

**THAR 22 Course Outline as of Fall 2022****CATALOG INFORMATION**

Dept and Nbr: THAR 22 Title: THEATRE MAKEUP DESIGN

Full Title: 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, screen, and studio. Covers traditional and contemporary techniques of makeup application in both classroom and production environments.

**Prerequisites/Corequisites:**

Concurrent Enrollment in THAR 25.4 or THAR 25 or THAR 25.5

**Recommended Preparation:**

Course Completion or Concurrent Enrollment in THAR 2

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

Description: Introduction to the materials and techniques of makeup design for stage, screen, and studio. Covers traditional and contemporary techniques of makeup application in both classroom and production environments. (Grade Only)

Prerequisites/Corequisites: Concurrent Enrollment in THAR 25.4 or THAR 25 or THAR 25.5

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:**

<b>AS Degree:</b>	<b>Area</b>	Effective:	Inactive:
<b>CSU GE:</b>	<b>Transfer Area</b>	Effective:	Inactive:

<b>IGETC:</b>	<b>Transfer Area</b>	Effective:	Inactive:
---------------	----------------------	------------	-----------

<b>CSU Transfer:</b>	Transferable	Effective:	Fall 1981	Inactive:
----------------------	--------------	------------	-----------	-----------

<b>UC Transfer:</b>	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 and/or computer applications to create a convincing illusion of form and dimension on a flat surface in a makeup design rendering.

### **Objectives:**

At the conclusion of this course, the student should be able to:

1. Identify various types of makeup products commonly used for stage, screen, and studio applications.
2. Identify bone structure and facial shapes.
3. Demonstrate the differences in makeup techniques used for stage, screen, and studio applications, including adjustments for lighting and/or venue size.
4. Describe the role 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, including 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:**

### **I. An Approach to Theatrical Makeup as a Profession**

- A. The makeup artist's role
  - 1. Maintaining a professional appearance
  - 2. Professional standards and attitude
  - 3. Positions and career opportunities
- B. Working collaboratively with the production team
- C. Working with the performer
- D. Presenting your ideas orally and visually

### **II. Makeup Functions, Types, and Styles**

- A. The role of makeup
  - 1. In a theatrical production
  - 2. Other applications
- B. Types of makeup design
  - 1. Straight
  - 2. Corrective
  - 3. Age
  - 4. Character
  - 5. Non-realistic and special effects
  - 6. Fashion and glamour
- C. Production styles and makeup design
  - 1. Degree of realism or exaggeration
  - 2. Historical influences
- D. Other factors influencing makeup design
  - 1. Lighting sources and considerations
  - 2. Venue size and audience proximity

### **III. 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

### **IV. Facial Anatomy - Bone Structure and Facial Shapes**

- A. Bones of the face
- B. Structure of the head
- C. Muscle and tissue

### **V. 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

### **VI. Use of Color in Makeup Design**

- A. Color in pigment
- B. Color in light - effects of theatrical lighting

- C. The lighting designer's role
- VII. Health and Safety
  - A. Skin types
  - B. Skin care
  - C. Maintaining hygienic conditions
  - D. Testing for allergies
- VIII. Application Techniques
  - A. Products
    - 1. Powders
    - 2. Creams
    - 3. Other
  - B. Tools
    - 1. Sponges
    - 2. Brushes
    - 3. Other
    - 4. Hygienic cleaning and storage procedures
  - C. Makeup techniques for different situations
    - 1. Makeup for the stage
    - 2. Makeup for film, television and photography studio
    - 3. Makeup considerations by venue
    - 4. Other considerations such as lighting sources
- IX. Rendering Techniques
  - A. Shaping three-dimensional images on two-dimensional surfaces
    - 1. Hand drawing
    - 2. Computer applications
  - B. Drawing with light and shadow
  - C. Flat vs. curved surfaces - hard and soft edges
- X. 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
- XI. Designing the Character Makeup
  - A. Types of visual research
    - 1. primary
    - 2. secondary
    - 3. evocative
  - B. Interpreting the character analysis into visual elements
    - 1. color
    - 2. texture
    - 3. shapes
- XII. Developing a Design Plan and Makeup Chart
  - A. Materials and devices for design chart execution
  - B. Shortcuts to rendering the face
- XIII. Three-Dimensional Makeup Elements
  - A. Nose and scar wax
  - B. Safe use of Latex, spirit gum, and other three-dimensional makeup substances
  - C. Gelatin
  - D. Blood recipes

- E. Special constructions
  - 1. scars, burns, and cuts
  - 2. bruises
  - 3. non-realistic textures
- XIV. 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

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:**

1. Reading: Textbook readings of 5-10 pages a week.
2. The Makeup Morgue: Compile and organize a pictorial notebook of facial types, colors, textures, etc. compiled from photographs from a variety of publications and the Internet.
3. Makeup Kit: Organize and maintain a makeup kit.
4. Drawing Exercises: Complete 1-4 exercises, such as -
  - A. Facial shapes or overlay techniques
  - B. Light and shade techniques
5. Complete 5-10 practice makeup applications to demonstrate techniques.
6. Complete 2-4 original makeup designs, including a final design demonstrating multiple skills. Each project will include the following components:
  - A. Research and write a character analysis for 1-2 of the designs
  - B. Gather visual research
  - C. Prepare design renderings and/or written makeup charts
  - D. Actualize each design
  - E. Present each design orallyIn addition:
  - A. Develop and apply a three-dimensional makeup element to one of these actualized makeup designs.
  - B. Build, incorporate, and apply a crepe wool facial hairpiece into one of these actualized makeup designs.
  - C. Set, style, and incorporate a wig into one of these actualized makeup designs.
7. Critiques: Participate in informal critiques of peers. Students will orally describe, analyze, interpret, and evaluate makeup application and design.
8. 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, designers, actors, stage managers, 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.

1-2 character analyses

Writing  
10 - 20%

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

Homework assignments including: analysis, research, planning, and rendering problem-solving; Makeup Morgue

Problem solving  
20 - 30%

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

Drawing exercises; practice makeup applications; makeup design projects including final project

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.

Professionalism (includes participation and attendance); peer critique participation

Other Category  
10 - 20%

### Representative Textbooks and Materials:

The Complete Make-up Artist - Working in Film, Television, and Theatre (3rd ed).  
Delamar, Penny. Cengage Learning. 2015 (classic)

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

Stage Makeup - The Actor's Complete Step-by-Step Guide to Today's Techniques and

Materials.

Thudium, Laura. Back Stage Books. 1999 (classic)

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

Instructor prepared materials.