

CTPR 422, Make-Up for Television and Film
Fall 2015
2 units

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No Office Hours: By Appointment Only

Class SA: TBA

Welcome to CTPR 422. We meet FRIDAY MORNINGS from 10am to 11:50am SCX 212. This is a very fast paced lecture and hands-on workshop class. You will get your hands dirty and you will sit quietly and listen to longwinded descriptions. Good attendance is strongly recommended. If you miss even one class you can fall significantly behind.

ATTENDANCE

Tardiness or unexcused absences will not be tolerated. Missing even one class can make you fall drastically behind. Excused absences can be made up and must be cleared with the instructor.

COURSE OBJECTIVE

The objective of this course is for the student to learn the basic and most fundamental skills necessary to be a professional makeup artist in the entertainment industry. Basic corrective beauty, injury simulation and fantasy are some of the techniques we will work on in this class. Human anatomy, physiology and decay will be constant themes throughout this course. You will also be ingrained with the necessary professionalism and set etiquette required to have a career in this industry.

REQUIRED EQUIPMENT

You will need a positive attitude and a willingness to learn things you might not have ever done and are terrified to try. Some materials will be provided in class; however you will need to pick up products throughout this course for specific projects. A list of these items will be handed out on the first day of class.

SKILLS

Brush and hand dexterity are essential in the class as well a strong knowledge of the visible color spectrum. I will teach you all of these skills and expect that you will have none of them when you began this class.

FINAL FILM PROJECT

Every project in this class is geared to prepare you for your final project. You will be cut loose to apply all the skills you have learn throughout this course to create your own character. This character must be cinematically believable and show your artistic skill as well as an understanding of physiology.

ASSIGNMENTS

Each week I will demonstrate specific techniques to achieve a variety of effects. The following week you will mimic these techniques to achieve a similar effect of your choosing.

DUE – CLASS Thirteen

Makeup Morgue

As a Makeup Artist you will be expected to recreate effects that may not be something you have ever experienced. Whether you are recreating a period makeup from ancient Egypt, a 1970's Disco Queen or a shotgun wound to the chest, a Morgue is essential for any accurate recreation. *A Morgue is a collection of photos that will aid you in the recreation of any makeup effect you may need to simulate.* Here are some examples of the categories found in a Makeup Morgue:

Facial Hair
Bullet Holes
Lacerations
Burns
Different Ages of Men
Different Ages of Women
Eyes
Noses
Ears
Etc....

This is only a few of the possible categories you will find in a Morgue. This Morgue is your project and it should be organized the way it will work best for you. The grading of your Morgue will be in the following categories.

Presentation
Organization
Number of Categories (3 minimum)
Originality of Photos

Resources for a Morgue can be found anywhere that stimulates your creativity. *Time Magazine* is a great resource for real people. Any number of the world's beauty magazines are a good source for pretty people. E.M.T. and medical books are good for finding tasteful images of real injuries. The Internet is a fine source for unique images but be cautious. There is no one editing the material people put online and you can find some unexpectedly grisly images.

BOOKS I RECOMMEND

- Stage Makeup* - Richard Corson
- Special Make-up Effects* – Vincent J-R Kehoe
- Mask-Making Handbook* – Thurston James
- Modern Make-Up* – Ellen M. Gall and Leslie H. Carter
- Metamorphoses* – Diakonoff
- Transfigurations* – Veruschka

GRADING

It is difficult to grade someone on their artistic ability. It is for this reason that I have created some projects so that a student can be graded based on their level of participation.

- Hands-On Exercises: 20%
- Midterm: 30%
- Morgue: 20%
- Final Project: 15%
- Written Final Exam: 15%

Extra Credit: +5%

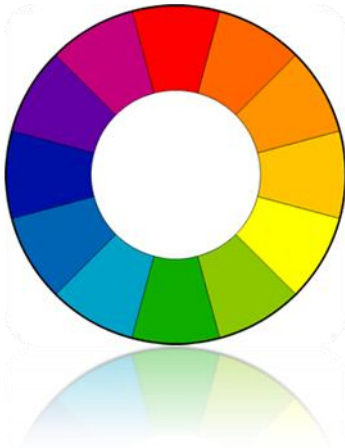
Grade Earned	Percentage of Total
A	91
B	80
C	70
D	Below70

Extra credit is available if you are falling behind in any category. You are not required to perform any extra credit or you can perform as much extra credit as you like. To receive extra credit you must work as a makeup artist on any film or print project. I will need photos and a note from the person in charge of the project you work on in order to earn the credit.

All absences must be discussed with me beforehand in order to be able to make up the missed class.

Class Schedule

August 28	Class One	Intro to Class/ Hand Outs
September 4	Class Two	Matching Skin Tones– Demo Only Highlight Shadow
September 11	Class Three	Matching Skin Tones – Hands On
September 18	Class Four	Injury Simulation – Demo
September 25	Class Five	Injury Simulation – Hands On
October 2	Class Six	Cadaver/Frostbite – Demo Only
October 9	Class Seven	Frostbite/Cadaver – Hands On
October 16	Class Eight	MIDTERM
October 23	Class Nine	Fantasy – Demo Only
October 30	Class Ten	Fantasy – Hands On
November 6	Class Eleven	Working Smoke Effect – Demo Only
November 13	Class Twelve	Working Smoke Effect – Hands On
November 20	Class Thirteen	Prosthetic Application – Demo Only Morgues Due
November 27	No Class	Thanksgiving Break
December 4	Final Part1	Final Make-up - Hands On <u>Model Required</u>
Monday 10:00am		
December 14	Final Part2	Written Final Exam

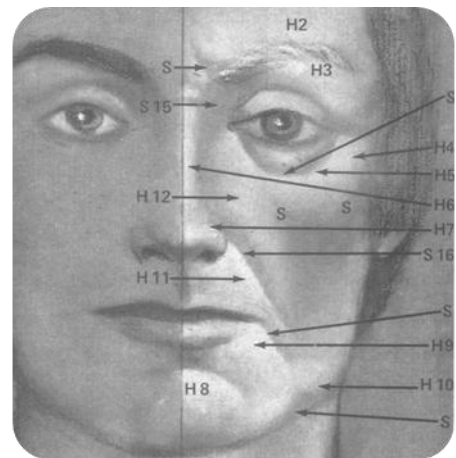


First Project – Matching Skin Tones

Fundamentals of the visible color spectrum and how it affects your work, introduction to the tools and products in your kit, match a classmate’s skin tone with only the primary colors.

Second Project – Highlight/Shadow

Discuss human bone structure and ageing, sculpting the face with color not just painting it.



Third Project – Injury Simulation



Discuss Human anatomy, physiology and decay then create lacerations, bullet holes, scraps, blood, scars, stab wounds, black eye/burses with only the simple products in your kit.

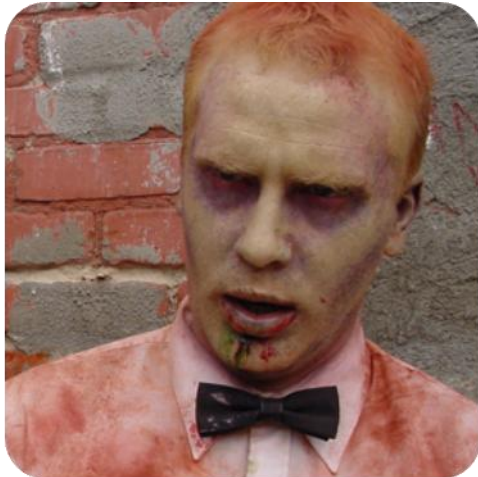
Two Part Midterm

Part One – Hands On: 50% of Midterm Grade

You have learned enough in this class and it's time to design your own character. I will make it easy on you. The subject is "Crack Head." I use the term in its most generic sense. What I am looking for is an extreme addict with one foot in the grave - the walking dead. Seriously! With the basic understanding of color, shading, injury and decay this should be a snap.

Part Two – Written: 50% of Midterm Grade

I will test your academic skills. Have you been paying attention during class, taking notes, technical understanding of the art form? The test will consist of 10 questions, all short answer.



Fourth Project – Cadaver/Frostbite

Discuss the physiological effects of early decay and all three levels of frostbite. Achieve these effects realistically with simple products.

Fifth Project – Fantasy

Discuss out of this world ideas and creatures, still adhering to the rules of nature. Use the skills learned in previous projects to create a fantastical being of your choice.





Sixth Project – Working Smoke Effect

Introduction to prosthetics, burn injury simulation, blood tubing, smoke effect.

Final Project

Use all skills learned in the class to create a character that is interesting to you, something you think you will have fun with. No rules, no specific criteria. You are only required to do the face in class. If your character has special hair, body make-up or costume you can do all that before you come in.



You will want to wear clothes you don't love.
Projects can get messy and might be way too much fun.

ACADEMIC CONDUCT

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *Campus* in Section 11, *Behavior Violating University Standards* <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu/> or to the *Department of Public Safety* <http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

SUPPORT SYSTEMS

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

DISRUPTIVE STUDENT BEHAVIOR

Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students’ ability to learn and an instructor’s ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action.