

THTR 440B: THEATRICAL MAKEUP FOR PRODUCTION NONCREDIT

Foothill College Course Outline of Record

Heading	Value
Effective Term:	Summer 2025
Units:	0
Hours:	3 lecture, 3 laboratory per week (72 total per quarter)
Prerequisite:	THTR 40A or 440A.
Degree & Credit Status:	Non-Degree-Applicable Non-Credit Course
Foothill GE:	Non-GE
Transferable:	None
Grade Type:	Non-Credit Course (Receives no Grade)
Repeatability:	Unlimited Repeatability

Student Learning Outcomes

- A successful student will demonstrate skills in the design and application of theatrical makeup for production.
- A successful student will demonstrate skills in the use of advanced makeup materials.
- A successful student will identify and compare the use and effectiveness of available makeup products and materials.
- A successful student will locate and give examples of facial anatomy as it pertains to various character factors, including age, gender, race, and species.

Description

Continuation of work in THTR 440A, with emphasis in more advanced techniques and practical application experience for the stage.

Course Objectives

The student will be able to:

1. Further analyze and appraise differences and similarities of facial anatomy
2. Further describe, differentiate, and compare basic facial types and how these may be simulated through theatrical makeup
3. Design makeup for a character or all characters of a theatrical production
4. Appraise and master the application of various makeup products, including advanced and specialty products, and illustrate ways to interchange and substitute when necessary
5. Employ techniques of preparation and application of advanced prosthetics

Course Content

1. Study facial anatomy and character type
 - a. Student's individual type
 - b. Various age, gender, and ethnic types

- c. The effect of stage lighting, costumes, scenery, and stage size on facial anatomy and communicating character
2. Review and further practice enhancement of characterization through makeup techniques
 - a. Straight makeup
 - i. Basic/beauty
 - ii. Corrective (with special attention to different racial/ethnic types, genders, and/or historical or famous people)
 - b. Character makeup
 - i. Creative/clown
 - ii. Age
 - iii. Facial hair
 - iv. Animal/character
 - c. Specialty makeup
 - i. Three-dimensional effects/non-prosthetic
 - ii. Three-dimensional effects/prosthetic
 3. Practice researching and designing assigned makeup projects, honing appropriate drawing skills and formats in the process
 - a. Add to makeup morgue in categories for each assigned makeup project
 - b. Render makeup designs using art tools (pencils, colored pencils, pastels, etc.)
 - c. Practical experience under production pressure
 4. From instructor demonstrations, further practice experimentation with a wide variety of makeup materials
 - a. Contents of an "all purpose makeup kit," including foundations (oil and water base), highlights and shadows, liners, powder, brushes, makeup removers, etc.
 - b. Compare and contrast products from a variety of manufacturers and distributors of theatrical makeup, learning how to substitute when necessary for manufactured makeup or prohibitively expensive products
 - c. Practice using materials for special character effects
 - i. Facial hair (crepe wool, gauze, latex, spirit gum, etc., as well as a familiarity with human hair and ventilated appliances)
 - ii. Three-dimensional effects/non-prosthetic, using:
 1. Facial feature reconstruction materials (wax, putty, etc.)
 2. Special effects materials for cuts, bruises, burns, scars, etc. (liquid latex, cotton, tissue, gelatin, rigid collodian, blood, etc.)
 5. Design, create, and apply advanced prosthetic makeup, using:
 - a. Life-mask casting materials (alginate, plaster, etc.)
 - b. Modeling materials (plastalina clay, modeling tools, etc.)
 - c. Advanced appliance making materials (two-part molds, cold foam latex, and/or gelatine, separators and sealers, makeup, etc.)

Lab Content

1. Practice with and application of specified makeup materials and techniques, including self-application as well as application on others
2. Cooperative creation of plaster "life-masks," including supervision of students new to the process
3. Observation and categorization of facial features, character types, and artistic inspirations

Special Facilities and/or Equipment

1. Ben Nye Makeup Kit or its equivalent, with additional advanced makeup materials.

2. Stage space or classroom, with appropriate lighting capabilities and table, to accommodate full class instructor demonstrations.
3. Various advanced casting/mold making and art supplies.
4. Protective clothing.
5. Dressing and makeup rooms equipped with running water, lockers, showers, makeup tables, and mirrors.
6. Lighted makeup preparation station for each student.
7. When taught via Foothill Global Access: on-going access to computer with email software capabilities; email address; JavaScript-enabled internet browsing software.

Method(s) of Evaluation

Methods of Evaluation may include but are not limited to the following:

In-class makeup projects

Maintenance of makeup "morgue" in scrapbook fashion, to be evaluated as a term project

Makeup analyses which must result in completed makeups, one of these to be a final project

Method(s) of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture

Discussion

Cooperative learning exercises

Field work

Laboratory

Demonstration

Representative Text(s) and Other Materials

Debreceni, Todd. Special Makeup Effects for Stage and Screen, 2nd ed.. 2013.

While this text does not meet the suggested recency requirement, it is a seminal text for this course.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Reading and referral to chapters in textbooks
2. Reading and referral to available makeup technique books and magazines
3. Demonstration and application notes compiled in personal makeup morgue

Discipline(s)

Theater Arts