**ADVANCED MAKEUP *UNIT*** *by Keith Oppelt*

**UNIT LEARNING GOAL**: Students will be able to design and implement character makeup for stage productions.

LESSON 1: Makeup: Concepts and Design

OBJECTIVE: Students will demonstrate their understanding of the basic concepts of applying stage makeup by creating a basic makeup design.

MATERIALS NEEDED:

* Projector
* Computer
* Makeup Concepts Power Point presentation
* Dry Erase
* Copies of the Makeup Design Sheet for each student (see Supplements)
* Copies of Makeup Concepts Worksheet for each student (see Supplements)
* Life-like replica of a human skull (optional)
* Lighting system with colored gels
* Objects of similar and completely different colors to the gels

HOOK:

(Possibility 1) Pass around the human skull (perhaps after quoting Hamlet a little) and have the students pay attention to what it looks like. Have the students try to imagine what a person with this skull would look like. Discuss as a class how the shape and placement of the individual parts of the skull determine the facial features of a person.

(Possibility 2) Draw a human skull on the whiteboard instead of passing one around.

PRESENTATION:

* Transition/Directions
	+ Hand out the worksheets to the students
	+ Let the students know that during the following presentation, they should fill out the information on the worksheet
	+ This should be a review of basic makeup concepts that they should remember from last year
* Instruction/Discussion/Checking
	+ Start the Power Point presentation
	+ Discuss Facial Anatomy
		- Frontal Eminence (high forehead)
		- Superciliary Arch (low brow)
		- Orbital Fossa (octal opening)
		- Nasal Bone (top of nose)
		- Zygomatic Arch (cheek bones)
		- Maxilla (upper lip/lower nose)
		- Mandible (lower jaw)
	+ Why do we need to know about facial anatomy to understand makeup design?
	+ How does bone structure effect the visual aspects of the face?
	+ Explain highlights and shadows
	+ Light and pigment
		- Light intensity/distribution/angles/ and color effect perceived surfaces
		- High intensity light should be countered with darker toned makeup
		- Colored light reflects off of colored makeup differently
	+ Types of Makeup
		- Cake (must be applied with a dampened applicator and set with powder)
		- Crème (non-greasy, usually applied with dry brush or sponge, powder not required)
		- Liquid (body makeup, dries fast, difficult to bend)
		- Dry (anything dry, powders and rouge applied to crème or grease, applied with powder puff or rouge brush)
		- Greasepaint (opaque, greasy, shiny base)
	+ What kind of would you use if…?
		- Why?
	+ Color Mixing
		- A makeup artist must play with a color pallet.
		- Makeup should be mixed to the appropriate colors needed.
		- Shades and highlights should be created from mixing a base color with darker and lighter tones.
	+ Why do you think we mix makeup?
	+ Character
		- Race
		- Environment
		- Temperament
		- Health
		- Age
	+ Discuss why each of these is important to consider when creating a makeup design for a character?

CLOSURE: Review the Makeup Design Worksheet with the students. If time allows, let them begin preparing their designs for basic corrective makeup. A corrective design is due at the beginning of the next class period.

ASSESSMENT: Personally assess the progress of each student as they answer questions during the review. Collect the worksheets at the end of class. Student performance on the worksheet and on their design sheets that are due next time will provide feedback on how much students remember from last year. 20/25 Proficiency on each.

LESSON 2: Corrective and Age Defining Makeup

OBJECTIVE: Students will show an ability to apply basic corrective and age appropriate makeup by creating a step by step design and applying it to themselves or a partner.

MATERIALS NEEDED:

* Enough makeup for each student
* Copies of Makeup Design Sheet for each student (see Lesson 1 Supplements)
* Facial cleanser and towels for each student
* Makeup Morgue
* Enough brushes and sponges for each student
* Makeup room key
* Mirror or a volunteer for demonstration

HOOK: Quickly have the students turn in their assignments while taking roll. After roll is taken and the assignments are in, introduce the students to the giant sized class makeup kit. Let them see where the different types of makeup are stored in the kit. Then have the students take a notepad and writing utensil with them to the makeup room. Before leaving for the makeup room, divide the students into pairs or have them choose a partner.

PRESENTATION:

* Discussion (Reviewing last-year’s material)
	+ What steps do you remember for corrective makeup?
	+ How do you think corrective makeup can be altered to create the effects of making someone appear younger or older?
* Instruction/Directions/Modeling
	+ Prepare Foundation
		- If there is enough room for students to use mirrors, they may. If not students should plan on applying makeup to a partner and switching off.
		- Students should mix a foundation to be one or two shades darker than the natural skin using different crème foundations.
		- Foundation should be applied lightly with a sponge. Be careful not to use too much. A little can go a long way.
	+ Facial Analysis
		- Conduct a brief facial analysis of yourself or partner and determine what should happen to the following in order to make one appear older or younger.
			* Forehead
				+ Lower-Higher
				+ Narrower-Wider
			* Nose
				+ Thinner-Wider
				+ Shorter-Longer
				+ Sharper-Flatter
			* Jaw
				+ Sharper-Flatter
			* Eyes
				+ Narrower-Wider
				+ Shadow
			* Cheeks
				+ Rounder-Narrower
				+ Higher-Lower
				+ Rouge
			* Lips
				+ Reshaping
				+ Color
			* Stippling
				+ Freckles
				+ Age Marks
	+ Demonstrate the steps for standard corrective for a male and for a female.
* Guided Practice/Checking/Discussion
	+ Have the students go through the steps with you out loud.
	+ Let the students work on applying corrective makeup. Monitor and check individual student work.
	+ After the students have the basics down, discuss what then would need to happen if you wanted to make the actor look five years younger. What would you need to do to make the actor look 25 years older? 40 years older?
	+ If time allows, let the students try to make variations to make themselves look younger or older by varying position of highlights/rouge/etc.

CLOSURE: Review with the students how changing position of highlights and shadows, darkening or brightening the foundation, and changing color or position of rouge or stippling can affect the appearance of age. Let the students know that next time we will be working with latex to help create the appearance of old age. Next time they will need to bring a design sheet with a drawing of an old age version of themselves or their partner. They do not need to complete the steps portion of the page as we will cover how to do this in class next time.

ASSESSMENT: Participation proficiency 8/10 points.

SUPPLEMENTS: (see Lesson 1)

LESSON 3: Aging with Latex

OBJECTIVE: Students will show an ability to apply old age makeup by creating a step by step design, shaping latex, and applying it to themselves or a partner.

MATERIALS NEEDED:

* Enough makeup for each student
* Copies of Makeup Design Sheet for each student (see Lesson 1 Supplements)
* Facial cleanser and towels for each student
* Makeup Morgue
* Enough brushes and sponges for each student
* Makeup room key
* Mirror or a volunteer for demonstration
* Enough latex, putty, wax, and/or gelatin for each student

HOOK: Review with the students what they learned last time. How do we alter basic corrective makeup to produce the effect of aging someone?

PRESENTATION:

* Transition
	+ Remind the class that today we will be using different materials to help us produce effects for old age.
	+ Ask the students to head to the makeup room with their partners, and help carry some of the materials if needed.
* Instruction/Checking
	+ Show the class some nose putty.
		- Explain that nose putty is often used to reshape the rigid area of the nose. This substance does not adhere well to areas of the skin that are soft or mobile.
		- It is usually applied by degreasing an area of the skin and covering the area in spirit gum.
		- Be sure to mention that many people are allergic to some of the substances that we will be using. If at any time you feel a burning sensation while applying these substances, stop immediately and remove the substance. Let the teacher know, and we will come up with an alternative.
		- What is nose putty used for?
		- Why?
		- How is it used?
		- What do you do if you start feeling a burning or severe itching sensation?
	+ Follow the same process to explain how to use derma wax. It is like putty, but it is more difficult to manage and adhere.
	+ Continue to explain how to use gelatin.
		- Gelatin can be found at nearly any grocer.
		- It can be adhered in a similar fashion, but requires a 1 to 1 ratio of gelatin to water. It also dries quickly, so it must be shaped swiftly.
		- It can be adhered to softer and more mobile tissue if applied in layers.
	+ Finally, explain how to use latex.
		- Latex is great for creating wrinkles, scars, bumps, etc.
		- Usually applied in layers.
		- If the layers are applied too loosely, the latex will flake instead of wrinkle, so be very careful or you may have to start over.
		- This is the most difficult of the aging materials to work with in my opinion.
		- Remember to check for understanding by asking similar questions to the ones above.
* Directions
	+ Tell the students to look at their designs that they had brought with them today.
		- Ask them what types of aging materials they could use on their design.
		- Have them alter their designs a little if need be to include at least one of the types of aging materials.
		- Have them complete the worksheet by filling in the steps to carry out the application of the design.
* Guided Practice
	+ If time allows, have the students apply their designs to their partners.
	+ Remember to check individual student work.

CLOSURE: Ask a student who has been aged to volunteer to dummy for the class. Have the class review by critiquing the application together. What looks good? What could be improved? How was this applied? Etc. Then ask the students to clean up and dismiss the class when ready.

ASSESSMENT: The old age design sheet has a proficiency of 20/25, and participation for the day is 8/10.

SUPPLEMENTS: (see Lesson 1)

LESSON 4: Ouch, Blood, Gore, Etc.

OBJECTIVE: Students will show an ability to create cuts, scrapes, burns, and/or gore effects by creating a step by step design and applying it to themselves or a partner.

MATERIALS NEEDED:

* Enough makeup for each student
* Copies of Makeup Design Sheet for each student (see Lesson 1 Supplements)
* Facial cleanser and towels for each student
* Makeup Morgue
* Enough brushes and sponges for each student
* Makeup room key
* Mirror or a volunteer for demonstration
* Enough latex, putty, wax, and/or gelatin for each student

HOOK: Collect the old age design sheet as roll is being taken and pass out a new design sheet for today’s assignment. Show the students the new (bruise, scar, open wound, black eye, or something of the sort) that I got last period. After they understand that it is fake, invite them into your torture chamber (the makeup room) where they will be receiving like treatment. Remind them to bring their materials with them.

PRESENTATION:

* Instruction/Directions/Modeling/Checking/Guided Practice
	+ Black Eyes
		- Not just black circles
		- Usually consist of 3 or more colors
		- NO Hard lines! The edges should fade to normal
		- Stippling
		- Highlights and shadows can emphasize puffiness
		- Why are black eyes so complicated?
	+ Bruises
		- Similar to black eye
	+ Burns
		- Lesser degree burns can be applied with just makeup, but severe burns require latex or even prosthetics.
		- Scumble texture of multiple colors not just one flat color usually
	+ Cuts
		- Small cuts can be applied with just makeup, but most require latex, putty, wax, or other fun substances.
		- Latex can be applied in layers to deepen cuts to desired effect.
		- Color choices depend on type of cut.
	+ Scars and Scabs
		- These can be applied with just makeup, putty, latex, prosthetics, or other substances depending on the severity and the designer’s choice.
	+ Open Wounds
		- These can incorporate all of the above, but almost always include the addition of stage blood.
		- Blood should be used conservatively and in a manner befitting the wound.
		- The amount of time between the infliction of the wound and the moment it is seen on stage influences the appearance of the wound and how much stage blood should be used.

CLOSURE: Review the different things that the students need to know about a character before designing an appropriate injury. Also review some of the steps and techniques they need to know for application. Have the students explain how to apply an injury they did to their partner. Then have all the students clean themselves up. Be sure to clean up well before the next class as the students should definitely not be seen with injury makeup in the hall or going to their next class looking like a victim of an accident. Discuss with them the importance that they be responsible and try to avoid scaring other students or faculty.

 Before dismissing the class, introduce the final design assignment. Students will be responsible to find a fantasy character from a narrative and create their own unique design for that character. The first draft of this project is due (date of lesson 7).

ASSESSMENT: Participation proficiency is 8/10 points.

SUPPLEMENTS: (see Lesson 1)

LESSON 5: Prosthetic Makeup

OBJECTIVE: Students will demonstrate an ability to create prosthetic pieces by correctly creating one and applying it to themselves or a partner.

MATERIALS NEEDED:

* Two straws per person
* Alginate Mold Mix 1
* Plaster Mix 2
* Plaster Mix 3
* Clay
* Water
* Pre-cut plaster bandages
* Bowls
* Disposable gloves
* Hair caps
* Liquid Latex
* Grease cleanser
* Spirit gum
* Makeup capes
* Petroleum jelly (optional)

HOOK: Either enter the room and take roll while wearing a prosthetic piece or have an assortment of pieces and molds ready and visible for the class to observe while taking roll.

PRESENTATION:

* Modeling/Directions/Discussion/Guided Practice (This lesson may take two or three class periods to get through)
	+ Preparing the Subject
		- Students should be divided into groups of 3 or 4
		- Partner A is seated in a chair with cap and cape
		- Partners B, C, and D lightly covers their partner’s eyebrows with jelly and wipes down face
		- If desired, A’s may insert straws into their nostrils to avoid possible breathing problems
	+ Negative Alginate
		- Groups cover A’s face in 1/4 “ layer of Alginate Mold 1 as quickly as possible.
		- As this layer hardens, place pre-cut strips in Mix 1 and gently attach to layer on face.
		- After this layer hardens, remove straws, then gently remove both layers of mask simultaneously.
	+ Positive Plaster Cast
		- Immediately wet a small piece of plaster bandage and place it on outside of nose area of the Negative cast.
		- Immediately paint a thin layer of Plaster Mix 2 over inside of mold.
		- Immediately poor a layer of plaster into mold. Be careful not to put in too much.
	+ Clay Model
		- After the positive casts have dried, clay can be applied to the outside of the cast.
		- Create fun looks and interesting feature
			* Big noses
			* Exaggerated brows
			* Eye pouches
			* Different chin features
			* Wrinkled face
	+ Negative Plaster Mold
		- Cast another negative mold, this time of the clay model. Use the Plaster Mix 3.
	+ Positive Latex Cast
		- Using you new Negative Mold, apply a thin layer of liquid latex
		- When this dries, you have a prosthetic piece
	+ Application
		- Prosthetic pieces can be applied the same way as other cosmetic pieces.

CLOSURE: Review and discuss the different steps it takes to create prosthetic pieces.

ASSESSMENT: Participation proficiency is 8/10 per day.

SUPPLEMENTS:

LESSON 6: Hairy Beasties

OBJECTIVE: Students will demonstrate an ability to design and apply prosthetic hair by creating a design and applying it to themselves.

MATERIALS NEEDED:

* Gauze or other netting material
* Crepe Hair
* Spirit gum
* Makeup Morgues
* Makeup Design Sheet (see Lesson 1 Supplements)

HOOK: Have an assortment of crepe hair ready to go, and instruct each student to come and find a handful that is closest to their hair color out of these options. Then make the familiar trek to the makeup room with their writing utensils and the kit.

PRESENTATION:

* Instruction/Discussion/Checking
	+ Sometimes a person’s hair can tell much about that person, so a good designer never overlooks hair possibilities for a character.
	+ Allow the students to look at different hair styles from the makeup morgues.
	+ Hold up a picture or two and discuss what you can tell about this person from the hairstyle.
	+ Eyebrows can be extended, thickened, or shaped in creative ways.
	+ Stubble can be applied by covering an area in spirit gum and rolling short pieces of crepe hair over it or by cutting longer pieces after they are attached.
	+ Mustaches should be separated into layers and attached and trimmed one layer at a time.
	+ Beards should be done a specific order, going from the center point of the chin and expanding outward.
	+ Extending Hairlines and changing the outline of a person’s natural hairstyle can be done easily with crepe hair instead of wigs.
	+ Discuss some of the things that the students could do with crepe hair and what techniques should be used.
* Guided Practice/Checking
	+ Have the students quickly design a character on another design sheet and go through the individual steps to create a hair style that they could use crepe to create that says something about the character.
	+ Observe the students as they apply their design to themselves.

CLOSURE: Using the different examples throughout the room, discuss what the style says about different characters. Ask if the students can identify things about the characters in the room. Also ask about the step by step process that some people went through to apply their hair design. Clean up, collect the worksheets, and dismiss the class.

ASSESSMENT: Participation proficiency is 8/10 and design proficiency is 20/25.

SUPPLEMENTS: (see Lesson 1)

LESSON 7: Fantastic Faces

OBJECTIVE: Students will show an ability to create fantasy makeup by creating a step by step design and applying it to themselves.

MATERIALS NEEDED:

* Enough makeup for each student
* Copies of Makeup Design Sheet for each student (see Lesson 1 Supplements)
* Facial cleanser and towels for each student
* Makeup Morgue
* Enough brushes and sponges for each student
* Makeup room key
* Mirror or a volunteer for demonstration

HOOK: On the board, have a list of different types of stylized makeup:

* Animals
	+ Lions
	+ Tigers
	+ Bears
	+ Etc
* Traditional
	+ Japanese Noh
	+ Clowns
	+ Mimes
	+ War Paint
	+ Etc
* Mythical Figures
	+ Ogres
	+ Elves
	+ Demons
	+ Fantasy creatures
	+ Fantasy characters
	+ Etc.
* Horror
	+ Monsters
	+ Etc

Discuss how these different types of characters are often created on stage through makeup. Have the students get out their fantasy designs and go into the makeup room.

PRESENTATION:

* Instruction/Guided Practice/Checking
	+ Have the students follow their designs step by step.
	+ Rotating through the students one at a time, see how well they follow their designs, how they feel about the design, and make sure each design is both a unique design and that it is revealing of the character. Make sure that they are making thoughtful choices in regard to their designs. If the design seems to be atypical or copied from a production, encourage the student to make alterations to the design that will make it his or her own unique work.
	+ Discuss as a group some of the different thing we see in the different designs.
	+ Students who finish early can work on creating and implementing new designs.

CLOSURE: Clean up. Collect the design sheets from everyone. Let the students know that next time will be their makeup final. For their final, they will need a second draft or new fantasy character design that includes at least one of the following:

* Crepe Hair
* Gore
* Latex
* Putty
* Wax
* Gelatin

Their instructions should be done well enough for anyone to follow. They will not be doing their own design but someone else’s, so each step should be specific enough for others to understand. Half of the final is the design, and the other half is the application portion. Good luck. Pass out new design sheets. Dismiss the class.

ASSESSMENT: Participation proficiency is 8/10 and design proficiency is 20/25.

SUPPLEMENTS: (see Lesson 1)

LESSON 8: Makeup Final

OBJECTIVE: Students will demonstrate their ability to design and implement makeup for stage productions by coming prepared with a design for a character from a show and applying someone else’s design to themselves.

MATERIALS NEEDED:

* Enough makeup for each student
* Facial cleanser and towels for each student
* Enough brushes and sponges for each student
* Makeup room key
* Final Grade Sheet for each student (see Supplements)

HOOK: Have the students get out their designs and go right to the makeup room.

PRESENTATION:

* Collect the design sheets from each student.
* Mix them up, and hand them back. Make sure nobody gets their own back.
* Let them begin the practical portion of their final.
* Discuss each with the class after students finish.
	+ Allow the students to critique each other’s work in the design and application portions.
* Students who finish early can get cleaned up or practice another design.

CLOSURE: Clean up EVERYTHING. Review the unit as a whole. Collect the designs. Dismiss the class.

ASSESSMENT: Participation is 8/10, Design final 40/50, and Practical 40/50 for proficiency.