

THAR 22A Course Outline as of Fall 2013**CATALOG INFORMATION**

Dept and Nbr: THAR 22A Title: THEATRE MAKEUP DESIGN

Full Title: Theatrical Makeup Design for Stage and Screen

Last Reviewed: 4/26/2021

Units	Course Hours per Week		Nbr of Weeks		Course Hours Total	
Maximum	2.00	Lecture Scheduled	1.00	17.5	Lecture Scheduled	17.50
Minimum	2.00	Lab Scheduled	3.00	17	Lab Scheduled	52.50
		Contact DHR	0		Contact DHR	0
		Contact Total	4.00		Contact Total	70.00
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 35.00

Total Student Learning Hours: 105.00

Title 5 Category: AA Degree Applicable

Grading: Grade Only

Repeatability: 00 - Two Repeats if Grade was D, F, NC, or NP

Also Listed As:

Formerly:

Catalog Description:

Introduction to the materials and techniques of makeup design for stage, film, TV, and photography. Traditional and contemporary techniques of makeup application in both classroom and production environments.

Prerequisites/Corequisites:

Concurrent Enrollment in THAR 25.4 OR Concurrent Enrollment in THAR 25

Recommended Preparation:**Limits on Enrollment:****Schedule of Classes Information:**

Description: Introduction to the materials and techniques of theatrical makeup design for stage, film, TV, and photography. Traditional and contemporary techniques of makeup application in both classroom and performance environments. (Grade Only)

Prerequisites/Corequisites: Concurrent Enrollment in THAR 25.4 OR Concurrent Enrollment in THAR 25

Recommended:

each semester.

Topics and Scope:

Each class meeting begins with a lecture/demonstration.

1. An Approach to Theatrical Makeup as a Profession
 - a. The makeup artist's role - maintaining a professional appearance and attitude
 - b. Working collaboratively with the production team
 - c. Working with the performer
 - d. Presenting your ideas orally and visually
2. Venues and Style Techniques
 - a. Types of stages and theatrical techniques
 - b. Film, television, and high definition
 - c. Photography for fashion and advertising
3. Character Analysis
 - a. Age
 - b. Heredity
 - c. Health
 - d. Environment and occupation
 - e. Race and cultural influence
 - f. Temperament
 - g. Physiognomy of the eyes, brows, nose, and mouth
4. Facial Anatomy - Bone Structure and Facial Shapes
 - a. Bones of the face
 - b. Structure of the head
 - c. Muscle and tissue
5. Equipment and Terminology for Makeup Design and Application
 - a. The professional makeup kit - organization and care
 - b. Physical needs of the makeup lab
 - c. The makeup morgue
6. Use of Color in Makeup Design
 - a. Color in pigment
 - b. Color in light - effects of theatrical lighting
 - c. The lighting designer's role
7. Health and Safety
 - a. Skin types
 - b. Skin care
 - c. Maintaining hygienic conditions
 - d. Testing for allergies
8. Application Techniques
 - a. Foundations: Cream, Pancake, and Mineral Powders
 - b. Blending: Sponges and Brushes
 - c. Straight Makeup for the Stage vs. High Definition for film and TV
9. Rendering techniques of Light and Shadow in Shaping Three Dimensions
 - a. Flat vs. Curved surfaces - Hard and Soft Edges
 - b. Drawing with Light and Shade
10. Lowlight and Highlight - Modeling with Makeup as Paint
 - a. Forehead
 - b. Eyes, eye pouches, eyebrows
 - c. Nose
 - d. Cheeks and nasal labial folds
 - e. Mouth

- f. Chin and Jaw - round, thin, and square faces
- 11. Designing the Character Makeup
 - a. Types of visual research: primary, secondary, and evocative
 - b. Interpreting the character analysis into visual elements of color, texture, and shapes
- 12. Developing a Design Plan and Makeup Chart
 - a. Materials for design chart execution
 - b. Shortcuts to rendering the face
- 13. Three-Dimensional Makeup
 - a. Nose and scare wax
 - b. Safe use of Latex, spirit gum, and other three-dimensional makeup substances
 - c. Gelatin
 - d. Blood recipes
 - e. Special constructions: scars, burns, cuts, bruises, and non-realistic textures
- 14. Hair: Beards, Mustaches, and Wigs
 - a. Building a crepe wool facial hair piece
 - b. Application and care of a ventilated facial hair piece
 - c. Wig fibers, construction, and care
 - d. Wig styling and maintenance

During lab sessions the student will develop technical skill through practice and application of concepts, techniques, and terminology introduced in the lecture. Additional one-on-one instruction on the above topics also occurs during lab hours.

Repeating students will:

1. Develop increased proficiency and confidence in each of the skill areas.
2. Further expand their knowledge and skills by working on different design projects each semester.

Assignment:

Assignments:

1. Textbook readings of 5-10 pages a week.
2. Compile and organize a pictorial notebook (The Makeup Morgue) of facial types, colors, textures, etc. compiled from photographs from a variety of publications and the Internet.
3. Organize and maintain a makeup kit.
4. Draw and trace facial shapes using light and shade techniques.
5. Write character analysis outlines for specific makeup design projects.
6. Design and apply a variety of makeup design projects in a laboratory situation based on the text material and lectures, including visual research, character outlines, and makeup charts.
7. Present a variety of assigned makeup projects orally to the class.
8. Participate in informal critiques of peers. Students will orally describe, analyze, interpret, and evaluate makeup application and design.
9. Develop and apply a three-dimensional makeup design.
10. Build, incorporate, and apply a crepe wool facial hairpiece into a makeup design.
11. Set, style, and incorporate a wig into a completed makeup design.

Repeating students will be assigned:

1. Additional and/or more advanced theatrical makeup design projects.
2. Additional and/or more advanced hair and wig projects.

Methods of Evaluation/Basis of Grade:

Writing: Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

Written descriptions, instructions, and character analysis outlines

Writing
10 - 20%

Problem Solving: Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

Students will use makeup materials and design elements to solve a visual makeup problem, transposing a two-dimensional rendering onto a three-dimensional plane. Homework problems and fieldwork.

Problem solving
20 - 30%

Skill Demonstrations: All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

Performance exams: Rendering skills and makeup application.

Skill Demonstrations
40 - 60%

Exams: All forms of formal testing, other than skill performance exams.

None

Exams
0 - 0%

Other: Includes any assessment tools that do not logically fit into the above categories.

Participation, teamwork, and initiative: Assignments require teamwork and develop critical thinking skills in discussions of aesthetic values based on knowledge acquired in class.

Other Category
10 - 20%

Representative Textbooks and Materials:

Representative Textbooks:

The Complete Make-up Artist - Working in Film, Television, and Theatre.
Delamar, Penny. Northwestern University Press: 2002*

Stage Makeup (10th Edition). Corson, Richard, Norcross, Beverly Gore and Glaven, James. Allyn & Bacon: 2010.

Stage Makeup - The Actor's Complete Step-by-Step Guide to Today's Techniques and Materials. Thudium, Laura. Back Stage Books: 1999*.

Pictorial Magazines such as Vogue, Harper's Bazaar, National Geographic,

Smithsonian, etc.

Instructor prepared materials.

* These are the latest published volumes. These are the classic texts for this course.