampooing and Scalp Massage | • Rubric  
• Draping, Shampooing and Conditioning  
• Scalp Massage | “Shampoo Mentor” “Rubric” Guest Speaker “Show you know Shampoo” “Suds In” Review | 6 |
### CHAPTER 8: DESIGN DECISIONS

<table>
<thead>
<tr>
<th>LESSON PLAN NUMBER AND TITLE</th>
<th>OBJECTIVES</th>
<th>LEARNING CONNECTIONS</th>
<th>TIMING (IN HOURS)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8.1 Design Decisions</td>
<td>• Identify proportions used when creating a design for the human body and face</td>
<td>“Visual Perceptions” “Celebrity Considerations” “Design Considerations Workshop” Review</td>
<td>3</td>
</tr>
<tr>
<td>8.2 Client Consultation</td>
<td>• Recognize and analyze key areas to create and support the client’s total image by using proper communication skills during the client consultation</td>
<td>“The Greatest Invention Ever” “It’s all in your Attitude” “Musical Thinking Map” Review</td>
<td>3</td>
</tr>
<tr>
<td>8.3 Design Composition</td>
<td>• Identify the design elements and principles used to compose designs</td>
<td>“Creative Building” “The Line Up” “Silent Solutions” Review</td>
<td>2</td>
</tr>
</tbody>
</table>

### CHAPTER 9: HAIRCUTTING

<table>
<thead>
<tr>
<th>LESSON PLAN NUMBER AND TITLE</th>
<th>OBJECTIVES</th>
<th>LEARNING CONNECTIONS</th>
<th>TIMING (IN HOURS)</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.1 Haircutting Theory</td>
<td>• Identify the essential haircutting tools • Locate and explain the areas of the head • Describe the fundamental cutting techniques</td>
<td>“The Best and Worst” “Cutting Connections” “Reporting Trios” Review</td>
<td>5</td>
</tr>
<tr>
<td>9.2 Haircutting Procedures</td>
<td>• Rubrics  • Solid Form Haircut • Increase-Layered Haircut • Graduated Form Haircut • Uniformly Layered Haircut • Combination Form Haircut • Square Form Haircut • Fade Haircut</td>
<td>“Cutting Comparisons” “Building Proficiency” “Verbal Reflections” Review</td>
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### CHAPTER 10: HAIRSTYLING

<table>
<thead>
<tr>
<th>LESSON PLAN NUMBER AND TITLE</th>
<th>OBJECTIVES</th>
<th>LEARNING CONNECTIONS</th>
<th>TIMING (IN HOURS)</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.1 Hairstyling Theory</td>
<td>• List primary hairstyling considerations • Identify the fundamentals of hairstyling theory • Define hairstyling essentials • Describe infection control and safety as it pertains to hairstyling • Explain the client consultation as it pertains to hairstyling</td>
<td>“Upside Down Drawing” “Pipe Cleaner Curls” “Spheroids, Oblates and Prolates” “Brain Conditioner” Review</td>
<td>3</td>
</tr>
<tr>
<td>10.2 Thermal Styling</td>
<td>• Rubrics  • Air Forming Solid Form • Scrunching Layered Form • Air Forming Graduated Form: Round Brush • Air Forming Layered Form: Round Brush • Air Forming Combination Form: 9-Row Brush • Air Forming Combination Form: Round Brush/Curling Iron • Pressing and Curling</td>
<td>Continual Improvement “Directional Flow” “Brain Conditioner” Review, cont’d.</td>
<td>30</td>
</tr>
<tr>
<td>10.3 Wet Styling</td>
<td>• Rubrics  • Fingerwaves and Flat Pincurls • Straight Volume Rollers and Pincurls • Curvature Volume Rollers and Pincurls</td>
<td>“Is It? or Isn’t It?” “Chain of Pearls” “Shapes of Time” “Brain Conditioner” Review, cont’d.</td>
<td>17</td>
</tr>
<tr>
<td>10.4 Long Hair Styling</td>
<td>• Rubrics  • Three-Strand Overbraid • Three-Strand Underbraid • French Twist</td>
<td>“It’s as Easy as 1-2-3!” “Famous Long Hairs” “Brain Conditioner” Review, cont’d.</td>
<td>8</td>
</tr>
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</table>
# CHAPTER 11: WIGS AND HAIR ADDITIONS

<table>
<thead>
<tr>
<th>Lesson Plan Number and Title</th>
<th>Objectives</th>
<th>Learning Connections</th>
<th>Timing (In Hours)</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.1 Wigs and Hairpieces</td>
<td>• List the history of wigs and hairpieces</td>
<td>Guest Speaker</td>
<td>4</td>
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<tr>
<td></td>
<td>• Explain the composition, colors and construction of wigs and hairpieces</td>
<td>“If You Could…”</td>
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<td></td>
<td>• Identify wig and hairpiece essentials</td>
<td>“Best Question” Review</td>
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<td></td>
<td>• Describe infection control and safety procedures for wigs and hairpieces</td>
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<tr>
<td></td>
<td>• Describe wig services</td>
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<td></td>
<td>• Identify hairpiece types</td>
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<tr>
<td>11.2 Hair Additions</td>
<td>• Define hair additions</td>
<td>“Go to any Length”</td>
<td>2</td>
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<td></td>
<td>• Describe five methods of hair addition attachment</td>
<td>“Student Competition”</td>
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<td></td>
<td>• Identify hairpiece types</td>
<td>“Nametag” Review</td>
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# CHAPTER 12: CHEMICAL TEXTURIZING

<table>
<thead>
<tr>
<th>Lesson Plan Number and Title</th>
<th>Objectives</th>
<th>Learning Connections</th>
<th>Timing (In Hours)</th>
</tr>
</thead>
<tbody>
<tr>
<td>12.1 Perming</td>
<td>• Rubrics</td>
<td>“Hair Change”</td>
<td>14</td>
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<td></td>
<td>• Rectangle Perm Wrap</td>
<td>“Pipe Curls”</td>
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<td></td>
<td>• Bricklay Perm Wrap</td>
<td>“Sound Effects for Perming”</td>
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<td>• Spiral Bricklay Perm Wrap</td>
<td>“Perm Board”</td>
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<td></td>
<td>• Oblong and Spiral Bricklay Perm Wrap</td>
<td>“Sketch Head Sheets”</td>
<td></td>
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<tr>
<td></td>
<td>• Identify hairpiece types</td>
<td>“Air Express” Review</td>
<td></td>
</tr>
<tr>
<td>12.2 Chemical Relaxing</td>
<td>• Rubrics</td>
<td>“Why Relax”</td>
<td>8</td>
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<td></td>
<td>• Virgin Thio Relaxer</td>
<td>“Relaxing Simulation”</td>
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<td>• Relaxer Retouch</td>
<td>“Sweet” Review</td>
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<tr>
<td>12.3 Curl Reforming</td>
<td>• Rubrics</td>
<td>“Putting it All Together”</td>
<td>5</td>
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<td></td>
<td>• Curl Reforming: Contour Wrap</td>
<td>“Foam Toys”</td>
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<tr>
<td></td>
<td>• Identify hairpiece types</td>
<td>“Phraseology” Review</td>
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</table>

# CHAPTER 13: HAIR COLORING

<table>
<thead>
<tr>
<th>Lesson Plan Number and Title</th>
<th>Objectives</th>
<th>Learning Connections</th>
<th>Timing (In Hours)</th>
</tr>
</thead>
<tbody>
<tr>
<td>13.1 Color Theory</td>
<td>• Define color</td>
<td>“Magic Coloring Book”</td>
<td>2</td>
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<tr>
<td></td>
<td>• Describe the law of color</td>
<td>“Create a Color Wheel”</td>
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<td></td>
<td>• Identify natural level and tone</td>
<td>“Complementary Color Optical Effect”</td>
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<tr>
<td></td>
<td>• Identify artificial level, tone and intensity</td>
<td>“Create a Hairy Color Wheel”</td>
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<tr>
<td></td>
<td>• Explain additional color considerations</td>
<td>“Complementary Colors”</td>
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<tr>
<td></td>
<td>• Identify natural level and tone</td>
<td>“Play-Doh Color Wheel”</td>
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<tr>
<td></td>
<td>• Identify artificial level, tone and intensity</td>
<td>“Intensity”</td>
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<tr>
<td></td>
<td>• Explain additional color considerations</td>
<td>“Colorful” Review</td>
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<tr>
<td>13.2 Identifying Existing Hair Color</td>
<td>• Define melanin</td>
<td>“It’s All In How You See It”</td>
<td>2</td>
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<tr>
<td></td>
<td>• Describe gray hair</td>
<td>“Color Charts”</td>
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</tr>
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<td></td>
<td>• Identify natural level and tone</td>
<td>“Level Line-Up”</td>
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<td></td>
<td>• Identify artificial level, tone and intensity</td>
<td>“Nature Observational Analysis”</td>
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<td>• Explain additional color considerations</td>
<td>“A to Z” Review</td>
<td></td>
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<tr>
<td>13.3 Changing Existing Hair Color</td>
<td>• Rubrics</td>
<td>“Transformations”</td>
<td>30</td>
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<tr>
<td></td>
<td>• Semi-Permanent Color</td>
<td>“Emotions of Color”</td>
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<tr>
<td></td>
<td>• Oxidative Color: Darker Result</td>
<td>“Nonoxidative Color Swatches”</td>
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<td></td>
<td>• Surface Painting</td>
<td>“Oxidative Color Swatches”</td>
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<tr>
<td></td>
<td>• Partial Highlights: Slicing</td>
<td>“Decolorize”</td>
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<td>• Full Highlights: Weaving</td>
<td>“Decolorize, Recolorize”</td>
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<td>• Double-Process Blond</td>
<td>“Roll of the Dice” Review</td>
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## CHAPTER 14: THE STUDY OF NAILS

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<tr>
<td>14.1 Nail Theory</td>
<td>• Describe and recognize the structure of the nail</td>
<td>“History of Nails”</td>
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<td></td>
<td>• Explain the growth of the nail</td>
<td>“Tight Fit”</td>
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<td></td>
<td>• Identify nail diseases, disorders and conditions</td>
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<td>14.2 Natural Nail Care</td>
<td>• Rubrics</td>
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## CHAPTER 15: THE STUDY OF SKIN

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<td>• List the functions of the skin</td>
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<td>• Describe the composition of the skin</td>
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<td>• Explain types of skin</td>
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<td>• Identify skin diseases and disorders</td>
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<td>15.2 Skin Care</td>
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<td>15.3 Hair Removal</td>
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<td>“Eye to Eye”</td>
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<td>“Electrolysis Methods”</td>
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<td>“Guest Speaker” “Review”</td>
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<td>“Makeup Composition” “Review”</td>
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SALON FUNDAMENTALS CURRICULUM CARDS

Following this instructional page are reproducible pages that hold eighty-eight curriculum cards (eight per page). These 88 cards represent 45 lesson plans and 43 practical procedures. The curriculum cards are designed to provide you a movable curriculum planning tool. By having the pertinent information for each lesson on a card and all practical procedures on a card, you can simply start shuffling your deck and place them on a wall chart, planning board or table chart.

Information found on the Salon Fundamentals Curriculum Cards includes the following:

1. The center top lists the unit number and title and the chapter number and title.
2. The center bottom displays the lesson plan number (4.2).
3. The center portion of the card lists the title of the lesson plan in bold type.
4. Listed under the title of the lesson in the bulleted center section are the main points of the lesson.
5. The lower left corner of the curriculum card shows the page numbers in the textbook that relate to the lesson plan.
6. The lower right corner of the curriculum card is an area for you to place the amount of time you will spend covering the material found in the lesson listed on the card.

To use the curriculum cards you will first want to copy each page. Once you have copies, return the masters to this book. Then, using the copies, cut each card out. Now you are ready to start planning your curriculum flow. Maybe you want to teach First Aid at a different time than the information in Chapter 2. Just move the card to where you want it and proceed with the next topic.

Once you have the cards in order, you can move the lesson plans found in this manual to represent the order designed by your card placement. The mobility of the cards makes planning much easier to see and allows a quick, easy way to make changes without having to spend hours flipping pages, writing notes, etc. Once your cards are arranged, it becomes an easy to read “road map” to share with the educational team at your school.
UNIT 1: THEORY ESSENTIALS
CHAPTER 1 - PROFESSIONAL DEVELOPMENT

Healthy Body and Mind
• Rest and Relaxation
• Exercise
• Nutrition
• Hygiene
• Image
• Ergonomics

Pages 23-33 1.1 Time: __________

UNIT 1: THEORY ESSENTIALS
CHAPTER 1 - PROFESSIONAL DEVELOPMENT

Effective Communication
• Nonverbal Communication
• Verbal Communication

Pages 34-38 1.2 Time: __________

UNIT 1: THEORY ESSENTIALS
CHAPTER 1 - PROFESSIONAL DEVELOPMENT

Human Relations
• Personality
• Teamwork
• Ethics

Pages 38-44 1.3 Time: __________

UNIT 1: THEORY ESSENTIALS
CHAPTER 1 - PROFESSIONAL DEVELOPMENT

First Aid
• Bleeding and Wounds
• Burns
• Choking
• Fainting
• Eye Injury

Pages 45-51 2.1 Time: __________

UNIT 1: THEORY ESSENTIALS
CHAPTER 1 - PROFESSIONAL DEVELOPMENT

Microbiology
• Bacteria
• Growth of Bacteria
• Viruses
• External Parasites
• Infection
• Immunity

Pages 52-59 2.2 Time: __________

UNIT 1: THEORY ESSENTIALS
CHAPTER 2 - SALON ECOLOGY

Infection Control
• Sanitation
• Disinfection
• Sterilization
• Infection Control Guidelines

Pages 60-62 2.3 Time: __________

UNIT 1: THEORY ESSENTIALS
CHAPTER 2 - SALON ECOLOGY

First Aid
• Bleeding and Wounds
• Burns
• Choking
• Fainting
• Eye Injury

Pages 63-68 3.1 Time: __________

UNIT 1: THEORY ESSENTIALS
CHAPTER 3 - ANATOMY AND PHYSIOLOGY

Building Blocks of the Human Body
• Cells
• Tissues
• Organs
• Body Systems

Pages 69-88 3.2 Time: __________

UNIT 1: THEORY ESSENTIALS
CHAPTER 3 - ANATOMY AND PHYSIOLOGY

Basic Body Systems
• The Skeletal System
• The Digestive System
• The Muscular System
• The Excretory System
• The Circulatory System
• The Respiratory System
• The Nervous System
• The Endocrine System
UNIT 1: THEORY ESSENTIALS
CHAPTER 4 - ELECTRICITY

Principles of Electricity
• Vocabulary of Electricity
• Electric Current
• Safety Measures

UNIT 1: THEORY ESSENTIALS
CHAPTER 5 - CHEMISTRY

Matter
• Elements
• Chemical Bonds

UNIT 1: THEORY ESSENTIALS
CHAPTER 6 - SALON BUSINESS

The Beauty Industry
• What You Need to Know
• Your Personal Goals

Chemistry of Cosmetics
• Cosmetic Classifications
• Relaxers
• Shampoos
• Curl Refomation

Rinses and Conditioners
• Hair Color
• Perms
• Product Information

Job Search
• Resumes
• Job Interviews
• Evaluating the Salon

Professional Relationships
• Networking
• Building a Clientele
• The Stylist-Client Relationship
• The Stylist-Staff Relationship
• Performance Review
UNIT 1: THEORY ESSENTIALS
CHAPTER 6 - SALON BUSINESS

Salon Ownership
- Self-Appraisal
- Types of Insurance
- Types of Salon Ownership
- Taxes
- Requirements of a Salon
- Expenses and Income
- Getting the Right Advice
- Salon Philosophy, Policies and Procedures
- Space Requirements and Floor Plans
- Borrowing Money

Salon Retailing
- Selling
- Professional Products
- Closing the Sale
- Buyer Types
- Follow Up
- Effective Displays

UNIT 2 - HAIR SERVICES
CHAPTER 7 - TRICHOLOGY

Hair Theory
- Hair Bulb Formation
- Hair Growth
- Hair Structure and Behavior
- Natural Hair Color

Hair Care
- Hair Evaluation
- Common Hair Conditions
- Common Scalp Conditions
- Hair Loss

UNIT 2 - HAIR SERVICES
CHAPTER 7 - TRICHOLOGY

Draping, Shampooing and Scalp Massage
- Draping Theory
- Shampooing and Conditioning Theory
- Scalp Massage Theory
- Shampooing and Scalp Massage Essentials
- Infection Control and Safety

Basic Draping, Shampooing and Conditioning

Basic Scalp Massage

Design Decision Considerations
- Proportion
- Hair
- Personality
- Clothing
- Lifestyle
UNIT 2 - HAIR SERVICES
CHAPTER 8 - DESIGN DECISIONS

Client Consultation
• Communication

Design Composition
• Design Elements
• Design Principles

UNIT 2 - HAIR SERVICES
CHAPTER 9 - HAIRCUTTING

Haircutting Theory
• Form
• Haircutting Essentials
• Haircutting Fundamentals
• Infection Control and Safety
• Client Consultation

Haircutting Procedures
• Haircutting Procedures Overview

UNIT 2 - HAIR SERVICES
CHAPTER 9 - HAIRCUTTING

Solid Form Haircut

Solid Form Variation:
Increase-Layered Front Hairline

Increase-Layered Form Haircut

Graduated Form Haircut
UNIT 2 - HAIR SERVICES
CHAPTER 9 - HAIRCUTTING

Uniformly Layered Form Haircut

UNIT 2 - HAIR SERVICES
CHAPTER 9 - HAIRCUTTING

Combination Form Haircut

UNIT 2 - HAIR SERVICES
CHAPTER 9 - HAIRCUTTING

Square Form Haircut
  • Overcomb Techniques

UNIT 2 - HAIR SERVICES
CHAPTER 9 - HAIRCUTTING

Fade Haircut

UNIT 2 - HAIR SERVICES
CHAPTER 10 - HAIRSTYLING

Hairstyling Theory
  • Primary Hairstyling Considerations
  • Hairstyling Fundamentals
  • Hairstyling Essentials
  • Infection Control and Safety
  • Client Consultation

UNIT 2 - HAIR SERVICES
CHAPTER 10 - HAIRSTYLING

Thermal Styling
  • Thermal Styling Theory
  • Infection Control and Safety
  • Thermal Styling Procedure Overview

UNIT 2 - HAIR SERVICES
CHAPTER 10 - HAIRSTYLING

Air Forming Solid Form

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CHAPTER 10 - HAIRSTYLING

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<td>Air Forming Graduated Form:</td>
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<td>Air Forming Combination Form:</td>
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<td>Fingerwaves and Flat Pincurls</td>
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CHAPTER 10 - HAIRSTYLING

Curvature Volume Rollers and Pincurls

UNIT 2 - HAIR SERVICES
CHAPTER 10 - HAIRSTYLING

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- Long Hair Fundamentals
- Long Hair Styling Procedures

UNIT 2 - HAIR SERVICES
CHAPTER 10 - HAIRSTYLING

Three-Strand Underbraid

UNIT 2 - HAIR SERVICES
CHAPTER 10 - HAIRSTYLING

Three-Strand Overbraid

UNIT 2 - HAIR SERVICES
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UNIT 2 - HAIR SERVICES
CHAPTER 11 - WIGS AND HAIR ADDITIONS

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- History
- Composition, Colors and Construction
- Wig and Hairpiece Essentials
- Infection Control and Safety
- Client Consultation
- Wig Services
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CHAPTER 12 - CHEMICAL TEXTURIZING

Perming
- History of Perming
- Perm Theory
- Perming Essentials
- Infection Control and Safety
- Client Consultation
- Perm Wrap Overview

UNIT 2 - HAIR SERVICES
CHAPTER 11 - WIGS AND HAIR ADDITIONS

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CHAPTER 12 - CHEMICAL TEXTURIZING  

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UNIT 2 - HAIR SERVICES  
CHAPTER 12 - CHEMICAL TEXTURIZING  

Bricklay Perm Wrap  

UNIT 2 - HAIR SERVICES  
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Spiral Bricklay Perm Wrap  

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Oblong Spiral Bricklay Perm Wrap  
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UNIT 2 - HAIR SERVICES  
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- Curl Reforming Essentials  
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- Client Consultation
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UNIT 2 - HAIR SERVICES
CHAPTER 13 - HAIR COLORING

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- What is Color
- The Law of Color

UNIT 2 - HAIR SERVICES
CHAPTER 13 - HAIR COLORING

Identifying Existing Hair Color
- Melanin
- Gray Hair
- Identifying Natural Level and Tone
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- Additional Considerations

UNIT 2 - HAIR SERVICES
CHAPTER 13 - HAIR COLORING

Changing Existing Hair Color
- Hair Color Chemistry
- Semi-Permanent Color
- Hair Color Essentials
- Oxidative Color: Lighter Result
- Hair Color Techniques
- Tint Back
- Infection Control and Safety
- Hair Color Removal Techniques
- Client Consultation
- Hair Color Problems and Solutions
- Product and Application Overview

UNIT 2 - HAIR SERVICES
CHAPTER 13 - HAIR COLORING

Oxidative Color: Darker Result

UNIT 2 - HAIR SERVICES
CHAPTER 13 - HAIR COLORING

Surface Painting

UNIT 2 - HAIR SERVICES
CHAPTER 13 - HAIR COLORING

Partial Highlights: Slicing

UNIT 2 - HAIR SERVICES
CHAPTER 13 - HAIR COLORING

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  - Cap Highlighting
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#### CHAPTER 14 - THE STUDY OF NAILS

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**UNIT 2 - HAIR SERVICES**

**CHAPTER 13 - HAIR COLORING**

- Double-Process Blond
UNIT 3 - NAIL AND SKIN SERVICES
CHAPTER 14 - THE STUDY OF NAILS

Sculptured Nails

UNIT 3 - NAIL AND SKIN SERVICES
CHAPTER 15 - THE STUDY OF SKIN

Skin Theory
- Functions of the Skin
- Composition of the Skin
- Types of Skin
- Skin Diseases and Disorders

Skin Care
- Massage
- Facial Masks
- Skin Care Essentials
- Infection Control and Safety
- Client Consultation

Hair Removal
- Hair Removal Essentials
- Infection Control and Safety
- Client Consultation
- Temporary Hair Removal
- Permanent Hair Removal

Hair Removal Essentials
- Infection Control and Safety
- Client Consultation
- Temporary Hair Removal
- Permanent Hair Removal

UNIT 3 - NAIL AND SKIN SERVICES
CHAPTER 15 - THE STUDY OF SKIN

Basic Facial

Skin Care Essentials
- Infection Control and Safety
- Client Consultation

UNIT 3 - NAIL AND SKIN SERVICES
CHAPTER 15 - THE STUDY OF SKIN

Basic Waxing

Makeup Essentials
- Infection Control and Safety
- Client Consultation

UNIT 3 - NAIL AND SKIN SERVICES
CHAPTER 15 - THE STUDY OF SKIN

Basic Makeup Application

Makeup Techniques and Products
The hair usage chart gives an overview of all hair procedures included in Salon Fundamentals designed for students to perform on mannequins, models or clinic clients. Read down (vertically) to see the sequence of exercises found in each chapter. Read across (horizontally) to see the mannequin or model that was chosen for demonstrating each of the procedures.

For instance, the first Haircutting exercise, Solid Form, is featured on a straight mannequin. Reading down vertically, this same mannequin is gradually cut shorter to include the first 6 haircuts featured in the Haircutting chapter.

To maximize the number of exercises performed on the mannequin, read the chart horizontally. This identifies how the practical procedures in your curriculum could be sequenced. For instance, once the first haircut, Solid Form, is completed, students could perform the Air Forming procedure in Hairstyling, Spiral Wrap in Perming (wrap only, no processing), and then Surface Painting in Hair Coloring, all on the Solid Form. This same mannequin would be cut again, say into the Increase-Layered Form and used for the Hairstyling, Chemical Texturizing and Hair Coloring procedures listed.

Not only does this method maximize mannequin use, it also helps the student see samples of which procedures can be combined together.
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<td>Perming Oblong and Spiral Wrap</td>
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CHAPTER 1

PROFESSIONAL DEVELOPMENT

PLAN

1.1 HEALTHY BODY AND MIND
   Rest and Relaxation
   Exercise
   Nutrition
   Hygiene
   Image

1.2 EFFECTIVE COMMUNICATION
   Nonverbal Communication
   Verbal Communication

1.3 HUMAN RELATIONS
   Personality
   Teamwork
   Ethics
CHAPTER 1

1.1 HEALTHY BODY AND MIND

COURSE
Cosmetology

TOPIC
Healthy Body and Mind

SUBJECT
Unit 1, Chapter 1, Professional Development

SUGGESTED TIMING
2 hours

CHAPTER OVERVIEW
As seen in the Plan, Chapter One presents three main concepts: healthy body and mind, effective communication and human relations. This chapter provides fundamental guidelines for lifelong professional development and begins to lay the foundation for the consultation process between client and stylist. The first major goal of this chapter is to establish routines to maintain a healthy body and mind.

LEARNING OBJECTIVES
Following your presentation of “Healthy Body and Mind,” the student will be able to:
- List the recommended number of hours to sleep per night
- Identify the effects of regular exercise
- Recognize the value of a balanced diet
- Explain the differences between personal and public hygiene
- Describe the elements involved in presenting a professional image
- Define the ergonomic posture steps to prevent injury while working

RATIONALE
A lifelong commitment to establishing routines for a healthy body and mind is necessary for success as a professional cosmetologist due to long hours of standing, physical work with the hands and the demands of the public.

LEARNING SUPPORT MATERIALS NEEDED
STUDENT: Salon Fundamentals Textbook, Study Guide and Colored Pencils
EDUCATOR: Salon Fundamentals Teacher’s Support Material
Salon Fundamentals Textbook and Study Guide
Salon Fundamentals DVD

PRIOR PREPARATION
STUDENT: Preview pages 23-33 in Salon Fundamentals Textbook
EDUCATOR: Preview pages 23-33 in Salon Fundamentals Textbook
Preview 1.1 in Salon Fundamentals Study Guide
Preview Salon Fundamentals DVD, Chapter 1
Preview Salon Fundamentals Lesson Plan 1.1
Create list of items for Learning Connections

ADDITIONAL EDUCATOR RESOURCES
Review outside references on rest and relaxation, exercise, nutrition, hygiene, professional image and ergonomic tips for the cosmetology industry.

BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES
Interactive lecture, note-taking, discussion, testimonial, interactive DVD, questioning, guest speaker(s), activities and review

Optional Follow-up Assignment: Interview a professional cosmetologist and write a short report covering the ergonomic and health changes this person has made during his or her career.

Notes to the Educator: Be prepared to offer the changes you have made to become a professional.

CLASSROOM:

INSTRUCTOR:

DATE:
PRESENT INTRODUCTORY DIALOGUE

PRESENT OPENING

Opening: Two ideas are listed as suggestions for opening this chapter. You may select one or both depending on your time allotment or create an opening of your own.

“TELL A STORY”
Tell a story to the students about a fictitious or real life person’s professional development pursuits. During the story try to use many of the key points listed in the chapter as a basis for what you describe. Encourage the participants to sit back, relax and just listen as you relate the story. This is a very effective way to introduce the key points and begin to familiarize the student with the material from the chapter.

“THE PROFESSIONAL JOURNEY”
Begin “The Professional Journey” activity. Bring 3 pieces of luggage into the classroom. Label each bag with one of the major concepts for this chapter,

1. Healthy Body and Mind  
2. Effective Communication  
3. Human Relations

Bring items out of each bag as you present the topic. Items might be things that students will want to take on their professional journey (e.g., positive attitude) and things that they want to leave behind (e.g., bad attitude). As you present each topic, look in these notes for helpful suggestions about what to pack and unpack in each bag. You might want to make this ongoing activity a story of your own professional development.

For the first concept, a healthy body and mind, you might want to pack an alarm clock, exercise tape, and nutrition guidebook. Things you might not want to take could include 3 nights a week of partying, 2 candy bars a day, watching the late, late show, etc. Additional items are mentioned throughout the Learning Connections of this chapter.

PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC
A lifelong commitment to establishing routines for a healthy body and mind is necessary for success as a professional cosmetologist due to long hours of standing, physical work with the hands and the demands of the public.

Learning Analogy
Tell students that professional development is like learning to walk. They may fall down a few times and feel a little wobbly as they start to develop new habits and actions, but there is an entire industry hoping that they will learn to walk, talk and act the part of a professional. Just like their first steps years ago, progress in professional development will be gradual and continual. Ask students to list other licensed professionals. List may include: Nurses, Doctors, Lawyers, Realtors, etc.

PRESENT AGENDA FOR A HEALTHY BODY AND MIND
**PRESENT HEALTHY BODY AND MIND**

Present content, *Study Guide* and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.

<table>
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<th>TOPIC/OBJECTIVE</th>
<th>EMPHASIS POINTS</th>
<th>MY NOTES</th>
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| **Rest and Relaxation** | **Sleep**
Clarify that sleep produces energy and, without energy, fatigue starts to set in. Explain that the body uses sleep like a car uses gas. Sleep is fuel for the body, allowing it to run properly when enough sleep is obtained.

**Worry**
Emphasize that worry and fear are harmful to mental health: 73% of the things people worry about never happen; 25% of the things people worry about turn out better than they thought they could. Only 2% of the things people worry about actually happen. |

| **Exercise** | **Exercise**
Experts recommend a minimum of 3 exercise periods a week of 15 minutes each. |

| **Nutrition** | **Nutrition**
Explain that a balanced diet means eating foods from each of the basic food groups on a daily basis. Spell out the various food groups and list some sample meal plans that represent a balanced diet. Offer testimony toward changes you might have made in your personal, balanced diet. Using the Desirable Weight Chart, discuss that these are guideline numbers only. Other factors still need to come into consideration, such as heredity, bone size and overall body shape. |

| **Hygiene** | **Personal Hygiene**
Clarify that before 1970 people didn’t shower or bathe every day. Hairstyles and lifestyles were different then. Women were not working outside the home as often, nor were they in as many positions in business. Hairstyles were more fixed and not “wash ’n wear” like so many are today. A female client usually visited the salon once a week, and her hairstyle would stay for the whole week because of the lacquered hair spray used to stiffen the finish and the satin pillowcases used so her hair would glide over the pillow as she tossed and turned. Compare the personal hygiene habits of this prior era to those of today that include daily showers and quick, easy hairstyles. |

| **Oral Hygiene** | **Oral Hygiene**
Shed light on the types of foods that might cause the breath to be unpleasant, such as coffee, onions, garlic, etc. Clarify that using breath mints is more professional than chewing gum, which makes carrying on communication much more difficult and does not look professional. |
Hygiene (con’t)

Primary Health Hazards
Explain the steps the community takes to prevent these hazards from harming the public. Lead students to the reason cosmetologists are licensed, namely to protect the public from the spread of infectious disease.

Image

Describe the elements involved in presenting a professional image.

Offer examples of other professions in which taking care of your hands would be important. Your list might include waiters, dentists, surgeons, nurses, jewelers, pianists, painters, etc.

If you work at a school that requires students to wear uniforms during training, invariably the students will ask, “Why do we have to wear uniforms?” Clarify the benefits of wearing uniforms with them, and offer encouragement to see the reasons behind this guideline. Uniforms can be beneficial because they:
• Help clients determine the difference between student, staff or another client
• Indicate team spirit and cohesiveness
• Require less upkeep, therefore, less expense
• Last longer than street clothes with proper care
• Make work easier and more efficient because they are durable and comfortable

Dress for Success
Emphasize the kinds of comments that are made if a person does not dress for success. Encourage students to think of situations where they have seen this happen. Imagine if you visited your doctor and he or she were dressed in a manner that was very casual or even bordered on sloppy. Hesitation would enter your mind regarding the doctor’s professionalism, knowledge and/or attitude.
### Ergonomics

Define the ergonomic posture steps to prevent injury while working.

- **Neck and Back Problems**
  Emphasize the number of hours a cosmetologist stands during the day. If those hours are spent in poor-fitting shoes, the back and neck will eventually suffer. Remind students that even when working with a mannequin they need to adjust the holder to allow easier access to the mannequin. Ask students to practice point 7, page 31 in the *Salon Fundamentals* text, which is the pelvic tilt.

- **Foot and Leg Problems**
  Point out to students that some people wait until they have a problem before they do something about it. Prevention is the best cure for most medical conditions. Adding an inexpensive, shock-absorbing insert inside your shoe may save many podiatrist bills in later years or wearing support hose during the first ten years of standing on your feet will make the last ten years more comfortable.

- **Hand and Wrist Problems**
  Contact dermatitis and carpal tunnel syndrome are the two leading hand and wrist problems for cosmetologists. Because excessive contact with water and chemicals is necessary, along with repetitive wrist manipulations, it is imperative that you spend additional time with the seven recommendations to prevent hand and wrist problems found on page 33 of the *Salon Fundamentals Textbook*. Discuss the importance of wearing gloves when working with chemicals and make students aware that there are products like hand lotion that can be applied and worn to protect hands that are busy doing “wet work”.

- **Shoulder Problems**
  Emphasize additional preventions that can be used to avoid shoulder problems, such as asking a client to stand when cutting long hair or using a stool on rollers that allows the cosmetologist to perform work from a seated position.

### Guest Speaker

Schedule one or more of the following guest speakers:

- Aerobics teacher to lecture or demonstrate effective exercise routines.
- Counselor for alcohol and drug awareness to lecture on the effects and dangers of drugs and alcohol.
- Be sure students are made aware of how to gain assistance if needed from community sources.
- Nutritionist to talk about product labels and how to read them to determine which products are healthiest. Relate this talk to the importance of reading product labels in the cosmetology industry.
- Shoe salesperson, podiatrist or pedicurist to talk about the construction of shoes and what to look for when buying a good shoe. Ask the salesperson to talk about why leather is better than plastic in shoe apparel and to review the importance of wearing the correct shoe size.
- Dermatologist to speak to the students regarding nutrition and its effects on the skin.
Create a buddy program or mentor with a salon stylist to assist the students in choosing appropriate hairstyles or assign an older student to work with them on the clinic floor. You may want to call certain students aside and work with them individually. Helping them look their best, without embarrassing or intimidating them, is your goal as a teacher. For some students yours may be the first assistance they have had in this area.

Ask students to practice the various posture positions outlined in this area, including sitting, standing and picking up things.

CONTINUING THE “PROFESSIONAL JOURNEY” ACTIVITY
Additional suggestions to take along on the Professional Journey could include soap, deodorant, mouthwash, toothbrush, toothpaste, talc and a stain stick. Suggestions for things to leave behind might include eating food items such as garlic or onions at times that might be offensive to clients, cigarettes, etc.

- Continue to pack your Health bag for the Professional Journey with cleanser, toner, moisturizer and basic makeup products, such as lipstick, eyeshadow, foundation, powder, concealer and mascara. Items you will not want to take along might include greasy food, colors that are not current, etc.
- Adding to your Health bag for the Professional Journey, you might want to include a pair of good-fitting, low-heeled shoes, latex gloves and hand lotions. Items left behind might include shoes that are too small or run down, clothes that are too tight or worn out.
- Complete packing the Health bag with clothing for the profession and removing items that are not appropriate to wear to work.

BULLETIN BOARD IDEA
Assign a group of students to do a bulletin board for this chapter on Professional Development. Themes might include: Items to take on the journey to professionalism and things to leave behind, Public Hygiene, Exercise, Nutrition, etc. You might want to have a place on the board for a holder into which you can place brochures from the speakers that have visited the classroom discussing the topics from this chapter.

OPTIONAL ASSIGNMENTS
- Ask students to track for one week the number of hours of sleep they get and the food they eat. Set aside time next week for discussion on changes they want to make from the past week’s activity.
- Ask students to research the ancient uses of cosmetics, including the color trends and creative product derivatives. Encourage them to use the public library, your school library and the Internet. You can assign either different cultures, eras or nationalities. You might want to extend the assignment into hairstyles, nail care and clothing trends also. If time allows, ask students to share their reports with the entire class or schedule a fun, brief style show, highlighting the differences, discovered by the students.

PRESENT CLOSING
See the Learning Connection review activity below.

SPEAK UP REVIEW
The best review format for this type of lecture-driven material is to have the students verbalize the information in their own words. You can do this by breaking them into small groups, assigning each group a specific area of the chapter to discuss and then having a spokesperson (e.g., person with most brothers or sisters) share the group’s results.
CHAPTER 1

1.2 EFFECTIVE COMMUNICATION

COURSE  
Cosmetology

TOPIC  
Effective Communication

SUBJECT  
Unit 1, Chapter 1, Professional Development

SUGGESTED TIMING  
2 hours

CHAPTER OVERVIEW

As seen in the Plan, Chapter One presents three main concepts: healthy body and mind, effective communication and human relations. This chapter provides fundamental guidelines for lifelong professional development and begins to lay the foundation for the consultation process between client and stylist. The second major goal of this chapter is designed to explain the elements of effective communication.

LEARNING OBJECTIVES

Following your presentation of “Effective Communication,” the student will be able to:

- Describe various nonverbal body language signs
- List the voice and grammar guidelines for verbal communication
- Identify the keys to effective two-way communication

RATIONALE

A client selects a professional cosmetologist on a regular basis if:

- The stylist listens to the client’s needs
- The stylist clearly communicates the service that will be performed

Optional Follow-up Assignment:

Ask students to observe and list 3 examples of effective communication found in their day-to-day life.

Notes to the Educator:

Be prepared to offer examples of when communication worked well or created a problem.

LEARNING SUPPORT MATERIALS NEEDED

STUDENT:  
Salon Fundamentals Textbook, Study Guide and Colored Pencils

EDUCATOR:  
Salon Fundamentals Teacher’s Support Material  
Salon Fundamentals Textbook and Study Guide  
Salon Fundamentals DVD

PRIOR PREPARATION

STUDENT:  
Preview pages 34-38 in Salon Fundamentals Textbook

EDUCATOR:  
Preview pages 34-38 in Salon Fundamentals Textbook  
Preview 1.2 in Salon Fundamentals Study Guide  
Preview Salon Fundamentals DVD, Chapter 1  
Preview Salon Fundamentals Lesson Plan 1.2  
Create list of items for Learning Connections

ADDITIONAL EDUCATOR RESOURCES


BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES

Interactive lecture, note-taking, discussion, testimonial, interactive DVD, questioning, guest speaker(s), activities and review

CLASSROOM:

INSTRUCTOR:

DATE:
PRESENT INTRODUCTORY DIALOGUE

PRESENT OPENING
“SILENT PARTNER” (OPTIONAL OPENING)
Divide students into dyads (pairs) and seat them back to back so they are not able to see each other’s papers. Ask the older student in each dyad to draw a picture on a piece of paper, using circle, square, tri-angle and/or rectangle figures. Allow 45 seconds for this drawing.

Keeping students back to back, ask students who did the drawing to direct their partners to create the same drawing, following their directives. Only the original drawers can talk. Their partners are not allowed to ask questions or have any conversation. Allow 2 minutes for this drawing. At the conclusion of the two minutes, ask the dyads to stand if they feel they have communicated well and have matched drawings. Probably about 30% of the dyads will be standing.

You can now ask the dyads to do the same exercise, switching drawers and allow both partners to openly communicate. This time everyone should see improved results in matching drawings. Open communication between two parties really does make more sense.

“BODY LANGUAGE” (OPTIONAL OPENING)
Prior to class, create a list of descriptive words that could be acted out in body language, such as “stubborn,” “excited,” “depressed,” “rejected,” “thoughtful,” etc. Place each word on a card so that it can be handed out individually.

Divide the class into two groups. Have each group select a person to draw a feeling card and portray it using body language. Their mission is to get their team to recognize the word by reading their nonverbal body language faster than the other group.

PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC
A client selects a professional cosmetologist on a regular basis if:
- The stylist listens to the client’s needs
- The stylist clearly communicates the service that will be performed

Learning Analogy
Share the following story with students in an effort to have them realize that mastering communication is like opening a whole new world. An elderly lady had a new hearing-aid fitted, hidden underneath her hair. A week later she returned to the doctor for her check-up. “It’s wonderful - I can hear everything now,” she reported very happily to the doctor. “And is your family pleased too?” asked the doctor. “Oh I haven't told them yet,” said the elderly lady, “And, I’ve changed my will twice already.”

PRESENT AGENDA FOR EFFECTIVE COMMUNICATION
### Nonverbal Communication

**Topic/Objective:** Describe various nonverbal body language signs.

**Emphasis Points:**
- Stress the power of nonverbal signs by demonstrating several teacher signals that you might use that speak louder than words, such as raised eyebrows, moving closer to a whispering student or folded arms, etc.
- Ask students if they can think of areas where body language is used extensively. Examples to spur their thinking might be a referee, dancer, etc. Discuss different body language that is present in the classroom and the various interpretations that can be made from each. Start a collection of magazine photos that express body language. Use them as discussion starters.

### Verbal Communication

**Topic/Objective:** List the voice and grammar guidelines for verbal communication.

**Emphasis Points:**
- Explain why some people speak too loudly (want to draw attention) or too softly (fear). Emphasize that as cosmetologists students will be working with a variety of age groups, some of which may have difficulty hearing or others that may be offended by a loud, harsh voice. Encourage students to practice with their peers and seek their evaluation.

**Grammar:**
- Discuss changes in grammar from one generation to another and misunderstandings that might erupt from the use of poor grammar. A sentence such as “She really looked bad!” might create a totally different picture in the mind of a client unaware that bad is slang to a younger generation and really means “sharp” to them.

### Two-Way Communication

**Topic/Objective:** Identify the keys to effective two-way communication.

**Emphasis Points:**
- **Present a Pleasant Greeting and Use Tact**
- Ask students to practice shaking hands with each other and with you in an effort to build confidence.
### Two-Way Communication (con’t)

When teaching tact you might want to ask the students to think of the difference between a table knife and a steak knife. A steak knife can rip right through the toughest of meats. A table knife is used to apply butter (softness) in an easy flowing manner. Just like a butter knife, tact, when used effectively, leaves a softer edge to what is being said.

*Express your ideas clearly and define the purpose of your communication*

Encourage students to use photos to clearly point out specifics about styles they may be selecting or recommending for clients. Also emphasize the need to think through all of the knowledge they have gained before making a recommendation to a client, including facial shape, client lifestyle and hair type, behavior and condition.

*Know the importance of your ideas*

Explain that many stylists spend a lot of time expressing the features of a service or product instead of the benefits the client will receive.

*Be aware of your environment*

Happy and sad times both require special considerations when dealing with clients. Offer examples of client situations that require special considerations, such as medical concerns, death, marriage, first haircuts, prom, etc.

*Watch your overtones*

Alert students to the fact that overtones can involve differences in what one says and how one acts. For example, a stylist may be making small talk with her client but have her eyes roving the salon for more interesting action. Ask students how they think the slighted client might feel or react.

*Consult with others when necessary*

Emphasize the importance of mentors. Offer a testimonial of the role a mentor may have had in your life. Stress the importance and benefits of networking and joining community and professional organizations.

*Be a good listener*

Introduce “reflective listening” to the student as a way to reflect back or repeat back what a client has said. Reflective listening means that you, as a listener, repeat back what you heard, using almost the same words as the communicator.
"EMPHASIS"
Ask 7 students to come to the front of the room. Assign each student a different word to emphasize from the following sentence, “I can't believe he told her that.” Now ask each student to read the sentence, emphasizing the word they have been assigned. Discuss how the inflection and/or emphasis of a certain word can drastically change the meaning of what is being said.

You can divide the room into 4 groups and ask each group to come up with another saying that changes meaning with different emphasis.

“THE SECRET WORD”
The purpose of this activity is to provide an incentive for the students to listen closely to the lecture being presented.

Before class begins, hang a dangling, 2-sided placard from the ceiling near the front of the room (to discourage peckers). On the side facing students, paint brightly colored question marks of various sizes to grab their attention. On the side facing away, write one key word or phrase from your lecture. Encourage the group to listen intently throughout the session for particular key words or phrases relating to important topics covered in today’s lesson and then jot them down on their paper. Do not reveal why you are asking them to do this, only that it is important.

At the close of the lesson, reveal the purpose of the placard, telling the students that a secret word is written on the back. Ask the students to refer to their jotted notes and call out at random what they think the word is. The first to guess the word is rewarded with a token gift.

Adapted from 101 Games for Trainers

CONTINUING THE “PROFESSIONAL JOURNEY” ACTIVITY
Pack the Effective Communication bag for the professional journey, taking along a pleasant greeting, use of client’s last name, tact, ability to express ideas clearly and knowing the purpose of your communication. Do not take along the ability to offend a client or ideas that are not well thought out.

Additional items to pack in the Communication bag for your professional journey include awareness of your environment, avoidance of overtones, openness to consult with others when needed, listening skills, ability to avoid controversial topics.

“GREETING ROLE PLAY”
Role plays are the most effective way to prepare students for two-way communication before they enter the clinic portion of their training. The easiest format for role plays requires a pre-done script, outlining all the information the student would need to know to portray the situation in the script. It is also best to assign a coach or “tag team” member (like a reserve, sitting on the bench) who can step in and help if the need arises.

The main failure that occurs with role plays is that students are asked to do something in front of people that they do not know how to do or have not experienced before. The script should give them all the clues for success, so they are able to act out with confidence the situation described.
The benefit to this scripted schematic is that students will be exposed to the correct scenario instead of possible incorrect interpretations. The possibility that a student may retain incorrect information is higher if a script is not used. For this chapter, having students practice greeting a client is a priority. Divide the class into groups of 3. Assign the tallest member to be the coach. Of the two remaining members, assign the one with the darker hair to be the stylist and the other student to be the client. Ask them to script out a greeting and at least two “getting to know you” type questions and answers that the stylist and client can communicate to each other. Allow practice time for each group and then either share all or select a few for the whole class to see.

PRESENT CLOSING
See the Learning Connection review activity below.

“TIC TAC TOE” REVIEW (need markers and flip chart paper)
- Divide the class into four groups. Place a sheet of flip chart paper on the wall between group one and two and another sheet between group three and four.
- Announce that the leader of each group will be the person with the most pets.
- Instruct the leader from group two and the leader from group four to draw a Tic Tac Toe grid on their flip chart.
- Announce to groups one and three that they will be X’s and groups two and four will be O’s.
- Ask each group to create four questions regarding Effective Communication on one side of an index card.
- Ask each group to put the answer to their questions on the back of the card.
- Receive the questions from each group and then begin asking each group a question. If the group answers a question correctly, they can place an x or o on their Tic Tac Toe grid.
- Rotate the questions from group to group until the winner of Tic Tac Toe is determined. If one group is not able to answer a question, pass on to the next group. Allow 2 minutes for each group to deliberate.

STILL POINTS

“Day by day, what you choose, what you think and what you do is what you become.” Heraclitus

“A PIVOT is a center point, a place of balance and rest, a place of quiet energy around which other things revolve and on which they depend.”

These quotes are chosen and placed here as STILL POINTS within your always active, sometimes hectic teaching lives, as pebbles whose ripples reach multiple shores with rich meaning. You are invited to let their words and images resonate within you and to respond with what they mean for you and your teaching.

These quotes speak to the areas of my life in which I …

These quotes also address my life in the classroom. I can translate these ideas into a teaching strategy that will help my students become more successful learners by …
CHAPTER OVERVIEW

As seen in the Plan, Chapter One presents three major concepts: healthy body and mind, effective communication and human relations. This chapter provides fundamental guidelines for lifelong professional development and begins to lay the foundation for the consultation process between client and stylist. The third major goal of this chapter is designed to develop and maintain positive human relations.

LEARNING OBJECTIVES

Following your presentation of “Human Relations,” the student will be able to:

- Understand the role of personality, attitude and habits in human relations
- Recognize consideration and cooperation as the foundation for teamwork
- Explain the guidelines for professional ethics

RATIONALE

Positive human relations are necessary because a lack of teamwork and professional ethics and/or display of poor attitude will not attract clients to a salon or to a stylist.

Optional Follow-up Assignment:

Working alone or with a partner, create a review activity for this chapter.

Notes to the Educator:

Prepare an example of a past violation of professional ethics and a sample of positive human relations.

LEARNING SUPPORT MATERIALS NEEDED

STUDENT: Salon Fundamentals Textbook, Study Guide and Colored Pencils

PRIOR PREPARATION

STUDENT: Preview pages 38-44 in Salon Fundamentals Textbook
EDUCATOR: Preview 1.3 in Salon Fundamentals Study Guide
Preview Salon Fundamentals DVD, Chapter 1
Preview Salon Fundamentals Lesson Plan 1.3
Create list of items for Learning Connections

ADDITIONAL EDUCATOR RESOURCES


BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES

Interactive lecture, note-taking, discussion, testimonial, interactive DVD, questioning, guest speaker(s), activities and review

CLASSROOM:

INSTRUCTOR:

DATE:
PRESENT INTRODUCTORY DIALOGUE

PRESENT OPENING ACTIVITY
“HABIT MAIL”

Ask the students to think of the bad habits they have acquired and still use. Examples might include smoking, talking too much, drumming fingers, biting their nails, twirling their hair, being late, etc.

Now ask them to list the one habit they would like to change and need to change the most. Inspire some discussion on what it takes to change a habit and focus on the behaviors they will need to use, such as discipline, will power, time management, hard work, focus, etc.

Ask them to write their plan on how to change their attitude on a piece of paper and then issue them an envelope in which to place the plan. On the outside of the envelope, ask them to place their name and a date 30 days from now.

Have the envelopes returned to you and explain that you will reissue the envelopes in 30 days, so they can see where they are in relation to their plan. Remind students that the reward at the end of a changed bad habit is always worth the effort. Have students give examples.

PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC
Positive human relations are necessary because a lack of teamwork and professional ethics and/or display of poor attitude will not attract clients to a salon or to a stylist.

Learning Analogy
“LIFE’S UPS AND DOWNS”

Before class begins, seek out two student volunteers and ask them to help you demonstrate the following activity in front of the class:
• Ask one volunteer to stand on the seat of a chair
• Ask the second volunteer to stand on the floor in front of the chair facing away from the person standing on the chair.
• Instruct the person standing on the chair to pick up the person standing on the floor. (Ahead of time explain to the volunteers that even though they might be able to pick up the person, you would like them to just show effort and not pick them up.)
• When it is evident that the person on the chair cannot pick up the person standing, ask the person standing to turn and try to pull the person down from the chair. (Arrange ahead of time for the volunteer standing on the chair to step down as soon as the other volunteer attempts to remove him or her from the chair.)
• Thank the participants and then turn to the group and say, “You have just witnessed one of the great lessons in life. It is easy to pull people down and very difficult to lift them up.”

PRESENT AGENDA FOR HUMAN RELATIONS

PRESENT HUMAN RELATIONS

Present content, Study Guide and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.

<table>
<thead>
<tr>
<th>TOPIC/OBJECTIVE</th>
<th>EMPHASIS POINTS</th>
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</thead>
<tbody>
<tr>
<td>Personality</td>
<td>Energize the students by sharing the phrase, “If it’s to be, it’s up to me!” Create a mental picture for the students regarding the wide variety of personalities they will be dealing with in the future. Encourage students to study ways to develop rapport with clients and co-workers. Assign students to bring in magazine or newspaper photos with lots of faces. Ask students to hunch the personality of each person in the picture. Then discuss how a stylist might go about developing rapport with that person. Have students suggest opening lines for a possible conversation with each person. This exercise sharpens their powers of observation. Create a “Photo Gallery” bulletin board. Post photos and possible icebreakers for conversation.</td>
</tr>
</tbody>
</table>

MY NOTES
**Teamwork**

Recognize consideration and cooperation as the foundation for teamwork.

**Teamwork**

Offer examples of times in the salon when teamwork will play a key role, such as:
- A stylist is running behind and needs assistance from co-worker
- A client comes late for an appointment and the scheduled stylist isn’t able to perform the service, so another stylist is asked to be of assistance
- Busy holiday seasons when all appointment schedules are full
- Illness or other emergency absences occur and all available stylists need to pitch in to help maintain appointments that are scheduled
- New or complicated services are being performed and mentorship or assistance is helpful
- Maintaining a clean and safe work environment

**Ethics**

Explain the guidelines for professional ethics.

**Professional Ethics**

Emphasize the rationale for ethics by asking the students to imagine what the profession would be like if no one followed ethical standards.

Try to give testimony to the various areas of ethical conduct outlined, either through your personal background or others you know. Ask students to list examples of how ethics have played a role in their lives.

Clarify the similarities and differences between personal ethics and professional ethics. Be prepared to offer examples of unethical practice, such as:
- Stylist leaves a salon in anger, opens a salon down the street and calls all clients from the previous salon and spreads malicious rumors about that salon in an attempt to have the clients come to the new salon.
- Stylist forges a salon ticket so it reflects a lower total dollar amount to be charged than the normal price because the client is a friend.
- Stylist attends an educational out-of-town seminar paid for by the salon and does not attend any of the sessions.
LESSON PLAN 1.3 LEARNING CONNECTIONS

TEXTBOOK EXERCISES

- Ask students to complete the exercise on listing personal attributes they have been involved with during the past 3 days (page 39 of the Salon Fundamentals Textbook). You might want to have 3 examples ready to share with the class that involve personality traits of a student interacting with you or another staff member.
- Ask students to complete the exercise on listing their 3 best personality traits (page 39 of the Salon Fundamentals Textbook). You might want to share your 3 best traits with the class before they complete theirs. You may also want to have a list of words that describe personality traits available for discussion prior to the exercise.
- Ask students to complete the “Check Your Attitude” exercise (page 40 of the Salon Fundamentals Textbook).

“FEELING LATE”

- Divide the students into discussion groups of 4-8 in a group. Ask half of the groups to list three feelings that clients would have when the stylist is running behind.
- Ask the other half of the groups to list 3 feelings an employer has when a stylist is late for work. Allow one minute for the discussion.
- Assign the youngest person from each group to be the leader. Ask group leaders to share the findings of their groups. Assign a reporter to write all feeling words on a flip chart or board.
- Compare similarities and differences of the findings of various groups and discuss the importance of punctuality.

“PUT A LID ON IT”

To teach participants the value of recognizing and addressing the sensitive issue of teamwork in the workplace, break the class into groups of four or five and assign each a problem that must be solved by consensus (all agree). Tell the groups that while they work on the problem, you will place customized baseball caps on the heads of 3 members in each group. The hats are labeled:
- Know it all – Ignore Me
- Expert – Listen to Me
- Insecure – Encourage Me

Then instruct group members to treat the people wearing the hats according to the labels, although each person wearing a cap is unaware of what the cap says. When forced to deal with diversity, dynamic groups rarely reach agreement within a 5-minute time limit. The point of the exercise is to teach students to constantly be on the lookout for ways that different personalities might affect a group.

Adapted from 101 Games for Trainers

“CODE OF ETHICS”

You might want to have each student create a personal code of ethics, using the sample shown on page 43 of the Salon Fundamentals Textbook. They can add their own crest or emblem to their code of ethics, or you could have students work in teams and create a team emblem and code of ethics or make the activity a reward assignment to select the best entry for the whole school.

Additional suggestions for the code of ethics:
- Classroom bulletin board
- Small card for students to post at their workstation or carry in their wallet
- Posters for the student lounge
CONTINUING THE “PROFESSIONAL JOURNEY” ACTIVITY
Packing bag #3, the Human Relations bag, would require that you add an attractive personality and good habits. Do not take along bad or annoying habits.

Continuing to pack for the journey, ask students to pack the following items in the Human Relations bag: recommending products to clients and a positive attitude. Ask students to remove from their bags defensiveness, aggressiveness, fearfulness and a bad attitude.

You will also want to include punctuality, courtesy and teamwork in your Human Relations bag. Do not take along on the trip running behind, lack of prioritizing time or working as a loner.

Pack your last items for the Professional Journey by adding respect, loyalty and fairness. Leave behind favoritism, dishonesty and rudeness. Your bags are now all packed for the professional development leg of your journey. Review your checklist of everything you have in the bags and comment on what has been left behind.

Create analogies about the bags, such as people helping you carry your load, handling them with care, hoping they arrive in time, etc. In regard to the items that you took out of the bags and left behind, you might want to have a ceremony out by the school dumpster. After writing each item on a slip of paper, crumple up the papers and throw them all in the dumpster.

PRESENT CLOSING
PROFESSIONAL DEVELOPMENT KNOWLEDGE GRID
Ask students to complete the Chapter 1 Knowledge Grid in the Study Guide to clarify and promote discussion on professional development.

See the Learning Connection review activity below.

“6 IN A ROW” REVIEW
Prepare in advance or use samples from Salon Fundamental’s Knowledge Builder, six questions from each major topic in this chapter.

Divide the class into 3 groups. Instruct group 1 to develop a name for the group that centers on the topic of a healthy body and mind. (Example might be “The Professionals.”) Instruct group 2 to develop a name for their group that focuses on effective communication. (Example might be “The Communicators.”) Instruct group 3 to develop a name for their group that connects to human relations. (Example might be “The Connectors.”)

Using the questions you have prepared, number each question 1-6, for each topic. Start the review by asking the first group to roll a dice and whatever number it lands on will indicate to you the pre-assigned question number to ask them. Challenge each group to be able to answer 6 in a row from their assigned topic area. Reward the group or groups able to answer all six questions for their topic.

Optional
You may want to ask each group to write six questions for one of the other groups.
CHAPTER 2

SALON ECOLOGY

2.1 MICROBIOLOGY
- Bacteria
- Growth of Bacteria
- Viruses
- External Parasites
- Infection
- Immunity

2.2 INFECTION CONTROL
- Sanitation
- Disinfection
- Sterilization
- Infection Control Guidelines

2.3 FIRST AID
- Bleeding and Wounds
- Burns
- Choking
- Fainting
- Eye Injury
2.1 MICROBIOLOGY

COURSE Cosmetology

SUBJECT Unit 1, Chapter 2, Salon Ecology

TOPIC Microbiology

SUGGESTED TIMING 2 hours

CHAPTER OVERVIEW

As seen in the Plan, Chapter Two, Salon Ecology presents three main concepts: microbiology, infection control and first aid. This chapter serves as the foundation for safe infection control practices and procedures that will be used by learners in all aspects of their education and future salon pursuits. The first major goal of this chapter is to acquire an introduction to microbiology.

LEARNING OBJECTIVES

Following your presentation of “Microbiology,” the student will be able to recognize the structure and function of bacteria and viruses by their:

- Types
- Classifications
- Growth and reproduction patterns
- Relationship to the spread of infection

RATIONALE

Because infectious bacteria and viruses are easily transmitted from person to person, it is important that a professional cosmetologist, coming in contact with many people on a daily basis, understands particular aspects of microbiology.

LEARNING SUPPORT MATERIALS NEEDED

STUDENT: Salon Fundamentals Textbook, Study Guide and Colored Pencils

EDUCATOR: Salon Fundamentals Teacher’s Support Material

Salon Fundamentals Textbook and Study Guide

Salon Fundamentals DVD

PRIOR PREPARATION

STUDENT: Preview pages 45-51 in Salon Fundamentals Textbook

EDUCATOR: Preview pages 45-51 in Salon Fundamentals Textbook

Preview 2.1 in Salon Fundamentals Study Guide

Preview Salon Fundamentals DVD, Chapter 2

Preview Salon Fundamentals Lesson Plan 2.1

Create list of items for Learning Connections

ADDITIONAL EDUCATOR RESOURCES

Current laws governing infectious diseases in your area.

BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES

Interactive lecture and DVD, note-taking, questioning, teacher skit, discussion, germ workshop and review

Optional Follow-up Assignment:
Assign short reports on one of the following topics:
- Inactive stage of bacteria
- National Center for Disease Control and Prevention

Notes to the Educator:
“The Shop” and “Germ Farm” Learning Connections are excellent openings, but preparation time is required.

CLASSROOM:

INSTRUCTOR:

DATE:
**PRESENT INTRODUCTORY DIALOGUE**

An optional opening titled “The Germ Farm” can be found in the Learning Connections at the end of this chapter.

**PRESENT OPENING**

**“THE SHOP”**

Ask 2 students (about ready to graduate) to dramatize some of the things that can go wrong during a salon service in the area of infection control and safety. This skit should be pre-rehearsed and should take no longer than five minutes to perform. Sample wrong-doings might include:

1. Comb in pocket  
2. Bobby pins in mouth  
3. No towel or neck strip on neck  
4. Towels and cotton balls left on floor  
5. Pulling hair out of the brush in front of client  
6. Dropping comb and using it on client  
7. Too many electrical cords plugged into socket  
8. Unlabeled water bottle seems to have a different odor than water  
9. A swarm of mosquitoes  
10. Cape is full of hair from prior client  
11. Pet cat is in imaginary salon  
12. Wastebasket is overflowing  
13. Client is offered drink from stylist’s cup  
14. Improper blood-spill procedure  
15. Stylist smells perm on his or her hands from last client

Ask student to list all of the things they can see that do not appear to be safe or clean. Give them a goal of 15, or the number you decide to portray.

Discuss that most of these items are determined by common sense and learning they have already gained in life.

**PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC**

Because infectious bacteria and viruses are easily transmitted from person to person, it is important that a professional cosmetologist, coming in contact with many people on a daily basis, understands particular aspects of microbiology.

**Learning Analogy**

Have you ever lived with or visited someone that was a sloppy housekeeper? Or have you been the babysitter for children that refused to pick up their toys when requested?

Lead students into discussing how habits and responsibilities will now have a larger effect as they work together with other people and their abilities to work clean and safely.

Discuss issues that may have happened in the past at school in regard to health and safety to help bring life to an issue that students might not have thought about as a priority.

**PRESENT AGENDA FOR MICROBIOLOGY**

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<thead>
<tr>
<th>TIME</th>
<th>TOPIC</th>
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<tbody>
<tr>
<td>15 MIN</td>
<td>PRESENT INTRODUCTORY DIALOGUE</td>
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<td>Present opening</td>
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<td>Present rationale to connect learner to topic</td>
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<td>Present objectives</td>
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<td>Present agenda for the topic</td>
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<tr>
<td>1 HR, 30 MIN</td>
<td>PRESENT MICROBIOLOGY</td>
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<td>Present content and Study Guide interaction</td>
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<td>Show interactive DVD</td>
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<td>Present discussion and question and answer session</td>
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<td>Present one or more of the Learning Connections</td>
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<tr>
<td>15 MIN</td>
<td>PRESENT CLOSING</td>
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<td></td>
<td>Present “Heads or Tails” Review</td>
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</table>
**PRESENT MICROBIOLOGY**

Present content, *Study Guide* and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.

<table>
<thead>
<tr>
<th>TOPIC/OBJECTIVE</th>
<th>EMPHASIS POINTS</th>
<th>MY NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bacteria</strong></td>
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</tbody>
</table>
| Following the presentation of microbiology the student will be able to recognize the structure and function of bacteria and viruses by their:  
  • Types  
  • Classifications | Before today’s class most students would have thought of bacteria as a germ. Clarify with students that germ is a non-scientific name for small organisms, such as bacteria, fungi, viruses, that invade the body and cause disease. Fungi are single or multi-celled organisms that do not make their own food, but absorb it from living and non-living organisms. They are among the most diverse organisms on earth. Fungi can be microscopic, single-celled organisms or large, multi-celled organisms. Bacteria range in size from .3 to 20 micrometers across. |          |

| **Pathogenic Bacteria** |                 |          |
| Word associations that might help include the following:  
  Non-pathogenic bacteria contains the word non. Non means no, therefore “no disease” is the thought that will help associate the definition.  
  Pathogenic bacteria produce disease. Assign the starting letters P P D, representing Pathogenic Produce Disease.  
  Saprophytes are bacteria that have the sap knocked right out of them, so weak they cannot produce disease. There is no fight left in them.  
  Parasites might also be used with P P D, Parasites Produce Disease.  
  Cocci: All the letters but i are rounded or circular. Cocci starts with a “c”, as does circular.  
  Staphylococci form a bunch (like grapes) and “boil” up trouble by causing boils. Students might want to say that the “staff” form a “bunch” and “boil” up trouble.  
  The word diplococci includes “diplo” which means two. Ask students to draw 2 circles side by side and then draw them coughing. Diplococci causes pneumonia.  
  Bacilli are rod shaped and cause fevers, so the term “hot rod” might be used to associate meaning.  
  Spirilla are corkscrew in shape, like a slinky or spiral curls. Treponema pallidah (a strain of spirilla) cause syphilis. |          |
Local infection is similar to a small town or local area.

General infection visits all parts of the body, similar to a general that visits all the troops.

**Growth of Bacteria**
Following the presentation of microbiology, the student will be able to recognize the structure and function of bacteria and viruses by their:

- Growth and reproduction patterns

**Viruses**
Following the presentation of microbiology, the student will be able to recognize the structure and function of bacteria and viruses by their:

- Types
- Classifications
- Growth and reproduction patterns

**Movement of Bacteria**
Emphasize that it is the flagella or cilia that act as propellers to help bacteria travel through the air and liquids. Without this important component, movement of bacteria would be limited.

**External Parasites**
Using head lice as an example, emphasize the importance of responding to a situation vs. reacting. Some students have a tendency to panic (react) instead of respond. Take time to clarify the procedures used in the school in the sensitive situation of head lice. Introduce words like empathy (put yourself in the client’s shoes) and professionalism.
Infection
Following the presentation of microbiology, the student will be able to recognize the structure and function of bacteria and viruses by their:
- Types
- Classifications
- Growth and reproduction patterns
- Relationship to the spread of infection

Emphasis Points
- Emphasize that bloodborne pathogens are the primary reason behind additional infection control procedures that have been enacted within the past decade. Stress preventive measures that can be taken to stop each of the 6 common means of spreading infection in the salon.
- Expand on the steps that are taken for universal precautions, such as hand washing.

Immunity
- Clarify the difference between natural and passive immunity.
- Explain that the white blood cell count is one way doctors have of determining the level of illness suffered by a patient. See if students can list the inoculations they have had in the past, such as polio, chicken pox, flu, etc.

LESSON PLAN 2.1 LEARNING CONNECTIONS

“THE GERM FARM” Adapted from AIDS: The War Within, Museum of Science and Industry, Chicago, IL

Purpose: Observe the growth of germs using a controlled experiment to show the implications of not washing hands and the spread of germs.

Materials per group – 2 cups of growth medium, each sealed in a plastic bag, and labels. Per student – colored markers or pencils

Preparation: The night before class, prepare the growth medium: (makes about 20 cups)
- 4 broth cubes (chicken or beef)
- 4 packets of unflavored gelatin
- Disposable cups, two for each group of students (clear work best)
- Zippered freezer bags

1. Put 3 cups of water in a saucepan with 4 broth cubes. Bring to a boil stirring until cubes are dissolved.
2. Dissolve 4 packages of gelatin in one cup of water. Add the gelatin mixture to the boiling broth. Remove from heat and stir.
3. Pour half an inch of the mixture into each cup. Place each cup in a plastic bag, seal the bags and then refrigerate. Make enough cups so that each group of students has 2 cups and there are one or two extra for an unexposed control.

Germ Farm Presentation
1. Label the extra bags as controls for this experiment. Nothing will be done with these bags. Staple or tape them closed, so they can’t be opened.
2. Assign the students to small groups and give each group 2 cups.
3. Expose one cup by lightly rubbing fingers on the surface of the gelatin.
4. Now ask students to wash their hands and expose the second cup in the same way.
5. Label and seal the bags and watch for germ colonies to begin appearing in about 3 days.
Conclusion: Ask students to report on their observations. Some groups will see drastic changes from one bag to the other. Some may only see minimal change. It might be that some students already had clean hands when you started the experiment. Discuss barriers that are used to prevent the spread of germs, such as rubber gloves, masks, etc. Also discuss antibacterial soaps and their effectiveness. Discussion may lead also to makeup applicators and other items that touch your face daily.

Bacterial colonies will be white, smooth shiny and compact. Fungal colonies will be brown, yellow, blue or black and diffuse.

CLASSROOM ENVIRONMENT
Using magnetic letters on a magnetic board, colored chalk on a black board or cut out letters on a bulletin board, try to surround the students with the new terms that are mentioned in this chapter, such as streptococci, bacilli, etc. Using different colors and objects that can help the student associate the terms is also helpful, such as a “slinky toy” next to spirilla. See the suggested associations next to the text in this chapter for assistance.

You also may want to contact the local or area health office and request pamphlets on communicable diseases or posters that you might be able to use for this class regarding safety and infection control procedures, etc. Bring to class any disinfection products that you are currently using, along with the containers used to store disinfected implements for display.

“PICTIONHARY”
This is a great chapter to play “PictionHary” (adapted from the popular Pictionary game) with the students, allowing them to draw the different types of bacteria on a flip chart or chalkboard, and having the students guess the names.

GUEST SPEAKER
You might want to ask someone who is seen as an expert on AIDS or Hepatitis B to come and speak to the class. Or possibly your school could be a site for the flu shots that are given every fall. Or you could ask the county nurse to come in and talk about whether students should get the “B” vaccine series, which is recommended for those people who come in contact with many different people, such as health workers, teachers or professionals who deal with the public. An additional topic might include past and present epidemics in your county or areas.

PRESENT CLOSING
See the Learning Connection review activity below.

“HEADS OR TAILS” REVIEW
Use the test arranger to create 20 questions with a separate answer sheet or create your own questions and answers using the Salon Fundamentals Textbook and Study Guide. Make 10 of the questions easier than the other 10. Cut the questions apart to have each question on a small slip of paper. Place the 10 easy questions in a cup labeled “tails” and the 10 more difficult questions in a cup labeled “heads.” Keep the answers for your reference.

Hand the first student a quarter to toss in the air. If it lands on heads the student can draw a question from the cup labeled “heads.” If it lands on “tails,” the student draws from the “tails” cup. You can announce ahead of time that the questions are more difficult in the “heads” cup.

This “Heads or Tails” review takes away any thought that you might be asking more difficult questions of specific students and builds higher student involvement and interest.
2.2 INFECTION CONTROL

COURSE
Cosmetology

TOPIC
Infection Control

SUBJECT
Unit 1, Chapter 2, Salon Ecology

SUGGESTED TIMING
3 hours

CHAPTER OVERVIEW

As seen in the Plan, Chapter Two, Salon Ecology presents three main concepts: microbiology, infection control and first aid. This chapter serves as the foundation for safe infection control practices and procedures that will be used by learners in all aspects of their education and future salon pursuits. The second major goal of this chapter is to learn about infection control.

LEARNING OBJECTIVES
Following your presentation of “Infection Control,” the student will be able to identify the procedures and precautions used in schools and salons, including:

- Sanitation
- Disinfection
- Sterilization

RATIONALE
Understanding Salon Ecology will help protect professional cosmetologists and their clients from the unnecessary spread of infectious diseases and maintain a safe, efficient working environment.

LEARNING SUPPORT MATERIALS NEEDED

STUDENT:
Salon Fundamentals Textbook, Study Guide and Colored Pencils

EDUCATOR:
Salon Fundamentals Teacher’s Support Material
Salon Fundamentals Textbook and Study Guide
Salon Fundamentals DVD

PRIOR PREPARATION

STUDENT:
Preview pages 52-59 in Salon Fundamentals Textbook

EDUCATOR:
Preview pages 52-59 in Salon Fundamentals Textbook
Preview 2.2 in Salon Fundamentals Study Guide
Preview Salon Fundamentals DVD, Chapter 2
Preview Salon Fundamentals Lesson Plan 2.2
Create list of items for Learning Connections

ADDITIONAL EDUCATOR RESOURCES

Current rules and regulations from your area’s regulating agency
National Institute for Occupational Safety and Health (NIOSH) for publications and current information on first aid and safety. Contact NIOSH at 800-356-4674 or outside the U.S. call 513-533-8328 or visit the Web site at www.cdc.gov. OSHA bulletins can be reviewed at www.osha.gov. HIV/AIDS Awareness Home Study Course, 1997 The Professional Institute of Cosmetology

BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES
Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

Optional Follow-up Assignment:
Research information available on the Internet or local library on infection control practices and report back to the class.

Notes to the Educator:
It is very effective to have a health official visit the classroom and offer support for the importance of infection control.

CLASSROOM:

INSTRUCTOR:

DATE:
#### LESSON PLAN 2.2 AGENDA

<table>
<thead>
<tr>
<th>TIME</th>
<th>TOPIC</th>
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<tbody>
<tr>
<td>15 MIN</td>
<td><strong>PRESENT INTRODUCTORY DIALOGUE</strong></td>
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<tr>
<td></td>
<td>Present opening</td>
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<tr>
<td></td>
<td>Present rationale and learning analogy to connect learner to topic</td>
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<td>Present learning objectives</td>
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<td>Present agenda for the topic</td>
</tr>
<tr>
<td>2HRS, 30 MIN</td>
<td><strong>PRESENT INFECTION CONTROL</strong></td>
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<tr>
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<td>Present content and <em>Study Guide</em> interaction</td>
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<td>Show interactive DVD</td>
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<td>Present one or more of the Learning Connections</td>
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<tr>
<td>15 MIN</td>
<td><strong>PRESENT CLOSING</strong></td>
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<tr>
<td></td>
<td>Present “Go To Your Corner” Review</td>
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</table>

**PRESENT INTRODUCTORY DIALOGUE**

**PRESENT OPENING**

“InFECTION CONTROL PATROL”

Do a surprise check during class today of the infection control tasks that were supposed to be completed yesterday (or more recently). Instruct the students to split up and tour the school reporting back on success stories or duties that they can identify as not completed or lacking.

Take time to review the infection control task assignments for students. Make sure that all students understand clearly what is expected of them when assigned to a specific infection control task. You may even need to show some students exactly what to do. Some students may not have operated a washing machine before, so make no assumptions. Thoroughly explain each item.

**PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC**

Understanding Salon Ecology will help protect professional cosmetologists and their clients from the unnecessary spread of infectious diseases and maintain a safe, efficient working environment.

*Learning Analogy*

Relate reading the efficacy of a product to reading the label of a silk blouse. Special care will be noted on the label of the blouse, such as dry clean only. If you wash the blouse instead of following directions, you will be disappointed in the results. The same is true with infection control. The efficacy label predicts the expected results.

**PRESENT AGENDA FOR INFECTION CONTROL**
PRESENT INFECTION CONTROL

Present content, Study Guide and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.

<table>
<thead>
<tr>
<th>TOPIC/OBJECTIVE</th>
<th>EMPHASIS POINTS</th>
<th>MY NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Infection Control</td>
<td>Make sure students understand the pyramid by emphasizing the increasing importance of sanitation, then antiseptic, then disinfection, then bloodborne pathogen disinfection and then sterilization.</td>
<td></td>
</tr>
<tr>
<td>Sanitation</td>
<td>Clarify that antiseptic is really a form of sanitation. Antiseptics (used on skin) do not kill bacteria, they clean the area to which they are applied so bacteria cannot grow there. Sanitation refers to removing but not killing bacteria.</td>
<td></td>
</tr>
<tr>
<td>Disinfection</td>
<td>One of the first differences to emphasize is that disinfectants work on nonporous surfaces. Skin is a porous surface and therefore protective gloves need to be worn.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Pseudomonas is a type of negative bacteria that when infecting a human, only a select group of antibiotics will cover. Pseudomonas is carefully watched for in hospitals because it can develop a strong resistance to antibiotics. In the case of school or salon precautions, when dealing with topical disinfectants the concentration of the disinfectant used will be effective in killing pseudomonas. It is important to note that the majority of bacteria are killed from the simple friction of rubbing your hands together or from rubbing a surface during the cleaning process.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>It is important to note that while bloodborne disinfectants with an efficacy for HIV and HBV or tuberculocidal will also kill bacteria, viruses, fungi and pseudomonas, they are generally much more expensive to use. In most cases, schools or salons use broad-spectrum disinfectants and the higher-level bloodborne disinfectant is used for blood-spill procedures only.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>All of these examples bring to life the information you are presenting and help encourage the student to become involved in knowing the procedures and practices to use.</td>
<td></td>
</tr>
<tr>
<td>Sterilization</td>
<td>Emphasize the difference between sterilization and disinfection.</td>
<td></td>
</tr>
</tbody>
</table>
“INFECTION CONTROL TASKS”
Most schools assign specific infection control tasks to be completed each day by students. Sometimes it is difficult to encourage students to perform these important tasks on a regular basis. Listed below are 3 creative ideas to encourage additional involvement and desire to perform these important assignments.

Lottery
1. Type a brief description of all infection control tasks to be completed. Cut apart each description and place a number on the back of the description.
2. Now create corresponding numbers to be placed in a hat and drawn out by the students.
3. The benefit of the lottery is that students are not blaming the school or you for assigning them to a task they don’t like. It is the luck of the draw. You can hold the lottery weekly, monthly or daily.

Buddy Program
1. Assign students to work in pairs to complete the infection control task. You might want to assign a younger student with an older student.
2. The benefit of the buddy program is that there is an alternate available to perform the infection control task if a student is absent or busy with a client.

Group Accountability
1. Instead of assigning a student to a specific infection control task, try assigning a specific class or group to an entire room. The benefit of this plan is that more hands make the work lighter.

“INFECTION CONTROL JINGLES”
Divide students into groups and ask them to create a jingle, song or chant that has a strong rhyme or rhythm, using at least 4 of the terms introduced in this chapter and their definitions. Discuss with students that many of them are able to remember the lyrics to many popular songs, but have trouble remembering the definitions to various new words. This activity is designed to help them remember the terms in this chapter. An example might include: If you’re healthy and you know it, wash your hands. If you’re healthy and you know it, wash your hands. If you’re healthy and you know it, then your hands will surely show it. If you’re healthy and you know it, wash your hands. (Sung to the tune of “If You’re Happy and You Know It.”)

“LAST BUT NOT LEAST”
Create a handout that lists ten steps to follow. See examples below. The eleventh step states that steps 1-10 should be ignored and the student should go immediately on break. This helps teach the value of reading all the directions thoroughly before moving ahead.
Sample handout:
Listed below are a number of unique learning tasks. Read through all of the items first and then complete each task, beginning with number one.
1. Do not write anything on this paper until you have read all the directions.
2. Place your initials in the upper left corner.
3. Count the number of letters in your entire name and place that number in the upper right corner.
4. In the space provided here, list the name of one disinfectant used in the school.____________
5. Bacteria can be found in 3 shapes. Those shapes are spherical, spiral and __________-____________.
6. Count the number of words in the first 3 questions and place the total on the opposite side of this paper in the upper left corner
7. Subtract 270 from the year you were born and add that number to the number you just placed on the back of this page.
8. Count the number of people in this room and add 10 to that number and then add that number to the number you just placed on the back of this page.

9. Count how many people have blonde hair in this class today and place that number below your initials in the upper left corner.

10. Unscramble this word: agncitphoe

11. Ignore steps 1-10 and proceed directly to a fifteen minute break.

“LISTS, LISTS, AND MORE LISTS”
First a long list of things to remember about disinfectant procedures, then a list of disinfection and safety procedures and then additional sanitation reminders! What is a poor student to do? That is probably the lament you hear from students as they look at list after list. All of the items found on this and following pages are things the students need to know. One of the ways you can help them see what they know is to divide them into groups of 4-8 and then ask each individual in the groups to write as many items as they can from the list without looking at the textbook.

Allow them 3 minutes for this list. Now give them a point each for 5 predetermined items.

Next, ask them to work as a group and come up with one list, offering as many items from the list as they can collectively. Again give points for predetermined items. Recognize the group with the most points and the group with the most items listed.

By doing this exercise, the students see both the importance of teamwork and that most of the items are common sense, practical tasks that need to be accomplished.

PRESENT CLOSING
See the Learning Connection review activity below.

“GO TO YOUR CORNER” REVIEW
Make a sign on one side of the room that says, “Sanitize” and another sign for the opposite side of the room that says, “Disinfect.” Ask the students to stand in the middle of the room. Call out 6-8 different terms and ask the students to move to the side of the room that represents the category the term falls into. Examples would include:

1. Soap & Water – students would move to “Sanitize.”
2. Viricide – students would move to “Disinfect.”
3. Antiseptic – students would move to “Disinfectant.”
4. Include items that you use in your dispensary.
5. You might also call out requirements from your regulating agency and have students decide if they require sanitization or disinfection. e.g., combs, brushes, etc.
2.3 FIRST AID

COURSE
Cosmetology

TOPIC
First Aid

SUBJECT
Unit 1, Chapter 2, Salon Ecology

SUGGESTED TIMING
3 hours

CHAPTER OVERVIEW
As seen in the Plan, Chapter Two, Salon Ecology presents three main concepts; microbiology, infection control and first aid. This chapter serves as the foundation for safe infection control practices and procedures that will be used by the learner in all aspects of their education and future salon pursuits. The third major goal of this chapter is to familiarize yourself with first aid.

LEARNING OBJECTIVES
Following your presentation of “First Aid,” the student will be able to list simple safety and first-aid applications for:
- Minor burns
- Cuts
- Choking
- Eye injury
- Fainting

RATIONALE
Because of the number of people a professional cosmetologist comes in contact with during a normal day, it is important to be prepared to meet situations that might arise.
PRESENT INTRODUCTORY DIALOGUE

PRESENT OPENING
“TALL STORY”

Be sure to remind students of the importance of remaining calm during a first-aid situation. A humorous story can be told regarding the stylist that had a very tall client under the dryer. The client had been under the dryer for a lengthy time, due to her very long, thick hair. When it came time to comb out the client, the stylist lifted the hair dryer hood and the client began to get up out of the chair, but immediately fell to the floor. The stylist REACTED and started CPR on her client. In between breaths, the client was heard trying to say, “My legs just fell asleep!”

PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC
Because of the number of people a professional cosmetologist comes in contact with during a normal day, it is important to be prepared to meet situations that might arise.

Learning Analogy
Relate to the students the difference between “reacting” or “responding.” Offer the analogy of two motorists that come upon an accident. The first motorist sees the accident, stops in the middle of the road, leaves the car and immediately begins REACTING by yelling and screaming that there has been an accident. The second motorist pulls the car off the road, opens the trunk, obtains the first-aid kit and blanket and moves to the scene of the accident and RESPONDS by offering first aid where possible. Professional cosmetologists need to be prepared to respond not react to situations that might arise in the salon.

PRESENT AGENDA FOR FIRST AID

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LESSON PLAN 2.3 AGENDA

<table>
<thead>
<tr>
<th>TIME</th>
<th>TOPIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>15 MIN</td>
<td>PRESENT INTRODUCTORY DIALOGUE</td>
</tr>
<tr>
<td></td>
<td>Present opening</td>
</tr>
<tr>
<td></td>
<td>Present rationale and learning analogy to connect learner to topic</td>
</tr>
<tr>
<td></td>
<td>Present learning objectives</td>
</tr>
<tr>
<td></td>
<td>Present agenda for the topic</td>
</tr>
<tr>
<td>2 HRS</td>
<td>PRESENT FIRST AID</td>
</tr>
<tr>
<td></td>
<td>Present content and <em>Study Guide</em> interaction</td>
</tr>
<tr>
<td></td>
<td>Show interactive DVD</td>
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<tr>
<td></td>
<td>Present discussion and question and answer session</td>
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<tr>
<td></td>
<td>Present one or more of the Learning Connections</td>
</tr>
<tr>
<td>45 MIN</td>
<td>PRESENT CLOSING</td>
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<tr>
<td></td>
<td>Present Salon Ecology Knowledge Grid found in the <em>Study Guide</em></td>
</tr>
<tr>
<td></td>
<td>Present “Human Outline” Activity</td>
</tr>
<tr>
<td></td>
<td>Present Test</td>
</tr>
</tbody>
</table>
PRESENT FIRST AID

Present content, Study Guide and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.

<table>
<thead>
<tr>
<th>TOPIC/OBJECTIVE</th>
<th>EMPHASIS POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>First Aid</strong></td>
<td>First Aid</td>
</tr>
<tr>
<td>List simple safety and first-aid applications for:</td>
<td>Remind the students that the procedures shown here are basic first-aid applications. Encourage them to seek out additional courses as they progress in their career.</td>
</tr>
<tr>
<td>• Minor burns</td>
<td></td>
</tr>
<tr>
<td>• Cuts</td>
<td>Additional first-aid procedures that you might want to introduce or have a guest speaker address could include epileptic seizure or diabetic coma.</td>
</tr>
<tr>
<td>• Choking</td>
<td></td>
</tr>
<tr>
<td>• Eye injury</td>
<td></td>
</tr>
<tr>
<td>• Fainting</td>
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</tbody>
</table>
“RED CROSS SPEAKER”
You may want to ask someone from the local Red Cross to come in and present first-aid procedures. Some schools even include CPR certification as a part of the tuition cost.

It is helpful for you to inform the presenter about the chemicals you work with and the procedures used for disinfection, etc., so they can work it into their presentation.

“SAFETY WINDOWPANES”
Windowpanes are shown here for Bleeding and Wounds and Choking. Windowpanes are one of many learning aids you can use as memory tools for the students. They consist of drawings and short, descriptive phrases that help the student remember the information. It is recommended that there be no more than 9 panes (rectangular boxes that contain the drawings and phrases) and that the phrases, no more than three to five words, be rhythmic, if at all possible.

You might ask the students to create their own Windowpanes for the other first-aid procedures.

BLEEDING AND WOUNDS

| cover and apply pressure | elevate above heart | bleeding stops – apply bandage | NEVER use a tourniquet |

FAINTING

| victim on back | reassure and apply cold compress | roll victim on side if vomiting | or call 911 |
PRESENT CLOSING

SALON ECOLOGY KNOWLEDGE GRID

Ask students to complete the Chapter 2 Knowledge Grid in the Study Guide to clarify and promote discussion on salon ecology.

See the Learning Connection review activity below.

“HUMAN OUTLINE” REVIEW

Assign a student to each of the steps of the different first-aid applications. Ask each student to write his or her assigned step on an 8-1/2 x 11 piece of paper, using large print and a colorful marker. When all steps are transferred to paper, ask the students to hand them to you. Shuffle the pieces of paper and then issue one first-aid step to all but four students. Ask the students with the first-aid steps to hold the pieces of paper in front of their chest and ask the group of four students to put the steps in order for each of the first-aid applications.

You might want to time the first group and then reshuffle the steps and have another group try to beat the clock.

STILL POINTS

“The more we learn, the more unique we become.”
Renate Caine

“Each mind has its own method.”
Ralph W. Emerson
CHAPTER 3

ANATOMY AND PHYSIOLOGY

PLAN

3.1 BUILDING BLOCKS OF THE HUMAN BODY
   Cells
   Tissues
   Organs
   Body Systems

3.2 BASIC BODY SYSTEMS
   The Skeletal System
   The Muscular System
   The Circulatory System
   The Nervous System
   The Digestive System
   The Excretory System
   The Respiratory System
   The Endocrine System
   The Reproductive System
   The Integumentary System
3.1 BUILDING BLOCKS OF THE HUMAN BODY

COURSE  
Cosmetology

TOPIC  
Building Blocks of the Human Body

SUBJECT  
Unit 1, Chapter 3, Anatomy and Physiology

SUGGESTED TIMING  
2 hours

CHAPTER OVERVIEW

As seen in the Plan, Chapter Three, Anatomy and Physiology presents two main concepts: building blocks of the human body and basic body systems. This chapter provides fundamental knowledge of anatomy and physiology that is necessary to enhance the quality of hair, nail and skin care services offered. The first major goal of this chapter is to understand building blocks of the human body.

LEARNING OBJECTIVES

Following your presentation of the “Building Blocks of the Human Body,” the student will be able to explain the relationship and function of:

- Cells
- Tissues
- Primary organs
- Body systems within the human body

RATIONALE

Because professional cosmetologists touch and care for the human body, they have a responsibility to know and understand the building blocks of the human body and how the body functions.

Optional Follow-up Assignment: Using craft items or candy, construct a replica of the cell and its parts.

Notes to the Educator: Visual aids will play a key role in this chapter. Purchase or create posters and charts to reinforce the building blocks and body systems of the human body.

LEARNING SUPPORT MATERIALS NEEDED

STUDENT: Salon Fundamentals Textbook, Study Guide and Colored Pencils
EDUCATOR: Salon Fundamentals Teacher’s Support Material
Salon Fundamentals Textbook and Study Guide
Salon Fundamentals DVD

PRIOR PREPARATION

STUDENT: Preview pages 63-68 in Salon Fundamentals Textbook
EDUCATOR: Preview pages 63-68 in Salon Fundamentals Textbook
Preview 3.1 in Salon Fundamentals Study Guide
Preview Salon Fundamentals DVD, Chapter 3
Preview Salon Fundamentals Lesson Plan 3.1
Create list of items for Learning Connections

ADDITIONAL EDUCATOR RESOURCES

Gray’s Anatomy, published by Lea Febiger Library of Congress Catalog card number 59-12082

BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES

Interactive lecture and DVD, note-taking, discussion, posters, questioning, learning connections and review

CLASSROOM:

INSTRUCTOR:

DATE:
PRESENT INTRODUCTORY DIALOGUE

Opening Activity
Start the class with as many interesting facts about the body that you can collect. You will find some listed within this support information, but many others exist. Check out your local library, the Internet or possibly a friend in the medical field. Your mission is to gain student attention and interest by bringing new information to an area that students are usually hesitant or not excited about learning. After you have presented the interesting facts, you might want to post them around the room on posters or pass out the information to the students on a handout.

Interesting Facts: Did You Know . . .
- . . . that the ears and nose are the only areas that continue to grow and develop until you die?
- . . . that your eye remains the same size as it is at birth?
- . . . that the skin is the largest organ of the body?
- . . . that the brain weighs almost 1 pound at birth and 4 pounds at adulthood?
- . . . that the pepcid acid used to create the protein that hair is made of, actually comes from the digestive process?

“THINK TANK” (OPTIONAL OPENING):
1. Before beginning the lecture:
   - Divide the students into groups of 4 to 8. Inform each group that they have just been labeled as “Think Tanks.” Their mission is to spend three minutes listing the reasons why the study of the human body and physiology would be important to them during their study of cosmetology.
   - Ask the student who has had the most surgeries to be the group leader for this first “Think Tank” exercise.
2. Once the discussion has ended, ask each group leader to share a summary of the reasons their group developed.
3. Assign a student to be the recorder, writing a brief description of each area on the board or on a flip chart.
   - Note: Flip chart record can be saved and posted in the room as a reminder as you travel through this information.
4. Suggested reasons for studying anatomy and physiology that you might offer throughout the discussion:
   - Be better prepared to recognize the warning signs if we don’t feel well
   - Understand how our body functions affect our hair, nails and skin
   - Build our confidence in making decisions based on a client’s hair, skin and nail condition
   - Understand the role that exercise, eating well-balanced meals and managing our emotions play in regard to a healthy body
PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC
Because professional cosmetologists touch and care for the human body, they have a responsibility to know and understand the building blocks of the human body and how the body functions.

PRESENT AGENDA FOR BUILDING BLOCKS OF THE HUMAN BODY

<table>
<thead>
<tr>
<th>TOPIC/OBJECTIVE</th>
<th>EMPHASIS POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anatomy</td>
<td>Histology or microscopic anatomy refers to the study of structures too small to be seen except through a microscope and is usually used when identifying organic tissue structure. Cytology is the word assigned to the specific study of cells.</td>
</tr>
<tr>
<td></td>
<td>Answers to “Just for fun…” on page 65 of the Salon Fundamentals Textbook would be:</td>
</tr>
<tr>
<td></td>
<td>1. Occipital</td>
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<tr>
<td></td>
<td>2. Bicep</td>
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<tr>
<td></td>
<td>3. Humerus</td>
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<tr>
<td></td>
<td>4. Aorta</td>
</tr>
<tr>
<td></td>
<td>5. Clavicle</td>
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<tr>
<td>Physiology</td>
<td>Clarify with students that physiology is the study of the functions performed by organs and systems. Test questions for anatomy at the national, state and school level are generally derived from systems and functions. In other words, what is it and what does it do. Knowing this should help students prepare for testing in this area.</td>
</tr>
<tr>
<td>Cells</td>
<td>Explain the relationship and function of cells.</td>
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<tr>
<td></td>
<td>The cell is the smallest unit in living organisms that is capable of integrating life processes. All cells share at least two common properties:</td>
</tr>
<tr>
<td></td>
<td>1. They store information in genes made of DNA (deoxyribonucleic acid)</td>
</tr>
<tr>
<td></td>
<td>2. They synthesize proteins</td>
</tr>
<tr>
<td>Protoplasm</td>
<td>Protoplasm is the physical basis of life. It is the living substance of all plants and animals. It is interesting to note that the main ingredient of protoplasm is water.</td>
</tr>
</tbody>
</table>
**Nucleus**

In the nucleus the DNA, along with certain proteins, is arranged in long, thin threads called chromatin fibers that coil into bodies called chromosomes. The nucleus also contains one or more nucleoli (sing., nucleolus) that are small round spheres that participate in the production of RNA (ribonucleic acid), which assists DNA in the building of thousands of proteins the cell needs.

**Cytoplasm**

Cytoplasm is found outside the nucleus and is as thick as protoplasm.

**Cell Membrane**

The cell membrane surrounds the protoplasm and allows the transfer of substances in and out of the cell. It is the gateway to the cell. In a plant cell there is, in addition to the cell membrane, a thickened cell wall, usually composed chiefly of cellulose secreted by the cell.

**Metabolism**

The maintenance of body temperature in humans is a result of the process of metabolism, by which foodstuffs are converted into protein, carbohydrates, and fat to release energy in the form of heat. Because active muscles metabolize food faster than muscles at rest, giving off more heat in the process, physical activity increases body temperature. One form of physical activity, shivering, activates certain muscles to increase metabolism and thereby warms the body.

Thiamine, also called vitamin B1, is a substance that enables carbohydrates in the body to release the energy required for cellular function, known as metabolism. Good sources of thiamine include wheat germ, dry beans, peas, enriched cereals and breads, pasta, nuts, eggs and most vegetables. Lean pork is one of the best sources of this vitamin, as are organ meats, such as liver.

Homeostasis refers to the activity of anabolism and catabolism working together to provide normal conditions for cells.
### Tissues

Explain the relationship and function of tissues.

**Epithelial tissue** is made up of tightly packed cells with little intercellular substance between them. Inward growth of epithelial tissue forms glands such as the sweat glands of the skin and gastric glands of the stomach. Outward growth of epithelial tissue results in hair and nails.

Connective tissue, in contrast to epithelial tissue, has widely separated cells with a large amount of intercellular substance between them. The cells of fibrous tissue, found throughout the body, connect to one another by an irregular network of strands, forming a soft, cushiony layer that also supports blood vessels, nerves and other organs. Adipose tissue has a similar function, except that its fibroblasts also contain and store fat. Elastic tissue, found in ligaments, allows stretching and contracting. Cartilage is another example of connective tissue. Blood and lymph are also often considered connective tissues.

Nerve tissues transfer information from one part of the body to another through highly complex groups of cells called ganglia. Each neuron or nerve cell, consists of a cell body with branching dendrites and one long fiber, or axon. The dendrites connect one neuron to another; the axon transmits impulses to an organ or collects impulses from a sensory organ.

### Organs

Explain the relationship and function of organs.

Cells make up tissues; tissues make up organs; organs make up systems.

(During this chapter, one the most effective instructional methods you can choose to use will be repetition. Hearing the new words and technical terms over and over again, and repeating them to each other, will be the foundation for the learning experience. Using flash cards with the terms on one side and the definition on the other will also assist in laying the groundwork for confidence with this information. Making the way in which the learner repeats the information vary will also determine effectiveness with the material).
Body Systems

Explain the relationship and function of systems.

Body Systems

There are 10 primary systems of the body. This chapter covers 8 of those systems. The integumentary system is covered in Chapter 15, *The Study of Skin*. The other primary system is the reproduction system, which is mentioned, but not covered in this text. An acronym that has been used by medical students to help them remember the 10 systems is Dr. I.M. Screen. See the learning connections for additional information on Dr. I.M. Screen.

“BODY TALK”

The mission behind this activity is to help students recognize the power of assigning pictures in their minds to help recall definitions or functions. This activity will work for almost all topics. The learning purpose behind this activity is to realize that cells make up tissues, tissues make up organs and organs make up systems. You can start by showing them how you remember some key information. You can choose the example we have provided or create your own.

Example:
Start by drawing a donut.

Inform students that this is how you remember how cells are composed, by placing an “N” in the donut hole to represent the nucleus, or center of the cell. Next label the cytoplasm as the area surrounding the nucleus and the outer line as the cell membrane.
Next, place a lightning bolt striking the donut hole, which of course represents nerve tissue. Then by placing a large question mark around the drawing to this point, you have created the brain or area representing an organ. Now by leading highways out from the brain to represent nerve endings, you can show the nervous system. In conclusion, you have started with a small cell, combined single cells to create nerve tissue, which formed an organ that is a part of a system. Therefore nerve cells make up nerve tissue, nerve tissue makes up the brain (organ); the brain is a part of the nervous system.

You may want to ask groups of students to look at the cells, tissues, organs and systems and to create their own “picto-gram.”

PRESENT CLOSING
See the Learning Connection review activity below.

“TELL A STORY” REVIEW
Assign a word from this chapter to each student in the classroom. Ask the students to locate the definition of the word and prepare to use it in a story. Instruct the students that you are going to begin a story and at some point, will hand off the story to one of them to continue using their word in its context or as defined in the book. They should also add a creative definition or an exaggerated definition for the same word.

As you begin the story be sure to add drama to gain interest in your delivery. You might want to start with “Once upon a time; far, far away; long, long ago….” The students will become very creative as they add to your story. This is a fun way to have the words heard again by the students and most importantly a method to allow them to say out loud terms from the chapter.

STILL POINTS

“What makes the (learning) activity enjoyable is the process of going from not knowing to knowing.”
Ellen Langer

“All genuine learning is active not passive. It involves the use of the mind not just the memory. It is a process of discovery, in which the student is the main agent, not the teacher.”
Mortimer Adler

These quotes are chosen and placed here as STILL POINTS within your always active, sometimes hectic teaching lives, as pebbles whose ripples reach multiple shores with rich meaning. You are invited to let their words and images resonate within you and to respond with what they mean for you and your teaching.

These quotes speak to the areas of my life in which I …

These quotes also address my life in the classroom. I can translate these ideas into a teaching strategy that will help my students become more successful learners by …
CHAPTER 3

3.2 BASIC BODY SYSTEMS

COURSE
Cosmetology

TOPIC
Basic Body Systems

SUBJECT
Unit 1, Chapter 3, Anatomy and Physiology

SUGGESTED TIMING
15 hours

CHAPTER OVERVIEW

As seen in the Plan, Chapter Three, Anatomy and Physiology presents two main concepts: building blocks of the human body and basic body systems. This chapter provides fundamental knowledge of anatomy and physiology that is necessary to enhance the quality of hair, nail and skin care services offered. The second major goal of this chapter is to understand basic body systems.

LEARNING OBJECTIVES

Following your presentation of “Basic Body Systems,” the student will be able to identify the structure, function and primary cosmetological significance, where appropriate, of 8 major body systems including:

- Skeletal system
- Muscular system
- Circulatory system
- Nervous system
- Digestive system
- Excretory system
- Respiratory system
- Endocrine system
- Reproductive system
- Integumentary system

RATIONALE

It is necessary for the professional cosmetologist to identify the functions of eight major body systems in order to utilize proper massage, styling and other cosmetology services.

LEARNING SUPPORT MATERIALS NEEDED

STUDENT: Salon Fundamentals Textbook, Study Guide and Colored Pencils

EDUCATOR: Salon Fundamentals Teacher’s Support Material
Salon Fundamentals Textbook and Study Guide
Salon Fundamentals DVD

PRIOR PREPARATION

STUDENT: Preview pages 69-88 in Salon Fundamentals Textbook

EDUCATOR: Preview pages 69-88 in Salon Fundamentals Textbook
Preview 3.2 in Salon Fundamentals Study Guide
Preview Salon Fundamentals Lesson Plan 3.2
Preview Salon Fundamentals DVD, Chapter 3
Create list of items for Learning Connections

ADDITIONAL EDUCATOR RESOURCES

Gray’s Anatomy, published by Lea Febiger Library of Congress Catalog card number 59-12082


BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES

Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

Optional Follow-up Assignment:
Divide students into task groups and assign various terms for the chapter for further study. Request a short report to be shared with the entire class.

Notes to the Educator:
Encourage students to label the graphics in the Salon Fundamentals Textbook and Study Guide.

CLASSROOM:

INSTRUCTOR:

DATE:
PRESENT INTRODUCTORY DIALOGUE

PRESENT OPENING
“BODY SEARCH”
Prepare an index card ahead of time for each student. On each card write 4 terms found in the Salon Fundamentals Textbook from pages 69 to 88, Basic Body Systems. Use terms from different areas of the material. Allow enough space by each word for the students to write a definition. Divide the class into groups of 4 to 6. Issue each student an index card. Give instruction to the groups that they can work together or individually, but the goal is to complete all cards by finding the term in the text and then writing the definition on the card. Reward the first group that has completed the task.

Discuss terms that students felt were the most difficult to locate or understand. Ask students to identify terms that were already familiar to them. Summarize the activity by saying that a lot of material was covered in a very short time. Working together in this chapter will be a great asset because there is a great deal of information to review. This activity encourages involvement and allows a preview of what’s ahead for the student. Some of the terms will now be familiar, and by sharing selected words, there is an understanding that there will be help from classmates.

PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC
It is necessary for the professional cosmetologist to identify the functions of the eight major body systems in order to utilize proper massage, styling and other cosmetology services.

Learning Analogy
Ask the students if they have ever had a full body massage or a really great shampoo from a stylist who took the time to provide massage techniques to the scalp? Discuss why it felt so relaxing. Encourage the students to talk about the experience and express the need for this feeling in today’s fast-paced world. Conclude your discussion by explaining that having an understanding of how nerves, muscles, circulation, etc., work together will allow them to better serve their clients in the future.

PRESENT AGENDA FOR BASIC BODY SYSTEMS
The Skeletal System

Identify the structure, function and primary cosmetological significance, where appropriate, of the Skeletal System.

The human skeleton consists of bones bound together by tough connective tissues called ligaments. Different parts of the body vary greatly in their movement, such as the arm at the shoulder is freely movable while the knee joint is definitely limited to a hinge action. The bones composing the skull are immovable. Movements of the bones of the skeleton are affected by contractions of the skeletal muscles to which the bones are attached by tendons. These muscular contractions are controlled by the nervous system.

In humans, the process of bone hardening, called ossification, is completed at about the age of 25. The last bone to ossify is the breastbone. These 206 bones, in an adult human, account for 14 percent of the body’s total weight. The longest and strongest bone is the thighbone, which at maturity is 20 inches (50cm) long and 1 inch (2.5cm) wide. The smallest bone, the stirrup bone, is one of three tiny bones deep within the middle ear. It is only .07 inches (.18 cm) long.

Types of Bones

Funny bone is the common name for the sensitive area at the back of the elbow. The funny bone is not an actual bone but a projection at the elbow joint of the ulna, the inside one of two bones in the lower arm or forearm. The projection is known as the “olecranon.” The ulnar nerve passes through a groove in the olecranon and over the end of the radius, the other bone in the forearm. Because only skin covers this area, the ulnar nerve has little protection. A blow to this nerve or to the surrounding area on the olecranon produces sharp pain and sometimes tingling or numbness, which extends down the forearm to the fourth and fifth fingers of the hand. The olecranon was given the popular name funny bone or “crazy bone” for causing the painful sensation in these fingers.

Bone

Bone appears to be nonliving. In fact, the word skeleton is derived from a Greek word meaning dried up. However, bone is actually a dynamic structure composed of both living tissues, such as bone cells, fat cells, and blood vessels, and nonliving material, including water and minerals.

Composition

Compact bone makes up most of the bone of arms and legs and is very dense and hard on the outside. Spongy bone is found in bones of the pelvis, ribs, breastbone, skull and at the ends of the arm and leg bones. Surrounding both compact and spongy bone is a thin membrane called the periosteum.

Four Major Functions of the Skeletal System

It might help students recall the four functions by relating the verbs to the word MAPS.

Movement

Attach muscles

Protect organs

Support and Shape the body
At 40 weeks of development the human skull consists of several cartilage plates that are not completely joined. The spaces between the cartilage plates are called soft spots or fontanels. The soft cartilage and the fontanels enable the skull to be compressed as it passes through the birth canal. During childhood cartilage gradually is replaced by bone through the activity of osteoblasts. More than 300 bones are present in an infant, several of which fuse as the infant matures.

As you present the major parts of the cranium be sure to relate how styling and cutting designs are created using these bones of the head as landmarks or sources of direction. Examples would include using the occipital area to help create more shape or definition to a haircut or style, determining the length of the fringe (bang) based on the height of the frontal bone or using the parietal areas to determine where to change projection angles while cutting hair.

Encourage the students to trace the cranium or draw freehand and label over and over again until they can do it without major effort.

Ask students to place their fingertips on their face and perform gentle stroking motions over the various locations of the bones of the facial skeleton as you call out the terms. Move in a sequential order, such as mandible, maxillae, nasal zygomatic and lacrimal. Remember the turbinal, vomer and palatine are not affected by facial massage.

The most common facial and skull disease in humans is sinusitis. Sinuses are the cavities in the frontal bones, the sphenoid bones, the maxillary bone and the temporal bones that are lined with mucous membrane and open into the nasal cavity. Sinuses are often infected by bacteria causing inflammation and producing severe pain.

Repeating this exercise is beneficial for long-term memory. Encourage students to label the Study Guide and Salon Fundamentals Textbook to reinforce the location of facial bones.
Neck Bones/Cervical Vertebrae
In general, the vertebrae are stacked like a column of poker chips and are held together by ligaments, the connective tissue that holds bones together at a joint. In humans, the spinal column contains 33 vertebrae: 7 cervical vertebrae in the neck; 12 thoracic or dorsal vertebrae in the region of the chest or thorax, which provide attachment for 12 pairs of ribs; 5 lumbar vertebrae in the small of the back; 5 fused sacral vertebrae forming a solid bone, the sacrum, which fits like a wedge between the bones of the hip; and a variable number of vertebrae fused together to form the coccyx at the bottom of the sacrum.

Hyoid
The hyoid bone serves as a base of attachment for the tongue.

Label the Neck Bones
Repeating this exercise is beneficial for long-term memory. Encourage students to label the Study Guide and Salon Fundamentals Textbook to reinforce the location of the neck bones.

Back, Chest and Shoulder Bones
It is cartilage that connects the ribs to the sternum. Two conditions you may want to mention to students include kyphosis, which is an accentuated curvature of the spine, and scoliosis, which is an extreme curvature of the spine. Most cases of kyphosis are congenital but some cases may result from a spinal injury. Collapse of the spine may occur in elderly people, especially women, whose bones may become soft and brittle. Preventive measures include posture adjustments and calcium supplements.

Thoracic Vertebrae, Sternum, Thorax and Ribs
Encourage students to locate these bones as you cover the descriptions.

Clavicle and Scapula
Help the student remember clavicle as collarbone because both words start with “C.” Scapula and shoulder are also easy to relate to because again, both words start with “S.”

Label the Back, Chest and Shoulder Bones
Repeating this exercise is beneficial for long-term memory. Encourage students to label the Study Guide and Salon Fundamentals Textbook to reinforce the locations of the back, chest and shoulder bones.
<table>
<thead>
<tr>
<th>TOPIC/OBJECTIVE</th>
<th>EMPHASIS POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arm, Wrist and Hand Bones</td>
<td>The human hand has 27 bones: 8 carpal or wrist bones, 5 metacarpals or palm bones, and 14 phalanges or digital bones (2 in the thumb and 3 in each finger).</td>
</tr>
<tr>
<td>Humerus, Radius and Ulna</td>
<td>Ask students to locate the ulna, radius and humerus on their own body.</td>
</tr>
<tr>
<td>Carpals</td>
<td>Discuss Carpal Tunnel Syndrome as you present the bones of the wrist. It is one of the leading health concerns in the cosmetology industry. Offer an explanation on how holding tools for cutting and styling for long periods and constant turning and extension of the wrist can lead to a build up of calcium that presses against the carpal nerves to cause pain and less mobility. Present preventive measures by referring to Ergonomic Tips in Chapter One of the <em>Salon Fundamentals Textbook</em>.</td>
</tr>
<tr>
<td>Metacarpals</td>
<td>The metacarpus is the palm. Metacarpals make up the bones of the palm.</td>
</tr>
<tr>
<td>Phalanges</td>
<td>The human thumb has two separate flexor muscles that move the thumb in opposition and make grasping possible.</td>
</tr>
<tr>
<td>Label the Arm, Wrist and Hand Bones</td>
<td>Repeating this exercise is beneficial for long-term memory. Encourage students to label the <em>Study Guide</em> and <em>Salon Fundamentals Textbook</em> to reinforce the location of the arm, wrist and hand bones.</td>
</tr>
<tr>
<td></td>
<td>Guide students to the Word Sort Game titled “Dem Bones” in the <em>Study Guide</em>.</td>
</tr>
</tbody>
</table>
### The Muscular System

Identify the structure, function and primary cosmetological significance, where appropriate, of the muscular system.

**Muscular System: Myology**

Over 400 muscles in the body are striated (voluntary or skeletal) muscles and make up the largest category of muscles. Striated muscles act voluntarily, are attached to bones and move parts of the skeleton in relation to each other. Leg muscles are the strongest and longest.

Non-striated (involuntary or smooth) muscles control involuntary actions and are primarily responsible for internal operations. Non-striated muscles are found lining many hollow internal structures such as blood vessels and intestines.

500

There are over 500 muscles and related terms introduced in this section of the chapter. Repetition and review might include seeing how many muscles and terms students can list without looking as you travel through the information.

### Four Major Functions of the Muscular System

Suggest to students that they might use the MISC acronym to remember the four functions of the muscular system:

- **Movement of body**
- **Involvement in functions of other body systems**
- **Support of the skeleton**
- **Contouring of the body**

### Two Types of Muscle Tissue

Help students remember the function of these two types of muscles based on the difference between voluntary and involuntary. Non-striated has a “non” prefix meaning not and involuntary also has a prefix “in,” which also means not.

Help the students identify different actions caused by both types of muscle such as:

<table>
<thead>
<tr>
<th>Striated</th>
<th>Non-striated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Running</td>
<td>Breathing</td>
</tr>
<tr>
<td>Jumping</td>
<td>Digestion</td>
</tr>
<tr>
<td>Lifting</td>
<td>Blinking</td>
</tr>
</tbody>
</table>

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**TOOLTIP**

**OBJECTIVE**

**EMPHASIS POINTS**

**MY NOTES**
Special Terminology
Ask students to use these words in sentences to gain broader understanding of their meaning. Listed below are some examples for you to use in helping them think creatively.

The anterior left tire went flat.

While skating, I fell on my posterior.

With a haughty look and her nose in the air, she played the “superioris” role very well.

The humorous speaker was truly the levator of the mood.

As the doctor placed the depressor on my tongue, I had the sudden urge to sneeze!

I heard they used a new type of explosive dilator to open the mountain path.

Cosmetologist’s Primary Concern
Remind your students that they are working with striated (voluntary) muscles for the most part. These muscles are attached to the skeletal framework and are voluntary in action. Reinforce that the movements made in massage are from the insertion (moveable) attachment to the origin (fixed) attachment.

Three Parts of the Muscle
Offer analogies to help the student remember the three parts of the muscle, such as:

The origin is the fixed, nonmoveable part of the muscle. You can’t change where you come from.

The belly is the middle part of the muscle. Your belly is right in the middle of your body.

The insertion is the moveable part of the muscle. Anytime you insert something, there is movement.

How the Muscle Produces Movement
Muscles pull but do not push.
Seven Ways to Stimulate Muscles
A possible acrostic (creative sentence) to help students remember the seven ways to stimulate muscles might be: Massage Can Lighten Heavy Muscles ’N Cramps.


Scalp and Face Muscles
Scalp massage can be performed with a much heavier action than facial massage. Scalp muscles have attachments at both ends, while facial muscles are attached at only one end.

Discuss with students the benefits of massage. Ask if any of them have had a facial, and, if so, ask how they would describe their feeling during and after the massage.

Epicranius
Ensure that students understand that the epicranium is the skull. The epicranius, also called the occipitofrontalis, covers the skull. The aponeurosis tendon joins the frontalis muscle and occipitalis muscle.

Frontalis
Raises the eyebrows; draws the scalp forward. Relate again to the students the relevant location of the frontalis muscle and the frontal bone.

Occipitalis
Draws the scalp back. Discuss with students that some clients will request a very brisk, heavy massage of the occipitalis muscle during shampoo services while others will prefer a lighter touch or less pressure. Relate to the students that the occipital bone and the occipitalis muscle are in the same location.

Label the Scalp Muscles
Repeating this exercise is beneficial for long-term memory. Encourage students to label the Study Guide and Salon Fundamentals Textbook to reinforce the location of the scalp muscles.
DR. I.M. SCREEN
To help students remember the systems of the body, you may want to share this acronym, which uses the first letter of each system and assigns a pseudo name.

D Digestive
R Respiratory
I Integumentary
M Muscular
S Skeletal
C Circulatory
R Reproductive
E Excretory
E Endocrine
N Nervous

In other words, Dr. I. M. Screen becomes the way students remember the 10 systems of the body. You will be presenting 8 of the systems in this chapter.

“SKELETAL MOBILES”
Using used paper towel holders, construction paper, fishing line and paper clips, divide the students into groups of 4 to 8, and ask each group to create a hanging mobile using the bones from the cranium, face, neck, arms and hands as the components of the mobile.

Don’t assign a lot of criteria; just allow their creativity to soar. Ask only that they label each bone as they add it to their mobile. You’ll be surprised with what they come up with. Writing out the words and placing them in the right position on the mobile will certainly help with retention of the information, but the planning and discussion they have in their group to make the decisions and develop the plan will also help cement this important information in their memory.

Leaving the “Skeletal Mobiles” in the classroom will continue to serve as a Memory Jogger.

“MUSCULAR CHARADES”
Before class begins create small slips of paper writing on each a specific action associated with a muscle covered in this chapter. Examples could include raising an eyebrow, grinning, smiling, swinging an arm, etc. Divide the class into groups of 4 to 6, and ask each group to select a person to act out a muscle action drawn from your pre-done slips. The goal is to have each group try to name the muscle that is causing the action being presented.

“HEADLINERS”
Using Pivot Point head forms and/or design caps, you may want to use washable markers to trace the patterns of the bones, and to direct each student to label the bones and muscles of the skull. Again this is an effort to repeat the information in a different way to validate understanding and add emotional impact for the learner.
“TIMED REFLEX”
You may want to do this exercise with students to allow them to see how long it takes a reflex action to reach the brain and perform a response action.

Assign one student who stands during this exercise to be the time-keeper. The time-keeper will need a stop watch or second hand on a watch to keep time.

Ask remaining students to sit on the floor in a circle and cross their legs. Ask students to place their right hand on the right ankle of the person to their right.

Announce to students that this is a timed event and that they will be squeezing the ankle of the person to their right as soon as they feel their ankle being squeezed.

Ask students to close their eyes during the exercise, so they are not reacting to what they see versus what they feel. Select a student to begin the exercise, and have the time-keeper begin timing.

When all people have felt the squeeze, stop the timer. Divide the number of seconds it took to complete the exercise by the number of people in the circle to determine the average reflex response time.

You may want to ask the students to stand and perform the same exercise by squeezing hands as the stand in a circle, again with their eyes closed. This will allow them to see if the reaction time is quicker if the nerve location is closer to the brain.

PRESENT CLOSING
ANATOMY AND PHYSIOLOGY KNOWLEDGE GRID
Ask students to complete the Chapter 3 Knowledge Grid in the Study Guide to clarify and promote discussion on anatomy and physiology.

See the Learning Connection review activity below.

“RED BALL, GREEN BALL” REVIEW
This is a fun review activity that again helps reinforce the words in this chapter by saying them out loud and identifying the location or function of a specific bone, muscle or nerve.

• Divide the class into groups of 4 to 8.
• Assign the oldest person in the group as the leader.
• Now ask each group to write down 5 names of either bones, muscles or nerves (it can be a combination).
• Once the group leader has verified that they have their terms (allow about 1 minute), introduce the two small balls that you have brought to class. One is red and the other is green.
• Give a selected group the red ball, and ask this group to throw it to a different group.
• The group that the ball is tossed to can shout out one of its 5 terms and throw the green ball to another group. This group now has to give the location or function of the term just called out.
• Once this is completed, ask the red ball group to toss the red ball to another group and continue in this same fashion, having the green ball group send its ball to a different group also.

Note: It may get a little hectic but is intended to spur group responses and generate some physical activity at the same time. Remember that when the student is physical in behavior, blood is circulating at a faster rate, making it difficult to sleep, space out, or not be involved. You are after involvement! Continue the exercise until all groups have given their 5 terms or for the length of time you have chosen.
“BODY TRACERS” REVIEW
This activity is designed to add a dimension of fun to learning and to provide a creative review.

- Divide class into groups of 4 to 8. Give each group about 6 feet of freezer paper and colorful markers (preferably – water soluble, so they won’t bleed through the paper).
- Assign a group leader by asking each group to determine who has the most brothers and sisters.
- Inform the group leader that he/she should appoint someone to be the “shadow.” Once this is done, ask the group leader to request assistance from someone in his/her or the group and place the 6 feet of freezer paper on the wall vertically, running from the floor up to 6 foot.
- Now ask the “shadows” to step up to the freezer paper with their backs to the wall. Ask the “shadows” to stand as close to the wall as they can.
- Explain to the groups that you are going to give them each 5 minutes for this activity.
- Explain that during this 5-minute period, you would like them to trace around the “shadow” and, as soon as that is completed, have the “shadow” step away so they can begin to label as many body parts as possible. They can include bones, muscles, nerves, organs, systems, etc. Encourage them to use as many terms as possible that have been covered in this chapter.
- When the time is up, rotate from group to group asking each group to call out its labels. If another group has labeled the same part, ask all groups that have labeled that term to cross out the matched term.
- Continue this process with all groups. Recognize the group having the most remaining labels after all matches have been eliminated.

This is yet another method of reviewing the information and adding physical involvement to a very technical chapter.

STILL POINTS

“Engagement in meaningful work, initiated and mediated by skillful teachers is the only high road to real thinking and learning.”

Jacqueline Grennon Brooks and Martin G. Brooks
CHAPTER 4

ELECTRICITY

4.1 PRINCIPLES OF ELECTRICITY
- Vocabulary of Electricity
- Electric Current
- Safety Measures

4.2 ELECTRICITY IN COSMETOLOGY
- Effects of Electric Current
- Electrotherapy
- Light Therapy
CHAPTER 4

Lesson Plan 4.1

4.1 PRINCIPLES OF ELECTRICITY

COURSE
Cosmetology

TOPIC
Principles of Electricity

SUBJECT
Unit 1, Chapter 4, Electricity

SUGGESTED TIMING
2 hours

CHAPTER OVERVIEW

As seen in the Plan, Chapter Four, Electricity presents two main concepts: principles of electricity and electricity in cosmetology. This chapter provides fundamental guidelines for the safe use of electricity when using appliances and performing cosmetology services. The first major goal of this chapter is principles of electricity.

LEARNING OBJECTIVES

Following the presentation of the “Principles of Electricity”, the student will be able to:

- Define the ten major terms used in electricity
- Describe the safety measures to be followed when using electrical appliances

RATIONALE

Because efficiency and safety in the salon depend on an understanding of electricity, it is important that a professional cosmetologist study the ten major terms used in electricity and the safety measures followed when using electrical appliances.

Optional Follow-up Assignment:
Assign a report from the list found in this lesson plan under the Learning Connections for Lesson Plan 4.2, “Light into the Past.”

Notes to the Educator:
It is important in this chapter to offer as many references to using electricity in the salon as possible so students see the relevancy.

LEARNING SUPPORT MATERIALS NEEDED

STUDENT: Salon Fundamentals Textbook, Study Guide and Colored Pencils
EDUCATOR: Salon Fundamentals Teacher’s Support Material
Salon Fundamentals Textbook and Study Guide
Salon Fundamentals DVD

PRIOR PREPARATION

STUDENT: Preview pages 89-108 in Salon Fundamentals Textbook
EDUCATOR: Preview pages 89-108 in Salon Fundamentals Textbook
Preview 4.1 in Salon Fundamentals Study Guide
Preview Salon Fundamentals DVD, Chapter 4
Preview Salon Fundamentals Lesson Plan 4.1
Create list of items for Learning Connections

ADDITIONAL EDUCATOR RESOURCES


BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES

Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

CLASSROOM:

INSTRUCTOR:

DATE:
PRESENT INTRODUCTORY DIALOGUE

PRESENT OPENING

Almost everyone has a story to tell following a major electrical power outage. The first question that everyone asks is where were you when the lights went out? Here are two stories to share with your class.

“I was driving home on a new route! I had just attended a ‘Reduce Stress’ class the past weekend where one of the recommendations was to ‘take a new way home.’ In an effort to reduce stress, I found myself in an entirely new territory and 30 minutes late. Not only was I late but nearly out of gas. Suddenly all street lights and residential lights went dark! I proceeded on, aided by the last fumes of fuel, to the next gas station, pulled up to the pump and jumped out to refuel and ask directions. Standing with pump in hand, I called out to the attendant for assistance. He laughed and yelled back, ‘You’re not goin’ anywhere lady! The power outage shut down the fuel pumps.’ Not only did I experience a new way home, but I learned that fuel pumps run on electricity!”

“My aunt had convinced me that I should go out to dinner with her boss. She said we were made for each other! Blind dates were not my cup of tea, but since it was my aunt, I decided to go. Following the longest 2 hours of my life, called dinner, we were finally headed home. I remember thinking, as we entered the elevator to make our way to my apartment, that my aunt must certainly not know me at all because we were the worst match ever! As the elevator door closed and we began our ascent to the 14th floor, I was beginning to feel relief that the night was almost over! Boom! With a large jolt, the elevator stops, the lights go out and I spend the next 5 hours with the man I have now been married to for 15 years!”

PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC

Because efficiency and safety in the salon depend on an understanding of electricity, it is important that a professional cosmetologist study the ten major terms used in electricity and the safety measures followed when using electrical appliances.

Learning Analogy

Electricity is like fuel for a car or water for a plant. The car could be moved without fuel but not efficiently or safely. The plant could grow for a while but not forever. Salon services are performed efficiently and safely with electricity.

PRESENT AGENDA FOR PRINCIPLES OF ELECTRICITY
PRESENT PRINCIPLES OF ELECTRICITY

Present content, Study Guide and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.

<table>
<thead>
<tr>
<th>TOPIC/OBJECTIVE</th>
<th>EMPHASIS POINTS</th>
</tr>
</thead>
</table>

Vocabulary of Electricity

Define the ten major terms used in electricity.

Preview the chapter by dividing the class into 4 groups. Assign a term from the chapter for each group. Ask each group to locate the definition and page number for each word. Four good terms to use might include:

- adapter (page 95)
- overload (page 95)
- rectifier (page 93)
- three-prong plug (page 97)

Assign the person with the most cousins to be the leader. When each group has finished, ask each leader to report the findings of his/her group to the rest of the class.

Current

Equipment Overview: An important step in this chapter is ensuring that students understand the electrical equipment they will be working with during their time at school and in the future in various employment ventures. Gather as many electrical items as possible for students to view and use. Review important items such as rheostats that might be placed on certain blow dryers or curling irons for temperature control.

Ensure that you have read the directions that come with some electrical items the student works with so you can point out the safety features and directions offered by the manufacturer for the safe use of the equipment. Be sure to include rakes, electrodes and any electrotherapy items.

Load

Creative Idea: You might want to create a display of electrical items from the past and/or items used before electricity. This display might also include unique items that particular salons might have used in the past. Examples of this might be the first perm wave machines, color accelerators, curling irons, blow dryers, hood dryers, etc. Check with salons in your area, local museums or the National Cosmetology Association for added information of historical interest.

Insulators

Old cords had rubber insulators with a fabric coating that became easily frayed. Problems (shorts) occurred if strings of fabric were accidentally plugged into the socket.

Cord Safety

Discuss the importance of keeping kinks out of the cords. If wrapping cord around an iron or blow dryer, keep it free of knots and excess tension.

Measures of Electricity

Common Electrical Units and Abbreviations:

<table>
<thead>
<tr>
<th>Quantity</th>
<th>Unit</th>
<th>Abbreviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voltage</td>
<td>Volt</td>
<td>V or v</td>
</tr>
<tr>
<td>Current</td>
<td>Amp</td>
<td>A or a</td>
</tr>
<tr>
<td>Resistance</td>
<td>Ohm</td>
<td>O (Greek letter for “Omega”)</td>
</tr>
<tr>
<td>Power</td>
<td>Watt</td>
<td>W or w</td>
</tr>
<tr>
<td>Frequency</td>
<td>Hertz</td>
<td>Hz</td>
</tr>
</tbody>
</table>

Ohm’s Law: One volt of electricity is needed to force one amp of current through one ohm of resistance.
If possible, ask students to look at the nameplates on their blow dryer and curling iron to determine the Hz and watt listings.

**Sources of Electricity**
Remind students that good conductors are made of copper, silver, or gold wire. If their understanding of basic electricity principles seems to be lacking, you may want to show simple demonstrations of electricity currents. References offering experiments and conceptual overviews include *The Electricity Story* by George deLucenay Leon, Arco Publishing, Inc., New York and *Science Magic 101 Experiments You Can Do* by Ormond McGill, Arco Publishing, Inc., New York.

**Frequency**
*Light Up Your Creativity*
Encourage students to draw a picture of the “electric” words found on page 94 of the *Salon Fundamentals Textbook*.

**Producing Electric Current**

<table>
<thead>
<tr>
<th>Prefix</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kilo</td>
<td>one thousand</td>
</tr>
<tr>
<td>Milli</td>
<td>one thousandth</td>
</tr>
<tr>
<td>Micro</td>
<td>one millionth</td>
</tr>
<tr>
<td>Mega</td>
<td>one million</td>
</tr>
<tr>
<td>Nano</td>
<td>one billionth</td>
</tr>
<tr>
<td>Giga</td>
<td>one billion</td>
</tr>
</tbody>
</table>

**Interesting Facts:**
An early lamp made in 1886 produced the equivalent light of only 16 candles.

The first successful lamp burned for 40 continuous hours.

Today’s average light bulb (80-100 watt) is 100 times more efficient than the bulb of 1886.

Exercise “It’s on the Label”
Cover with students the information contained on an appliance label. The label will tell how many volts and amps the product uses. Give students the formula:
volts x amps = watts
Call the local power company and find out their rate per kilowatt hour. Explain that 1,000 watts = 1 kilowatt.

Give the assignment to find out how much it costs to run various electrical appliances for one hour. Use such things as curling irons, blow dryers, etc.

Credit for this exercise goes to, William Wyer, owner of Sydney’s Hairdressing College.
Reinforce that parallel wiring is what is needed in the salon.

**Series Wiring**
If possible bring a string of Christmas tree lights that demonstrates series wiring.

**Overload**
*Note:* Overloading of electrical items in our industry is a frequent problem due to the number of stylists and electrical items used in schools and salons. It will be important that you mention the obstacles that occur in certain situations to better prepare students.

A common concern occurs when a show or educational event is presented at a facility outside the school or salon that might not be equipped to handle the electrical load that operating many irons and blow dryers requires. Remind students that some stylists may choose to have as many as 3 irons heating at a time to meet certain styling needs. Be sure to educate them on informing the hotel or facility they might be working with in the future regarding the electrical needs they will be needing to offset any “blown fuses” or circuit breaker trips.

You might want to also discuss various devices used to allow multiple electrical plug-ins, such as surge protectors (used quite often with computers), etc.

**Short Circuit**
Emphasize the importance of checking cords to see if there are any breaks in the wire. Potential problems arise when curling irons are left on, and cords from other appliances come in contact with the hot barrel of the iron causing the cord to melt.

**Safety Devices**
If possible, take the students to the area where the circuit breakers or fuses are housed at the school. Demonstrate what to do if a circuit is blown. Discuss the importance of having the circuit breakers or fuse connections labeled, so it is quick and easy to determine what the power is connected to.

Show the students a three-prong plug. Discuss that even though two of the prongs might fit into an older style extension that does not allow for three prongs, it is not safe to plug a three-prong cord into a two-prong socket.
Make sure students know what to do in case of fire. It is a good time to schedule a fire drill when covering this chapter. Follow-up discussions after the drill will take on new meaning.

**Local Shock Procedure**
Challenge students to come up with short phrases to describe the procedures for local and general shock.

Do role plays of possible situations that can arise. It is good to discuss what to say to 911 when you have them on the line. Stress the importance of remaining calm.

**Electrical Fires Emergency Procedures**
**Guest Speakers:**
You might want to arrange a short period of time to have one of the following people speak to the class on various aspects of electricity:

1. Fireman or Electrician on Safety and Preventive measures
2. Lighting Salesman on types of lighting available
3. EMT or Paramedic on Electrical Shock
4. Utility Company representative on Efficiency

Hearing, seeing and writing the words being studied serves as a great source of increasing the learner’s retention. Doing this as many times as possible, of course, will also impact the learner’s ability to remember the information being covered. Quick reviews during the presentation (every 10 minutes) will also reinforce the learning process. Games of review, such as “Lights Out,” will also stimulate interest and repetition.

**HISTORICAL POINT OF INTEREST**
Benjamin Franklin was a serious experimenter and made many worthwhile discoveries, being best known for his kite experiment. It was in 1752 that he flew the famous kite. He picked a day when a storm was about to break. At the top of the kite, he fastened a stiff wire pointing up. At the other end of the string, he tied a metallic key so it hung close to a Leyden jar. It started to rain. The moistened string began to conduct electricity. It was very fortunate for Franklin that there was no lightning. The storm ahead of the storm gave him enough electricity to prove, without a doubt, that electricity and lightning were the same. Sparks jumped from the key to the jar until the jar was filled with “electric fluid.”

For hundreds of years it had been believed that evil spirits rode the storm and created lightning. When a severe lightning storm approached, a curious custom took place. Bell ringers were summoned to the churches to ring the bells. What often happened was that the bell ringers were killed by the lightning. The bolts of lightning struck the church spires. The bells were made of metal, and the lightning traveled through the bells down the wet rope in the hands of the ringers. So many ringers were killed that laws were passed to stop this deadly custom.
Another of Franklin’s experiments proved that a pointed rod is a better conductor than a ball. You can demonstrate this very easily. Walk across a rug shuffling your feet. Touch a door-knob with the tip of your finger. You will feel a shock. Repeat your shuffle, but this time touch the doorknob with your fist. You will get little or no shock.

A similar experiment led Franklin to believe that a long pointed rod suspended above a house or a barn would attract lightning. The rod was connected to the ground by means of a wire. The lightning would go down the lightning rod, through the wire, and be absorbed safely into the ground.

Being a good businessman, Franklin went immediately into the manufacture of lightning rods. He sold them throughout the colonies. There is no doubt that Franklin’s lightning rod kept many houses and barns from burning down. But lightning does not always behave the way it is expected to. Sometimes houses with lightning rods were struck, and no one knew why. We understand now that lightning may come through an open window or even follow a current of warm air.

EXPERIMENT
Getting a Charge Out of Saran Wrap and Wool

Materials:
- 2 pieces of Saran Wrap
- 2 pencils
- Piece of wool or fur

Take two pieces of Saran Wrap about 3” x 6” each. Wrap each of the sheets around a pencil so it hangs down like a flag (see figure 1). Rub each sheet with your hands or against your clothing. Bring the “flags” close together so the sheets would normally touch. But they don’t. On the contrary, they pull away from each other.

By now you know why they behave that way. According to atomic theory, when you rubbed the pieces of Saran Wrap you pulled off some electrons from the plastic.

Since you did the same to both, they remained with the same positive charge proving that LIKE CHARGES REPEL EACH OTHER.

Rub one of the Saran Wrap sheets with a piece of wool. The wool now picks up electrons from the plastic sheet. This illustrates that UNLIKE CHARGES ATTRACT EACH OTHER.

With the same material, try one more experiment. Rub one sheet briskly against yourself or against a piece of wool or fur. Place the Saran Wrap against the wall of your room. It sticks and will stay there until the charge leaks away into the air. The reason is that the plastic will stick to any uncharged (neutral) body. You can do the same thing with an inflated rubber balloon.

Adapted from “The Electricity Story” by George deLucenay Leon, Arco Publishing, NY

“ELECTRICAL SOUNDS”
Divide the class into 4 groups. Inform the class that you are going to assign sound effects the groups that will help them remember the 4 main currents covered in this chapter. Listed below are the designated “electrical sounds”:

1. Galvanic – Ask this group to make a low, steady “hum” sound. This will symbolize a direct current flowing in one, constant direction represented by the monotony of the low, steady “hum”.
2. Faradic – Ask this group to make a high-pitched “zit, zit” sound similar to a high-speed drill used by a dentist. This is done to represent an alternating current able to provide minimal penetration of the skin.
3. Sinusoidal – Ask this group of students to make a low, guttural “zoot, zoot” sound similar to many bull frogs in a swamp. This is done to represent an alternating current capable of producing deeper penetration of the skin.
4. Tesla – Ask this fourth group of students to blow out through their lips making a “pluugh” sound similar to that of a child playing with a car and mimicking the car engine. This is done to remind the student that Tesla is an alternating current able to cause vibration. Encourage students in this group to “feel” the vibration of their lips as they make the “pluugh” sound.
Note: You might want to play music by the Electric Light Orchestra prior to this activity.

Remember, not all students learn the same way. The “Electric Sounds” activity found in this section might be a stretch for you as a teacher to perform, but it is important for some students to connect with a mnemonic that might help them remember the key point or definition. Sounds provide that base for some learners. Others will need to say the information out loud repeating it several times. Still others will need to read, review and take notes. By providing a multitude of support mechanics, the teacher provides a learning base for all learners to grow and retain information.

PRESENT CLOSING
See the Learning Connection review activity below.

LIGHTS OUT! REVIEW GAME
Divide the class into groups of 4-8. Issue each group a large sheet of poster paper and a marker for each participant.

Instruct each group that it has 2 minutes to write words that are introduced or covered in this chapter so far. Each participant should write as many words as he/she can. Students may work together as a group to help ensure they are not doing duplicate words if they choose. The object is to get as many different words as possible on a group’s poster paper. Remind each group to write legibly because the words will be recited later. Assign a group leader.

After the two-minute limit has concluded, ask the first group leader to begin by reciting the words found on his/her group’s poster. Instruct the other groups to listen to each word, and if the word being recited is on their group’s poster, they need to shout out loud “lights out” and cross the word off their poster. The group reciting would also cross off the duplicated word.

Repeat this same activity with all groups. It will get noisy and a little chaotic, so be prepared. The goal is to find the group that has the most words remaining on its poster.

STILL POINTS

“Teaching is largely a matter of helping learners make visible what is invisible.”

Sam Crowell, Renate Caine and Geoffrey Caine

This quote is chosen and placed here as a STILL POINT within your always active, sometimes hectic teaching lives, as pebbles whose ripples reach multiple shores with rich meaning. You are invited to let its words and images resonate within you and to respond with what they mean for you and your teaching.

This quote speaks to the areas of my life in which I …

This quote also addresses my life in the classroom. I can translate these ideas into a teaching strategy that will help my students become more successful learners by …
4.2 ELECTRICITY IN COSMETOLOGY

CHAPTER OVERVIEW

As seen in the Plan, Chapter Four, Electricity presents two main concepts: principles of electricity and electricity in cosmetology. This chapter provides fundamental guidelines for the safe use of electricity when using appliances and performing cosmetology services. The second major goal of this chapter is to understand electricity in cosmetology.

LEARNING OBJECTIVES

Following the presentation of “Electricity in Cosmetology” the student will be able to:

• Explain the three kinds of effects that can be created by electric current during cosmetology services
• List three kinds of effects that can be created by electric current as it is used during electrotherapy and light therapy treatments

RATIONALE

Because clients will request services using electrotherapy and light therapy, it is important that the professional cosmetologist has an understanding of the electricity used in providing cosmetology services.

LEARNING SUPPORT MATERIALS NEEDED

STUDENT: Salon Fundamentals Textbook, Study Guide and Colored Pencils

EDUCATOR: Salon Fundamentals Teacher's Support Material
Salon Fundamentals Textbook and Study Guide
Salon Fundamentals DVD

PRIOR PREPARATION


Prevent 4.2 in Salon Fundamentals Study Guide
Preven Salon Fundamentals DVD, Chapter 4
Preven Salon Fundamentals Lesson Plan 4.2
Create list of items for Learning Connections

ADDITIONAL EDUCATOR RESOURCES


BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES

Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

Optional Follow-up Assignment:
Assign a report form the list found in this Lesson Plan under the Learning Connections for Lesson Plan 4.2, “Light into the Past.”

Notes to the Educator:
It is important in this chapter to offer as many references to using electricity in the salon as possible so students see the relevancy.

CLASSROOM:

INSTRUCTOR:

DATE:
LESSON PLAN 4.2 AGENDA

**TIME** | **TOPIC** | **PRESENT INTRODUCTORY DIALOGUE**
--- | --- | ---
15 MIN | | Present opening
4 HRs | | Present rationale to connect learner to topic
45 MIN | | Present learning objectives
 | | Present agenda for the topic

**PRESENT ELECTRICITY IN COSMETOLOGY**

**PRESEN T**

Content and Study Guide interaction
Show interactive DVD
Present discussion and question and answer session
Present one or more of the Learning Connections

**PRESENT CLOSING**

Present Electricity Knowledge Grid found in the Study Guide
Present “Human Outline” Review
Present “It’s Up to You” found on page 108 of the Salon Fundamentals Textbook
Transfer realities of the future workplace by emphasizing industry standards
Use appropriate methods to ensure personal health and well-being
Provide basic hair, nail and skin care services
Present test for this chapter

**PRESENT INTRODUCTORY DIALOGUE**

**PRESENT OPENING**
Describe different trips that might be taken for pleasure or business such as an Alaskan cruise, Disney World tour, cross-country road trip, or scenic bus tour of Washington, D.C. Discuss the plans necessary prior to the trip such as looking at the map, selecting the best travel route and method (fly or drive), amount of time needed, etc. You might want to create a list on the board as students call out their input.

Once you have discussed the plans for the trip, make the point that the study of electricity in cosmetology is really quite similar in the sense that a cosmetologist will need to select the best type of current to create a desired end result. The path (circuit), current, distance and timing selected will play the same role as deciding to pack a thermal coat for the Alaskan cruise or to take shorts and sunglasses on the Disney tour.

You might want to draw a large map showing various roads leading to different locations on one side of the board, and then on the remaining portion of board, draw lines representing the different currents and the resulting effects. (see diagram below:)

**PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC**
Because clients will request services using electrotherapy and light therapy, it is important that the professional cosmetologist has an understanding of the electricity used in providing cosmetology services.

**PRESENT AGENDA FOR ELECTRICITY IN COSMETOLOGY**
PRESENT ELECTRICITY IN COSMETOLOGY

Present content, Study Guide and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.

<table>
<thead>
<tr>
<th>TOPIC/OBJECTIVE</th>
<th>EMPHASIS POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Effects of Electric Current</td>
<td>Explain the three kinds of effects that can be created by electric current during cosmetology services.</td>
</tr>
<tr>
<td></td>
<td>Have examples on hand to show students the different effects of electric current. A blow dryer for heating effect, a magnetic clipper or electrode for mechanical and a Galvanic Current machine. If you do not have a Galvanic Current machine, see if there is a salon in your area that would bring one in or a beauty supply consultant that might be willing to demonstrate a skin care machine that has Galvanic Current as an optional setting.</td>
</tr>
<tr>
<td>Electrotherapy</td>
<td>Be sure to clarify the rules in your area from your regulating agency regarding the application of electric current. In some areas a separate license and training for esthetics or dermatology is required in order to provide electrotherapy services.</td>
</tr>
<tr>
<td>Galvanic</td>
<td>Help the student focus on what the current is and what it does. Galvanic is a direct current that allows chemical effects. Ask the student to think of GDC as representing Galvanic, direct, chemical. Once the foundation is laid for Galvanic, because it is a direct current, a special appliance is needed to convert the alternating current that exists in the salon to direct current. This device is called a rectifier and, in most cases, it is built into a machine offering skin care services.</td>
</tr>
<tr>
<td>Phoresis</td>
<td>Phoresis is the service most often offered with Galvanic Current. It is important to have students understand that the chemical solution is penetrating the skin without breaking the skin.</td>
</tr>
</tbody>
</table>

Key Terms:
Word scrambles or searches are great ways to help students take ownership of the terms. By identifying only the key terms in the scrambles or searches, you will be providing assistance in weeding out the important info. Listed below is a sample of key terms:

- Amp
- Circuit Breaker
- Contraction
- Volt
- Fuse
- Infrared
- Ohm
- Galvanic
- Ultraviolet
- Watt
- Tesla
- Germicidal
- Current
- Faradic
- Electrotherapy
- Circuit
- Sinusoidal
- Light
- Stimulation
- Relaxation
- Thermal
- Alternating
- Shock
- Mechanical
- High Frequency
- Direct
Anaphoresis and Cataphoresis
To aid students in knowing the difference between the effects caused by anaphoresis and cataphoresis, ask them to think of a purring cat sitting in their lap. Petting the cat is relaxing and soothes the nerves. This will help them think of cataphoresis as soothing and anaphoresis as stimulating.

Emphasize that Galvanic Current should not be used over an area having many broken capillaries.

Faradic
The medicine men of the wild, wild west used to travel with a faradic current machine professing that its treatment would restore all ills of the human body. Today the faradic current is used primarily to provide improved muscle tone.

Sinusoidal
Sinusoidal Current is able to penetrate deeper than faradic and causes muscle contractions. Check with your area regulating agency for its ruling on the use of Sinusoidal Current. Again emphasize not using Sinusoidal on unhealthy and/or broken skin.

Tesla
Tesla Current is used primarily for its vibration effect, which makes this a stimulating current.

Faradic, Sinusoidal and Tesla currents are all alternating currents.

Teaching Tip:
Encourage students to chart out the information in this chapter in an effort to condense and simplify what needs to be studied. For example, you might want to show them a chart listing the 4 currents down the left side of a chart you create on the board or flip chart and then list columns to the right that indicate type of current and effects. Sample:

<table>
<thead>
<tr>
<th>Type of Current</th>
<th>Effects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Galvanic</td>
<td>Direct Chemical change</td>
</tr>
<tr>
<td>Faradic</td>
<td>Alternating Light penetration, muscle tone</td>
</tr>
<tr>
<td>Sinusoidal</td>
<td>Alternating Deeper penetration, muscle contraction</td>
</tr>
<tr>
<td>Tesla</td>
<td>Alternating Vibration</td>
</tr>
</tbody>
</table>

Classroom Environment:
If your classroom has windows, you might want to hang prisms in the window to produce the light effects described in this chapter.

If you do not have windows, you might want to create a rainbow effect using cellophane paper representing each of the various colors.
LESSON PLAN 4.2 LEARNING CONNECTIONS

CLASSROOM ENVIRONMENT
The environment used for learning plays a key role in the potential for learning and retaining information. Having reminders of the topic covered, support for key points and interesting facts surround the students on a daily basis adds to the learning process. Not all students learn best by reading the information. There is a strong need for visual reminders, hands-on components and curiosity builders. A suggestion for this chapter might be trivia questions placed around the room about electricity. You might want to contact your local utility company and seek assistance in obtaining facts to be used for trivia points.

HISTORICAL POINT OF INTEREST
Galvani’s Jumping Frog
Like many men of his time, Luigi Galvani (1737-1798) was involved with several sciences. He was professor of anatomy at the University of Bologna, but he was also familiar with chemistry and physics.

There are several versions of how he made the discovery that bears his name, Galvanic electricity. The stories agree only upon the date, 1780. According to the most probable version, he was conducting a class in anatomy in which he was dissecting a frog. It seems he put the frog down near an electrical machine that had been used for some previous experiments. His wife, who was the daughter of Galvani’s own teacher, was in his class. She noticed a spark pass between the frog and the electrical machine. When a scalpel touched the frog’s nerve center, the leg twitched.

Galvani was never able to explain how it happened or what caused it. He was so interested in this phenomenon that he tried many other experiments. He substituted other metals for the steel scalpel. The frog’s muscles continued to jump. He became convinced that it was electric in origin but thought, incorrectly, that the nerves of the frog contained the electricity.

Eleven years later he published the results of his experiments. By that time, many had heard of his work. One of those interested in Galvani’s frog was another Italian, Alessandro Volta (1745-1827).

He (Volta) was certain that electricity did not come from the frog but from the metals, either the steel knife or the metal table on which the frog was laid. This began a big argument between the men. We now know that there was some truth in both Volta’s and Galvani’s ideas. Volta is better known as the inventor of the electric cell, or more commonly known as the battery. The volt is also named after him.

Both Galvani and Volta were right because the moisture in the frog’s flesh was the acid in the experiment. By using two dissimilar metals, separated by a conducting liquid (acid in frog’s flesh), the electrons escape through the liquid.

Note: This historical reference plays a key role in helping the students understand Galvanic Current and its ability to produce chemical changes. They will remember the jumping frog.

GUEST SPEAKERS
You might want to arrange a short period of time to have one of the following people speak to the class on various aspects of electricity:
1. Beauty Supply Consultant on electrical appliances from the industry
2. Dermatologist or Esthetician on Use of Electricity for Treatment
OPTIONAL ASSIGNMENT
You might choose to divide the students into research groups and ask them to report back on various leaders or inventions found in the area of electricity. Example topics and/or leaders might include:

1. Ben Franklin
2. Alessando Volta
3. Luigi Galvani
4. Stephen Gray
5. George Ohm
6. George Westinghouse
7. Thomas Edison
8. Alexander Graham Bell
9. Andre Ampere
10. Dry Cell
11. Static electricity
12. Leyden Jar
13. Michael Faraday
14. Nikola Tesla

“CONCENTRATION”
Using the terms and definitions found in this chapter create a deck of playing cards. You will be placing a term on the face of one card and then create a match for this card by making another card that has the definition or description. Any equal number of total cards will work. You may want to create enough sets for every two people in the class.

Once the cards have been created, divide the class into pairs, instruct the students to shuffle the cards and then lay them face down on the table in front of them in rows until all cards are placed.

Ask students, working in pairs, to attempt to find as many matches as possible by turning up a card and then attempting to find its match. If a student is successful on the first turn of the cards, then he/she can attempt to turn another pair. If not able to find a matching pair on the first attempt, the turn passes to his/her partner. This continues until all matches are found.

The objective of this game is to concentrate on the location and definition or term listed on the card once it is turned up. This is a great way to gain participation and allow review of topics. You may want to add information from other chapters in an effort to build a broader scope of review.

Note: Decks of cards can be created for every chapter for review purposes. Heavier stock paper is recommended and a container for storage which will allow for easy access and protection. You can even get creative and add your school logo or other design work on each card.

PRESENT CLOSING
ELECTRICITY KNOWLEDGE GRID
Ask students to complete the Chapter 4 Knowledge Grid in the Study Guide to clarify and promote discussion on electricity.

See the Learning Connection review activity below.

“HUMAN OUTLINE” REVIEW
In an effort to bring life to the information being presented and to support interaction with the students and material, this activity gets the students up out of their chairs and out into a stimulating classroom atmosphere.

Prior to class, create placards or small posters (one for each student) that are approximately 8 inches by 10 inches. On each placard, list a point that would be found on an outline of the information found in this chapter. Capitalize each letter of a main heading word, and place in small letters the remaining bullet points. (See example on the next page)
SAFETY COLORS ELECTRICITY ELECTROTHERAPY
Circuit breaker Red Amp Galvanic
Fuse Orange Volt Faradic
Short Circuit Yellow Ohm Sinusoidal
Overload Green Alternating
Blue Direct
Indigo Circuit
Violet

Once you have completed the posters, randomly issue one to each student. Ask the students to line up around the room by finding the main heading their statement(s) would relate to.

Once the students have lined up, ask each to announce his/her poster title to assist in the review process by allowing students to once again hear the information.

MY NOTES
CHAPTER 5

CHEMISTRY

5.1 MATTER
Elements
Chemical Bonds

5.2 THE pH SCALE

5.3 CHEMISTRY OF COSMETICS
Cosmetic Classifications
Shampoos
Rinses and Conditioners
Perms
Relaxers
Curl Reformation
Hair Color
Product Information
5.1 MATTER

COURSE
Cosmetology

TOPIC
Matter

SUBJECT
Unit 1, Chapter 5, Chemistry

SUGGESTED TIMING
2 hours

CHAPTER OVERVIEW

As seen in the Plan, Chapter Five, Chemistry, presents three main concepts: matter, the pH scale and chemistry of cosmetics. This chapter provides fundamental guidelines for using a variety of products and providing chemical services safely. The first major goal of this chapter is to understand matter.

LEARNING OBJECTIVES

Following your presentation of “Matter,” the student will be able to:

- List the five elements of hair
- Describe the structure and behavior of atoms and bonds

RATIONALE

The professional cosmetologist needs to understand the chemicals he or she works with in order to safely perform chemical services requested by clients, teach clients how to care for their hair following chemical services and sell products to their clients.

LEARNING SUPPORT MATERIALS NEEDED

STUDENT: Salon Fundamentals Textbook, Study Guide and Colored Pencils

EDUCATOR: Salon Fundamentals Teacher’s Support Material
Salon Fundamentals Textbook and Study Guide
Salon Fundamentals DVD

PRIOR PREPARATION

STUDENT: Preview pages 109-117 in Salon Fundamentals Textbook

EDUCATOR: Preview pages 109-117 in Salon Fundamentals Textbook
Preview 5.1 in Salon Fundamentals Study Guide
Preview Salon Fundamentals DVD, Chapter 5
Preview Salon Fundamentals Lesson Plan 5.1
Create list of items for Learning Connections

ADDITIONAL EDUCATOR RESOURCES

Hair Nature’s Master Plan, SES published by Pivot Point International 1993

BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES

Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

Optional Follow-up Assignment:
Complete a product knowledge portfolio listing all products from the dispensary including pH value, overview of directions and benefits derived from using the product.

Notes to the Educator:
It is not necessary for the student to become a chemist; however, a basic understanding of matter, pH and cosmetic chemistry is needed.

CLASSROOM:

INSTRUCTOR:

DATE:
# LESSON PLAN 5.1 AGENDA

<table>
<thead>
<tr>
<th>TIME</th>
<th>TOPIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>15 MIN</td>
<td>PRESENT INTRODUCTORY DIALOGUE</td>
</tr>
<tr>
<td></td>
<td>Present opening learning connection</td>
</tr>
<tr>
<td></td>
<td>Present rationale to connect learner to topic</td>
</tr>
<tr>
<td></td>
<td>Present learning objectives</td>
</tr>
<tr>
<td></td>
<td>Present agenda for the topic</td>
</tr>
<tr>
<td>1 HR, 30 MIN</td>
<td>PRESENT MATTER</td>
</tr>
<tr>
<td></td>
<td>Present content and Study Guide interaction</td>
</tr>
<tr>
<td></td>
<td>Show interactive DVD</td>
</tr>
<tr>
<td></td>
<td>Present discussion and question and answer session</td>
</tr>
<tr>
<td></td>
<td>Present one or more of the Learning Connections</td>
</tr>
<tr>
<td>15 MIN</td>
<td>PRESENT CLOSING</td>
</tr>
<tr>
<td></td>
<td>Present “Atomic Building” Review</td>
</tr>
</tbody>
</table>

## PRESENT INTRODUCTORY DIALOGUE

### PRESENT OPENING ACTIVITY

**“CHEMICAL CARTOONS”**

Ask students to draw cartoons depicting one of the four captions found below or select captions of your own.

The mission is to introduce possible salon situations that might occur through the use of chemicals.

This exercise will help spark interest and create a “need to know” attitude from the students regarding an area that will impact their professional salon life.

Possible captions for Chemistry Cartoons:

- “Do you smell something burning?”
- “I thought sodium hydroxide was supposed to go under the dryer!”
- “It’s not exactly the color I had in mind!”
- “Was that 8 oz. of 40 volume Hydrogen Peroxide?”

Develop an area in the classroom to display the cartoons, which will serve as a continual connection for each student. Summarize the activity by explaining that the various cartoons represent why the study of chemistry is important.

### PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC

The professional cosmetologist needs to understand the chemicals he or she works with in order to: safely perform chemical services requested by clients, teach clients how to care for their hair following chemical services and sell products to their clients.

**Learning Analogy**

Chemistry is like the change of seasons in nature. In some climates, textures, colors and shapes change drastically, while in other climates, maybe only the temperature changes. In the study of chemistry, the student will realize the ability to make subtle to drastic changes that will affect the texture, color and shape of hair by using chemicals.

### PRESENT AGENDA FOR MATTER
PRESENT MATTER

Present content, Study Guide and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.

<table>
<thead>
<tr>
<th>TOPIC/OBJECTIVE</th>
<th>EMPHASIS POINTS</th>
<th>MY NOTES</th>
</tr>
</thead>
</table>

Ask students to list examples of matter, such as:
- Solid ........ books, tv, wall, door, pencil
- Liquid ........ shampoo, conditioner, nail polish
- Gas ............ air, carbon dioxide, oxygen

“Change of Matter”
Prior to class start, organize 6 props that can be used to show the difference between physical and chemical change. Suggestions are listed below, but you may create your own ideas based on convenience.

To show physical change:
- Ice cube melting in a glass
- Open a window
- Use a curling iron to create a curl on a mannequin

To show chemical change:
- Strike a match
- Show a new nail and a rusty nail
- Mix hydrogen peroxide and a color

“Six Times”
Your responsibility as the teacher (expert) is to help the student break down the information into understandable bits of knowledge. In most cases, the student needs to be exposed to the information you are presenting in at least six different ways before it enters long-term memory. Examples of six methods of delivery might include:
- Hear the information
- Read the information
- See the information
- Say the information out loud
- Share an exercise pertaining to the information
- Show or Draw the meaning of the information
Elements
List the five elements of hair.

The most important information regarding atoms can be found in two statements:
1. An atom is the smallest complete unit of an element.
2. Some atoms are reactive and have the ability to combine with other atoms to make a more complex unit.

“Familiar Surroundings”
Attach mural paper (or freezer paper) to all available walls. As you introduce key information, assign various groups of students to summarize by condensing the content (chunking) and putting into their own words and/or drawing pictures to represent the information. As you travel through the information, the students become familiar with the terms and concepts by being surrounded by them.

“COHNS”
Focus on the five elements of hair using the acronym of “COHNS” representing carbon, oxygen, hydrogen, nitrogen and sulfur. You might want to divide the class into five separate groups and assign one of these elements to each group. Allow the groups time to research and then report back to the class their findings.

Reinforce the difference between a molecule and a compound by showing the definitions in a quick and easy to understand format, such as:

1 atom + 1 similar atom = 1 element
1 atom + 1 different atom = 1 molecule (chemical compound)

Emphasize that it is the negative charge (missing electron) in some electrons that allows atoms to combine. These atoms are reactive.

Guide student to 5.1 in the Study Guide to complete the Talking Points and Matching exercise.
**Chemical Bonds**

Describe the structure and behavior of atoms and bonds.

**Key information:**

1. There are 4 prominent side bonds in the hair.

2. Hydrogen and salt bonds are weak and can be easily broken to create physical changes in the hair.

3. The shape of hair is generally caused by the hydrogen bonds, since they are in the majority.

4. Reinforce that the change to hydrogen and salt bonds is temporary.

5. Offer an analogy of running a scissors blade down a strand of curling ribbon. Causing it to curl would be similar to wrapping wet hair around a roller and drying it to take on the shape of the roller.

**Key information:**

1. Disulfide is the most important bond for cosmetologists.

2. It is the disulfide bond that reforms during perming and relaxing services.

**End Bonds**

Peptide bonds form when amino acids join together, end to end

peptide bond = end bond

Peptide bond is the backbone of protein molecules.

<table>
<thead>
<tr>
<th>End Bond</th>
<th>Side Bond</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amino acids joined end to end</td>
<td>4 side bonds hold hair together</td>
</tr>
<tr>
<td>Do not disturb</td>
<td>Hydrogen</td>
</tr>
<tr>
<td>If broken, protein chain separates</td>
<td>Salt</td>
</tr>
<tr>
<td>No longer hair</td>
<td>Disulfide</td>
</tr>
<tr>
<td></td>
<td>van der Waal’s Forces</td>
</tr>
</tbody>
</table>
“FAMOUS PAIRS”
Prior to class, create a list of familiar pairs or duos. Some samples are listed below. Cut the list apart so that only one of the pairs is on one slip of paper. When introducing amino acids and end bonds, issue a slip of paper to each student and ask them to find a partner that would allow the two of them to represent a familiar duo.

Sample Famous Pairs:
- Salt and Pepper
- Sun and Moon
- Lucy and Desi
- Batman and Robin
- Coat and Hat
- Night and Day
- Love and Marriage
- Soup and Sandwich
- Mickey and Minnie

After the matches have been made, ask the students to think of one thing they have in common. Hopefully the discussion will lead to the fact that it is very difficult to put another word with any of the pairs and have it sound right. In other words, when you try to say Lucy and Batman, it just doesn’t work. Relate this bond to peptide bonds, which are the backbone of the hair. They belong together and should not be interrupted and if they are interrupted, they no longer have the characteristics of hair. You might want to add that when pairs did separate, such as Lucy and Desi, it was through divorce and no longer were they a pair. Or note how difficult it is to separate salt from pepper once they are mixed.

PRESENT CLOSING
See the Learning Connection review activity below.

“ATOMIC BUILDING” REVIEW
Divide the class into groups of 4-6 students and ask them to build one of the 5 atoms of hair using the diagrams of Hydrogen, Carbon, Nitrogen, Oxygen and Sulfur as their guide. Various supplies can be used to accomplish this task. Some suggestions are listed here:

- Protons, Electrons, Neutrons
- Small, different colored gum-drops
- Small, different colored beads
- Shells
- Pipe cleaners
- Floral wire
5.2 **THE pH SCALE**

**COURSE**
Cosmetology

**TOPIC**
The pH Scale

**SUBJECT**
Unit 1, Chapter 5, Chemistry

**SUGGESTED TIMING**
3 hours

**CHAPTER OVERVIEW**

As seen in the Plan, *Chapter Five, Chemistry*, presents three main concepts: matter, the pH scale and chemistry of cosmetics. This chapter provides fundamental guidelines for using a variety of products and providing chemical services safely. The second major goal of this chapter is to understand the pH scale.

**LEARNING OBJECTIVES**

Following the presentation of “The pH Scale,” the student will be able to:

- Describe the pH scale and values associated with water, acids and alkalines

**RATIONALE**

Understanding the pH scale and its relationship to the products the professional cosmetologist uses and sells will reap benefits including client loyalty, client satisfaction and success with retail sales.

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**LEARNING SUPPORT MATERIALS NEEDED**

**STUDENT:** *Salon Fundamentals Textbook, Study Guide and Colored Pencils*

**EDUCATOR:**
- *Salon Fundamentals Teacher’s Support Material*
- *Salon Fundamentals Textbook and Study Guide*
- *Salon Fundamentals DVD*

**PRIOR PREPARATION**

**STUDENT:**
- Preview pages 118-119 in *Salon Fundamentals Textbook*

**EDUCATOR:**
- Preview pages 118-119 in *Salon Fundamentals Textbook*
- Preview 5.2 in *Salon Fundamentals Study Guide*
- Preview *Salon Fundamentals DVD*, Chapter 5
- Preview *Salon Fundamentals Lesson Plan 5.2*
- Create list of items for Learning Connections

**ADDITIONAL EDUCATOR RESOURCES**


**BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES**

Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, learning connections and review

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**Optional Follow-up Assignment:**

Complete a product knowledge portfolio listing all products from the dispensary including pH value, overview of directions and benefits derived from using the product.

**Notes to the Educator:**

Testing products to determine pH values helps the learner bring this information to life.

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**CLASSROOM:**

**INSTRUCTOR:**

**DATE:**
# LESSON PLAN 5.2 AGENDA

<table>
<thead>
<tr>
<th>TIME</th>
<th>TOPIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>15 MIN</td>
<td>PRESENT INTRODUCTORY DIALOGUE</td>
</tr>
<tr>
<td></td>
<td>Present opening</td>
</tr>
<tr>
<td></td>
<td>Present rationale to connect learner to topic</td>
</tr>
<tr>
<td></td>
<td>Present learning objectives</td>
</tr>
<tr>
<td></td>
<td>Present agenda for the topic</td>
</tr>
<tr>
<td>2 HRS, 30 MIN</td>
<td>PRESENT THE pH SCALE</td>
</tr>
<tr>
<td></td>
<td>Present content and <em>Study Guide</em> interaction</td>
</tr>
<tr>
<td></td>
<td>Show interactive DVD</td>
</tr>
<tr>
<td></td>
<td>Present discussion and question and answer session</td>
</tr>
<tr>
<td></td>
<td>Present one or more of the Learning Connections</td>
</tr>
<tr>
<td>15 MIN</td>
<td>PRESENT CLOSING</td>
</tr>
<tr>
<td></td>
<td>Present “Koosh Review”</td>
</tr>
<tr>
<td></td>
<td>Encourage students to share thoughts and express summaries of their discussion</td>
</tr>
</tbody>
</table>

## PRESENT INTRODUCTORY DIALOGUE

**PRESENT OPENING**

“ORANGE YOU GLAD YOU’RE LEARNING”

Bring several oranges to class and assign students to peel the oranges in front of the class. (Or bring an orange for each student, depending on class size.) As students are peeling the oranges ask them if they feel any sensations that are different from when they started. Usually one or more of the students will say they feel a tingling sensation. If their response is that they do not feel anything, ask them if they have experienced a tingling feeling in the past. Make the connection that it is the citric acid they are feeling as it soaks into the pores of their skin. The citric acid will be very noticeable if there is a cut in the skin. Citric acid from the orange is almost 3,000 times more acidic than the skin.

**PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC**

Understanding the pH scale and its relationship to the products the professional cosmetologist uses and sells will reap benefits including client loyalty, client satisfaction and success with retail sales.

**PRESENT AGENDA FOR THE pH SCALE**
PRESENT THE pH SCALE

Present content, Study Guide and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.

<table>
<thead>
<tr>
<th>TOPIC/OBJECTIVE</th>
<th>EMPHASIS POINTS</th>
<th>MY NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>pH Scale</td>
<td>Potential Hydrogen</td>
<td>Stress the importance of knowing the pH value before using a product by asking students to share any experiences they have had in the past that resulted in a skin rash, damaged hair or dry skin, etc.</td>
</tr>
<tr>
<td></td>
<td>Be prepared to share a story from your past, such as a perm that was over-processed or a time when a product caused you to break out in red spots. As students share their stories, explain that the product was probably too acidic or too alkaline for their skin or hair type.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Water-Based Solutions</td>
<td>Repeat several times to reinforce learning that only solutions containing water or solutions that can be dissolved in water can be acidic or alkaline in value. Since many of the products in the cosmetology industry list water as the primary ingredient on their labels, there are many products that have acidic or alkaline values.</td>
</tr>
<tr>
<td></td>
<td>Acid H+</td>
<td>Help students remember that acid has more positive hydrogen ions than negative hydroxide ions by trying to always list H+ next to the word “acid” whenever possible.</td>
</tr>
<tr>
<td></td>
<td>Neutral</td>
<td>Help students remember that neutral has an equal number of positive and negative ions by trying to place an equal (=) sign next to the word “neutral” whenever possible.</td>
</tr>
<tr>
<td></td>
<td>Alkaline OH-</td>
<td>Help students remember that alkaline has more negative hydroxide ions by trying to place the OH- symbol next the word “alkaline” whenever possible.</td>
</tr>
</tbody>
</table>
Ask students to use the pH scale found on the bottom of page 118 in the *Salon Fundamentals Textbook* and determine how much more alkalinity a solution with a pH of 13 has as compared to one with a pH of 7, etc.

<table>
<thead>
<tr>
<th>pH</th>
<th>10^x</th>
<th>1,000^x</th>
<th>100,000^x</th>
<th>1,000,000^x</th>
<th>10,000,000^x</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
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<tr>
<td>9</td>
<td></td>
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<td>10</td>
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<td>11</td>
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<tr>
<td>12</td>
<td></td>
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</tr>
<tr>
<td>13</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Logarithm**

Help students understand the powerful difference in values on the pH scale by using the following tactic:

- Show the difference between 7 and 8 by using 10 pennies
- Show the difference between 8 and 9 by using a $1 bill
- Show the difference between 9 and 10 by using a $10 bill
- Show the difference between 10 and 11 by using a $100 bill
- Show the difference between 11 and 12 by using a $1,000 bill
- Show the difference between 12 and 13 by using a $10,000 bill
- Show the difference between 13 and 14 by using a $100,000 bill

Substitute some of the larger denominations with a pseudo check or play money. Ask the students to determine which level can buy more, is more powerful, etc. By associating the pH values with values they are more familiar with, you are connecting them to the meaning of logarithm.

**Testing pH**

One of the questions that invariably comes up when discussing pH of products or the use of professional products is that acid balanced products have a higher price tag. Explain to the students that price is usually associated with quality and quantity. Acid balanced products may have a higher price but can be very concentrated, meaning a little bit goes a long way. A dime-sized amount can be used versus a quarter-sized amount making the product last longer. Of course, quality is a value that associates easily with a higher price. However, be sure students understand that if a product has quality and is concentrated, it can be a bargain!
“pH TESTING”
Ask students to bring various products from home for pH testing. You might want to suggest that they bring commercial products vs. professional products. Examples might include liquid foundation makeup, shampoo, hair rinses, bar soap, etc. Divide students into groups, and, using Nitrazine or Litmus paper, have them test and record their findings regarding the pH of each product.

You can also use the liquid from boiled red cabbage as a pH indicator. Add enough water to cover the cabbage completely and then heat it on a stove until it comes to a boil. Continue cooking it for 10 minutes. Pour off the liquid and let it cool. This liquid is what you will be using as your indicator in your tests for pH. This product should be kept refrigerated and will only last for about 2 days. Testing can be performed by placing a small amount of red cabbage juice in an eye-dropper. Indications can be recorded using the following chart:

<table>
<thead>
<tr>
<th>Color Observed</th>
<th>pH Indication</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strong pink</td>
<td>2.5</td>
</tr>
<tr>
<td>Pink</td>
<td>3</td>
</tr>
<tr>
<td>Purple</td>
<td>4</td>
</tr>
<tr>
<td>Light Lavender</td>
<td>5</td>
</tr>
<tr>
<td>Cloudy Lavender</td>
<td>5.5</td>
</tr>
<tr>
<td>Lavender</td>
<td>6</td>
</tr>
<tr>
<td>Light Purple</td>
<td>6.5</td>
</tr>
<tr>
<td>Dirty Blue</td>
<td>7</td>
</tr>
<tr>
<td>Cloudy Blue</td>
<td>7.5</td>
</tr>
<tr>
<td>Green</td>
<td>8.5</td>
</tr>
<tr>
<td>Green-yellow</td>
<td>10</td>
</tr>
<tr>
<td>Yellow-green</td>
<td>11</td>
</tr>
</tbody>
</table>

The above procedures do give a clear indication of whether a product is acidic, neutral or alkaline.

PRESENT CLOSING
See the Learning Connection review activity below.

“KOOSH REVIEW”
To help keep learning lively and fun, use a colorful Koosh ball to toss out to students for questioning. Toss the ball out to a student and allow him or her to ask a question about the material just covered. As this person asks the question, instruct him or her to throw the Koosh ball to another student that can answer the question. Do this exchange for three or four times to energize the process. You might want to add a second ball and have multiple questioning processes. The brave or naïve educator may want to add even more Koosh balls!
CHAPTER OVERVIEW

As seen in the Plan, Chapter Five, Chemistry, presents three main concepts: matter, the pH scale and chemistry of cosmetics. This chapter provides fundamental guidelines for using a variety of products and providing chemical services safely. The third major goal of this chapter is chemistry in cosmetics.

LEARNING OBJECTIVES

Following the presentation of “Chemistry of Cosmetics,” the student will be able to:

- Identify the precautions necessary for various classifications of chemicals when working with professional products and cosmetics

RATIONALE

If the professional cosmetologist is not aware of the precautions that are necessary when working with chemicals used in various products and cosmetics, services and products offered to the client may compromise results or actually cause damage.

LEARNING SUPPORT MATERIALS NEEDED

STUDENT: Salon Fundamentals Textbook, Study Guide and Colored Pencils
EDUCATOR: Salon Fundamentals Teacher’s Support Material
Salon Fundamentals Textbook and Study Guide
Salon Fundamentals DVD

PRIOR PREPARATION

STUDENT: Preview pages 120-138 in Salon Fundamentals Textbook
EDUCATOR: Preview pages 120-138 in Salon Fundamentals Textbook
Preview 5.3 in Salon Fundamentals Study Guide
Preview Salon Fundamentals DVD, Chapter 5
Preview Salon Fundamentals Lesson Plan 5.3
Create list of items for Learning Connections

ADDITIONAL EDUCATOR RESOURCES

Consumer's Dictionary of Cosmetic Ingredients, Harmful and Desirable Ingredients by Ruth Winter

BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES

Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

Optional Follow-up Assignment:

Complete a product knowledge portfolio listing all products from the dispensary including pH value, overview of directions and benefits derived from using the product.

Notes to the Educator:

Stress the importance of reading and following the directions when working with products and cosmetics.
LESSON PLAN 5.3 AGENDA

<table>
<thead>
<tr>
<th>TIME</th>
<th>TOPIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>15 MIN</td>
<td>PRESENT INTRODUCTORY DIALOGUE</td>
</tr>
<tr>
<td></td>
<td>Present opening</td>
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<tr>
<td></td>
<td>Present rationale to connect learner to topic</td>
</tr>
<tr>
<td></td>
<td>Present learning objectives</td>
</tr>
<tr>
<td></td>
<td>Present agenda for the topic</td>
</tr>
<tr>
<td>3 HRS</td>
<td>PRESENT CHEMISTRY OF COSMETICS</td>
</tr>
<tr>
<td></td>
<td>Present content and Study Guide interaction</td>
</tr>
<tr>
<td></td>
<td>Show interactive DVD</td>
</tr>
<tr>
<td></td>
<td>Present discussion and question and answer session</td>
</tr>
<tr>
<td></td>
<td>Present one or more of the Learning Connections</td>
</tr>
<tr>
<td>45 MIN</td>
<td>PRESENT CLOSING</td>
</tr>
<tr>
<td></td>
<td>Present Chemistry Knowledge Grid found in the Study Guide</td>
</tr>
<tr>
<td></td>
<td>Present “It’s a Strike” Review</td>
</tr>
<tr>
<td></td>
<td>Present “It’s Up to You” found on page 138 of the Salon Fundamentals Textbook</td>
</tr>
<tr>
<td></td>
<td>Transfer realities of the future workplace by emphasizing industry standards</td>
</tr>
<tr>
<td></td>
<td>Safely use a variety of salon products while providing client services</td>
</tr>
<tr>
<td></td>
<td>Present test for this chapter</td>
</tr>
</tbody>
</table>

PRESENT INTRODUCTORY DIALOGUE

PRESENT OPENING
“SEARCH FOR DIRECTIONS”
This exercise is designed to help the student become familiar with locating information within a manufacturer’s product directions. Prior to class make copies of various manufacturers’ product directions. Make a copy for each student in the class, or, if you would prefer to have the students work as a group, run similar copies for each member of a group. Review the directions and create a search sheet for each set of directions. List the items on a score sheet, and assign a specific number of points for each item and a numerical order to the list. Assign more point value to items that are more difficult to find within the directions. Items for the search might include: length of time for processing, prior preparation requirements, rinsing time, precautions, etc. Ask the students to highlight their finds and place the number from the score sheet that relates to the specific item next to the highlighted area. Reward the first students or groups to complete their searches. Discuss the importance of reading and following the directions.

PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC
If the professional cosmetologist is not aware of the precautions that are necessary when working with chemicals used in various products and cosmetics, services and products offered to the client may compromise results or actually cause damage.

Learning Analogy
Road and weather conditions cause changes in the judgments used when driving a car, such as applying the brakes, changing the rate of speed and maintaining the distance between your vehicle and others. Knowing and understanding the chemistry of cosmetics is similar in the sense that you, as the professional, make choices on which products to use and how to use those products in order to accomplish safe, effective results.

PRESENT AGENDA FOR CHEMISTRY OF COSMETICS

PRESENT CHEMISTRY OF COSMETICS
Present content, Study Guide and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.
LESSON PLAN 5.3 LEARNING CONNECTIONS

“CHEMICAL SAFETY WORKSHOP”
Assign your group of students to work in pairs as you present the chemical safety workshop. As you present each of the 5 safety points, instruct each pair to perform the actions described on each other. In other words they will be doing hair analysis, scalp examination, skin patch test, signing a release form and completing a client record card.

Be sure to follow through by analyzing the skin patch test results.

“LABEL COMPARISONS”
Ask students to bring in labels from beauty-care products they use at home. Divide the class into groups and ask each group to determine a list of ingredients that is similar after comparing their products with each other. Discuss how many times water is listed as the first ingredient, and determine the placement of other categories that are similar, such as fragrance and preservatives. You may want to have a cosmetic dictionary on hand to help support their findings.

PRESENT CLOSING
CHEMISTRY KNOWLEDGE GRID
Ask students to complete the Chapter 5 Knowledge Grid in the Study Guide to clarify and promote discussion on chemistry.

See the Learning Connection review activity below.

“It’s A STRIKE!” REVIEW
Prior to class create a bowling-pin-shaped pattern on construction paper (8½” x 11” size) and replicate it to have 40 bowling pins. On the back of each bowling pin write a question along with its appropriate answer. Or, assign students to create questions and answers for the pins. (Remember, the student is learning while writing questions and determining answers.) Using four sheets of flipchart paper, tape ten pins on each sheet arranging them like bowling pins at the end of the bowling alley. Place the most difficult questions on the outside pins in the last row and the easiest question on the front pin. Divide the class into four bowling teams. Assign a score-keeper for each team, and ask the score-keeper to also read the questions. You may want to ask them to create a score sheet similar to a bowling sheet or request score sheets from your local bowling facility.

Allow each team to start bowling by having a student select a bowling pin he or she wants to “knock down.” You may score similarly to a bowling game or keep it simple and offer the following guidelines for scoring:

- Score 10 points for the team if the first student is able to answer the question.
- If the student answers the question incorrectly, replace the selected pin and ask the same student to select another question (this is a spare).
- Score 5 points for the team if the first student is able to answer the second question correctly. If the second question is answered incorrectly, the student is not given another opportunity until the rotation of students allows another opportunity.
- Continue by rotating from student to student on the team until all pins are “knocked down.”

Reward the team with the most points at the end of the session.
CHAPTER 6

SALON BUSINESS

6.1 THE BEAUTY INDUSTRY
What You Need to Know
Your Professional Goals

6.2 JOB SEARCH
Resumés
Job Interviews
Evaluating the Salon

6.3 PROFESSIONAL RELATIONSHIPS
Networking
Building a Clientele
The Stylist-Client Relationship
The Stylist-Staff Relationship
Performance Review

6.4 SALON OWNERSHIP
Self-Appraisal

6.5 SALON RETAILING
Selling
Professional Products
Closing the Sale
Buyer Types
Follow Up
Effective Displays

Types of Salon Ownership
Requirements of a Salon
Getting the Right Advice
Space Requirements and Floor Plans
Borrowing Money
Rental Agreements
Types of Insurance
Taxes
Expenses and Income
Salon Philosophy, Policies and Procedures
Salon Operation
CHAPTER 6

6.1 THE BEAUTY INDUSTRY

COURSE: Cosmetology

SUBJECT: Unit 1, Chapter 6, Salon Business

TOPIC: The Beauty Industry

SUGGESTED TIMING: 2 hours

CHAPTER OVERVIEW

As seen in the Plan, Chapter Six, Salon Business presents five main concepts: the beauty industry, job search, professional relationships, salon ownership and salon retailing. This chapter provides fundamental guidelines for selecting the right salon and knowledge of salon business that will ensure financial rewards and personal and professional growth and development. The first major goal of this chapter is to understand the beauty industry.

LEARNING OBJECTIVES

Following your presentation of “The Beauty Industry,” the student will be able to:

- Develop a sense of what is necessary to know regarding the beauty industry
- Establish short- and long-range professional goals within the beauty industry

RATIONALE

If the student does not know the information needed for the beauty industry or fails to establish short- and long-range goals, the risk of failure is much higher and success becomes much more difficult to attain.

LEARNING SUPPORT MATERIALS NEEDED

STUDENT: Salon Fundamentals Textbook, Study Guide and Colored Pencils

EDUCATOR: Salon Fundamentals Teacher’s Support Material
Salon Fundamentals Textbook and Study Guide
Salon Fundamentals DVD

PRIOR PREPARATION

STUDENT: Preview pages 139-142 in Salon Fundamentals Textbook

EDUCATOR: Preview pages 139-142 in Salon Fundamentals Textbook
Preview 6.1 in Salon Fundamentals Study Guide
Preview Salon Fundamentals DVD, Chapter 6
Preview Salon Fundamentals Lesson Plan 6.1
Create list of items for Learning Connections

ADDITIONAL EDUCATOR RESOURCES

Stop Getting By and Start Getting Rich, Michael Cole
Salon Today monthly periodical, Vance Publishing; www.salontoday.com

BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES

Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

Optional Follow-up Assignment:
Ask students to create a professional portfolio designed to exhibit their skill level, philosophy regarding cosmetology and educational background.

Notes to the Educator:
Guest speakers from the salon industry during the presentation of this chapter will help transfer the realities of the workplace into the student’s plan.

CLASSROOM:

INSTRUCTOR:

DATE:
PRESENT INTRODUCTORY DIALOGUE

PRESENT OPENING
“PANEL OF GRADS”
Prior to class arrange to have three graduates come in and offer a five-minute overview of their experience in the beauty industry. It is great if one of the graduates could have less than one year of experience, the second panelist could have as much as five years of experience and the third could be a seasoned veteran (ten years or over). Talk with your three panelists before class and ask them to stress the importance of establishing goals and to share examples of goals they are working on now. Allow students to ask questions following the panelists’ five-minute comments. This is intended to be a fifteen to thirty-minute exercise. Discuss the goals presented by the panelists.

PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC
If the student does not know the information needed for the beauty industry or fails to establish short and long-range goals, the risk of failure is much higher and success becomes much more difficult to attain.

Learning Analogy
Not following your plan of action that aligns with your established short and long-range goals would be like going to the doctor when you are ill, having the doctor determine your illness and prescribe medication, and then you take one pill and forget to take the rest. Change will not happen without action. Action requires a plan.

PRESENT AGENDA FOR THE BEAUTY INDUSTRY
PERSONAL PROFILE
Ask students to think of what their claim to fame is as of today. In other words, what is the accomplishment that has allowed them to feel the greatest sense of pride or satisfaction. You will probably need to help draw this out from most of the students, due to their humility or in some cases, lack of self-esteem. You might want to mention examples from other students, such as volleyball captain, bowling champion, spelling bee winner, or more dramatic examples that might include raising a sibling etc. Share an accomplishment of your own that you could list as your claim to fame. Raising children, marrying the right man, being nominated for Mother of the Year or receiving a teaching award might be examples of a claim to fame for you to offer.

After the students have determined their claims to fame, discuss the behaviors that were necessary to arrive at their claim. Direct the discussion toward area of establishing both short and long-range goals.

Review the preface of the Salon Fundamentals Textbook as an opening to discuss the student’s professional goals. Lead a discussion on different areas or career paths the students are thinking about as they prepare for the future.

Discuss the importance of having your goals easy to read and implement. You might want to mention that many students create a goal card with their goals condensed and quick to view. They might carry it with them in their wallet or billfold, on the dash of their car or attach it to their bathroom mirror, so it helps them start the day off with a focus on the goals they have established.

Mention to the students that the salon will also be giving the stylist goals to meet. Salon goals may include the number of request clients, new clients and/or the percent of clients retained by the stylist. Discuss with the students the importance of meeting these goals, seeking assistance if the goals are not being met and removing the obstacles in order for the goals to be realized.
“WHAT’S MY LINE?”
Issue an index card to each student and ask him/her to write a brief description of what his/her life will be like in five years. Ask students to list any or most of the following: the kind of apartment or house they will be living in, the type of car they will be driving, the type of salon they will be working in, marital or family status, etc. Ask the students to put their name at the top of the index card, on the same side they wrote their five year description. Now pick up the cards and begin reading them off to the class, without stating whose card it is that you are reading. Ask the students to see if they can name the person being described from the line of work and the type of life. Discuss the importance of being able to “see” yourself in five years and “believing” in yourself to carry out your goals.

PRESENT CLOSING
See the Learning Connection review activity below.

“LOTTERY REVIEW”
Number small slips of paper one through ten. Number ten questions that you have pre-done, one through ten. Make additional slips of paper for each student in your class beyond the number ten. Place only an “x” on these additional slips of paper. Place all slips in a cap or basket and allow each student to draw. If a student draws a numbered slip, ask him/her the corresponding numbered question. If a student draws an “x” marked slip, he/she lucked out and won the lottery!

STILL POINTS

“There is a great difference between knowing a thing and understanding it."
Charles Kettering

“The process of connecting new information to old and comprehending a whole body of new information happens one step at a time.”
Walter Pauk

These STILL POINTS address Mindframe 2, Naming. Successful Naming enables students to translate what they are learning into information that makes sense within their own meaning and language systems. You are invited to let the words and images of these STILL POINTS resonate within you and to respond with what they mean for your teaching and your students’ learning.

Naming is as important for the teacher as for the student. I can model Naming more skillfully in my teaching by …

I can translate these ideas into a teaching strategy that will help my students become more successful Namers by …
### 6.2 JOB SEARCH

<table>
<thead>
<tr>
<th>COURSE</th>
<th>TOPIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cosmetology</td>
<td>Job Search</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SUBJECT</th>
<th>SUGGESTED TIMING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit 1, Chapter 6, Salon Business</td>
<td>2 hours</td>
</tr>
</tbody>
</table>

**CHAPTER OVERVIEW**

As seen in the Plan, Chapter Six, Salon Business presents five main concepts: the beauty industry, job search, professional relationships, salon ownership and salon retailing. This chapter provides fundamental guidelines for selecting the right salon and knowledge of salon business that will ensure financial rewards and personal and professional growth and development. The second major goal of this chapter is to understand job search.

**LEARNING OBJECTIVES**

Following your presentation of “Job Search,” the student will be able to identify:

- The steps necessary to search for a job
- Questions to be asked during a job interview
- Personal qualities that will be evaluated during the interview
- Potential job benefits that an employer might offer

**RATIONALE**

If the job seeker fails to identify the necessary steps in a job search, the right questions to ask during a job interview, the personal qualities that will be evaluated during the interview or the potential job benefits that an employer might offer, the financial rewards and personal professional growth will be lessened.

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**LEARNING SUPPORT MATERIALS NEEDED**

<table>
<thead>
<tr>
<th>STUDENT:</th>
<th>Educator:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salon Fundamentals Textbook, Study Guide and Colored Pencils</td>
<td>Salon Fundamentals Teacher’s Support Material</td>
</tr>
<tr>
<td>Salon Fundamentals Textbook and Study Guide</td>
<td>Salon Fundamentals DVD</td>
</tr>
</tbody>
</table>

**PRIOR PREPARATION**

<table>
<thead>
<tr>
<th>STUDENT:</th>
<th>Educator:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preview 6.2 in Salon Fundamentals Study Guide</td>
<td>Preview Salon Fundamentals Lesson Plan 6.2</td>
</tr>
<tr>
<td>Preview Salon Fundamentals DVD, Chapter 6</td>
<td>Create list of items for Learning Connections</td>
</tr>
</tbody>
</table>

**ADDITIONAL EDUCATOR RESOURCES**

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*Salon Today* monthly periodical, Vance Publishing; www.salontoday.com

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Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

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**Optional Follow-up Assignment:**

Ask students to create a professional portfolio designed to exhibit their skill level, philosophy regarding cosmetology and educational background.

**Notes to the Educator:**

Guest speakers from the salon industry during the presentation of this chapter will help transfer the realities of the workplace into the student’s plan.

---

**CLASSROOM:**

**INSTRUCTOR:**

**DATE:**
PRESENT INTRODUCTORY DIALOGUE

PRESENT OPENING
“SORRY”

Prepare prior to class a cover letter and resume under a pseudo name. Purposefully create mistakes in the cover letter and resume that you are going to ask the student to try and find. You might spell words wrong, leave out dates, cross out incorrect letters, leave out words, use poor punctuation and grammar, etc. Determine prior to class how many errors exist on the cover letter and resume. At the start of class handout the cover letter and resume. You decide to have each student work individually or with a group to look for any and all errors. The name of this exercise is “Sorry” because it is most likely what this person would hear from a potential employer when inquiring about being hired. Discuss with students the key role that neatness and accuracy play when using a cover letter and resume.

PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC

If the job seeker fails to identify the necessary steps in a job search, the right questions to ask during a job interview, the personal qualities that will be evaluated during the interview or the potential job benefits that an employer might offer, the financial rewards and personal professional growth will be lessened.

Learning Analogy

Not using the necessary steps or correct preparation when searching for a job would be similar to marrying someone without asking if they had been married before, where they are from, how many brothers or sisters they have, their line of work, if they graduated from high school and/or went to college, their favorite food, color or musician.

PRESENT AGENDA FOR JOB SEARCH

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LESSON PLAN 6.2 AGENDA

<table>
<thead>
<tr>
<th>TIME</th>
<th>TOPIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>15 MIN</td>
<td>PRESENT INTRODUCTORY DIALOGUE</td>
</tr>
<tr>
<td></td>
<td>Present opening</td>
</tr>
<tr>
<td></td>
<td>Present rationale and learning analogy to connect learner to topic</td>
</tr>
<tr>
<td></td>
<td>Present learning objectives</td>
</tr>
<tr>
<td></td>
<td>Present agenda for the topic</td>
</tr>
<tr>
<td>1 HR, 30 MIN</td>
<td>PRESENT JOB SEARCH</td>
</tr>
<tr>
<td></td>
<td>Present content and Study Guide interaction</td>
</tr>
<tr>
<td></td>
<td>Show interactive DVD</td>
</tr>
<tr>
<td></td>
<td>Present discussion and question and answer session</td>
</tr>
<tr>
<td></td>
<td>Present one or more of the Learning Connections</td>
</tr>
<tr>
<td>15 MIN</td>
<td>PRESENT CLOSING</td>
</tr>
<tr>
<td></td>
<td>Present “Question Board” Review</td>
</tr>
<tr>
<td></td>
<td>Encourage students to share thoughts and express summaries of their discussion</td>
</tr>
</tbody>
</table>
Present Job Search

Present content, Study Guide and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.

<table>
<thead>
<tr>
<th>TOPIC/OBJECTIVE</th>
<th>EMPHASIS POINTS</th>
<th>MY NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Resumés</td>
<td>Job Search Strategies</td>
<td></td>
</tr>
<tr>
<td>Identify:</td>
<td>There are seven strategies listed in the book. Discuss with the students that they can list the four strategies they would feel most comfortable using. Begin a discussion with the students on how they have searched for other employment situations in the past. Encourage sharing of frustrations and success strategies. Mentor the students by ensuring them that the school is there to help support their efforts with the job search.</td>
<td></td>
</tr>
<tr>
<td>• The steps necessary to search for a job</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Questions to be asked during a job interview</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Personal qualities that will be evaluated during the interview</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Potential job benefits that an employer might offer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Resumé Components</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Students may ask you if hobbies and other personal areas of interest are components that should be placed on the resume. Most professional job search experts feel that these are personal items and can be shared during the actual interview, if the interviewer asks for input in those areas.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>It is good to have students share their specific resume components out loud in class for others to hear. This may help inspire some additional creative thinking for students that might be stumped on a particular area.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Resumé Cover Letter</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The sample letter listed in the Study Guide is a quick, easy way to help students prepare for their own “real” version.</td>
<td></td>
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<tr>
<td>Salon Name</td>
<td></td>
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<tr>
<td>Stress the importance of spelling the person’s name and salon name correctly, even if it is necessary to call the salon and ask.</td>
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<td></td>
</tr>
<tr>
<td>Present Work Status</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Encourage students to determine tasks they are performing at their present employment site that are helping prepare them for eventual salon employment. A brief summary could be added in this area of the cover letter. Examples might include:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>My name is Susan Jones and I am presently employed at The Bluebird Diner, where waitressing is offering me a great deal of experience in customer service and dealing with people.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Or</td>
<td></td>
<td></td>
</tr>
<tr>
<td>My name is Don Wilson and I am presently employed at Fareway Foods, Inc., where working in the produce department is allowing me a good measure of experience with inventory and quality control.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Formal School Experience
If the student has other college background, it can be added to this statement by simply saying, for the past ten months I have studied Cosmetology at XYZ school. Prior to that time I was a student at XZZ college.

Graduation Date
Encourage students to be as specific as possible regarding their impending graduation date and whether or not they will be working on a permit or license following graduation.

Specialty Skills
This section of the cover letter is designed for any other special skills the student might have in his/her background, such as computer skills, cashier, management, hairstyling or cutting competition winner, etc.

Position Applied For
Now the student begins to concentrate on the specific reasons for the letter. This area could reflect if the student wants to work on a full-time or part-time schedule in a full-service salon or quick service salon.

Opportunity
This section of the cover letter allows the student to express reasons why he/she wants to work in this particular salon. Reasons might include:
  • Close proximity to where the student lives.
  • The student has visited the salon and received a favorable impression.
  • The student has been a lifelong client of this salon.
  • The salon’s reputation is outstanding.

Contact Info
Clarify to the students that if they work during the evening or are not available at specific times, it should be mentioned here in the cover letter.

Note: “Application Quick-Reference Guide” in 6.2 of the Study Guide is intended as worksheets for the students to complete in order to prepare for filling out the application and evaluating the salon once they have interviewed.
“STRETCH TO THE TOP”
Match up the students creatively by placing a variety of candy bars on the tables and asking the students to select the bar they prefer. If you have an uneven number of students in the class, it is all right to have a group work as a threesome or quad or even a five-some. Issue each person two “post it” notes. Ask the groups to position themselves along the wall. Ask students to put their first “post it” note in their dominant hand and to reach up on the wall as far as they can reach, and when they are determined they have reached the highest they can, place their “post it” note to mark the spot of their reach.

Now ask each person to stretch again and this time, try to go higher than their first reach. Almost everyone will be surprised that with just a little effort he/she will be able to outdo the first attempt. Discuss with the group the importance of trying hard the first time and even harder the second time. Never give up the belief that just a little more effort can produce better results.

PRESENT CLOSING
See the Learning Connection review activity below.

“QUESTION BOARD” REVIEW
Place a poster board or piece of flipchart paper on the wall by the door that leads out of the classroom. Draw a large question mark on the paper or place many small question marks to decorate it as the question board. Place “post it” notes on each table or desk and instruct students that if they have a question during the presentation, just jot it down on a “post it” note and then post it on the question board by the door. Announce that you will take the questions off the board and offer answers throughout the class. You will be surprised that generally more questions are offered with this method. The student can remain anonymous and usually student involvement is increased due to the type of questions that are posed.

STILL POINTS

“Learning is a process by which we give form, meaning and value to our world.”
Ellen Langer

“Constructivist teaching practices help learners to internalize and reshape, or transform new information.”
Jacqueline Grennon Brooks and Martin G. Brooks
MY NOTES
6.3 PROFESSIONAL RELATIONSHIPS

CHAPTER OVERVIEW

As seen in the Plan, Chapter Six, Salon Business presents five main concepts: the beauty industry, job search, professional relationships, salon ownership and salon retailing. This chapter provides fundamental guidelines for selecting the right salon and knowledge of salon business that will ensure financial rewards and personal and professional growth and development. The third major goal of this chapter is to understand professional relationships.

LEARNING OBJECTIVES

Following your presentation of “Professional Relationships,” the student will be able to:
• List the steps used to develop and maintain professional relationships, including building a clientele

RATIONALE

If the professional cosmetologist fails to develop and maintain professional relationships, including building a clientele, the potential for financial and personal success cannot be achieved.

Optional Follow-up Assignment:
Ask students to create a professional portfolio designed to exhibit their skill level, philosophy regarding cosmetology and educational background.

Notes to the Educator:
Guest speakers from the salon industry during the presentation of this chapter will help transfer the realities of the workplace into the student’s plan.

LEARNING SUPPORT MATERIALS NEEDED

STUDENT: Salon Fundamentals Textbook, Study Guide and Colored Pencils
EDUCATOR: Salon Fundamentals Teacher’s Support Material
Salon Fundamentals Textbook and Study Guide
Salon Fundamentals DVD

PRIOR PREPARATION

STUDENT: Preview pages 148-153 in Salon Fundamentals Textbook
EDUCATOR: Preview pages 148-153 in Salon Fundamentals Textbook
Preview 6.3 in Salon Fundamentals Study Guide
Preview Salon Fundamentals Lesson Plan 6.3
Preview Salon Fundamentals DVD, Chapter 6
Create list of items for Learning Connections

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BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES

Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

CLASSROOM:

INSTRUCTOR:

DATE:
PRESENT INTRODUCTORY DIALOGUE

PRESENT OPENING
“REFERRALS PLEASE”

Introduce the word “referral” to the students by stating that referral simply means having your clients tell their friends about you and suggesting that their friends visit you for an appointment, therefore, improving your reputation and income opportunities. Discuss other programs that reward clients for referring more clients to them, such as a finder’s fee in the realty world. Lead the discussion into the rewards that are offered, such as money, additional services or discounts. This will help set up the following exercise:

Divide the class into groups of 4-8. Assign the tallest person in each group to be the leader. Ask each group to design a referral program for a fictitious salon. The referral program should include how the program will be promoted to the client, instructions to the client, such as handing out cards for the stylist and the reward that will be given to the client as referrals visit the salon. Encourage the groups to be creative and offer a name for their referral promotion that is attractive to the client. Ask each group to share its program with the entire class.

PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC

If the professional cosmetologist fails to develop and maintain professional relationships, including building a clientele, the potential for financial and personal success cannot be achieved.

Learning Analogy

Professional relationships are similar to water for a plant. Each time you water a plant it is able to grow and develop. Each professional relationship a stylist develops allows his/her business to grow and prosper.

PRESENT AGENDA FOR PROFESSIONAL RELATIONSHIPS
Help the students recognize all the available ways they can network in their local area. Then discuss the state and national levels of networking that are possible. You may want to refer to the preface for a listing of associations, etc. If you are a member of some local associations, you might want to encourage these groups to have “mentoring” events where they invite students to visit a meeting so they see networking in action.

The top four ways to build a clientele include: word of mouth, business cards, referrals and prebooking. The biggest obstacle for beginning stylists when building a clientele is that they fail to ask the client to prebook, ask the client to assist them with referrals or to tell others about the services they offer or hand out their business card. Some beginning stylists are just plain nervous and others are focused only on performing the skill side of the service.

The best practice method for training students in building a clientele starts with role plays and then moves to actual performance with clients in the clinic. Take time as you move through the information found on page 149 of the Salon Fundamentals Textbook to do role plays and offer time for the students to “say it” out loud in class before practicing with clients. You might want to role play a few examples before they start to practice. Listed below are a few samples to assist you. Once the students have been exposed to various ways of presenting the information to the client from your examples, do the Learning Connection titled “Client Builders,” found in the Learning Connections of this lesson plan.

Sample conversations for educator to use as examples for building a clientele:

**Word-of-Mouth**
“I am just starting to build my client base and would really appreciate any assistance you could give me in telling your family and friends about the services I offer.”

**Business Card**
“This is my business card for your reference. I would be happy to give you a few additional cards if you would like to help me spread the word about my willingness to provide excellent service.”

**Referrals**
“Please do not hesitate to mention my name to anyone else you know that would enjoy visiting our salon. We have a frequent referral program that allows you to receive rewards for assisting me in building a clientele.”

**Prebooking**
“I recommend that you visit me in five weeks for your next appointment. I have an opening on Tuesday, May 16th at 2:30 or 4:00. Would either of those times work for you?”
“CLIENT BUILDERS”
Write each of the following client-building tactics on a small slip of paper for the students to draw from a hat:

1. Word-of-Mouth
2. Business Card
3. Referral
4. Prebooking

Once the student has drawn a slip, have him or her place it back in the hat. Then ask the student to practice conversing with a client, using the tactic selected, with a partner of choice. Allow them time to practice while other students draw their topics. Once all students have a topic and have had time to practice their conversations, begin asking students to share their conversations with the whole group.

This is a best practice method for training students in beginning the process of building a clientele.

“ONE-MINUTE TOPICS”
To help students become more familiar with public speaking and client consultations, this exercise allows practice and evaluation from peers to help guide the beginning or novice speaker. Remind students that one of the ways listed to build clientele is to offer presentations within the community. They will need to be familiar with public speaking in order to do that. In addition, quite often they will need to think quickly on their feet to offer a response to a client. This exercise also promotes quick thinking.

Divide the class into groups of 4-8. Assign the person with the most cousins as the group leader. Ask each individual to think of a topic that could be discussed with a client for at least one minute. On a flip chart or overhead transparency, offer a list of topics that might help inspire thinking. Some samples might include:

- My best vacation
- Retail products
- Weather
- My favorite movie
- Fashion trends
- Referral program
- My favorite book
- Computers of today
- Salon promotion

Once the student has selected a topic, ask each individual to write three words on a “post it” note that describe his or her delivery style when talking with clients. Sample words might include friendly, spontaneous, cautious, happy, reserved, open, etc. Instruct the students to place their note out of sight until the end of the exercise.

Now ask each group to offer the one-minute topics to the members of the group. As each member delivers a conversation, ask group members to place the speaker’s name on a “post it” note and write three words that they feel describe the speaker’s delivery style. As each person completes a presentation, ask group members to pass their notes to the leader. The leader will compile a stack for each presenter and after everyone has presented, return the notes to each respective speaker. Ask each group member to see how many “post it” notes agreed with the three words the speaker used to describe his or her delivery style. This is a great way to allow students to become comfortable speaking in the public.

As an option, you might want to ask the leader to select the best one-minute presentation and have those people share their topic with the rest of the class.
“CLIENT-BUILDING WHEEL OF FORTUNE” REVIEW
This review is played somewhat like the popular “Wheel of Fortune” game. On the TV version of “Wheel of Fortune,” the contestant spins a wheel, selects a consonant to place on the board that displays a word puzzle, wins an amount of cash indicated by the spin or loses a turn. The goal is to solve the puzzle. Vowels may be purchased during play by using the cash that has been earned from spinning the wheel. As more letters are selected, the contestant is allowed to solve the puzzle.

A variation is applied for this review that provides point earnings versus cash. Instead of spinning a wheel, the student rolls a pair of dice that determines the number of points the student’s team has won. The student selects a consonant to be placed on the word puzzle board. The same number of points is awarded to the team each time the letter appears in the phrase. Points that the team has earned can be used to purchase vowels. A team can continue selecting consonants and purchasing vowels until a selected letter does not appear in the puzzle. Play moves to the next team.

Divide the class into four teams and assign the oldest member of the team as the leader and also assign a scorekeeper. Using phrases from this section of the chapter, listed below, announce the name of the category for their word puzzle.

<table>
<thead>
<tr>
<th>Building a Clientele Category</th>
<th>Stylist-Client Relationship Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Word-of-mouth</td>
<td>Determine the client’s needs</td>
</tr>
<tr>
<td>Business cards</td>
<td>Describe finished looks</td>
</tr>
<tr>
<td>Referrals</td>
<td>Keep changes conservative at first</td>
</tr>
<tr>
<td>Prebooking</td>
<td>Provide product information</td>
</tr>
<tr>
<td>Promotional literature</td>
<td>Manage your time</td>
</tr>
<tr>
<td>Guest appearances</td>
<td>Notify clients of schedule changes well in advance</td>
</tr>
</tbody>
</table>

Reward the winning team.
**Chapter Overview**

As seen in the Plan, Chapter Six, Salon Business presents five main concepts: the beauty industry, job search, professional relationships, salon ownership and salon retailing. This chapter provides fundamental guidelines for selecting the right salon and knowledge of salon business that will ensure financial rewards and personal and professional growth and development. The fourth major goal of this chapter is to understand salon ownership.

**Learning Objectives**

Following your presentation of “Salon Ownership,” the student will be able to
- Describe salon ownership types, structure, operations and requirements for the practice of good business

**Rationale**

Being able to describe salon ownership types, structure, operations and requirements for the practice of good business will allow the professional cosmetologist to understand how to be a team player, assist the salon owner to meet goals and, if desired, open a salon of his or her own.

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**Optional Follow-up Assignment:**

Ask students to create a professional portfolio designed to exhibit their skill level, philosophy regarding cosmetology and educational background.

**Notes to the Educator:**

Guest speakers from the salon industry during the presentation of this chapter will help transfer the realities of the workplace into the student’s plan.

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**Best Practice Delivery Methods and Learner Strategies**

Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review
PRESENT INTRODUCTORY DIALOGUE

PRESENT OPENING
“THE BEAN COUNTER”

This exercise is designed to show students the meaning of net profit, which is the core concept behind salon ownership. Begin the exercise by dividing the class into groups of 4-8. Each group will need to receive a bag labeled ‘income’ that contains 100 jelly beans. Relate to the groups that this represents their salon income for the week. This bag now needs to be used to pay expenses. Ask each group to remove 50 jelly beans from the bag and place in a separate bag labeled expenses that you have provided. This represents compensation paid to employees and the salon owner. Next, ask the groups to remove 12 beans from the income bag and place in the expense bag, representing rent paid to a landlord. Continue making the following deductions from the income bag:

- Supplies .................. remove 5 beans
- Advertising ................. remove 3 beans
- Utilities ..................... remove 2 beans
- Insurance and employee   
- Benefits ..................... remove 3 beans
- Maintenance ................ remove 2 beans
- Cost of doing business .... remove 2 beans
- Services of debt .......... remove 5 beans
- Depreciation .............. remove 3 beans
- Miscellaneous ............ remove 1 bean

The groups should now have 12 beans left in the income bag. This is what the salon owner would have left at the end of the week to show as net profit.

This is a powerful exercise to begin this section of the chapter because it opens the student’s eyes as to where all the money goes. It is sometimes thought that the salon owner is walking away with all of this profit while the stylist slaves away. Hopefully, the students will now have a new understanding of where the ‘beans’ really do go.

PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC

Being able to describe salon ownership types, structure, operations and requirements for the practice of good business will allow the professional cosmetologist to understand how to be a team player, assist the salon owner to meet goals and, if desired, open a salon of his or her own.

PRESENT AGENDA FOR SALON OWNERSHIP

PRESENT SALON OWNERSHIP

Present content, Study Guide and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.
“MINI-SALON”
Prior to class organize 2-3 shoeboxes per group and various pieces of remnant fabric, flooring and décor items. Divide the class into groups of 3-4 students in each group. Assign the leader as the person with the longest middle name. Instruct each group to create a mini-size salon layout within the shoebox, inclusive of floor and wall décor, equipment placement, etc. Inform students that they can use the items you have collected or some of their own findings. Students may want to use more than one shoebox to create a two story or loft effect. Encourage them to let their creativity soar. Ask each group to journal its plans, listing decisions on square footage, color selections, equipment placement, entrance/exit location, windows, reception desk, dispensary, etc. Take photos at the conclusion of the exercise to use as inspiration for future students.

“WRITE YOUR OWN CHECK”
Obtain the necessary tax withholding booklets to determine the appropriate tax deductions. (These can usually be obtained from a bank or local tax office.) Instruct the students to create an appointment schedule for a week that totals $750.00 in service income and $100.00 in retail income. Using the tax withholding booklets and a salon policy that includes paying $275.00 guaranteed salary per week for employees working 32 or more hours, 42% commission on service dollars over $500.00 and 15% commission on retail sales, have the students calculate their own checks.

PRESENT CLOSING
See the Learning Connection review activity below.

“QUESTION GALLERY” REVIEW
Prior to class, print a different question on the back of each of 10 business size envelopes. Place the question just below the sealing area. Print large enough that the question can be read easily. Now create an answer sheet, allowing enough space that each answer can be cut apart from the rest. Copy the answer sheet so you have a full set of answers for each student. Cut apart the answers and paper clip each set to allow easy distribution to each student. Place each envelope on the wall by taping the mailing side to the wall and allowing the flap side to be exposed to the passing student. This becomes your question gallery.

Distribute the answer sets to the students and ask them to visit the question gallery, and as they pass each envelope, drop the answer slip that they think best answers the question into the envelope. As the students mill past the questions, play classical music in the background, giving a museum-like atmosphere to the experience.

When everyone has finished, collect the envelopes and using a record keeper, tally the results from each envelope. You may want to do this over a few days and attempt to obtain 100% correct responses in the envelopes. The concept behind this activity is to allow mobility in the classroom, a change of thinking atmosphere and a time for relaxing reflection as the student sorts and selects the correct answers from among the set of answers.
CHAPTER 6

6.5 SALON RETAILING

COURSE
Cosmetology

SUBJECT
Unit 1, Chapter 6, Salon Business

TOPIC
Salon Retailing

SUGGESTED TIMING
4 hours

CHAPTER OVERVIEW

As seen in the Plan, Chapter Six, Salon Business presents five main concepts: the beauty industry, job search, professional relationships, salon ownership and salon retailing. This chapter provides fundamental guidelines for selecting the right salon and knowledge of salon business that will ensure financial rewards and personal and professional growth and development. The fifth major goal of this chapter is to understand salon retailing.

LEARNING OBJECTIVES

Following your presentation of “Salon Retailing,” the student will be able to:

- Define the techniques used to recommend retail product sales to clients

RATIONALE

It is important for the professional cosmetologist to be able to recommend retail products to clients to help ensure clients are using the correct products for maintenance of their hair, skin and nails and to assist in the financial rewards available to the professional cosmetologist.

LEARNING SUPPORT MATERIALS NEEDED

STUDENT: Salon Fundamentals Textbook, Study Guide and Colored Pencils

EDUCATOR: Salon Fundamentals Teacher’s Support Material
Salon Fundamentals Textbook and Study Guide
Salon Fundamentals DVD

PRIOR PREPARATION

STUDENT: Preview pages 168-178 in Salon Fundamentals Textbook

EDUCATOR: Preview pages 168-178 in Salon Fundamentals Textbook
Preview 6.5 in Salon Fundamentals Study Guide
Preview Salon Fundamentals Lesson Plan 6.5
Preview Salon Fundamentals DVD, Chapter 6
Create list of items for Learning Connections

ADDITIONAL EDUCATOR RESOURCES

Stop Getting By and Start Getting Rich, Michael Cole
Salon Today monthly periodical, Vance Publishing; www.salontoday.com

BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES

Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

Optional Follow-up Assignment:
Ask students to create a professional portfolio designed to exhibit their skill level, philosophy regarding cosmetology and educational background.

Notes to the Educator:
Guest speakers from the salon industry during the presentation of this chapter will help transfer the realities of the workplace into the student’s plan.

CLASSROOM:

INSTRUCTOR:

DATE:
LESSON PLAN 6.5 AGENDA

<table>
<thead>
<tr>
<th>TIME</th>
<th>TOPIC</th>
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<tbody>
<tr>
<td>15 MIN</td>
<td>PRESENT INTRODUCTORY DIALOGUE</td>
</tr>
<tr>
<td></td>
<td>Present opening</td>
</tr>
<tr>
<td></td>
<td>Present rationale and learning analogy to connect learner to topic</td>
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<td>Present learning objectives</td>
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<td>Present agenda for the topic</td>
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<tr>
<td>3 HRS, 30 MIN</td>
<td>PRESENT SALON RETAILING</td>
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<td></td>
<td>Present content and Study Guide interaction</td>
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<td></td>
<td>Show interactive DVD</td>
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<td>Present discussion and question and answer session</td>
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<td>Present one or more of the Learning Connections</td>
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<tr>
<td>15 MIN</td>
<td>PRESENT CLOSING</td>
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<tr>
<td></td>
<td>Present Salon Business Knowledge Grid found in the Study Guide</td>
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<tr>
<td></td>
<td>Present “Name That Product” Review</td>
</tr>
<tr>
<td></td>
<td>Present “It’s Up to You” found on page 178 of the Salon Fundamentals Textbook</td>
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<td></td>
<td>Transfer realities of the future workplace by emphasizing industry standards</td>
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<td></td>
<td>Effectively market professional salon products</td>
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<td></td>
<td>Maintain business records on client development, income and expenses</td>
</tr>
<tr>
<td></td>
<td>Efficiently manage product supply for salon use and retail sales</td>
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<td></td>
<td>Present test for this chapter</td>
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</tbody>
</table>

PRESENT INTRODUCTORY DIALOGUE
PRESENT OPENING
“GOING ONCE, GOING TWICE, SOLD”
Prior to this class ask students to bring an item to class that they no longer want and are willing to give away. The mission with this exercise is to hold an auction, offering for sale items the students no longer want. Fake money will be used to make purchases during the auction. On the day of class, arrange to have the same amount of fake money (Monopoly money works well) for each student. Issue the money to each student and offer instructions telling him or her that this is money that may be used to buy items that will be promoted during class. You will also need to create bidding numbers for each student to use while raising a hand to bid. Ask the students that brought items to prepare a short commercial promoting their item. Their commercial should include the features and benefits of the product.

Now begin an auction. You can be the auctioneer or bring in a real auctioneer to handle the bidding or appoint a student to handle the bidding. You will also need to appoint a record keeper to record who brought the item, the name of the item, who bought the item and the amount paid for the item. Allow students to present their commercial promoting the item and then let the bidding begin.

This exercise emphasizes the importance of features and benefits, provides a fun learning experience for students and, in some cases, teaches that one man’s junk is another’s treasure!

PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC
It is important for the professional cosmetologist to be able to recommend retail products to clients to help ensure clients are using the correct products for maintenance of their hair, skin and nails and to assist in the financial rewards available to the professional cosmetologist.

PRESENT AGENDA FOR SALON RETAILING
PRESENT SALON RETAILING
Present content, Study Guide and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.

6.5 Salon Retailing in the Study Guide: To help students begin thinking in terms of features and benefits, to entice each buyer type, ask them to list features and benefits of products outside the cosmetology industry that they might be familiar with, such as:
- Ball point pens with removable caps
- Shoulder strap purse with five compartments
- Reversible nylon jacket with hood and 3 pockets
- Baseball cap with adjustable sizing strap and logo on the front and back

LESSON PLAN 6.5 LEARNING CONNECTIONS

“READY, CAMERA, ACTION”
Divide the class into groups of 3. Ask each group to create a 30-second commercial featuring a product sold in the retail area. You can either assign a particular product to each group or allow the group to select a product. Encourage the groups to include features, benefits, music, posters and any other component that will help sell their product. You might want to allow additional time outside school to complete the task. On the assigned day of presentation, bring a video camera to class and record each presentation. Students will enjoy viewing the playbacks. You might want to consider playing the commercials in the reception area if appropriate.

PRESENT CLOSING
SALON BUSINESS KNOWLEDGE GRID
Ask students to complete the Chapter 6 Knowledge Grid in the Study Guide to clarify and promote discussion on salon business.

See the Learning Connection review activity below.

“NAME THAT PRODUCT” REVIEW
Divide the class into groups of 4-8 students in each group. This review is modeled from the old TV program “Name that Tune.” In that program, contestants earned points based on the number of notes that had to be played before they recognized the song. Each contestant was allowed to bid how many notes they would need to hear to name the tune. In this version of “Name that Product” a group of students can bid how many features or benefits of a product they need to hear before they can name the product. More points can be awarded for the group able to name the product in the fewest number of features or benefits.

You will need to create a list of features and benefits of the products carried at the school or better yet, ask students to do that as part of an assignment. When groups place their bids, they can choose from the features or the benefits list. You can determine the number of points you want to award per successful bid. An example might be 10 points for naming the product when hearing only one feature, 9 points for naming the product when hearing one feature and one benefit, etc.

This is a lively exercise that energizes the class and provides a great review of product features and benefits.
CHAPTER 7
TRICHOLOGY

PLAN

7.1 HAIR THEORY
Hair Bulb Formation
Hair Growth
Hair Structure and Behavior
Natural Hair Color

7.2 HAIR CARE
Hair Evaluation
Common Hair Conditions
Common Scalp Conditions
Hair Loss

7.3 DRAPING, SHAMPOOING AND SCALP MASSAGE
Draping Theory
Shampooing and Conditioning Theory
Scalp Massage Theory
Draping, Shampooing and Scalp Massage Essentials
Infection Control and Safety
Basic Draping, Shampooing and Conditioning
Basic Scalp Massage
7.1 HAIR THEORY

COURSE
Cosmetology

SUBJECT
Unit 2, Chapter 7, Trichology

TOPIC
Hair Theory

SUGGESTED TIMING
4 hours

CHAPTER OVERVIEW
As seen in the Plan, Chapter Seven, Trichology presents three main concepts: hair theory, hair care and draping, shampooing and scalp massage. This chapter provides fundamental knowledge regarding the phases of hair growth, common hair and scalp disorders and causes and treatments of hair loss as well as the attentiveness and skill needed during draping, shampooing and scalp massage procedures. The first major goal of this chapter is to understand hair theory.

LEARNING OBJECTIVES
Following your presentation of “Hair Theory,” the student will be able to define the theory of hair, including:

• Formation
• Growth
• Structure
• Behavior
• Color

RATIONALE
Your ability to offer hair-related services increases as you learn more about hair theory and care; therefore, more clients will seek appointment times with you to take advantage of your top-notch service and performance.

Optional Follow-up Assignment:
Ask students to do further study on a selected disease or disorder of the hair and write a short report that can be shared with the class.

Notes to the Educator:
Encourage students to continue their study of hair throughout their training and on into their careers. Hair is the medium of their craft.

LEARNING SUPPORT MATERIALS NEEDED
STUDENT: Salon Fundamentals Textbook, Study Guide and Colored Pencils
EDUCATOR: Salon Fundamentals Teacher’s Support Material
Salon Fundamentals Textbook and Study Guide
Salon Fundamentals DVD

PRIOR PREPARATION
STUDENT: Preview pages 179-186 in Salon Fundamentals Textbook
EDUCATOR: Preview pages 179-186 in Salon Fundamentals Textbook
Preview 7.1 in Salon Fundamentals Study Guide
Preview Salon Fundamentals DVD, Chapter 7
Preview Salon Fundamentals Lesson Plan 7.1
Create list of items for Learning Connections

ADDITIONAL EDUCATOR RESOURCES
Hair Through the Microscope, SES, published by Pivot Point 1993
Hair Nature’s Master Plan, SES, published by Pivot Point 1993
The World of Hair, Dr. John Gray, Macmillan Press LTD

BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES
Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review
PRESENT INTRODUCTORY DIALOGUE

PRESENT OPENING
“CREATE A HAIR STRAND”
An effective way to open this chapter is to ask students to help you make a hair strand. You will need the following materials:
- 12 inches (30 cm) of 1.5” (.625 cm) elastic
- 42 plastic 7 oz. cups (preferably in brown, yellow, red or black)
- 43 straight pins with a large, plastic head
- 1 pair of fabric cutting scissors
- 1 can of spray insulation (found at craft store) or foam used in flower arranging can be used

Cut off the top three-quarters of each of the plastic cups. Use a jagged line as you cut, similar to the look of the cuticle on an enlarged photo of a hair strand (see page 185 or 189 of the Salon Fundamentals Textbook).

Using the point of the fabric scissors, poke a hole in the center of the bottom of each cup. Now thread the length of elastic through the hole you just created in the first cup. Allow 1/2 inch (1.25 cm) of the elastic to remain on the outside of the bottom of the cup. Place a straight pin through the elastic, lengthwise, so it prevents the elastic from going through the hole in the cup. Now place a straight pin on the inside of the cup. Continue this same procedure on the remaining cups. Fill the inside of the last cup with spray insulation or foam. Optional: If you can’t find plastic cups in brown, yellow, red or black, you can spray paint the cups before cutting them. The paint will peel when you cut the cups and will give a final appearance of a damaged hair strand. This makes a very effective prop to show elasticity, porosity or the effects of chemicals as they enter the hair.

PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC
Your ability to offer hair-related services increases as you learn more about hair theory and care; therefore, more clients will seek appointment times with you to take advantage of your top-notch service and performance.

PRESENT AGENDA FOR HAIR THEORY
PRESENT HAIR THEORY

Present content, Study Guide and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.

<table>
<thead>
<tr>
<th>TOPIC/OBJECTIVE</th>
<th>EMPHASIS POINTS</th>
<th>MY NOTES</th>
</tr>
</thead>
</table>
| **Hair Bulb Formation** | Define the theory of hair, including:  
  - Formation | | |
| *Hair Bulb Formation* | Compare the hair fiber to tree bark. Tree bark holds all its moisture in its center, behind a tough outer layer of protective bark. If the ‘bark’ (cuticle) of the hair is well cared for, the whole hair remains in good condition. If the ‘bark’ is stripped off to expose the center (cortex) the hair may break. (Analogy adapted from *The World of Hair*, Macmillan Press LTD) | | |
| **Hair Growth** | Define the theory of hair, including:  
  - Growth | | |
| *Hair Growth* | Most human hair grows faster in summer than in winter, possibly due to the amount of natural light which is less in winter than in summer.  
Keratin is resistant to wear and tear. It is the protein that also makes up feathers, claws, nails and hoofs.  
Typical lengths of time for the hair growth cycle would include:  
Anagen (growth) . . . . . . . . . . . . 1,000 days  
Catagen (transition) . . . . . . . . . . 10 days  
Telogen (shed) . . . . . . . . . . . . . . 100 days  
Each hair follicle can grow approximately 20 new hairs in a lifetime.  
On a baby’s head there are about 1,100 follicles per square centimeter. By age 25, this number has fallen to about 600 (average number depends on the physical type of the individual). Between the ages of 30 – 50, the number drops further to 250-300.  
Scientists believe that hair has evolved for the identification of individuals. It has been suggested that hair carries an individual’s scent, by which he or she may be recognized and which may attract possible mates. (Adapted from *The World of Hair*, Macmillan Press LTD). | | |
Hair Structure and Behavior

Discuss the typical comments clients make about their hair, such as:

Why did my hair look so good when I left the salon yesterday, and terrible this morning? (Product and styling techniques make the difference.)

Why is my hair so fly-away-like in the winter? (Environment is more dry during the winter season.)

Hair Color

Most people in the world have dark hair. Consider the large populations in Asia, India and Africa where dark hair is predominant. Dark hair has a high concentration of melanin which helps to protect the hair from the sun, the same way that melanin production increases to protect our skin from the sun, as in tanning. Remind students that white hair has no melanin. As stated in the textbook, some yellowing of white hair is actually the protein becoming sun damaged.

LESSON PLAN 7.1 LEARNING CONNECTIONS

“BAD HAIR DAY”

Divide the class into groups of 4-8 students in each group. Ask each group to create two columns on a sheet of paper. Direct the groups to label the column on the left side of their paper as Bad Hair Day Problem and then label the column on the right as Bad Hair Day Solution. Now ask each group to list at least four bad hair day problems in the left column, along with the solution for each of these problems in the right column. Ask each group to leave a space between each problem.

When the groups have completed their labeled columns, ask them to cut down the center of the paper, separating the problems from the remedies and then cut apart each problem and place it in a separate location, and continue by doing the same with the remedies. Now collect all of the problems and place in a hat, bowl or cup. Label the container problems. Next, collect all of the remedies and place in a separate container. Assign a student to be the recorder and call out the remedies to be placed on the board or flipchart. Bring all of the students back into one group, draw out a bad hair problem and read it off to the group. Ask the group to review the list of remedies and choose one that solves the problem. Compare how many problems might be solved by using the same remedies, and explore any differences that might arise during the discussion.

PRESENT CLOSING

See the Learning Connection review activity below.

“HAIRY REVIEW”

Ask students to draw and label the following items found in the Salon Fundamentals Textbook:

- Hair bulb formation found on page 181
- Side view of a hair strand found on page 182
- Anagen, catagen and telogen hair growth stages found on page 184

Remind students that what the hand draws, the mind remembers.
### 7.2 HAIR CARE

**COURSE**  
Cosmetology  

**TOPIC**  
Hair Care  

**SUBJECT**  
Unit 2, Chapter 7, Trichology  

**SUGGESTED TIMING**  
5 hours

### CHAPTER OVERVIEW

As seen in the Plan, Chapter Seven, Trichology presents three main concepts: hair theory, hair care and draping, shampooing and scalp massage. This chapter provides fundamental knowledge regarding the phases of hair growth, common hair and scalp disorders and causes and treatments of hair loss as well as the attentiveness and skill needed during draping, shampooing and scalp massage procedures. The second major goal of this chapter is to understand hair care.

### LEARNING OBJECTIVES

Following your presentation of “Hair Care,” the student will be able to recognize:

- How to care for the hair by doing an evaluation for common hair disorders, including hair loss

### RATIONALE

It is important for the professional cosmetologist to study hair care because even an expertly finished hairstyle will not look good if the hair is not in good condition.

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**LEARNING SUPPORT MATERIALS NEEDED**

**STUDENT:**  
*Salon Fundamentals Textbook, Study Guide and Colored Pencils*

**EDUCATOR:**  
*Salon Fundamentals Teacher’s Support Material*  
*Salon Fundamentals Textbook and Study Guide*  
*Salon Fundamentals DVD*

**PRIOR PREPARATION**

**STUDENT:**  
Preview pages 187-196 in *Salon Fundamentals Textbook*

**EDUCATOR:**  
Preview pages 187-196 in *Salon Fundamentals Textbook*  
Preview 7.2 in *Salon Fundamentals Study Guide*  
Preview *Salon Fundamentals DVD*, Chapter 7  
Preview *Salon Fundamentals Lesson Plan 7.2*

**CREATE LIST OF ITEMS FOR LEARNING CONNECTIONS**

**ADDITIONAL EDUCATOR RESOURCES**

*Hair Through the Microscope*, SES, published by Pivot Point 1993  
*Hair Nature’s Master Plan*, SES, published by Pivot Point 1993  
*The World of Hair, Dr. John Gray*, Macmillan Press LTD

**BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES**

Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

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**Optional Follow-up Assignment:**  
Ask students to research further a selected disease or disorder of the hair and write a short report that can be shared with the class.

**Notes to the Educator:**  
Encourage students to continue their study of hair throughout their training and on into their careers. Hair is the medium of their craft.

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**CLASSROOM:**

**INSTRUCTOR:**

**DATE:**
### LESSON PLAN 7.2 AGENDA

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<thead>
<tr>
<th>TIME</th>
<th>TOPIC</th>
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<tbody>
<tr>
<td>15 MIN</td>
<td><strong>PRESENT INTRODUCTORY DIALOGUE</strong></td>
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<tr>
<td></td>
<td>Present opening</td>
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<tr>
<td></td>
<td>Present rationale to connect learner to topic</td>
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<td>Present learning objectives</td>
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<td></td>
<td>Present agenda for the topic</td>
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<tr>
<td>4 HRS</td>
<td><strong>PRESENT HAIR THEORY</strong></td>
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<td>Present content and <em>Study Guide</em> interaction</td>
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<td></td>
<td>Show interactive DVD</td>
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<td></td>
<td>Present discussion and question and answer session</td>
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<td>Present one or more of the Learning Connections</td>
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<td>45 MIN</td>
<td><strong>PRESENT CLOSING</strong></td>
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<td></td>
<td>Present “Hair Evaluation 101 Review”</td>
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<td>Encourage students to share thoughts and express summaries of their discussion</td>
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</table>

### PRESENT INTRODUCTORY DIALOGUE

**PRESENT OPENING**

“HAIR EVALUATION 101”

Bring the following items to class and display on a table at the front and center of the classroom:

- **Texture Analogies:**
  - Small remnant of wool fabric (coarse)
  - Small remnant of cotton fabric (medium)
  - Small remnant of silk fabric (fine)

- **Porosity Analogies:**
  - 1 small rock (resistant)
  - 1 cosmetic sponge (average)
  - 1 floor scrubbing sponge (extreme)
  - 1 sponge with scratcher pad (uneven)

- **Elasticity Analogies:**
  - 1 normal rubber band
  - 1 t-shirt with stretched neck

- **Density Analogies:**
  - 1 pin holder with a few pins (light or thin)
  - 1 pin holder with more pins (medium)
  - 1 pin holder with the most pins (heavy or thick)

Place the items in no particular order, just scattered randomly on the table. Begin the class and just make the simple statement that later in the class these items will have more meaning in your life. You are using the method referred to as ‘anticipation.’ Try to build curiosity about the items and encourage the students to pick them up and look them over. Use these items as you lecture to teach porosity, elasticity, density and texture and also as the review at the end of the lesson. (See the Hair Evaluation Review at end of Learning Connections for this lesson plan.)

**PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC**

It is important for the professional cosmetologist to study hair care because even an expertly finished hairstyle will not look good if the hair is not in good condition.

**PRESENT AGENDA FOR HAIR CARE**

**PRESENT HAIR CARE**

Present content, *Study Guide* and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.
“HAIR DISORDERS WINDOWPANES”
Ask students to draw eight windowpanes and identify each of the eight hair disorders mentioned on pages 189-190 of the Salon Fundamentals Textbook. You might want to do the first windowpane with them to get their creative thought process activated. A sample is shown here for your review. Remember that each student’s windowpanes may be different in artistic rendition. Encourage students to share their windowpanes with each other. A variation of this exercise is to ask the students to draw a picture in each pane representing a hair disorder but not including words to describe the disorder. Then ask students to pass their windowpanes around and ask other students to label their drawings. This builds pride and recognition among the group and encourages artistic expression.

PRESENT CLOSING
See the Learning Connection review activity below.

“HAIR EVALUATION 101 REVIEW”:
Ask students to use the items from the display table identified in “Hair Evaluation 101” opening to create a list of the type of texture, density, porosity or elasticity represented by the item. Remind students that using analogies such as these will help strengthen their recall or long-term retention.
7.3 DRAPING, SHAMPOOING AND SCALP MASSAGE

COURSE
Cosmetology

SUBJECT
Unit 2, Chapter 7, Trichology

TOPIC
Draping, Shampooing and Scalp Massage

SUGGESTED TIMING
6 hours

CHAPTER OVERVIEW
As seen in the Plan, Chapter Seven, Trichology presents three main concepts; hair theory, hair care and draping, shampooing and scalp massage. This chapter provides fundamental knowledge regarding the phases of hair growth, common hair and scalp disorders and causes and treatments of hair loss as well as the attentiveness and skill needed during draping, shampooing and scalp massage procedures. The third major goal of this chapter is to understand draping, shampooing and scalp massage.

LEARNING OBJECTIVES
Following your presentation of “Draping, Shampooing and Scalp Massage,” the student will be able to explain and demonstrate:

• Proper draping, shampooing and scalp massage services

RATIONALE
Because draping, shampooing and scalp massage are quite often the first service contacts you have with a client it is important that the service be a memorable, pleasant and satisfactory experience.

LEARNING SUPPORT MATERIALS NEEDED
STUDENT: Salon Fundamentals Textbook, Study Guide and Colored Pencils
EDUCATOR: Salon Fundamentals Teacher’s Support Material
Salon Fundamentals Textbook and Study Guide
Salon Fundamentals DVD

PRIOR PREPARATION
STUDENT: Preview pages 197-216 in Salon Fundamentals Textbook
EDUCATOR: Preview pages 197-216 in Salon Fundamentals Textbook
Preview 7.3 in Salon Fundamentals Study Guide
Preview Salon Fundamentals DVD, Chapter 7
Preview Salon Fundamentals Lesson Plan 7.3
Create list of items for Learning Connections

ADDITIONAL EDUCATOR RESOURCES
Hair Through the Microscope, SES, published by Pivot Point 1993
Hair Nature’s Master Plan, SES, published by Pivot Point 1993
The World of Hair, Dr. John Gray, Macmillan Press LTD

BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES
Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

Optional Follow-up Assignment:
Ask students to complete further study on a selected disorder of the scalp and write a short report that can be shared with the class.

Notes to the Educator:
Encourage students to continue their study of hair throughout their training and on into their careers. Hair is the medium of their craft.
# LESSON PLAN 7.3 AGENDA

<table>
<thead>
<tr>
<th>TIME</th>
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<tbody>
<tr>
<td>1 HR</td>
<td><strong>PRESENT INTRODUCTORY DIALOGUE</strong></td>
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<td>Present opening</td>
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<td>Present rationale to connect learner to topic</td>
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<td>Present learning objectives</td>
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<td>Present agenda for the topic</td>
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<tr>
<td>3 HRS</td>
<td><strong>PRESENT DRAPING, SHAMPOOING AND SCALP MASSAGE</strong></td>
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<td>Present content and <em>Study Guide</em> interaction</td>
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<td>Show interactive DVD</td>
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<td>Present discussion and question and answer session</td>
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<td>Present one or more of the Learning Connections</td>
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<td>2 HRS</td>
<td><strong>PRESENT CLOSING</strong></td>
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<tr>
<td></td>
<td>Present Salon Business Knowledge Grid found in the <em>Study Guide</em></td>
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<td>Present “Suds in Review”</td>
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<td>Encourage students to share thoughts and express summaries of their discussion</td>
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<td></td>
<td>Present “It’s Up To You” found on page 216 of the <em>Salon Fundamentals Textbook</em></td>
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<td></td>
<td>Communicate realities of the future workplace by emphasizing Industry Standards</td>
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<td>Consult with clients to determine their cosmetology needs and preferences</td>
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<td>Provide hair-related services in accordance with a client’s needs or expectations</td>
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<td>Conduct services in a safe environment and take measures to prevent the spread of infectious and contagious disease</td>
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<td>Use a variety of salon products while providing client services</td>
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<td>Market professional salon products effectively</td>
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<td>Present written test for this chapter</td>
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<td>Present practical performance assessment for this chapter</td>
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## PRESENT INTRODUCTORY DIALOGUE

### PRESENT OPENING

**“SHAMPOO MENTOR” OPENING**

A great way to allow new students the opportunity to gain interest in the importance of draping, shampooing and scalp massage is to have a more experienced student give a shampoo to a new, less experienced student. It is a good way for the more experienced student to receive an evaluation and certainly, it is a very ‘experiential’ method for the new student to actually receive the service he or she will be studying. Depending on the number of available experienced students, you might want to consider having a draping workshop while other students are receiving their shampoo or set up three demonstration stations, having draping at one station, shampooing at the next location and scalp massage at the last station. The mentorship that the new students will receive will go a long way in gaining the new student’s interest and excitement to learn more about this important service.

**Learning Analogy**

The draping, shampooing and scalp massage is similar to when a person buys a new outfit. It is hoped that everyone will notice it and announce how much they like it. Sometimes if they haven’t noticed the outfit, a person might even take off the jacket or straighten the waist, just to call some attention to the outfit. The approval or evaluation received is a big part of the decision making process that occurs on the next shopping trip. When a client visits the salon, the stylist hopes that the quality of their very first experience will be noticed and approval given.

### PRESENT RATIONALE

Because draping, shampooing and scalp massage are quite often the first service contacts you have with a client, it is important that the service be a memorable, pleasant and satisfactory experience.

## PRESENT AGENDA FOR DRAPING, SHAMPOOING AND SCALP MASSAGE

**PRESENT DRAPING, SHAMPOOING AND SCALP MASSAGE**

Present content, *Study Guide* and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.
“RUBRIC”

Wet Hair Service: Draping, Shampooing and Conditioning
Salon timing for draping, shampooing and conditioning rubric found in the Salon Fundamentals Study Guide ranges from five minutes to fifteen minutes depending on type of service offered following the shampoo, salon pricing and salon procedures. When using the rubric as a performance assessment or evaluation for a grade, timing is a consideration for each of the elements outlined.

Areas that might give the student problems or particular observations to look for when using the rubric to complete a performance assessment for draping, shampooing and conditioning are listed below:

- Confident manipulation of the client’s hair and body positioning throughout/during all steps of the procedure
- Ergonomic positioning of the stylist when brushing, shampooing and rinsing
- Product usage in accordance with the manufacturer’s guidelines; not too much or too little
- Keeping the cape over the shampoo chair in the back; client’s back and clothing are not wet

“GUEST SPEAKER”
Invite an expert in aromatherapy into the classroom to offer the students a presentation on current trends in aromatherapy. Ask the students to do a brief report following the presentation.

“SHOW YOU KNOW SHAMPOO”
This exercise is an excellent preliminary event for “Suds in Review.” Ask students to do the “Show You Know” found in their Salon Fundamentals Study Guide.

PRESENT CLOSING

TRICHOLOGY KNOWLEDGE GRID
Ask students to complete the Chapter 7 Knowledge Grid in the Study Guide to clarify and promote discussion on trichology.

See the Learning Connection review activity below.

“SUDS IN REVIEW”
CHAPTER 8

DESIGN DECISIONS

8.1 DESIGN DECISION CONSIDERATIONS
Proportion
Hair
Personality
Clothing
Lifestyle

8.2 CLIENT CONSULTATION
Communication

8.3 DESIGN COMPOSITION
Design Elements
Design Principles
8.1 DESIGN DECISION CONSIDERATIONS

COURSE Cosmetology

SUBJECT Unit 2, Chapter 8, Design Decisions

TOPIC Design Decision Considerations

SUGGESTED TIMING 3 hours

CHAPTER OVERVIEW
As seen in the Plan, Chapter Eight, Design Decisions presents three main concepts: design decision considerations, client consultation and design composition. This chapter provides fundamental guidelines for design decisions based on considerations of client body proportions, hair, personality, clothing and lifestyle, results of client consultation and design composition. The first major goal of this chapter is to understand design decision considerations.

LEARNING OBJECTIVES
Following your presentation of “Design Decision Considerations,” the student will be able to identify:

- Proportions used when creating a design for the human body and face

RATIONALE
Because the client has total image in mind, it is important that the professional cosmetologist is prepared to take into consideration proportion, hair, personality, clothing and lifestyle by consulting with the client and applying design elements and principles.

LEARNING SUPPORT MATERIALS NEEDED

STUDENT: Salon Fundamentals Textbook, Study Guide and Colored Pencils

EDUCATOR: Salon Fundamentals Teacher’s Support Material
Salon Fundamentals Textbook and Study Guide
Salon Fundamentals DVD

PRIOR PREPARATION

STUDENT: Preview pages 217-252 in Salon Fundamentals Textbook

EDUCATOR: Preview pages 217-252 in Salon Fundamentals Textbook
Preview 8.1 in Salon Fundamentals Study Guide
Preview Salon Fundamentals DVD, Chapter 8
Preview Salon Fundamentals Lesson Plan 8.1
Create list of items for Learning Connections

ADDITIONAL EDUCATOR RESOURCES

Compass Cutting, SES, published by Pivot Point International, 1994
Men’s Compass Cutting, SES, published by Pivot Point International, 1996
The Triumph of Individual Style, A Guide to Dressing Your Body, Your Beauty, Your Self; Carla Mason Mathis and Helen Villa Connor, Timeless Editions, 1994

BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES
Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

Optional Follow-up Assignment:
Ask students to label seven different celebrities that show the seven different facial shapes.

Notes to the Educator:
Support this lesson with as many visual references as possible to help reinforce learning.
LESSON PLAN 8.1 AGENDA

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<thead>
<tr>
<th>TIME</th>
<th>TOPIC</th>
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<tbody>
<tr>
<td>15 MIN</td>
<td>PRESENT INTRODUCTORY DIALOGUE</td>
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<td></td>
<td>Present opening</td>
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<td>Present rationale to connect learner to topic</td>
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<td>Present learning objectives</td>
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<tr>
<td></td>
<td>Present agenda for the topic</td>
</tr>
<tr>
<td>2 HRS</td>
<td>PRESENT DESIGN DECISION CONSIDERATIONS</td>
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<tr>
<td></td>
<td>Present content and Study Guide interaction</td>
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<tr>
<td></td>
<td>Show interactive DVD</td>
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<td></td>
<td>Present discussion and question and answer session</td>
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<td>Present one or more of the Learning Connections</td>
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<tr>
<td>45 MIN</td>
<td>PRESENT CLOSING</td>
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<tr>
<td></td>
<td>Present “Design Decisions Workshop” Review</td>
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<tr>
<td></td>
<td>Encourage students to share thoughts and express summaries of their discussion</td>
</tr>
</tbody>
</table>

PRESENT INTRODUCTORY DIALOGUE

PRESENT OPENING
“VISUAL PERCEPTIONS”
Ask students to draw two circles, a triangle and a quarter moon anywhere on their paper. Now ask students to show their drawings. How many of them have drawn the face of a pumpkin? Don’t be surprised if the majority of the class has placed your instructions in this configuration. Why? Visual recall is the strongest memory we have. The pattern represented by circles, a triangle and a quarter moon is easily related to a sight from the past that has been seen over and over.

The visual analysis required for making design decisions is crucial for success with each client.

Learning Analogy
Design decision considerations are similar to the steps you take when decorating your house. Will this color blend with the carpet? Is the sofa too large for this wall? Is this pattern too dramatic for my personality? Will these pillows accent or detract? Is the upholstery fabric durable and easy to maintain? These considerations are vital to having a living space that has an overall total image. Likewise, many clients seek to blend lifestyle and personality with clothing, hair and overall body proportions.

PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC
Because the client has total image in mind, it is important that the professional cosmetologist is prepared to take into consideration proportion, hair, personality, clothing and lifestyle by consulting with the client and applying design elements and principles.

PRESENT AGENDA FOR DESIGN DECISION CONSIDERATIONS

PRESENT DESIGN DECISION CONSIDERATIONS
Present content, Study Guide and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.
“CELEBRITY CONSIDERATIONS”
Ask students to number their papers 1-10 and give them this short quiz to reinforce the information from this lesson and as a fun way to see how close to being on the same page the class is in regard to seeing the various considerations used in making design decisions. An example is listed for your benefit; however students may have names more relevant to their world. Try to have them think globally of names that all people would recognize.

1. Name a celebrity that you feel exemplifies the classic clothing style. (Hilary Clinton, Audrey Hepburn)
2. Name a celebrity that you feel exemplifies a concave profile. (Jay Leno, Bob Hope)
3. Name a celebrity that you feel exemplifies a romantic clothing style. (Marilyn Monroe, Ashley Judd)
4. Name a celebrity that you feel exemplifies a convex profile. (Barbra Streisand, Jimmy Durante)
5. Name a celebrity that you feel exemplifies unactivated hair texture. (Pocohontas, Gwenyth Paltrow)
6. Name a celebrity that you feel exemplifies activated hair texture. (Albert Einstein, Bette Midler)
7. Name a celebrity that you feel exemplifies a gamine personality. (Meg Ryan, Halle Berry)
8. Name a celebrity that you feel exemplifies an outgoing personality. (Jim Carrey, Tyra Banks)
9. Name a celebrity that you feel exemplifies a natural clothing style. (Woody Harelson, Glen Close)
10. Name a celebrity that you feel exemplifies a dramatic clothing style. (Cher, Ru Paul)

PRESENT CLOSING
See the Learning Connection review activity below.

“DESIGN CONSIDERATIONS WORKSHOP” REVIEW
Assign students to work in pairs as you conduct a design considerations workshop. Ask students to make design decisions using the considerations listed on the Design Decision Workshop worksheet found in the appendix. (You may reproduce this worksheet for your class). Work from partner to partner as students collect the information that would allow them to perform cosmetology services. When students have completed the worksheet, ask them to share results with the entire group. This serves as an excellent review for this lesson.

STILL POINTS

“The days of memorizing rote facts are long outdated.”
Eric Jensen

“The visual-spatial approach often allows sophisticated concepts to be understood by ordinary people…. That understanding can be achieved through visual aids may be regarded as a proposition so obvious that it needs no restatement by me.”
Thomas G. West

These STILL POINTS address Mindframe 3, Connecting. Successful Connecting encourages students to transform what they are receiving from teacher and textbook by reorganizing it in new ways and linking it to previous knowledge and experience. You are invited to let the words and images of these STILL POINTS resonate within you and to respond with what they mean for your teaching and your students’ learning.

Connecting is as important for the teacher as for the student. I can model Connecting more skillfully in my teaching by …

I can translate these ideas into a teaching strategy that will help my students become more successful Connectors by …
8.2 CLIENT CONSULTATION

COURSE
Cosmetology

SUBJECT
Unit 2, Chapter 8, Design Decisions

CHAPTER OVERVIEW
As seen in the Plan, Chapter Eight, Design Decisions presents three main concepts: design decision considerations, client consultation and design composition. This chapter provides fundamental guidelines for design decisions based on considerations of client body proportions, hair, personality, clothing and lifestyle, results of client consultation and design composition. The second major goal of this chapter is to understand client consultation.

LEARNING OBJECTIVES
Following your presentation of “Client Consultation,” the student will be able to recognize and analyze:
- Key areas to create and support the client’s total image by using proper communication skills during the client consultation

RATIONALE
Because the client relationship is just as important as creating a new hairstyle, the professional cosmetologist must be able to perform a proper client consultation. Many experts even say that 80% of the success of a service depends on the communication between the stylist and client.

LEARNING SUPPORT MATERIALS NEEDED
STUDENT: Salon Fundamentals Textbook, Study Guide and Colored Pencils

PRIOR PREPARATION
STUDENT: Preview pages 242-245 in Salon Fundamentals Textbook
EDUCATOR: Preview 8.2 in Salon Fundamentals Study Guide, Preview Salon Fundamentals DVD, Chapter 8, Preview Salon Fundamentals Lesson Plan 8.2
Create list of items for Learning Connections

ADDITIONAL EDUCATOR RESOURCES
The Triumph of Individual Style, A Guide to Dressing Your Body, Your Beauty, Your Self; Carla Mason Mathis and Helen Villa Connor, Timeless Editions, 1994

BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES
Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

Optional Follow-up Assignment:
Ask students to collect style photos from magazines to represent horizontal lines, vertical lines, diagonal lines and curved lines.

Notes to the Educator:
Visual representations of elements and principles are the best practice methods of delivery for this lesson.

CLASSROOM:

INSTRUCTOR:

DATE:
Present introductory dialogue

**Present opening**
Use the following story to open the very important area of client consultation. Discuss the word “rapport” with students after telling the story. Describe rapport as meaning being able to adjust to or accommodate, which is what every professional cosmetologist needs to be able to do when serving the needs of the client.

“**The greatest invention ever**
I was filling my car with gas one day when I saw two young boys sitting on the curb having a major conversation. I was curious to know just what they were discussing, so as I went in to pay for the gas, I stopped and asked what it was they were having such a big discussion about. They said their teacher had asked them to decide what was the greatest invention ever. One of the boys said, “I think it might be the steam engine, and he thinks that it is something with laser technology.”

As I was trying to think what I would say, one of the boys jumped up off the curb and said, “I got it! I know the greatest invention ever!” Needless to say, the other boy and I were dying of curiosity, so we both encouraged him to tell us. “Well,” he said, with a grin in his eye, “the greatest invention ever was the thermos jug!”

“The thermos jug!” I said. “Why the thermos jug?” “Well,” he said, “this winter I took hot chocolate to school and the thermos jug kept it hot at 8:00 and again at noon it was hot and that night, at 7:00 it was still hot! And, this summer I took lemonade in the same thermos and it was cold at 8:00 in the morning, still cold at noon and when I got home from fishing at 8:00 that night it was still cold! The thermos jug is the greatest invention ever because it knows when to be which. When to be hot and when to be cold!”

**Present rationale to connect learner to topic**
Because the client relationship is just as important as creating a new hairstyle, the professional cosmetologist must be able to perform a proper client consultation. Many experts even say that 80% of the success of a service depends on the communication between the stylist and client.

**Present agenda for client consultation**

**Present client consultation**
Present content, *Study Guide* and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.
“IT’S ALL IN YOUR ATTITUDE”

To impress on the student the importance of attitude, which is an underlying concept that supports client rapport, share this quick, effective exercise.

Ask students to create a single column listing of the alphabet down the left hand column of their paper. Instruct students to assign a number value to each letter. For example, A=1, B=2, C=3, D=4, etc. To proof their new alphabetic scale, the letter ‘Z’ should have a value of 26. When they have complete listing a number for each letter, ask the students to write the word ATTITUDE anywhere on their paper. Now, using the alphabet and number scale the students just created, ask the students to give a number value to each letter in the word attitude. A=1, T=20, T=20, I=9, T=20, U=21, D=4, E=5. Once the students have assigned the number value to the letters, ask them to add the numbers and shout out the number when they have the total. You should start hearing 100 from the students. Relate to the students how ironic it is that when a numeric equation is combined with the alphabet, two systems created totally apart from each other years ago, that the total when applied to the word attitude would equal 100. Because it is indeed 100% attitude that makes the difference in the client consultation.

PRESENT CLOSING

See the Learning Connection review activity below.

“MUSICAL THINKING MAP” REVIEW

Prior to class select five different upbeat selections of music. Also, prior to class, place five sheets of flipchart on the wall. Place a large circle in the middle of each chart. Label the circle in the first chart GREETING, the circle in the second chart ASK, ANALYZE, ASSESS, the circle in the third chart AGREE, the circle in the forth chart DELIVER and the circle in the fifth chart COMPLETE.

At the end of this lesson, as a review, divide the class into five groups. Assign the first group to chart one, the second group to chart two and so on through chart five. Ask the first group to use markers and add anything to the chart about greeting that they can remember from the class. Give the same instructions to the remaining groups, substituting their different label. Before beginning, instruct the students that each time they hear the music change, they should move to a different chart and add comments to their new word.

This serves as a physical, fun way to review the information presented in this very important lesson.
8.3 DESIGN COMPOSITION

COURSE
Cosmetology

TOPIC
Design Composition

SUBJECT
Unit 2, Chapter 8, Design Decisions

SUGGESTED TIMING
2 hours

CHAPTER OVERVIEW
As seen in the Plan, Chapter Eight, Design Decisions presents three main concepts; design decision considerations, client consultation and design composition. This chapter provides fundamental guidelines for lifelong professional development and begins to lay the foundation for the consultation process between client and stylist. The third major goal of this chapter is to understand design composition.

LEARNING OBJECTIVES
Following your presentation of “Design Composition,” the student will be able to identify:

• The design elements and principles used to compose designs

RATIONALE
Because hair design follows the same basic artistic concepts as other art forms it is important for the professional cosmetologist to understand the major design elements and principles used to complete a finished hair design.

Optional Follow-up Assignment:
Ask students to bring style photos from magazines. Ask them to outline the shape of the cut and trace the texture patterns they see. The more they observe other stylists’ work, the more ideas they will plant in their own mind.

Notes to the Educator:
Visual representations of elements and principles are the best practice methods of delivery for this lesson.

LEARNING SUPPORT MATERIALS NEEDED

STUDENT:
Salon Fundamentals Textbook, Study Guide and Colored Pencils

EDUCATOR:
Salon Fundamentals Teacher’s Support Material
Salon Fundamentals Textbook and Study Guide
Salon Fundamentals DVD

PRIOR PREPARATION

STUDENT:
Preview pages 245-252 in Salon Fundamentals Textbook

EDUCATOR:
Preview pages 245-252 in Salon Fundamentals Textbook
Preview 8.3 in Salon Fundamentals Study Guide
Preview Salon Fundamentals DVD, Chapter 8
Preview Salon Fundamentals Lesson Plan 8.3
Create list of items for Learning Connections

ADDITIONAL EDUCATOR RESOURCES

Compass Cutting, SES, published by Pivot Point International, 1994
Men’s Compass Cutting, SES, published by Pivot Point International, 1996
The Triumph of Individual Style, A Guide to Dressing Your Body, Your Beauty, Your Self; Carla Mason Mathis and Helen Villa Connor, Timeless Editions, 1994

BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES
Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review
**LESSON PLAN 8.3 AGENDA**

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<th>TIME</th>
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<td>15 MIN</td>
<td>PRESENT INTRODUCTORY DIALOGUE</td>
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<td>Present learning objectives</td>
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<td>Present agenda for the topic</td>
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<tr>
<td>1 HR, 30 MIN</td>
<td>PRESENT DESIGN COMPOSITION</td>
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<td>Present content and <em>Study Guide</em> interaction</td>
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<td></td>
<td>Show interactive DVD</td>
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<td></td>
<td>Present discussion and question and answer session</td>
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<td>Present one or more of the Learning Connections</td>
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<td>15 MIN</td>
<td>PRESENT CLOSING</td>
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<td>Present Design Decisions Knowledge Grid found in the <em>Study Guide</em></td>
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<td>Present “Silent Solutions” Review</td>
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<tr>
<td></td>
<td>Encourage students to share thoughts and express summaries of their discussion</td>
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<tr>
<td></td>
<td>Present “It’s Up to You” found on page 252 of the <em>Salon Fundamentals Textbook</em></td>
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<td></td>
<td>Transfer realities of the future workplace by emphasizing industry standards</td>
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<tr>
<td></td>
<td>Consult with clients to determine their needs and preferences as they relate to cosmetology services</td>
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<tr>
<td></td>
<td>Present written test for this chapter</td>
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**PRESENT INTRODUCTORY DIALOGUE**

**PRESENT OPENING**

“CREATIVE BUILDING”

The mission here is to ignite the creativity of the students. Prior to class assemble a packet of “odds and ends” for each group of 4-8 students. Items that might be included in the packet could be some of the following things: Styrofoam blocks, paper plates, balloons, paper clips, rubber bands, drinking straws, scraps of construction paper, fabric remnants, stickers, modeling clay, artificial flowers, etc.

Divide the students into groups of 4-8. Issue each group a bag of odds and ends that you have put together. Give directions to the groups to work together to build the most creative creation they can think of by using the items in the bag. Encourage them to think out of the box and inspire competition between the groups. Assign the group leader and spokesperson. Announce the amount of time they have to put their creation together. Determine the timing based on the number of odds and ends you have collected, but usually three to five minutes is enough time.

When the groups have completed their designs, ask the group leader to give a synopsis or description of their plan and final outcome. This is a fun, creative task for students and serves as an intro to the creative concepts in design composition.

**Learning Analogy**

An orchestra consists of many different string instruments, wind instruments and percussion ensembles. Each instrument has a unique sound and range of musical tones. When at first the composer and then the conductor bring these elements together, there is a blend that is sometimes harmonious, possibly progressive, maybe fast or slow, or in some cases repetitive. As the conductor directs, the orchestral elements combine to form beautiful music. It is the same when you design hair. The professional cosmetologist combines design elements of form, texture and color with the principles of repetition, alternation, progression, contrast and balance to create a final design.

**PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC**

Because hair design follows the same basic artistic concepts as other art forms, it is important for the professional cosmetologist to understand the major design elements and principles used to complete a finished hair design.

**PRESENT AGENDA FOR DESIGN COMPOSITION**

**PRESENT DESIGN COMPOSITION**

Present content, *Study Guide* and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.
“THE LINE UP”
Position four chairs at the front of the classroom. Select four students that are approximately the same height and size. Position the four students in a line in the following ways to exhibit design principles:

**Repetition** - Position all four students seated on the chairs

**Alternation** - Position first student seated, second student standing, third student seated and fourth student standing

**Progression** - Position first student on his or her knees on the floor, second student seated, third student standing and fourth student standing on the chair

**Contrast** - Position first student standing on the chair, second student on knees on the floor, third student standing on the chair and fourth student standing on the chair

**PRESENT CLOSING**

**DESIGN DECISIONS KNOWLEDGE GRID**
Ask students to complete the Chapter 8 Knowledge Grid in the *Study Guide* to clarify and promote discussion on design decisions.

See the Learning Connection review activity below.

**“SILENT SOLUTIONS” REVIEW**
Prior to the class write terms or phrases from this lesson on slips of paper. Terms or phrases to consider could include:

<table>
<thead>
<tr>
<th>Form</th>
<th>Repetition</th>
<th>Contrast</th>
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<tbody>
<tr>
<td>Texture</td>
<td>Alternation</td>
<td>Horizontal</td>
</tr>
<tr>
<td>Color</td>
<td>Progression</td>
<td>Symmetrical Balance</td>
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<tr>
<td>Curvilinear</td>
<td>Angular</td>
<td>Asymmetrical Balance</td>
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</table>

Divide the class into four groups. Ask each group to select one person to be the spokesperson. Ask the four selected speakers to come forward and be seated on a chair provided by you. Announce to the groups that since the information in this chapter relies heavily on their ability to “see” the design elements and principles, you would like to strengthen that ability by giving each group an opportunity to act out a term from the chapter and have its spokesperson guess what the term might be, based on visual interpretation. Instruct each group to use actions only while trying to communicate with the spokesperson. Rotate from group to group and offer the option to the groups of changing speakers, if desired. Allow two to three minutes for each group to attempt a solution.
CHAPTER 9
HAIRCUTTING

9.1 HAIRCUTTING THEORY
Form
Haircutting Essentials
Haircutting Fundamentals
Infection Control and Safety
Client Consultation

9.2 HAIRCUTTING PROCEDURES
Haircutting Procedures Overview
Solid Form Haircut
Solid Form Variation: Increase-Layered Front Hairline
Increase-Layered Form Haircut
Graduated Form Haircut
Uniformly Layered Form Haircut
Combination Form Haircut
Square Form Haircut
Overcomb Techniques
Fade Haircut
CHAPTER 9

LESSON PLAN 9.1

COURSE
Cosmetology

SUBJECT
Unit 2, Chapter 9, Haircutting

TOPIC
Haircutting Theory

SUGGESTED TIMING
5 hours

CHAPTER OVERVIEW

As seen in the Plan, Chapter Nine, Haircutting presents two main concepts: haircutting theory and haircutting procedures. This chapter provides fundamental guidelines for knowing and understanding the theory of haircutting and performing haircutting procedures. Seven haircutting procedures are presented to lay the foundation for other services. The first major goal of this chapter is to understand haircutting theory.

LEARNING OBJECTIVES

Following your presentation of “Haircutting Theory,” the student will be able to identify:

- The haircutting tools
- Areas of the head
- Fundamental cutting techniques used when cutting hair

RATIONALE

Because haircutting allows the professional cosmetologist to dramatically change a client’s total look or offer subtle nuances to complement an existing image, it is one of the most valuable skills that can be possessed by a stylist.

LEARNING SUPPORT MATERIALS NEEDED

STUDENT: Salon Fundamentals Textbook, Study Guide and Colored Pencils
EDUCATOR: Salon Fundamentals Teacher’s Support Material
Salon Fundamentals Textbook and Study Guide
Salon Fundamentals DVD

PRIOR PREPARATION

STUDENT: Preview pages 253-280 in Salon Fundamentals Textbook
EDUCATOR: Preview pages 253-280 in Salon Fundamentals Textbook
Preview 9.1 in Salon Fundamentals Study Guide
Preview Salon Fundamentals DVD, Chapter 9
Preview Salon Fundamentals Lesson Plan 9.1
Create list of items for Learning Connections

ADDITIONAL EDUCATOR RESOURCES

Design Forum 254, A Cutting Collection, Pivot Point International

BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES

Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

Optional Follow-up Assignment:
Ask students to complete seven head sheet diagrams displaying the seven haircut procedures shown in this chapter. Sketch head sheets can be found in the Appendix section of this book.

Notes to the Educator:
It is important in this chapter to offer as many visual examples as possible to help inspire creativity.
### LESSON PLAN 9.1 AGENDA

<table>
<thead>
<tr>
<th>TIME</th>
<th>TOPIC</th>
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<tbody>
<tr>
<td>15 MIN</td>
<td>PRESENT INTRODUCTORY DIALOGUE</td>
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<td>Present opening</td>
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<td></td>
<td>Present rationale to connect learner to topic</td>
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<td>Present learning objectives</td>
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<td>Present agenda for the topic</td>
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<tr>
<td>4 HRS, 30 MIN</td>
<td>PRESENT HAIRCUTTING THEORY</td>
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<tr>
<td></td>
<td>Present content and Study Guide interaction</td>
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<td>Show interactive DVD</td>
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<td>Present discussion and question and answer session</td>
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<td>Present one or more of the Learning Connections</td>
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<td>15 MIN</td>
<td>PRESENT CLOSING</td>
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<td>Present Review</td>
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### PRESENT INTRODUCTORY DIALOGUE

**PRESENT OPENING**

"THE BEST AND WORST"

Create two columns on a piece of flipchart paper. Label the first column WORST. Ask students to think of the worst haircut they have received and have a student recorder write down the feelings that are expressed. Next, ask students to share their feelings regarding the best haircut they have received. Label the second column BEST and ask the student recorder to write the feelings as they are shared. Compare the two columns of BEST and WORST. Announce that at the end of this chapter the students will know how to totally eliminate the first column and provide support for the second or BEST column.

**Learning Analogy**

Ask the students to visualize in their mind a very dilapidated house sitting on a neglected piece of property. The shrubbery has been left to grow wild, as have the grass and weeds. On one side of the house, the remains of curtains are flying out a window, and on the other side, the windows have been boarded over. The roof needs shingling, the steps need repair and, of course, a paint job would greatly improve the house. Now ask the students to imagine that someone has come in and made all the necessary improvements. He or she has trimmed the shrubs, mowed the grass, fixed the windows, shingled and painted. An entirely different image should be coming into view. The house is now improved, repaired and drastically changed. Relate to the students that they will have that same ability to improve, repair and sometimes drastically change a client’s image through the wonderful world of haircutting.

### PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC

Because haircutting allows the professional cosmetologist to dramatically change a client’s total look or offer subtle nuances to complement an existing image, it is one of the most valuable skills that can be possessed by a stylist.

### PRESENT AGENDA FOR HAIRCUTTING THEORY

### PRESENT HAIRCUTTING THEORY

Present content, Study Guide and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.
“CUTTING CONNECTIONS”
The following information can be used to help connect the learner to the concepts presented in hair cutting:

Issue each student three toothpicks. Instruct the students to place one toothpick horizontally, one vertically and one diagonally to represent the graphic on page 256 of the Salon Fundamentals Textbook. Use this arrangement also to teach 45° and 90°.

Issue each student two short pieces of ribbon or string. These two pieces can be used to represent concave and convex lines.

Use Pivot Point’s Projection strips to show various projections (elevations) of the hair. Or hang pre-cut 0°, 45° and 90° mannequins upside down at the front of the classroom to show the form of the hair as it falls from the head.

Ask the students to hold the cutting tools in their hands and practice using them in the air before approaching the actual mannequin. Coach them to practice moving the thumb blade only on the shears and practice moving the thumb from the thumb grip and palming the shears. Ask the students to practice palm down, palm up, palm to palm and cutting on top of the fingers cutting positions in the air also.

Use Pivot Point’s Design Caps to show areas of the head and various haircutting patterns.

When showing distribution, projection and finger and shear position, have the students use a mannequin to simulate the concept as it is being presented.

PRESENT CLOSING
See the Learning Connection review activity below.

“REPORTING TRIOS” REVIEW
Divide the class into groups of three. Assign each group a topic area and ask group members to report the facts back to the rest of the class on this topic. Give the trios the option of being 3 reporters sharing the news, or a reporter and a witness and an anchorperson, or a reporter, model and interested bystander or any configuration they want to assign to their group. Encourage the trios to be creative in how they share the news with the rest of the group. Allow 5 minutes for them to develop their news stories. Listed below are sample news subjects:

- Points, Lines and Angles
- Distribution
- Structure and Texture
- Shears
- Cutting Positions
- Head Position and Parting
- Projection
- Basic Haircuts
- Areas of the Head and Sectioning
MY NOTES
CHAPTER 9

9.2 HAIRCUTTING PROCEDURES

COURSE
Cosmetology

TOPIC
Haircutting Procedures

SUBJECT
Unit 2, Chapter 9, Haircutting

SUGGESTED TIMING
30 hours

CHAPTER OVERVIEW

As seen in the Plan, Chapter Nine, Haircutting presents two main concepts: haircutting theory and haircutting procedures. This chapter provides fundamental guidelines for lifelong professional development and begins to lay the foundation for the consultation process between client and stylist. The second major goal of this chapter is to understand haircutting procedures.

LEARNING OBJECTIVES

Following your presentation of “Haircutting Procedures,” the student will be able to demonstrate:

• Proper procedures to achieve the basic haircuts
• Combining techniques within a haircut to achieve a variety of results

RATIONALE

Because client needs will include an endless array of haircuts, the professional cosmetologist needs to be able to demonstrate the proper procedures used to achieve basic haircuts and combine techniques within a haircut for a variety of results.

LEARNING SUPPORT MATERIALS NEEDED

STUDENT:
Salon Fundamentals Textbook, Study Guide and Colored Pencils

EDUCATOR:
Salon Fundamentals Teacher’s Support Material
Salon Fundamentals Textbook and Study Guide
Salon Fundamentals DVD

PRIOR PREPARATION

STUDENT:
Preview pages 280-308 in Salon Fundamentals Textbook

EDUCATOR:
Preview pages 280-308 in Salon Fundamentals Textbook
Preview 9.2 in Salon Fundamentals Study Guide
Preview Salon Fundamentals DVD, Chapter 9
Preview Salon Fundamentals Lesson Plan 9.2
Create list of items for Learning Connections

ADDITIONAL EDUCATOR RESOURCES

Design Forum 254, A Cutting Collection, Pivot Point International

BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES

Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

Optional Follow-up Assignment:
Ask students to complete seven head sheet diagrams displaying the seven haircut procedures shown in this chapter. Sketch head sheets can be found in the Appendix section of this book.

Notes to the Educator:
Coaching and mentoring are the two strongest teaching methods for these classes. Be prepared to encourage and offer advice.

CLASSROOM:

INSTRUCTOR:

DATE:
## Lesson Plan 9.2 Agenda

<table>
<thead>
<tr>
<th>TIME</th>
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<tr>
<td><strong>15 MIN</strong></td>
<td><strong>Present Introductory Dialogue</strong></td>
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<td>Present opening</td>
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<td></td>
<td>Present rationale to connect learner to topic</td>
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<td>Present learning objectives</td>
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<td>Present agenda for the topic</td>
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<tr>
<td><strong>29 HRS</strong></td>
<td><strong>Present Haircutting Procedures</strong></td>
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<td>Present content and Study Guide interaction</td>
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<td>Show interactive DVD</td>
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<td>Present demonstration on strategic areas</td>
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<td></td>
<td>Conduct workshop for each procedure</td>
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<td>Present discussion and question and answer session</td>
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<td>Present one or more of the Learning Connections</td>
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<td><strong>45 MIN</strong></td>
<td><strong>Present Closing</strong></td>
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<td>Present Haircutting Knowledge Grid found in the Study Guide</td>
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<td>Present “Verbal Reflections” Review</td>
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<td>Present “It’s Up to You” found on page 108 of the Salon Fundamentals Textbook</td>
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<td></td>
<td>Transfer realities of the future workplace by emphasizing industry standards</td>
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<td></td>
<td>Consult with clients to determine their needs and preferences as they relate to cosmetology services</td>
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<tr>
<td></td>
<td>Present written test and practical test for this chapter</td>
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### Present Introductory Dialogue

#### Present Opening

“Cutting Comparisons”

Prior to class organize magazines or old coloring books that contain items that can be cut out by students. Attach various patterns to fabric remnants and cut around them. As an opening to the haircutting procedures class, issue cutting scissors (not the student's cutting shears) and the items you have organized for cutting to the students. Ask each student to cut out items using the non-haircutting scissors. Afterwards, ask students to identify techniques that they noticed they were using while working with these scissors. List these on a flipchart or the board. Now ask them to compare these techniques with the ones they are learning in haircutting. Create a separate list for these thoughts. Techniques may include:

- **Old Scissors**
  - Both thumb and ring finger move
  - Have to hold it a certain way to cut
  - You have to follow a line
  - You can cut a lot at one time
  - Sometimes only one hand is needed
  - Intricate areas take longer

- **New Haircutting Shears**
  - Only thumb moves
  - Project 0°, 45°, 90°
  - Horizontal, diagonal, vertical, design line
  - Sectioning, parting, head position
  - Two hands work as a team, need a comb, palming
  - Outlining, clippers, razor make intricate work easy

Discuss with students that although there is some similarity, for the most part what they are learning will take them to new artistic levels of achievement. Change is good, but sometimes in the beginning it is difficult to create new habits. Practice, practice, practice will help create new habits and abilities.

### Present Rationale To Connect Learner To Topic

Because client needs will include an endless array of haircuts, the professional cosmetologist needs to be able to demonstrate the proper procedures used to achieve basic haircuts and combine techniques within a haircut for a variety of results.

### Present Agenda For Haircutting Procedures

### Present Haircutting Procedures

Present content, Study Guide and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.
“BUILDING PROFICIENCY”
Teaching the students to become efficient and productive will help build their proficiency at haircutting, which is not only beneficial for the students but for the clients as well. Completing a number of haircuts will build their productivity, and learning to avoid common mistakes in haircutting is the best way to build their efficiency. Listed here are some common mistakes in haircutting to help them avoid:

1. Cutting the hair too short. Wet hair stretches so students should avoid excessive tension while cutting. Remind students that curly hair retracts and may appear longer to them while they are cutting.
2. Not taking the time to determine growth direction before cutting. Styling will require additional time since the hair will not fall into place naturally.
3. Not selecting the correct tools or using the equipment that is available, such as using the razor when clippers would have been faster or more efficient, not using the ruler found on the comb for measuring hair length or not pumping up the chair to the proper height.

Remember, every movement has a purpose. Ask the students to study a proficient haircutter at work, and compare their skills to make changes to improve proficiency.

“Ergo Tip”: To help prevent carpal tunnel syndrome, caused from repetitive movement of the wrist and fingers, encourage the students to try doing some isometric finger exercises between haircuts.

Rubric and Haircutting Workshop Tips: There are seven full haircutting procedures shown in this chapter, along with 3 variations. Approximately four hours per haircut procedure have been allowed in the lesson plan for these haircuts. These haircutting procedures include:

1. Solid Form Haircut
   a. Solid form variation: Increase-layered front hairline
2. Increased-Layered Form Haircut
3. Graduated Form Haircut
4. Uniformly Layered Form Haircut
5. Combination Form Haircut
   a. Curly Hair Considerations
6. Square Form Haircut
   a. Overcomb Techniques
7. Fade Haircut

Salon timing for haircutting ranges from fifteen minutes to thirty minutes, based on length, price and skill level. Additional charges and timing are usually applied for excessively long hair.

Rubrics for the haircutting procedures can be found in the Study Guide. Listed below are things to watch for when coaching a workshop event for the students or scoring a rubric:

SOLID FORM HAIRCUT

- Avoid all projection. Students have a tendency to want to lift the hair. Remind them – no lifting.
- Caution the students to not over stretch or apply too much tension over the ear area.
- Watch that distribution is at natural fall.
- Remind students that the density of the hair determines the amount of hair to be released in parting.
- One-half inch is typical size of parting for medium density hair.
  a. Solid Form Variation: Increase-Layered Front Hairline

Teach students that this can be cut with shears, but the razor produces a softer edge.
INCREASE-LAYERED FORM HAIRCUT
- Remind students to ensure that the design line is always visible and that it is held stationary.
- Pre-plan the weight area by establishing the amount of weight desired and then directing the length at the top of the weight area straight up to meet the top length guide. Cut at an angle to connect the desired length at the top to the longest lengths of the weight area.
- Using the same angles as the haircut, check for blending, to do the cross check.
- This same haircut could be done the same way using a horizontal line, which would create a more layered look but make it more difficult to control the weight in the perimeter.
- Remind the student that the greater the distance the hair travels to reach a design line, the longer the result.

GRADUATED FORM HAIRCUT
- Caution students to not project the hair too high in the crown area.
- Watch for good blending from the back to the sides.
- Watch for symmetry from side to side. (Tip: Cut one side, turn client’s head to the side, so the cut side can be seen in the mirror. Use the mirror image of the previously cut side to help a determine guide for the uncut side.)

UNIFORMLY LAYERED FORM HAIRCUT
In the beginning it is sometimes difficult to visualize or get the feeling of a 90° projection at various curves of the head. You may want to try one of the following techniques to help students see the angle.
- Use Pivot Point’s magnetic 3-D projection strips and place strips at 90° across the curve of the head form.
- Ask students to draw 90° angles on sketch head sheets using different views.
- Place wig pins in the mannequin at the curve of the head at a 90° projection so the students can judge the projection better as they move into that area.

COMBINATION FORM HAIRCUT
- Areas to watch here are shown in photos 3 and 4. Remind students to make the hair they want to leave the longest travel the farthest.
- In photo 6, make sure all hair travels to the stationary design line. Students have a tendency to move the design line.
- Remind students that they will probably need to do more personalizing in the nape area due to stronger growth patterns that usually occur there.
  a. Curly Hair Considerations
- Help students begin to develop observation skills. Ask them to look for the ‘S’, which is really a forward ‘C’ and a reverse ‘C’. If they want to avoid having the hair flick out or be unruly, they should cut at the end of the ‘C’ movement, versus cutting into the ‘C’.

SQUARE FORM HAIRCUT
- Remind students to maintain fingers parallel to the floor, as in photos 2 and 4.
- Reinforce using their little finger as a brace or balance assistance as in photos 4 and 8.
  a. Overcomb Techniques
    - Remind students that the comb is used instead of fingers for control.
    - The position of the comb in relation to the head determines the length that will be cut.
FADE HAIRCUT
- Remind students that they will need to get to ‘know’ their clippers, including adjustments that can be made and speed at which it works.
- Blending between the transitions is usually the most difficult area for the student.
- Share the tip with them that if they stretch the skin with their other hand, they will be able to get closer and achieve a more consistent length.

PRESENT CLOSING
Haircutting Knowledge Grid
Ask students to complete the Chapter 9 Knowledge Grid in the Study Guide to clarify and promote discussion on haircutting.

See the Learning Connection review activity below.

“VERBAL REFLECTIONS” REVIEW
After completing the haircutting procedure workshops, ask students to offer a short verbal review of the haircutting procedures. Ask them to include some of the following information:
- Which procedure was the easiest to perform?
- Which procedure was the most difficult to perform?
- Where were most of the mistakes made?
- Which technique do they want more help with?
- What did they feel best about learning?
- Which technique do they think they will use most often?

Be sure to thank students for sharing their reflections.

STILL POINTS

“Drawing a picture or a diagram to accompany written information often makes what you’ve read easier to understand.”
- Walter Pauk

“Richly stocked environments, skilled ‘masters’ and lessons that mediate among different models of representation all have their place across the educational firmament.”
- Howard Gardner

These STILL POINTS address Mindframe 3, Connecting. Successful Connecting encourages students to transform what they are receiving from teacher and textbook by reorganizing it in new ways and linking it to previous knowledge and experience. You are invited to let the words and images of these STILL POINTS resonate within you and to respond with what they mean for your teaching and your students’ learning.

Connecting is as important for the teacher as for the student. I can model Connecting more skillfully in my teaching by …

I can translate these ideas into a teaching strategy that will help my students become more successful Connectors by …
CHAPTER 10
HAIRSTYLING

10.1 HAIRSTYLING THEORY
Primary Hairstyling Considerations
Hairstyling Fundamentals
Hairstyling Essentials
Infection Control & Safety
Client Consultation

10.2 THERMAL STYLING
Thermal Styling Theory
Infection Control & Safety
Thermal Styling Procedure Overview
Air Forming Solid Form
Scrunching Layered Form
Air Forming Graduated Form: Round Brush
Air Forming Layered Form: Round Brush
Air Forming Combination Form: 9-Row Brush
Air Forming Combination Form: Round Brush/Curling Iron
Pressing and Curling
Press and Curl Variation: No Part

10.3 WET STYLING
Fingerwaves
Pincurls
Skip Waves
Rollers
Wet Styling Procedure Overview
Fingerwaves and Flat Pincurls
Straight Volume Rollers and Pincurls
Curvature Volume Rollers and Pincurls

10.4 LONG HAIR STYLING
Long Hair Fundamentals
Long Hair Styling Procedures
Three-Strand Overbraid
Three-Strand Underbraid
French Twist
10.1 HAIRSTYLING THEORY

COURSE: Cosmetology
SUBJECT: Unit 2, Chapter 10, Hairstyling

TOPIC: Hairstyling Theory
SUGGESTED TIMING: 3 hours

CHAPTER OVERVIEW
As seen in the Plan, Chapter Ten, Hairstyling presents four main concepts: hairstyling theory, thermal styling, wet styling and long hair styling. This chapter provides fundamental guidelines for form and texture combined with direction and movement to create hairstyles. The first major goal of this chapter is to understand hairstyling theory.

LEARNING OBJECTIVES
Following your presentation of “Hairstyling Theory,” the student will be able to recognize and identify:
• Primary hairstyling considerations
• Fundamentals of hairstyling theory
• Hairstyling essentials
• Infection control and safety as they pertain to hairstyling
• Client consultation as it pertains to hairstyling

RATIONALE
It is important for the professional cosmetologist to be able to recognize and identify the primary considerations, fundamentals, essentials, infection control and safety and client consultation guidelines of hairstyling in order to develop a repertoire of skills necessary to meet the needs of clients.

LEARNING SUPPORT MATERIALS NEEDED
STUDENT: Salon Fundamentals Textbook, Study Guide and Colored Pencils

PRIOR PREPARATION
STUDENT: Preview pages 309-329 in Salon Fundamentals Textbook

ADDITIONAL EDUCATOR RESOURCES
Design Forum 260, A Design Collection, published by Pivot Point

BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES
Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

Optional Follow-up Assignment: Divide students into groups and assign each group a specific time period to report on hairstyles of that era.

Notes to the Educator:
Periodic review questions will help reinforce the concepts in hairstyling theory.

CLASSROOM:
INSTRUCTOR:
DATE:
PRESENT INTRODUCTORY DIALOGUE

PRESENT OPENING
“Upside Down Drawing”
This exercise is designed to awaken the creative source within the student. Prior to class find a line art drawing that can be made into a transparency and placed on the overhead projector for viewing. There is a book titled, *Upside Down Drawing*, with over a hundred line art sketches designed for this exercise if you want to obtain that. However, this exercise will work with any sketch that allows the student to see the lines clearly.

On the day of class, issue each student a blank piece of paper, then ask him/her to clear the desk area and relax comfortably. Dim the lights if possible and play some classical music in the background. Before turning the overhead projector on, place the transparency on the projector upside down and with seventy-percent of the drawing covered. Instruct the students that you will be slowly revealing a picture to them over the next five minutes. You would like them to tune their creative senses and just sit back and draw what they see. Announce that if other things come into their minds during this exercise, they should concentrate only on the lines as they see them. Encourage them to relax, enjoy the music and just let the lines flow, one into another. Begin the exercise and every minute or so, move the cover from the transparency another twenty-five percent, until the whole drawing is fully exposed.

Some students will comment that this is their best drawing ever, while others may still be trying to figure out what the picture is. This exercise helps train the student’s eye to follow a line and see movement, which leads to form. You might want to do this exercise with different sketches each time, to help the students start to see form.

PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC
It is important for the professional cosmetologist to be able to recognize and identify the primary considerations, fundamentals, essentials, infection control and safety and client consultation guidelines of hairstyling in order to develop a repertoire of skills necessary to meet the needs of clients.

PRESENT AGENDA FOR HAIRSTYLING THEORY

PRESENT HAIRSTYLING THEORY
Present content, *Study Guide* and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.
As you present the lecture on hairstyling theory you may want to issue each student a pipe cleaner and three different size rollers. These props serve as a tangible source for seeing the concept up-close and personal. When describing the speed of a texture pattern, you may want to ask one half of the class to wind the pipe cleaner around a pencil while the other half of the class wraps a pipe cleaner around two fingers held close together. Have the students remove the pipe cleaners, keeping them in the same shape as when they were wrapped. Ask the students to determine which side of the room is showing a faster speed. You can move to using the various size rollers and determine differences in speed also.

The pipe cleaners can also be used when you are describing base controls. Use masking tape to hold down the base area as the roller is placed on the different base placements. You might think it would be better to just have the students go to the mannequin and work the base controls with the real thing right away. This exercise allows the learner to see the concept in action in a small way before applying it to the larger surface of the head. The students’ hands can easily follow along with your words and make the turns or make the illustrations come alive in the book by quickly, simply extending the stem and forming the circle.

To help students start to visualize the different hairstyle forms, review the photos at the top, left-hand side of page 313 of the Salon Fundamentals Textbook and then look for other examples of these shapes that you can bring into the classroom. Or you may want to bring magazines or style selectors into class and ask the students to find examples of rounded (spheroid), triangular (oblate) or oval (prolate) forms.

See the Learning Connection review activity below.

Divide the class into 4 teams. Ask each team to come up with a name and a motto relative to hairstyling terms. You may want to have the students create a logo also and place their information on a poster next to where their team is seated. Offer an example, such as: “Name: The Prolates Motto: We are tall, not too wide. Give us a question; we won’t hide.”

Once the teams have established their names, mottos and/or logos, begin asking questions, using the Brain Conditioner and Challenge questions found in the Study Guide, Chapter 10. Offer one point for each correct answer. You may want to add bonus points if the team has three answers in a row correct. Continue this review with teams throughout the Hairstyling chapter.
MY NOTES
10.2 THERMAL STYLING

COURSE
Cosmetology

SUBJECT
Unit 2, Chapter 10, Hairstyling

TOPIC
Thermal Styling

SUGGESTED TIMING
30 hours

CHAPTER OVERVIEW
As seen in the Plan, Chapter Ten, Hairstyling presents four main concepts: hairstyling theory, thermal styling, wet styling and long hair styling. This chapter provides fundamental guidelines for form and texture combined with direction and movement to create hairstyles. The second major goal of this chapter is to understand thermal styling.

LEARNING OBJECTIVES
Following the presentation of “Thermal Styling,” the student will be able to explain and demonstrate:

- Thermal styling theory
- Infection control and safety
- Thermal styling procedures including:
  - Air forming solid form
  - Scrunching layered form
  - Air forming graduated form: round brush
  - Air forming layered form: round brush
  - Air forming combination form: 9-row brush
  - Air forming combination form: round brush/curling iron
  - Pressing and curling
  - Press and curl variation: no part

RATIONALE
Because the client requests efficiency and creativity, the professional cosmetologist must be able to explain and demonstrate thermal styling theory, infection control and safety and thermal styling procedures.

LEARNING SUPPORT MATERIALS NEEDED
STUDENT: Salon Fundamentals Textbook, Study Guide and Colored Pencils
EDUCATOR: Salon Fundamentals Teacher’s Support Material
Salon Fundamentals Textbook and Study Guide
Salon Fundamentals DVD

PRIOR PREPARATION
STUDENT: Preview pages 330-364 in Salon Fundamentals Textbook
EDUCATOR: Preview pages 330-364 in Salon Fundamentals Textbook
Preview 10.2 in Salon Fundamentals Study Guide
Preview Salon Fundamentals DVD, Chapter 10
Preview Salon Fundamentals Lesson Plan 10.2
Create list of items for Learning Connections

ADDITIONAL EDUCATOR RESOURCES
Design Forum 260, A Design Collection, published by Pivot Point 1997

BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES
Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

Optional Follow-up Assignment: Divide students into groups and assign each group a specific time period to report on hairstyles of that era.

Notes to the Educator:
There are 7 full thermal styling procedures in this lesson plan.

CLASSROOM:
INSTRUCTOR:
DATE: 
PRESENT INTRODUCTORY DIALOGUE

PRESENT OPENING
“CONTINUAL IMPROVEMENT”
Ask students to help you create a list of all the improvements they have noticed during their lifetime. Jumpstart their thinking by giving a few examples of improvement from your lifetime, which may possibly include: touch-tone phones, cell phones, solar calculators, microwave ovens, computers, Internet, etc. Relate this to the changes thermal styling has brought to the cosmetology industry. Discuss the changes in efficiency and creativity since the development of thermal styling in the early 1970s.

PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC
Because the client requests efficiency and creativity, the professional cosmetologist must be able to explain and demonstrate thermal styling theory, infection control and safety and thermal styling procedures.

PRESENT AGENDA FOR THERMAL STYLING

PRESENT THERMAL STYLING
Present content, Study Guide and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.

"DIRECTIONAL FLOW"
If students have trouble remembering to follow the directional movement of hair as they are using the blow dryer, tape a length of ribbon to the outside rim of the nozzle of the blow dryer. Have the students do all downward movements. The ribbon will drop back or not ‘fly’ if the dryer is being held upside down. Tell the students the goal is to keep the ribbon moving outward.

Rubric and Thermal Styling Workshop Tips: There are seven thermal styling procedures shown in this chapter, along with one variation. Approximately four hours per thermal style procedure has been allowed in the lesson plan for the following procedures:
Air forming solid form
Scrunching Layered Form
Air forming graduated form: round brush
Air forming layered form: round brush
Air forming combination form: 9-row brush
Air forming combination form: round brush/curling iron
Pressing and curling
Press and curl variation: no part

For thermal styling, salon timing ranges from fifteen minutes, for very short hair, to thirty minutes, based on length, price and skill level. Additional charges and timing are usually applied for excessively long hair.

Rubrics for the haircutting procedures can be found in the Study Guide. Listed below are things to watch for when coaching a workshop event for the students or scoring a rubric:

AIR FORMING SOLID FORM
Students will have a tendency to start drying the hair while it is too wet. Observe and coach them to have 90% of the moisture removed before starting to use the blow dryer.
Ensure that students are directing the airflow on top of the brush downward.
Watch that the student has the blow dryer cord wrapped around their wrist versus dragging on the floor.

SCRUNCHING LAYERED FORM
Coach students to dry ends first, then midstrand and then base.
Watch that students do not over manipulate the hair.

AIR FORMING GRADUATED FORM: ROUND BRUSH
Coach students to stagger the partings so there is not a tendency to show visible part lines.
Watch for half-off base volume controls.

AIR FORMING LAYERED FORM: ROUND BRUSH
Watch for the shift from half-off base controls to on-base at the upper crown to allow maximum volume.
Check backcombing procedures.

AIR FORMING COMBINATION FORM: 9-ROW BRUSH
Watch that students direct the air flow to follow the brush as they air form the lengths to conform to the curve of the head.
Coach the students to use the first few rows of the brush only as they move upward. This allows more volume.

AIR FORMING COMBINATION FORM: ROUND BRUSH/CURLING IRON
Observe that the students direct the air flow into the curved lines as they create the oblong shaping on the sides.
Watch curling iron manipulations for comfort and safety.
Be sure students are placing comb under iron to protect the scalp.

PRESSING AND CURLING
Points to observe include watching students as they turn the comb and press the hair with the spine of the comb and as they silk down the lengths of the hair.

PRESS AND CURL VARIATION: NO PART
Coach the students to make sure hair is completely dry before pressing to avoid burning the scalp.
PRESENT CLOSING
See the Learning Connection review activity below.

“BRAIN CONDITIONER” REVIEW (CONT’D)
Continue using the Brain Conditioner and Challenge to ask questions to the teams that were developed in Hairstyling Theory, Lesson Plan 10.1.

MY NOTES
10.3 **WET STYLING**

**COURSE**
Cosmetology

**SUBJECT**
Unit 2, Chapter 10, Hairstyling

**TOPIC**
Wet Styling

**SUGGESTED TIMING**
17 hours

### CHAPTER OVERVIEW

As seen in the Plan, *Chapter Ten, Hairstyling* presents four main concepts: hairstyling theory, thermal styling, wet styling and long hair styling. This chapter provides fundamental guidelines for form and texture combined with direction and movement to create hairstyles. The third major goal of this chapter is to understand and practice wet styling.

### LEARNING OBJECTIVES

Following the presentation of “Wet Styling” the student will be able to explain and demonstrate procedures for:

- Fingerwaves
- Pincurls
- Skip waves
- Rollers
- Fingerwaves and flat pincurls
- Straight volume rollers and pincurls
- Curvature volume rollers and pincurls

### RATIONALE

Because some clients request the firmest set and longest lasting results, the professional cosmetologist must be able to explain and demonstrate wet styling procedures for wet styling the hair.

### LEARNING SUPPORT MATERIALS NEEDED

**STUDENT:**
*Salon Fundamentals Textbook, Study Guide* and Colored Pencils

**EDUCATOR:**
*Salon Fundamentals Teacher’s Support Material*
*Salon Fundamentals Textbook and Study Guide*
*Salon Fundamentals DVD*

### PRIOR PREPARATION

**STUDENT:**
Preview pages 365-383 in *Salon Fundamentals Textbook*

**EDUCATOR:**
Preview pages 365-383 in *Salon Fundamentals Textbook*
Preview 10.3 in *Salon Fundamentals Study Guide*
Preview *Salon Fundamentals DVD*, Chapter 10
Preview *Salon Fundamentals* Lesson Plan 10.3
Create list of items for Learning Connections

### ADDITIONAL EDUCATOR RESOURCES

*Design Forum 260, A Design Collection*, published by Pivot Point

### BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES

Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

### Optional Follow-up Assignment:
Divide students into groups and assign each group a specific time period to report on hairstyles of that era.

### Notes to the Educator:
There are 3 full wet styling procedures in this lesson plan.

### CLASSROOM:

### INSTRUCTOR:

### DATE:
PRESENT INTRODUCTORY DIALOGUE

“IS IT OR ISN’T IT”
Prior to class prepare a mannequin set entirely with rollers, a mannequin using rollers and pincurls and a mannequin that has been thermal styled (with a curling iron). Try to have all three mannequins look the same. Present the mannequins to the students and see if they can determine which styling techniques were used. As an option you might want to have a fourth mannequin that has half of the head styled using rollers and the other half thermal styled. Discuss with students that all styling techniques can be used to create similar effects. The decision-making process involves efficiency and desired lasting power.

You might want to assign the mannequin procedures to experienced students as a challenging project for them.

PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC
Because some clients request the firmest set and longest lasting results, the professional cosmetologist must be able to explain and demonstrate wet styling procedures for wet styling the hair.

PRESENT AGENDA FOR WET STYLING

PRESENT WET STYLING
Present content, Study Guide and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.
“CHAIN OF PEARLS”
To help students ‘see’ the wave when teaching fingerwaving, a seasoned teacher asks them to go through the following process:

Draw 4 circles on top of each other
Next, draw a vertical line through the circles
Then color in the top right side
Then color in the left side of the second circle
Then color in the right side of the third circle
Then color in the left side of the fourth circle

This will help the student ‘see the wave.’ Also it is good to mention to the students that when someone checks this wave for accuracy and procedure, he/she usually places a tail comb through the center of the wave to see if all hair has been directed in the shaping. So, it is helpful for students to see the symmetry of the line through the center of the wave.

“SHAPES OF TIME”
Bring to class enough 3 inch (7.5 cm) styrofoam balls and modeling clay for each student or for small groups. The students, either in groups or individually, can place modeling clay on the styrofoam balls and shape hairstyles. This exercise is designed to inspire their creativity and to help them see form and shape. You might want to have some pre-done examples on display, again to inspire their creativity.

Rubric and Wet Styling Workshop Tips: There are three wet styling procedures shown in this chapter. Guidelines are shown for fingerwaves, pincurls, skip waves and rollers. Approximately four hours per wet style procedure has been allowed in the lesson plan for the following procedures:

Fingerwaves and Flat Pincurls
Straight Volume Rollers and Pincurls
Curvature Volume Rollers and Pincurls

For wet styling, salon timing ranges from fifteen minutes, for very short hair, to sixty minutes, based on length, hair density, price and skill level. Additional charges and timing are usually applied for excessively long hair.

Rubrics for the wet styling procedures can be found in the Study Guide. You will find sketch head sheets in the Appendix. It is best practice to have students draw out the patterns they will be using before actually applying them to the head. Listed below and on the next page are things to watch for when coaching a workshop event for the students or scoring a rubric:

FINGERWAVES AND FLAT PINCURLS
Make sure students do not overdirect the hair when distributing around the crown.
Help students understand that they can’t pinch the ridge to the point of distorting the shaping.
STRAIGHT VOLUME ROLLERS AND PINCURLS
Make sure the students have the right proportions determined when making their four triangular shapes. This roller and pincurl set can be combed out in many different ways. You might want students to explore adding more backbrushing or backcombing. As a variation, teach the students to reverse the direction of the front triangle (setting pattern and combout) so it moves away from the face.

CURVATURE VOLUME ROLLERS AND PINCURLS
It is especially helpful to have students draw out this set before beginning. Half circles can be set with cone-shaped or cylindrical rollers. Cone rollers will create better support for the curved direction.

PRESENT CLOSING
See the Learning Connection review activity below.

“BRAIN CONDITIONER” REVIEW (CONT’D)
Continue using the Brain Conditioner and Challenge to ask questions to the teams that were developed in Hairstyling Theory, Lesson Plan 10.1.

STILL POINTS

“We are wiser than we know.”
Ralph Waldo Emerson

“The best students know what they don’t know, not what they do know.”
Eric Jensen

These STILL POINTS address Mindframe 4, Self-Checking. Successful Self-Checking offers students their first opportunity to pause and assess for themselves what they have learned and what still lies ahead. You are invited to let the words and images of these STILL POINTS resonate within you and to respond with what they mean for your teaching and your students’ learning.

Self-Checking is as important for the teacher as for the student. I can model Self-Checking more skillfully in my teaching by …

I can translate these ideas into a teaching strategy that will help my students become more successful Self-Checkers by …
10.4 LONG HAIR STYLING

COURSE: Cosmetology

SUBJECT: Unit 2, Chapter 10, Hairstyling

TOPIC: Long Hair Styling

SUGGESTED TIMING: 8 hours

CHAPTER OVERVIEW

As seen in the Plan, Chapter Ten, Hairstyling presents four main concepts: hairstyling theory, thermal styling, wet styling and long hair styling. This chapter provides fundamental guidelines for form and texture combined with direction and movement to create hairstyles. The fourth major goal of this chapter is to understand and practice long hair styling.

LEARNING OBJECTIVES

Following the presentation of “Long Hair Styling” the student will be able to explain and demonstrate procedures for:

- Long hair fundamentals
- Three-strand overbraid
- Three-strand underbraid
- French twist

RATIONALE

Because of the endless possibilities for styling hair, the professional cosmetologist needs to be able to explain and demonstrate long hair styling procedures.

LEARNING SUPPORT MATERIALS NEEDED

STUDENT: Salon Fundamentals Textbook, Study Guide and Colored Pencils


PRIOR PREPARATION

STUDENT: Preview pages 384-392 in Salon Fundamentals Textbook


ADDITIONAL EDUCATOR RESOURCES

Design Forum 258, A Design Collection, published by Pivot Point

BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES

Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

Optional Follow-up Assignment:

Divide students into groups and assign each group a specific time period to report on hairstyles of that era.

Notes to the Educator:

There are 3 long hair styling procedures in this lesson plan.
### LESSON PLAN 10.4 AGENDA

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<thead>
<tr>
<th>TIME</th>
<th>TOPIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>15 MIN</td>
<td>PRESENT INTRODUCTORY DIALOGUE</td>
</tr>
<tr>
<td>7 HRS</td>
<td>PRESENT LONG HAIR STYLING</td>
</tr>
<tr>
<td>45 MIN</td>
<td>PRESENT CLOSING</td>
</tr>
</tbody>
</table>

#### PRESENT INTRODUCTORY DIALOGUE

**PRESENT OPENING**

“IT’S AS EASY AS 1-2-3”

Start the presentation by presenting a very simple long hair style that looks complicated but is really not. This can be done on a mannequin or live model. Here are the easy, 1-2-3 instructions:

1. Pull all hair back to make a ponytail, positioned low in the nape.
2. Place your index finger between the coated elastic band holding the ponytail and the scalp and wedge an open space.
3. Bring the end of the ponytail up and tuck it through the opening. Voila, you have an inverted pony tail.

You might want to add some ornamentation to create a more dramatic look or maybe you know of another quick, easy style that can grab the attention of the students. Long hair styling is a dramatic and exciting part of cosmetology. Allow them to feel the excitement of the dramatic changes they will be able to make.

#### Learning Analogy

The analogy for this lesson can be taken from the exercise above. Sometimes long hair styles look very complicated and intricate. Students will soon find out that long hair styles can be as easy as 1-2-3. Saying “1-2-3” to students allows you to lead into three-strand braiding, a popular long hair style.

#### PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC

Because of the endless possibilities for styling hair, the professional cosmetologist needs to be able to explain and demonstrate long hair styling procedures.

#### PRESENT AGENDA FOR LONG HAIR STYLING
**PRESENT LONG HAIR STYLING**

Present content, *Study Guide* and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.

**LESSON PLAN 10.4 LEARNING CONNECTIONS**

**“FAMOUS LONG HAIRS”**

Ask the students to list all of the famous people they can think of that have or had long hair. Examples might include:

- Rapunzel
- Cleopatra
- Pocahontas
- Cher
- Jennifer Aniston
- Snow White

**Rubric and Long Hair Styling Workshop Tips:** There are three long hair styling procedures shown in this chapter. Approximately two hours per braiding procedure and three hours for the French twist workshop have been allowed in the lesson plan for the following procedures:

- Three-Strand Overbraid
- Three-Strand Underbraid
- French Twist

For long hair styling, salon timing ranges from fifteen minutes to ninety minutes, based on length, hair density, price and skill level. Additional charges and timing are usually applied for excessively long hair.

Rubrics for the long hair styling procedures can be found in the *Study Guide*. You will find sketch head sheets in the Appendix. It is best practice to have students draw out the patterns they will be using before actually applying them to the head. Listed below are things to watch for when coaching a workshop event for the students or scoring a rubric:

**THREE-STRAND OVERBRAID**

The palm-up hand position might be uncomfortable in the beginning. Encourage students that with practice it will feel more comfortable. Mention the benefit of being able to easily feed the hair into your hand when using the palm-up position and the fact that it helps maintain consistency.

**THREE-STRAND UNDERBRAID**

Emphasize the palm-down hand position in comparison to the overbraid. Remind students to maintain even tension when braiding, students should also strive to select a consistent amount of hair each time they pick up a new section.

**FRENCH TWIST**

Emphasize the use of interlocking bobby pins. You may want to have various pre-done examples of French twist styles. Show how ornamentation can make dramatic differences.

**PRESENT CLOSING**

**HAIRSTYLING KNOWLEDGE GRID**

Ask students to complete the Chapter 10 Knowledge Grid in the *Study Guide* to clarify and promote discussion on hairstyling.

See the Learning Connection review activity below.

**“BRAIN CONDITIONER” REVIEW (CONT’D)**

Continue using the Brain Conditioner and Challenge to ask questions of the teams that were developed in Hairstyling Theory, Lesson Plan 10.1.
CHAPTER 11
WIGS AND HAIR ADDITIONS

11.1 WIGS AND HAIRPIECES
- History
- Composition, Colors and Construction
- Wig and Hairpiece Essentials
- Infection Control and Safety
- Client Consultation
- Wig Services
- Hairpieces

11.2 HAIR ADDITIONS
- Hair Addition Methods
11.1 WIGS AND HAIRPIECES

COURSE
Cosmetology

TOPIC
Wigs and Hairpieces

SUBJECT
Unit 2, Chapter 11, Wigs and Hair Additions

SUGGESTED TIMING
4 hours

CHAPTER OVERVIEW

As seen in the Plan, Chapter Eleven, Wigs and Hair Additions presents two main concepts: wigs and hairpieces and hair additions. This chapter provides fundamental guidelines for helping clients by offering a variety of wig and hair addition services. The first major goal of this chapter is the understanding of wigs and hairpieces.

LEARNING OBJECTIVES

Following your presentation of “Wigs and Hairpieces,” the student will be able to explain:

- History of wigs and hairpieces
- Composition, colors and construction of wigs and hairpieces
- Wig and hairpiece essentials
- Infection control and safety for wigs and hairpieces
- Client consultation for wigs and hairpieces
- Wig services
- Hairpiece types

RATIONALE

It is important for the professional cosmetologist to be prepared to meet the needs of clients who desire a variety of hairstyle changes or need assistance following any kind of hair loss.

LEARNING SUPPORT MATERIALS NEEDED

STUDENT: Salon Fundamentals Textbook, Study Guide and Colored Pencils
EDUCATOR: Salon Fundamentals Teacher’s Support Material
Salon Fundamentals Textbook and Study Guide
Salon Fundamentals DVD

PRIOR PREPARATION

STUDENT: Preview pages 393-414 in Salon Fundamentals Textbook
EDUCATOR: Preview pages 393-414 in Salon Fundamentals Textbook
Preview 11.1 in Salon Fundamentals Study Guide
Preview Salon Fundamentals DVD, Chapter 11
Preview Salon Fundamentals Lesson Plan 11.1
Create list of items for Learning Connections

ADDITIONAL EDUCATOR RESOURCES

www.hairuwear.com
www.lookgoodfeelbetter.org
www.makeup-fx.com

BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES

Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

Optional Follow-up Assignment:
Job shadow a stylist who specializes in wig and hairpiece services.

Notes to the Educator:
Display wigs and hairpieces for students to become familiar with and to work on.
LESSON PLAN 11.1 AGENDA

**PRESENT INTRODUCTORY DIALOGUE**

**PRESENT OPENING**
“GUEST SPEAKER”

Invite a speaker to present information on the Look Good and Feel Better certification program. This is a joint effort of the National Cosmetology Association, the American Cancer Society and the Cosmetic, Toiletry and Fragrance Association (CTFA) Foundation. The Look Good and Feel Better program is a free, national, public service program created from the concept that if a woman with cancer can be helped to look good, her improved self-esteem will help her approach her disease and treatment with greater confidence. These three groups work together to provide patient education, free program materials and free makeup kits for patients during group workshops.

Learning Analogy

Just like being able to go to the closet and find an outfit to put on that makes you look different and feel different, wigs and hairpieces offer an exciting change for the image wardrobe.

**PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC**

It is important for the professional cosmetologist to be prepared to meet the needs of clients who desire a variety of hairstyle changes or need assistance following any kind of hair loss.

**PRESENT AGENDA FOR WIGS AND HAIRPIECES**

**PRESENT WIGS AND HAIRPIECES**

Present content, *Study Guide* and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.
“IF YOU COULD…”
Ask students to answer the following question: “If you could purchase three wigs or hairpieces, what would they look like and who would you be purchasing them for?” Discuss the answers the students offer to this question.

PRESENT CLOSING
See the Learning Connection review activity below.

“BEST QUESTION” REVIEW
Divide the class into groups of 4 to 8 people. Assign the leader of each group to be the person that has the upcoming birthday. Ask each group to ask each other questions from this lesson for ten minutes. The book may be used to compile questions. Ask the group leader to determine the best question from the group’s list. Have the group leaders share the best questions with the entire class.

STILL POINTS

“The human brain operates best when the learner participates in creating personal translations of what is being learned. When learning, the brain innately searches for and creates patterns and relationships as a basis for understanding what is being learned. In the absence of these patterns, learning is isolated and fragmented.”
Dr. Clif St. Germain

“Students learn best through active involvement and through thinking about and becoming articulate about what they have learned.”
Dennis Sparks
11.2 HAIR ADDITIONS

COURSE
Cosmetology

SUBJECT
Unit 2, Chapter 11, Wigs and Hair Additions

CHAPTER OVERVIEW
As seen in the Plan, Chapter Eleven, Wigs and Hair Additions presents two main concepts: wigs and hairpieces and hair additions. This chapter provides fundamental guidelines for helping clients by offering a variety of wig and hair addition services. The second major goal of this chapter is to understand hair additions.

LEARNING OBJECTIVES
Following your presentation of “Hair Additions,” the student will be able to define and describe:

- Hair additions
- Five methods of hair addition attachment

RATIONALE
It is important for the professional cosmetologist to be prepared to meet the needs of clients who desire a variety of hairstyle changes.

LEARNING SUPPORT MATERIALS NEEDED
STUDENT: Salon Fundamentals Textbook, Study Guide and Colored Pencils
EDUCATOR: Salon Fundamentals Teacher’s Support Material
          Salon Fundamentals Textbook and Study Guide
          Salon Fundamentals DVD

PRIOR PREPARATION
STUDENT: Preview pages 415-422 in Salon Fundamentals Textbook
EDUCATOR: Preview pages 415-422 in Salon Fundamentals Textbook
          Preview 11.2 in Salon Fundamentals Study Guide
          Preview Salon Fundamentals DVD, Chapter 11
          Preview Salon Fundamentals Lesson Plan 11.2
          Create list of items for Learning Connections

ADDITIONAL EDUCATOR RESOURCES
www.garlanddrake.com

BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES
Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

Optional Follow-up Assignment:
Job shadow a stylist who specializes in hair addition services.

Notes to the Educator:
Invite a stylist specializing in hair additions to do a presentation and demonstration for the students on care, styling and maintenance.

CLASSROOM:

INSTRUCTOR:

DATE:
LESSON PLAN 11.2 AGENDA

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<tr>
<td>15 MIN</td>
<td>PRESENT INTRODUCTORY DIALOGUE</td>
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<tr>
<td></td>
<td>Present opening</td>
</tr>
<tr>
<td></td>
<td>Present rationale and learning analogy to connect learner to topic</td>
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<td></td>
<td>Present learning objectives</td>
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<td>Present agenda for the topic</td>
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<tr>
<td>1 HR, 30 MIN</td>
<td>PRESENT HAIR ADDITIONS</td>
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<td>Present content and Study Guide interaction</td>
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<td>Show interactive DVD</td>
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<td>Present discussion and question and answer session</td>
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<td>Present one or more of the Learning Connections</td>
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<td>15 MIN</td>
<td>PRESENT CLOSING</td>
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<td></td>
<td>Present Wigs and Hair Additions Knowledge Grid found in the Study Guide</td>
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<td>Present “Nametag” Review</td>
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<td>Encourage students to share thoughts and express summaries of their discussion</td>
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<td>Present “It’s Up to You” found on page 422 of the Salon Fundamentals Textbook</td>
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<td>Communicate realities of the future workplace by emphasizing industry standards</td>
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<td>Consult with clients to determine their needs and preferences as they relate to cosmetology services</td>
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<td>Provide non-surgical hair additions</td>
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<td>Market professional salon products</td>
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<td>Present written test for this chapter</td>
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PRESENT INTRODUCTORY DIALOGUE

PRESENT OPENING
“GO TO ANY LENGTH?”
One of the most effective openings for this lesson is for you to come to class with hair additions attached to your hair. If you already have long hair you could have some colorful wefts attached. This builds student curiosity and interest and certainly boosts your credibility since you are showing your knowledge before even beginning the lecture. You might want to mention to the students that you are willing to “go to any length” to help them learn.

Learning Analogy
Just like adding fabric to make curtains appear fuller or longer, adding hair additions will cause the hair to look fuller or longer.

PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC
It is important for the professional cosmetologist to be prepared to meet the needs of clients who desire a variety of hairstyle changes.

PRESENT AGENDA FOR HAIR ADDITIONS

PRESENT HAIR ADDITIONS
Present content, Study Guide and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.
“STUDENT COMPETITION”
Hold a student competition using wigs, hairpieces and/or hair additions. Announce instructions including whether ornamentation may be added, timing for the event, styling guidelines, etc. Invite salon stylists to be the judges and offer prizes for the most creative, most intricate, best execution, etc.

PRESENT CLOSING
WIGS AND HAIR ADDITIONS KNOWLEDGE GRID
Ask students to complete the Chapter 11 Knowledge Grid in the Study Guide to clarify and promote discussion on wigs and hair additions.

See the Learning Connection review activity below.

“NAMETAG REVIEW”
Using questions from this lesson, prior to class prepare a nametag with a question on it for every student. At the beginning of class distribute a nametag to each student. Each student is told to be especially watchful for the answer to the question on the nametag and to help others recognize the answers to their questions. After giving these instructions, ask each person to read the question on his or her nametag aloud to the class. This previews the content. At the end of the class, each participant stands, rereads his or her question, and states the answer. Everyone can help determine the right answers.
CHAPTER 12

CHEMICAL TEXTURIZING

12.1 PERMING
- History of Perm Theory
- Perm Theory
- Perm Essentials
- Infection Control and Safety
- Client Consultation
- Perm Wrap Overview
- Rectangle Perm Wrap
- Bricklay Perm Wrap
- Spiral Bricklay Perm Wrap

12.2 CHEMICAL RELAXING
- Chemical Relaxing Theory
- Chemical Relaxing Essentials
- Infection Control and Safety
- Client Consultation
- Product and Application Overview
- Virgin Sodium Hydroxide Relaxer
- Virgin Thio Relaxer
- Relaxer Retouch

12.3 CURL REFORMING
- Curl Reforming Theory
- Curl Reforming Essentials
- Infection Control and Safety
- Client Consultation
- Curl Reforming Service: Contour Wrap
12.1 PERMING

COURSE
Cosmetology

TOPIC
Perming

SUBJECT
Unit 2, Chapter 12, Chemical Texturizing

SUGGESTED TIMING
14 hours

CHAPTER OVERVIEW
As seen in the Plan, Chapter Twelve, Chemical Texturizing presents three main concepts: perming, chemical relaxing and curl reforming. This chapter provides fundamental guidelines for chemically altering the texture of hair. The first major goal of this chapter is to understand perming.

LEARNING OBJECTIVES
Following your presentation of “Perming,” the student will be able to explain and demonstrate:

- Fundamental theory of perming
- Perming essentials
- Infection control and safety
- Client consultation
- Procedures of perming
  - Rectangle perm wrap
  - Bricklay perm wrap
  - Spiral bricklay perm wrap
  - Oblong and spiral bricklay perm wrap
- Perm problems and solutions

RATIONALE
The number of clients seeking your services greatly increases when you are able to offer services that chemically alter the texture of hair.

LEARNING SUPPORT MATERIALS NEEDED

STUDENT: Salon Fundamentals Textbook, Study Guide and Colored Pencils

EDUCATOR: Salon Fundamentals Teacher’s Support Material
            Salon Fundamentals Textbook and Study Guide
            Salon Fundamentals DVD

PRIOR PREPARATION

STUDENT: Preview pages 425-460 in Salon Fundamentals Textbook

EDUCATOR: Preview pages 425-460 in Salon Fundamentals Textbook
          Preview 12.1 in Salon Fundamentals Study Guide
          Preview Salon Fundamentals DVD, Chapter 12
          Preview Salon Fundamentals Lesson Plan 12.1
          Create list of items for Learning Connections

ADDITIONAL EDUCATOR RESOURCES
Refer to available print and electronic media support (such as product manufacturer literature) for this topic.

BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES
Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

Optional Follow-up Assignment:
Ask students to bring five magazine photos showing five different perm examples.

Notes to the Educator:
Run copies of sketch head sheets and have students draw out wrapping patterns before beginning to wrap their mannequins.

CLASSROOM:

INSTRUCTOR:

DATE:
LESSON PLAN 12.1 AGENDA

**PRESENT INTRODUCTORY DIALOGUE**

- **PRESENT OPENING**
  - “HAIR CHANGE”
  - Ask the students what change they would like to see in their hair. Most will probably respond that they would like to see more volume.

  Inform students that you just read a survey that was completed by asking 100 women the same question. Announce to the students that the majority of women answered the question with the same two words. The question the survey asked was, “What change would you like to see in your hair?” The majority responded with “more volume.” Perming is a service that will allow you to provide more volume for your client.

  The theory behind this opening is that students won’t argue with their own data. Because they came up with the answer “more volume,” that becomes “their” data. When you introduce the survey they are quicker to buy into the concept that the client wants volume because they came up with it themselves.

  *Learning Analogy*
  - When you put air in a balloon or fill your automobile tire with air, you increase the volume. The air contains chemicals that allow the balloon and tire to stay expanded until it is let out. The same is true in perming, except the perm increases volume until the hair grows out or is cut. A chemical is placed in the hair and volume is increased through a chemical change.

**PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC**

The number of clients seeking your services greatly increases when you are able to offer services that chemically alter the texture of hair.

**PRESENT AGENDA FOR PERMING**

**PRESENT PERMING**

- Present content, *Study Guide* and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.
“PIPE CURLS”
When first teaching rod diameter, issue each student five or six pipe cleaners. As you discuss each rod, ask the students to wrap the pipe cleaner around the rod and then remove the rod. The curl pattern is very evident and can remain as a comparison to other rod sizes. This makes a great 3-D view for the student who may not have realized the size differences that are possible. This is especially effective to show the difference between concave and straight rods.

“SOUND EFFECTS FOR PERMING”
Bring two large pictures to class with you. One picture should represent a calm, restful scene. The other photo should represent something that is directly opposite of the calm, restful scene. This second photo should have a much louder noise associated with it.

Divide the class into two groups. Announce to group one that it has been chosen to do the sound effects or music for a large movie studio in Hollywood. Show them the first photo, and allow the group 30 seconds to quickly decide what the background music or sounds should be. Then ask the group to create that sound. It will most likely be a soft, non-penetrating sound.

Now do the same thing with group two, but show the second, noisier photo. Most likely the sound effect will be much more harsh and irritating.

This exercise is a great way to introduce the difference between acid and alkaline. Acid waves move into the hair more slowly and softly. Alkaline waves move into the hair more quickly and harshly, just like the differences in the two sound effects.

“PERM BOARD”
This exercise can be done individually or as a group project. Using a piece of art board, place one of each of the various perm rod sizes on the board, allowing approximately four inches (10 cm) between each rod. Place the rods in horizontal rows, from left to right, increasing in size. ½ inch (1.25 cm) below each rod, cut out a 2 inch (5 cm) x 2 inch (5 cm) hole. You will need to use a carpet knife or some other razor type tool to do this. The opening should be about ½ inch (1.25 cm) deep, which will become a display window of sorts.

Now, using hair wefts, or pipe cleaners, create a sample curl for each display window. This becomes a great tool to use in the clinic when showing clients the type of potential curls or waves there are. The board can also be painted to add more appeal or esthetic value.

“SKETCH HEAD SHEETS”
Ask the students to draw out each of the wrapping patterns as they perform them in class. The master to use for reproducing the sketch heads can be found in the Appendix.

Rubric and Perming Workshops: There are four perm wrapping procedures shown in this chapter. Approximately four hours per perm wrap procedure have been allowed in the lesson plan. These perm wrapping patterns include:
- Rectangle perm wrap
- Bricklay perm wrap
- Spiral bricklay perm wrap
- Oblong and spiral bricklay perm wrap
Salon timing for perming ranges from 30 to 75 minutes, based on length, price and skill level. See page 445 in the *Salon Fundamentals Textbook* for more information on timing. Additional charges and timing are usually applied for excessively long hair. Additional time is needed for styling.

Rubrics for the perming procedures can be found in the *Study Guide*. Listed below are things to watch for when coaching a workshop event for the students or scoring a rubric:

**RECTANGLE PERM WRAP**
Check that students are using half-off base controls and 90 degree projection (elevation).
Remind students that it is ergonomically correct to keep their elbows closer to their sides. They need to raise the chair if their elbows start rising too far from their sides. Some students will just keep working until their elbows are in line with their shoulders!

**BRICKLAY PERM WRAP**
Check that students are using half-off base controls and 90 degree projection (elevation).
Watch the placement of the one-two bricklay.

**SPIRAL BRICKLAY PERM WRAP**
Be sure to use the DVD to reinforce the actual wrapping of the spiral rod.
Remind students to alternate the direction of each row.
Watch that students are using zigzag partings at the center top.

**OBLONG AND SPIRAL BRICKLAY PERM WRAP**
Help the students see this wrap pattern in chunks or small bits at a time so they are not overwhelmed.
Watch for the proper tension on the soft rods.

**PRESENT CLOSING**
See the Learning Connection review activity below.

“AIR EXPRESS REVIEW”
Ask each student to write a question on a full-size sheet of paper. Now ask the students to fold their papers into paper airplanes. If time permits, they can decorate their papers with air express type insignias. At the count of three, ask everyone to launch the planes into flight. Ask everyone to pick up a plane that is not theirs and again, on the count of three, launch the planes. This time ask everyone to pick up another plane and then ask each student to read the question and try to answer it.
12.2 CHEMICAL RELAXING

COURSE
Cosmetology

SUBJECT
Unit 2, Chapter 12, Chemical Texturizing

TOPIC
Chemical Relaxing

SUGGESTED TIMING
8 hours

CHAPTER OVERVIEW
As seen in the Plan, Chapter Twelve, Chemical Texturizing presents three main concepts: perming, chemical relaxing and curl reforming. This chapter provides fundamental guidelines for chemically altering the texture of hair. The second major goal of this chapter is to understand chemical relaxing.

LEARNING OBJECTIVES
Following your presentation of “Chemical Relaxing,” the student will be able to explain and demonstrate:

- Fundamental theory of chemical relaxing
- Chemical relaxing essentials
- Infection control and safety for chemical relaxing
- Client consultation for chemical relaxing
- Procedures of chemical relaxing
- Virgin sodium hydroxide relaxer
- Virgin thio relaxer
- Relaxer retouch

RATIONALE
The number of clients seeking your services greatly increases when you are able to offer services that chemically alter the texture of hair.

LEARNING SUPPORT MATERIALS NEEDED
STUDENT: Salon Fundamentals Textbook, Study Guide and Colored Pencils
EDUCATOR: Salon Fundamentals Teacher’s Support Material
Salon Fundamentals Textbook and Study Guide
Salon Fundamentals DVD

PRIOR PREPARATION
STUDENT: Preview pages 461-481 in Salon Fundamentals Textbook
EDUCATOR: Preview pages 461-481 in Salon Fundamentals Textbook
Preview 12.2 in Salon Fundamentals Study Guide
Preview Salon Fundamentals DVD, Chapter 12
Preview Salon Fundamentals Lesson Plan 12.2
Create list of items for Learning Connections

ADDITIONAL EDUCATOR RESOURCES

BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES
Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

optional follow-up assignment:
ask students to interview a client who has had a chemical relaxing service in the past.

notes to the educator:
Quite often you will have students in class who have used “at home” relaxers prior to coming to school. Bring their conversations about these experiences into the classroom discussions to dispel any misconceptions or myths about chemical relaxing.

CLASSROOM:

INSTRUCTOR:

DATE:
# LESSON PLAN 12.2 AGENDA

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<tr>
<td>15 MIN</td>
<td>PRESENT INTRODUCTORY DIALOGUE</td>
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<td>Present opening</td>
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<td>Present rationale to connect learner to topic</td>
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<td>Present learning objectives</td>
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<td>Present agenda for the topic</td>
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<td>7 HRS, 30 MIN</td>
<td>PRESENT CHEMICAL RELAXING</td>
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<td>Present content and <em>Study Guide</em> interaction</td>
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<td>Show interactive DVD</td>
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<td>Present demonstration on strategic areas</td>
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<td>Present workshop for each procedure</td>
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<td>Present discussion and question and answer session</td>
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<td>Present one or more of the Learning Connections</td>
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<td>15 MIN</td>
<td>PRESENT CLOSING</td>
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<td>Present “Sweet” Review</td>
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<td>Encourage students to share thoughts and express summaries of their discussion</td>
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## PRESENT INTRODUCTORY DIALOGUE

### PRESENT OPENING

**“WHY RELAX?”**

Ask a leading question to gain student interest in chemical relaxing. Begin by asking students why someone with curly hair would want to chemically relax his or her hair. Assign a student to be the recorder and list the reasons on a flipchart or the board. Guide students to the following conclusions:

- Desire less volume
- Easier to manage
- Different style opportunities

*Learning Analogy*

Give students drinking straws. Now ask them to flatten the straw by using a book or repeated pressure with their hand or thumb. Once the straw has been flattened, ask students to try to get the circle back into its original circular shape. The students will see that it goes back into a tube-like shape, but it is weaker. Relate this exercise to the fact that hair can be relaxed or straightened, but it will be weaker and will need conditioning and special care. In addition, the quality of the products used will play a key role in the success of the end results.

### PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC

The number of clients seeking your services greatly increases when you are able to offer services that chemically alter the texture of hair.

### PRESENT AGENDA FOR CHEMICAL RELAXING

## PRESENT CHEMICAL RELAXING

Present content, *Study Guide* and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.
“RELAXING SIMULATION”
If you are not using pre-permed mannequins or do not want to straighten a mannequin that you have pre-permed, you may want to simulate the sectioning and application process of chemical relaxing. Use a cream type conditioner to simulate the relaxer product when working with the smoothing process.

Rubric and Chemical Relaxing Workshops: There are two chemical relaxing procedures shown in this chapter and one guideline (virgin sodium hydroxide relaxer). Approximately three hours per procedure have been allowed in the lesson plan. These chemical relaxing procedures include:
- Virgin thio relaxer
- Relaxer retouch

Salon timing for chemical relaxing ranges from 15 to 25 minutes, based on length, price and skill level. See page 468 in the Salon Fundamentals Textbook for more information on timing. Additional charges and timing are usually applied for excessively long hair. Additional time is needed for styling.

Rubrics for the chemical relaxing procedures can be found in the Study Guide. Listed below are things to watch for when coaching a workshop event for the students or scoring a rubric:

**VIRGIN THIO RELAXER**
Observe light, even strokes from scalp to ends.
Make sure students handle comb properly and avoid digging into the scalp with the tail.
Ensure product is applied to base last.

**RELAXER RETOUCH**
Observe ¼” (.6 cm) partings.
Watch that the student is not overlapping the product

**PRESENT CLOSING**
See the Learning Connection review activity below.

“SWEET REVIEW”
Divide the class into groups of 4-8. Give each group a selection of candy bars (one for each person). Ask the group to create a paragraph describing key points in the lesson that weaves all names of the candy bars together.

An example for chemical relaxing might be:
If you want to reach PayDay, you will need to turn your Butterfingers into hands that can create ¼” (.6 cm) partings. Smoothing the hair is what really makes the chemicals Grand. Avoid all Snickers by remembering the 3 Musketeers: Midstrand, base then ends!

Allow students to eat the candy when exercise is completed. Remember to involve some sugar free treats also.
12.3 CURL REFORMING

COURSE
Cosmetology

SUBJECT
Unit 2, Chapter 12, Chemical Texturizing

TOPIC
Curl Reforming

SUGGESTED TIMING
5 hours

CHAPTER OVERVIEW

As seen in the Plan, Chapter Twelve, Chemical Texturizing presents three main concepts: perming, chemical relaxing and curl reforming. This chapter provides fundamental guidelines for chemically altering the texture of hair. The third major goal of this chapter is to understand curl reforming.

LEARNING OBJECTIVES

Following your presentation of “Curl Reforming,” the student will be able to explain and demonstrate:

- Curl reforming theory
- Curl reforming essentials
- Infection control and safety for curl reforming
- Client consultation for curl reforming
- Curl reforming service procedure: contour wrap

RATIONALE

The number of clients seeking your services greatly increases when you are able to offer services that chemically alter the texture of hair.

Optional Follow-up Assignment:
Ask students to interview a client who has had a curl reforming service in the past.

Notes to the Educator:
The contour wrap shown here for curl reforming is very versatile and is used quite often for perm services in the salon.

LEARNING SUPPORT MATERIALS NEEDED

STUDENT:
Salon Fundamentals Textbook, Study Guide and Colored Pencils

EDUCATOR:
Salon Fundamentals Teacher’s Support Material
Salon Fundamentals Textbook and Study Guide
Salon Fundamentals DVD

PRIOR PREPARATION

STUDENT:
Preview pages 481-490 in Salon Fundamentals Textbook

EDUCATOR:
Preview pages 481-490 in Salon Fundamentals Textbook
Preview 12.3 in Salon Fundamentals Study Guide
Preview Salon Fundamentals DVD, Chapter 12
Preview Salon Fundamentals Lesson Plan 12.3
Create list of items for Learning Connections

ADDITIONAL EDUCATOR RESOURCES


BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES

Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

CLASSROOM:

INSTRUCTOR:

DATE:
# LESSON PLAN 12.3 AGENDA

<table>
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<th>TIME</th>
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<td><strong>15 MIN</strong></td>
<td><strong>PRESENT INTRODUCTORY DIALOGUE</strong></td>
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<td>Present opening</td>
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<td>Present rationale to connect learner to topic</td>
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<td>Present learning objectives</td>
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<td>Present agenda for the topic</td>
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<td><strong>4 HRS</strong></td>
<td><strong>PRESENT CURL REFORMING</strong></td>
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<td>Present content and <em>Study Guide</em> interaction</td>
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<td>Show interactive DVD</td>
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<td>Present demonstration on strategic areas</td>
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<td>Present workshop for each procedure</td>
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<td>Present discussion and question and answer session</td>
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<td>Present one or more of the Learning Connections</td>
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<td><strong>45 MIN</strong></td>
<td><strong>PRESENT CLOSING</strong></td>
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<td>Present Chemical Texturizing Knowledge Grid found in the <em>Study Guide</em></td>
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<td>Present “Phraseology” Review</td>
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<td>Encourage students to share thoughts and express summaries of their discussion</td>
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<td>Present “It’s Up to You” found on page 490 of the <em>Salon Fundamentals Textbook</em></td>
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<td>Communicate realities of the future workplace by emphasizing industry standards</td>
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<td></td>
<td>• Provide styling and finishing techniques to complete a hairstyle to the satisfaction of the client</td>
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<td>• Perform hair relaxation and wave formation techniques in accordance with the manufacturer’s directions</td>
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<td>Present written test for this chapter</td>
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## PRESENT INTRODUCTORY DIALOGUE

**PRESENT OPENING**

“PUTTING IT ALL TOGETHER”

Begin this lesson with a review of perming and chemical relaxing. Following the review of these two key areas announce that students will now be putting all they know about perming and relaxing together in order to perform curl reforming services. Curl reforming involves first relaxing the hair and then perming it.

**Learning Analogy**

In order to change the curl pattern to a wider wave configuration in curl reforming, the student will be first relaxing and then placing the hair on the desired rod size and perming the hair to obtain the desired curl size. This is similar to shaping a sweater that has been laundered. If the sweater, when wet would not be blocked or placed on a flat surface and put into the desired shape the wearer wants to retain, it would not fit properly or look right. The sleeves might shrink up and the waist would curve in versus hanging straight. If after the hair is relaxed, nothing is done, it will remain straight. If perm rods and waving lotion are used, the hair will take on the shape of the rod selected. But, just like the sweater, it will take special care.

**PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC**

The number of clients seeking your services greatly increases when you are able to offer services that chemically alter the texture of hair.

**PRESENT AGENDA FOR CURL REFORMING**

**PRESENT CURL REFORMING**

Present content, *Study Guide* and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.
“FOAM TOYS”
Before class, purchase some foam toy gelatin capsules. These capsules expand into various shapes when dropped into hot water. Found in toy stores, they are available in a wide variety from animals to robots. Experiment with them before class by dropping one in cold water and one into hot water. The one into cold water should not expand, while the one in hot water will expand.

During class drop one capsule into a glass (that you can see through) of cold water. Make the statement that if you do not take advantage of chemicals and products that can be used safely on the hair, you are limiting yourself and your client.

Then drop the capsule in a glass of hot water. Make the statement that if you do take advantage of chemicals and products that can be used safely on the hair you are expanding the services available for your clients, thereby expanding your financial gain and reward. Your power to impact change in the hair can be transforming, just like the foam toy!

You can also relate the expansion that occurs during this exercise to what is happening to the hair as the chemical action occurs.

Rubric and Curl Reforming Workshop: There is one curl reforming procedure shown in this chapter. Approximately three hours have been allowed in the lesson plan for this procedure. The curl reforming procedure for this chapter is:
Curl reforming service: Contour wrap

Salon timing for curl reforming ranges from 75 minutes to 120 minutes, based on hair length, price and skill level. Additional charges and timing are usually applied for excessively long hair. Additional time is needed for styling.

Rubrics for the chemical relaxing procedures can be found in the *Study Guide*. These rubrics are presented as a master for you to reproduce as you wish. Listed below are things to watch for when coaching a workshop event for the students or scoring a rubric:

**CURL REFORMING SERVICE: CONTOUR WRAP**
Ensure rod is at least two times the diameter of the natural curl
Check that low water pressure is used for rinsing product from the hair

**PRESENT CLOSING**
CHEMICAL TEXTURIZING KNOWLEDGE GRID
Ask students to complete the Chapter 12 Knowledge Grid in the *Study Guide* to clarify and promote discussion on chemical texturizing.

See the Learning Connection review activity below.

**“PHRASEOLOGY” REVIEW**
Divide the class into groups of 4-8. Give each group a phrase from the list below or use some of your own selection. Ask each group to report on the importance of these selected words. Encourage each group to expand on the information and relate it to other experiences they have gained in the cosmetology world.

- Follow manufacturer’s directions
- Apply protective base cream
- Rinse and towel blot hair
- Rinse with low water pressure
- Perform analysis of hair and scalp
- Use end papers to control the hair

Discuss with the students that sometimes we hear phrases over and over and there is a tendency to forget their importance. The phrases discussed are key steps in the success of many services within the cosmetology industry. It is important to realize that although a phrase may be heard often, it is still important and warrants respect.
CHAPTER 13
HAIR COLORING

13.1 COLOR THEORY
What is Color?
The Law of Color

13.2 IDENTIFYING EXISTING HAIR COLOR
Melanin
Gray Hair
Identifying Natural Level and Tone
Identifying Artificial Level, Tone and Intensity
Additional Considerations

13.3 CHANGING EXISTING HAIR COLOR
Hair Color Chemistry
Hair Color Essentials
Hair Color Techniques
Infection Control and Safety
Client Consultation
Product and Application Overview
Temporary Color
Semi-Permanent Color
Oxidative Color: Darker Result
Oxidative Color: Lighter Result
Surface Painting
Partial Highlights: Slicing
Full Highlights: Weaving
Cap Highlighting
Double-Process Blond
Tint Back
Hair Color Removal Techniques
Hair Color Problems and Solutions
CHAPTER OVERVIEW

As seen in the Plan, Chapter Thirteen, Hair Coloring presents three main concepts: color theory, identifying existing hair color and changing existing hair color. This chapter provides fundamental guidelines for changing or enhancing a client’s existing hair color. The first major goal of this chapter is to understand color theory.

LEARNING OBJECTIVES

Following your presentation of “Color Theory,” the student will be able to:

- Define color
- Describe the law of color

RATIONALE

Being able to define color and describe the color wheel is a necessity for the professional cosmetologist because hair color is the second leading service in the salon.

LEARNING SUPPORT MATERIALS NEEDED

STUDENT: Salon Fundamentals Textbook, Study Guide and Colored Pencils


PRIOR PREPARATION

STUDENT: Preview pages 493-497 in Salon Fundamentals Textbook


ADDITIONAL EDUCATOR RESOURCES

The Book of Color Jose M. Parramon Watson, Guptill Publications 1993
Eyewitness Art Color Alison Cole, Dorling Kindersley 1993
The Elements of Color Johannes Itten, published by Van Nostrand Reinhold
The Art of Color Johannes Itten, published by Van Nostrand Reinhold

BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES

Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

Optional Follow-up Assignment:
Ask students to research the psychological effects of color.

Notes to the Educator:
Having the students create their own color wheels will help them personalize and retain the information they need to depend on for success in performing haircolor services.
# LESSON PLAN 13.1 AGENDA

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<td>15 MIN</td>
<td><strong>PRESENT INTRODUCTORY DIALOGUE</strong></td>
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<td>Present opening</td>
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<td>Present rationale to connect learner to topic</td>
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<td>Present learning objectives</td>
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<td>Present agenda for the topic</td>
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<tr>
<td>1 HR, 30 MIN</td>
<td><strong>PRESENT COLOR THEORY</strong></td>
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<td>Present content and <em>Study Guide</em> interaction</td>
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<td>Show interactive DVD</td>
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<td>Present discussion and question and answer session</td>
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<td>Present one or more of the Learning Connections</td>
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<td>15 MIN</td>
<td><strong>PRESENT CLOSING</strong></td>
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<td>Present “Colorful” Review</td>
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<td>Encourage students to share thoughts and express summaries</td>
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**PRESENT INTRODUCTORY DIALOGUE**

**PRESENT OPENING**

“MAGIC COLORING BOOK”

The Magic Coloring Book is a great way to open this chapter. If you don’t have this book, you can order it from Pivot Point International, Inc., or you can make your own. This is a book that has pages that are cut at three different widths. The narrowest pages are colorful images, similar to what you would find in a coloring book. The medium width pages have just black and white images. The widest pages are completely blank. By placing your thumb at the bottom of the book and flicking the pages, it will appear as though all pages are blank. By placing your thumb at the top of the book and flicking the pages, it will appear as though all pages have a black and white image. By placing your thumb in the center and flicking the pages, it will appear as though all pages have a colorful image.

As you present the book, hold it so the pages will be facing the students. Hold your thumb at the bottom and flick through the pages saying, “Life without color is bland.” Now, move your thumb to the top of the book and flick through the pages saying, “Life with one color is better.” Then move your thumb to the center, flick through the pages and say, “But life with color is best.”

**PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC**

Being able to define color and describe the color wheel is a necessity for the professional cosmetologist because hair color is the second leading service in the salon.

**PRESENT AGENDA FOR COLOR THEORY**

**PRESENT COLOR THEORY**

Present content, *Study Guide* and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.
"CREATE A COLOR WHEEL"*
You will need 1 oz. plastic cups (10 per student or group), food coloring and water for this exercise. Give each student or group a cup of red, yellow and blue food coloring and water. (Add about six or seven drops of food coloring to 1/2 oz. of water). Have students then mix red and yellow, blue and yellow and red and blue to make the secondary colors. Arrange the colors in a circle according to the color wheel. Now demonstrate how complementary colors work by mixing colors across the triangle. All will make some form of brown. End by mixing a small amount of all colors together to achieve a very dark brown. This is a good visual exercise to see how secondary colors are made and how complementary colors neutralize each other.
*Credit for this exercise goes to William Wyer, owner of Sydney’s Hairdressing College.

“COMPLEMENTARY COLOR OPTICAL EFFECT”
Have students stare at a colored object under a bright light for at least thirty seconds. Then have him/her look up at a white or light gray space such as a wall. Next ask them to close their eyes. The students will see an after-image, a blurred version of the object, this time in its complementary color.

“CREATE A HAIRY COLOR WHEEL”
Activity found on page 495 of the Textbook.
You will need six to twelve white yak hair swatches, color brush, color palette or nine 1 oz. plastic cups, foil and tape. Lay the swatches on the foil: six for primary and secondary or twelve for the entire color wheel. Give each student or group a cup of red, yellow and blue to make the secondary colors. Have students then mix a primary and secondary color to create the tertiary colors. Apply the colors to the swatches to create the color wheel. Have students rinse and dry the swatches and arrange them to form a “Hairy Color Wheel.”

“COMPLEMENTARY COLORS”
Take the above activity one step further and have the students mix complementary colors to form some shade of brown. Position the color on a sheet of construction paper or at the center of the color wheel.

“PLAY-DOH COLOR WHEEL”
Give each student red, yellow, and blue play-doh and let them create all the colors of the color wheel from these three colors. Then let the student place these colors in any creative design they wish.

“INTENSITY”
You will need different shades of nonoxidative hair color in the same color family. Have students or a group of students apply the colors on white hair swatches or white paper towel. Document and discuss the different intensities.

PRESENT CLOSING
See the Learning Connection review activity below.

“COLORFUL REVIEW”
Prior to class create enough review questions to have one per student. (Check out The Brain Conditioner and The Challenge in the Study Guide). Place each question on a small slip of paper and then place the slip of paper inside a red, yellow or blue balloon and then blow up the balloons. Place the balloons on balloon sticks or place them creatively in the room to welcome the students to hair color class. At the end of this lesson, ask each student to select a balloon and then in trios (1 red, 1 yellow and 1 blue) have the students break their balloons and answer the question found inside.
MY NOTES
CHAPTER 13

13.2 IDENTIFYING EXISTING HAIR COLOR

COURSE
Cosmetology

SUBJECT
Unit 2, Chapter 13, Hair Coloring

TOPIC
Identifying Existing Hair Color

SUGGESTED TIMING
120 minutes (2 hours)

CHAPTER OVERVIEW

As seen in the Plan, Chapter Thirteen, Hair Coloring presents three main concepts; color theory, identifying existing hair color and changing existing hair color. This chapter provides fundamental guidelines for changing or enhancing a client’s existing hair color. The second major goal of this chapter is identifying existing hair color.

LEARNING OBJECTIVES

Following your presentation of “Identifying Existing Hair Color,” the student will be able to:

• Define melanin
• Describe gray hair
• Identify natural level and tone
• Identify artificial level, tone and intensity
• Explain additional color considerations

RATIONALE

It is important to be able to identify existing hair color correctly because it is the first step in achieving a final color result, which is the second leading service in the salon.

LEARNING SUPPORT MATERIALS NEEDED

STUDENT: Salon Fundamentals Textbook, Study Guide and Colored Pencils

EDUCATOR: Salon Fundamentals Teacher’s Support Material
Salon Fundamentals Textbook and Study Guide
Salon Fundamentals DVD

PRIOR PREPARATION

STUDENT: Preview pages 497-503 in Salon Fundamentals Textbook

EDUCATOR: Preview pages 497-503 in Salon Fundamentals Textbook
Preview 13.2 in Salon Fundamentals Study Guide
Preview Salon Fundamentals DVD, Chapter 13
Preview Salon Fundamentals Lesson Plan 13.2
Create list of items for Learning Connections

ADDITIONAL EDUCATOR RESOURCES

The World of Hair Dr. John Gray, published 1997 Macmillan Press LTD.

Optional Follow-up Assignment: Ask students to research the psychological effects of color.

Notes to the Educator:

• Repeat often the final result formula:
  Natural Melanin + Artificial Pigment = Final Color Result.
• There are six full procedures in this lesson and guidelines for seven other applications.

BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES

Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review
## LESSON PLAN 13.2 AGENDA

<table>
<thead>
<tr>
<th>TIME</th>
<th>TOPIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>15 MIN</td>
<td>PRESENT INTRODUCTORY DIALOGUE</td>
</tr>
<tr>
<td></td>
<td>Present opening</td>
</tr>
<tr>
<td></td>
<td>Present rationale to connect learner to topic</td>
</tr>
<tr>
<td></td>
<td>Present learning objectives</td>
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<tr>
<td></td>
<td>Present agenda for the topic</td>
</tr>
<tr>
<td>1 HR, 30 MIN</td>
<td>PRESENT IDENTIFYING EXISTING HAIR COLOR</td>
</tr>
<tr>
<td></td>
<td>Present content and <em>Study Guide</em> interaction</td>
</tr>
<tr>
<td></td>
<td>Show interactive DVD</td>
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<tr>
<td></td>
<td>Present discussion and question and answer session</td>
</tr>
<tr>
<td></td>
<td>Present one or more of the Learning Connections</td>
</tr>
<tr>
<td>45 MIN</td>
<td>PRESENT CLOSING</td>
</tr>
<tr>
<td></td>
<td>Present “A to Z” Review</td>
</tr>
<tr>
<td></td>
<td>Encourage students to share thoughts and express summaries of their discussion</td>
</tr>
</tbody>
</table>

### PRESENT INTRODUCTORY DIALOGUE

**PRESENT OPENING**

“It’S ALL IN HOW YOU SEE IT”

Present to students the Perception handouts found in the appendix of this book. The first sheet might appear to some students to be an old lady but others may see it as a young woman with a hat. The second sheet might appear to some to be a vase but others may see it as two faces looking at each other. Perception is important in hair color, because the final color result depends on the student’s perception of the client’s existing hair color. Show both of these handouts to the students to help them understand that a second look is necessary to ensure a clear perception.

**PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC**

It is important to be able to identify existing hair color correctly because it is the first step in achieving a final color result, which is the second leading service in the salon.

**PRESENT AGENDA FOR IDENTIFYING EXISTING HAIR COLOR**

**PRESENT IDENTIFYING EXISTING HAIR COLOR**

Present content, *Study Guide* and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.
“COLOR CHARTS”
The mission of this exercise is to allow students to see as many various color charts as possible to help them gain an understanding of color perception. Visit the local paint store or the decorating department of a large department store to locate color charts they use. Usually they have charts available for you to use at no charge. Contact your local distributor consultant and see if he/she has color charts or posters that are available or possibly some that are no longer used. Obtain as many color charts as possible for students to view. Divide the class into groups of 4-8 and ask them to do some comparisons of the charts and list their findings. Ask the student in the group that has the highest number of visible colors in his/her hair to be the group leader. Have the colorful leaders share the group’s findings with the entire class.

“LEVEL LINE-UP”
Have ten students with different hair colors create a level system using themselves. Ask students to “Line-Up” from level 1 darkest to a level 10 lightest to simulate the level system as close as possible. This activity is designed to help strengthen their observational skills and ability to see a range of colors from dark to light.

“NATURE OBSERVATIONAL ANALYSIS”
Divide the class into groups of 4-8. Assign each group to gather natural materials and objects found in nature. This may include photography. Have students create a collage of all their findings. Assign the person whose first letter of his/her name is closest to or begins with the letter ‘N’ be the group leader. Have the groups discuss their group findings in nature. The discussion could include how nature creates beautiful combinations of colors in birds, fish and trees to name a few. Discuss the vast and fascinating variety of colors found in nature and how they can be used as inspiration for color designs for clients.

PRESENT CLOSING
See the Learning Connection review activity below.

“A TO Z REVIEW”
Divide the class into groups of 4-8. Assign the person with the longest name to be the group leader. Issue each group a sheet of flipchart paper and ask students to draw a vertical line down the middle of the sheet and then print the letters A to M down the left margin of the sheet and N to Z just to the right of the vertical line down the middle. Then ask each group to gather around the flipchart and for each letter of the alphabet, ask students to write a word or phrase from the content of this lesson. Ask the leaders to share their findings with the entire class. Be flexible with some of the more difficult letters. “X” might be something “X-tra.”
MY NOTES
### CHAPTER OVERVIEW

As seen in the Plan, Chapter Thirteen, *Hair Coloring* presents three main concepts: color theory, identifying existing hair color and changing existing hair color. This chapter provides fundamental guidelines for changing or enhancing a client’s existing hair color. The third major goal of this chapter is changing existing hair color.

### LEARNING OBJECTIVES

Following your presentation of “Changing Existing Hair Color,” the student will be able to define and or demonstrate:

- Hair color chemistry
- Hair color essentials
- Hair color techniques
- Infection control and safety for hair color
- Client consultation for hair color
- Product and application
- Temporary color
- Semi-permanent color
- Oxidative color: darker result
- Oxidative color: lighter result
- Surface painting
- Partial highlights: slicing
- Full highlights: weaving
- Cap highlighting
- Double-process blond
- Tint back
- Hair color removal techniques
- Hair color problems and solutions

### RATIONALE

Knowledge of how to change existing hair color is important to the professional cosmetologist because it helps him/her decide which color method to use when performing the second leading service in the salon.

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**LEARNING SUPPORT MATERIALS NEEDED**

**STUDENT:** *Salon Fundamentals Textbook, Study Guide and Colored Pencils*

**EDUCATOR:** *Salon Fundamentals Teacher’s Support Material*

*Salon Fundamentals Textbook and Study Guide*

*Salon Fundamentals DVD*

**PRIOR PREPARATION**

**STUDENT:** Preview pages 504-560 in *Salon Fundamentals Textbook*

**EDUCATOR:** Preview pages 504-560 in *Salon Fundamentals Textbook*

Preview 13.3 in *Salon Fundamentals Study Guide*

Preview *Salon Fundamentals DVD*, Chapter 13

Preview *Salon Fundamentals Lesson Plan 13.3*

Create list of items for Learning Connections

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**ADDITIONAL EDUCATOR RESOURCES**


*The Art of Hair Coloring*, Published 1998 MacMillan Press Ltd.

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**BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES**

Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

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**Optional Follow-up Assignment:**

Ask students to research the psychological effects of color.

**Notes to the Educator:**

- Repeat often the final result formula: Natural Melanin + Artificial Pigment = Final Color Result.
- There are six full procedures in this lesson and guidelines for seven other applications.

---

**CLASSROOM:**

**INSTRUCTOR:**

**DATE:**
LESSON PLAN 13.3 AGENDA

TIME | TOPIC
--- | ---
15 MIN | PRESENT INTRODUCTORY DIALOGUE
29 HRS | PRESENT CHANGING EXISTING HAIR COLOR
45 MIN | PRESENT CLOSING

PRESENT INTRODUCTORY DIALOGUE
PRESENT OPENING
“TRANSFORMATIONS”
Prior to class purchase a set of transforming markers. These are markers that have the ability to cancel one color and create a new color by mixing complementary colors together. They are usually able to find them sold at art supply or large toy stores.

At the beginning of this lesson draw three large question marks resembling human profiles in a horizontal row on a piece of flipchart paper. Then with large, sweeping strokes draw hair on each question mark, using a different color on each question mark. Now ‘recolor’ the hair with a different colored marker and watch the color transformation. You will want to practice with the colors before doing this exercise to see which ones you feel most comfortable working with. It is easiest for the students to see what happens when two primary colors mix, so you might want your examples to be with complementary colors. Use this as a review of the lesson on identifying existing colors and a transition into changing existing color.

PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC
Knowledge of how to change existing hair color is important to the professional cosmetologist because it helps him/her to decide which color method to use when performing the second leading service in the salon.

PRESENT AGENDA FOR CHANGING EXISTING HAIR COLOR

PRESENT CHANGING EXISTING HAIR COLOR
Present content, Study Guide and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.
“EMOTIONS OF COLOR”
Issue each student four pieces of construction paper using the following colors: 1 red, 1 yellow, 1 green, 1 purple. Tell students that you are going to read off some words and you would like them to raise the color high in the air that they feel represents each word. Listed below is a sample list of words to use, along with the color that is usually associated with each color:

<table>
<thead>
<tr>
<th>Passion (red)</th>
<th>Healthy (green)</th>
<th>Bold (red)</th>
<th>Wealthy (green)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pleasant (yellow)</td>
<td>Hesitant (yellow)</td>
<td>Regal (purple)</td>
<td>Sadness (purple)</td>
</tr>
<tr>
<td>Angry (red)</td>
<td>Nature (green)</td>
<td>Cozy (yellow)</td>
<td>Forward (red)</td>
</tr>
</tbody>
</table>

Discuss with the students the importance color plays in our society and also the psychological or emotional effects color can have. Bring up points, such as how you feel when you walk into some rooms that have all neutral colors or bright colors, or when you wear a certain outfit and your mood changes, based on the color of the outfit.

“NONOXIDATIVE COLOR SWATCHES”
*Activity found on page 508 of the Textbook*
Supplies needed: Foil, tape, tint brushes, tint bowls or souffle cups, color charts, nonoxidative colors, swatches from the different fields of color. The number of charts and swatches can vary depending upon the number of products to be tested. At least one warm and one cool color is recommended.

Have the students shampoo, rinse and dry all swatches. Tape the swatches from darkest to lightest in rows on the foil. Apply the cool color to one row and the warm color to the second row. Leave one row natural for comparison. Allow the colors to process then rinse and dry. Keep the swatches organized by the color applied. Mount the swatches and record the formulas and results on the charts for future reference.

“OXIDATIVE COLOR SWATCHES”
*Activity found on page 510 of the Textbook*
Supplies needed: Foil, tape, tint brushes, tint bowls or souffle cups, color charts, oxidative colors, (warm, cool and neutral in various levels), 10, 20 and 30 volume developer, dark swatches. The number of charts and swatches can vary depending upon the number of products to be tested. For this activity use 10 dark swatches, nine of which will be colored and the tenth will remain natural for comparison.

Have the students shampoo, rinse and dry all swatches. Tape three rows of dark swatches to foil with three swatches in each row.

**Row 1 – Different Tones, Same Developer**
Select three oxidative hair colors, one warm, one cool and one neutral. Mix these colors with 20 volume developer. Apply the colors on the swatches. Process, rinse and shampoo the swatches. Mount the colored, as well as the neutral, swatches on a chart and record the results.

**Row 2 – Different Levels, Same Developer**
In the next row, apply 3 different levels, one in the same level, one darker and one lighter, all mixed with the 20 volume developer. Process, rinse and shampoo the swatches. Mount the swatches on the chart and record the results.

**Row 3 – Same Level/Tone, Different Developer**
In the last row, choose one color and mix it with 10, 20 and 30 volume developer. Apply the color and process as above.
The first row is designed to help students distinguish between tonalities. The second row is designed to help students understand the three possibilities that are achievable with oxidative colors: change tone, darken or lighten the existing color. The last row is designed to help the students understand the effects of various strengths of developer.

Once you complete this activity, you may continue with 10 hair swatches with other fields.

“DECOLORIZE”
*Activity found on page 514 of the Textbook*
Supplies needed: Foil, tape, tint brushes, tint bowls or souffle cups, color charts, lightener, developer and dark hair color swatches. The number of charts and swatches can vary depending upon the number of products to be tested.

Have the students shampoo, rinse and dry all swatches. Tape the swatches on the foil. Apply the lightening mixture to all the swatches at the same time. Leave one swatch natural for comparison. Use the degrees of decolorization as a guide. Evenly apply lightener onto each swatch and record the time you begin processing. Once the first swatch has reached the red-orange degree, rinse and shampoo the swatch. Record the processing time. Process the remainder of the swatches until they reach each new degree of decolorization. Shampoo, rinse and dry the swatches once they reach each new degree. Mount the swatches according to the degrees of decolorization. Record the formula, the time each swatch took to reach the next degree and results on the charts for future reference. You may wish to continue the decolorizing exercise on medium and light fields as well as on dark with 50% gray. Notice that each field has its own starting point for decolorizing.

“DECOLORIZE, RECOLORIZE”
*Activity found on page 514 of the Textbook*
Supplies needed: Foil, tape, tint brushes, tint bowls or souffle cups, color charts, lightener, nonoxidative and oxidative colors, different strength developers and dark hair color swatches. The number of charts and swatches can vary depending upon the number of products to be tested.

Decolorize a row of dark swatches to the yellow-orange degree. Leave one original dark swatch and one decolorized swatch for comparison. After processing, apply medium and light oxidative and nonoxidative colors. Choose warm, cool and neutral colors to alter the remaining (contributing) pigment. Process the color; shampoo, condition and dry the swatches. Mount the swatches and record the formula information for each swatch.

Once you complete this activity you may want to repeat it with swatches lightened to the pale yellow degree.

*Rubric and Hair Coloring Workshops:* There are six hair color full procedures shown in this chapter and guidelines only for ten other color services. Approximately three hours per full procedure have been allowed in the lesson plan. On the next page, a list for full procedures and a separate list of color services that have guidelines instead of full procedures in the *Salon Fundamentals Textbook*:

**Full Procedures:** (Rubrics in the *Study Guide*)
- Semi-permanent color
- Oxidative color: darker result
- Surface painting
- Partial highlights: slicing
- Full highlights: weaving
- Double-process blond
- Tint back
- Surface painting retouch

**Guidelines**
- Temporary rinse
- Oxidative color: darker result retouch
- Partial highlights: slicing retouch
- Full highlights: weaving retouch
- Reverse highlighting
- Cap highlighting
- Hair color removal
- Oxidative color: lighter result retouch
- Surface painting retouch
Salon timing for application of hair coloring ranges from fifteen minutes to twenty minutes, based on length, price and skill level. Additional charges and timing are usually applied for excessively long hair. Additional time is needed for processing and styling.

Rubrics for the hair coloring procedures can be found in the Study Guide. Listed below are things to watch for when coaching a workshop event for the students or scoring a rubric:

**SEMI-PERMANENT COLOR**
- Fifteen minute application time
- Observe one-inch (2.5 cm) partings
- Watch for neatness and help student begin to develop efficiency, such as not putting tools down after every application, etc.
- Complete coverage of the hairline without smudging color all over the skin
- Even saturation and coverage of color product to all strands of the hair
- Student does not have color all over himself/herself
- A pattern of clean partings is used
- When rinsing the hair, mild pressure of water is used to prevent color from splashing on the client

**OXIDATIVE COLOR: DARKER RESULT**
- Fifteen-minute application time
- Observe ¼ inch (.625 cm) partings
- Watch that students are crosschecking to ensure complete coverage
- Complete coverage of the hairline without smudging color all over the skin
- Color product is applied evenly
- Sufficient amount of color is applied to the hair without overappling
- Color, if touches client's skin, is cleaned off immediately
- When shampooing the hair, make sure all the color is removed from the hair, especially in the nape section
- Once shampooed and conditioned the entire hairline, including ears, should be cleaned with a color remover to avoid any staining of the skin

**SURFACE PAINTING**
- Fifteen-minute application time
- Make sure application is slightly away from the base
- Coach students not to apply too much product – tendency will be to “clump it on” versus paint
- Watch that student does not have too much color product on the brush since this can cause color to get onto hair that it should not touch
- Lightener should be thoroughly mixed without lots of clumping
- Once lightener is on the hair it should look evenly placed; not heavier on one side
- Student should only be painting with the tip of the brush

**PARTIAL HIGHLIGHTS: SLICING**
- Twenty-to-thirty minute application
- Make sure the hair that is left natural is twice the size of the fine slice
- Watch that the lightener is applied in a zigzag pattern
- Coach students not to apply too much product to prevent seepage
- Check rescaling of thermal strips if strand tests are performed and color has not reached desired degree of lightness
- Check to make sure the partings for the slicing are clean and straight
FULL HIGHLIGHTS: WEAVING

- Up to forty-five minute application
- Make sure students are folding the foil upward twice
- Observe placement of the index finger close to the scalp to allow close-to-the-scalp product application
- Check the resealing of foils used for strand testing – ensure foils are evenly closed
- Observe ¼” (.625 cm) partings for toner application
- Watch for bleeding or seepage of product out of foil, usually caused by sections being too wide and the application being too close to the scalp
- Watch that the student does not weave too deep into the section; this will cause the highlights to start too far away from the scalp
- Notice that the foil is not all scrunched up and that the application looks professional
- Watch that the same amount of weaving is performed throughout
- Observe placement of the index finger with the foil close to the scalp to allow close-to-the-scalp product application

DOUBLE-PROCESS BLOND

- Fifteen minute application time for midstrand and ends plus five-minute application time for base
- Watch for ⅛ inch (.35 cm) partings
- Observe application of lightener ½ inch (1.25 cm) away from the scalp
- Coach students to apply cotton in one efficient move – avoid repositioning that will disturb product
- Observe ¼ inch (.625 cm) partings for toner application

PRESENT CLOSING

HAIR COLORING KNOWLEDGE GRID

Ask students to complete the Chapter 13 Knowledge Grid in the Study Guide to clarify and promote discussion on Hair Coloring.

See the Learning Connection review activity below.

“ROLL OF THE DICE REVIEW”

Begin by obtaining one dice and six different color index cards with six planned for each student. Divide the class into groups of 4 to 8. Issue six different color index cards to each student, and announce that you would like them to write six questions, ranging from very easy to most difficult. Instruct the students that the six index cards are color coded to match the easy-to-difficult questions. Announce the assignment of colors to level of question difficulty based on the color of index cards you were able to obtain. For example, write question number one (very easy) on the beige card, question number two (easy) on the yellow card, question number three (slightly difficult) on the lavender card, question four (difficult) on the green card, question five (very difficult) on the peach card and question six (most difficult) on the pink card.

Collect the cards when the students have finished writing their questions, and stack them on a table at the front of the room in individual piles of question one through six. Now ask each student to roll the dice. The number rolled indicates the stack from which a question may be drawn. Students learn from writing the questions, answering the questions and listening to others answer their question.
CHAPTER 14

THE STUDY OF NAILS

14.1 NAIL THEORY
- Nail Structure
- Nail Growth
- Nail Diseases, Disorders and Conditions

14.2 NATURAL NAIL CARE
- Nail Shapes
- Nail Essentials
- Infection Control and Safety
- Client Consultation
- Basic Manicure
- Male Manicure
- Pedicure Essentials
- Basic Pedicure
- Special Nail Services

14.3 ARTIFICIAL NAIL CARE
- Artificial Nail Essentials
- Infection Control and Safety
- Nail Tips
- Tips With Acrylic Overlay
- Sculptured Nails
- Additional Artificial Nail Services
14.1 NAIL THEORY

COURSE
Cosmetology

SUBJECT
Unit 3, Chapter 14, The Study of Nails

CHAPTER OVERVIEW
As seen in the Plan, Chapter Fourteen, The Study of Nails presents three main concepts: nail theory, natural nail care and artificial nail care. This chapter provides fundamental guidelines for knowing the theory of nails plus the procedures for natural and artificial nail care in order to meet the client’s total image needs. The first major goal of this chapter is to understand nail theory.

LEARNING OBJECTIVES
Following your presentation of “Nail Theory,” the student will be able to describe:
• Nail structure
• Nail growth
• Nail diseases, disorders and conditions

RATIONALE
Knowing the theory of nails prepares the professional cosmetologist to meet the client’s total personal image needs.

LEARNING SUPPORT MATERIALS NEEDED
STUDENT: Salon Fundamentals Textbook, Study Guide and Colored Pencils
EDUCATOR: Salon Fundamentals Teacher’s Support Material
Salon Fundamentals Textbook and Study Guide
Salon Fundamentals DVD

PRIOR PREPARATION
STUDENT: Preview pages 561-570 in Salon Fundamentals Textbook
EDUCATOR: Preview pages 561-570 in Salon Fundamentals Textbook
Preview 14.1 in Salon Fundamentals Study Guide
Preview Salon Fundamentals DVD, Chapter 14
Preview Salon Fundamentals Lesson Plan 14.1
Create list of items for Learning Connections

ADDITIONAL EDUCATOR RESOURCES
www.nailpro.com
www.nailsmag.com

BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES
Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

Optional Follow-up Assignment:
Ask students to research the shelf life of nail products. MSDS provide a good source of information. Assign the following items:
Polishes  Primers
Powder  Resin
Monomer

Notes to the Educator:
Coach the students to say the new technical terms in this lesson out loud and offer word associations to help increase long-term retention.

CLASSROOM:

INSTRUCTOR:

DATE:
PRESENT INTRODUCTORY DIALOGUE

PRESENT OPENING
“HISTORY OF NAILS”
Gain student attention and interest by relating this brief history of nails.

Since early times men and women have been interested in nail care. Ancient findings by archeologists in northern Turkey seem to indicate that certain abrasive-backed seashells were used as early nail files as far back as 15,000 B.C. The ancient Egyptians had a fascination for decorating their hands using henna, which may be the earliest indication of nail art. Upon opening ancient tombs, nail and pedicure implements have been found encrusted with beautiful jewels and precious metals.

Nails have been used for various purposes throughout history: as weapons for attacking enemies, for prying open objects, hunting, digging and eating. The favored look of Middle Eastern women in 3000B.C. was coloring the nails with a henna stain, according to Alexander the Great.

In the early 1900’s, a French chemist developed the first nail polish called nail lacquer. A very basic product, it was not shiny and did not adhere well. In fact, it rubbed off within a few days and had a very bad smell. But, as the century progressed, nail polish formulas improved, and the stars of the silver screen began to flaunt long, polished nails.

An adventurous entrepreneur in the 1960’s discovered that if he used the powder material that dental labs traditionally made dentures from, women could build sculptured or acrylic nails that would add length to their natural nails. At first, quite crude formulas existed in the market, but they eventually gave way to the current high-tech materials used today to create natural-looking nail enhancements.

PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC
Knowing the theory of nails prepares the professional cosmetologist to meet the client’s total personal image needs.

PRESENT AGENDA FOR NAIL THEORY
# PRESENT NAIL THEORY

Present content, *Study Guide* and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.

<table>
<thead>
<tr>
<th>TOPIC/OBJECTIVE</th>
<th>EMPHASIS POINTS</th>
<th>MY NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Nail Structure</strong></td>
<td><em>The Nail</em></td>
<td></td>
</tr>
<tr>
<td>Describe nail structure.</td>
<td>The nail absorbs water 100 times faster than the skin.</td>
<td></td>
</tr>
<tr>
<td><strong>Nail Growth</strong></td>
<td><em>Nail Loss</em></td>
<td></td>
</tr>
<tr>
<td>Describe nail growth.</td>
<td>The skin that the nail sits on (nail bed) is a specialized kind of skin that is stickier than normal. It is the stickiness that allows the nail to stick to the nail bed.</td>
<td></td>
</tr>
<tr>
<td><strong>The Cuticle</strong></td>
<td><em>This is nature’s watertight seal. It keeps microbes from entering the body. Therefore trimming cuticles breaks that seal and it is not recommended to routinely trim them. Gently pushing back the cuticle after a soak or shower is the healthiest way to care for them.</em></td>
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<tr>
<td><strong>Hand and Nail Examination</strong></td>
<td>As nails are an indicator of your health, most physicians will ask you to take off your nail enhancements and/or nail polish when entering a hospital. Doctors can many times quickly judge a person’s health condition by looking at the color of the patient’s nails, which would be hampered if covered.</td>
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<tr>
<td><strong>Physician Referral</strong></td>
<td><em>As cosmetologists cannot make medical diagnoses, it is important to avoid telling a client that he/she may have a certain disease or disorder. In fact, some feel that referring a client to a specific type of doctor (i.e., dermatologist or podiatrist) may be construed as making a diagnosis. Therefore, referring a client to his or her own physician is the best route to take.</em></td>
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</tbody>
</table>
Fungus
Fungus is a class of plants without leaves or roots that lives on organic matter. In one teaspoon of soil there are 27 grams of dirt. In one gram of dirt there are one million fungal spores. Therefore, it is easy to see why fungal infections can be easily developed by farmers, gardeners and food workers, some of whom will be salon clients.

In order to grow, fungus needs moisture and warmth. Fungus needs a temperature of 32° to 168.9°. Human body temperature is perfect for the incubation of fungus. Fungus is able to multiply two times faster than skin.

Word Associations and Added Information for Disorders and Diseases of the Nail

Onychomycosis or Tinea Unguium is ringworm of the nail. Tinea means fungus and unguium is Greek for nail of the finger or toe. Onycho is also Greek for fingernails and toenails.

Paronychia refers to total inflammation of the skin surrounding the nail. Para is Greek for along side or beside. Paronychia is common in people whose hands are constantly exposed to moisture.

Onychoptosis is total shedding of the nail. Ptosis is Greek for falling (nails fall off). Notice the word ‘chop’ in onychoptosis. You go to the wood SHED to CHOP wood.

Onychatrophia is wasting away of nails. Atrophy means to waste away. Notice the word ‘chat’ in onychatrophia. If you chat too much, you will waste your time.

Corrugations are also referred to as Beau’s lines. Just like the rings of a tree indicate the tree’s general health, corrugations may indicate a problem with the health of a client. Corrugations may also appear during pregnancy.

Onychocryptosis is ingrown nails. Crypt is Greek for hidden. People are buried in the ground (hidden) in a crypt. Or try remembering by seeing the word ‘cry.’ You cry if you have ingrown nails.

Onychogryptosis is the nail gripping the free edge or increased nail curvature. Gryp sounds like grip. Or associate gryp with gripe. You gripe when you gain weight or increase your curves.

Onychauxis is thickening of the nail. Auxesis is Greek for “to increase nail growth” or if you pronounce it “calk,” it is similar to the thick caulk used to insulate around windows.
Chapter 14

Lesson Plan 14.1

Nail Diseases, Disorders and Conditions cont’d

Describe nail diseases, disorders and conditions.

Leuconychia is white spots on the nails. Leuc is Greek for white. Or think of leukemia, which is cancer of the white blood cells.

Pterygium is forward growth of cuticle on the nail. Pteron is Greek for wing-like.

Onychophagy is nail biting. Phagy is Greek for eating of a particular substance. Onychophagy can be a dangerous habit because constant picking or biting can open the skin and nail up to possible infections. By creating a portal of entry, microbes can easily enter the body and cause havoc to the entire system of the body. This condition is difficult for a cosmetologist to deal with as it is usually a sign of a nervous problem or stress. It’s best to offer frequent manicures so that, as the nails begin to look better, the client is less likely to bite them.

Onychorrhexis is split or brittle nails. Rhesis is Greek for “to burst or break.” Or associate hex with witches; witches might have split and brittle nails.

Lesson Plan 14.1 Learning Connections

Answers to Optional Assignment:

Shelf life for:

- Polishes: ½ to 1 year
- Powder: 1 to 3 years
- Monomer: 1 to 1½ years
- Primers: 1 to 2 years
- Resin and resin activator: 1 year

“Tight Fit”

A great classroom exercise is to ask students to bring in fancy high-heeled shoes and put them on in class. Have them then step on a blank piece of paper and outline the shoes. Then ask them to step out of the shoes and place their feet over the same markings. They won’t believe how their feet hang over the lines, therefore showing how tightly shoes encase their feet. Ingrown toenails can be caused by frequently wearing high-heeled shoes. High-heeled shoes can force the foot into the front of the shoe, putting pressure on the toes, which puts pressure on toenails causing the nail to become ingrown.

Present Closing

See the Learning Connection review activity below.

“Nail That ID” Review

Divide the class into groups of 4 to 8. Give each group a piece of flipchart paper. Assign the youngest person in the group to be the leader. Instruct each group to draw a large, quick sketch of a nail. Tell the groups that for the next three minutes you want them to identify as many parts of the nail as possible, by labeling their sketches. At the end of the three-minute time period, ask each team to call out the parts that have been labeled. If another team has labeled the same part, that team should shout out “got it.” Both groups would then draw a line through that part. Rotate to each group until all parts have been identified. The group that has the most parts left that have not been identified by any other group is declared the group able to “Nail That ID.”
14.2 NATURAL NAIL CARE

COURSE
Cosmetology

TOPIC
Natural Nail Care

SUBJECT
Unit 3, Chapter 14, The Study of Nails

SUGGESTED TIMING
5 hours

CHAPTER OVERVIEW
As seen in the Plan, Chapter Fourteen, The Study of Nails presents three main concepts: nail theory, natural nail care and artificial nail care. This chapter provides fundamental guidelines for knowing the theory behind nails plus the procedures for natural and artificial nail care in order to meet the client's total image needs. The second major goal of this chapter is to understand natural nail care.

LEARNING OBJECTIVES
Following your presentation of “Natural Nail Care,” the student will be able to describe and demonstrate:

- Nail shapes
- Nail essentials
- Infection control and safety
- Client consultation
- Basic manicure
- Male manicure
- Pedicure essentials
- Basic pedicure
- Special nail services

RATIONALE
The ability to define and demonstrate natural nail care allows the professional cosmetologist to offer a necessary service to clients competing in the business world and to others desiring to look their best.

LEARNING SUPPORT MATERIALS NEEDED
STUDENT:
Salon Fundamentals Textbook, Study Guide and Colored Pencils

EDUCATOR:
Salon Fundamentals Teacher’s Support Material
Salon Fundamentals Textbook and Study Guide
Salon Fundamentals DVD

PRIOR PREPARATION
STUDENT:
Preview pages 570-585 in Salon Fundamentals Textbook

EDUCATOR:
Preview pages 570-585 in Salon Fundamentals Textbook
Preview 14.2 in Salon Fundamentals Study Guide
Preview Salon Fundamentals DVD, Chapter 14
Preview Salon Fundamentals Lesson Plan 14.2
Create list of items for Learning Connections

ADDITIONAL EDUCATOR RESOURCES
www.nailpro.com
www.nailsmag.com

BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES
Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

Optional Follow-up Assignment: Ask students to research and report on reflexology of the hand and arm to improve their massage technique.

Notes to the Educator: Scheduling a tour of nail salons is a great learning experience to coordinate with this lesson.
LESSON PLAN 14.2 AGENDA

<table>
<thead>
<tr>
<th>TIME</th>
<th>TOPIC</th>
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<tbody>
<tr>
<td>15 MIN</td>
<td>PRESENT INTRODUCTORY DIALOGUE</td>
</tr>
<tr>
<td></td>
<td>Present opening</td>
</tr>
<tr>
<td></td>
<td>Present rationale to connect learner to topic</td>
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<td></td>
<td>Present learning objectives</td>
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<td></td>
<td>Present agenda for the topic</td>
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<tr>
<td>4 HRS. 30 MIN</td>
<td>PRESENT NATURAL NAIL CARE</td>
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<td></td>
<td>Present content and Study Guide interaction</td>
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<td></td>
<td>Show interactive DVD</td>
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<td>Present demonstration on strategic areas</td>
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<td></td>
<td>Present workshop for each procedure</td>
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<td></td>
<td>Present discussion and question and answer session</td>
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<tr>
<td></td>
<td>Present one or more of the Learning Connections</td>
</tr>
<tr>
<td>45 MIN</td>
<td>PRESENT CLOSING</td>
</tr>
<tr>
<td></td>
<td>Present “Teach Me” Review</td>
</tr>
<tr>
<td></td>
<td>Encourage students to share thoughts and express summaries of their discussion</td>
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</tbody>
</table>

PRESENT INTRODUCTORY DIALOGUE

PRESENT OPENING
“NAIL STORY”
Assign a word or phrase from Lesson Plan 14.1 to each student in the class. You might want to add a few new words from this Lesson 14.2 to start to build interest in natural nail care. Assign a corresponding number to indicate order to each student also. Ensure that each student knows the meaning of the assigned word. Now tell the students that as a group you are going to tell a story about nails. Explain that you will begin the story and then numerically they will add on to the story, using the word assigned to them in their contribution to the continuing story. Of course, like any good story, encourage the students to embellish or be creative with how they add their word or phrase. Instruct them to have the meaning of the word be understood, but the goal is to add creative ‘story telling’ also.

For example, with the assigned words “free edge,” you might start the story something like this: Long, long ago, far, far away, once upon a time, Ruff, the magic dragon visited the local nail salon determined to have a basic manicure. Ruff had been away for quite some time and knew that his nails were in desperate need of attention. His free edge, that part of the nail that extends out beyond the end of the finger, was ragged and over 10 inches long! As Ruff stepped into the salon…..

Now the next person would add on to the story you have started. This is a fun way to review information and in some cases preview new information. To open this lesson, simply state at the end of this particular story, “Yes, we all need natural nail care.”

PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC
The ability to define and demonstrate natural nail care allows the professional cosmetologist to offer a necessary service to clients competing in the business world and to others desiring to look their best.

PRESENT AGENDA FOR NATURAL NAIL CARE
### Nail Shapes

Describe nail shapes.

### Infection Control and Safety

In some areas the use of a credo blade is still allowed. Credo blades use a razor to slice layers of calluses from the feet. Though banned in many areas, if legal, consideration needs to be given that an instrument is being used that essentially causes a medical incision into the skin.

### Material Safety Data Sheets

MSDS (material safety data sheets) list those ingredients in a product, which, on their own, could cause damage, or disease. Flammability, volatility, toxicity are all factors listed on the MSDS. The MSDS not necessarily gives you the complete list of product ingredients but should list emergency numbers, including poison control, the chemical make-up of the product in case of a major spill and potentially hazardous chemicals that comprise more than 1% of the product or, if chemicals are cancer causing, more than .10% of the product. The MSDS should also list:

- Safe exposure limits
- Proper storage methods
- Incompatibility with other products
- Harmful by-products
- Product stability
- Routes of entry into the body
- Medical conditions the product might cause, including target organs
- Ventilation and protective wear needed
- Disposal methods

Note that the manufacturer is required by OSHA to provide the MSDS. The manufacturer normally provides the MSDS to a distributor. If you are requesting an MSDS, you could first contact the distributor, or if you are buying directly from the manufacturer, you would need to contact the manufacturer for a MSDS on the product you have purchased.

### Styptic Product

Styptic products stop bleeding. Avoid styptic pencils as they cannot be disinfected between each client.

### Wet Disinfectant Container

Always use a container that allows for total immersion of implements. Also, remove disinfected implements with a removal tray or tongs. Do not reach into the liquid to remove implements as you will contaminate the product and skin should never come in contact with disinfectant.
Nail Repair
There are various types of nail mending items on the market. Some are as thin as paper (in a pinch end-wrap paper for perms may be used); others include silk and fiberglass wraps. A great way to apply the wrap without touching it with your fingers is to use tweezers to hold it.

Adhesive Accelerators
There are many brands of adhesive accelerators on the market, but no matter which one you use, remember this caution: the accelerator works by quickly pulling the moisture from the glue. If there is glue on the client’s skin, it will pull moisture from the skin, causing the client to feel a burn. This may also happen with clients who have very thin nail beds. For this reason caution should be used when applying adhesive accelerators.

Electric Nail Services
There are many excellent electric nail files on the market. Some are quite expensive. The electric file is best used on artificial nail enhancements and even then, extreme caution should be used so as not to cause damage to the client’s skin or nails. Also, remember that all attachments such as drill bits, sanding discs or chamois buffers must be disinfected or discarded after each use just as you would do with any implement.

Nail Art
Three-dimensional nail art can also be stick-on or glue-on items such as feathers, flowers, rhinestones and decals. Many cosmetologists make a display of their nail art in special jewelry cases or on display boards. Nail artists may charge anywhere from $2 to $15 per nail for their work. Nail art can be a great add-on to increase a service ticket.

“BIRTHDAY PARTIES”
A great way to help students build experience in basic manicure skills is to host birthday parties for little girls age 4 to 10. These youngsters love the special treatment and, of course, it is a fun outing for them to come to the school. Be prepared for this group to like the specialty polishes and sticker nail art.

Rubric and Basic Manicure and Pedicure Workshops: There are two natural nail care full procedures shown in this chapter and guidelines only for two other natural nail services. Approximately two hours per full procedure have been allowed in the lesson plan. Below is the listing for full procedures and a separate listing of natural nail services that have guidelines instead of full procedures in the Salon Fundamentals Textbook:

Full Procedures: (Rubrics found in the Study Guide)  Guidelines
Basic manicure (30 minutes)  Male manicure (25 minutes)
Basic pedicure (45-60 minutes)  Nail repair (10 minutes per nail)

For natural nail care, salon timing ranges from 10 minutes to 60 minutes, based on nail condition, price and skill level. (See times above.)
Listed below are things to watch for when coaching a workshop event for the students or scoring a rubric:

**BASIC MANICURE**
Coach students to remove polish from the skin by thoroughly wetting the cotton ball, laying it at the cuticle area for several seconds then pulling the ball toward their body.

Encourage students when scrubbing the client’s hands with the nail brush to always brush toward their body to avoid getting water on the client’s arms and clothing.

Remind students to not shake the polish to mix it. Air bubbles may occur that will show up in the polish application. Have them roll it between their hands to mix it.

Teach students that if a newly polished client smudges her wet nail causing a ding or line in the polish, they can try to remove it by placing the pad of their finger in nail polish remover and lightly rubbing it on the area to smooth out the line.

Inform students that if polish has become old and thick, enamel thinner can be purchased to make it once again easy to apply. Simply add a few drops to the polish, roll between hands and start application.

**BASIC PEDICURE**
Remind students if any water spills on the floor around the footbath, they need to immediately wipe it up.

Inform students that if a client has excessive calluses, they should not try to remove them all at one time. Instead, with each visit to the salon, remove a slight layer of skin with the foot file. Overfiling the skin in one session may cause the client pain and/or difficulty while/when walking.

Discuss with students that many clients will be very ticklish on their feet. It is therefore very important that cosmetologists use a firm, not light, grip to avoid making the client uncomfortable.

Teach students that after positioning toe separators, they may apply a disposable or washable slipper to allow the client to move around the salon while their toenails are drying. Toe separators can either be discarded or disinfected depending on type. Special nail dryers can be purchased for a client to place hands or feet under to speed up drying time.

Remind students that although the topcoat may seem dry to the touch, the underlying layers may not be totally dry. Ensure that enough drying time is allowed before the client leaves the salon to avoid damage to polish.

**PRESENT CLOSING**
See the Learning Connection review activity below.

**“TEACH ME” REVIEW**
For this review, assign two to three steps of the basic manicure, male manicure and pedicure to each student. Hopefully, you will have enough students to go through all of the procedures completely. Announce to the students that you would like them to teach the class how to perform the assigned steps. Allow each student five minutes to prepare the assigned steps for presentation to the rest of the group. This review allows the student to speak up in the classroom, which builds involvement, and teaching helps ensure knowing.
MY NOTES
14.3 ARTIFICIAL NAIL CARE

COURSE
Cosmetology

SUBJECT
Unit 3, Chapter 14, The Study of Nails

TOPIC
Artificial Nail Care

SUGGESTED TIMING
10 hours

CHAPTER OVERVIEW
As seen in the Plan, Chapter Fourteen, The Study of Nails presents three main concepts: nail theory, natural nail care and artificial nail care. This chapter provides fundamental guidelines for knowing the theory behind nails plus the procedures for natural and artificial nail care in order to meet the client’s total image needs. The third major goal of this chapter is to understand artificial nail care.

LEARNING OBJECTIVES
Following your presentation of “Artificial Nail Care,” the student will be able to describe and demonstrate:

- Artificial nail essentials
- Infection control and safety
- Nail tips
- Tips with acrylic overlay
- Sculptured nails
- Additional artificial nail services

RATIONALE
The ability to define and demonstrate artificial nail care is important for the professional cosmetologist in order to meet the needs of the client who desires a total personal image.

LEARNING SUPPORT MATERIALS NEEDED
STUDENT: Salon Fundamentals Textbook, Study Guide and Colored Pencils
EDUCATOR: Salon Fundamentals Teacher’s Support Material
Salon Fundamentals Textbook and Study Guide
Salon Fundamentals DVD

PRIOR PREPARATION
STUDENT: Preview pages 586-598 in Salon Fundamentals Textbook
EDUCATOR: Preview pages 586-598 in Salon Fundamentals Textbook
Preview 14.3 in Salon Fundamentals Study Guide
Preview Salon Fundamentals DVD, Chapter 14
Preview Salon Fundamentals Lesson Plan 14.3
Create list of items for Learning Connections

ADDITIONAL EDUCATOR RESOURCES
www.nailpro.com
www.nailsmag.com

BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES
Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

Optional Follow-up Assignment:
Ask students to complete a nail product knowledge portfolio.

Notes to the Educator:
Using nail practice sheets found in the Assessment section or nail forms prior to model or client application will help build student confidence and ability.

CLASSROOM:

INSTRUCTOR:

DATE:
LESSON PLAN 14.3 AGENDA

TIME | TOPIC
--- | ---
15 MIN | PRESENT INTRODUCTORY DIALOGUE
| Present opening
| Present rationale to connect learner to topic
| Present learning objectives
| Present agenda for the topic

9 HRS | PRESENT ARTIFICIAL NAIL CARE
| Present content and Study Guide interaction
| Show interactive DVD
| Present demonstration on strategic areas
| Present workshops for the nail tips, tips with acrylic overlay and sculptured nails
| Present discussion and question and answer session
| Present one or more of the Learning Connections

45 MIN | PRESENT CLOSING
| Present The Study of Nails Knowledge Grid found in the Study Guide
| Present “Sweet” Review
| Encourage students to share thoughts and express summaries of their discussion
| Present “It’s Up to You” found on page 598 of the Salon Fundamentals Textbook
| Communicate realities of the future workplace by emphasizing industry standards
| Provide basic manicure and pedicure services
| Conduct services in a safe environment and take measures to prevent the spread of infectious and contagious disease
| Present written and practical test for this chapter

PRESENT INTRODUCTORY DIALOGUE

PRESENT OPENING
“SAY IT WITH FLOWERS”

Bring to class an arrangement of artificial flowers and place them front and center of the classroom. Begin class by offering a brief description of artificial nails. Following the brief description, divide the class into groups of 4 to 8 and ask each group to discuss and record in what ways the artificial flowers and artificial nails are alike. Assign the person with the longest hair to be the recorder and the person with the shortest hair to be the spokesperson. Allow three to five minutes for group discussion and recording and then ask the spokesperson from each group to share the group’s thoughts with the entire class.

PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC

The ability to define and demonstrate artificial nail care is important for the professional cosmetologist in order to meet the needs of the client who desires a total personal image.

PRESENT AGENDA FOR ARTIFICIAL NAIL CARE

PRESENT ARTIFICIAL NAIL CARE

Present content, Study Guide and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.
"NAIL PRACTICE"
A strong classroom exercise is to provide an outline of the nail(s) on paper. Place the paper in a clear acetate sheet, and allow the student to build and apply the correct size balls onto the sheet within the nail outline. When the product is dry it can be lifted off the acetate, and the student can use it again. There is a nail practice sheet provided in the appendix for this exercise.

Also, students can apply a paper nail form to the end of a small primer bottle or wooden dowel to practice building a nail extension. This allows them to build a natural C-curve to the nail extension, which is important for the nail to look natural. Many first time students will build a very thick, flat nail, so this serves as a way for them to practice achieving a thinner, well-shaped nail.

Rubric and Artificial Nail Care Workshops: There are three artificial nail care full procedures and three guidelines shown in this chapter. Approximately three hours per full procedure have been allowed in the lesson plan. The artificial nail care procedures and guidelines include:

<table>
<thead>
<tr>
<th>Full procedures (Rubrics found in the Study Guide)</th>
<th>Guidelines</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nail tips (45-60 minutes)</td>
<td>Fill-ins and re-balancing (45-60 minutes)</td>
</tr>
<tr>
<td>Tips with acrylic overlay (90 minutes)</td>
<td>Fiberglass nails (60 minutes)</td>
</tr>
<tr>
<td>Sculptured nails (90 minutes)</td>
<td>Gel nails (60 minutes)</td>
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</tbody>
</table>

For artificial nail care, salon timing ranges from 45 minutes to 90 minutes, based on nail condition, price and skill level.

Listed below are things to watch for when coaching a workshop event for the students or scoring a rubric:

**NAIL TIPS**
Teach students that one way to help a plastic tip adhere better to the natural nail is to dip the well of the tip slightly into acetone before gluing it to the natural nail. This softens it and allows it to conform to the shape of the natural nail for better adhesion. Caution the students to avoid submerging the nail tip for too long in acetone or it will melt too much.

Teach students that when applying glue to the tip, use the end of the glue bottle to move the adhesive evenly around the well of the tip before applying the tip to the natural nail.

Encourage students to look for air bubbles under the nail tip after application. If an air bubble has occurred, the nail will most likely not adhere for long. They should remove the nail tip and re-apply it. If the tip has been damaged in any way when removing, apply a new tip.

Remind students that nail tips should never protrude more than ⅓ the length of the natural nail bed. If the nails are too long, they can be damaged easily if pressure is applied. This may cause the tip to lift and pull some or the entire natural nail with it. Extreme damage and pain can then occur.

**TIPS WITH ACRYLIC OVERLAY**
Teach students that the brush used to apply acrylic nails is generally made of natural hair fibers. These fibers may come from horses or other animals, such as sable.

Wearing goggles, dust masks and protective gloves is recommended when doing acrylic nail application. Also, proper ventilation is important in the salon.
Reinforce the fact that the production of a proper acrylic ball or bead is one the most difficult things for a cosmetologist to learn, but, when mastered, a beautiful set of artificial nail enhancements can be produced.

Teach students that in general, the more liquid pulled into the acrylic brush, the more powder will adhere to it. If students need a smaller or dryer bead, they should allow only a small amount of liquid onto the brush. Encourage them to avoid over-pulling liquid and wiping the excess liquid onto their towel. This liquid vapor gets into their breathing zone. If they must wipe their brush, have them change their paper or washable towel frequently. Paper towels should go into a covered waste container to stop vapors from continuing to spread around the salon.

Teach students that they may also want to apply a 4th bead or ball at the stress area where the natural nail ends. This small bead provides extra support to the nail if too much pressure is applied or if the nail hits against something.

Teach that since acrylic nails usually require more filing than any other service, it is important to watch the length of time filing to avoid heating up the nail and causing the client to feel a burn. By frequently moving the file around the nail enhancement, the student can avoid heating up the nail.

**SCULPTURED NAILS**

Encourage students to use the eyedropper to remove liquid monomer from the bottle and place it into a dappen dish.

Remind students that when not in use, they should always cover the dappen dishes to avoid spilling product or releasing vapor trails.

**Why Do Some Products Lift Off the Nail?**

- Free edge is too long and has thrown off the balance of the nail
- Nails were abused through excessive pressure; seal of the artificial product has cracked
- Customer has excessively oily or acetic skin or is on medication
- Client uses harsh chemicals on a regular basis
- Client is lightly biting on the edge of the nail and the protective seal has cracked
- Extreme humidity, stress, illness or injury
- Nails were too cold when product was applied. In cold weather states, it is best to warm the client’s hands before applying artificial nail enhancements to avoid crystallization of the product
- Chlorine from spa services
- Unusually shaped or soft nails
- Nail biters need fill-ins (re-balancing) more often until the natural nail grows out under the artificial product
- Four to six months after crash dieting or illness, free edges will be weak
- Client is putting hands in harsh cleaning chemicals before post-curing time of many products is completed, which is usually 24 to 48 hours after application
- Nail oil is not used at home to keep cuticles soft and supple
- Artificial product is too thick at the cuticle area
- Oil was on the nail surface when the artificial product was applied
- Surface shine was not removed on the nail surface before application of product
- Oil polish remover was used to remove polish before application of artificial product
- Completed nail wasn’t sealed around the edges with the product
- Liquid, primer or product was contaminated
- Product was resting on the nail wall
- A nail dehydrant/antiseptic wasn’t used before the primer
- Improper application technique
- Cosmetologist touches the nail plate with his or her fingers transferring body oil to the client’s nail plate
Other Troubleshooting Tips:
- Thoroughly clean, sanitize and dehydrate the nail
- Make sure all excess pterygium is removed from the nail plate
- Do not smoke or allow the client to smoke during the service
- To avoid product contamination, always cover products after use
- Always keep acrylic brushes free of hardened product. Brushes with product stuck to them will not allow application of new product to be even. Encourage students to keep several brushes on hand so if one becomes clogged, they can quickly switch to another
- Apply product to be thinner and dryer near the cuticles and nail walls
- Apply a dryer ball at the stress area
- Avoid primer contact with skin
- Avoid strenuous tapping and pounding on the nails to prevent cracking problems

**PRESENT CLOSING**

**THE STUDY OF NAILS KNOWLEDGE GRID**
Ask students to complete the Chapter 14 Knowledge Grid in the Study Guide to clarify and promote discussion on The Study of Nails.

See the Learning Connection review activity below.

"WHAT'S THE OBJECT?"
This exercise can be done with individual students or in groups of 4 to 8. Place a variety of objects on the table in the front of the classroom. These objects might include: paint brushes, action figures, KooshTM balls, paper clips, toy cars, toothpicks, toothpaste, artificial flowers, etc. In other words, choose any object that could be used to create an analogy. Invite each student or a representative from the group to come forward and select the object most attractive to him or her. Ask the students to think about the lesson just presented and make a connection between the object they selected and the lesson. If working as a group, the group will come up with the analogy together after discussing and agreeing. Assign a spokesperson or allow the group to delegate a member as the speaker.

**STILL POINTS**

"Life has meaning when we have a purpose that justifies our strivings.”
Mihaly Csikszentmihalyi

"The wise man travels to discover himself.”
Ralph Waldo Emerson

These STILL POINTS address Mindframe 7, Journaling. Successful Journaling records students’ feelings about their own process of transformation and deepens the entire learning experience by returning students to their deepest selves, giving closure and readiness for a new lesson. You are invited to let the words and images of these STILL POINTS resonate within you and to respond with what they mean for your teaching and your students’ learning.

Journaling is as important for the teacher as for the student. I can model Journaling more skillfully in my teaching by …

I can translate these ideas into a teaching strategy that will help my students become more successful Journalers by …
CHAPTER 15
THE STUDY OF SKIN

PLAN

15.1 SKIN THEORY
Functions of the Skin
Composition of the Skin
Types of Skin
Skin Diseases and Disorders

15.2 SKIN CARE
Massage
Facial Masks
Skin Care Essentials
Infection Control and Safety
Client Consultation
Basic Facial

15.3 HAIR REMOVAL
Hair Removal Essentials
Infection Control and Safety
Client Consultation
Temporary Hair Removal
Basic Waxing
Permanent Hair Removal

15.4 MAKEUP
Facial Shapes
Color Theory
Makeup Essentials
Infection Control and Safety
Client Consultation
Makeup Techniques and Products
Basic Makeup Application
15.1 **SKIN THEORY**

**COURSE**
Cosmetology

**SUBJECT**
Unit 3, Chapter 15, The Study of Skin

**TOPIC**
Skin Theory

**SUGGESTED TIMING**
4 hours

**CHAPTER OVERVIEW**
As seen in the Plan, Chapter Fifteen, The Study of Skin presents four main concepts: skin theory, skin care, hair removal and makeup. This chapter provides fundamental guidelines for maintaining and enhancing the skin through proper skin care, massage, hair removal and makeup. The first major goal of this chapter is to understand skin theory.

**LEARNING OBJECTIVES**
Following your presentation of “Skin Theory,” the student will be able to describe:
- Functions of the Skin
- Composition of the Skin
- Types of Skin
- Skin Diseases and Disorders

**RATIONALE**
The ability to describe the theory behind skin allows the professional cosmetologist to meet the needs of clients coming to them with concerns about their skin.

---

**LEARNING SUPPORT MATERIALS NEEDED**

**STUDENT:** *Salon Fundamentals Textbook, Study Guide and Colored Pencils*

**EDUCATOR:**
- *Salon Fundamentals Teacher’s Support Material*
- *Salon Fundamentals Textbook and Study Guide*
- *Salon Fundamentals DVD*

**PRIOR PREPARATION**

**STUDENT:** Preview pages 601-614 in *Salon Fundamentals Textbook*

**EDUCATOR:**
- Preview pages 601-614 in *Salon Fundamentals Textbook*
- Preview 15.1 in *Salon Fundamentals Study Guide*
- Preview *Salon Fundamentals DVD*, Chapter 15
- Preview *Salon Fundamentals Lesson Plan 15.1*
- Create list of items for Learning Connections

**ADDITIONAL EDUCATOR RESOURCES**
*Skin Inc. Magazine*, (630) 653-2155
www.skininc.com

**BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES**
Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

**Optional Follow-up Assignment:**
Assign various layers of the skin to students to research and report back to the class.

**Notes to the Educator:**
Having the students build the various layers of the skin with candy or assorted raw materials helps build their long-term retention.
LESSON PLAN 15.1 AGENDA

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<td>Present agenda for the topic</td>
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<td>3 HRS, 30 MIN</td>
<td>PRESENT SKIN THEORY</td>
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<td>Present discussion and question and answer session</td>
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<td>Present one or more of the Learning Connections</td>
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<td>15 MIN</td>
<td>PRESENT CLOSING</td>
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<td>Present “Question Cards” Review</td>
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<td>Encourage students to share thoughts and express summaries</td>
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PRESENT INTRODUCTORY DIALOGUE

PRESENT OPENING
“TOUR OF TERMS”
Discuss with the class the following examples that help people get further faster: bicycle with two wheels, cars with four wheels, semis with eighteen wheels. Announce that you would like to apply a method that you feel will help them get further faster and that method is study groups. Divide the class into study groups of 4 to 8. Inform the students that you would like each group to work together during this lesson to learn the terms and information presented and they should think of their group as their source of mentorship as they gain knowledge in skin theory. As their first attempt as a group, announce that you would like each group to take a tour of some terms in the upcoming chapter and then report back to the entire class, which by using this method everyone will be able to get further faster. Listed below is a sample of terms that could be assigned to each study group:

- **Group 1:** Functions of the skin
- **Group 2:** Composition of the skin: Epidermis and dermis
- **Group 3:** Composition of the skin: Skin pigmentation
- **Group 4:** Types of skin

Inform students that you would like the information to be a brief overview or a forecast of what is ahead.

PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC
The ability to describe the theory behind skin allows the professional cosmetologist to meet the needs of clients coming to them with concerns about their skin.

PRESENT AGENDA FOR SKIN THEORY

PRESENT SKIN THEORY
Present content, *Study Guide* and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.
“BUILD A BOUQUET”
To help students understand the layers of the skin, you might want to do this “Build a Bouquet” exercise. When introducing the composition of skin, start by telling the students that you would like them to watch you arrange a bouquet to send to someone special, because you feel it will help them have a better understanding of the composition of skin. Then begin making the analogies to each of the layers of the skin.

First, start by finding a rubber band to keep the bouquet together.
Relate to the dermis, which is the connective tissue with elastic quality.

Next, add some colorful artificial flowers (yellow, red, brown, pink, black to represent skin colors).
Relate to the stratum germinativum, which determines skin color.

Now, add some spiked, spiny stems to give the bouquet higher distribution, texture and color.
Relate this to stratum spinosum that is irregular in shape, has a spiny appearance and distributes pigment.

Next would be Baby’s Breath. Although Baby’s Breath sheds easily, the bouquet needs some small granules of texture.
Relate this to stratum granulosum that looks like tiny granules and sheds easily.

And next add the clear cellophane paper to allow the bouquet to still be visible, yet covered.
Relate to stratum lucidum that is the transparent, scale-like cells found in the palms and feet.

Now, of course, add some tissue to protect everything and hold it in.
Relate to the stratum corneum that is the layer of keratin that offers protection to layers below.

And last, but not least, place a bag over everything to protect it from the environment.
Relate to the epidermis that is the outer layer that acts as a bag that covers and protects from the environment.
PRESENT CLOSING

See the Learning Connection review activity below.

“QUESTION CARDS” REVIEW

Using different color index cards, create a question for each section of this lesson, with questions from each section being placed on a different color card. Again, you can use the Brain Conditioner for a source of questions or if you have Pivot Point’s Knowledge Builder, that would be a great source. You might want to laminate your cards for future use. For example, create questions about the functions of the skin on green cards, composition of the skin on pink cards, types of skin on yellow cards and diseases, disorders and conditions of the skin on lavender cards. Assign each color of card a point value.

After you have covered each section, place the cards for that section in a basket. You can rotate asking questions by group or individual students. Students or a group can draw a question from that section and earn points if they answer correctly. Allow them to keep the card so they can add their points up at the end of the lesson. If the student or group does not answer the question correctly, place the question back in the basket and shuffle the cards occasionally. Again, place new cards in the basket after covering each section of information. Throughout the lesson, rotate students or groups so all have an even chance at answering questions to earn points. You may want to add some trivia questions in the basket, just for fun. As a final review offer any outstanding questions.

This is a good method for quick-reference flashcards for student study groups and saves you question preparation time in the future. It does take some time in the beginning to organize your question cards, however, so plan plenty of prep time before doing this review.

STILL POINTS

“Inner travels often challenge a person’s core far more powerfully than outer ones. A journal can become a map of the great travels of our lives, what we have learned and what we dream to be and become.”

Mary Colgan McNamara

“Activity and reflection should ideally complement and support each other. Action by itself is blind, reflection impotent.”

Mihaly Csikszentmihalyi

These STILL POINTS address Mindframe 7, Journaling. Successful Journaling records students’ feelings about their own process of transformation and deepens the entire learning experience by returning students to their deepest selves, giving closure and readiness for a new lesson. You are invited to let the words and images of these STILL POINTS resonate within you and to respond with what they mean for your teaching and your students’ learning.

Journaling is as important for the teacher as for the student. I can model Journaling more skillfully in my teaching by …

I can translate these ideas into a teaching strategy that will help my students become more successful Journalers by …
15.2 SKIN CARE

COURSE
Cosmetology

TOPIC
Skin Care

SUBJECT
Unit 3, Chapter 15, The Study of Skin

SUGGESTED TIMING
4 hours

CHAPTER OVERVIEW
As seen in the Plan, Chapter Fifteen, The Study of Skin four main concepts: skin theory, skin care, hair removal and makeup. This chapter provides fundamental guidelines for maintaining and enhancing the skin through proper skin care, massage, hair removal and makeup. The second major goal of this chapter is to understand skin care.

LEARNING OBJECTIVES
Following your presentation of “Skin Care,” the student will be able to describe and demonstrate:

- Massage
- Facial Masks
- Skin Care Essentials
- Infection Control and Safety
- Client Consultation
- Basic Facial

RATIONALE
The ability to describe and demonstrate skin care is a necessity for the professional cosmetologist in order to meet the needs of the clients seeking solutions for total personal image.

LEARNING SUPPORT MATERIALS NEEDED
STUDENT:
Salon Fundamentals Textbook, Study Guide and Colored Pencils
Salon Fundamentals Teacher’s Support Material
Salon Fundamentals Textbook and Study Guide
Salon Fundamentals DVD

EDUCATOR:
Salon Fundamentals Teacher’s Support Material
Salon Fundamentals Textbook and Study Guide
Salon Fundamentals DVD

PRIOR PREPARATION
STUDENT:
Preview pages 614-627 in Salon Fundamentals Textbook

EDUCATOR:
Preview pages 614-627 in Salon Fundamentals Textbook
Preview 15.2 in Salon Fundamentals Study Guide
Preview Salon Fundamentals DVD, Chapter 15
Preview Salon Fundamentals Lesson Plan 15.2
Create list of items for Learning Connections

ADDITIONAL EDUCATOR RESOURCES
Skin Inc. Magazine, (630) 653-2155
www.skininc.com

BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES
Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

Optional Follow-up Assignment:
Offer the assignment of creating a skin care product knowledge portfolio, listing the available products and the benefits and features of each.

Notes to the Educator:
Having the students experience a facial will help them take giant steps in the learning process.

CLASSROOM:

INSTRUCTOR:

DATE:
# LESSON PLAN 15.2 AGENDA

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<td>3 HRS, 30 MIN</td>
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<td>Present content and <em>Study Guide</em> interaction</td>
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<td>Show interactive DVD</td>
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<td>Present demonstration on strategic areas</td>
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<td>Present workshop for the basic facial</td>
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<td>Present discussion and question and answer session</td>
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<td>15 MIN</td>
<td><strong>PRESENT CLOSING</strong></td>
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<td>Present “Experience Evaluation” Review</td>
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<td>Encourage students to share thoughts and express summaries of their discussion</td>
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## PRESENT INTRODUCTORY DIALOGUE

### PRESENT OPENING

**“SHARED SECRETS OF THE SKIN”**

Open this lesson by asking students to share the secrets they have about taking care of their skin. You may want to begin by offering your own testimonial on how you care for your skin and/or any problems you have had in the past with your skin. As students reveal their daily routines or solutions, ask a reporter to briefly summarize the strategies on a flipchart. As a conclusion, summarize the reports and offer a brief overview of what the students will be learning in this skin care lesson.

*Learning Analogy*

Taking care of the skin is similar to taking care of anything that you want to stay in good condition. It takes a plan, daily maintenance and an ongoing regime of care.

### PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC

The ability to describe and demonstrate skin care is a necessity for the professional cosmetologist in order to meet the needs of the clients seeking solutions for total personal image.

### PRESENT AGENDA FOR SKIN CARE

## PRESENT SKIN THEORY

Present content, *Study Guide* and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.
LESSON PLAN 15.2 LEARNING CONNECTIONS

“MASSAGE TERMS”
Help the students remember the massage terms by associating meaning, such as:

**Effleurage** or light stroking can be remembered by thinking of how you calm a baby by lightly stroking its back with the pads of the fingertips or with the palms of the hands. Remember that effleurage is calming.

**Petrissage** is kneading and/or rolling of the muscles. Remember petrissage by thinking pets need to roll around on the ground to stimulate their muscles.

**Tapotement** or percussion is tapping. Think of the tapping of a drum (percussion) that makes you want to march, which is stimulating.

**Friction** is a circular movement with no gliding. Remember it by thinking of the glider on the front porch with a sign on it that says No Gliding; it is stuck in one place, could move but can’t.

**Vibration** is a shaking movement. This is an easy one; just think of shaking, which is maximum stimulation.

“PARTNER APPOINTMENT”
Pair up students to perform a basic facial with facial mask appointment on each other. Announce that you would like students to evaluate their appointment from beginning to end, inclusive of the greeting, preparation, procedure and completion. Use the self-assessment rubric found in the *Study Guide* as a source for evaluation, asking the students to place their score on another sheet of paper or lightly in pencil on their partner’s book. This is great experience for the student both as a client and cosmetologist.

**Rubric and Artificial Nail Care Workshops:** There is one full procedure shown in this chapter. Approximately three hours have been allowed in the lesson plan, assuming students would work on each other. The skin procedure covered in this lesson is:

- **Full procedure** (rubrics found in the *Study Guide*)
  - Basic facial (45 to 60 minutes)

For skin care, salon timing ranges from 45 to 60 minutes, based on skin condition, price and skill level.

Rubrics for skin care procedures can be found in the *Study Guide*. Listed below are things to watch for when coaching a workshop event for the students or scoring a rubric:

**BASIC FACIAL**
- Ensure that the student has washed and sanitized hands.
- Watch that student obtains product from containers with a spatula.
- Observe that the student maintains contact with the client’s face, stopping and starting during the manipulations.
- Coach the student to use firm pressure, but not severe, when applying manipulations.

**PRESENT CLOSING**
See the Learning Connection review activity below.

“EXPERIENCE EVALUATION” REVIEW
Ask students to evaluate their experience from the “Partner Appointment” (doing a basic facial with facial mask on each other) using the rubric self-assessment in the *Study Guide* and offering a brief verbal evaluation to the entire class.
15.3 HAIR REMOVAL

COURSE: Cosmetology

TOPIC: Hair Removal

SUBJECT: Unit 3, Chapter 15, The Study of Skin

SUGGESTED TIMING: 4 hours

CHAPTER OVERVIEW

As seen in the Plan, Chapter Fifteen, The Study of Skin presents four main concepts; skin theory, skin care, hair removal and makeup. This chapter provides fundamental guidelines for maintaining and enhancing the skin through proper skin care, massage, hair removal and makeup. The third major goal of this chapter is to understand hair removal.

LEARNING OBJECTIVES

Following your presentation of “Hair Removal,” the student will be able to describe and demonstrate:

• Hair Removal Essentials
• Infection Control and Safety
• Client Consultation
• Temporary Hair Removal
• Basic Waxing
• Permanent Hair Removal

RATIONALE

The ability to describe and demonstrate hair removal is a necessity for the professional cosmetologist to meet the demands of those clients seeking total image solutions.

LEARNING SUPPORT MATERIALS NEEDED

STUDENT: Salon Fundamentals Textbook, Study Guide and Colored Pencils

EDUCATOR: Salon Fundamentals Teacher’s Support Material
Salon Fundamentals Textbook and Study Guide
Salon Fundamentals DVD

PRIOR PREPARATION

STUDENT: Preview pages 628-637 in Salon Fundamentals Textbook

EDUCATOR: Preview pages 628-637 in Salon Fundamentals Textbook
Pre-View 15.3 in Salon Fundamentals Study Guide
Preview Salon Fundamentals DVD, Chapter 15
Preview Salon Fundamentals Lesson Plan 15.3
Create list of items for Learning Connections

ADDITIONAL EDUCATOR RESOURCES

Skin Inc. Magazine, (630) 653-2155
www.skininc.com

BEST PRACTICE DELIVERY METHODS AND LEARNER STRATEGIES

Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

Optional Follow-up Assignment:
Offer the assignment of creating a skin care product knowledge portfolio, listing the available products and the benefits and features of each.

Notes to the Educator:
Having students experience waxing procedures will greatly expand the learning curve for them.

CLASSROOM:

INSTRUCTOR:

DATE:
### LESSON PLAN 15.3 AGENDA

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<td>3 HRS, 30 MIN</td>
<td>PRESENT HAIR REMOVAL</td>
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<td>Present content and Study Guide interaction</td>
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<td>Show interactive DVD</td>
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<td>Present demonstration on strategic areas</td>
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<td>Present “Guest Speaker” Review</td>
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<td>Encourage students to share thoughts and express summaries of their discussion</td>
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#### PRESENT INTRODUCTORY DIALOGUE

**PRESENT OPENING**

“GUEST SPEAKER OPENING”

Ask a cosmetologist who offers hair removal services in the salon to open this lesson by talking to the students about the features and benefits of offering hair removal services. Contact the guest speaker at least two weeks prior to the lesson and offer an overview of what the students have been studying and what you would like presented to them. Allow time for questions and discussion following the presentation and send a note of appreciation to the guest after the session.

**Learning Analogy**

Removing hair that is not wanted is a very appreciated service. The client who looks at hair every day and wishes it wasn't there is similar to the gardener that sees a garden overrun with weeds and is unable to tend to it for reasons of time, ability or equipment. Be sure to inform students that they will be coming to the rescue by offering this very beneficial service.

**PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC**

The ability to describe and demonstrate hair removal is a necessity for the professional cosmetologist to meet the demands of those clients seeking total image solutions.

**PRESENT AGENDA FOR HAIR REMOVAL**

**PRESENT HAIR REMOVAL**

Present content, Study Guide and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.
“EYE TO EYE”
Pair up the students and ask them to analyze each other’s eyebrows using the guidelines found on page 632 of the *Salon Fundamentals Textbook*. Following the eyebrow analysis with each partner have the students tweeze their partner’s hairs in the direction of the hair growth, using quick movements and following the guidelines established during their earlier analysis. They may select an eyebrow waxing versus tweezing. Conduct a discussion following completion of the exercise. Ask students to share the most difficult and the easiest part of the eyebrow service.

“ELECTROLYSIS METHODS”
Familiarize students with electrolysis equipment by bringing the equipment into the classroom and allowing students to experience what it feels like to have a hair removed. If your school does not have electrolysis equipment take the students on a tour of a salon that offers the service and ask if students can have the opportunity to experience a hair removal procedure.

**Rubric and Basic Waxing Workshop:** There is one full procedure shown in this chapter. Approximately three hours have been allowed in the lesson plan, assuming students would work on each other. The skin procedure covered in this lesson is:

- **Full procedure** (rubrics found in the *Study Guide*):
  - Basic waxing – eyebrow and leg (45 to 60 minutes)

- **Guideline**
  - Eyebrow tweezing (30 minutes)

For skin care, salon timing ranges from 45 to 60 minutes, based on skin condition, price and skill level.

Rubrics for skin care procedures can be found in the *Study Guide*. Listed below are things to watch for when coaching a workshop event for the students or scoring a rubric:

**BASIC WAXING**
Ensure the student is testing the wax prior to application.
Watch that the removal strip is removed quickly in the opposite direction of hair growth.
Coach the students to not over-apply product.
Ensure that the student is working quickly enough that the wax is not getting cold and hard.

**PRESENT CLOSING**
See the Learning Connection review activity below.

“GUEST SPEAKER” REVIEW
Prior to class contact a cosmetologist in your market area that offers leg waxing as a service and ask if they could bring in a model at the end of this lesson and do a demonstration of the procedures they use in the salon for leg waxing. Be sure to offer a copy of the *Salon Fundamentals Textbook* for the guest cosmetologist to review. Discuss with the students possible questions that they might want to ask the guest and encourage them to write the questions down so they don’t forget them. Be sure to send a follow-up thank you to the guest cosmetologist. It’s great if all of the students sign a card and send their appreciation also.
MY NOTES
### Chapter Overview

As seen in the Plan, Chapter Fifteen, *The Study of Skin* presents four main concepts: skin theory, skin care, hair removal and makeup. This chapter provides fundamental guidelines for maintaining and enhancing the skin through proper skin care, massage, hair removal and makeup. The fourth major goal of this chapter is to understand makeup.

### Learning Objectives

Following your presentation of “Makeup,” the student will be able to describe and demonstrate:

- Facial shapes
- Color theory
- Makeup essentials
- Infection control and safety
- Client consultation
- Makeup techniques and products
- Basic makeup application

### Rationale

The ability to describe and demonstrate makeup services is necessary for the professional cosmetologist to meet the needs of the client seeking total image solutions.

### Learning Support Materials Needed

#### Student:
- *Salon Fundamentals Textbook, Study Guide* and Colored Pencils

#### Educator:
- *Salon Fundamentals Teacher’s Support Material*
- *Salon Fundamentals Textbook and Study Guide*
- *Salon Fundamentals DVD*

### Prior Preparation

#### Student:
- Preview pages 638-664 in *Salon Fundamentals Textbook*

#### Educator:
- Preview pages 638-664 in *Salon Fundamentals Textbook*
- Preview 15.4 in *Salon Fundamentals Study Guide*
- Preview *Salon Fundamentals DVD*, Chapter 15
- Preview *Salon Fundamentals Lesson Plan 15.4*
- Create list of items for Learning Connections

### Additional Educator Resources

*Skin Inc. Magazine*, (630) 653-2155
www.skininc.com

### Best Practice Delivery Methods and Learner Strategies

Interactive lecture and DVD, note-taking, discussion, testimonial, questioning, guest speaker(s), learning connections and review

### Optional Follow-up Assignment:

Offer the assignment of creating a skin care product knowledge portfolio, listing the available products and the benefits and features of each.

### Notes to the Educator:

Having the students experience a basic makeup application will raise their level of understanding and increase long-term retention.
# LESSON PLAN 15.4 AGENDA

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<td>5 HRS</td>
<td><strong>PRESENT MAKEUP</strong></td>
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<td>Present content and <em>Study Guide</em> interaction</td>
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<td>Show interactive DVD</td>
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<td>45 MIN</td>
<td><strong>PRESENT CLOSING</strong></td>
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<td>Present The Study of Skin Knowledge Grid found in the <em>Study Guide</em></td>
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<td>Present “Makeup Competition” Review</td>
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<td>Present “It’s Up to You” found on page 666 of the <em>Salon Fundamentals Textbook</em></td>
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<td>Communicate realities of the future workplace by emphasizing the industry standards</td>
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<td>Provide basic skin care services</td>
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<td>Perform hair removal services</td>
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<td>Apply appropriate cosmetics to enhance a client’s appearance</td>
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<td>Present written test and practical test for this chapter</td>
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**PRESENT INTRODUCTORY DIALOGUE**

**PRESENT OPENING**

*DAY, EVENING, BRIDAL*

Start this exciting lesson by displaying a day, evening and bridal makeup application. It is your decision to do all three looks on one model or to use three different models. There is not a better way to gain student attention than to have them see what it is they are going to be studying in full living color, right in front of their eyes. Prepare brief overview step-by-step descriptions as you work your way through the three looks. Allow time for questions and comments during and after the presentation.

**PRESENT RATIONALE TO CONNECT LEARNER TO TOPIC**

The ability to describe and demonstrate makeup services is necessary for the professional cosmetologist to meet the needs of the client seeking total image solutions.

**PRESENT AGENDA FOR MAKEUP**

**PRESENT MAKEUP**

Present content, *Study Guide* and DVD interaction, discussion, question and answer session and one or more of the Learning Connections.
“MAKEUP WORKSHOP”
Pair students up to do makeup applications on each other during a workshop event. Announce to students whether they will be applying daytime, evening or bridal looks. It is helpful if you offer to do a few quick consultations in front of the entire class before students begin their consultations. At the conclusion of the workshop, ask students to present their partners and describe the steps they took to reach their final result.

Rubric and Basic Makeup Workshop: There is one full procedure shown in this chapter. Approximately three hours have been allowed in the lesson plan, assuming students would work on each other. The skin procedure covered in this lesson is:

Full procedure (rubrics found in the Study Guide)
Basic makeup (45 to 60 minutes)

For makeup, salon timing ranges from 45 to 60 minutes, based on skin condition, price and skill level.

Rubrics for makeup procedures can be found in the Study Guide. Listed below are things to watch for when coaching a workshop event for the students or scoring a rubric:

BASIC MAKEUP
Coach the students to work neatly.

Teach students to use the mirror to their advantage, by positioning client directly in front of the mirror so they can work easily around the client.

Let students know that makeup is also called face design because you can create illusions that change the face. Students must develop an eye for seeing the results of their makeup application as they work so they do not over apply.

Teach students the sequence of applying eye makeup may vary. Once the eyebrows are complete, eyeliner is sometimes applied to define the eyes before eyeshadow is applied. This practice can be altered, for instance, when liquid eyeliner is applied after eye shadow.

PRESENT CLOSING
THE STUDY OF SKIN KNOWLEDGE GRID
Ask students to complete the Chapter 15 Knowledge Grid in the Study Guide to clarify and promote discussion on the study of skin.

See the Learning Connection review activity below.

“MAKEUP COMPETITION” REVIEW
To allow students to show off their new talents in makeup application at the conclusion of this lesson, schedule a makeup competition. Allow students to schedule a model by announcing this event two weeks prior to class. Issue a guideline handout two weeks prior to the competition so students have time to prepare. Invite salon owners in to be the judges. Offer prizes for first, second and third place positions.
SECTION ONE: Preface

SECTION TWO: Curriculum Support

SECTION THREE: Lesson Plans
1. Professional Development
2. Salon Ecology
3. Anatomy and Physiology
4. Electricity
5. Chemistry
6. Salon Business
7. Trichology
8. Design Decisions
9. Haircutting
10. Hairstyling
11. Wigs and Hair Additions
12. Chemical Texturizing
13. Hair Coloring
14. The Study of Nails
15. The Study of Skin

SECTION FOUR: Assessments

SECTION FIVE: Appendix

SECTION SIX: Teacher’s Study Guide
SECTION FOUR: ASSESSMENTS – CONTENTS

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FINAL TEST .................................................................................. 99
Name____________________________________________________    Date__________________________

Test Title__________________________________________________________________________________

Instructions: Circle the letter that represents the correct answer from your scheduled test. Only one answer should be circled for each question. Ensure that you periodically cross-check that the question number and answer match.

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### Answer Key — Ch. 11-Wigs and Hair Additions

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### Answer Key — Ch. 12-Chemical Texturizing (Perming)

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### Answer Key — Ch. 14-The Study of Nails

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Answer Key — Final Exam

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Chapter One Test — Professional Development • Salon Fundamentals

1. Which of the following terms defines the art and science of beauty care?
   a. cosmetology  
   b. personal hygiene  
   c. ethical conduct  
   d. charisma

2. Which of the following descriptions would NOT play a positive part in your commitment to succeed as a cosmetologist?
   a. insufficient rest  
   b. human relations  
   c. effective communication  
   d. a healthy mind and body

3. How many hours of sleep do most people need to function properly?
   a. 1 to 2 hours  
   b. 3 to 4 hours  
   c. 6 to 8 hours  
   d. 9 to 12 hours

4. What is a proven method to keep your muscles toned and equip the body to better cope with stress?
   a. exercising  
   b. sleeping  
   c. worrying  
   d. reading

5. What term is used to describe how energy contained in food is measured?
   a. protein content  
   b. fat content  
   c. calories  
   d. degrees

6. Energy for the body may be stored for later use as which of the following nutrients?
   a. carbohydrates  
   b. vitamins  
   c. protein  
   d. fat

7. Bad breath is known as:
   a. halitosis  
   b. hygiene  
   c. infectious  
   d. tendonitis

8. An individual’s system of maintaining cleanliness and health is known as:
   a. public hygiene  
   b. personal hygiene  
   c. nutrition  
   d. public sanitation

9. Maintaining healthy teeth and keeping fresh breath is called:
   a. halitosis  
   b. public sanitation  
   c. oral hygiene  
   d. public intoxication

10. Hair is considered beautiful when it is:
    a. dry and frizzy  
    b. clean and healthy  
    c. oily and shiny  
    d. dull and short

11. An overly wide jaw can be visually narrowed by applying:
    a. lighter contour creme on the inner areas of the jawline  
    b. lighter contour creme on the outer areas of the jawline  
    c. darker contour creme on the outer areas of the jawline  
    d. lighter contour creme on the outer areas of the jawline

12. All of the following guidelines reflect the basics of makeup application EXCEPT:
    a. contouring with light colors broadens  
    b. foundation should match skin tone  
    c. contouring with dark colors narrows  
    d. makeup should always be obvious and dramatic
13. In order to dress for success, a cosmetologist should consider all of the following factors EXCEPT:
   a. freshly washed clothing  
   b. unflattering, tight clothing  
   c. clean and polished shoes  
   d. flattering personal styles with current trends

14. All of the following recommendations can help prevent neck and back strain EXCEPT:
   a. working with the back straight  
   b. reaching overhead for supplies  
   c. using free-standing shampoo bowls  
   d. adjusting the height of the client’s chair

15. What is the name of the science that looks at how you do your work and what body movements, tools 
and equipment benefit you and your client’s health and comfort?
   a. personal hygiene  
   b. public hygiene  
   c. ergonomics  
   d. economics

16. Neck and back strain can occur if you:
   a. work with your back straight  
   b. stand for a long time in high-heeled shoes  
   c. properly adjust the chair height  
   d. use a footstool to reach for supplies on a high shelf

17. A recommendation to prevent foot and leg problems would be:
   a. stand on a hard floor  
   b. change positions frequently  
   c. the use of non-adjustable chairs  
   d. wear pointed shoes

18. What condition occurs when tendons are inflamed in the wrist causing the hand to become numb 
and weak?
   a. bursitis  
   b. poor posture  
   c. ergonomics  
   d. carpal tunnel syndrome

19. Facial expressions, posture and poise are examples of:
   a. hygiene  
   b. verbal communication  
   c. public hygiene  
   d. nonverbal communication

20. The tone of voice, inflection and rate of speech are all important factors in:
   a. body language  
   b. physical image  
   c. ergonomics  
   d. verbal communication

21. An important key to good communication is:
   a. listening  
   b. sharing personal problems  
   c. talking about politics  
   d. discussing controversial subject matters

22. Which of the following factors should NOT lead to added stress?
   a. a satisfied client  
   b. long hours of standing  
   c. increased pace of work  
   d. high customer expectations

23. Consideration and cooperation are key words used to describe:
   a. negative attitude  
   b. ergonomics  
   c. teamwork  
   d. personal hygiene

24. Proper conduct in relationships with an employer, co-workers and clients is known as:
   a. personal hygiene  
   b. professional ethics  
   c. professional connecting  
   d. economics

25. Which of the following responsibilities is NOT found in the professional code of ethics?
   a. failing to fulfill obligations  
   b. being loyal to employer and co-workers  
   c. being fair and courteous to your co-workers  
   d. showing respect for the feelings and rights of others
Chapter Two Test — Salon Ecology • Salon Fundamentals

1. A communicable disease refers to a disease that is:
   a. passive
   b. dormant
   c. not spread from one person to another
   d. spread from one person to another

2. Bacteriology is the scientific study of:
   a. bacteria
   b. personal hygiene
   c. toxins
   d. disease

3. Bacterial cells that are harmless to humans and can even be beneficial are known as:
   a. nonpathogenic bacteria
   b. pathogenic bacteria
   c. viruses
   d. microbes

4. All of the following bacteria produce disease EXCEPT:
   a. saprophytes
   b. staphylococci
   c. streptococci
   d. diplococci

5. Pathogenic bacteria are responsible for all of the following EXCEPT:
   a. causing disease
   b. producing toxins
   c. causing infection
   d. causing refuse to decay

6. Another term that means the same as germ or bacteria is:
   a. parasite
   b. microbe
   c. mite
   d. lice

7. Spherical-shaped bacterial cells are known as:
   a. cocci
   b. spirilla
   c. staphylococci
   d. bacilli

8. Rod-shaped bacterial cells are known as:
   a. cocci
   b. spirilla
   c. staphylococci
   d. bacilli

9. Which of the following is NOT a type of bacteria?
   a. bacilli
   b. spirilla
   c. parasite
   d. streptococci

10. Pus-forming bacterial cells that form grape-like clusters and are present in abscesses are called:
    a. staphylococci
    b. streptococci
    c. diplococci
    d. spirilla

11. Bacterial cells enter the body by all of the following methods EXCEPT:
    a. through a break in the skin
    b. through one's nose and throat
    c. through the mouth
    d. through healthy unbroken skin

12. As bacteria absorb food, each cell grows in size and divides, resulting in how many new cells?
    a. two
    b. four
    c. six
    d. eight

13. All of the following diseases are caused by a virus EXCEPT:
    a. measles
    b. small pox
    c. mumps
    d. strep throat
14. The common cold is caused by a(n):
   a. external parasite  
   b. fungi  
   c. filterable virus  
   d. nonfilterable virus
15. AIDS is a disease spread by:
   a. universal precautions  
   b. the common cold  
   c. the HIV virus  
   d. strep throat
16. Hair-like projections used by some bacteria to propel themselves about are called:
   a. flagella  
   b. spirilla  
   c. pediculosis  
   d. bacilli
17. Personal service workers such as nurses, doctors, teachers and cosmetologists may be inoculated against which infectious disease?
   a. Human Hepatitis B  
   b. strep throat  
   c. ringworm  
   d. the common cold
18. The active stage of bacterial cell growth is the stage in which:
   a. bacterial cells reproduce rapidly  
   b. bacterial cells produce spores  
   c. bacterial cells are harmless  
   d. bacterial cells die
19. HIV interferes with the body’s natural immune system causing it to:
   a. speed up  
   b. break down  
   c. keep going  
   d. become stronger
20. HIV can be spread by all of the following methods EXCEPT:
   a. blood  
   b. semen  
   c. body fluids  
   d. holding hands
21. Plants or animals that live on or obtain nutrients from another organism are known as:
   a. external parasites  
   b. internal parasites  
   c. viruses  
   d. bacteria
22. Which of the following would be considered a local infection?
   a. septicemia  
   b. rheumatic fever  
   c. a pus-filled boil  
   d. AIDS
23. The ability to destroy infectious agents that enter the body is known as:
   a. immunity  
   b. infection control  
   c. personal hygiene  
   d. acquired immunodeficiency
24. Universal precautions require you to perform infection control procedures with which of the following clients?
   a. all  
   b. sick  
   c. children  
   d. elderly
25. A person who carries a disease-producing bacteria with no recognizable symptoms of the disease is a(n):
   a. asymptomatic carrier  
   b. nonpathogenic carrier  
   c. pathogenic carrier  
   d. parasitic carrier
26. What is developed through the injection of antigens that stimulate the body’s immune system?
   a. natural immunity  
   b. active immunity  
   c. passive immunity  
   d. parasitic immunity
27. Spreading infection in a salon can be attributed to all of the following EXCEPT:
   a. unclean hands and implements  b. coughing or sneezing
   c. open sores  d. clean hands and implements

28. All of the following statements are true about natural immunity EXCEPT:
   a. it is the result of the production of antitoxins
   b. it is developed through the injection of antigens
   c. it is a partially inherited, natural resistance to disease
   d. it is aided when a person’s epidermis remains unbroken

29. Which of the following descriptions is NOT considered a local infection?
   a. in all parts of the body  b. in the legs
   c. in the arms  d. in a small, confined area

30. Which of the following practices is NOT considered a main level of infection control?
   a. sanitation  b. disinfection
   c. sterilization  d. bacteriology

31. The term used to describe efforts to prevent the spread of disease and kill certain or all microbes is known as:
   a. first aid  b. ventilation
   c. contamination  d. infection control

32. What standards apply to removing dirt to aid in preventing the growth of microbes?
   a. sanitation  b. disinfection
   c. sterilization  d. bacteriology

33. Which of the following products can be applied to the skin to reduce microbes?
   a. antiseptics  b. disinfectants
   c. fungicides  d. bactericides

34. Chemical products used to destroy or kill bacteria and some viruses (except bacterial spores) are called:
   a. disinfectants  b. antiseptics
   c. bar soaps  d. sanitation products

35. Key information on a specific product regarding ingredients, associated hazards, combustion levels and storage requirements can be found on the:
   a. MSDS  b. product cap
   c. efficacy label  d. registration

36. The regulating agency under the Department of Labor that enforces safety and health standards in the workplace is:
   a. MSDS  b. EPA
   c. USDA  d. OSHA

37. What agency approves the efficacy of products used for infection control?
   a. EPA  b. DNR
   c. OSHA  d. MSDS

38. Which of the following descriptions identifies the type of container disinfected implements should NOT be stored in?
   a. disinfected  b. open
   c. covered  d. dry
39. Implements that come into contact with the client must be:
   a. sanitized at the beginning of each day
   b. sanitized at the end of each day
   c. disinfected on a weekly basis
   d. discarded or disinfected after each client

40. The process referred to as “double-bagging” is performed when a(n):
   a. blood spill occurs
   b. MSDS is consulted
   c. calibration occurs
   d. antiseptic is used

41. Which of the following conditions describes proper storage for a disinfectant?
   a. cool, dry area
   b. damp, muggy area
   c. bright, hot area
   d. warm, moist area

42. If a surface is free from dirt, oil and/or microbes, it has been:
   a. dispensed
   b. contaminated
   c. disposed
   d. decontaminated

43. Dispose of any material coming into contact with blood or body fluids in a:
   a. sterilizer
   b. cool, dry area
   c. double-bag labeled hazardous waste for disposal
   d. covered container

44. Which level of infection control requires the use of products with efficacy labels that state “appropriate for floors, countertops, sinks, toilets, towels and/or linens”?
   a. disinfection
   b. sterilization
   c. sanitation
   d. contamination

45. Tools and instruments used to puncture or invade the skin must be sterilized or designed to be:
   a. dull
   b. disposable
   c. dirty
   d. porous

46. A nondisposable needle used to puncture the skin requires which of the following levels of infection control?
   a. disinfection
   b. sanitation
   c. sterilization
   d. efficacy

47. Most regulatory agencies have enacted what steps to encourage people to help others in emergency situations?
   a. Social Security benefits
   b. malpractice insurance
   c. Good Samaritan Laws
   d. life insurance

48. Chemical burns should be treated by:
   a. applying a tourniquet
   b. applying a lotion or cream
   c. scrubbing with soap and hot water
   d. rinsing away all traces of chemicals

49. A bleeding wound should be treated by:
   a. applying a tourniquet
   b. applying pressure with gauze and a gloved hand
   c. applying cold water to the wound
   d. applying warm water to the wound

50. All of the following are steps to be followed if a victim is choking EXCEPT:
   a. determine if victim can speak
   b. lay victim on his/her back
   c. wrap arms around chest
   d. perform abdominal thrusts
Chapter Three Test — Anatomy and Physiology • Salon Fundamentals

1. What is the study of organs and systems of the body called?
   a. anatomy  b. cosmetology  c. physiology  d. osteology

2. What is another name for histology?
   a. gross anatomy  b. microscopic anatomy  c. osteology  d. physiology

3. What is physiology?
   a. the study of the functions of organs and systems of the body
   b. the study of organs and systems of the body
   c. the study of the structures that can be seen with the naked eye
   d. the study of structures too small to be seen

4. Which of the following terms is the study of the human body as seen with the naked eye?
   a. anatomy  b. histology  c. physiology  d. gross anatomy

5. Cells are composed of a gel-like substance called:
   a. an atom  b. a molecule  c. protoplasm  d. cytoplasm

6. The basic units of living matter are:
   a. nerves  b. muscles  c. cells  d. organs

7. Which of the following is NOT an example of metabolism?
   a. building up of larger molecules from smaller ones
   b. controlling the basic functions and activities of the cell
   c. releasing energy to perform specific body functions
   d. breaking down of larger molecules or substances into small ones

8. What is the role of epithelial tissue?
   a. covers and protects body surfaces and internal organs
   b. supports, protects and holds the body together
   c. contracts to produce motion
   d. carries messages to and from the brain

9. A group of body structures that, together, perform one or more vital functions of the body is a(n):
   a. tissue  b. cell  c. organ  d. system

10. Osteology is the study of:
    a. muscles  b. digestive system  c. bones  d. organs

11. Which of the following is NOT a function of the skeletal system?
    a. allowing body movement  b. producing red and white blood cells
    c. sending and receiving body messages  d. surrounding and protecting internal organs
12. All of the following are bones of the cranium EXCEPT:
   a. frontal
   b. occipital
   c. temporal
   d. metacarpal

13. What is the maxillae?
   a. two bones of the upper jaw
   b. bones that form the eye socket
   c. bones of the lower jaw
   d. small bones in the ear responsible for detecting sound

14. The thumb has how many phalanges?
   a. 2
   b. 3
   c. 4
   d. 5

15. Which of the following phrases describes striated muscles?
   a. controlled by the autonomic nervous system
   b. respond to commands regulated by will
   c. involuntary muscles
   d. only found in the heart

16. Muscle makes up approximately what percentage of the body’s weight?
   a. 10
   b. 20
   c. 40
   d. 70

17. Myology is the study of the:
   a. cells
   b. organs
   c. muscles
   d. skeleton

18. What term means “in front of”?
   a. posterior
   b. superior
   c. anterior
   d. inferior

19. What muscle is the only muscle of its kind in the human body?
   a. striated
   b. non-striated
   c. involuntary
   d. heart

20. The midsection of a muscle is called its:
   a. belly
   b. contraction point
   c. origin
   d. insertion

21. The epicranium is covered by a large muscle called the:
   a. frontalis
   b. occipitalis
   c. auricularis
   d. epicranius

22. Muscles affected by massage are generally manipulated from the:
   a. origin to insertion
   b. insertion to origin
   c. belly to insertion
   d. insertion to belly

23. Which of the following is NOT a part of the muscle?
   a. pons
   b. belly
   c. origin
   d. insertion

24. Which muscle circles the mouth and is responsible for puckering and wrinkling the lips?
   a. risorius
   b. quadratus labii superioris
   c. oris orbicularis
   d. triangularis
25. What muscle circles the eye socket and closes the eyelid?
   a. corrugator  
b. orbicularis oculi  
c. auricularis  
d. buccinator

26. Laughter draws the mouth up and back by using what muscles?
   a. caninus  
b. zygomaticus  
c. buccinator  
d. risorius

27. What muscles are used to separate the fingers?
   a. adductor  
b. abductor  
c. extensor  
d. flexor

28. Thick-walled vessels that carry blood away from the heart are called:
   a. arteries  
b. veins  
c. lymph vessels  
d. capillaries

29. Cells that fight bacteria and other foreign substances are called leukocytes or:
   a. red blood cells  
b. plasma  
c. white blood cells  
d. hemoglobin

30. Which of the following statements is true about arteries?
    a. contain cup-like valves to prevent backflow  
b. have thicker walls than veins  
c. carry oxygen-poor blood  
d. are thin, small vessels

31. The fluid part of the blood is called:
   a. hemoglobin  
b. red blood cells  
c. white blood cells  
d. plasma

32. An adult human has how much blood circulating throughout the body?
   a. 4 to 6 pints  
b. 4 to 6 quarts  
c. 8 to 10 pints  
d. 8 to 10 quarts

33. What refers to the phase of circulation in which the blood is oxygenated in the lungs?
   a. respiration  
b. pulmonary circulation  
c. interior circulation  
d. general circulation

34. Which of the following correctly describes veins?
   a. thick-walled vessels  
b. carry blood from capillaries to the cells  
c. positioned deeper in the body than arteries  
d. carry blood from the capillaries to the heart

35. Which arteries supply blood to the face, head and neck?
   a. internal jugulars  
b. external jugulars  
c. posterior auriculars  
d. common carotid arteries

36. What is the substance that travels through glands or nodes to help filter out toxic substances?
   a. lymph  
b. hemoglobin  
c. keratin  
d. oxygen

37. What is the part of the brain responsible for mental activity and is located in the upper front portion of the cranium?
   a. cerebrum  
b. cerebellum  
c. pons  
d. medulla oblongata
38. What system is composed of sensory and motor nerves that extend from the spinal cord and brain to other parts of the body?
   a. peripheral nervous system  
   b. autonomic nervous system  
   c. zygomatic nervous system  
   d. cerebrum

39. The cranial nerve responsible for transmitting facial sensations to the brain is the:
   a. trifacial  
   b. facial  
   c. radial  
   d. ulnar

40. Which of the following nerve types carry messages from the brain to the muscles?
   a. sensory  
   b. afferent  
   c. efferent  
   d. trifacial

41. The largest of the cranial nerves is the:
   a. ophthalmic  
   b. trifacial  
   c. nasal  
   d. maxillary

42. The posterior auricular, temporal and zygomatic are all branches of which nerve?
   a. buccal  
   b. cervical  
   c. mandibular  
   d. facial

43. The digestive, respiratory and circulatory systems are controlled by the:
   a. ophthalmic branch  
   b. autonomic nervous system  
   c. voluntary nervous system  
   d. skeletal system

44. The digestive system includes all of the following items EXCEPT:
   a. pharynx  
   b. stomach  
   c. diaphragm  
   d. esophagus

45. The system responsible for taking in oxygen and exhaling carbon dioxide is the:
   a. circulatory system  
   b. excretory system  
   c. endocrine system  
   d. respiratory system

46. The excretory system is responsible for:
   a. eliminating waste products from the body  
   b. producing hormones required by the body  
   c. carrying lymph to parts of the body not reached by the circulatory system  
   d. building larger molecules from smaller ones

47. What converts and neutralizes ammonia from the circulatory system to urea?
   a. liver  
   b. skin  
   c. heart  
   d. lungs

48. The largest organ of the body is the:
   a. skin  
   b. liver  
   c. brain  
   d. stomach

49. All of the following organs belong to the excretory system EXCEPT the:
   a. skin  
   b. lungs  
   c. liver  
   d. kidneys

50. What is the name of the system that regulates the growth, reproduction and health of the body?
   a. respiratory  
   b. digestive  
   c. nervous  
   d. endocrine
Chapter Four Test — Electricity • Salon Fundamentals

1. The movement of electricity along a conductor is called:
   a. voltage  
   b. wattage  
   c. conductance  
   d. electric current

2. Since silver and copper transport electricity easily, they are called:
   a. insulators  
   b. conductors  
   c. electrons  
   d. closed circuits

3. Materials such as glass, rubber or paper do not allow electricity to flow through them and are called:
   a. loads  
   b. insulators  
   c. open circuits  
   d. closed circuits

4. An ampere is a unit of electric:
   a. pressure  
   b. strength  
   c. resistance  
   d. frequency

5. A volt is a unit of electric:
   a. pressure  
   b. strength  
   c. resistance  
   d. frequency

6. What protects people from getting shocked by electric current?
   a. metals  
   b. conductors  
   c. insulators  
   d. graphite materials

7. Which of the following descriptions identifies voltage?
   a. number of electrons flowing on a line  
   b. measure of how difficult it is to push electrons through a conductor  
   c. measure of how difficult it is to push electrons through a resistor  
   d. measure of how hard the electrons are being forced or pushed by a source

8. Material that best transports electricity is called a(n):
   a. insulator  
   b. conductor  
   c. prism  
   d. watt

9. Which of the following materials does NOT allow a current to pass through it?
   a. metal  
   b. water  
   c. carbon  
   d. alcohol

10. A unit of electrical resistance is called a(n):
    a. ohm  
    b. watt  
    c. volt  
    d. insulator

11. A measure of how much electrical energy is being used is called a(n):
    a. ohm  
    b. watt  
    c. volt  
    d. ampere

12. Electric current that flows first in one direction and then the other is called:
    a. direct  
    b. alternating  
    c. Galvanic  
    d. incandescent
13. Voltage needed, frequency required and watts the appliance consumes are indicated on the:
   a. conductor  
   b. nameplate  
   c. circuit breaker  
   d. grounding wire

14. An Underwriters Laboratory (UL) designation indicates:
   a. the appliance has been certified to operate safely under the conditions specified  
   b. it is free from all mechanical defects  
   c. the manufacturer’s warranty is doubled  
   d. it operates with less power than specified on the label

15. The two forms of electrical current are:
   a. AC & DC  
   b. AD & BC  
   c. AB & CD  
   d. hot & cold

16. Which of the following actions would be an example of closing a circuit?
   a. blowing a fuse  
   b. unplugging a lamp  
   c. turning on a light switch  
   d. turning off a circuit breaker

17. Dropping an electrical appliance into water is an example of:
   a. overloading  
   b. open circuit  
   c. closed circuit  
   d. short circuit

18. Fires in electrical circuits can occur if:
   a. the circuit is open  
   b. there is a closed path, called a circuit  
   c. the circuit breaker is manually turned to the off position  
   d. too many appliances use the same wall socket and overload the circuit

19. What type of shock passes through the nervous system?
   a. local  
   b. direct  
   c. general  
   d. indirect

20. If someone comes in contact with an electric current, you can break the circuit carrying the power by:
   a. turning off the fuse box or circuit breaker  
   b. grabbing the appliance causing the shock  
   c. unplugging the appliance using your bare hands  
   d. knocking the person out of the way using an insulator

21. What does a local shock do?
   a. causes the heart to stop  
   b. causes breathing to halt  
   c. passes through a small part of the body  
   d. always requires medical attention

22. Using electric clippers in cosmetology work would be an example of which kind of electrical effect?
   a. heating  
   b. mechanical  
   c. electrochemical  
   d. electrochemical and heating

23. Which of the following steps should NOT be followed to break the circuit when a person comes into contact with an electric current?
   a. unplug the appliance  
   b. turn off all the circuit breakers  
   c. touch the person to ground the circuit  
   d. knock the person out of the circuit using an insulator
24. The application of special electric currents that have certain effects on the skin is known as:
   a. cosmetology  b. chemotherapy  
   c. shock therapy  d. electrotherapy

25. Electric current in a conductor causes heat by:
   a. creating an open circuit  b. decreasing the watts used  
   c. increasing the resistance in the line  d. decreasing the resistance in the line

26. The direct current used in electrotherapy treatments is:
   a. Tesla  b. Faradic  
   c. Galvanic  d. Sinusoidal

27. When performing an electrotherapy procedure, what conductor is used to bring the current from the appliance to the client’s skin?
   a. watt  b. resistor  
   c. wall plate  d. electrode

28. Which process uses a negative electrode to force negatively-charged (alkaline) solutions into the skin without breaking the skin?
   a. anaphoresis  b. cataphoresis  
   c. Faradic therapy  d. Sinusoidal therapy

29. Which process uses the positive electrode to force acidic solutions into the skin without breaking the skin?
   a. anaphoresis  b. cataphoresis  
   c. Tesla therapy  d. Faradic therapy

30. Which of the following results is NOT true about cataphoresis?
   a. slows the blood flow  b. soothes nerves  
   c. softens tissues and opens pores  d. decreases redness of simple blemishes

31. Which of the following results is NOT a temporary effect of the positive pole of Galvanic Current?
   a. softens tissues  b. soothes nerves  
   c. produces an acidic reaction  d. slows blood flow by contracting the vessels

32. Which electrotherapy treatment can cause sebum to be broken down or blackheads to be liquified, as in deep-pore cleansing?
   a. Sinusoidal  b. anaphoresis  
   c. cataphoresis  d. desincrustation

33. Faradic Current is used chiefly to cause:
   a. soothing effects  b. chemical effects  
   c. muscle contractions  d. the transfer of heat

34. High Frequency and alternating current are characteristics of which type of electrotherapy?
   a. Tesla  b. Galvanic  
   c. Sinusoidal  d. direct current

35. Which of the following conditions is NOT derived through application of the High Frequency Current?
   a. improved blood circulation  b. increased rate of metabolism  
   c. decreased rate of metabolism  d. increased sebaceous glandular activity
36. The maximum amount of current used in a Galvanic treatment should not exceed:
   a. 1 ampere  
   b. 2 amperes  
   c. 10 amperes  
   d. 1 milliampere

37. Treatment with light rays is called:
   a. phoresis  
   b. light therapy  
   c. mechanical effect  
   d. combination cataphoresis

38. The chemical breakdown of the skin caused by intense heat is called:
   a. melting  
   b. psoriasis  
   c. pyrolysis  
   d. vaporizing

39. Which of the following statements is true of visible light?
   a. is also called X-ray  
   b. waves are used for radio broadcasts  
   c. is the largest portion of the electromagnetic spectrum  
   d. waves hit an object and are either absorbed or reflected

40. Which of the following types of light carries the most energy?
   a. red  
   b. violet  
   c. infrared  
   d. ultraviolet

41. Which type of light can create blue or cool tones?
   a. sunlight  
   b. invisible  
   c. fluorescent  
   d. incandescent

42. Which of the following statements is true about fluorescent lighting?
   a. is provided by an incandescent light bulb  
   b. creates more heat than incandescent lighting  
   c. can be used in tanning booths to produce a tan  
   d. is an economical and long-lasting light source

43. Which of the following terms is also known as actinic?
   a. red light rays  
   b. infrared rays  
   c. ultraviolet rays  
   d. white light rays

44. The average distance you should place an infrared lamp during a facial is about:
   a. 10”  
   b. 18”  
   c. 24”  
   d. 30”

45. What percentage of sunlight is composed of invisible rays?
   a. 12%  
   b. 50%  
   c. 80%  
   d. 100%

46. Which of the following types of light has the shortest wavelength?
   a. red  
   b. violet  
   c. infrared  
   d. ultraviolet

47. What light creates the closest substitute for natural sunlight?
   a. red  
   b. violet  
   c. fluorescent  
   d. incandescent
48. **Small doses of ultraviolet light may help the body produce:**
   a. Vitamin A  
   b. Vitamin B  
   c. Vitamin C  
   d. Vitamin D

49. **Which of the following effects is NOT a benefit of using infrared light during a facial?**
   a. increased circulation  
   b. relaxation of muscles  
   c. increased skin gland secretions  
   d. decreased skin gland secretions

50. **Overexposure to which type of light can result in skin cancer?**
   a. visible  
   b. ultraviolet  
   c. fluorescent  
   d. incandescent
Chapter Five Test — Chemistry • Salon Fundamentals

1. Which of the following items has/have definite weight and volume but no definite shape?
   a. hair  
   b. conditioners, solutions and shampoos  
   c. oxygen  
   d. ice cube

2. Which of the following conditions indicates chemical change?
   a. water to ice  
   b. water to steam  
   c. oxygen and hydrogen combining to form water  
   d. raindrops turning to snow

3. Which of the following items is NOT an example of a physical change?
   a. rusting of a nail  
   b. performing a haircut  
   c. shattering a piece of glass  
   d. performing a thermal style

4. The chemical symbol for carbon is:
   a. Ca  
   b. Co  
   c. Cb  
   d. C

5. The three main parts of an atom are:
   a. protons, neutrons and electrons  
   b. protons, elements and compounds  
   c. neutrons, shells and electrons  
   d. electrons, atoms and elements

6. The atomic number indicates:
   a. the number of neutrons in an atom  
   b. the number of electrons in an atom  
   c. the number of protons in an atom  
   d. the number of atoms in an element

7. When atoms combine chemically to create compounds, it is an example of:
   a. a chemical bond  
   b. a physical bond  
   c. trace minerals  
   d. keratin

8. Amino acids that create proteins are linked together end to end by:
   a. alkaline bonds  
   b. peptide bonds  
   c. side bonds  
   d. salt bonds

9. Putting a sodium hydroxide relaxer under a hair dryer:
   a. will link together all protein groups  
   b. could break the critical peptide bonds and destroy the protein structure  
   c. will increase the hair’s amino acid content  
   d. could turn into van der Waal’s force

10. When amino acids combine to form the protein of the hair:
    a. the hair’s amino acid content will decrease  
    b. the hair’s amino acid content will increase  
    c. they take on a spiraling configuration  
    d. they form a new amino acid group

11. Which bond is very weak individually and can be broken by heat or water, but makes up about 35% of the hair’s strength because of large numbers?
    a. van der Waal’s  
    b. disulfide  
    c. peptide  
    d. hydrogen
12. Which of the following descriptions does NOT identify a disulfide bond?
   a. can be weakened by water
   b. a peptide or end bond
   c. a bond broken and reformed during a perm procedure
   d. give hair its shape

13. The pH measurement scale indicates whether a substance is:
   a. a liquid, solid or gas
   b. organic or inorganic
   c. young or old
   d. acidic, neutral or alkaline

14. All of the following statements regarding pH are true EXCEPT:
   a. pH measurement scale ranges from 0 to 14
   b. a solution is acidic if it has more negative hydroxide ions
   c. solutions with equal hydrogen and hydroxide ions are neutral
   d. pH is a unit of measurement that indicates whether a substance is acidic, neutral or alkaline

15. When a solute is dissolved in a solvent it is a(n):
   a. suspension
   b. emulsion
   c. solution
   d. ointment

16. A solute mixed in a solvent that tends to separate if left standing is a(n):
   a. suspension
   b. emulsion
   c. solution
   d. ointment

17. Which item is formed when two or more nonmixable substances are united with the help of a binder?
   a. solutions
   b. powders
   c. ointments
   d. emulsions

18. Mixtures of organic substances and a medicinal agent are:
   a. solutions
   b. emulsions
   c. ointments
   d. suspensions

19. Mixtures of fats and oils converted to fatty acids by heat and then purified are:
   a. soaps
   b. powders
   c. ointments
   d. suspensions

20. The primary purpose for shampooing hair is to:
   a. clean hair and scalp without adversely affecting either of them
   b. increase the acidity of the hair and scalp
   c. neutralize the hair and scalp
   d. all of the above

21. Which of the following statements about surfactants is NOT true?
   a. contains a lipophilic part
   b. contains a hydrophilic part
   c. used to remove oil from the hair
   d. prevents shampoo from lathering

22. What is usually the first ingredient listed on most shampoos?
   a. hydrogen
   b. oxygen
   c. water
   d. protein

23. Why is chlorine added to the water purification process?
   a. to add blue color
   b. to kill bacteria
   c. to add minerals
   d. to add lather
24. Water can be purified by:
   a. sedimentation and filtration  
   b. neutralizing  
   c. emulsifying  
   d. shampooing

25. Which of the following statements correctly describes acid-balanced shampoos?
   a. contain low alkaline content and low concentrations of surface active agents  
   b. are usually strong and contain a high alkaline or soap base  
   c. are designed to cleanse the hair without correcting any special condition  
   d. should be used on bleached hair and dry, damaged hair

26. Which of the following statements correctly describes plain shampoos?
   a. are usually strong and contain a high alkaline or soap base  
   b. can be used on chemically treated or damaged hair  
   c. should be neutralized with an alkaline rinse  
   d. contain a low alkaline content and a low concentration of active agents

27. Which of the following statements correctly describes soapless shampoos?
   a. contains no wetting agents  
   b. are able to lather without harsh alkaline ingredients  
   c. neutralizes the pH of the scalp  
   d. are only effective in soft water

28. Which of the following shampoos would NOT be used for chemically-treated or damaged hair?
   a. plain  
   b. non-stripping  
   c. all-purpose  
   d. acid-balanced

29. A shampoo with an ingredient to treat hair and scalp problems is what type of shampoo?
   a. medicated  
   b. clarifying  
   c. dry powder  
   d. conditioning

30. A high alkaline shampoo used to remove residue and dirt build-up is an example of which type of shampoo?
   a. medicated  
   b. clarifying  
   c. powder dry  
   d. conditioning

31. Shampoo formulated for bedridden clients who cannot wet their hair is called:
   a. liquid dry shampoo  
   b. powder dry shampoo  
   c. conditioning shampoo  
   d. color shampoo

32. Shampoo containing additives to improve tensile strength and porosity of the hair is:
   a. liquid dry shampoo  
   b. powder dry shampoo  
   c. conditioning shampoo  
   d. color shampoo

33. Which of the following descriptions identifies shampoos for thinning hair?
   a. usually strong and contain a high alkaline or soap base  
   b. able to add weight to hair  
   c. obtained with a prescription  
   d. do not cause damage or weigh the hair down

34. How far can healthy hair be stretched without breaking when wet?
   a. 10%  
   b. 30%  
   c. 50%  
   d. 75%
35. Rinses, which affect mostly the surface of the hair:
   a. usually penetrate deep into the hair   b. are usually left on hair for 30 minutes before removing
   c. repair broken bonds of the hair   d. can be detrimental if allowed to build up on the hair

36. An acid rinse (pH of 2-3) designed to dissolve soap scum, untangle and separate hair and add sheen is a:
   a. creme rinse   b. medicated rinse
   c. vinegar rinse   d. conditioner

37. What product adheres to the hair shaft, even after ordinary rinsing, leaving hair easier to comb and handle?
   a. creme rinse   b. medicated rinse
   c. vinegar rinse   d. conditioner

38. What product is designed with ingredients to control minor dandruff and scalp conditions?
   a. creme rinse   b. medicated rinse
   c. vinegar rinse   d. conditioner

39. What is used for hair that has been damaged by strong alkaline shampoos, chemicals or heat styling?
   a. creme rinse   b. medicated rinse
   c. vinegar rinse   d. conditioner

40. Which conditioners have a vegetable oil base, acidic pH and are not recommended for fine or limp hair?
   a. body building   b. instant
   c. moisturizing   d. normalizing

41. Which conditioners contain a vegetable protein and are acidic, which causes the cuticle to close after alkaline chemical services?
   a. body building   b. instant
   c. moisturizing   d. normalizing

42. Which item is a formulation of several conditioners mixed to meet a special need?
   a. customized conditioner   b. creme rinse
   c. lemon rinse   d. vinegar rinse

43. Using a protein conditioner would help achieve all of the following results EXCEPT:
   a. fortify damaged areas   b. increase new hair growth
   c. alter the way the hair behaves   d. protect against further damage

44. Most ingredients for conditioners are proteins derived from:
   a. soft water   b. lemon rinses
   c. creme rinses   d. animal or vegetable materials

45. The main ingredient found in most neutralizers is either:
   a. hydrogen peroxide, sodium perborate or sodium bromate
   b. hydrogen sulfide, thioglycolic acid or ammonium hydroxide
   c. quats, disulfides or sodium hydroxide
   d. mineral water, wheat germ or dimethicones

46. A soft perm curl loosens the texture of tightly curled hair by:
   a. using a thioglycolate-based product
   b. following a thioglycolic relaxer with a sodium hydroxide relaxer
   c. using a high volume developer
   d. using a low volume developer
47. Non-reactive, direct dyes that coat the surface of the hair shaft until they are shampooed out are:
   a. long lasting semi-permanent colors  b. permanent hair colors
   c. semi-permanent colors              d. temporary colors

48. Which of the following color categories uses a low volume peroxide to develop the color molecules?
   a. long lasting semi-permanent        b. permanent
   c. semi-permanent                     d. temporary

49. Lightening hair involves oxidation of the natural melanin in the hair by:
   a. mixing peroxide and ammonia        b. mixing sodium hydroxide and thioglycolate
   c. mixing paraphenyline diamine with aniline d. all of the above

50. A product label has the ingredients listed in:
   a. order of their concentration      b. reverse order of their concentration
   c. random order                      d. alphabetical order
Chapter Six Test — Salon Business • Salon Fundamentals

1. Which of these descriptions is NOT a guideline to be used when creating a resume?
   a. list awards and special recognition  
   b. show prior employment information  
   c. provide at least eight pages of information  
   d. write the resume in a brief and concise manner

2. During a job interview it is very important to:
   a. tell a lot of stories  
   b. stay calm and be yourself  
   c. stretch the truth if necessary  
   d. tell the interviewer whatever you think he or she wants to hear

3. Salary, paid holidays, bonuses and insurance are all examples of:
   a. assets  
   b. liabilities  
   c. job benefits  
   d. job responsibilities

4. At regular intervals, an employer will discuss job performance with an employee, which is called:
   a. getting a raise  
   b. an interview  
   c. quarterly quarrels  
   d. a performance review

5. What is a list of total assets called?
   a. everything you owe  
   b. all your charges  
   c. everything you own  
   d. your daily liabilities

6. What is a list of total liabilities called?
   a. your net worth  
   b. all the money you owe  
   c. your net assets  
   d. your daily income

7. Net worth is total assets minus:
   a. total liabilities  
   b. gross assets  
   c. gross worth  
   d. borrowing capacity

8. An example of a liability on a financial statement would be:
   a. last week’s income  
   b. sales tax receipts  
   c. the balance due on your loan  
   d. any earned tips

9. A sole proprietorship is a business owned by:
   a. two or more people  
   b. a corporation  
   c. a franchise  
   d. one person

10. A form of operation in which a fee is paid to a parent corporation is a(n):
    a. partnership  
    b. corporation  
    c. franchise  
    d. entity

11. Which of the following businesses is owned by the shareholders, and is formed under legal guidelines?
    a. corporation  
    b. franchise  
    c. partnership  
    d. proprietorship

12. Location is the most important factor in:
    a. opening a salon  
    b. choosing a distributor  
    c. choosing your lawyer  
    d. choosing your accountant
13. An efficient working space for each stylist is:
   a. 50 to 75 square feet  
   b. 120 to 150 square feet  
   c. 200 to 300 square feet  
   d. over 300 square feet

14. A rental system in which the exact rental payment each month is known is called a:
   a. variable rent  
   b. fixed rent  
   c. fixed liability  
   d. variable expense

15. Which type of insurance protects the salon owner from financial loss due to an employee’s negligence?
   a. premise  
   b. product liability  
   c. malpractice  
   d. social security

16. Worker’s Compensation Insurance is needed to protect the:
   a. salon  
   b. customers  
   c. inventory  
   d. employee

17. Who must apply for a state sales tax permit before collecting taxes on products or services sold?
   a. employee  
   b. customer  
   c. lawyer  
   d. salon owner

18. The government agency that could audit income records is called the:
   a. ADA  
   b. EPA  
   c. IRS  
   d. OSHA

19. On the average, the largest expense in operating a salon is considered to be:
   a. rent  
   b. supplies  
   c. utilities  
   d. salaries or commissions

20. What is the commission structure compensation system based on to determine pay?
   a. years of service  
   b. length of hair  
   c. number of clients  
   d. starting date of employment

21. One of the best forms of advertising is a:
   a. neon sign  
   b. local paper  
   c. pleased client  
   d. window display

22. What amount of commission will a salon owner usually pay an employee for the retail sales of home care products?
   a. 2% to 5%  
   b. 8% to 15%  
   c. 20% to 25%  
   d. 50%

23. To become an asset to any salon staff, the stylist should perform all of the following actions EXCEPT:
   a. listen to clients  
   b. offer sound advice  
   c. make negative comments  
   d. communicate professionally

24. A bargain buyer is more interested in price than:
   a. quality  
   b. quantity  
   c. product name  
   d. spending money

25. To help keep an accurate inventory of supplies, it is important to maintain a(n):
   a. service record  
   b. security system  
   c. inventory control form  
   d. appointment book
Chapter Seven Test — Trichology • Salon Fundamentals

1. The root sheath found in straight hair is typically:
   a. elliptical
   b. flat
   c. oval
   d. wavy

2. Which of the following items is NOT one of the main purposes of hair?
   a. support
   b. adornment
   c. protection from cold
   d. protection from injury

3. The root sheath found in tightly curled hair is typically:
   a. round
   b. wavy
   c. elliptical
   d. square

4. Which item mixes with the body’s perspiration to form the acid mantle?
   a. sebum
   b. protein
   c. amino acid
   d. melanin

5. Mitosis takes place in the area of the hair bulb called:
   a. germinal matrix
   b. root sheath
   c. hair follicle
   d. cuticle

6. The arrector pili muscle comes from cells in the dermis and causes:
   a. hair to lay down when relaxed
   b. growing stages
   c. hair to stand on end when scared
   d. cell division

7. Which of the following items is filled with capillaries to supply nourishment to the cells around it?
   a. papilla
   b. root sheath
   c. sebaceous gland
   d. primitive hair germ

8. Which of the following terms is another name for cell division?
   a. keratinization
   b. fibrosis
   c. mitosis
   d. trichology

9. What is the hardening process that forms the three major layers of the hair?
   a. mitosis
   b. cuticle
   c. keratinization
   d. fibrosis

10. The outer covering of the hair shaft is known as:
    a. cuticle
    b. medulla
    c. sebum
    d. cortex

11. Which of the following terms identifies the central core of the hair shaft?
    a. cuticle
    b. medulla
    c. sebum
    d. cortex

12. Hair is made up primarily of which of the following substances?
    a. oil
    b. sebum
    c. protein
    d. acid

13. Hair color is darker during which stage of growth?
    a. anagen
    b. catagen
    c. telogen
    d. testing
14. The resting stage of hair growth when the hair bulb has no attached root sheath is referred to as the:
   a. anagen  
   b. catagen  
   c. telogen  
   d. active

15. Which of these factors does NOT affect hair growth?
   a. frequent exercise  
   b. disease  
   c. lack of vitamins  
   d. medication

16. Which of these factors does NOT influence the behavior of hair?
   a. heredity  
   b. temperature outside  
   c. environment  
   d. products or appliances used

17. Cilia is the technical term for:
   a. brittle hair  
   b. broken hair  
   c. eyelash hair  
   d. hair in the crown

18. Hair that is 90% cortex and 10% cuticle when compared to hair that is 60% cortex and 40% cuticle would be considered to be more:
   a. resistant to holding a perm  
   b. elastic  
   c. resistant to holding a set  
   d. resistant to relaxers

19. Melanin is found mainly in which part of the hair?
   a. cuticle  
   b. medulla  
   c. cortex  
   d. sebum

20. Bundles called melanosomes are formed by:
   a. proteins  
   b. keratin  
   c. amino acids  
   d. melanocytes

21. Melanin found in brown/black hair is:
   a. pheomelanin  
   b. eumelanin  
   c. albinism  
   d. melanosome

22. People with lighter colored hair have melanin in the:
   a. cuticle only  
   b. cortex only  
   c. cuticle and cortex  
   d. medulla only

23. A lack of pigmentation in the hair and skin is called:
   a. anagen  
   b. lanugo  
   c. albinism  
   d. alopecia

24. The degree of coarseness or fineness of the hair fiber is referred to as:
   a. density  
   b. porosity  
   c. viscosity  
   d. texture

25. What term is determined by the number of active hair follicles per square inch of scalp?
   a. texture  
   b. density  
   c. porosity  
   d. viscosity

26. The amount of hair that should be parted and wrapped around a perm rod, roller or curling iron is influenced by:
   a. texture  
   b. viscosity  
   c. porosity  
   d. density
27. Which porosity describes hair that is able to absorb the least amount of moisture, usually due to the closeness of the cuticle layers?
   a. resistant  
   b. average  
   c. extreme  
   d. uneven

28. Hair with normal ability to absorb moisture is said to have what kind of porosity?
   a. resistant  
   b. extreme  
   c. uneven  
   d. average

29. The ability of hair to stretch and return to its original shape without breaking is called:
   a. elasticity  
   b. texture  
   c. porosity  
   d. breaking point

30. Normal, dry hair is capable of being stretched to what fraction of its length?
   a. one-tenth  
   b. one-fifth  
   c. one-half  
   d. three-fourths

31. Wet hair is able to be stretched to what percent of its length?
   a. 10% to 20%  
   b. 40% to 50%  
   c. 70% to 80%  
   d. 100%

32. In humid regions hair may need:
   a. moisturizing  
   b. surface conditioning  
   c. protein conditioning  
   d. softening

33. What may need to be done to hair in a dry climate to reduce static and soften the hair fiber?
   a. chemical treatment  
   b. surface conditioning  
   c. protein conditioning  
   d. frequent shampooing

34. Fragilitis crinium is the technical name for:
   a. alopecia  
   b. split ends  
   c. ringed hair  
   d. matting

35. In severe cases of split ends it is best to:
   a. cut off the split ends  
   b. consult a physician  
   c. leave the split ends alone  
   d. let the hair grow out

36. Each hair strand will have approximately how many layers of cuticle scales?
   a. 1 to 2  
   b. 7 to 12 
   c. 30 to 40  
   d. 100 or more

37. An abraded cuticle can result from all of the following actions EXCEPT:
   a. brushing  
   b. shampooing  
   c. clipping hair back tightly  
   d. manipulating the hair when wet

38. A term applied to matting of the hair is:
   a. alopecia  
   b. pilica polonica  
   c. ringed hair  
   d. monilethrix

39. Excessive chemical hair lightening or excessive friction created by backcombing can cause:
   a. pilica polonica  
   b. alopecia  
   c. ringed hair  
   d. monilethrix
40. Lumps or swelling along the hair shaft is known as trichorrhexis nodosa or:
   a. gray hair
   b. knotted hair
   c. matted hair
   d. alopecia

41. What hair problem may be caused by an inherited defect in the hair’s keratin protein structure?
   a. pilica polonica
   b. alopecia
   c. trichorrhexis nodosa
   d. trichonodosis

42. Grayness or whiteness of hair is called:
   a. hypertrichosis
   b. canities
   c. monilethrix
   d. androgenetic alopecia

43. The loss of pigment in the hair as a person ages is called:
   a. abraded hair
   b. pilica polonica
   c. acquired canities
   d. trichorrhexis nodosa

44. An abnormal coverage of hair on the body where normally only lanugo hair appears is called:
   a. hypertrichosis
   b. monilethrix
   c. trichorrhexis nodosa
   d. pilica polonica

45. Removal methods for hypertrichosis range from tweezing to electrolysis, depending on all of the following factors EXCEPT:
   a. client preference
   b. location of the hair
   c. cosmetologist’s preference
   d. amount of hair to be removed

46. A red circular patch of small blisters caused by a vegetable parasite is known as:
   a. ringworm
   b. pityriasis
   c. split ends
   d. dry socket

47. Red, watery vesicles or pus-filled areas caused by animal parasites are described as:
   a. head lice
   b. ringworm
   c. scabies
   d. dandruff

48. Epithelial cells combined with sebum, which stick to the scalp in clusters, are known as:
   a. ringworm disease
   b. greasy dandruff
   c. dry dandruff
   d. itch mite

49. An overabundance of epithelial cells that accumulate on the scalp or fall to the shoulders is called:
   a. greasy dandruff
   b. head lice
   c. ringworm
   d. dandruff

50. Pediculosis capitis is the technical term for the infestation of:
   a. dandruff
   b. head lice
   c. itch mite
   d. ringworm

51. Pityriasis steatoides is the medical term for:
   a. ringworm
   b. greasy dandruff
   c. head lice
   d. scabies

52. Tinea is the medical term for:
   a. dry dandruff
   b. head lice
   c. ringworm
   d. scabies
53. People with what color of hair, on the average, have the fewest hair strands?
   a. black  
   b. red  
   c. blond  
   d. brown

54. The average daily hair loss is considered to be:
   a. less than 20 strands  
   b. 40 to 100 strands  
   c. 250 to 500 strands  
   d. over 1,000 strands

55. What is the term applied to the baby fine hair that is shed shortly after birth?
   a. lanugo  
   b. vellus  
   c. alopecia  
   d. follicle

56. Long, thick, pigmented hair like scalp and eyebrow hair is referred to as:
   a. vellus  
   b. lanugo  
   c. body  
   d. terminal

57. If the scalp appears abnormal at all because of hair loss, a client should see:
   a. a dermatologist  
   b. another cosmetologist  
   c. a therapist  
   d. a podiatrist

58. The most common form of hair loss in both men and women is:
   a. androgenetic alopecia  
   b. exposure to sunlight  
   c. telogen effluvium  
   d. exposure to chlorine

59. Alopecia, or excessive hair loss, may be caused by any one of the following EXCEPT:
   a. fungal infection  
   b. bacterial infection  
   c. parasitic organism  
   d. inflammatory disease of the scalp

60. The thickness of the hair covering the scalp is referred to as its:
   a. density  
   b. pattern  
   c. porosity  
   d. elasticity

61. Sudden hair loss in round or irregular patches without the display of an inflamed scalp is referred to as:
   a. postpartum alopecia  
   b. alopecia areata  
   c. telogen effluvium  
   d. traumatic alopecia

62. The premature shedding of hair in the resting phase is called:
   a. telogen effluvium  
   b. alopecia areata  
   c. traumatic alopecia  
   d. postpartum alopecia

63. Hair loss that can result from childbirth, shock, drug intake or fever is called:
   a. alopecia areata  
   b. postpartum alopecia  
   c. traction alopecia  
   d. telogen effluvium

64. Hair loss caused by excessive pulling or twisting on the hair, or by chemical damage is called:
   a. areata  
   b. traumatic alopecia  
   c. terminal  
   d. telogen effluvium

65. Traction alopecia can be caused by:
   a. loose chignons  
   b. tight corn rows  
   c. protein conditioners  
   d. stress
66. Excessive application of permanent wave solution can cause temporary hair loss called:
   a. telogen effluvium  b. postpartum alopecia
   c. alopecia areata   d. traction alopecia

67. Products claiming hair regrowth or hair loss prevention cannot be marketed without which agency’s review and approval?
   a. OSHA  b. EPA
   c. USDA   d. FDA

68. Cosmetic hair thickeners are products designed to produce which of the following results?
   a. hair growth  b. volume
   c. melanin production  d. hair loss prevention

69. Non-medical options for hair loss include:
   a. wigs or toupees  b. hair plugs
   c. scalp reductions  d. hair transplants

70. Cleansing the scalp and hair by removing dirt, oils and product build-up is the purpose of:
   a. scalp massage  b. shampooing
   c. draping  d. perming

71. Which term is the scientific method of manipulating the body by rubbing, pinching, tapping, kneading or stroking with the hands, fingers or an instrument?
   a. cosmetology  b. trichology
   c. anatomy  d. massage

72. When dealing with a client, a professional cosmetologist is responsible for all of the following procedures EXCEPT:
   a. safety  b. comfort
   c. transportation  d. protection

73. Which of the following statements is NOT true about draping?
   a. performed prior to hair care service  b. protects client’s skin and clothing
   c. performed after client removes jewelry   d. performed after shampooing is complete

74. What type of cape is generally used for shampooing, wet haircutting, wet styling or chemical services?
   a. plastic or waterproof cape  b. cloth cape
   c. double-layered cloth cape  d. light weight cape

75. Following a shampoo service it is important to do this before performing the haircutting service:
   a. replace the towel with a neck strip and appropriate cape
   b. turn the towel over in order to have a clean looking towel
   c. replace the towel with another towel wrapped around the neck
   d. remove the neck strip or towel

76. What item should be used for dry styling or dry haircutting that is more comfortable for a client and allows dry hair to slide to the floor more easily?
   a. towel  b. plastic or waterproof cape
   c. cloth cape  d. heavy weight cape

77. Prior to applying a hair color it is important to:
   a. medicate the scalp  b. read manufacturer’s directions
   c. massage the scalp  d. shampoo the hair
78. Hair that is dry and brittle should be cleaned with shampoo that is:
   a. neutral  
   b. acid balanced  
   c. highly alkaline  
   d. pH-balanced

79. Many regulating agencies require all of the following actions EXCEPT:
   a. use of a neck strip  
   b. prevent direct contact with the client's skin and the cape  
   c. use of a laundered cape  
   d. shampoo prior to draping

80. Which type of water contains minerals and does not allow shampoo to lather freely?
   a. warm  
   b. cold  
   c. soft  
   d. hard

81. Before applying the water stream to a client's scalp when shampooing, always:
   a. monitor the water temperature  
   b. add shampoo  
   c. have the client put on protective eye wear  
   d. ask the client to test the water temperature

82. Always begin brushing the hair by:
   a. brushing from the scalp outward  
   b. brushing the ends first  
   c. wetting the hair first  
   d. brushing the scalp area first

83. Brushing the hair prior to a shampoo service accomplishes all of the following EXCEPT:
   a. removing tangles  
   b. removing dust and dirt  
   c. stimulating blood circulation  
   d. decreasing blood circulation

84. Scalp massage involves manipulation performed on the scalp to relax the muscles and stimulate:
   a. blood circulation  
   b. relaxation  
   c. the hair shaft  
   d. the cortex

85. What kind of massage uses light, gliding strokes or circular motions made with the palms of the hands or pads of the fingertips?
   a. petrissage  
   b. tapotement  
   c. friction  
   d. effleurage

86. What kind of massage uses heavy kneading and rolling of the muscles?
   a. petrissage  
   b. tapotement  
   c. friction  
   d. vibration

87. A circular movement with no gliding used on the scalp and applied with the fingertips or palms is known as:
   a. tapotement  
   b. vibration  
   c. friction  
   d. petrissage

88. Frequent use of cream rinses and conditioners can result in:
   a. shiny hair  
   b. dull and lifeless hair  
   c. longer hair  
   d. matted hair

89. What type of shampoos cleanse the hair without correcting any special conditions?
   a. all-purpose  
   b. medicated  
   c. clarifying  
   d. anti-dandruff

90. What type of rinse is used after a color service to prevent the color from fading?
   a. cream  
   b. color  
   c. medicated  
   d. acid-balanced
91. What treatment adds a refreshing, stimulating feeling to the scalp and may have mild antiseptic properties?
   a. essential oil
   b. scalp toner
   c. moisturizing agent
   d. acid rinse

92. What conditioner is made from protein and will displace excess moisture and provide more body to the hair?
   a. instant
   b. body building
   c. moisturizing
   d. normalizing

93. A shampoo that will improve the tensile strength and porosity of the hair is a(n):
   a. color shampoo
   b. medicated shampoo
   c. conditioning shampoo
   d. plain shampoo

94. Avoid giving a scalp massage prior to all of the following services EXCEPT:
   a. relaxing healthy hair
   b. coloring healthy hair
   c. perming healthy hair
   d. shampooing healthy hair

95. What term is used to describe the combination of the sense of smell and the use of plant extracts and their healing abilities?
   a. electrology
   b. massage therapy
   c. aromatherapy
   d. trichology
Chapter Eight Test — Design Decisions • Salon Fundamentals

1. Design decision considerations involve all of the following techniques EXCEPT:
   a. ability to communicate
   b. knowledge of the body and its proportions
   c. understanding of design composition
   d. viewing the client’s baby photos

2. Tall and lanky is an example of:
   a. body shape
   b. hairstyle
   c. facial shape
   d. profile

3. What body shape needs a hairstyle with height and volume on the top?
   a. tall and lanky
   b. short and sturdy
   c. average
   d. average with a long neck

4. Narrow shoulders are enhanced by all of the following design lines EXCEPT:
   a. horizontal lines
   b. lines that create an A shape
   c. flat, wide and oval lines
   d. lines that create a V shape

5. When determining facial shape, which of the following areas is NOT a consideration?
   a. hairline
   b. bone structure
   c. the widest area
   d. the least dominant area

6. Which of the following techniques should NOT be considered if the client has a diamond facial shape?
   a. adding width at the jawline
   b. adding width at the forehead
   c. adding width at the cheekbones
   d. using a side part and diagonal fringe

7. A stylist should NOT accentuate the narrowness at the temples and width at the jawline in which type of
   facial shape?
   a. pear
   b. heart
   c. square
   d. diamond

8. A dominant, protruding forehead and chin with a small nose are characteristics of a:
   a. straight profile
   b. concave profile
   c. convex profile
   d. short profile

9. Which of the following terms is NOT one of the three profile types?
   a. straight
   b. round
   c. convex
   d. concave

10. Persons with protruding ears should wear their hair:
    a. behind the ears
    b. with volume and fullness at the sides
    c. short and close
    d. pulled back in a ponytail

11. Examples of cool colors are green, violet and:
    a. blue
    b. yellow
    c. orange
    d. red

12. A lighter styling product that doesn’t weigh down the hair is good to use on:
    a. thick hair
    b. medium hair
    c. thin hair
    d. dark hair
13. Which of the following terms does not describe hair texture?
   a. fine  b. blond
   c. coarse  d. medium

14. The outward reflection of your inner thoughts, feelings, values and attitudes is your:
   a. posture  b. profile
   c. image  d. personality

15. A hairstyle with a natural, functional color that doesn’t draw attention might be preferred by a(n):
   a. outgoing client  b. reserved client
   c. loud client  d. energetic client

16. The six main clothing styles include natural, romantic, dramatic, gamine, classic and:
   a. fancy  b. dark
   c. casual  d. bright

17. Which of the following terms is not one of the three major design elements?
   a. form  b. color
   c. texture  d. composition

18. Which of the following statements describes diagonal lines used in design?
   a. soften angular facial shapes  b. are at a right angle to the horizon
   c. lead the eye to a focal area  d. add weight or bulk when cut into a shape

19. Balance is a term used to describe:
   a. the silhouette of an object  b. a state of equilibrium
   c. a major design element  d. the speed of a hairstyle

20. Which of the following descriptions identifies asymmetrical balance?
   a. weight is positioned equally from a center axis
   b. balance line is horizontal
   c. mirror image from side to side
   d. weight is positioned unequally from a center axis
Chapter Nine Test — Haircutting • Salon Fundamentals

1. In order to achieve the desired style you and your client have in mind, begin with a good:
   a. texture  
   b. perm  
   c. haircut  
   d. color

2. The foundation of every haircut is:
   a. texture  
   b. color  
   c. form  
   d. length

3. Horizontal lines are described as:
   a. up and down  
   b. parallel to the horizon  
   c. slanted  
   d. curved

4. What part of a haircut produces its form?
   a. length arrangement  
   b. color  
   c. texture  
   d. porosity of the hair

5. Which of the following statements describes vertical lines?
   a. lines that go straight up and down  
   b. lines that go left to right  
   c. lines that slant  
   d. lines that are convex

6. What is meant by unactivated texture?
   a. a smooth texture  
   b. a rough texture  
   c. when the ends of the hair strands are showing  
   d. a wet look

7. A wedge or 45° angle cut is also known as a(n):
   a. solid form  
   b. graduated form  
   c. increase-layered form  
   d. uniformly layered form

8. A layered cut or 90° angle cut is known as a(n):
   a. uniformly layered form  
   b. solid form  
   c. graduated form  
   d. increase-layered form

9. All of the following descriptions are true about the uniformly layered form EXCEPT:
   a. circular shape  
   b. activated texture  
   c. same length throughout  
   d. rectangular or oval shape

10. What type of form is also known as a box cut?
    a. combination  
    b. solid  
    c. square  
    d. graduated

11. What tool provides a clean, blunt edge or line?
    a. shears  
    b. taper shears  
    c. razor  
    d. trimmer

12. Which tool generally cuts hair most quickly?
    a. razor  
    b. shears  
    c. clippers  
    d. taper shears
13. When cutting with a razor, all of the following results are achieved EXCEPT:
   a. ends are tapered
   b. softer appearance to hair
   c. a diffused form line appears
   d. regular alternation of short and long lengths

14. What part on a pair of shears controls the still or stationary blade?
   a. finger grip
   b. thumb grip
   c. wrist action
   d. tension screw

15. What part on a pair of shears controls the moveable or action blade?
   a. finger grip
   b. thumb grip
   c. wrist action
   d. tension screw

16. What type of cutting position is commonly used for cutting solid forms?
   a. palm up
   b. palm to palm
   c. palm down
   d. on top of the fingers

17. Which of the following shears has the least amount of spacing between teeth?
   a. taper 8 shears
   b. taper 16 shears
   c. taper 32 shears
   d. channeling shears

18. The apex refers to what part of the head?
   a. top
   b. side
   c. front
   d. bottom

19. The term used for dividing the head into workable areas for the purpose of control is called:
   a. texturizing
   b. positioning
   c. designing
   d. sectioning

20. What type of distribution results in a 90° angle from its parting?
   a. shifted
   b. parallel
   c. perpendicular
   d. nonparallel

21. Projection is also known as:
   a. perpendicular
   b. parallel
   c. directional distribution
   d. elevation

22. A moveable guide that consists of a small amount of previously cut hair is known as what type of design line?
   a. stationary
   b. parallel
   c. controllable
   d. mobile

23. All of the following statements are true about texturizing EXCEPT:
   a. reduces bulk
   b. increases bulk
   c. creates visual texture
   d. involves cutting shorter lengths within the form

24. Generally, medium texture hair should be texturized how far away from the scalp?
   a. ½”
   b. 1”
   c. 1½”
   d. 2”

25. A cutting technique used to define the perimeter hairline is called:
   a. texturizing
   b. slithering
   c. etching
   d. outlining
Chapter Ten Test — Hairstyling • Salon Fundamentals

1. What do texture, direction and movement combine with to create hairstyles?
   a. molding  
   b. form  
   c. fingerwaves  
   d. strength

2. All of the following descriptions identify texture character EXCEPT:
   a. waves  
   b. curls  
   c. spiral curls  
   d. straight hair

3. Distribution is classified as either parallel or:
   a. radial  
   b. upward  
   c. downward  
   d. spiral

4. What term is generally classified as straight or curved?
   a. texture  
   b. curl  
   c. movement  
   d. form

5. Lines that extend from multiple points and travel an equal distance from each other are called:
   a. motion  
   b. parallel  
   c. radial  
   d. texture

6. Lines that radiate outward from a single point, like the spokes of a wheel, are called:
   a. motion  
   b. parallel  
   c. radial  
   d. curved

7. Which shape is generally recognized as the ideal face shape?
   a. oval  
   b. oblong  
   c. square  
   d. round

8. As a rule, center parts work well with what type of face shape?
   a. oval  
   b. oblong  
   c. square  
   d. long and thin

9. Molding is the term used for combing what type of hair into the desired position?
   a. dry  
   b. curly  
   c. wet  
   d. crimped

10. What kind of illusion can be created by forming a part low on the side of the head and combing the hair across the top?
    a. length  
    b. width  
    c. thickness  
    d. depth

11. The most common straight shapes are the square, triangle and:
    a. hexagon  
    b. rectangle  
    c. circle  
    d. oval

12. An example of a curved shape used in sectioning the hair is a(n):
    a. rectangular  
    b. triangular  
    c. oblong  
    d. square
13. When sectioning the hair, which shapes are used to move the hair in one direction, generally away from the face?
   a. oval  
   b. rectangular  
   c. oblong  
   d. circle

14. What type of movement is created by a single oblong?
   a. “C”-shaped movement  
   b. “S”-shaped movement  
   c. figure eight  
   d. “O”-shaped movement

15. When two oblongs alternate, they create a(n):
   a. “C”-shaped movement  
   b. “S”-shaped movement  
   c. figure eight  
   d. “O”-shaped movement

16. Lines that subdivide shapes or sections to help distribute and control the hair are:
   a. roller lengths  
   b. forms  
   c. partings  
   d. bases

17. What is the section of curl between the scalp and the first turn of the roller called?
   a. form  
   b. base  
   c. circle  
   d. stem

18. What part of a curl is the hair that is positioned around the roller?
   a. base  
   b. stem  
   c. circle  
   d. form

19. Base control is the combination of the size of the base and, in relation to the base, the position of the:
   a. brush  
   b. curl  
   c. iron  
   d. head

20. The base control used within a hairstyle affects the amount of closeness (flatness) in the hairstyle or the amount of lift, which is also referred to as:
   a. elevation  
   b. size of the base  
   c. volume  
   d. bulk

21. An on-base tool placement will result in the strongest base strength and:
   a. the most volume  
   b. the longest curl  
   c. the smallest diameter  
   d. the prettiest texture

22. Using a cushion brush to brush all the way to the scalp to integrate the bases is called:
   a. relaxing the set  
   b. indentation  
   c. sectioning  
   d. detailing

23. What product adds shine and texture?
   a. mousse  
   b. pomade  
   c. aerosol hairspray  
   d. non-aerosol hairspray

24. What product is used to prepare and protect the hair during pressing to prevent scorching and breakage?
   a. pressing oil  
   b. gel  
   c. mousse  
   d. aerosol hairspray

25. Blow drying is another term for:
   a. scrunching  
   b. backcombing  
   c. thermal ironing  
   d. air forming
26. A form of finger styling that involves squeezing the hair to introduce a texture pattern that the hair responds to naturally is called:
   a. scrunching  
   b. thermal ironing  
   c. hair pressing  
   d. backcombing

27. Hair pressing is another name for:
   a. scrunching  
   b. silking  
   c. wet styling  
   d. fingerwaving

28. What type of hair can be resistant to hair pressing?
   a. fine  
   b. medium  
   c. coarse, tightly curled  
   d. thin

29. Marcel Grateau was the first to introduce:
   a. thermal irons  
   b. fingerwaving  
   c. blow dryers  
   d. hairstyling

30. Which type of hair is the least difficult to press?
   a. fine  
   b. medium  
   c. coarse  
   d. tightly curled

31. Manipulation of a thermal iron when styling involves all of the following techniques EXCEPT:
   a. rolling the iron  
   b. quick clicking movement  
   c. maintaining a closed clamp  
   d. opening and closing the clamp

32. All of the following factors are true when using a thermal iron on tinted, white or very fine hair EXCEPT:
   a. lower iron temperature is used  
   b. highest iron temperature is used  
   c. hot iron is closed lightly on a damp towel before curling  
   d. iron is tested on hair prior to service to prevent scorching

33. An undulating thermal iron will produce what type of pattern?
   a. figure eight  
   b. “S” pattern  
   c. “O” pattern  
   d. “C” pattern

34. Which of the following steps should NOT be taken if a burn occurs on your client during a thermal styling procedure?
   a. flush with cold water  
   b. flush with hot water  
   c. blot dry  
   d. apply first-aid cream

35. When performing an air-forming procedure on a solid form, which of the following steps is taken first?
   a. detangle hair  
   b. direct airflow on top of brush  
   c. remove excess moisture  
   d. section the head

36. Which of the following steps is NOT included in the completion phase of air forming?
   a. offer a prebook visit to client  
   b. use volume base control with a round brush  
   c. disinfect implements and clean workstation  
   d. wash your hands with soap

37. All of the following statements are TRUE when working with double-processed hair EXCEPT:
   a. avoid high temperatures from the blow dryer  
   b. avoid high temperatures from the thermal iron  
   c. no additional care is needed  
   d. use thermal-protectant products
38. A fingerwave connects two oblong shapes by means of a:
   a. pincurl  
   b. parting  
   c. skip wave  
   d. ridge

39. Molded designs such as fingerwaves, pincurls and roller sets are all included in:
   a. wet styling  
   b. long-hair styling  
   c. thermal styling  
   d. short-hair styling

40. Sculpture curl is another name for a:
   a. pincurl  
   b. skip wave  
   c. fingerwave  
   d. volume wave

41. Flat pincurls are used to achieve:
   a. fullness  
   b. fingerwaves  
   c. closeness  
   d. volume

42. What term determines the amount of movement a pincurl will have?
   a. base  
   b. stem  
   c. circle  
   d. shape

43. What type of curl is used to create hollow space and flair?
   a. indentation pincurls  
   b. flat pincurls  
   c. volume pincurls  
   d. skip waves

44. Alternating triangle base shapes helps to avoid:
   a. closeness  
   b. splits  
   c. volume  
   d. texture

45. A half-off base pincurl is also known as a(n):
   a. full-stem  
   b. half-stem  
   c. no-stem  
   d. on-stem

46. What is used to keep the base flat while curving the stem with a comb when forming an indentation pincurl?
   a. spine of the comb  
   b. tail of the comb  
   c. little finger  
   d. index finger

47. A skip wave is a combination of flat pincurls and:
   a. transitional waves  
   b. fingerwaves  
   c. volume waves  
   d. barrel waves

48. Backbrushing achieves all of the following EXCEPT:
   a. ratting  
   b. matting  
   c. relaxing  
   d. French lacing

49. A visible braid is also known as what type of braid?
   a. two strand  
   b. three-strand  
   c. French  
   d. invisible

50. The French twist is also known as the:
   a. visible braid  
   b. French braid  
   c. vertical roll  
   d. horizontal roll
Chapter Eleven Test — Wigs And Hair Additions • Salon Fundamentals

1. Which of the following items are designed to cover the entire head and are worn for specific purposes?
   a. wigs
   b. hairpieces
   c. wiglets
   d. cascades

2. Human-hair wigs are generally of what origin?
   a. African
   b. South American
   c. Canadian
   d. Asian or European

3. Synthetic wigs can be distinguished from human-hair wigs by holding a strand over a match flame. When tested, synthetic fiber will:
   a. produce an odor
   b. burn slowly
   c. melt or burn rapidly
   d. change color

4. How many different colors are there on the J and L color ring for wigs and hairpieces?
   a. 30
   b. 50
   c. 70
   d. 90

5. Which of the following statements is NOT true of capless wigs?
   a. they are the most popular form of wigs
   b. they are cool and comfortable to wear
   c. they are not common, making them difficult to buy
   d. they are very light in weight

6. Which of the following characteristics does NOT describe a capless wig?
   a. weighs only a few ounces
   b. most popular form of wigs
   c. consists of an elasticized mesh-fiber base
   d. consists of rows of hair wefts sewn to elastic

7. A vertical alteration to remove width in the nape area is called a:
   a. dart
   b. tuck
   c. vertical tuck
   d. seam

8. Coloring procedures used on human-hair wigs or hairpieces can include temporary rinses, semi-permanent colors and:
   a. permanent dyes
   b. fillers or low-level oxidative colors
   c. food coloring
   d. metallic dyes

9. Which of the following statements is NOT true?
   a. wigs made with human hair need to be cleaned more often than those made of synthetic fibers
   b. a razor should not be used on synthetic wigs
   c. you should not put a synthetic wig under a dryer
   d. coloring procedures are effective on synthetic wigs

10. Coloring procedures used on human-hair wigs or hairpieces can include all of the following procedures EXCEPT:
    a. temporary rinses
    b. semi-permanent colors
    c. high-level (lighter) oxidative colors
    d. fillers or low-level (darker) oxidative colors
11. Which hair addition is made up of hair fibers six inches or less in length attached to a round-shaped, flat base?
   a. wiglet  
   b. chignon  
   c. switch  
   d. curl segment

12. A hairpiece consisting of long hair fiber attached to an oblong-shaped dome base is called a:
   a. wiglet  
   b. fall  
   c. cascade  
   d. switch

13. What type of hairpiece consists of individual pieces of curly hair worn to create a particular fashion look?
   a. braid  
   b. curl segment  
   c. chignon  
   d. switch

14. A hairpiece with a base that covers the crown, occipital and nape areas is called a:
   a. switch  
   b. chignon  
   c. braid  
   d. fall

15. A fairly long, bulky segment of looped hair usually sewn to a wire base or tied into a strong cord is called a:
   a. switch  
   b. curl segment  
   c. chignon  
   d. toupee

16. Loose hair fiber intended for attachment to a client’s own hair is called a:
   a. hair addition  
   b. fall  
   c. wiglet  
   d. cascade

17. Hair additions are an appropriate choice for clients who want to add length, density, texture and/or:
   a. short hair  
   b. cascade  
   c. wiglet  
   d. color

18. Straight or curved needles with what type of ends are used to sew wefts to braided tracks?
   a. blunted  
   b. pointed  
   c. sharpened  
   d. colored

19. Which of the following braids are used as a support structure to a sewn hair weft?
   a. any on-the-scalp braids  
   b. three-strand off-the-scalp braid  
   c. three-strand on-the-scalp braid  
   d. any off-the-scalp braids

20. Which method of applying hair additions requires a patch test?
   a. sewing  
   b. braiding  
   c. bonding  
   d. stitching
Chapter Twelve Test — Chemical Texturizing (Perming) • Salon Fundamentals

1. The physical and chemical process of making straight hair curly is called:
   a. relaxing  
   b. coloring  
   c. perming  
   d. curl reforming

2. The main ingredient found in an acid wave is:
   a. sodium hydroxide  
   b. calcium hydroxide  
   c. glycerol monothioglycolate  
   d. potassium hydroxide

3. Thioglycolic acid and ammonia are used to formulate:
   a. alkaline wave solutions  
   b. acid wave solutions  
   c. neutralizers  
   d. conditioners

4. The chemical phase of perms involves all of the following EXCEPT:
   a. applying neutralizer  
   b. applying perm solution  
   c. wrapping hair around the perm tool  
   d. rinsing the perm solution from the hair

5. The two basic methods of wrapping hair around a tool are:
   a. bricklay and contour  
   b. croquignole and spiral  
   c. spiral and bricklay  
   d. twisted and spiral

6. Which technique uses one end paper folded in half?
   a. spiral  
   b. bookend  
   c. double-slat  
   d. cushion

7. What type of rods produce curls or waves that are uniform throughout the hair strands?
   a. concave  
   b. spiral  
   c. straight  
   d. bookend

8. Large diameter rods do NOT produce which of the following results?
   a. firm curls  
   b. large curls  
   c. wave formations  
   d. body waves

9. The base is the area between two:
   a. sections  
   b. lengths  
   c. tools  
   d. partings

10. Water left in the end papers after rinsing the perm solution will:
    a. cause severe breakage  
    b. create a longer-lasting curl  
    c. give the hair more luster  
    d. dilute the neutralizer and weaken the curl formation

11. The four basic tool positions are on base, half-off base, underdirected and:
    a. overdirected  
    b. highly directed  
    c. one time overdirected  
    d. off base

12. With an underdirected tool position, the base size is at least how many times the diameter of the tool?
    a. ½  
    b. 1 ½  
    c. 3  
    d. 4

13. The rectangle wrap is also called the:
    a. bricklay pattern  
    b. spiral pattern  
    c. 9-block pattern  
    d. double-halo pattern
14. Which of the following patterns positions tools in a staggered configuration?
   a. rectangle  b. bricklay  
   c. double-halo  d. oblong

15. The drop crown wrap is also called a(n):
   a. perimeter perm  b. alkaline perm  
   c. bricklay wrap  d. piggyback perm

16. Strong disulfide bonds are found in which layer of the hair?
   a. medulla  b. cuticle  
   c. cortex  d. base

17. Disulfide bonds are also referred to as which type of bonds?
   a. hydrogen bonds  b. salt bonds  
   c. S-S bonds  d. waving bonds

18. What element do most acid waves use along with tension and waving lotion to process hair?
   a. heat  b. cold  
   c. alkalinity  d. drying

19. What form does a positive test curl take during processing?
   a. no change  b. no grouping  
   c. an “S” pattern  d. a spiral pattern

20. Which waving solution is not recommended for porous or damaged hair?
   a. acid  b. heat  
   c. endothermic  d. alkaline

21. Alkaline waves carry a pH of:
   a. 4.5 to 5.5  b. 6.0 to 7.5  
   c. 8.0 to 9.5  d. 10 to 14

22. The pH of a neutralizer will range from:
   a. 2.5 to 7  b. 7.9 to 8  
   c. 9 to 10.5  d. 11 to 12.5

23. What product rebonds and restores the disulfide bonds?
   a. perm solution  b. conditioner  
   c. shampoo  d. neutralizer

24. Hydrogen peroxide, sodium perborate or sodium bromate are commonly used in:
   a. alkaline perm solutions  b. acid perm solutions  
   c. conditioners  d. neutralizers

25. Which waving solution processes without heat?
   a. acid  b. endothermic  
   c. exothermic  d. alkaline

26. Which of the following chemicals is NOT one of the main ingredients found in most neutralizers?
   a. potassium  b. sodium bromate  
   c. sodium perborate  d. hydrogen peroxide
27. **Hair should be wrapped without tension when using:**
   a. endothermic acid waves  
   b. exothermic acid waves  
   c. acid waves without heat  
   d. alkaline waves

28. **It is essential to completely rinse the perm solution before applying the:**
   a. conditioner  
   b. shampoo  
   c. neutralizer  
   d. relaxer

29. **Which perms have a pH range of 6.9 to 7.2?**
   a. acid  
   b. alkaline  
   c. relaxers  
   d. cold

30. **Which waving solution processes the fastest because of higher pH?**
   a. acid  
   b. alkaline  
   c. heat  
   d. exothermic

31. **Which waving solution causes minimal swelling and should be wrapped with firm, even tension?**
   a. acid  
   b. cold  
   c. alkaline  
   d. warm

32. **Leaving the neutralizer on longer than recommended can:**
   a. cause damage  
   b. create a firmer curl pattern  
   c. create an appearance with more luster  
   d. add volume

33. **Which type of waving solution is recommended for color treated, highly porous or previously permed hair?**
   a. acid  
   b. alkaline  
   c. cold  
   d. shock

34. **The ability of the hair to absorb moisture is called:**
   a. porosity  
   b. elasticity  
   c. texture  
   d. density

35. **The hair’s ability to stretch and return to its original shape is called:**
   a. elasticity  
   b. porosity  
   c. texture  
   d. density

36. **Which of the following statements is NOT true about acid perms?**
   a. better for fragile hair  
   b. slower processing time  
   c. create soft, natural curls  
   d. better for use on resistant hair

37. **Which of the following descriptions does NOT identify the meaning of porosity?**
   a. the hair’s ability to stretch  
   b. the hair’s ability to retain liquids  
   c. the hair’s ability to absorb liquids  
   d. the hair’s ability to absorb perming solution

38. **What characteristic of hair is generally referred to as fine, medium or coarse?**
   a. texture  
   b. porosity  
   c. elasticity  
   d. density

39. **The number of hair fibers per square inch of the scalp is called:**
   a. porosity  
   b. elasticity  
   c. texture  
   d. density
40. What product is applied to the client’s skin before a perm to protect the skin?
   a. perm solution   b. neutralizer
   c. protective cream   d. ammonia

41. What item determines the size and shape of the new curl configuration?
   a. perm solution   b. neutralizing solution
   c. hair color   d. perm rod

42. All of the following are true statements regarding infection control and safety procedures when performing a perm service EXCEPT:
   a. may proceed with perm if abrasions are present
   b. avoid perming damaged hair that shows breakage
   c. protect client’s clothing with proper draping
   d. never perm hair that has been treated with a sodium hydroxide or no-lye relaxer

43. Proper draping procedures for chemical services accomplish all of the following EXCEPT:
   a. preventing burns   b. preventing skin irritation
   c. protecting the client’s clothing   d. placing cape between client and chair back

44. Which of the following statements is TRUE about a preliminary test curl?
   a. avoid shampooing prior to testing   b. helps determine how a client’s hair will react to a perm
   c. barrier cream is not necessary   d. avoid testing hair that has been bleached

45. Which perm wrap pattern helps to avoid splits between bases?
   a. rectangle   b. bricklay
   c. circular   d. spiral

46. Which wrapping procedure is used on medium to longer hair to achieve an elongated curl pattern?
   a. rectangle   b. bricklay
   c. spiral bricklay   d. double halo

47. Weak or limp curls can be caused by:
   a. underprocessing   b. overprocessing
   c. using rods that are too small   d. excessive rinsing

48. Frizzy curls can be the result of:
   a. too much conditioner   b. not enough perm solution
   c. overprocessing   d. underprocessing

49. Hair wound on the rods with too much tension can cause:
   a. breakage   b. unpleasant odors
   c. the hair to lighten more than anticipated   d. the hair to darken slightly after the perm service
Chapter Twelve Test — Chemical Texturizing (Relaxing And Curl Reforming) • Salon Fundamentals

1. **What ingredient(s) do no-base chemical relaxers contain to protect the hair and scalp from irritation?**
   a. sodium hydroxide
   b. oil and conditioning agents
   c. purified water
   d. magnesium

2. **Ammonium thioglycolate relaxers are also referred to as:**
   a. sensitive relaxers
   b. thio relaxers
   c. no-lye relaxers
   d. sodium hydroxide relaxers

3. **The physical phase of a chemical relaxing treatment includes: smoothing the hair, rinsing the product from the hair and applying:**
   a. neutralizer or neutralizing shampoo
   b. styling product
   c. straightening product
   d. protective cream

4. **What is another name for neutralizing shampoo?**
   a. stabilizer
   b. mousse
   c. base
   d. regulator

5. **What condition determines the processing time and proper relaxer strength to use?**
   a. hair’s texture, elasticity, porosity
   b. natural hair color
   c. length of the hair
   d. only the elasticity of the hair

6. **Which type of hair color can be applied after a sodium hydroxide relaxer service?**
   a. metallic dyes
   b. semi-permanent hair color
   c. high-lift hair color
   d. permanent hair color

7. **What relaxer strength would be used on curly to medium-textured hair with an ammonium thioglycolate relaxer?**
   a. mild
   b. regular
   c. super
   d. maximum

8. **A sodium hydroxide relaxer service should NOT be performed on:**
   a. hair that has been pre-lightened (bleached)
   b. hair that is short
   c. extremely curly hair
   d. fine textured hair

9. **Which of the following statements is NOT a criterion used when creating a new curl pattern using a chemical relaxer?**
   a. determine the client’s natural hair color
   b. determine the existing curl pattern
   c. determine the desired curl pattern
   d. determine the processing time and amount of smoothing

10. **Sodium hydroxide relaxers are generally used on what type of hair?**
    a. tightly curled
    b. non-resistant
    c. wavy
    d. straight

11. **Another name for the comb test, which helps determine if additional smoothing is required, is the:**
    a. relaxation test
    b. degree of straightness test
    c. stages of reduction test
    d. smoothing test

12. **The three methods for applying the relaxer are the brush, comb or:**
    a. fingers
    b. iron
    c. bottle
    d. spray bottle
13. A technique used to loosen or relax tightly curled hair patterns by approximately 50% of their natural shape is called:
   a. virgin relaxer  b. relaxer retouch
   c. partial relaxer  d. curl diffusion or chemical blow-out

14. During a chemical relaxer application, the porosity of the hair affects the:
   a. amount of rinsing needed  b. processing time
   c. tools used  d. type of relaxer used

15. To reharden or lock newly straightened hair into its new, straight shape, what type of shampoo would you use?
   a. neutralizing  b. clarifying
   c. medicated  d. conditioning

16. What protects the scalp and hairline from caustic chemicals?
   a. protective base cream  b. sealer
   c. conditioner  d. hand lotion

17. Relaxers are applied midstrand because body heat from the scalp will:
   a. diffuse it throughout the hair  b. cause it to melt
   c. allow it to spread upward to the scalp  d. cause it to harden

18. Virgin thio relaxers may be applied after all of the following EXCEPT:
   a. a light shampoo  b. a vigorous shampoo
   c. an analysis of hair and scalp  d. a strand test and an elasticity test

19. What is the name for a chemical service designed to change tightly curled hair to curly or wavy hair?
   a. perming  b. relaxer retouch
   c. curl reforming (soft curls)  d. stripping

20. All of the following are terms that describe changing tightly curled hair to curly or wavy hair EXCEPT:
   a. curl reforming  b. relaxer retouch
   c. reformation curls  d. double-process perm

21. Another term for a soft curl procedure is:
   a. alkaline wave perm  b. double-process perm
   c. acid perm  d. thio-free perm

22. Ammonium thioglycolate is the main ingredient in:
   a. curl rearranger  b. conditioners
   c. shampoos  d. styling gels

23. Which of the following actions is NOT a step involved in curl reforming?
   a. reduction  b. restraightening
   c. reforming  d. rebonding

24. The main ingredient found in a booster is:
   a. sodium bromate  b. a mild form of potassium chloride
   c. a mild form of ammonium thioglycolate  d. cysteine hydrochloride

25. A good predictor of how a client’s hair will react to the chemical rearranger, booster and neutralizer is a:
   a. thorough shampooing  b. preliminary strand test
   c. metallic salts test  d. visual examination of the hair
Chapter Thirteen Test — Hair Coloring • Salon Fundamentals

1. All of the following statements are true about color EXCEPT:
   a. a color is a phenomenon of light
   b. color is a group of electromagnetic waves
   c. color can be seen if wavelengths are reflected off an object
   d. color does not depend on presence of light

2. What are the three primary colors?
   a. red, blue and yellow
   b. green, black and purple
   c. green, orange and purple
   d. red, white and blue

3. Secondary colors are:
   a. varying proportions of primary colors mixed together
   b. equal parts of primary and tertiary colors
   c. all colors except the primary colors
   d. all colors

4. Tertiary colors are:
   a. varying proportions of all colors
   b. made by mixing a primary color with its neighboring secondary color
   c. all colors visible to the human eye
   d. not visible to the human eye

5. Which of the following combinations is NOT a tertiary color?
   a. red-violet
   b. blue-green
   c. red-orange
   d. blue-yellow

6. What are warm colors?
   a. colors that contain blue hues
   b. colors that contain green hues
   c. colors that fall into the orange and red half of the color wheel
   d. colors that are opposite each other on the color wheel

7. Tone describes whether a color is:
   a. warm or cool
   b. mild or strong
   c. bright or dull
   d. light or dark

8. Intensity refers to:
   a. the amount of gray in hair
   b. the vividness of a hair color
   c. the amount of color added to the hair
   d. the final result of a coloring procedure

9. The level of a hair color describes the hair’s:
   a. depth or intensity
   b. lightness or darkness
   c. porosity
   d. warmth or coolness

10. What is the difference between a color level of 1 and a color level of 10?
    a. level 1 is lighter than level 10
    b. level 1 is darker than level 10
    c. level 1 contains more primary colors than level 10
    d. level 1 contains more blue pigment than level 10
11. Melanin is found primarily in the:
   a. cuticle layer of the hair  
   b. cortex layer of the hair  
   c. medulla of the hair  
   d. red blood cells

12. Eumelanin represents what color pigment in hair?
   a. red  
   b. gray  
   c. black  
   d. white

13. Pheomelanin represents what color pigment in hair?
   a. black  
   b. red  
   c. gray  
   d. white

14. If the hair is more resistant to color, the cosmetologist may need to:
   a. shampoo the hair  
   b. check for elasticity  
   c. pre-lighten or pre-soften the hair  
   d. darken the hair

15. When changing the color of hair, the stylist should keep in mind that the final hair color is the combination of the artificial pigment applied to the hair and:
   a. the existing pigment  
   b. the amount of conditioner  
   c. the client’s wishes  
   d. the client’s natural skin tones

16. Nonoxidative colors are known as:
   a. temporary and semi-permanent colors  
   b. lighteners  
   c. toners  
   d. demi-permanent colors

17. Temporary colors are available in all of the following forms EXCEPT:
   a. weekly rinses  
   b. color mousses  
   c. mascaras  
   d. developers

18. Weekly rinses are applied and then:
   a. rinsed out within 10 minutes  
   b. not rinsed out  
   c. an oxidizing agent is used to make the rinse adhere to the hair  
   d. a low-volume peroxide is added

19. What are semi-permanent colors capable of doing?
   a. deposit color  
   b. lighten hair  
   c. last until hair is cut or falls out  
   d. leave a line of demarcation

20. Semi-permanent colors containing an aniline derivative ingredient require a(n):
   a. patch test  
   b. porosity test  
   c. elasticity test  
   d. shampoo

21. Which of the following characteristics does NOT describe semi-permanent colors?
   a. only deposits color  
   b. retouches are not required  
   c. leaves a line of demarcation  
   d. does not use chemicals to alter the hair

22. Oxidative colors are mixed with:
   a. a developer  
   b. color molecules known as pheomelanin  
   c. color molecules known as eumelanin  
   d. products with both eumelanin and pheomelanin

23. Long lasting semi-permanent colors use:
   a. low volume peroxide  
   b. large levels of ammonia  
   c. no alkaline  
   d. no peroxide
24. Developers in demi-permanent colors contain:
   a. little or no ammonia  
   b. a 6% volume of peroxide  
   c. enough ammonia to lighten the hair  
   d. mostly ammonia

25. Demi-permanent colors are NOT designed to:
   a. add tone  
   b. deposit color  
   c. last 4 to 6 weeks  
   d. lift or lighten existing color

26. Which of the following statements is true of permanent hair colors?
   a. they deposit color only  
   b. they can lift or deposit color  
   c. they lift color only  
   d. they never need a retouch procedure

27. A high volume of hydrogen peroxide:
   a. will create more pigment lift  
   b. would be a 10 volume  
   c. would be a 3% solution  
   d. will lessen the amount of pigment lifted

28. Toners are pastel colors used on:
   a. pre-lightened hair  
   b. natural hair colors  
   c. coarse hair only  
   d. extra curly hair

29. What product should be used to equalize the porosity of a client’s hair?
   a. filler  
   b. shampoo  
   c. highlighter  
   d. conditioner

30. Fillers can have all of the following results EXCEPT:
   a. help hair hold color  
   b. deposit color on faded hair  
   c. prevent off-color results  
   d. condition pre-lightened hair

31. Off-the-scalp lighteners are generally used for:
   a. virgin coloring  
   b. retouch coloring  
   c. special effects such as painting  
   d. soap capping

32. On-the-scalp lighteners have a pH of:
   a. 2.5 to 3.5  
   b. 4.0 to 5.5  
   c. 6.5 to 7.5  
   d. about 9.0

33. A hydrometer is used to:
   a. measure the strength of hydrogen peroxide  
   b. dilute high levels of ammonia  
   c. determine if chemicals are dangerous  
   d. dilute ammonia products

34. Leaving the cap off a bottle of peroxide would release all the oxygen and turn it into:
   a. water  
   b. calcium  
   c. hydrogen  
   d. oxygen sulfide

35. Color products that are available, but are not recommended for use are:
   a. temporary colors  
   b. metallic, compound dyes and vegetable dyes  
   c. semi-permanent colors  
   d. off-the-scalp lighteners

36. Barrier cream is applied to:
   a. prevent abrasions  
   b. enhance the luster of a coloring product  
   c. increase the developing time without damaging the hair  
   d. prevent staining the skin
37. Mix color formulas in:
   a. plastic or glass bowls  
b. wooden bowls  
c. stainless steel bowls  
d. metal bowls

38. Overlapping lightener during a retouch service can:
   a. ensure proper coverage  
b. result in uniform coverage  
c. result in breakage  
d. help speed up the procedure time

39. A skin patch test is required to be performed:
   a. before the client leaves the salon  
b. 1 hour before any chemical service  
c. 24 to 48 hours before the application of an aniline derivative tint  
d. before any temporary color service

40. If redness and swelling are found around the test area when performing a predisposition test, which of the following steps should NOT be taken?
   a. stop the service  
b. proceed with the service  
c. ask the client how they are feeling  
d. have the client seek medical assistance

41. Which light gives a true color reflection?
   a. incandescent light  
b. fluorescent light  
c. sunlight  
d. ultraviolet light

42. Semi-permanent coloring retouches are applied:
   a. base to ends  
b. ends to base  
c. to the new growth only  
d. only to the middle of the strand

43. When an oxidative darker retouch application is performed, apply the color to:
   a. the middle of the hair strand first  
b. the ends of the hair first  
c. the new growth only  
d. the entire hair shaft

44. Cap highlighting is generally performed on:
   a. hair less than 6" long  
b. hair longer than 10" in length  
c. braided hair  
d. damaged hair

45. Tint back is a procedure that:
   a. processes hair back to its original color  
b. processes hair one level darker  
c. processes hair one level lighter  
d. removes all color molecules from the hair
Chapter Fourteen Test — The Study Of Nails • Salon Fundamentals

1. The nail matrix is the active tissue that generates cells that harden as they move outward to the nail from the:
   a. root           b. cuticle
   c. lunula         d. skin

2. What term describes the whitened, half-moon shaped area at the base of the nail?
   a. matrix           b. eponychium
   c. lunula           d. nail root

3. The cuticle is defined as the:
   a. loose and pliable overlapping skin around the nail
   b. folds of skin on either side of the nail groove
   c. skin under the free edge
   d. pocket-like structure that holds the nail

4. The folds of skin on either side of the nail groove are called the:
   a. nail plate
   b. nail bed
   c. nail wall
   d. perionychium

5. What term describes the skin that touches, overlaps and surrounds the nail?
   a. perionychium
   b. eponychium
   c. hyponychium
   d. mantle

6. The track on either side of the nail that the nail moves on as it grows is the:
   a. nail matrix
   b. nail groove
   c. nail root
   d. nail plate

7. What term describes the cuticle that overlaps the lunula at the base of the nail?
   a. perionychium
   b. hyponychium
   c. eponychium
   d. mantle

8. The nail is made from a hardened protein called:
   a. keratin
   b. onyx
   c. lunula
   d. glucose

9. What part of the nail contains lymph, blood vessels and nerves that create cells?
   a. matrix
   b. nail plate
   c. lunula
   d. free edge

10. Nail growth originates from active tissue known as the matrix located in the:
    a. nail groove
    b. mantle
    c. cuticle
    d. lunula

11. What is the average growth rate of nails in adults?
    a. $\frac{1}{16}''$ per month
    b. $\frac{1}{8}''$ per month
    c. $\frac{1}{4}''$ per month
    d. $\frac{1}{2}''$ per month

12. Which of the following conditions does NOT indicate a decreasing rate of nail growth?
    a. aging
    b. winter
    c. summer
    d. poor nutrition
13. Which of the following nail diseases is also known as paronychia?
   a. felon  
   b. tinea manus  
   c. tinea pedis  
   d. onychia

14. All of the following descriptions identify possible causes of paronychia EXCEPT:
   a. systemic disease  
   b. infected hangnail  
   c. bacterial infection  
   d. prolonged exposure to water

15. What term refers to a loosening or separation of the nail?
   a. onycholysis  
   b. corrugations  
   c. onychogryposis  
   d. tinea pedis

16. An inflammation of the nail matrix is known as:
   a. tinea manus  
   b. tinea pedis  
   c. paronychia  
   d. onychia

17. Atrophy or wasting away of the nail is called:
   a. onychatrophia  
   b. paronychia  
   c. onychomycosis  
   d. onychia

18. Which of the following nail diseases is NOT caused by fungus?
   a. tinea pedis  
   b. onychomycosis  
   c. tinea manus  
   d. onychatrophia

19. The disorder in which the nail grows into the edge of the nail grooves causing ingrown nails is called:
   a. onychocryptosis  
   b. onychogryposis  
   c. onychauxis  
   d. leuconychia

20. Overgrown cuticles are referred to as:
   a. onychophagy  
   b. agnails  
   c. leuconychia  
   d. pterygium

21. Leuconychia is small white spots on the nail caused by an injury in which a small separation occurs between the nail and the:
   a. nail root  
   b. nail bed  
   c. nail wall  
   d. nail matrix

22. What term refers to the thickening of the nail plate or an abnormal outgrowth of the nail?
   a. tinea manus  
   b. onychia  
   c. onychauxis  
   d. pterygium

23. Another name for onychauxis (abnormal nail outgrowth) is:
   a. pterygium  
   b. agnails  
   c. hypertrophy  
   d. hangnails

24. Nail fungus is caused by:
   a. a virus  
   b. a contagious vegetable parasite  
   c. nail biting  
   d. nail polish

25. Which of the following products stops bleeding when applied?
   a. styptic product  
   b. disinfectant  
   c. cuticle cream remover  
   d. acetone
26. Generally, which nail shape is the strongest?
   a. oval  b. pointed
   c. rounded  d. square

27. When performing a manicure, what product may be used to loosen dead skin?
   a. antiseptic  b. cuticle remover cream
   c. first aid cream  d. acetone

28. What product may be used to remove nail stains?
   a. paraffin wax  b. hydrogen peroxide
   c. hand lotion  d. cuticle cream

29. A colorless polish that evens out the nail plate and prevents pigments from penetrating the nail plate is called a:
   a. base coat  b. sealer
   c. nail enamel  d. nail strengthener

30. A spray or polish that aids in the fast drying of polish is called:
   a. speed dry  b. a top coat
   c. liquid polish  d. a strengthener

31. An implement that shortens, shapes and smoothes rough edges of natural nails is called a(n):
   a. orangewood stick  b. cuticle pusher
   c. emery board  d. tweezers

32. The manicurist and client are required to wash their hands with what product prior to performing a manicure service?
   a. soap  b. moisturizing lotion
   c. soaking solution  d. hydrogen peroxide

33. Which of the following infection control practices is TRUE regarding the finger bowl used during a manicure?
   a. disinfect at the end of the day  b. disinfect after each client and replace solution
   c. replace solution at the end of the day  d. disinfect after every 6 to 8 clients

34. Which of the following statements is NOT a step used during a blood spill procedure?
   a. cover your hands with protective gloves  b. disinfect implements with a broad-spectrum disinfectant
   c. discard contaminated articles in an open trash receptacle  d. double-bag all contaminated articles

35. In which direction should you shape a nail to prevent splitting?
   a. from top to bottom  b. from the bottom to the top
   c. from the outer edge toward the center  d. from the center toward the outer edge

36. Nail polish is removed with polish remover and:
   a. hydrogen peroxide  b. cotton
   c. hand lotion  d. a sealer

37. When filing the nails, it is suggested to begin with which finger?
   a. thumb  b. ring finger
   c. pointer finger  d. little finger
38. Softened cuticles should be pushed back with a cotton-wrapped:
   a. orangewood stick or cuticle pusher  
   b. tweezers  
   c. nail brush  
   d. emery board

39. The circular motion used to massage the fingers is called what type of movement?
   a. nail  
   b. bone  
   c. joint  
   d. knuckle

40. Men’s nails are usually filed short into what shape?
   a. oval  
   b. round  
   c. square  
   d. b or c

41. What term is used to describe the cosmetic care of the feet and toenails?
   a. pedicuring  
   b. manicuring  
   c. etiology  
   d. onychology

42. Toenails should be filed straight across, softening the corners to avoid toenails from becoming:
   a. broken  
   b. split  
   c. ingrown  
   d. rough

43. One step of a pedicure is to apply sloughing lotion to the foot and then massage to:
   a. prevent tinea manus  
   b. remove dead skin  
   c. prevent blue nails  
   d. remove leuconychia

44. Which of the following statements does NOT describe a French manicure?
   a. bright red polish applied to the nails  
   b. white polish applied to the free edge  
   c. pink polish applied to the nail  
   d. peach polish applied to the nail

45. A hot oil or cream manicure is helpful for all of the following EXCEPT:
   a. dry, aging hands  
   b. ingrown toenails  
   c. brittle nails  
   d. ridged nails

46. Nail drills should only be used on:
   a. broken nails  
   b. artificial nails  
   c. split nails  
   d. polished nails

47. A dehydrant is used to help remove moisture and oil and prevent the growth of:
   a. matrix cells  
   b. bacterial cells  
   c. viruses  
   d. fungi

48. When applying an acrylic overlay, think of the nail as divided into how many zones?
   a. 2  
   b. 3  
   c. 4  
   d. 5

49. The problem reported most often by clients who wear sculptured nails is the formation of what under the artificial nail?
   a. hangnails  
   b. fungus  
   c. bruises  
   d. splits

50. To create a chemical reaction to harden the product, gel nails use this:
   a. polish  
   b. sealer  
   c. light  
   d. enamel
Chapter Fifteen Test — The Study Of Skin • Salon Fundamentals

1. Which of the following structures is the largest organ of the human body?
   a. the liver  b. the brain  c. the stomach  d. the skin

2. Functions of the skin include regulation of body temperature and:
   a. reproduction  b. protection  c. digestion  d. circulation

3. Which system of the body is made up of the skin and its layers?
   a. excretory  b. respiratory  c. sensation  d. integumentary

4. What is the technical name for the study of the skin, including its structure, functions, diseases and treatments?
   a. etiology  b. anatomy  c. pathology  d. dermatology

5. The outer protective layer of the skin is known as the:
   a. dermis  b. adipose  c. epidermis  d. corium

6. The lowermost level of the epidermis is known as:
   a. stratum germinativum  b. stratum lucidum  c. stratum granulosum  d. stratum corneum

7. What is another name for the stratum germinativum?
   a. dermal layer  b. stratum basale or basal cell layer  c. epidermis  d. stratum lucidum

8. In what layer of the skin does mitosis (cell division) or replacement of the skin take place?
   a. stratum lucidum  b. stratum granulosum  c. stratum corneum  d. stratum germinativum

9. The conversion of living cells into dead protein cells is called:
   a. mitosis  b. cell division  c. keratinization  d. lucidum

10. Melanocytes start out in the:
    a. stratum granulosum  b. stratum germinativum  c. stratum corneum  d. subcutaneous layer

11. Which of the following items determines the color of the skin?
    a. keratin  b. elastin fiber  c. melanin  d. collagen protein

12. What layer of the skin contains the cells that produce melanin?
    a. dermis  b. stratum germinativum  c. subcutaneous layer  d. stratum corneum
13. Which of the following skin layers does NOT contain blood vessels?
   a. cutis          b. dermis
   c. corium         d. epidermis

14. Which of the following layers of cells is NOT part of the epidermis?
   a. stratum corneum    b. stratum lucidum
   c. subcutaneous layer  d. stratum germinativum

15. The toughest layer of the epidermis is the:
   a. stratum lucidum     b. stratum germinativum
   c. stratum granulosum  d. stratum corneum

16. The effects of the skin’s aging process can be seen in the:
   a. epidermis          b. dermis
   c. cuticle            d. scarf skin

17. What part of the skin is often referred to as “true skin”?
   a. stratum lucidum    b. epidermis
   c. dermis             d. stratum germinativum

18. In which layer do the cells become irregularly shaped and have a spiny appearance?
   a. stratum granulosum  b. stratum lucidum
   c. stratum corneum    d. stratum spinosum

19. All of the following statements describe the cells in the stratum granulosum, EXCEPT:
   a. become more regularly shaped    b. look like tiny granules
   c. eventually replace cells that are shed  d. are called squamous cells

20. The stratum lucidum layer is found only on the:
    a. soles of the feet and palms of the hands  b. tops of hands
    c. scalp                                     d. elbows

21. Which of the following structures is found in the stratum lucidum layer?
    a. basal cells          b. the true skin
    c. squamous cells       d. hair follicles

22. Connective tissue is located in the:
    a. epidermis              b. stratum corneum
    c. stratum basale        d. dermis

23. What are collagen protein fibers?
    a. elastic fibers        b. soft and pliable skin
    c. fibers that help give skin its elastic quality  d. dietary fibers

24. Which of the following areas of the body contain NO hair follicles?
    a. face and neck          b. arms and legs
    c. anterior trunk         d. palms of hands and soles of feet

25. Skin elasticity is due to the presence of semifluid substances found in the:
    a. dermis                   b. stratum lucidum
    c. stratum corneum         d. stratum granulosum
26. Which layer of the epidermis protects the skin’s moisture balance by acting as a barrier to moisture loss?
   a. stratum spinosum  
   b. stratum granulosum  
   c. stratum lucidum  
   d. stratum corneum  

27. The acid mantle performs all of the following results EXCEPT:
   a. keeps skin smooth  
   b. cushions the skin  
   c. prevents dirt and grime from entering outer layers  
   d. prevents skin from drying and chapping  

28. What is another name for the sudoriferous glands?
   a. eccrine  
   b. sebaceous  
   c. dermis  
   d. epidermis  

29. The sebaceous glands produce which of the following substances?
   a. perspiration  
   b. melanin  
   c. sebum (oil)  
   d. dandruff  

30. The mixture of oil and sweat on the skin is called:
   a. acid mantle  
   b. sweat  
   c. oil  
   d. sebum  

31. The sudoriferous glands perform all of the following functions EXCEPT:
   a. produce oil  
   b. help regulate body temperature  
   c. excrete waste  
   d. help to maintain the proper pH of the skin  

32. The small openings of the sweat glands in the skin are called:
   a. follicles  
   b. pores  
   c. glands  
   d. ducts  

33. Control and regulation of body temperature by the sudoriferous glands helps maintain body temperature at:
   a. 78.0˚ F or 25.5˚ C  
   b. 94.0˚ F or 34.4˚ C  
   c. 88.6˚ F or 31.4˚ C  
   d. 98.6˚ F or 37˚ C  

34. Which glands are sac-like and attached to hair follicles?
   a. sudoriferous  
   b. eccrine  
   c. sebaceous  
   d. sweat  

35. Most skin problems are caused by:
   a. the sudoriferous glands  
   b. the eccrine glands  
   c. the sebaceous glands  
   d. the arrector pili muscles  

36. What is composed of adipose tissue and loose connective tissue?
   a. subcutaneous layer  
   b. dermis  
   c. acid mantle  
   d. epidermis  

37. Which layer acts as a shock absorber for the skin?
   a. epidermis  
   b. stratum germinativum  
   c. cuticle  
   d. subcutaneous layer
38. What tans the skin to help protect it from the burning rays of the sun?
   a. sebum  
   b. acid mantle  
   c. melanin  
   d. subcutaneous layer

39. The American Academy of Dermatology recommends a sunscreen of at least:
   a. 8 SPF  
   b. 15 SPF  
   c. 30 SPF  
   d. 45 SPF

40. Light skin and dark skin differ in which of the following ways?
   a. rate and amount of melanin produced  
   b. number of melanocytes they contain  
   c. number of epidermal cells they contain  
   d. number of nerve endings they contain

41. On the human body, the thinnest skin is located on the:
   a. eyelids  
   b. chin  
   c. soles of the feet  
   d. skull just behind the ears

42. The most common skin type is:
   a. dry skin  
   b. oily skin  
   c. normal skin  
   d. combination skin

43. Dry skin is usually characterized as:
   a. not being prone to acne  
   b. smooth to the touch  
   c. prone to acne  
   d. soft

44. Oily skin is usually characterized by all of the following descriptions EXCEPT:
   a. peeling and flaking  
   b. an all-over shiny look  
   c. blackheads  
   d. enlarged pores

45. Chronic is the term used to identify conditions that are:
   a. brief and severe  
   b. frequent and habitual  
   c. influenced by weather  
   d. visible

46. What is the technical term for the study of the cause of disease?
   a. etiology  
   b. pathology  
   c. anatomy  
   d. dermatology

47. Abnormal changes in the structure of organs or tissues are called primary, secondary and tertiary:
   a. fissures  
   b. infections  
   c. lesions  
   d. papules

48. An example of a subjective symptom would be:
   a. itching  
   b. redness  
   c. swelling  
   d. discharge

49. A salon professional needs to be able to recognize:
   a. primary lesions only  
   b. secondary lesions only  
   c. primary and secondary lesions  
   d. tertiary lesions only

50. The technical name for fever blister is:
   a. acne  
   b. herpes simplex  
   c. eczema  
   d. psoriasis
51. A pimple is an example of a(n):
   a. subjective symptom
   b. secondary skin lesion
   c. objective symptom
   d. tertiary skin lesion

52. Abrasions to the epidermis are called:
   a. scabs
   b. scales
   c. excoriations
   d. fissures

53. Scars are formations that result whenever a lesion extends into the:
   a. dermis
   b. epidermis
   c. stratum granulosum
   d. stratum lucidum

54. Warts are the most common:
   a. skin tumors
   b. excoriations
   c. ulcers
   d. form of moles

55. Keloids are thick:
   a. scars
   b. scabs
   c. cracks
   d. ulcers

56. Which of the following statements is NOT true of the term verruca?
   a. can be contagious
   b. caused by a virus
   c. thickening of the epidermis
   d. name given to a variety of warts

57. A congenital failure of the skin to form melanin pigment is:
   a. lentigines
   b. chloasma
   c. vitiligo
   d. albinism

58. Masses of sebum trapped in the hair follicle are called:
   a. comedones
   b. acne
   c. rosacea
   d. steatoma

59. Furuncles is another name for:
   a. boils
   b. seborrhea
   c. rosacea
   d. acne

60. Anhidrosis is caused by:
   a. over-production of perspiration
   b. foul-smelling perspiration
   c. fever or disease
   d. lack of sleep

61. In seborrhea, the appearance of the skin is:
   a. dry and dull
   b. oily and shiny
   c. smooth and pink
   d. red and blotchy

62. Excessive perspiration is called:
   a. anhidrosis
   b. hyperhidrosis
   c. osmidrosis
   d. bromidrosis

63. An inflammatory disorder of the sudoriferous glands is called:
   a. psoriasis
   b. anhidrosis
   c. hyperhidrosis
   d. miliaria rubra
64. **Use of astringents, toners or refreshers:**
   a. could make the skin rough
   b. strips the skin of its protective acid mantle
   c. helps cleanse the skin and bring it to a normal pH
   d. creates a barrier that keeps moisture in

65. **A massage movement that involves a light, gentle stroking or circular motion is:**
   a. petrissage
   b. effleurage
   c. tapotement
   d. vibration

66. **A massage can provide all of the following results EXCEPT:**
   a. increase blood circulation to the skin
   b. stimulate glandular activity
   c. improve the texture of the skin
   d. weaken muscle tissue

67. **Which of the following areas is a cosmetologist NOT generally licensed to massage?**
   a. feet
   b. face
   c. hands
   d. lower back

68. **The gentle massage movement that often begins and ends a massage treatment is called:**
   a. petrissage
   b. effleurage
   c. tapotement
   d. vibration

69. **A light tapping or slapping movement applied with the fingertips is:**
   a. effleurage
   b. tapotement
   c. petrissage
   d. vibration

70. **A light or heavy kneading, rolling and squeezing of the muscles is:**
   a. effleurage
   b. tapotement
   c. petrissage
   d. vibration

71. **Areas of skin that are diseased, broken, bruised or scraped:**
   a. should not be massaged
   b. require tapotement movements
   c. require vibration
   d. require petrissage movements

72. **Which of the following massage movements should NOT be used if the client needs soothing?**
   a. gliding
   b. stroking
   c. effleurage
   d. tapotement

73. **What product has many different benefits, which include hydration, tightening of the pores and reduction of excess oil?**
   a. massage oil
   b. facial masks
   c. astringents
   d. toners

74. **All of the following statements are true about paraffin masks EXCEPT:**
   a. heated then applied
   b. applied over a layer of gauze
   c. made from clay, sand, zinc oxide or mud
   d. act to draw oil and perspiration to the top layer of skin

75. **What assists in cleaning the skin and returning normal-to-dry skin to a normal pH?**
   a. skin astringents
   b. oily skin masks
   c. dry skin masks
   d. toners or fresheners
76. Which of the following is NOT an infection control and safety guideline for performing hair removal services?
   a. use wax over moles, warts, irritated or abraded skin
   b. always test the temperature of heated wax before applying
   c. cleanse the skin prior to treatment
   d. use cold compresses, icepacks or aloe vera to soothe irritated skin

77. Permanent hair removal requires the use of:
   a. tweezers b. electricity
c. depilatories d. wax

78. The multiple-needle process is sometimes called:
   a. the blend method b. thermolysis
c. Galvanic electrolysis d. a chemical depilatory

79. Most corrective makeup and contouring are done to help the face to appear:
   a. round b. square
c. diamond d. oval

80. Which face shape has long been considered the ideal facial shape?
   a. square b. oval
c. heart d. oblong

81. What facial feature would accompany a heart-shaped face?
   a. narrow forehead b. narrow jawline
c. wide jawline d. straight forehead

82. What is another term for color?
   a. tint b. hue
c. intensity d. shade

83. What face shape is characterized by a narrow forehead and jaw area with predominant width in the cheekbone area?
   a. square b. round
c. oval d. diamond

84. A hue with white added is:
   a. shade b. value
c. tint d. tone

85. What is considered the most important makeup product?
   a. moisturizer b. foundation
c. mascara d. powder

86. Foundations are used to:
   a. define and emphasize the shape of the eye
   b. highlight and accentuate certain areas
c. even out the skin color and create a more even skin texture
d. lengthen and thicken eyelashes
87. **Semi-permanent individual eyelashes are made of:**
   a. human hair  
   b. inorganic fibers  
   c. animal hair  
   d. synthetic fibers

88. **What type of blush blends well and is suitable for all skin types?**
   a. cream  
   b. dry  
   c. powder  
   d. liquid

89. **What is involved in the service of eye tabbing?**
   a. applying strip eyelashes  
   b. tinting eyelashes  
   c. removing artificial lashes  
   d. applying individual lashes

90. **To minimize wide-set eyes and make them appear closer, it is best to:**
   a. shorten the outside eyebrow line on both sides  
   b. make the eyebrow line straight  
   c. extend the eyebrow line to the inside corner of the eye  
   d. arch the ends of the eyebrow
UNIT ONE TEST • Salon Fundamentals

1. How many hours of sleep do most people need to function properly?
   a. 1 to 2 hours     b. 3 to 4 hours
   c. 6 to 8 hours     d. 9 to 12 hours

2. What term is used to describe how energy contained in food is measured?
   a. protein content  b. fat content
   c. calories         d. degrees

3. Energy for the body may be stored for later use as which of the following?
   a. carbohydrates   b. vitamins
   c. protein         d. fat

4. An overly wide jaw can be visually narrowed by applying:
   a. lighter contour creme on the inner areas of the jawline
   b. lighter contour creme on the outer areas of the jawline
   c. darker contour creme on the outer areas of the jawline
   d. lighter contour creme on the outer areas of the jawline

5. What is the name of the science that looks at how you do your work and what body movements, tools and equipment benefit you and your client’s health and comfort?
   a. personal hygiene  b. public hygiene
   c. ergonomics        d. economics

6. All of the following recommendations can help prevent neck and back strain EXCEPT:
   a. working with the back straight
   b. reaching overhead for supplies
   c. using free-standing shampoo bowls
   d. adjusting the height of the client’s chair

7. A recommendation to prevent foot and leg problems would be:
   a. stand on a hard floor
   b. change positions frequently
   c. the use of non-adjustable chairs
   d. wear pointed shoes

8. What condition occurs when tendons are inflamed in the wrist causing the hand to become numb and weak?
   a. bursitis
   b. poor posture
   c. ergonomics
   d. carpal tunnel syndrome

9. The tone of voice, inflection and rate of speech are all important factors in:
   a. body language
   b. physical image
   c. ergonomics
   d. verbal communication

10. Proper conduct in relationships with an employer, co-workers and clients is known as:
    a. personal hygiene
    b. professional ethics
    c. professional connecting
    d. economics

11. A communicable disease refers to a disease that is easily:
    a. vaccinated
    b. immunized
    c. not spread from one person to another
    d. spread from one person to another

12. All of the following bacteria produce disease EXCEPT:
    a. saprophytes
    b. staphylococci
    c. streptococci
    d. diplococci
13. **Bacterial cells that are harmless to humans and can even be beneficial are called:**
   a. nonpathogenic bacteria  
   b. pathogenic bacteria  
   c. viruses  
   d. microbes

14. **Spherical-shaped bacterial cells are known as:**
   a. cocci  
   b. spirilla  
   c. staphylococci  
   d. bacilli

15. **Which of the following is NOT a type of bacteria?**
   a. bacilli  
   b. spirilla  
   c. parasite  
   d. streptococci

16. **Pus-forming bacterial cells that form grape-like clusters and are present in abscesses are called:**
   a. staphylococci  
   b. streptococci  
   c. diplococci  
   d. spirilla

17. **Personal service workers such as nurses, doctors, teachers and cosmetologists may be inoculated against which infectious disease?**
   a. Human Hepatitis B  
   b. strep throat  
   c. ringworm  
   d. the common cold

18. **The common cold is caused by a(n):**
   a. external parasite  
   b. fungi  
   c. filterable virus  
   d. nonfilterable virus

19. **HIV can be spread by all of the following methods EXCEPT:**
   a. blood  
   b. semen  
   c. body fluids  
   d. holding hands

20. **Plants or animals that live on or obtain nutrients from another organism are known as:**
   a. external parasites  
   b. internal parasites  
   c. viruses  
   d. bacteria

21. **The ability to destroy infectious agents that enter the body is:**
   a. immunity  
   b. infection control  
   c. superiority  
   d. acquired immunodeficiency

22. **Universal precautions require you to perform infection control procedures with which of the following clients?**
   a. all  
   b. sick  
   c. children  
   d. elderly

23. **A person who carries a disease-producing bacteria with no recognizable symptoms of the disease is a(n):**
   a. asymptomatic carrier  
   b. nonpathogenic carrier  
   c. pathogenic carrier  
   d. parasitic carrier

24. **Spreading infection in a salon can be attributed to all of the following EXCEPT:**
   a. unclean hands and implements  
   b. coughing or sneezing  
   c. open sores  
   d. clean hands and implements

25. **The term used to describe efforts to prevent the spread of disease and kill certain or all microbes is known as:**
   a. first aid  
   b. ventilation  
   c. contamination  
   d. infection control
26. **What agency approves the efficacy of disinfectants?**
   a. EPA  
   b. DNR  
   c. OSHA  
   d. MSDS

27. **The process referred to as “double-bagging” is performed when a(n):**
   a. blood spill occurs  
   b. MSDS is consulted  
   c. calibration occurs  
   d. antiseptic is used

28. **Chemical burns should be treated by:**
   a. applying a tourniquet  
   b. applying a lotion or cream  
   c. scrubbing with soap and hot water  
   d. rinsing away all traces of chemicals

29. **A bleeding wound should be treated by:**
   a. applying a tourniquet  
   b. applying pressure with gauze and a gloved hand  
   c. applying cold water to the wound  
   d. applying warm water to the wound

30. **All of the following are steps to be followed if a victim is choking EXCEPT:**
   a. determine if victim can speak  
   b. lay victim on his or her back  
   c. wrap arms around chest  
   d. perform abdominal thrusts

31. **Cells are composed of a gel-like substance called:**
   a. an atom  
   b. a molecule  
   c. protoplasm  
   d. cytoplasm

32. **What is the role of epithelial tissue?**
   a. covers and protects body surfaces and internal organs  
   b. supports, protects and holds the body together  
   c. contracts to produce motion  
   d. carries messages to and from the brain

33. **Which of the following is NOT a function of the skeletal system?**
   a. allowing body movement  
   b. producing red and white blood cells  
   c. sending and receiving body messages  
   d. surrounding and protecting internal organs

34. **What is the maxillae?**
   a. two bones of the upper jaw  
   b. bones that form the eye socket  
   c. bones of the lower jaw  
   d. small bones in the ear responsible for detecting sound

35. **The epicranium is covered by a large muscle called the:**
   a. frontalis  
   b. occipitalis  
   c. auricularis  
   d. epicranius

36. **Muscles affected by massage are generally manipulated from the:**
   a. origin to insertion  
   b. insertion to origin  
   c. belly to insertion  
   d. insertion to belly

37. **What muscles are used to separate the fingers?**
   a. adductor  
   b. abductor  
   c. extensor  
   d. flexor

38. **Thick-walled vessels that carry blood away from the heart are called:**
   a. arteries  
   b. veins  
   c. lymph vessels  
   d. capillaries
39. What is the substance that travels through glands or nodes to help filter out toxic substances?
   a. lymph  b. hemoglobin  c. keratin  d. oxygen

40. What is the part of the brain responsible for mental activity and is located in the upper front portion of the cranium?
   a. cerebrum  b. cerebellum  c. pons  d. medulla oblongata

41. What is composed of sensory and motor nerves that extend from the spinal cord and brain to other parts of the body?
   a. peripheral nervous system  b. autonomic nervous system  c. zygomatic nervous system  d. cerebrum

42. The cranial nerve responsible for transmitting facial sensations to the brain is the:
   a. trifacial  b. facial  c. radial  d. ulnar

43. The largest of the cranial nerves is the:
   a. ophthalmic  b. trifacial  c. nasal  d. maxillary

44. The digestive, respiratory and circulatory systems are controlled by the:
   a. ophthalmic branch  b. autonomic nervous system  c. voluntary nervous system  d. skeletal system

45. What is the name of the system that regulates the growth, reproduction and health of the body?
   a. respiratory  b. digestive  c. nervous  d. endocrine

46. Since silver and copper transport electricity easily, they are called:
   a. insulators  b. conductors  c. electrons  d. closed circuits

47. Which of the following descriptions identifies voltage?
   a. number of electrons flowing on a line  b. measure of how difficult it is to push electrons through a conductor  c. measure of how difficult it is to push electrons through a resistor  d. measure of how hard the electrons are being forced or pushed by a source

48. Material that best transports electricity is called a(n):
   a. insulator  b. conductor  c. prism  d. watt

49. Electric current that flows first in one direction and then the other is called:
   a. direct  b. alternating  c. Galvanic  d. incandescent

50. An Underwriters Laboratory (UL) designation indicates:
   a. the appliance has been certified to operate safely under the conditions specified  b. it is free from all mechanical defects  c. the manufacturer’s warranty is doubled  d. it operates with less power than specified on the label
51. **The two forms of electrical current are:**
   a. AC & DC           b. AD & BC
   c. AB & CD           d. hot & cold

52. **Fires in electrical circuits can occur if:**
   a. the circuit is open
   b. there is a closed path, called a circuit
   c. the circuit breaker is manually turned to the off position
   d. too many appliances use the same wall socket and overload the circuit

53. **If someone comes in contact with an electric current, you can break the circuit carrying the power by:**
   a. turning off the fuse box or circuit breaker
   b. grabbing the appliance causing the shock
   c. unplugging the appliance using your bare hands
   d. knocking the person out of the way using your bare hands

54. **Using electric clippers in cosmetology work would be an example of which kind of electrical effect?**
   a. heating
   b. mechanical
   c. electrochemical
   d. electrochemical and heating

55. **When performing an electrotherapy procedure, what conductor is used to bring the current from the appliance to the client's skin?**
   a. watt
   b. resistor
   c. wall plate
   d. electrode

56. **Which process uses a negative electrode to force negatively charged (alkaline) solutions into the skin without breaking the skin?**
   a. anaphoresis
   b. cataphoresis
   c. Faradic therapy
   d. Sinusoidal therapy

57. **Treatment with light rays is called:**
   a. phoresis
   b. light therapy
   c. mechanical effect
   d. combination cataphoresis

58. **The average distance you should place an infrared lamp during a facial is about:**
   a. 10”
   b. 18”
   c. 24”
   d. 30”

59. **Which of the following effects is NOT a benefit of using infrared light during a facial?**
   a. increased circulation
   b. relaxation of muscles
   c. increased skin gland secretions
   d. decreased skin gland secretions

60. **Overexposure to which type of light can result in skin cancer?**
   a. visible
   b. ultraviolet
   c. fluorescent
   d. incandescent

61. **Which of the following conditions indicates chemical change?**
   a. water to ice
   b. water to steam
   c. oxygen and hydrogen combining to form water
   d. raindrops turning to snow

62. **Which of the following items is NOT an example of a physical change?**
   a. rusting of a nail
   b. performing a haircut
   c. shattering a piece of glass
   d. performing a thermal style
63. Amino acids that create proteins are linked together end to end by:
   a. alkaline bonds  b. peptide bonds  
c. side bonds  d. salt bonds

64. Putting a sodium hydroxide relaxer under a hair dryer:
   a. will link together all protein groups  
b. could break the critical peptide bonds and destroy the protein structure  
c. will increase the hair’s amino acid content  
d. could turn into van der Waal’s force

65. Which bond is very weak individually and can be broken by heat or water, but makes up about 35% of
   the hair’s strength because of large numbers?
   a. van der Waal’s  b. disulfide  
c. peptide  d. hydrogen

66. The pH measurement scale indicates whether a substance is:
   a. liquid, solid or gas  b. organic or inorganic  
c. young or old  d. acidic, neutral or alkaline

67. A solute mixed in a solvent that tends to separate if left standing is a(n):
   a. suspension  b. emulsion  
c. solution  d. ointment

68. Which of the following statements about surfactants is NOT true?
   a. contains a lipophilic part  b. contains a hydrophilic part  
c. used to remove oil from the hair  d. prevents shampoo from lathering

69. What is usually the first ingredient listed on most shampoos?
   a. hydrogen  b. oxygen  
c. water  d. protein

70. Why is chlorine added to the water purification process?
   a. to add blue color  b. to kill bacteria  
c. to add minerals  d. to add lather

71. Which of the following shampoos would NOT be used for chemically treated or damaged hair?
   a. plain  b. non-stripping  
c. all-purpose  d. acid-balanced

72. A high alkaline shampoo used to remove residue and dirt buildup is an example of which type
   of shampoo?
   a. medicated  b. clarifying  
c. powder dry  d. conditioning

73. Shampoo formulated for bedridden clients who cannot wet their hair is called:
   a. liquid dry shampoo  b. powder dry shampoo  
c. conditioning shampoo  d. color shampoo

74. How far can healthy hair be stretched without breaking when wet?
   a. 10%  b. 30%  
c. 50%  d. 75%
75. What product is designed with ingredients to control minor dandruff and scalp conditions?
   a. creme rinse   b. medicated rinse
   c. vinegar rinse   d. conditioner

76. Using a protein conditioner would help achieve all of the following results EXCEPT:
   a. fortify damaged areas   b. increase new hair growth
   c. alter the way the hair behaves   d. protect against further damage

77. A soft perm curl loosens the texture of tightly curled hair by:
   a. using a thioglycolate-based product
   b. following a thioglycolic relaxer with a sodium hydroxide relaxer
   c. using a high volume developer
   d. using a low volume developer

78. Non-reactive, direct dyes that coat the surface of the hair shaft until they are shampooed out are:
   a. long lasting semi-permanent colors   b. permanent hair colors
   c. semi-permanent colors   d. temporary colors

79. Which of the following color categories uses a low volume peroxide to develop the color molecules?
   a. long lasting semi-permanent   b. permanent
   c. semi-permanent   d. temporary

80. A product label has the ingredients listed in:
   a. order of their concentration   b. reverse order of their concentration
   c. random order   d. alphabetical order

81. Which of these descriptions is NOT a guideline to be used when creating a resume?
   a. list awards and special recognition   b. show prior employment information
   c. provide at least eight pages of information   d. write the resume in a brief and concise manner

82. Salary, paid holidays, bonuses and insurance are all examples of:
   a. assets   b. liabilities
   c. job benefits   d. job responsibilities

83. A list of all the property you own is called your:
   a. assets   b. net profit
   c. net worth   d. liabilities

84. Net worth is total assets minus:
   a. total liabilities   b. gross assets
   c. gross worth   d. borrowing capacity

85. An example of a liability on a financial statement would be:
   a. last week’s income   b. sales tax receipts
   c. the balance due on a loan   d. any earned tips

86. A form of operation in which a fee is paid to a parent corporation is a:
   a. partnership   b. corporation
   c. franchise   d. entity

87. In what type of rental contract is there a set dollar amount plus a percentage of the monthly income paid?
   a. variable   b. fixed
   c. monthly   d. yearly
88. A rental system in which the exact rental payment each month is known is called a:
   a. variable rent
   b. fixed rent
   c. fixed liability
   d. variable expense

89. Worker’s Compensation Insurance is needed to protect the:
   a. salon
   b. customers
   c. inventory
   d. employee

90. Who must apply for a state sales tax permit before collecting taxes on products or services sold?
   a. employee
   b. customer
   c. lawyer
   d. salon owner

91. On the average, the largest expense in operating a salon is considered to be:
   a. rent
   b. supplies
   c. utilities
   d. salaries or commissions

92. Which of the following is/are required by law?
   a. parking facilities
   b. record keeping
   c. variable rent
   d. retailing salon products

93. It is wise to keep all records of your daily sales and service for how long?
   a. 2 to 4 years
   b. 5 to 7 years
   c. 10 to 12 years
   d. 14 to 16 years

94. What form of employee compensation guarantees a certain amount of money on a regular basis and allows additional payment based on the number of clients the cosmetologist brings into the salon:
   a. salary
   b. salary plus commission
   c. commission
   d. bonus

95. What amount of commission will a salon owner usually pay an employee for the retail sales of home care products?
   a. 2% to 5%
   b. 8% to 15%
   c. 20% to 25%
   d. 50%

96. When counting back change to a client, it is recommended to:
   a. not count out loud
   b. use as many bills as possible
   c. count back from smaller denomination to larger
   d. count back from larger denomination to smaller

97. To become an asset to any salon staff, the stylist should do all of the following tasks EXCEPT:
   a. listen to clients
   b. offer sound advice professionally
   c. make negative comments
   d. communicate professionally

98. Which buyer type is open-minded and will take a chance on a new product without hesitation?
   a. ready
   b. logical
   c. emotional
   d. bargain

99. Impulse buying accounts for about what percent of all purchases?
   a. 10% to 20%
   b. 45% to 65%
   c. 70% to 80%
   d. 85% to 95%

100. To help keep an accurate inventory of supplies, it is important to maintain a(n):
    a. service record
    b. security system
    c. inventory control form
    d. appointment book
UNIT TWO TEST • Salon Fundamentals

1. Which of the following items is filled with capillaries to supply nourishment to the cells around it?
   a. papilla  
   b. root sheath  
   c. sebaceous gland  
   d. primitive hair germ

2. What is the hardening process that forms the three major layers of the hair?
   a. mitosis  
   b. cuticle  
   c. keratinization  
   d. fibrosis

3. Which of these factors does NOT affect hair growth?
   a. frequent exercise  
   b. disease  
   c. lack of vitamins  
   d. medication

4. Hair that is 90% cortex and 10% cuticle when compared to hair that is 60% cortex and 40% cuticle would be considered to be more:
   a. resistant to holding a perm  
   b. elastic  
   c. resistant to holding a set  
   d. resistant to relaxers

5. People with lighter colored hair have melanin in the:
   a. cuticle only  
   b. cortex only  
   c. cuticle and cortex  
   d. medulla only

6. A lack of pigmentation in the hair and skin is called:
   a. anagen  
   b. lanugo  
   c. albinism  
   d. alopecia

7. The degree of coarseness or fineness of the hair fiber is referred to as:
   a. density  
   b. porosity  
   c. viscosity  
   d. texture

8. What term describes by the number of active hair follicles per square inch of scalp?
   a. texture  
   b. density  
   c. porosity  
   d. viscosity

9. Normal, dry hair is capable of being stretched to what fraction of its length?
   a. one-tenth  
   b. one-fifth  
   c. one-half  
   d. three-fourths

10. Excessive chemical hair lightening or excessive friction created by backcombing can cause:
    a. pilica polonica  
    b. alopecia  
    c. ringed hair  
    d. monilethrix

11. A red circular patch of small blisters caused by a vegetable parasite is known as:
    a. ringworm  
    b. pityriasis  
    c. split ends  
    d. dry socket

12. Sudden hair loss in round or irregular patches without the display of an inflamed scalp is referred to as:
    a. postpartum alopecia  
    b. alopecia areata  
    c. telogen effluvium  
    d. traumatic alopecia
13. Many regulating agencies require all of the following actions EXCEPT:
   a. use of a neck strip
   b. direct contact with the client’s skin and the cape
   c. use of a laundered cape
   d. shampoo prior to draping

14. What type of rinse is used after a color service to prevent the color from fading?
   a. cream
   b. color
   c. medicated
   d. acid-balanced

15. Avoid giving a scalp massage prior to all of the following services EXCEPT:
   a. relaxing healthy hair
   b. coloring healthy hair
   c. perming healthy hair
   d. shampooing healthy hair

16. Narrow shoulders are enhanced by all of the following design lines EXCEPT:
   a. horizontal lines
   b. lines that create an “A” shape
   c. flat and wide, oval lines
   d. lines that create a “V” shape

17. Which of the following techniques should NOT be considered if the client has a diamond facial shape?
   a. adding width at the jawline
   b. adding width at the forehead
   c. adding width at the cheekbones
   d. using a side part and diagonal fringe

18. A dominant, protruding forehead and chin with a small nose are characteristics of a:
   a. straight profile
   b. concave profile
   c. convex profile
   d. short profile

19. Which of the following terms is NOT one of the three profile types?
   a. straight
   b. round
   c. convex
   d. concave

20. Persons with protruding ears should wear their hair:
   a. behind the ears
   b. with volume and fullness at the sides
   c. short and close
   d. pulled back in a ponytail

21. A lighter styling product that doesn’t weigh down the hair is good to use on:
   a. thick hair
   b. medium hair
   c. thin hair
   d. dark hair

22. Which of the following terms does NOT describe hair texture?
   a. fine
   b. blond
   c. coarse
   d. medium

23. The six main clothing styles include natural, romantic, dramatic, gamine, classic and:
   a. fancy
   b. dark
   c. casual
   d. bright

24. Which of the following statements describes diagonal lines used in design?
   a. soften angular facial shapes
   b. are at a right angle to the horizon
   c. lead the eye to a focal area
   d. add weight or bulk when cut into a shape

25. Which of the following descriptions identifies asymmetrical balance?
   a. weight is positioned equally from a center axis
   b. balance line is horizontal
   c. mirror image from side to side
   d. weight is positioned unequally from a center axis
26. **Horizontal lines are described as:**
   a. up and down  
   b. parallel to the horizon  
   c. slanted  
   d. curved

27. **What part of a haircut produces its form?**
   a. length arrangement  
   b. color  
   c. texture  
   d. porosity of the hair

28. **Which of the following statements describes vertical lines?**
   a. lines that go straight up and down  
   b. lines that go left to right  
   c. lines that slant  
   d. lines that are convex

29. **What is meant by unactivated texture?**
   a. a smooth texture  
   b. a rough texture  
   c. when the ends of the hair strands are showing  
   d. a wet look

30. **All of the following descriptions are true about the uniformly layered form EXCEPT:**
   a. circular shape  
   b. activated texture  
   c. same length throughout  
   d. rectangular or oval shape

31. **What tool provides a clean, blunt edge or line?**
   a. shears  
   b. taper shears  
   c. razor  
   d. trimmer

32. **When cutting with a razor, all of the following results are achieved EXCEPT:**
   a. ends are tapered  
   b. softer appearance to hair  
   c. a diffused form line appears  
   d. regular alternation of short and long lengths

33. **What part on a pair of shears controls the moveable or action blade?**
   a. finger grip  
   b. thumb grip  
   c. wrist action  
   d. tension screw

34. **What type of cutting position is commonly used for cutting solid forms?**
   a. palm up  
   b. palm to palm  
   c. palm down  
   d. on top of the fingers

35. **Which of the following shears has the least amount of spacing between teeth?**
   a. taper 8 shears  
   b. taper 16 shears  
   c. taper 32 shears  
   d. channeling shears

36. **The apex refers to what part of the head?**
   a. top  
   b. side  
   c. front  
   d. bottom

37. **What type of distribution results in a 90° angle from its parting?**
   a. shifted  
   b. parallel  
   c. perpendicular  
   d. nonparallel

38. **A moveable guide that consists of a small amount of previously cut hair is known as what type of design line?**
   a. stationary  
   b. parallel  
   c. controllable  
   d. mobile
39. All of the following statements are true about texturizing EXCEPT:
   a. reduces bulk
   b. increases bulk
   c. creates visual texture
   d. involves cutting shorter lengths within the form

40. Generally, medium texture hair should be texturized how far away from the scalp?
   a. ½”
   b. 1”
   c. 1½”
   d. 2”

41. Distribution is classified as either parallel or:
   a. radial
   b. upward
   c. downward
   d. spiral

42. Lines that extend from multiple points and travel an equal distance from each other are called:
   a. motion
   b. parallel
   c. radial
   d. texture

43. When two oblongs alternate, they create a(n):
   a. “C”-shaped movement
   b. “S”-shaped movement
   c. figure eight
   d. “O”-shaped movement

44. Lines that subdivide shapes or sections to help distribute and control the hair are:
   a. roller lengths
   b. forms
   c. partings
   d. bases

45. What is the section of curl between the scalp and the first turn of the roller called?
   a. form
   b. base
   c. circle
   d. stem

46. The base control used within a hairstyle affects the amount of closeness (flatness) in the hairstyle or the amount of lift, which is also referred to as:
   a. elevation
   b. size of the base
   c. volume
   d. bulk

47. An on-base tool placement will result in the strongest base strength and:
   a. the most volume
   b. the longest curl
   c. the smallest diameter
   d. the prettiest texture

48. Hair pressing is another name for:
   a. scrunching
   b. silking
   c. wet styling
   d. fingerwaving

49. What type of hair can be resistant to hair pressing?
   a. fine
   b. medium
   c. coarse, tightly curled
   d. thin

50. All of the following factors are true when using a thermal iron on tinted, white or very fine hair EXCEPT:
   a. lower iron temperature is used
   b. highest iron temperature is used
   c. hot iron is closed lightly on a damp towel before curling
   d. iron is tested on hair prior to service to prevent scorching

51. When performing an air-forming procedure on a solid form, which of the following steps would be first?
   a. detangle hair
   b. direct airflow on top of brush
   c. remove excess moisture
   d. section the head
52. A fingerwave connects two oblong shapes by means of a:
   a. pincurl  
   b. parting  
   c. skip wave  
   d. ridge

53. Flat pincurls are used to achieve:
   a. fullness  
   b. fingerwaves  
   c. closeness  
   d. volume

54. Alternating triangle base shapes helps to avoid:
   a. closeness  
   b. splits  
   c. volume  
   d. texture

55. What is used to keep the base flat while curving the stem with a comb when forming an indention pincurl?
   a. spine of the comb  
   b. tail of the comb  
   c. little finger  
   d. index finger

56. Synthetic wigs can be distinguished from human hair wigs by holding a strand over a match flame. When tested, synthetic fiber will:
   a. produce an odor  
   b. burn slowly  
   c. melt or burn rapidly  
   d. change color

57. Which of the following statements is NOT true of capless wigs?
   a. they are the most popular form of wigs  
   b. they are cool and comfortable to wear  
   c. they are not common, making them difficult to buy  
   d. they are very light in weight

58. Coloring procedures used on human-hair wigs or hairpieces can include temporary rinses, semi-permanent colors and:
   a. permanent dyes  
   b. fillers or low-level oxidative colors  
   c. food coloring  
   d. metallic dyes

59. Which of the following statements is NOT true?
   a. wigs made with human hair need to be cleaned more often than those made of synthetic fibers  
   b. a razor should not be used on synthetic wigs  
   c. you should not put a synthetic wig under a dryer  
   d. coloring procedures are effective on synthetic wigs

60. Which hair addition is made up of hair fibers six inches or less in length attached to a round-shaped, flat base?
   a. wiglet  
   b. chignon  
   c. switch  
   d. curl segment

61. A hairpiece consisting of long hair fiber attached to an oblong-shaped dome base is called a:
   a. wiglet  
   b. fall  
   c. cascade  
   d. switch

62. A hairpiece with a base that covers the crown, occipital and nape areas is called a:
   a. switch  
   b. chignon  
   c. braid  
   d. fall
63. Hair additions are an appropriate choice for clients who want to add length, density, texture and/or:
   a. short hair  
   b. cascade  
   c. wiglet  
   d. color

64. Which of the following braids would be used as a support structure to a sewn hair weft?
   a. any on-the-scalp braids  
   b. three-strand off-the-scalp braids  
   c. three-strand on-the-scalp braids  
   d. any off-the-scalp braids

65. Which method of applying hair additions requires a patch test?
   a. sewing  
   b. braiding  
   c. bonding  
   d. stitching

66. The main ingredient found in an acid wave is:
   a. sodium hydroxide  
   b. calcium hydroxide  
   c. glycerol monothioglycolate  
   d. potassium hydroxide

67. The chemical phase of perms involves all of the following EXCEPT:
   a. applying neutralizer  
   b. applying perm solution  
   c. wrapping hair around the perm tool  
   d. rinsing the perm solution from the hair

68. What type of rods produce curls or waves that are uniform throughout the hair strands?
   a. concave  
   b. spiral  
   c. straight  
   d. bookend

69. Water left in the end papers after rinsing the perm solution will:
   a. cause severe breakage  
   b. create a longer-lasting curl  
   c. give the hair more luster  
   d. dilute the neutralizer and weaken the curl formation

70. What element do most acid waves use along with tension and waving lotion to process hair?
   a. heat  
   b. cold  
   c. alkalinity  
   d. drying

71. Which waving solution is not recommended for porous or damaged hair?
   a. acid  
   b. heat  
   c. endothermic  
   d. alkaline

72. Hair should be wrapped without tension when using:
   a. endothermic acid waves  
   b. exothermic acid waves  
   c. acid waves without heat  
   d. alkaline waves

73. Leaving the neutralizer on longer than recommended can:
   a. cause damage  
   b. create a firmer curl pattern  
   c. create an appearance with more luster  
   d. add volume

74. What item determines the size and shape of the new curl configuration?
   a. perm solution  
   b. neutralizing solution  
   c. hair color  
   d. perm rod

75. All of the following are true statements regarding infection control and safety procedures when performing a perm service EXCEPT:
   a. may proceed with perm if abrasions are present  
   b. avoid perming damaged hair that shows breakage  
   c. protect client’s clothing with proper draping  
   d. never perm hair that has been treated with a sodium hydroxide or no-lye relaxer
76. Weak or limp curls can be caused by:
   a. underprocessing  b. overprocessing
   c. using rods that are too small  d. excessive rinsing
77. What is another name for neutralizing shampoo?
   a. stabilizer  b. mousse
   c. base  d. regulator
78. What condition determines the processing time and proper relaxer strength to use?
   a. hair’s texture, elasticity and porosity  b. natural hair color
   c. length of the hair  d. only the elasticity of the hair
79. Which type of hair color can be applied after a sodium hydroxide relaxer service?
   a. metallic dyes  b. semi-permanent hair color
   c. high-lift hair color  d. permanent hair color
80. A sodium hydroxide relaxer service should NOT be performed on:
   a. hair that has been prelightened (bleached)  b. hair that is short
   c. extremely curly hair  d. fine textured hair
81. The three methods for applying the relaxer are the brush, comb or:
   a. fingers  b. iron
   c. bottle  d. spray bottle
82. During a chemical relaxer application, the porosity of the hair affects the:
   a. amount of rinsing needed  b. processing time
   c. tools used  d. type of relaxer used
83. What protects the scalp and hairline from caustic chemicals?
   a. protective base cream  b. sealer
   c. conditioner  d. hand lotion
84. Relaxers are applied midstrand because body heat from the scalp will:
   a. diffuse it throughout the hair  b. cause it to melt
   c. allow it to spread upward to the scalp  d. cause it to harden
85. Virgin thio relaxers may be applied after all of the following EXCEPT:
   a. a light shampoo  b. a vigorous shampoo
   c. an analysis of hair and scalp  d. a strand test and an elasticity test
86. What are the three primary colors?
   a. red, blue and yellow  b. green, black and purple
   c. green, orange and purple  d. red, white and blue
87. What are warm colors?
   a. colors that contain blue hues  b. colors that contain green hues
   c. colors that fall into the orange and red half of the color wheel  d. colors that are opposite each other on the color wheel
88. What is the difference between a color level of 1 and a color level of 10?
   a. level 1 is lighter than level 10  b. level 1 is darker than level 10
   c. level 1 contains more primary colors than level 10  d. level 1 contains more blue pigment than level 10
89. Melanin is found primarily in the:
   a. cuticle layer of the hair
   b. cortex layer of the hair
   c. medulla of the hair
   d. red blood cells

90. When changing the color of hair, the stylist should keep in mind that the final hair color is the combination of the artificial pigment applied to the hair and:
   a. the existing pigment
   b. the amount of conditioner
   c. the client’s wishes
   d. the client’s natural skin tones

91. Which of the following characteristics does NOT describe semi-permanent colors?
   a. only deposits color
   b. retouches are not required
   c. leaves a line of demarcation
   d. does not use chemicals to alter the hair

92. Developers in demi-permanent colors contain:
   a. little or no ammonia
   b. a 6% volume of peroxide
   c. enough ammonia to lighten the hair
   d. mostly ammonia

93. A high volume of hydrogen peroxide:
   a. will create more pigment lift
   b. is a 10 volume
   c. is a 3% solution
   d. will lessen the amount of pigment lifted

94. What product should be used to equalize the porosity of a client’s hair?
   a. filler
   b. shampoo
   c. highlighter
   d. conditioner

95. On-the-scalp lighteners have a pH of:
   a. 2.5 to 3.5
   b. 4.0 to 5.5
   c. 6.5 to 7.5
   d. about 9.0

96. Color products that are available, but are not recommended for use are:
   a. temporary colors
   b. metallic, compound dyes and vegetable dyes
   c. semi-permanent colors
   d. off-the-scalp lighteners

97. Overlapping lightener during a retouch service can:
   a. ensure proper coverage
   b. result in uniform coverage
   c. result in breakage
   d. help speed up the procedure time

98. A skin patch test is required to be performed:
   a. before the client leaves the salon
   b. one hour before any chemical service
   c. 24 to 48 hours before the application of an aniline derivative tint
   d. before any temporary color service

99. If redness and swelling are found around the test area when performing a predisposition test, which of the following steps should NOT be taken?
   a. stop the service
   b. proceed with the service
   c. ask the client how he/she is feeling
   d. have the client seek medical assistance

100. When an oxidative darker retouch application is performed, apply the color to:
    a. the middle of the hair strand first
    b. the ends of the hair first
    c. the new growth only
    d. the entire hair shaft
Unit Three Test • Salon Fundamentals

1. What term describes the technical name for the nail?
   a. onyx  
   b. cuticle  
   c. mantle  
   d. lunula

2. What term describes the deep pocket-like area that holds the root and matrix of the nail?
   a. nail groove  
   b. mantle  
   c. lunula  
   d. onyx

3. What term describes the whitened, half-moon shaped area at the base of the nail?
   a. matrix  
   b. eponychium  
   c. lunula  
   d. nail root

4. The loose and pliable overlapping skin around the nail is the:
   a. hyponychium  
   b. leuconychia  
   c. cuticle  
   d. nail wall

5. The area on which the nail plate rests is the:
   a. hyponychium  
   b. mantle  
   c. nail bed  
   d. nail root

6. The skin under the free edge of the nail is the:
   a. lunula  
   b. eponychium  
   c. hyponychium  
   d. nail root

7. The folds of skin on either side of the nail groove are called the:
   a. nail plate  
   b. nail bed  
   c. nail wall  
   d. perionychium

8. The study of the structure and growth of nails is called:
   a. etiology  
   b. neurology  
   c. onychology  
   d. onychosis

9. The part of the nail that extends beyond the end of the finger is called the:
   a. free edge  
   b. cuticle  
   c. lunula  
   d. nail wall

10. The nail is made from a hardened protein called:
    a. keratin  
    b. onyx  
    c. lunula  
    d. glucose

11. Damage to which portion of the nail could cause permanent distortions?
    a. perionychium  
    b. matrix or nail bed  
    c. free edge  
    d. hyponychium

12. Under normal conditions, growth of a new nail plate takes approximately:
    a. 2 weeks  
    b. 4 to 6 months  
    c. 1 year  
    d. 2 years
13. Any disease, disorder or condition of the nail is called an:
   a. onychomycosis   b. onychology
   c. etiology        d. onychosis

14. Medical attention is required for a nail:
   a. disorder        b. condition
   c. disease         d. cuticle

15. What part of the nail contains lymph, blood vessels and nerves that create cells?
   a. matrix          b. nail plate
   c. lunula          d. free edge

16. In what season of the year do nails tend to grow fastest?
   a. autumn          b. winter
   c. spring          d. summer

17. Which of the following conditions does NOT indicate a decreasing rate of nail growth?
   a. aging           b. winter
   c. summer          d. poor nutrition

18. A healthy nail is smooth, curved, translucent, pinkish in color and:
   a. is without hollows or wavy ridges   b. has wavy hollows and ridges
   c. is slightly rough                  d. is filed deep into the corners

19. When performing a hand and nail examination all of the following are considered to be signs of infection EXCEPT:
   a. pain                       b. swelling
   c. local fever                d. translucent nail plate

20. What disease is commonly called athlete’s foot?
   a. tinea manus                b. onychomycosis
   c. paronychia                 d. tinea pedis

21. What condition appears as rings containing tiny blisters, dark pink to reddish in color, and can be confused with eczema or contact dermatitis?
   a. paronychia                b. tinea manus
   c. onychia                   d. onychoptosis

22. What condition could result when hangnails become infected?
   a. paronychia                b. tinea manus
   c. tinea pedis               d. onychia

23. All of the following descriptions identify possible causes of paronychia EXCEPT:
   a. systemic disease          b. infected hangnail
   c. bacterial infection       d. prolonged exposure to water

24. Poor circulation can cause a disorder called:
   a. onychia                   b. corrugations
   c. blue nails                d. furrows

25. What term refers to a loosening or separation of the nail?
   a. onycholysis               b. corrugations
   c. onychogryposis            d. tinea pedis
26. The shedding or falling off of nails is called:
   a. onychia
   b. tinea pedis
   c. onychoptosis
   d. felon

27. Atrophy or wasting away of the nail is called:
   a. onychatrophia
   b. paronychia
   c. onychomycosis
   d. onychia

28. Which of the following nail diseases is NOT caused by fungus?
   a. tinea pedis
   b. onychomycosis
   c. tinea manus
   d. onychiatrophia

29. The disorder in which the nail grows into the edge of the nail groove causing ingrown nails is called:
   a. onychocryptosis
   b. onchopgyrosis
   c. onychauxis
   d. leuconychia

30. Small white spots on the nail caused by an injury in which a small separation between the nail and nail bed has occurred is called:
   a. leuconychia
   b. blue nails
   c. bruised nails
   d. agnails

31. Agnails is another name for:
   a. bruised nails
   b. hangnails
   c. claw nails
   d. thin nails

32. What term refers to the thickening of the nail plate or an abnormal outgrowth of the nail?
   a. tinea manus
   b. onychia
   c. onychauxis
   d. pterygium

33. What sign can indicate serious problems in the nail bed or nail plate?
   a. hangnails
   b. leuconychia
   c. discoloration
   d. onychophagy

34. Improper filing, injuries or harsh chemicals can be causes of which of the following?
   a. hangnail
   b. split nails
   c. fungus
   d. bruised nails

35. Nail service implements must be disinfected or discarded:
   a. once every hour
   b. after every service
   c. at closing time
   d. on a weekly basis

36. A colorless polish that evens out the nail plate and prevents pigments from penetrating the nail plate is called a:
   a. base coat
   b. sealer
   c. nail enamel
   d. nail strengthener

37. A colorless polish that keeps colored polish from chipping is called a:
   a. base coat
   b. sealer
   c. nail enamel
   d. nail strengthener

38. When not in use, nail service implements should be stored:
   a. in a covered container
   b. in an open container
   c. in soapy water
   d. in distilled water
39. In which direction should a nail be shaped to avoid splitting?
   a. from top to bottom  b. from the bottom to the top
   c. from the outer edge toward the center  d. from the center toward the outer edge

40. How should nail polish be applied?
   a. from the free edge toward the base  b. on the sides first
   c. using light, sweeping strokes  d. in one stroke per nail

41. What item can be used to smooth calluses on the feet?
   a. a foot brush  b. foot powder
   c. a foot file  d. a toenail clipper

42. A hot oil or cream manicure is helpful for all of the following conditions EXCEPT:
   a. dry, aging hands  b. ingrown toenails
   c. brittle nails  d. ridged nails

43. Fungus under the artificial nail is reported most often by clients who wear which type of nail?
   a. acrylic  b. press-on
   c. gel  d. sculptured

44. How often is a fill-in service for artificial nails required?
   a. every 2 weeks  b. every 2 months
   c. every 6 months  d. once a year

45. Which nails use a special light to create a chemical reaction to harden the product?
   a. gel  b. acrylic
   c. wrapped  d. fiberglass

46. Functions of the skin include regulation of body temperature and:
   a. reproduction  b. protection
   c. digestion  d. circulation

47. Which system of the body is made up of the skin and its layers?
   a. excretory  b. respiratory
   c. sensation  d. integumentary

48. What is the technical name for the study of the skin, including its structure, functions, diseases and treatments?
   a. etiology  b. anatomy
   c. pathology  d. dermatology

49. The outer protective layer of the skin is known as the:
   a. dermis  b. adipose
   c. epidermis  d. corium

50. The lowermost level of the epidermis is known as:
   a. stratum germinativum  b. stratum lucidum
   c. stratum granulosum  d. stratum corneum

51. In what layer of the skin does mitosis (cell division) or replacement of the skin take place?
   a. stratum lucidum  b. stratum granulosum
   c. stratum corneum  d. stratum germinativum
52. Which of the following items determines the color of the skin?
   a. keratin  b. elastin fiber
c. melanin  d. collagen protein

53. Which of the following skin layers does NOT contain blood vessels?
   a. cutis  b. dermis
c. corium  d. epidermis

54. Which of the following layers of cells is NOT part of the epidermis?
   a. stratum corneum  b. stratum lucidum
c. stratum granulosum  d. stratum germinativum

55. The toughest layer of the epidermis is the:
   a. stratum lucidum  b. stratum germinativum
c. stratum granulosum  d. stratum corneum

56. The effects of the skin’s aging process can be seen in the:
   a. epidermis  b. dermis
c. cuticle  d. scarf skin

57. In which layer do the cells become irregularly shaped and have a spiny appearance?
   a. stratum granulosum  b. stratum lucidum
c. stratum corneum  d. stratum spinosum

58. The stratum lucidum layer is found only on the:
   a. soles of the feet and palms of the hands  b. tops of hands
c. scalp  d. elbows

59. Connective tissue is located in the:
   a. epidermis  b. stratum corneum
c. stratum basal  d. dermis

60. What are collagen protein fibers?
   a. elastic fibers  b. soft and pliable skin
c. fibers that help give skin its elastic quality  d. dietary fibers

61. Skin elasticity is due to the presence of semifluid substances found in the:
   a. dermis  b. stratum lucidum
c. stratum corneum  d. stratum granulosum

62. What is another name for the sudoriferous glands?
   a. eccrine  b. sebaceous
c. dermis  d. epidermis

63. The sebaceous glands produce which of the following substances?
   a. perspiration  b. melanin
c. sebum (oil)  d. dandruff

64. The sudoriferous glands perform all of the following functions EXCEPT:
   a. produce oil  b. help regulate body temperature
c. excrete waste  d. help to maintain the proper pH of the skin
65. The small openings of the sweat glands in the skin are called:
   a. follicles  b. pores
   c. glands     d. ducts

66. Most skin problems are caused by:
   a. the sudoriferous glands  b. the eccrine glands
   c. the sebaceous glands     d. the arrector pili muscles

67. Which layer acts as a shock absorber for the skin?
   a. epidermis  b. stratum germinativum
   c. cuticle     d. subcutaneous layer

68. What tans the skin to help protect it from the burning rays of the sun?
   a. sebum  b. the acid mantle
   c. melanin  d. the subcutaneous layer

69. On the human body, the thinnest skin is located on the:
   a. eyelids  b. chin
   c. soles of the feet  d. skull just behind the ears

70. Chronic is the term used to identify conditions that are:
   a. brief and severe  b. frequent and habitual
   c. influenced by weather  d. visible

71. What is the technical term for the study of the cause of disease?
   a. etiology  b. pathology
   c. anatomy    d. dermatology

72. An example of a subjective symptom would be:
   a. itching  b. redness
   c. swelling  d. discharge

73. A pimple is an example of a(n):
   a. subjective symptom  b. secondary skin lesion
   c. objective symptom   d. tertiary skin lesion

74. Abrasions to the epidermis are called:
   a. scabs  b. scales
   c. excoriations  d. fissures

75. Keloids are thick:
   a. scars  b. scabs
   c. cracks    d. ulcers

76. Masses of sebum trapped in the hair follicle are called:
   a. comedones  b. acne
   c. rosacea    d. steatoma

77. Anhidrosis is caused by:
   a. over-production of perspiration  b. foul-smelling perspiration
   c. fever or disease                d. lack of sleep
78. In seborrhea, the appearance of the skin is:
   a. dry and dull
   b. oily and shiny
   c. smooth and pink
   d. red and blotchy

79. Use of astringents, toners or refreshers:
   a. could make the skin rough
   b. strip the skin of its protective acid mantle
   c. help cleanse the skin and bring it to a normal pH
   d. create a barrier that keeps moisture in

80. A massage can provide all of the following results EXCEPT:
   a. increase blood circulation to the skin
   b. stimulate glandular activity
   c. improve the texture of the skin
   d. weaken muscle tissue

81. The gentle massage movement that often begins and ends a massage treatment is called:
   a. petrissage
   b. effleuranoge
   c. tapotement
   d. vibration

82. A light tapping or slapping movement applied with the fingertips is:
   a. effleuranoge
   b. tapotement
   c. petrissage
   d. vibration

83. A light or heavy kneading, rolling and squeezing of the muscles is:
   a. effleuranoge
   b. tapotement
   c. petrissage
   d. vibration

84. Areas of skin that are diseased, broken, bruised or scraped:
   a. should not be massaged
   b. require tapotement movements
   c. require vibration
   d. require petrissage movements

85. Which of the following massage movements should NOT be used if the client needs soothing?
   a. gliding
   b. stroking
   c. effleuranoge
   d. tapotement

86. What product has many different benefits, including hydration, tightening of the pores and reduction of excess oil?
   a. massage oil
   b. facial masks
   c. astringents
   d. toners

87. What assists in cleaning the skin and returning normal-to-dry skin to a normal pH?
   a. skin astringents
   b. oily skin masks
   c. dry skin masks
   d. toners or fresheners

88. Which of the following is NOT an infection control and safety guideline for performing hair removal services?
   a. use wax over moles, warts, irritated or abraded skin
   b. always test the temperature of heated wax before applying
   c. cleanse the skin prior to treatment
   d. use cold compresses, icepacks or aloe vera to soothe irritated skin

89. Permanent hair removal requires the use of:
   a. tweezers
   b. electricity
   c. depilatories
   d. wax
90. The multiple needle process is sometimes called:
   a. the blend method  b. thermolysis
   c. galvanic electrolysis  d. a chemical depilatory

91. Most corrective makeup and contouring are done to help the face to appear:
   a. round  b. square
   c. diamond  d. oval

92. What facial feature would accompany a heart-shaped face?
   a. narrow forehead  b. narrow jawline
   c. wide jawline  d. straight forehead

93. What is another term for color?
   a. tint  b. hue
   c. intensity  d. shade

94. What face shape is characterized by a narrow forehead and jaw area with predominant width in the cheekbone area?
   a. square  b. round
   c. oval  d. diamond

95. A hue with white added is:
   a. shade  b. value
   c. tint  d. tone

96. Foundations are used to:
   a. define and emphasize the shape of the eye
   b. highlight and accentuate certain areas
   c. even out the skin color and create a more even skin texture
   d. lengthen and thicken eyelashes

97. Semi-permanent individual eyelashes are made of:
   a. human hair  b. inorganic fibers
   c. animal hair  d. synthetic fibers

98. What type of blush blends well and is suitable for all skin types?
   a. cream  b. dry
   c. powder  d. liquid

99. What is involved in the service of eye tabbing?
   a. applying strip eyelashes  b. tinting eyelashes
   c. removing artificial lashes  d. applying individual lashes

100. To minimize wide-set eyes and make them appear closer, it is best to:
    a. shorten the outside eyebrow line on both sides
    b. make the eyebrow line straight
    c. extend the eyebrow line to the inside corner of the eye
    d. arch the ends of the eyebrow
1. What term is used to describe how energy contained in food is measured?
   a. protein content  b. fat content  c. calories  d. degrees

2. What is the name of the science that looks at how you do your work and what body movements, tools and equipment benefit you and your client’s health and comfort?
   a. personal hygiene  b. public hygiene  c. ergonomics  d. economics

3. All of the following recommendations can help prevent neck and back strain EXCEPT:
   a. working with the back straight  b. reaching overhead for supplies  c. using free-standing shampoo bowls  d. adjusting the height of the client’s chair

4. A communicable disease refers to a disease that is easily:
   a. vaccinated  b. immunized  c. not spread from one person to another  d. spread from one person to another

5. Which of the following is NOT a type of bacteria?
   a. bacilli  b. spirilla  c. parasite  d. streptococci

6. The ability to destroy infectious agents that enter the body is:
   a. immunity  b. infection control  c. superiority  d. acquired immunodeficiency

7. Spreading infection in a salon can be attributed to all of the following EXCEPT:
   a. unclean hands and implements  b. coughing or sneezing  c. open sores  d. clean hands and implements

8. The process referred to as “double-bagging” is performed when a(n):
   a. blood spill occurs  b. MSDS is consulted  c. calibration occurs  d. antiseptic is used

9. All of the following are steps to be followed if a victim is choking EXCEPT:
   a. determine if victim can speak  b. lay victim on his/her back  c. wrap arms around chest  d. perform abdominal thrusts

10. Muscles affected by massage are generally manipulated from the:
    a. origin to insertion  b. insertion to origin  c. belly to insertion  d. insertion to belly

11. What system is composed of sensory and motor nerves that extend from the spinal cord and brain to other parts of the body?
    a. peripheral nervous system  b. autonomic nervous system  c. zygomatic nervous system  d. cerebrum

12. The cranial nerve responsible for transmitting facial sensations to the brain is the:
    a. trifacial  b. facial  c. radial  d. ulnar

13. Material that best transports electricity is called a(n):
    a. insulator  b. conductor  c. prism  d. watt
14. An Underwriters Laboratory (UL) designation indicates:
   a. the appliance has been certified to operate safely under the conditions specified
   b. it is free from all mechanical defects
   c. the manufacturer’s warranty is doubled
   d. it operates with less power than specified on the label

15. Fires in electrical circuits can occur if:
   a. the circuit is open
   b. there is a closed path, called a circuit
   c. the circuit breaker is manually turned to the off position
   d. too many appliances use the same wall socket and overload the circuit

16. When performing an electrotherapy procedure, what conductor is used to bring the current from the appliance to the client’s skin?
   a. watt
   b. resistor
   c. wall plate
   d. electrode

17. The average distance you should place an infrared lamp during a facial is about:
   a. 10”
   b. 18”
   c. 24”
   d. 30”

18. Which bond is very weak individually and can be broken by heat or water, but makes up about 35% of the hair’s strength because of large numbers?
   a. van der Waal’s
   b. disulfide
   c. peptide
   d. hydrogen

19. The pH measurement scale indicates whether a substance is:
   a. a liquid, solid or gas
   b. organic or inorganic
   c. young or old
   d. acidic, neutral or alkaline

20. What is usually the first ingredient listed on most shampoos?
   a. hydrogen
   b. oxygen
   c. water
   d. protein

21. A soft perm curl loosens the texture of tightly curled hair by:
   a. using a thioglycolate-based product
   b. following a thioglycolic relaxer with a sodium hydroxide relaxer
   c. using a high volume developer
   d. using a low volume developer

22. Which of the following color categories uses a low volume peroxide to develop the color molecules?
   a. long lasting semi-permanent
   b. permanent
   c. semi-permanent
   d. temporary

23. Worker’s Compensation Insurance is needed to protect the:
   a. salon
   b. customers
   c. inventory
   d. employee

24. Who must apply for a state sales tax permit before collecting taxes on products or services sold?
   a. employee
   b. customer
   c. lawyer
   d. salon owner

25. It is wise to keep all records of your daily sales and service for how long?
   a. 2 to 4 years
   b. 5 to 7 years
   c. 10 to 12 years
   d. 14 to 16 years
26. Which of these factors does NOT affect hair growth?
   a. frequent exercise  
   b. disease  
   c. lack of vitamins  
   d. medication

27. People with lighter colored hair have melanin in the:
   a. cuticle only  
   b. cortex only  
   c. cuticle and cortex  
   d. medulla only

28. The degree of coarseness or fineness of the hair fiber is referred to as:
   a. density  
   b. porosity  
   c. viscosity  
   d. texture

29. Normal dry hair is capable of being stretched to what fraction of its length?
   a. one-tenth  
   b. one-fifth  
   c. one-half  
   d. three-fourths

30. What type of rinse is used after a color service to prevent the color from fading?
   a. cream  
   b. color  
   c. medicated  
   d. acid-balanced

31. Avoid giving a scalp massage prior to all of the following services EXCEPT:
   a. relaxing healthy hair  
   b. coloring healthy hair  
   c. perming healthy hair  
   d. shampooing healthy hair

32. A dominant, protruding forehead and chin with a small nose are characteristics of a:
   a. straight profile  
   b. concave profile  
   c. convex profile  
   d. short profile

33. Which of the following statements describes diagonal lines used in design?
   a. soften angular facial shapes  
   b. are at a right angle to the horizon  
   c. lead the eye to a focal area  
   d. add weight or bulk when cut into a shape

34. What is meant by unactivated texture?
   a. a smooth texture  
   b. a rough texture  
   c. when the ends of the hair strands are showing  
   d. a wet look

35. All of the following descriptions are true about the uniformly layered form EXCEPT:
   a. circular shape  
   b. activated texture  
   c. same length throughout  
   d. rectangular or oval shape

36. What part on a pair of shears controls the moveable or action blade?
   a. finger grip  
   b. thumb grip  
   c. wrist action  
   d. tension screw

37. All of the following statements are true about texturizing EXCEPT:
   a. reduces bulk  
   b. increases bulk  
   c. creates visual texture  
   d. involves cutting shorter lengths within the form

38. Generally, medium texture hair should be texturized how far away from the scalp?
   a. ½”  
   b. 1”  
   c. 1½”  
   d. 2”

39. When two oblongs alternate, they create a(n):
   a. “C”-shaped movement  
   b. “S”-shaped movement  
   c. figure eight  
   d. “O”-shaped movement
40. The base control used within a hairstyle affects the amount of closeness (flatness) in the hairstyle or the amount of lift, which is also referred to as:
   a. elevation  
   b. size of the base
   c. volume  
   d. bulk

41. An on-base tool placement will result in the strongest base strength and:
   a. the most volume  
   b. the longest curl
   c. the smallest diameter  
   d. the prettiest texture

42. What type of hair can be resistant to hair pressing?
   a. fine  
   b. medium
   c. coarse, tightly curled  
   d. thin

43. All of the following factors are true when using a thermal iron on tinted, white or very fine hair EXCEPT:
   a. lower iron temperature is used  
   b. highest iron temperature is used
   c. hot iron is closed lightly on a damp towel before curling  
   d. iron is tested on hair prior to service to prevent scorching

44. Flat pin curls are used to achieve:
   a. fullness  
   b. fingerwaves
   c. closeness  
   d. volume

45. Which of the following statements is NOT true?
   a. wigs made with human hair need to be cleaned more often than those made of synthetic fibers  
   b. a razor should not be used on synthetic wigs
   c. you should not put a synthetic wig under a dryer  
   d. coloring procedures are effective on synthetic wigs

46. Hair additions are an appropriate choice for clients who want to add length, density, texture and/or:
   a. short hair  
   b. cascade
   c. wiglet  
   d. color

47. The chemical phase of perms involves all of the following EXCEPT:
   a. applying neutralizer  
   b. applying perm solution
   c. wrapping hair around the perm tool  
   d. rinsing the perm solution from the hair

48. Water left in the end papers after rinsing the perm solution will:
   a. cause severe breakage  
   b. create a longer-lasting curl
   c. give the hair more luster  
   d. dilute the neutralizer and weaken the curl formation

49. What item determines the size and shape of the new curl configuration?
   a. perm solution  
   b. neutralizing solution
   c. hair color  
   d. perm rod

50. All of the following are true statements regarding infection control and safety procedures when performing a perm service EXCEPT:
   a. may proceed with perm if abrasions are present  
   b. avoid perming damaged hair that shows breakage
   c. protect client’s clothing with proper draping  
   d. never perm hair that has been treated with a sodium hydroxide or no-lye relaxer
51. Weak or limp curls can be caused by:
   a. underprocessing  
   b. overprocessing  
   c. using rods that are too small  
   d. excessive rinsing  

52. What condition determines the processing time and proper relaxer strength to use?
   a. the hair's texture, elasticity, porosity  
   b. natural hair color  
   c. the length of the hair  
   d. only the elasticity of the hair  

53. During a chemical relaxer application, the porosity of the hair affects the:
   a. amount of rinsing needed  
   b. processing time  
   c. tools used  
   d. type of relaxer used  

54. Virgin thio relaxers may be applied after all of the following EXCEPT:
   a. a light shampoo  
   b. a vigorous shampoo  
   c. an analysis of hair and scalp  
   d. a strand test and an elasticity test  

55. What is the difference between a color level of 1 and a color level of 10?
   a. level 1 is lighter than level 10  
   b. level 1 is darker than level 10  
   c. level 1 contains more primary colors than level 10  
   d. level 1 contains more blue pigment than level 10  

56. Developers in demi-permanent colors contain:
   a. little or no ammonia  
   b. a 6% volume of peroxide  
   c. enough ammonia to lighten the hair  
   d. mostly ammonia  

57. A high volume of hydrogen peroxide:
   a. will create more pigment lift  
   b. would be a 10 volume  
   c. would be a 3% solution  
   d. will lessen the amount of pigment lifted  

58. On-the-scalp lighteners have a pH of:
   a. 2.5 to 3.5  
   b. 4.0 to 5.5  
   c. 6.5 to 7.5  
   d. about 9.0  

59. Overlapping lightener during a retouch service can:
   a. ensure proper coverage  
   b. result in uniform coverage  
   c. result in breakage  
   d. help speed up the procedure time  

60. If redness and swelling are found around the test area when performing a predisposition test, which of the following steps should NOT be taken?
   a. stop the service  
   b. proceed with the service  
   c. ask the client how they are feeling  
   d. have the client seek medical assistance  

61. What term describes the deep pocket-like area that holds the root and matrix of the nail?
   a. nail groove  
   b. mantle  
   c. lunula  
   d. onyx  

62. What term describes the whitened, half-moon shaped area at the base of the nail?
   a. matrix  
   b. eponychium  
   c. lunula  
   d. nail root  

63. The study of the structure and growth of nails is called:
   a. etiology  
   b. neurology  
   c. onychology  
   d. onychosis
64. The nail is made from a hardened protein called:
   a. keratin  
   b. onyx  
   c. lunula  
   d. glucose

65. Damage to which portion of the nail could cause permanent distortions?
   a. perionychium  
   b. matrix or nail bed  
   c. free edge  
   d. hyponychium

66. Under normal conditions, growth of a new nail plate takes approximately:
   a. 2 weeks  
   b. 4 to 6 months  
   c. 1 year  
   d. 2 years

67. Which of the following conditions does NOT indicate a decreasing rate of nail growth?
   a. aging  
   b. winter  
   c. summer  
   d. poor nutrition

68. What condition appears as rings containing tiny blisters, dark pink to reddish in color, and can be confused with eczema or contact dermatitis?
   a. paronychia  
   b. tinea manus  
   c. onychia  
   d. onychoptosis

69. Poor circulation can cause a disorder called:
   a. onychia  
   b. corrugations  
   c. blue nails  
   d. furrows

70. Which of the following nail diseases is NOT caused by fungus?
   a. tinea pedis  
   b. onychomycosis  
   c. tinea manus  
   d. onychatrophia

71. The disorder in which the nail grows into the edge of the nail groove causing ingrown nails is called:
   a. onychocryptosis  
   b. onchogryposis  
   c. onychauxis  
   d. leuconychia

72. What term refers to the thickening of the nail plate or an abnormal outgrowth of the nail?
   a. tinea manus  
   b. onychia  
   c. onychauxis  
   d. pterygium

73. What sign can indicate serious problems in the nail bed or nail plate?
   a. hangnails  
   b. leuconychia  
   c. discoloration  
   d. onychophagy

74. Nail service implements must be disinfected or discarded:
   a. once every hour  
   b. after every service  
   c. at closing time  
   d. on a weekly basis

75. In which direction should a nail be shaped to avoid splitting?
   a. from top to bottom  
   b. from the bottom to the top  
   c. from the outer edge toward the center  
   d. from the center toward the outer edge

76. A hot oil or cream manicure is helpful for all of the following conditions EXCEPT:
   a. dry, aging hands  
   b. ingrown toenails  
   c. brittle nails  
   d. ridged nails
77. How often is a fill-in service for artificial nails required?
   a. every 2 weeks  
   b. every 2 months  
   c. every 6 months  
   d. once a year

78. Functions of the skin include regulation of body temperature and:
   a. reproduction  
   b. protection  
   c. digestion  
   d. circulation

79. Which system of the body is made up of the skin and its layers?
   a. excretory  
   b. respiratory  
   c. sensation  
   d. integumentary

80. What is the technical name for the study of the skin, including its structure, functions, diseases and treatments?
   a. etiology  
   b. anatomy  
   c. pathology  
   d. dermatology

81. The outer protective layer of the skin is known as the:
   a. dermis  
   b. adipose  
   c. epidermis  
   d. corium

82. Which of the following skin layers does NOT contain blood vessels?
   a. cutis  
   b. dermis  
   c. corium  
   d. epidermis

83. In which layer do the cells become irregularly shaped and have a spiny appearance?
   a. stratum granulosum  
   b. stratum lucidum  
   c. stratum corneum  
   d. stratum spinosum

84. The stratum lucidum layer is found only on the:
   a. soles of the feet and palms of the hands  
   b. tops of hands  
   c. scalp  
   d. elbows

85. The sebaceous glands produce which of the following substances?
   a. perspiration  
   b. melanin  
   c. sebum (oil)  
   d. dandruff

86. The sudoriferous glands perform all of the following functions EXCEPT:
   a. produce oil  
   b. help regulate body temperature  
   c. excrete waste  
   d. help to maintain the proper pH of the skin

87. Most skin problems are caused by:
   a. sudoriferous glands  
   b. eccrine glands  
   c. sebaceous glands  
   d. arrector pili muscles

88. What tans the skin to help protect it from the burning rays of the sun?
   a. sebum  
   b. the acid mantle  
   c. melanin  
   d. the subcutaneous layer

89. Chronic is the term used to identify conditions that are:
   a. brief and severe  
   b. frequent and habitual  
   c. influenced by weather  
   d. visible
90. What is the technical term for the study of the cause of disease?
   a. etiology
   b. pathology
   c. anatomy
   d. dermatology

91. An example of a subjective symptom would be:
   a. itching
   b. redness
   c. swelling
   d. discharge

92. In seborrhea, the appearance of the skin is:
   a. dry and dull
   b. oily and shiny
   c. smooth and pink
   d. red and blotchy

93. A massage can provide all of the following results EXCEPT:
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SECTION ONE: Preface

SECTION TWO: Curriculum Support

SECTION THREE: Lesson Plans
1. Professional Development
2. Salon Ecology
3. Anatomy and Physiology
4. Electricity
5. Chemistry
6. Salon Business
7. Trichology
8. Design Decisions
9. Haircutting
10. Hairstyling
11. Wigs and Hair Additions
12. Chemical Texturizing
13. Hair Coloring
14. The Study of Nails
15. The Study of Skin

SECTION FOUR: Assessments

SECTION FIVE: Appendix

SECTION SIX: Teacher’s Study Guide
DESIGN CONSIDERATIONS WORKSHOP

Use this worksheet to assist you in making design decisions for your partner. Write your decision on the line following the design consideration. Potential selections for your decision are listed below your answer line. Refer to pages 217-242 in the Salon Fundamentals Textbook for supporting information.

BODY SHAPE: _________________________
- Tall and Lanky
- Average
- Short and Sturdy

INDIVIDUAL FEATURES:
- Neck: Short, Long
- Shoulders: Wide, Narrow

ENTIRE BODY SHAPE: _________________________
- Large
- Small

FACIAL SHAPE: _________________________
- Oval
- Round
- Square
- Oblong
- Pear
- Diamond
- Heart

PROFILE: _________________________
- Straight
- Convex
- Concave

SPECIAL CONSIDERATIONS:
- Receding Hairline
- Protruding Ears
- Glasses

MILD WARM OR COOL OR STRONG WARM OR COOL: _________________________
See chart on page 234 of Salon Fundamentals

HAIR TEXTURE: _________________________
- Unactivated Cut
- Activated Cut
- Activated/Unactivated
- Activated Curl

HAIR DENSITY: _________________________
- Light
- Medium
- Heavy

HAIR LENGTH: _________________________
- Short
- Mid-Length
- Long

HAIR GROWTH PATTERN: _________________________
- Forward to Face
- Back Away from Face
- Strong Directional Growth

PERSONALITY: _________________________
- Outgoing
- Reserved

CLOTHING: _________________________
- Natural
- Romantic
- Dramatic
- Gamine
- Classic
- Casual

LIFESTYLE: _________________________
- Job/Career
- Hobbies
- Family
- Time
- Skills
- Money Invesment
### CLIENT CHEMICAL PERMANENT RELEASE FORM

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I request a permanent and I fully understand that this service is to be given by a student of cosmetology at Your Name Beauty School. I hereby express my willingness for a student to do this work. I furthermore understand that I will assume full responsibility thereof.

Your Name Beauty School

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### CLIENT CHEMICAL PERMANENT RECORD CARD

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<td>Length</td>
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<td>Density</td>
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<td>Texture</td>
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<td>Porosity</td>
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<td>Tress-Tester Results</td>
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<td>Test Curl Results</td>
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<tr>
<td>Price of Service $</td>
</tr>
<tr>
<td>Signature of Student</td>
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</table>

<table>
<thead>
<tr>
<th>Description of Hair</th>
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<tbody>
<tr>
<td>Length</td>
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<td>Density</td>
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<td>Porosity</td>
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<td>Tress-Tester Results</td>
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<td>Test Curl Results</td>
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<td>Price of Service $</td>
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<tr>
<td>Signature of Student</td>
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</tbody>
</table>
### CLIENT CHEMICAL REFORMATION/RELAXER RECORD CARD

<table>
<thead>
<tr>
<th>Date Wrap Rod Size Products Process Time Results</th>
<th>Date Wrap Rod Size Products Process Time Results</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description of Hair</td>
<td>Description of Hair</td>
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<tr>
<td>Length</td>
<td>Density</td>
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<td>• Short</td>
<td>• Light</td>
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<td>• Medium</td>
<td>• Medium</td>
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<tr>
<td>• Long</td>
<td>• Heavy</td>
</tr>
</tbody>
</table>

- Medications:
- Vitamins:
- Comments:

| Home Care | | |
|-----------|---|

Price of Service $ 

Signature of Student  Signature of Instructor

### CLIENT CHEMICAL REFORMATION/RELAXER RELEASE FORM

I request a relaxer and I fully understand that this service is to be given by a student of cosmetology at Your Name Beauty School. I hereby express my willingness for a student to do this work. I furthermore understand that I will assume full responsibility thereof.

Your Name Beauty School

<table>
<thead>
<tr>
<th>Witness</th>
<th>Client Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date</td>
<td>Date</td>
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</table>

Booster Reformation
### CLIENT CHEMICAL COLOR RECORD CARD AND RELEASE FORM

<table>
<thead>
<tr>
<th>Date</th>
<th>Formula</th>
<th>Product</th>
<th>Process Time</th>
<th>Patch Test</th>
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<td>Negative</td>
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<td>Positive</td>
<td>Poor</td>
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<td>Remarks:</td>
<td></td>
</tr>
</tbody>
</table>

**Description of Hair**

- **Length**: 
  - Short
  - Medium
  - Long

- **Density**: 
  - Light
  - Medium
  - Heavy

- **Texture**: 
  - Fine
  - Average
  - coarse

- **Porosity**: 
  - Normal
  - Resistant
  - Extremly

- **Natural/Existing Hair Color**: 
  - Level (1-10)
  - Tone (warm, cool, etc.)

- **Desired Hair Color**: 
  - Level (1-10)
  - Tone (warm, cool, etc.)

- **Intensity**: 
  - Mild
  - Medium
  - Strong

**Condition**: 

- Dry
- Oily
- Faded
- Streaked
- % Gray

**Medications**

**Vitamins**

**Comments**

**Price of Service**: $

**Signature of Student**

**Signature of Instructor**

---

**Witness** 

**Client Signature**

**Date**
CLIENT NAIL RECORD CARD

Name: ___________________________ Nail Technician: ___________________________
Home Address: ___________________ Work Address: _____________________________
_________________________________ _________________________________________
Home Phone: ______________________ Work Phone: _____________________________
Best hours for appointment are: ____________________________

Client Profile
1. What type of work do you do? ____________________________
2. Do you have any hobbies that require you to work with your hands? ____________________________
3. Do you participate in sports activities? ___________ If so, what type? ____________________________
4. Do you use rubber gloves when doing housework? ____________________________
5. How much time do you spend each week caring for your own nails? ____________________________
6. How frequently do you have professional nail service(s)? ____________________________

Medical Record
Do you have: __ Arthritis __ Heart Problems __ High Blood Pressure __ Cancer __ Diabetes
If you answered yes to any of the above questions, what kind of medication, if any, do you take?

Are there any other medical conditions or medications that we should be aware of?

CLIENT SERVICE RECORD

<table>
<thead>
<tr>
<th>Date</th>
<th>Service Performed</th>
<th>Observations</th>
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</table>

CLIENT NAIL RECORD CARD

Name: ___________________________ Nail Technician: ___________________________
Home Address: ___________________ Work Address: _____________________________
_________________________________ _________________________________________
Home Phone: ______________________ Work Phone: _____________________________
Best hours for appointment are: ____________________________

Client Profile
1. What type of work do you do? ____________________________
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3. Do you participate in sports activities? ___________ If so, what type? ____________________________
4. Do you use rubber gloves when doing housework? ____________________________
5. How much time do you spend each week caring for your own nails? ____________________________
6. How frequently do you have professional nail service(s)? ____________________________

Medical Record
Do you have: __ Arthritis __ Heart Problems __ High Blood Pressure __ Cancer __ Diabetes
If you answered yes to any of the above questions, what kind of medication, if any, do you take?

Are there any other medical conditions or medications that we should be aware of?

CLIENT SERVICE RECORD

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</tbody>
</table>
### SKIN EVALUATION

<table>
<thead>
<tr>
<th>SKIN TYPE</th>
<th>CHARACTERISTICS</th>
<th>SKIN CONDITION/ELASTICITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Normal</td>
<td>Whiteheads</td>
<td>Normal</td>
</tr>
<tr>
<td>Dry</td>
<td>Comedomes</td>
<td>Fair</td>
</tr>
<tr>
<td>Oily</td>
<td>Broken Capillaries</td>
<td>Poor</td>
</tr>
<tr>
<td>Combination</td>
<td>Discolorations</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blemishes</td>
<td></td>
</tr>
</tbody>
</table>

### SIGNS OF DEHYDRATION

- None
- Moderate
- Severe
- Asphyxiated
- Wrinkles

### SIGNS OF DEHYDRATION

- Acne
- Juvenilis
- Chronic
- Rosacea
- Remarks

### PRODUCT & TREATMENT RECOMMENDATIONS

- Series Recommended: Corrective / Maintenance
- Length of Time: (# of Weeks) 3 6 8 12
- Treatment Date
- Procedure
- Esthetician

### SKIN CARE RECORD CARD

| Name ______________________ | Date ________________ |
| Address ____________________ | City ______________ | State ___________ | Zip __________ |
| Phone (H) ______________ (W) __________ | Occupation __________ | Referred By ______ |

### MEDICAL HISTORY

- Age ______ Sex: Female / Male
- Known Allergies
- Are you under the care of a Dermatologist? __________
- Have you experienced any skin problems in the past 5 years? __________
- If yes, please describe __________
- Do you have any medical conditions such as:
  - High Blood Pressure
  - Heart Problems
  - Diabetes
  - Pregnancy
  - Pacemaker / Metal Implants
- Are you on medication? __________
- Others not listed above __________

### DIETARY HISTORY

- Are you currently dieting? __________
- Do you take supplemental vitamins, etc? __________
- Do you exercise regularly? __________
- Do you try to eat well-balanced meals? __________
- Do you drink at least 8 glasses of water daily? __________

### COSMETIC HISTORY

- What is the purpose of this makeup application? Day / Evening / Bridal
- Have you ever had a reaction from skin care products or makeup products? Yes No
- Explain __________
- Cosmetics now being used __________
- Extent of facial care at home:
  - Daily __________
  - Weekly __________
The Course of Study Checklist is designed to be a reference for student use. The copy following this instructional page is a reproducible master for you to give students as a handout.

The Course of Study Checklist contains the following information:

1. The number and title of the chapter where the goals and objectives can be found are displayed horizontally across the page.
2. The date column is the first column on the left side of the page. This is where the student would write the date they covered the material or attended the class presentation.
3. The instructor column is the second column on the left side of the page. This is where the student would write the name of the instructor who presented the class or assigned the student’s coverage of the material.
4. The third column from the left is the column listing the goals and objectives of the chapter. In bold print you will find the goals that are listed on the first page of each chapter of the Salon Fundamentals Textbook. Then, under each of the goals, is a list of the specific objectives related to the goals. Note that the goals found on the first page of each chapter in the textbook are also the names of the lesson plans.

Methods for using the Course of Study Checklist could include:

- Instruct the students to complete the Course of Study Checklist during the presentation of each lesson.
- Facilitate the needs of absent students by using the Course of Study Checklist as a tool used to list assignments for makeup work.
- Mediate learning by using the Course of Study Checklist as a source of mentorship with a student.
- Point out various modules or lessons that the student should review prior to unit or final exams.
## COURSE OF STUDY OBJECTIVES CHECKLIST

### Chapter 1: Professional Development

<table>
<thead>
<tr>
<th>Date</th>
<th>Instructor</th>
<th>Objective</th>
</tr>
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<tbody>
<tr>
<td></td>
<td></td>
<td><strong>1.1 - Establish routines to maintain a healthy body</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- List the recommended number of hours to sleep per night</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Identify the effects of regular exercise</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Recognize the value of a balanced diet</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Explain the differences between personal and public hygiene</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Describe the elements involved in presenting a professional image</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Define the ergonomic posture steps to prevent injury while working</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>1.2 - Explain the elements of effective communication</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Describe various nonverbal body language signs</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- List the voice and grammar guidelines for verbal communications</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Identify the keys to effective two-way communication</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>1.3 - Develop and maintain positive human relations</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Understand the role personality, attitude and habits play in human relations</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Recognize consideration and cooperation as the foundation for teamwork</td>
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<tr>
<td></td>
<td></td>
<td>- Explain the guidelines for professional ethics</td>
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</tbody>
</table>

### Chapter 2: Salon Ecology

<table>
<thead>
<tr>
<th>Date</th>
<th>Instructor</th>
<th>Objective</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td><strong>2.1 - Recognize the structure and function of bacteria and viruses</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Define the types and classifications of bacteria and viruses</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Explain the growth and reproduction patterns of bacteria and viruses</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Describe the relationship of bacteria and viruses to the spread of infection</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>2.2 - Identify the procedures and precautions in schools and salons</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Define and demonstrate sanitation precautions and procedures</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Define and demonstrate disinfection precautions and procedures</td>
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<tr>
<td></td>
<td></td>
<td>- Describe sterilization</td>
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<td><strong>2.3 - List simple safety and first aid applications</strong></td>
</tr>
<tr>
<td></td>
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<td>- Define the first aid applications for minor burns</td>
</tr>
<tr>
<td></td>
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<td>- Define the first aid applications for cuts</td>
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<td></td>
<td>- Define the first aid applications for choking</td>
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<td></td>
<td></td>
<td>- Define the first aid applications for eye injury</td>
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<td>- Define the first aid applications for fainting</td>
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</table>

### Chapter 3: Anatomy and Physiology

<table>
<thead>
<tr>
<th>Date</th>
<th>Instructor</th>
<th>Objective</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td><strong>3.1 - Explain the relationship and function of the building blocks of the body</strong></td>
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<tr>
<td></td>
<td></td>
<td>- Define the structure and function of cells</td>
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<td></td>
<td>- Define the structure and function of tissues</td>
</tr>
<tr>
<td>Date</td>
<td>Instructor</td>
<td>Objective</td>
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<tr>
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</tr>
<tr>
<td></td>
<td></td>
<td>Recognize the function of the primary organs of the human body</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Define and describe the function of the body systems within the human body</td>
</tr>
</tbody>
</table>

**3.2 - Identify the structure, function and primary cosmetological significance of the body systems**

<table>
<thead>
<tr>
<th>Date</th>
<th>Instructor</th>
<th>Objective</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Describe the structure and function of the skeletal system</td>
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<td>Describe the structure and function of the muscular system</td>
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<tr>
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<td></td>
<td>Describe the structure and function of the circulatory system</td>
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<td>Describe the structure and function of the nervous system</td>
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<td>Describe the structure and function of the digestive system</td>
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<td>Describe the structure and function of the excretory system</td>
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<td></td>
<td>Describe the structure and function of the respiratory system</td>
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<td>Describe the structure and function of the endocrine system</td>
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**Chapter 4: Electricity**

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<th>Date</th>
<th>Instructor</th>
<th>Objective</th>
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<tbody>
<tr>
<td></td>
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<td>Define and describe the principles of electricity</td>
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<td>Define the 10 major terms used in electricity</td>
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<td>Describe the safety measures to be followed when using electrical appliances</td>
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</table>

**4.2 - Explain and list the effects and uses of electricity in cosmetology**

<table>
<thead>
<tr>
<th>Date</th>
<th>Instructor</th>
<th>Objective</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>Explain the three kinds of effects that can be created by electric current during cosmetology services</td>
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<tr>
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<td></td>
<td>List three kinds of effects that can be created by electric current as it is used during electrotherapy and light therapy treatments</td>
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</table>

**Chapter 5: Chemistry**

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<tr>
<th>Date</th>
<th>Instructor</th>
<th>Objective</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Explain matter as it relates to hair</td>
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<td></td>
<td></td>
<td>Define matter</td>
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<td></td>
<td></td>
<td>List the five elements of hair</td>
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<td></td>
<td></td>
<td>Describe the structure and behavior of atoms and bonds</td>
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</table>

**5.2 - Describe the pH scale**

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<th>Date</th>
<th>Instructor</th>
<th>Objective</th>
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<tbody>
<tr>
<td></td>
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<td>Describe the pH scale and values associated with water, acids and alkalines</td>
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</table>

**5.3 - Identify the chemistry of cosmetics**

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<th>Date</th>
<th>Instructor</th>
<th>Objective</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>Identify the precautions necessary for various classifications of chemicals when working with professional products and cosmetics</td>
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</table>

**Chapter 6: Salon Business**

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<th>Date</th>
<th>Instructor</th>
<th>Objective</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>Develop a sense of what you need to know regarding the beauty industry</td>
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<td></td>
<td>Establish short- and long-range personal goals within the beauty industry</td>
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</tbody>
</table>
Date | Instructor | Objective
---|---|---

### Chapter 6: Employment Decisions

6.2 - **Identify which job offer to accept as a result of the job search**
- List the steps necessary to search for a job
- Explain the questions to be asked during a job interview
- Describe personal qualities that will be evaluated during the interview
- Identify potential job benefits that an employer might offer

6.3 - **Develop and maintain professional relationships**
- List the steps used to develop and maintain professional relationships with co-workers, fellow professionals and employers
- Build a clientele by developing and maintaining professional relationships

6.4 - **Identify Salon Ownership**
- Describe salon ownership types, structure, operations and requirements for the practice of good business

6.5 - **Define salon retailing**
- Define the techniques used to recommend retail product sales to clients
- List methods used to close the sale
- Identify five buyer types
- Describe follow-up techniques after a retail sale
- Describe effective retail displays and inventory control procedures

### Chapter 7: Trichology

**Objective**

7.1 - **Define the theory of hair**
- Describe the formation of hair
- Identify the growth and structure of hair
- Define the behavior of hair
- Explain how hair gains color

7.2 - **Recognize how to care for the hair**
- Identify common hair disorders, including hair loss

7.3 - **Explain and demonstrate proper draping, shampooing and scalp massage services**
- List and demonstrate the steps used in performing proper draping procedures
- Identify and perform proper shampooing procedures
- Describe and perform proper scalp massage procedures

**Objective**

8.1 - **Recognize and demonstrate design decision considerations**
- Identify proportions used when creating a design for the human body and face

8.2 - **Perform client consultation**
- Recognize and analyze key areas to create and support the client’s total image by using proper communication skills during the client consultation
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<th>Objective</th>
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<tbody>
<tr>
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<td>8.3 - Perform design composition</td>
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<td>Identify the design elements and principals used to compose designs</td>
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</table>

**Chapter 9: Haircutting**

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<th>Date</th>
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<th>Objective</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>9.1 - Define haircutting theory</td>
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<td>Identify the essential haircutting tools</td>
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<tr>
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<td>Locate and explain the areas of the head</td>
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<tr>
<td></td>
<td></td>
<td>Describe the fundamental cutting techniques</td>
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<tr>
<td></td>
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<td>9.2 - Identify and demonstrate proper haircutting procedures</td>
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<td></td>
<td></td>
<td>Explain and demonstrate proper procedures to achieve the basic haircuts</td>
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<td>Explain and demonstrate how to combine techniques within a haircut to achieve a variety of results</td>
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**Chapter 10: Hairstyling**

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<tr>
<td></td>
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<td>10.1 - Define hairstyling theory</td>
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<td></td>
<td></td>
<td>List primary hairstyling considerations</td>
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<td></td>
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<td>Identify the fundamentals of hairstyling theory</td>
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<tr>
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<td></td>
<td>Define hairstyling essentials</td>
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<td></td>
<td>Describe infection control and safety as it pertains to hairstyling</td>
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<td>Explain the client consultation as it pertains to hairstyling</td>
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<tr>
<td></td>
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<td>10.2 - Define and demonstrate thermal styling</td>
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<td></td>
<td>List the fundamentals of thermal styling theory</td>
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<td>Describe infection control and safety as it pertains to thermal styling</td>
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<td>Describe and demonstrate air forming solid form procedures</td>
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<td>Describe and demonstrate scrunching layered form procedures</td>
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<td>Describe and demonstrate air forming graduated form: round brush procedures</td>
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<td>Describe and demonstrate air forming layered form: round brush procedures</td>
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<td>Describe and demonstrate air forming combination form: 9-row brush procedures</td>
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<td>Describe and demonstrate air forming combination form: round brush/curling iron procedures</td>
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<td>Describe and demonstrate pressing and curling procedures</td>
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<td>Describe and demonstrate press and curl variation: no part procedures</td>
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<td>10.3 - Define and demonstrate wet hairstyling</td>
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<tr>
<td></td>
<td></td>
<td>Define the fundamentals of fingerwaves</td>
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<td>Define the fundamentals of pincurls</td>
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<td>Define the fundamentals of skip waves</td>
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<td>Define the fundamentals of rollers</td>
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<td>Describe and demonstrate fingerwaves and flat pincurls</td>
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<td>Describe and demonstrate straight volume rollers and pincurls</td>
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<td>Describe and demonstrate curvature volume rollers and pincurls</td>
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### Chapter 10: Hair Styling

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<td><strong>10.4 - Define and demonstrate long-hair styling</strong></td>
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<td>Define the fundamentals of long-hair styling</td>
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<td>Describe and demonstrate three-strand overbraid procedures</td>
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<td>Describe and demonstrate three-strand underbraid procedures</td>
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<td>Describe and demonstrate French twist procedures</td>
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### Chapter 11: Wigs and Hair Additions

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<td><strong>11.1 - Identify the fundamentals of wigs</strong></td>
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<tr>
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<td>List the history of wigs and hairpieces</td>
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<td>Explain the composition, colors and construction of wigs and hairpieces</td>
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<td>Identify wig and hairpiece essentials</td>
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<td></td>
<td></td>
<td>Describe infection control and safety procedures for wigs and hairpieces</td>
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<td>Explain the client consultation as it pertains to wigs and hairpieces</td>
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<td>Describe wig services</td>
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<td>Identify hairpiece types</td>
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<tr>
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<td></td>
<td><strong>11.2 - Identify the fundamentals of hair additions</strong></td>
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<tr>
<td></td>
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<td>Define hair additions</td>
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<td>Describe five methods of hair addition attachment</td>
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### Chapter 12: Chemical Texturizing

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<tr>
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<td><strong>12.1 - Define Perming</strong></td>
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<td>Describe the fundamental theory of perming</td>
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<td>Identify perming essentials</td>
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<td>Describe infection control and safety procedures for perming</td>
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<td>Explain the client consultation as it pertains to perming</td>
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<td>Describe and demonstrate rectangle perm wrap</td>
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<td></td>
<td>Describe and demonstrate bricklay perm wrap</td>
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<td></td>
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<td>Describe and demonstrate spiral bricklay perm wrap</td>
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<td>Describe and demonstrate oblong and spiral bricklay perm wrap</td>
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<td>Explain perm problems and solutions</td>
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<tr>
<td></td>
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<td><strong>12.2 - Define Chemical Relaxing</strong></td>
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<td>Describe the fundamental theory of chemical relaxing</td>
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<td>Identify chemical relaxing essentials</td>
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<td>Describe infection control and safety procedures for chemical relaxing</td>
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<td>Explain the client consultation as it pertains to chemical relaxing</td>
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<tr>
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<td>Describe and demonstrate virgin sodium hydroxide relaxer procedures</td>
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<td>Describe and demonstrate virgin thio relaxer procedures</td>
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<td>Describe and demonstrate relaxer retouch procedures</td>
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<td><strong>12.3 - Define Curl Reforming</strong></td>
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<td>Describe the fundamental theory of curl reforming</td>
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### Chapter 13: Hair Coloring

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<tr>
<td></td>
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<td><strong>13.1 - Define Color Theory</strong></td>
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<tr>
<td></td>
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<td>Define color</td>
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<td></td>
<td>Describe the law of color</td>
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<td><strong>13.2 - Identify Existing Hair Color</strong></td>
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<td></td>
<td>Define melanin</td>
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<td>Describe gray hair</td>
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<td>Identify natural level and tone</td>
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<td>Identify artificial level, tone and intensity</td>
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<td>Explain additional color considerations</td>
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<td><strong>13.3 - Changing Existing Hair Color</strong></td>
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<td>Describe hair color chemistry</td>
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<td>Identify hair color essentials</td>
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<td>Describe and demonstrate hair color techniques</td>
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<td>Describe infection control and safety procedures for hair color</td>
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<td>Explain the client consultation as it pertains to hair color</td>
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<td>Describe and demonstrate product and application techniques</td>
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<td>Describe and demonstrate temporary color procedures</td>
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<td>Describe and demonstrate semi-permanent color procedures</td>
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<td>Describe and demonstrate oxidative color: darker result procedures</td>
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<td>Describe and demonstrate oxidative color: lighter result procedures</td>
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<td>Describe and demonstrate surface painting procedures</td>
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<td>Describe and demonstrate procedures for partial highlights: slicing</td>
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<td>Describe and demonstrate procedures for full highlights: weaving</td>
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<td>Describe and demonstrate procedures for cap highlighting</td>
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<td>Describe and demonstrate double-process blond procedures</td>
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<td>Describe and demonstrate tint back and hair color removal techniques</td>
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<td>Explain hair color problems and solutions</td>
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### Chapter 14: The Study of Nails

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<td><strong>14.1 - Define Nail Theory</strong></td>
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<td>Describe and recognize the structure of the nail</td>
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<td>Explain the growth of the nail</td>
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<td>Identify nail diseases, disorders and conditions</td>
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<td><strong>14.2 - Define Natural Nail Care</strong></td>
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<td>Identify nail shapes</td>
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<td>Identify nail essentials</td>
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<td>Describe infection control and safety procedures for nails</td>
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<td>Explain the client consultation as it pertains to natural nail care</td>
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<td>Describe and demonstrate basic manicure procedures</td>
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<td>Describe and demonstrate male manicure procedures</td>
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<td>Identify pedicure essentials</td>
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<td>Describe and demonstrate basic pedicure procedures</td>
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<td>Describe special nail services</td>
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<td><strong>14.3 - Define Artificial Nail Care</strong></td>
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<td>Identify artificial nail essentials</td>
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<td>Describe infection control and safety procedures for artificial nail care</td>
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<td>Describe and demonstrate nail tip procedures</td>
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<td>Describe and demonstrate nail tips with acrylic overlay procedures</td>
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<td>Describe and demonstrate sculptured nail procedures</td>
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<td>Identify additional artificial nail services</td>
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**Chapter 15: The Study of Skin**

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<td><strong>15.1 - Define Skin Theory</strong></td>
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<tr>
<td></td>
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<td>List the functions of the skin</td>
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<td>Describe the composition of the skin</td>
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<td>Explain types of skin</td>
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<td>Identify skin diseases and disorders</td>
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<td><strong>15.2 - Define Skin Care</strong></td>
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<td>Explain massage as it pertains to skin care</td>
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<td>Define facial masks</td>
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<td>Identify skin care essentials</td>
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<td>Describe infection control and safety procedures for skin care</td>
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<td>Explain the client consultation for skin care</td>
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<td>Describe and demonstrate basic facial with facial mask procedures</td>
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<td><strong>15.3 - Define Hair Removal</strong></td>
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<td>Identify hair removal essentials</td>
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<td>Describe infection control and safety for hair removal</td>
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<td>Explain the client consultation for hair removal</td>
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<td>Describe temporary hair removal techniques</td>
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<td>Describe and demonstrate basic waxing procedures</td>
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<td>Explain permanent hair removal methods</td>
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<td><strong>15.4 - Define Makeup</strong></td>
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<td>Describe color theory fundamentals</td>
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<td>Identify makeup essentials</td>
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<td>Describe infection control and safety procedures for makeup</td>
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<td>Explain the client consultation for makeup application procedures</td>
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<td>Describe makeup techniques and products</td>
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<td>Describe and demonstrate basic makeup application</td>
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MY NOTES
INDUSTRY RESOURCES

Professional Organizations/Associations

Accrediting Commission of Career Schools and Colleges (ACCSC)
www.accsc.org

Aesthetics’ International Association (AIA)
www.aiaprofessional.com

American Association of Cosmetology Schools (AACS)
www.beautyschools.org

American Health & Beauty Aids Institute (AHBAI)
www.ahbai.org

Association for Supervision and Curriculum Development (ASCD)
www.ascd.org

Career College Association (CCA)
www.career.org

The Cosmetic, Toiletry, and Fragrance Association (CTFA)
www.ctfa.org

Cosmetology Advancement Foundation (CAF)
www.cosmetology.org

Independent Cosmetic Manufacturers and Distributors (ICMAD)
www.icmad.org

Intercoiffure
www.intercoiffure.net

International Chain Salon Association (ICSA)
www.icsa.cc

National Accrediting Commission of Cosmetology Arts & Sciences (NACCAS)
www.naccas.org

National-Interstate Council of State Boards of Cosmetology (NIC)
www.nicetesting.org

National Cosmetology Association (NCA)
www.ncacares.org

The Salon Association (TSA)
www.salons.org

Skills USA • VICA
www.skillsusa.org

Society of Permanent Cosmetic Professionals (SPCP)
www.spcp.org
Industry Websites

www.beautytech.com
www.beautyworks.com
www.behindthechair.com
www.cosmeticworld.com
www.americasbeautyshow.com
www.nca-now.com

Industry Magazines

American Salon
Official publication of the National Cosmetology Association (NCA)
Subscriptions: (218) 723-9477
www.amsaloncir.com

Beauty Store Business
Subscriptions: (800) 624-4196
www.beautystorebusiness.com

Canadian Hairdresser
Subscriptions: (416) 923-1111
www.canhair.com

Creative Age Publication
The nation’s largest professional beauty publisher
www.creativeage.com

DaySpa
Subscriptions: (800) 624-4196
www.dayspamag.com

Dermascope
Subscriptions: (469) 429-9300
www.dermascope.com

Les Nouvelles Esthetiques
Subscriptions: (800) 471-0229
www.lneonline.com

Modern Salon
Subscriptions: (800)-808-2623
www.modernsalon.com

NailPro
Subscriptions: (800) 624-4196
www.nailpro.com

Nails Magazine
Subscriptions: (888) 624-5744
www.nailsmag.com

Salon
Online news and entertainment website.
Subscriptions: (800) 624-4196
www.salon.com

Salon Today
Subscriptions: (800) 808-2623, Ext. 305
www.salontoday.com

Skin Inc.
Subscriptions: (866) 616-3008
www.skininc.com

Additional Chapter References—
Educational Books and Videos

Professional Development
Communicate with Confidence, Dianna Booher,
McGraw-Hill, Inc.

Communication Tools Series, Susan Cox, Pivot Point
International, video: CTS-VID1-4
Salon Ecology

**Anatomy and Physiology**
*Anatomy Coloring Book*, Addison-Wesley
*Gray’s Anatomy*, Lea Febiger

**Electricity**
*The Electricity Story*, Arco Publishing

**Chemistry**
*pH and the Professional*, SES, Pivot Point International, Inc.

**Salon Business**

*Salon Business Strategies*, Neil Ducoff

*Salon Development Vol. I*, Thomas Hayden, Pivot Point International, video: HAYDENB1


*Stop Getting By and Start Getting Rich*, Michael Cole, Salon Development

**Trichology**

*Hair Through The Microscope*, SES, Pivot Point International, Inc

Pivot Point International, book: MP-WOH

**Design Decisions**
*Compass Cutting*, SES, Pivot Point International, Inc.

*Men’s Compass Cutting*, SES, Pivot Point International, Inc.


**Haircutting**
*An Artist Approach*, Teri Dougherty, Pivot Point International, video: TERI-VID


*Design Forum 261, Texture Through Cutting*, Pivot Point International, Inc.


*Yosh Toya*, Pivot Point International, video: YOSH-VID

**Hairstyling**
*400 Years Without a Comb*, Willie Morrow, Pivot Point International, book: WM-COMB

*Advanced Braiding Made Easy*, Jamie Rines Jones, Pivot Point International, video: HHP-3

**Braid Style & Technique**, Pivot Point International, book: HHP-BK1

**Braiding Made Easy**, Stylebook with Technicals, Jamie Rines Jones, Pivot Point International, video: HHP-1


**Dressing Long Hair**, Patrick Cameron, Pivot Point International, book: MP-CAMERON

**Emma Ayala**, Pivot Point International, video: AYALA-VID


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**Ribbon Braiding Made Easy**, Jamie Rines Jones, Pivot Point International, video: HHP-4


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*Monkey Barrz Educational Video*, Pivot Point International, video: MB-VID

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Mahogany, Martin Gannon and Richard Thompson, Pivot Point International, book: MP-MAHOGANY

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Tip Application, Phyllis Mitchum, Pivot Point International, video: CITIPS

Tips on Nails, Phyllis Mitchum, Pivot Point International, video: NAIL-VID

Wrap Techniques Spa, Phyllis Mitchum, Pivot Point International, video: CIWRAP-S

Wrap Techniques, Phyllis Mitchum, Pivot Point International, video: CIWRAP

The Study of Skin
Advanced Professional Skin Care,
Peter T. Pugliese, M.D., Pivot Point International, book: APSC-BK

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The *Salon Fundamentals Study Guide* is a continuum of learning prompts designed to enliven learner engagement, improve retention and deepen student understanding of the fundamental principles of cosmetology. Modeled after recent research on “best practice” in teaching and learning, each chapter of the guide proceeds through seven stages of learning engagement. These stages, called Mindframes because they systematically engage and organize student thinking, include the following: *previewing, naming, connecting, self-checking, applying, self-testing and journaling*.

This annotated bibliography is presented here to help users of the *Salon Fundamentals Study Guide* build a more complete understanding of these Mindframes complete with the theories and instructional strategies that influenced their development. It should be noted that this bibliography is not intended to represent a comprehensive review of the literature. These references were selected because (1) they focus on practical application of best practice in teaching, (2) they are written in a reader-friendly style and (3) they further support the organization and design of the *Salon Fundamentals Study Guide* into the seven Mindframes.

**BRAIN-BASED TEACHING APPLICATIONS**


*Completing the Puzzle: The Brain Compatible Approach to Learning* is a simple, easy-to-use book that provides teachers with a very succinct overview of how current research in neuroscience suggests our brains learn best. In this book Jensen provides numerous practical suggestions for using this research in classrooms. The charts on pages 45, 138 and 148 are particularly informative. Additionally, for anyone searching for a review of this literature, the bibliography in this book is quite comprehensive.

The *Salon Fundamentals Study Guide* is modeled after many of the instructional strategies suggested by recent research in neuroscience and education. Eric Jensen’s ability to transform scientific research into an easy to read guide for practitioners, as well as his understanding of teaching and learning, makes his work a must read for teachers who are interested in using the current research to enliven their classrooms.


David Sousa takes the neurological research of the last twenty years and shows how teachers can capitalize on it. His book, *How the Brain Learns*, is a practical and uncomplicated guide to emerging approaches to teaching derived from current research on the human brain and how it learns. Without making grandiose claims about the next “one best teaching system,” Sousa clearly describes what practitioners can do to better organize content and support more complex processing of information.
 Particularly relevant to the development of the Study Guide are suggestions for focusing student attention, establishing purpose, checking for understanding and close activities. This book is a must read for teachers.

LEARNING TO LEARN STRATEGIES

Becoming a Master Student is a comprehensive set of tools and techniques for achieving success in school. Literally hundreds of proven strategies are packed into this 346 page guide. Readers are encouraged to review pages 127 through 133 for an excellent description of the Cornell Notes System designed by Walter Pauk and Tony Buzan’s mind map strategy. Both of these strategies are adapted for use in the Salon Fundamentals Study Guide.

Many of the learning prompts in the Salon Fundamentals Study Guide are modeled to emphasize learning from general to specific, personalizing, creating associations, transforming information actively and rehearsing learning in multiple ways. These suggestions, all of which improve memory and long-range retention, are reviewed by Ellis on pages 86 through 90.

For students experiencing difficulty learning or for any student interested in improving success in school, Becoming a Master Student is required reading.


Learning How to Learn addresses the fundamental issue of how teachers can help students reflect upon their experiences and construct new pathways to knowledge production and imbue their learning with more powerful meanings. Based upon David Ausubel’s dictum that the most important single factor influencing learning is what the learner already knows, Novak and Gowin provide convincing evidence that advance organizers, concept maps and graphic organizers are valuable strategies for helping students construct more comprehensive conceptual frameworks.

Although this book is research-based and often quite academic, many of the suggestions offered here are represented (in very basic forms) in the Salon Fundamentals Study Guide.


How to Study in College is the “tour de force” of books dedicated to helping students succeed academically. This book is brimming with very practical techniques that students can use to improve retention and understanding. Written in conversational tone, reading How to Study in College is like having a sincere person-to-person chat with someone who knows about learning and succeeding in school.

Each chapter begins with a graphic advance organizer coupled with a narrative summary of the chapter. Information to be learned is organized in key ideas with suggestions for practice. Each chapter concludes with a summary of important questions juxtaposed with the correct response, a quiz to check for understanding and a vocabulary builder.
The SmartNotes design used in the *Salon Fundamentals Study Guide* is modeled after the Cornell Notes format invented by Professor Pauk. Additionally, information in the chapters on Concentrating and Focusing, Forgetting and Remembering, Understanding and Using Key Concepts, Taking Good Notes, Learning from Your Textbooks and Thinking Visually clearly influenced the design of the *Salon Fundamentals Study Guide*. Reading this book is a must for anyone in preparation for a professional career.


*What Smart Students Know* is an extraordinary work of good sense! Written for high school and college students, this book is a masterful step-by-step guide through the labyrinth of academic learning. The basic premise of this guide is that smart students are those students who have learned how to learn more, in less time, earn higher grades and have more fun in the process. According to Robinson, “smart students aren’t any ‘smarter’ than other students they simply have different skills, habits, priorities and they see themselves and school differently.”

Perhaps the most relevant message of this book for cosmetology students is that poor school performance is more often the result of misconceptions about school and the learning process than ability and natural intelligence. Adam Robinson presents a convincing argument that students who change their attitude toward learning and school can change how they learn, improve their performance and have fun doing it.

This book is empowering. It is a practical, easy-to-read guide that can help students improve their learning ability. Particularly relevant are the twelve questions on pages 36 and 37 that form the basis for Robinson’s Cyberlearning theory. Many of these questions are woven into the design of the *Salon Fundamentals Study Guide*.


*Probing Understanding* challenges current thinking about how humans come to “understand” new knowledge and how we best demonstrate this understanding. Drawing heavily upon the research of Ausubel and Gagne, these authors argue that in addition to verbal propositions, humans think in images, episodes and actions. Proponents of concept mapping and relational diagrams as ways of demonstrating high levels of understanding, White and Gunstone provide convincing evidence for the value of visual representations of knowing. They also provide for teachers numerous examples of how concept maps and relational diagrams work as well as procedures for teaching students to construct these maps and diagrams (pages 29 and 139).
Particularly noteworthy are purpose statements about using these concept maps in teaching, including the following:

- Explore understanding of a limited aspect of a topic
- Check for student understanding of a lesson
- Check for student understanding of the relationship between key terms
- Probe student appreciation
- Identify changes in student understanding as they learn more
- Promote discussion.

Also included are discussions of several other cognitive strategies that teachers might employ to expand the tools students can use to probe and understand what they are learning.

This book is slightly more formal in its presentation style than others listed here. However, for the serious teacher, it will be quite informative and useful.

**LEARNING TOOLS**

The references listed here provide interested teachers with additional strategies for creating representations of knowledge that foster higher levels of thinking and retention. Particularly noteworthy is Tony Buzan’s theory of radiant thinking. The *Salon Fundamentals Study Guide* models many of these ideas.


**ORGANIZING TEACHING AND LEARNING ENVIRONMENTS**

The references listed here provide support for the importance of designing learning experiences that optimize the relatedness factor in learning. For teachers and salon directors who are interested in creating expressive, purposeful and engaged learning environments, these references will provide a sound theoretical basis for program organization and teacher staff development projects.


**RECENT PERIODICALS**

The articles listed here are written in a teacher-friendly style and provide for readers a summary of what the experts are saying about the ideas modeled in the *Salon Fundamentals Study Guide*. Interested readers should contact the Association for Supervision and Curriculum Development, www.ascd.org.

“Learning Your Way Around Thinking” by David Perkins

“Putting Understanding Up Front” by David Perkins

“The Brain Learns Better in Well-Designed School Environments” by Tak Cheung Chan and Garth F. Petrie

“The Nature and Nurture of the Self-Directed Learner” by Andrew Biemiller and Donald Meichenbaum

“What the Biology of the Brain Tells Us About Learning” by Robert Sylwester

“What Brain Research Says About Paying Attention” by Robert Sylwester and Joo-Yun Cho

“Teaching with the Brain in Mind” by Eric Jensen

“The Brains Behind the Brain” by Marcia D’Arcangelo

“Teacher Learning That Supports Student Learning” by Linda Darling-Hammond

“Teaching and Teacher Development: A New Synthesis for a New Century” by Ann Liebermann and Lynne Miller

“Powerful Learning” by Ron Brandt

“On Teaching Brains to Think: A Conversation with Robert Sylwester” by Ron Brandt

“Brain-Based Learning: A Reality Check” by Eric Jensen
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