



**Jen Grable**  
**grable@usc.edu**  
**C: 720.341.8488**

**No Office Hours: By Appointment Only**

**CTPR 422, Make-Up for Television and Film**  
**Fall 2024**  
**2 Units**  
**Class SA: TBA**

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 also sit quietly and listen to detailed descriptions and watch an array of demos. 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. Each student will need their own make up supplies. A list of recommended and required supplies will be sent separately.

### **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 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.

### **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  
Stages of Bruising  
Lacerations  
Scars  
Burns  
Different Ages of Men & Women  
Fantasy Characters  
Patterns  
Color schemes  
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 (4 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 beauty. 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**

Grading is not based off of artistic ability, it is designed to be based off of participation and completion of projects. The break down is below:

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

Extra Credit: +5%

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

Extra credit is available if you are falling behind in any category. You are not required to perform any extra credit work, but you can also 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 30	Class One	Intro/Syllabus Overview
September 6	Class Two	Artistic Basics/Matching Skin Tones
September 13	Class Three	Old Age – Demo Only - <b>MAKEUP KITS IN</b>
September 20	Class Four	Old Age - Hands On
September 27	Class Five	Injury Simulation – Demo
October 4	Class Six	Injury Simulation – Hands On
<b>October 11</b>	<b>CLASS OFF</b>	<b>FALL BREAK</b>
October 18	Class Seven	Cadaver/Frost Bite – Demo Only
October 25	Class Eight	Cadaver/Frost Bite – Hands On
<b>November 1</b>	<b>Class Nine</b>	<b>MIDTERM</b>
November 8	Class Ten	Fantasy – Demo Only
November 15	Class Eleven	Fantasy – Hands On
November 22	Class Twelve	Smoke, Bleeding, Throbbing Effect – Demo
<b>November 29</b>	<b>CLASS OFF</b>	<b>THANKSGIVING BREAK</b>
December 6	Class Thirteen	Smoke, Bleeding, Throbbing Effect – Hands On <b>MORGUE DUE</b>
<b>December 13</b>	<b>Class Fourteen</b>	<b>FINAL MAKEUP - Hands On</b>

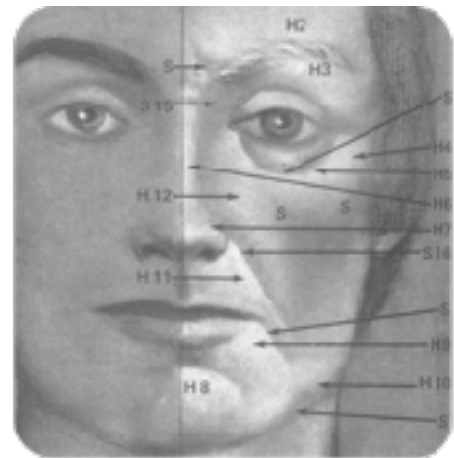


### **First Project – Matching Skin Tones**

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, then create lacerations, bullet holes, scrapes, blood, scars, stab wounds, black eye/bruises and more 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 "addict." I use the term in its most generic sense. What I am looking for is anything from an addict to a rotting corpse with one foot in the grave. 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.**

### **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.



## **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](#)

## **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/>.

## **AI POLICY**

In this class, you are expected to submit work that demonstrates your individual mastery of the course concepts. You may use AI searches to inspire your makeups or designs, but I also expect you to create your own characters from your own research as well.

## **SUPPORT SYSTEMS**

### **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](https://osas.usc.edu). You may contact OSAS at (213) 740-0776 or via email at [osasfrontdesk@usc.edu](mailto: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](mailto: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.