**THAR 22 Course Outline as of Fall 2015**

# CATALOG INFORMATION

Dept and Nbr: THAR 22 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 | 8 | 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: | THAR 22A |

**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 makeup design for stage, film, TV, and photography. Traditional and contemporary techniques of makeup application in both classroom and production environments. (Grade Only)
Prerequisites/Corequisites: Concurrent Enrollment in THAR 25.4 OR Concurrent Enrollment in THAR 25
Recommended:

Limits on Enrollment:
Transfer Credit: CSU;UC.
Repeatability: Two Repeats if Grade was D, F, NC, or NP

## ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

| | | | | | |
|---|---|---|---|---|---|
| **AS Degree:** | **Area** | | | Effective: | Inactive: |
| **CSU GE:** | **Transfer Area** | | | Effective: | Inactive: |
| **IGETC:** | **Transfer Area** | | | Effective: | Inactive: |
| **CSU Transfer:** | Transferable | Effective: | Fall 1981 | Inactive: | |
| **UC Transfer:** | Transferable | Effective: | Fall 1981 | Inactive: | |

**CID:**
CID Descriptor: THTR 175 Introduction to Stage Makeup or Stage Makeup
SRJC Equivalent Course(s): THAR22 AND THAR25.4

**Certificate/Major Applicable:**
Certificate Applicable Course

## COURSE CONTENT

**Student Learning Outcomes:**
At the conclusion of this course, the student should be able to:
1. Safely and effectively perform practical application techniques of stage makeup design for the preparation of a theatrical performance or staged event.
2. Use traditional drawing materials to manipulate drawing elements and create a convincing illusion of form and dimension on a flat surface.

**Objectives:**
In order to achieve these learning outcomes, during the course the student will:

1. Identify various types of makeup products commonly used for stage, film, TV, and photography.
2. Identify bone structure and facial shapes.
3. Demonstrate the differences in techniques used for stage, film, TV, and photography.
4. Describe the use of makeup in a performance using specific theatrical makeup terminology.
5. Use makeup to interpret a theatrical characterization.
6. Analyze the art of stage makeup through an understanding of character elements: heredity, environment, temperament, health, and age as each is manifested in facial characteristics.
7. Compare and contrast differences in straight, corrective, age, character, and non-realistic makeup design in a variety of theatrical styles.
8. Define the role of the makeup artist in relation to the director, actors, and other designers.
9. Demonstrate the ability to communicate design strategies through the use of drawing and charting devices.
10. Identify materials for design execution.
11. Demonstrate the technical ability to transfer a two-dimensional design onto a three-dimensional surface.
12. Organize a collection of independent visual research consisting of facial structures, colors,

textures, and hairstyles for future use.
13. Demonstrate the basic principles in wig maintenance and hairstyling.
14. Work collaboratively and respectfully in a creative, problem-solving atmosphere.

**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.

**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 written makeup charts. (Design project)
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.(Design project)
10. Build, incorporate, and apply a crepe wool facial hairpiece into a makeup design. (Design project)
11. Set, style, and incorporate a wig into a completed makeup design. (Design project)

**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<br>10 - 20% |

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

| | |
|---|---|
| Use makeup materials and design elements to solve a visual makeup problem, transposing a two-dimensional rendering onto a three-dimensional plane. Design projects and character analysis outlines. | Problem solving<br>20 - 30% |

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

| | |
|---|---|
| Performance exams related to makeup design projects: Rendering skills and makeup application. | Skill Demonstrations<br>40 - 60% |

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

| | |
|---|---|
| None | Exams<br>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<br>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.