THAR 22.1 Course Outline as of Fall 2021

CATALOG INFORMATION

Dept and Nbr: THAR 22.1 Title: SPEC. FX MAKEUP & MASKS
Full Title: Special Effects Makeup, Wigs, and Masks
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 22B

Catalog Description:
Methods, materials, and techniques realized in special effects design as it relates to theatrical makeup, including prosthetics, wig styling, and mask design and construction for stage, screen, and studio applications. (Students with prior theatrical makeup or art experience may petition to waive the prerequisite by submitting a Prerequisite Challenge form with Admissions.)

Prerequisites/Corequisites:
Course Completion or Current Enrollment in THAR 22 or equivalent

Recommended Preparation:
Course Completion or Concurrent Enrollment in THAR 2

Limits on Enrollment:

Schedule of Classes Information:
Description: Methods, materials, and techniques realized in special effects design as it relates to theatrical makeup, including prosthetics, wig styling, and mask design and construction for stage, screen, and studio applications. (Students with prior theatrical makeup or art experience may petition to waive the prerequisite by submitting a Prerequisite Challenge form with Admissions.) (Grade Only)

Prerequisites/Corequisites: Course Completion or Current Enrollment in THAR 22 or equivalent
Recommended: Course Completion or Concurrent Enrollment in THAR 2
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:

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 apply fundamental techniques in the design and application of special effects makeup including prosthetics, wig styling, and mask-making.

Objectives:
At the conclusion of this course, the student should be able to:
1. Identify and apply various types of materials used in special effects makeup, wig styling, and mask-making for theatre, screen, and studio applications.
2. Safely and effectively demonstrate a variety of special effects makeup techniques used in the creation of three-dimensional makeup design.
3. Safely and effectively demonstrate the application of prosthetic appliances.
4. Analyze and interpret appropriate styles, color, and texture choices for a character from a work of dramatic literature, using special effects makeup techniques.
5. Create three-dimensional shapes by utilizing clay sculpture, painting techniques, wig styling, and prosthetics.
6. Identify cultural and historical makeup and hair styles and trends as applied to a work of dramatic literature.
7. Conduct basic script analysis and research of the script's themes, style, historical period, and cultural setting, in preparation for mask, wig, and makeup design.
8. Convey design details through makeup charts and/or renderings.

Topics and Scope:

I. Safety Issues and Hygiene
   A. Product descriptions and uses
   B. Proper material handling

- C. MSDS (Material Safety Data Sheets)
- D. Proper material storage
- E. When to use particle masks vs. vapor masks
- F. Proper protective clothing for you and your model
- G. Working with a model
  1. Ensuring your model's safety
  2. Putting your model at ease
- H. Clean-up and skin care

II. Design Considerations
- A. Makeup and the actor
- B. Performance factors
- C. Environmental factors
- D. Lighting and makeup

III. Casting a Life Mask
- A. Methods of communication
- B. The importance of teamwork
- C. Proper procedures in casting
  1. Casting a face
  2. Casting a head
  3. Casting a limb
- D. Curing and preparation of a life mask

IV. Developing a Design Plan
- A. Research
- B. Photo to rendering
- C. Accurate documentation of your process

V. Sculpting Facial Shapes in Clay
- A. Classical and non-realistic facial shapes
- B. Tool usage
- C. Oil-base vs. water-base clays
  1. Why
  2. When to use each
- D. Developing texture
- E. Recognizing and eliminating undercuts
- F. Preparing the sculpted piece for mold making

VI. The Process for Creating Facial Prosthetics
- A. Mold making materials
- B. Positive vs. negative molds
- C. Flange and flashings
- D. Bridge and buttress
- E. Keys

VII. The Different Uses of Gelatin, Liquid Latex, and Foam Latex
- A. Reviewing the MSDS for three-part foam chemicals
- B. Safe handling: mixing, pouring, and curing of loam latex

VIII. Prosthetic Appliances
- A. Painting a prosthetic appliance
- B. Texturing a prosthetic appliance

IX. Problem Solving the Application of Three-Dimensional Appliances

X. Blood, Slime, and Ooze
- A. Recipes
- B. Delivery

XI. Bald Caps
- A. Types of bald caps

B. Preparing the actor
C. Fitting, trimming, and attaching the bald cap
D. Blending and coloring the bald cap

XII. Wig Styling and Construction
A. Parts of a wig
B. Ventilated fronts
1. Construction
2. Application
3. Removal
4. Cleaning and care
C. Tools
1. Types
2. Handling, cleaning, and storage
D. Creating a hair piece pattern
E. Setting and styling using multiple hairpieces
F. Wig application procedures
1. Preparing the actor
a. Actor's hair preparation
b. Wig caps
2. Putting on a wig
3. Pinning and anchoring a wig
4. Removing a wig
G. Wig and hairpiece care
1. Maintenance
2. Cleaning
3. Storage

XIII. Mask Design and Construction
A. Performance factors
B. Designing with the actor and character in mind
C. Types of masks (brief overview)
1. Historical
2. Contemporary
D. Mask-making tools and materials
E. Adapting the finished mask for the best fit

XIV. Portfolio Development and Presentation

Additional Topics May Include:

XV. Tattoos and appliqués
A. Materials and methods
B. Painting in 3-D

All topics are covered in both the lecture and lab portions of the course. Each class meeting begins with a lecture/demonstration, followed by hands-on lab instruction. 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:

Lab: Skill Demonstration Projects and Exercises
1. Design and apply special effect makeup techniques on 3 or more projects.

2. Complete a life mask using alginate and plaster.
3. Complete 2 or more painting exercises to create perspective and accentuate three-dimensional makeup effects.
4. Execute the application of a bald cap.
5. Sculpt 3-4 different projects in clay.
6. Complete 3-4 molds for individual projects.
7. Paint and apply to the face 3-4 completed makeup designs, which incorporate prosthetics and/or other special effects.
8. Incorporate the use of wig styling in 1-2 complete makeup projects.
9. Design and create a mask using foam latex or other mask-making materials.

Other Assignments:
1. Rendering and Makeup Charts: Render and develop a makeup chart for each makeup and hair design project.
2. Research: Complete research for creative inspiration of all assigned makeup projects.
3. Material Planning and Sourcing: Identify and access appropriate materials for all assigned makeup projects.
4. Portfolio: Compile a portfolio of class work.
5. Exam: Multiple choice exam covering safety procedures, as well as life mask construction methods and materials.
6. Professionalism: Adhere to the standards of professionalism expected in the field of makeup design and the course syllabus:
   A. Arrive promptly and prepared for all class meetings, participating actively.
   B. Maintain an amiable and supportive attitude when interacting with others (fellow students, instructor, models, etc.).
   C. Work collaboratively with other team members when working on group tasks.
   D. Acknowledging the sometimes stressful and time-sensitive working environment, contribute positively by staying focused, listening closely, following instructions carefully, and taking initiative when appropriate.
   E. Adhere to safety procedures as instructed, and strive to maintain good personal health and safety practices.

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.

None, This is a degree applicable course but assessment tools based on writing are not included because problem solving assessments and skill demonstrations are more appropriate for this course.	Writing 0 - 0%

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

Project research, analysis, material planning and sourcing; Makeup charts	Problem solving 20 - 40%

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

Design projects; skill exercises; Renderings	Skill Demonstrations 30 - 50%

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

Multiple choice exam	Exams 5 - 10%

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

Professionalism (includes participation and attendance); Portfolio	Other Category 20 - 40%

Representative Textbooks and Materials:

Character Makeup. Thompson, Paul and Romero, Gil. Make-Up Designory. 2008 (classic)

Stage Makeup. 11th ed. Corson, Richard and Norcross, Beverly Gore and Glaven, James. Routledge. 2019

Theatrical FX Makeup. Sartor, David and Pivovarnick, John. Heinemann. 2001 (classic)

Pictorial Magazines such as Vogue, Wild Life, National Geographic, Smithsonian, etc.

Instructor prepared materials