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Office Hours: By Appointment Only

Response within 48 hrs

CTPR 422 - Make-Up for Television and Film

Fall 2023 - 2 Units

Friday 10am - 11:50am

Location: SCX 212

COURSE DESCRIPTION

Welcome to CTPR 422. We meet FRIDAY MORNINGS from 10am to 11:50am at SCX 212. This is a very fast paced lecture and hands-on workshop class. You will get your hands dirty and you will absorb information through demos and lecture.

This course is designed for the student to develop an appreciation of the role of the Makeup Artist and all that it encompasses. Students will value the story Makeup tells in TV and Film and become aware of the the artistry, skill, and knowledge it takes to bring a character to life.

LEARNING OBJECTIVES

Students will learn the most fundamental skills necessary to be a professional makeup artist in the entertainment industry. 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. The student will become proficient at basic corrective, beauty, injury simulation, fantasy and gain the invaluable knowledge of creating prosthetics. Human anatomy, physiology and decay will be constant themes throughout this course as well as the importance of research. By the end of this course, students will have developed skills for professionalism and set etiquette required to work in the entertainment industry.

COURSE NOTES

This course is conducted as a lecture/demo one week and a hands on exercise the next. Hand outs are added to Blackboard every week to review what is covered in class. Grading will be based on Hands on Exercises, Midterm, Makeup Morgue (described below,) Final Project and Exam. The Midterm will be a Pass/Fail grade and the Final grade will be a letter grade.

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. Each student will need their own make up supplies. A list of recommended and required supplies will be sent separately.

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

ATTENDANCE

Good attendance is strongly recommended. If you miss even one class you can fall significantly behind. Tardiness or unexcused absences will not be tolerated. Excused absences can be made up and must be cleared with the instructor.

ASSIGNMENTS

Each week specific techniques will be demonstrated to achieve a variety of effects. The following week you will mimic these techniques to achieve a similar effect of your choosing. You will be expected to bring related research and reference photos for your makeups.

MAKEUP MORGUE - DUE CLASS TWELVE

As a Makeup Artist, you will be expected to recreate specific 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
Stages of Bruising
Different Ages
Facial Features
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.

FINAL 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.

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

This course is unique and teaches many skills. You will not be graded on Artistic ability but the following:

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.

CLASS SCHEDULE

August 25	Class One	Overview/Hand Outs/Artistic Basics
September 1	Class Two	Matching Skin Tones/Old Age – Demo Only
September 8	Class Three	Matching Skin Tones/Old Age – Hands On Full Kits Required
September 15	Class Four	Injury Simulation – Demo
September 22	Class Five	Injury Simulation – Hands On
September 29	Class Six	Cadaver/Frost Bite – Demo Only
October 6	Class Seven	Cadaver/Frost Bite – Hands On
October 13	CLASS OFF	Fall Break
October 20	Class Eight	MIDTERM
October 27	Class Nine	Fantasy – Demo Only
November 3	Class Ten	Fantasy – Hands On
November 10	CLASS OFF	Veteran’s Day
November 17	Class Eleven	Smoke, Bleeding, Throbbing Effect – Demo
November 24	CLASS OFF	Thanksgiving
December 1	Class Twelve	Smoke, Bleeding, Throbbing Effect – Hands On MORGUE DUE
December 8	Class Thirteen	FINAL MAKEUP - Hands On

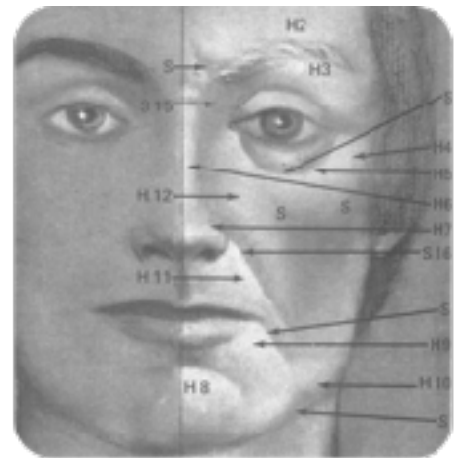


First Project – Matching Skin Tones

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 aging, sculpting the face with color not just painting it.



Third Project – Injury Simulation

Discuss Human anatomy, physiology and decay and then create lacerations, bullet holes, scrapes, blood, scars, stab wounds, black eyes/bruises with only the 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. The subject is "Zombie." I use the term in its most generic sense. What I am looking for is anything from and addict to a rotting corpse with one foot in the grave - the walking dead. 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.



ACADEMIC INTEGRITY

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the [USC Student Handbook](#). All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or “recycle” work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the [student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).

AI PROGRAMS

Artificial Intelligence programs are permitted to be used for inspirational and creative concepts. In this class, you are expected to submit work that demonstrates your individual mastery of the course concepts.

Course Content Distribution and Synchronous Session Recordings Policies

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to providing materials for distribution by services publishing course materials. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the internet, or via any other media. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

Statement on Academic Conduct and Support Systems

Academic Integrity:

The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, compromises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university's mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s).

Other violations of academic integrity include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), collusion, knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university. All incidences of academic misconduct will be reported to the Office of Academic Integrity and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see [the student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University's educational programs. [The Office of Student Accessibility Services](#) (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Support Systems:

[Counseling and Mental Health](#) - (213) 740-9355 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

[988 Suicide and Crisis Lifeline](#) - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

[Relationship and Sexual Violence Prevention Services \(RSVP\)](#) - (213) 740-9355(WELL) – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

[Office for Equity, Equal Opportunity, and Title IX \(EEO-TIX\)](#) - (213) 740-5086

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

[Reporting Incidents of Bias or Harassment](#) - (213) 740-5086 or (213) 821-8298

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

[The Office of Student Accessibility Services \(OSAS\)](#) - (213) 740-0776

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

[USC Campus Support and Intervention](#) - (213) 740-0411

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

[Diversity, Equity and Inclusion](#) - (213) 740-2101

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

[USC Emergency](#) - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

[USC Department of Public Safety](#) - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call

Non-emergency assistance or information.

[Office of the Ombuds](#) - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

[Occupational Therapy Faculty Practice](#) - (323) 442-2850 or otfp@med.usc.edu

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.