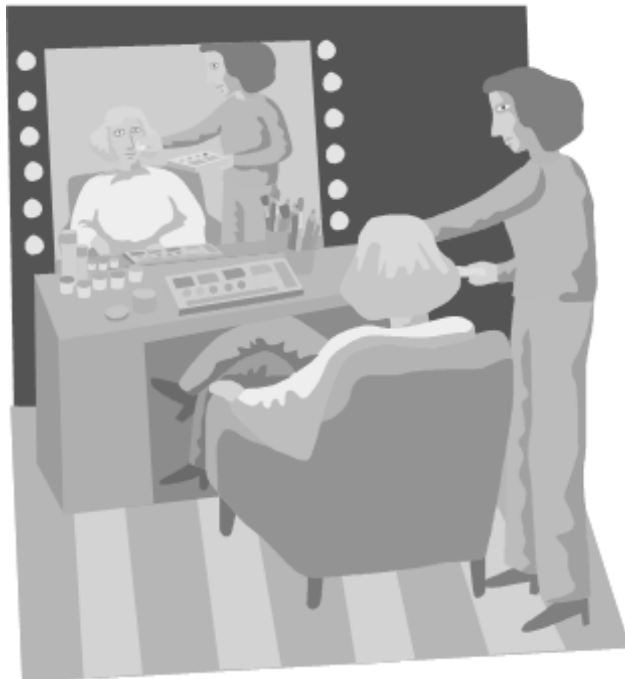


THEATRICAL MAKEUP

COURSE NOTEBOOK

Fayetteville High School
Room 1405
Mrs. Sarah Sone, Instructor



Makeup Artist:

Class Period: _____

Lesson 1: There is nothing wrong with my face!

Exercises: **1. The Lovely Bones** **2. Myself Only More-so**

Cosmetics have been used throughout history to alter and enhance people's appearance. Since this is a theatre course, we will be focusing on the use of specific cosmetics to create _____

Theatre is, essentially, the communication of _____ to an audience through the work of actors, dancers, and/or singers portraying _____.

Categories of Theatrical Makeup: **Corrective and Character**

First, **Corrective Makeup** is used when the _____ says to the actor, "You look exactly like I imagined the character. I love it; you're perfect; don't change!"

Theatrical Truth: _____ needs to wear stage makeup, even if the actor looks exactly like the director imagined. Why is this true? There are several things that we (makeup artists) need to help **"correct"** for the audience.

1. _____: actors' skin looks washed out under the intense theatre lights.
 - a. In everyday life, we hope our foundation, or base, blends with our natural _____ so that no one is aware that we are wearing makeup.
 - b. In the theatre, we need to use a base color that is just a bit _____ if our natural color is fair and just a bit _____ if our natural color is very dark.
2. _____: we need to make the most of an actor's features so that the audience can see them.
 - a. The actor's _____ and body, along with the voice, are his/her instruments. If the audience can't see actors' features, something may be lost from the story.
 - b. The _____ of the makeup application will be directly related to the size of the theatre space, or house. In a small, black box space, the makeup design and application can be rather subtle because the audience is _____ to the action. However, in a large space like the PAC, the makeup design and application should be _____.
 - c. I think one should plan the makeup for an audience member sitting _____ rows out, or the middle of the floor seats.
3. _____: there should be harmony between all the production elements (scenery, lighting, costume, sound, makeup). If all the other elements are in place, but there is no makeup, the actors will seem _____ or lifeless.

4. _____: while the length of plays varies, actors who are “on their game” will be more _____ when on-stage than they are in real life. Theatrical makeup, because it is more durable than over the counter cosmetics, helps the character’s appearance remain _____ through sweaty fight scenes or love scenes or simple dialogue.

Another way to think about Corrective Makeup is to call it **“Yourself Only More-so.”** We (makeup artists) simply examine the subject (actor) and _____ the natural features, so they will show up on-stage.

(We will explore **HOW** we go about enhancing in just a bit...)

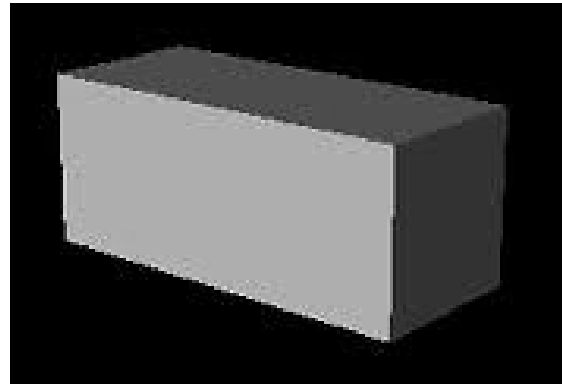
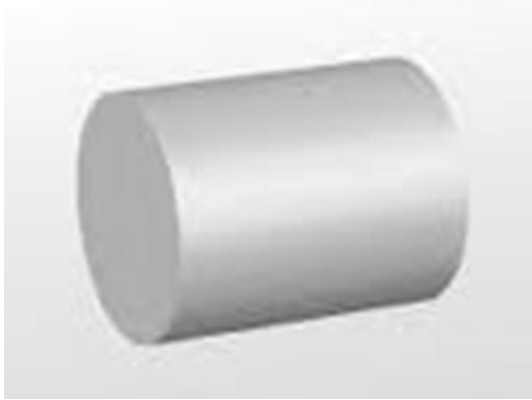
Secondly, **Character Makeup** is the broad category that includes all makeup _____ and applications that alter the actor’s appearance in any way.

1. The most common type of character makeup in high school and college is _____ makeup.
 - a. Consider the acting pool...
2. Character Makeup can be _____ or _____.
3. Character Makeup includes all forms of _____ makeup.
 - a. Special FX makeup for _____ is very high-tech and a great field to work in. Unfortunately, we will be keeping it pretty _____-tech because of facilities and expense.
 - b. While super _____ effects are great and amazing, they are not necessary or practical in theatrical productions (remember the “distance” issue?). In a space like the PAC, we usually have to go _____ or go home!

Enhancing or Altering Appearance with Theatrical Makeup

Now that you understand *why* we use stage makeup, it’s time explore *how* it works. Just like in the traditional art forms of drawing and painting, the makeup artist relies on the elements of _____ and _____ to influence the audience’s eye. While the face is a three-dimensional “canvas,” the makeup artist can _____ the final product by focusing on the _____ between these two elements. When we want to enhance (think corrective) the features, we shoot for _____, or low, contrast between highlight and shadow. When we need to alter (think character) the actor’s face, we embrace _____, or high, contrast between highlight and shadow.

Consider these images:

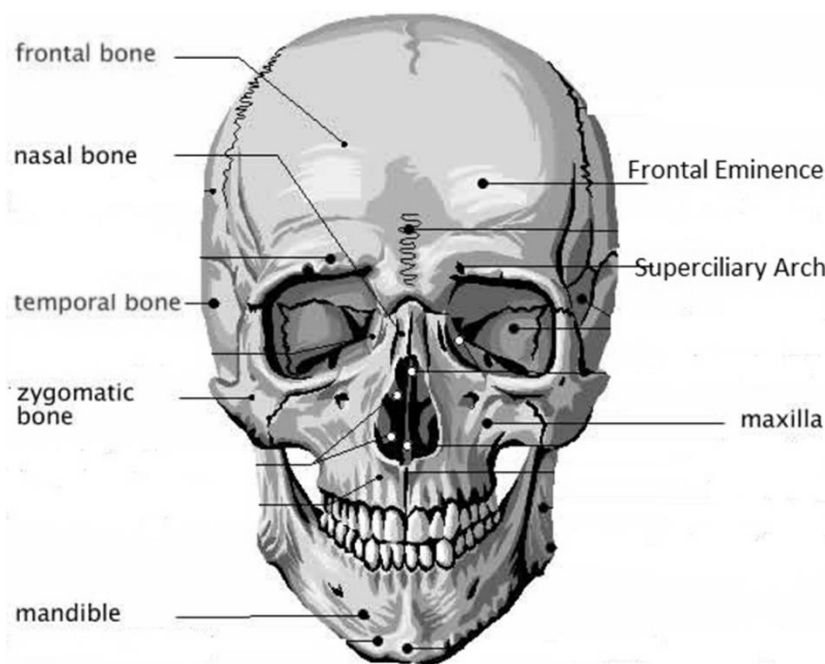


The cylinder is an example of _____ contrast: the highlight changes to shadow in a blended fashion.

The rectangular shape is an example of _____ contrast: the highlight changes to shadow in an abrupt fashion.

What else do you notice about highlight and shadow here? What part of each shape seems closest to your eye? _____ Which parts seem further from you?

Now, take a look at a basic human skull:



Do you notice anything similar to the basic shapes above? Parts of the skull (face) that are closer to the viewer (audience) are in _____, and the parts of the skull (face) that recede from the viewer (audience) are in _____.

This is the fundamental principle that we will use for all of our work together.

So, for corrective makeup, we will simply enhance the actor's features by shadowing the parts of the face that _____ (or sink in) and highlighting the parts of the face that _____ (or come forward), in a subtle, low-_____ way.

And, for character makeup, we have the freedom to change the actor's features by placing _____ and _____ on the face in any combination of high- and low-contrast that helps achieve the desired effect. For example, if I want the nose to appear larger and longer, I will _____ down the bridge of the nose, extending past the tip.

The only way to become a successful makeup artist is to really get to know your subject. In our "art" class, your subject will first be your own face. (Later you will work on other faces.) Starting today you will spend a great deal of time looking at your face in the mirror, stripped down and bare at times, even making strange faces to find the potential characters waiting there. Given the culture we live in, I know this will be very difficult for some of you. Your face is your face; most of us only ever have one. It is time to look at yourself in the mirror and embrace the mantra of this class...

THERE IS NOTHING WRONG WITH MY FACE!!

Up next: Exercises 1 & 2

Exercise 1: The Lovely Bones (10 points)

In this exercise you will explore your own facial bone structure by taking a “Face Walk.” Follow my lead as we explore our bone structure.

1. Start with clean hands
2. Hair is secured out of the way
3. Starting at your hairline, use the fingers of both hands to do a face walk, paying close attention to parts of the face that protrude or recede.
4. Find the fixed bony areas: frontal bone, cheek bones, and bones around the eye sockets, bridge of nose. These areas come forward, or toward the audience, and will receive highlights when we are creating corrective or naturalistic makeups.
5. With your fingers, find the place where the firm, bony part of the nose changes to squishy, moveable cartilage. If you took off your face to look at your skull, you would have a hole in the middle where all the breathing business happens. More importantly, the bones don’t sag but the cartilage will as you age. That’s why it seems that our noses get longer and narrower the older we get.
6. Now, find the parts of the skull where there is no bone underneath: eye sockets, cheeks when jaw is open. It’s important to get to know these because the skin will tend to sink into these areas as you age.
7. Now we will explore the more subtle shapes of the skull: frontal depression, temple, under cheek bone, jawbone, etc. These areas will get some contouring or can be deepened when creating age characters.
8. Now we are going to make some faces in the mirror. We have to learn all that our faces are capable of in order to properly place potential creases and wrinkles. Follow my lead...
9. I know this is a strange, and possibly difficult, exercise. Remember, “There is nothing wrong with my face!”
10. As we wrap-up, complete the following:

Makeup Application Self-Reflection

1. Was this activity particularly uncomfortable? Why or why not?

2. What did you learn about your face today?

Total: _____/10 participation points

Exercise 2: Myself Only More-so (50 points)

This is the most basic stage makeup you will complete. Remember, it's as if the director cast you and said, "You look exactly like I imagine the character looks. You don't need any makeup." Of course, we know that _____ needs stage makeup.

Supplies:

Base color	Eye liner
Character shadow	Eyebrow pencil
Cream highlight	Natural lip color
Powder/Cream rouge	Powder
Lip liner	Mascara

As Mrs. Sone demonstrates, make some notes to help you when it is your turn:

1. Start with a _____ face
2. Secure the _____ out of the way
3. Apply the foundation over _____ part of the face, using a _____ amount of product. If you can see streaks in the base color, you are using too much. Blend the foundation down the neck, avoiding a _____ at the jaw.
4. Apply the shadow color, using _____ contrast, to the areas of the face that recede from the viewer's eye.
 - a. These areas are _____
5. Apply the _____, using subtle contrast, to the areas of the face that protrude, or come forward on the face.
 - a. These areas are _____
6. Assess your work: if the nose seems to be really stealing focus, tap it down with the _____. If the eyes seem too heavily shadowed, add a little highlight to the inside corners to open them up.
7. Load the powder puff, _____ the puff and rubbing it together. _____ the powder into the makeup, firmly but gently. Do not _____ the puff over the skin. Whisk off any excess powder with a _____ brush.
8. Line the _____ and _____ lightly. We are after a natural look.
9. If the eyebrows are a light to medium color, fill in the brows, using short _____ strokes.
10. Apply a bit of rouge to the _____ of the cheek. Think "healthy glow."
11. Finish the makeup with a _____ lip color and some _____ if the eyes seem a little weak.
12. Assess your work and make any final corrections/improvements.

Now, it is your turn to do the Myself Only More-so Makeup. When you finish, take a picture of yourself and have Mrs. Sone take your picture for grading purposes. Before you remove your makeup, fill out the self-reflection on the next page.

Exercise 2: Myself Only More-so (continued)

Makeup Application Self-Reflection

1. What is the most successful aspect of your makeup application today?
2. What is the least successful aspect of your makeup application today?
3. What would you do differently?

Myself Only More-so Rubric

	10	8	6	4	2
Application enhances student's natural features	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Application is well executed (not sloppy or careless)	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Student accepts and applies teacher suggestions	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Makeup "reads" from a distance	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Student completed self-reflection	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given

Teacher comments:

Total: _____/50

Lesson 2: Aging the Face

- Exercises:
3. Myself Only Older
 4. Happy Old Age Character
 5. Evil Old Age Character

As Mrs. Sone instructs and demonstrates, fill out the notes.

1. Start with a clean face; secure the hair out of the way
2. Though it seems counterintuitive, choose a foundation color that is a bit _____ than what you used for Myself Only More-so. This will allow more contrast between the “skin tone” and the _____.
3. When aging the face, of course there will be _____ and creases. But, before we dive into those, we need to focus on the bone structure. Because of the effects of gravity on aging skin, the _____ underneath becomes more apparent.
4. Using a similar technique as in Myself Only More-so, highlight and shadow the face, only this time use _____ product. Make the deepest parts of the shadow fairly _____ and the boniest parts of the face heavily _____.
5. Pay particular attention to these areas:
 6. Most people’s noses appear to be _____ and narrower when they are old. To create this effect, keep the _____ down the bridge of the nose fairly narrow and extend it beyond the _____ of the nose. Support the effect with corresponding shadows along the _____ of the nose.
 7. At the jawline, you will make a choice based on *your* face. Make appropriate notes here:
 - a. Narrow face:
 - b. Round face:
 8. Assess your work. Have you exaggerated the bone structure effectively? Does the nose look stripy? Blend any offensive areas.
 9. Time to add wrinkles! Once you have located the appropriate placement for a wrinkle, you will use both your shadow and highlight colors and the _____ edge of a brush. Load the brush with _____ and flatten the bristles against the container, creating a _____ edge. Using a light touch, you can always add more color if necessary, lay in the shadow line. Without reloading the brush, place the brush on the line you just laid in and blend (pull) the color gently away from the line, **up** if the wrinkle is _____ or **out** if the wrinkle is _____. **SHADOW GOES ON TOP OR ON THE OUTSIDE OF A CREASE.** The desired effect is like that cylinder image in our notes: the shadow creates a _____ and then fades away gradually.
 10. Every wrinkle that has a shadow must also have a highlight. Load the brush with the highlight color, creating the crisp _____ edge as you flatten the bristles against the container. Apply the highlight so that it lies next to the shadow line, just _____ if a horizontal wrinkle or just _____ if a vertical wrinkle. Again, without reloading the brush, blend the highlight away from the center of the crease. Keep the blending

_____ ; we don't want stripes on the face! Using the tip of a finger, gently pull the ends of crease out, so that it _____ rather than ends abruptly.

11. To locate potential wrinkles, make these faces while looking in the mirror:

- a. Foreheads—raise your eyebrows as high and tight as you can. Some of you will have multiple creases form, while others will have nothing. If you have creases, you must create wrinkles that _____ with your existing creases; they cannot intersect at strange angles as they will immediately look _____. If you have no creases, you can create forehead wrinkles _____ you want.
- b. Eyes—one at a time, scrunch (squint) your eye closed and observe what you see with your open eye. You should see some _____ at the outside corner of the eye; these are called crow's feet. You should also see a pooch forming under the eye; this is called the _____. There is special treatment for the eye bag: once the crease is put in, fill the bag with _____; this will make the pooch seem to droop forward.
- c. Brows—frown your eye brows (make an angry face) and notice if you have _____ creases form above the bridge of the nose.
- d. Nasolabial fold—make a big, goofy grin at yourself. The line formed between the outside edge of the nose and the side of the _____ is the nasolabial fold.
- e. Mouth—apply natural lip color before aging, then make a tight pucker with your lips. You should see multiple _____ form around the mouth. For a normal or nice character, only use _____ on these mouth creases; if we use much dark color around the lips, we start to appear _____.

12. Assess your work. Have you used proper technique with highlight and shadow? Have you addressed all areas of the face? Make necessary adjustments.

13. When doing age makeup on young skin, we find that no matter how many _____ we have applied, the subject still looks _____ and healthy. As people age, the texture of the skin changes. The solution is to _____ over the age makeup with the special sponge and multiple colors. Load the sponge and tap it off on the back of your hand. Using gentle, _____ motions apply the stipple to the open areas of the face.

14. Final step is to apply powder to set the makeup.

Exercise 3—Myself Only Older (50 points)

The goal of this exercise is to make yourself look as old as you can, using the techniques demonstrated by Mrs. Sone. When you have finished, take a picture of yourself, and then have Mrs. Sone take your picture. Before you remove your makeup, respond to the following:

Makeup Application Self Reflection

1. Does the finished application make you look old? Why or why not?
2. What is the most successful aspect of your makeup application today?
3. What is the least successful aspect of your makeup application today?
4. What would you do differently?

Myself Only Older Rubric

	10	8	6	4	2
Application addresses all areas of the face	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Application is well executed (not sloppy or careless)	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Student accepts and applies teacher suggestions	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Makeup creates a character that reads from a distance	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Student completed self-reflection	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given

Teacher Comments:

Total: _____/50

Exercise 4: Happy Old Age Character

As Mrs. Sone demonstrates, fill in the notes.

1. Start with a clean face and secure the hair out of the way.
2. Apply a _____ foundation, perhaps the same one you used for "Myself only Older." Push some foundation into the _____, as we will try to raise them up just a bit.
3. Add the highlights and shadows to emphasize the _____ structure of the face.
With this makeup, the goal is to create a character with a wide, open expression; so, we will be concentrating on using _____ shapes and up-turned wrinkles.
 - a. Either be very subtle at the temple or leave out the temple shadow all together. Keep the forehead highlight round and _____.
 - b. At the cheek and jaw, create the effect for the _____ face, even if you have a lean, angular face.
 - i. Using the rosy red color, add a _____ shadow under the apple of the cheek. Fill the apple with highlight.
 - ii. Add a fleshy appearance at the jawline with lots of _____ and the curved shadows.
 - iii. Double or multiple chin trick: tuck the _____ into the neck and see what shapes you can create. _____ the folds and highlight the curves.
 - c. Shorten and widen the nose by stopping the _____ before the tip and adding shadow _____ the nose and up onto the tip.
 - d. Add a strong highlight to the brow bone, covering some of the actual _____.
4. Assess your work. Do you see round shapes and soft edges? If not, make corrections now.
5. Time to add wrinkles. These will be similar to the ones you did for "Myself only Older," but you may not put them all in exactly the same way.
 - a. On the forehead, create two or three up-turned creases, like _____. If you have existing creases, the ones you add must align with the original creases at least in the center.
 - b. Consider adding a comma-shaped crease above each eyebrow; this will give the appearance of eyes wide open in a _____ expression.
 - c. Crow's feet should be long and turn _____ at the ends.
 - d. The eye bag can be exaggerated _____, making a happy curve.
 - e. I will leave out the creases between furrowed brows; happy granny does not frown, right?
 - f. The nasolabial fold should _____ short of the jaw and turn toward the center of the face slightly.
 - g. Consider adding some dimples _____ the nasal-labial fold.
6. Finishing touches—
 - a. Powder carefully. Re-emphasize anything diminished by the powder.
 - b. Eye shadow: add a bit of playful color to the eyelids. Add highlight color to inside corners to open up the eyes.
 - c. Eye liner: line the _____ lashes. Add mascara if you like.
 - d. Blush/rouge: enhance under the _____ of the cheek.
 - e. Lips: make them _____ by lining outside the natural lip line, creating a heart shape on upper lip. Granny really loves giving kisses to her adorable little kiddos! Add a few age creases with _____ only.

- f. Eyebrows: create a nice _____ line, on the top edge of your existing brow.
- g. Consider adding a _____ mark/mole or age spot.
- h. Stippling this character is _____.

Makeup Application Self Reflection

1. Does the finished application make you look happy? Why or why not?
2. What is the most successful aspect of your makeup application today?
3. What is the least successful aspect of your makeup application today?
4. What would you do differently?

Happy Old Character Makeup Rubric

	10	8	6	4	2
Application addresses all areas of the face	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Application reflects design plan	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Application is well executed (not sloppy or careless)	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Makeup creates a character that reads from a distance	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Student completed self-reflection	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given

Teacher Comments:

Total: _____/50

Exercise 5: Evil Old Character

Fill in the notes as Mrs. Sone demonstrates gettin' old and mean!

1. Start with a clean face and pull the hair back.
2. For the evil old face, we will be looking for opportunities to add _____ and _____-turned lines to the face. We are hoping to create a lean, drawn expression.
3. For this character, consider using an alternate color scheme. Choose your _____ foundation, to give the face a pale, unhealthy appearance. If you need to make it paler, try tapping a layer of the _____ over the whole foundation; it's okay if the coverage is uneven. For the shadow, consider using the misty _____; for the highlight try the pure _____.
4. As usual, we will begin with establishing the _____ structure of the face.
 - a. With the shadow color, create an angular _____ on the forehead. Narrow the forehead by heavily shadowing the _____ area.
 - b. Seriously sink in the _____ with heavy shadow at the inside corners.
 - c. Create a long, thin nose by shadowing down the _____ of the nose. Consider creating a _____ nose by shaping the shadow to reflect a bend.
 - d. Add shadow to the philtrum and above the upper lip, over the teeth. Shadow _____ the bottom lip.
 - e. Really sink in the _____ and carry the shadow down onto the neck.
 - f. Find the tendons in the neck and add shadow _____ them.
 - g. Now add highlight to the bony parts of the face:
 - i. Highlight the _____, emphasizing the angular shape created by the shadow.
 - ii. Emphasize the eyelid overhang by adding a strong, angled highlight.
 - iii. Keep the nose highlight _____ and narrow.
 - iv. Create a strong _____, carrying the highlight down the front of the face (just outside the nasal-labial area).
 - v. Highlight the tendons on the neck.
5. Assess your work. Are you satisfied with the angular, drawn effect? Make any necessary corrections.
6. Time to add wrinkles. For more contrast, consider using a different shadow color for the wrinkles; try the maroon (found next to misty violet in the wheel) or use character shadow or cinnamon.
 - a. On the forehead, if you have no natural creases, try making V-_____ wrinkles. If you have natural creases when you raise your eyebrows, use the _____, keeping the emphasis on a narrow shape to the face.
 - b. You definitely want to put in the creases _____ the eyebrows. Make them larger than they are naturally.
 - c. Crow's feet should be turned _____ and can be rather long.
 - d. The eye bag should not turn up into a _____ curve; consider following a similar shape as the crow's feet.

- e. The nasolabial fold should be severe and continue all the way down to the _____. You should also make sure that it connects to the nose around the nares.
- 7. Assess your work. Do the wrinkles help make the face look angular and unhappy? Are the wrinkles strong enough? Get up and view yourself from a distance.
- 8. Finishing touches:
 - a. Eyebrows: using the black eyeliner pencil, create _____ eyebrows that nearly (or completely) meet in the middle. Angry eyes!
 - b. Lower eye rim: add bright _____ to give the eyes an evil edge.
 - c. Nostrils: make the nostrils seem larger and flared in anger by painting the inside with the _____ cream makeup.
 - d. Powder carefully. Check your work to see if you need to reapply anything diminished by the powder.
 - e. Mouth: there are several ways to make the mouth look evil.
 - i. Shrink the lips: with the brown pencil, draw the lips well inside the _____ lip line.
 - ii. Darken the lips: consider filling in the lips with misty violet, maroon, or even black.
 - iii. Age the lips: make a tight pucker and add crease lines with both highlight and _____.
 - f. If you want to break up the skin texture, you can _____ with any contrasting colors you wish.

Evil Old Character Makeup Application Self Reflection

- 1. Does the finished application make you look evil? Why or why not?
- 2. What is the most successful aspect of your makeup application today?
- 3. What is the least successful aspect of your makeup application today?
- 4. What would you do differently?

Evil Old Character Makeup Rubric

	10	8	6	4	2
Application addresses all areas of the face	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Application reflects design plan	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Application is well executed (not sloppy or careless)	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Makeup creates a character that reads from a distance	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Student completed self-reflection	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given

Teacher Comments:

Total: _____/50

Coming up: nose and scar wax characters!

Lesson 3: Nose and Scar Wax

Exercises: Nose Wax Character (6) Hyper Feminine (7)

1. Nose and scar wax is a thick, sticky product used to create _____ effects on the face.
2. When working with the wax, you need to have some other products on hand:
 - a. Spirit _____: this is adhesive made for use on the skin; also need to have the corresponding remover handy
 - b. Dry _____: you need a towel large enough to place on your lap; you will be cleaning your _____ each time you touch the wax
 - c. Thread or dental floss: you will use this to _____ off the nose or other wax appliance when removing the makeup
 - d. Hot water (and towel): for stubborn bits of _____, hot water helps to melt it off the face
3. Before beginning the application of the wax nose, you need to have a design plan in place. Working with the wax can be _____; having a plan to follow helps minimize frustration!

Exercise 6: Nose Wax Character

4. When designing your Nose Wax Character please remember that the larger the nose you try to create, the more likely it is to _____. The weight of the product will begin to work against you beyond a certain point. I cannot give you a specific measurement, but if you struggle with building your nose, consider making it a bit smaller. Also, it is best to use nose and scar wax on parts of the face with the _____ movement.
5. Place the dry towel in your lap.
6. Apply the _____ to the nose where you want the wax to stick.
7. While the spirit gum is getting _____ (the proper term for dry stickiness), dig some wax out of the container with the end of one of your brushes. Between the palms of your hands, _____ the wax into a ball, keeping the pressure light. Roll the ball into a cylinder, or other shape if appropriate for your design, the length of the spirit gum on your nose.
8. Place the wax on the nose with even pressure; at this point we are not _____ the wax, just letting the spirit gum do its job.
9. Clean the _____ on the towel.
10. Shape the nose: this will involve a series of pressing the wax with your fingertips and wiping your fingertips on the towel. If you forget to wipe your fingers, the wax will stick to _____ making an ugly, jagged texture.
11. Blend the wax to the skin: the goal is to create the illusion that the wax is organic to your face, so you must blend out the _____ of the wax nose. With clean fingers, press down the edge of the wax and _____ it out until there seems to be no more wax under your fingers. Do this until you are satisfied with the blending. If necessary, clean up small wax bits with hot water on a corner of your towel.
12. When you have finished shaping the nose and blending the edges, you can smooth out its _____ with a small amount of baby oil. Moisten the fingertips with a bit of oil and lightly apply to the wax, smoothing out the surface. You must now _____ over the baby oil. Your appliance is now ready for makeup! You can create warts or small horns in a similar way; just remember to apply them to parts of the face with little movement.

13. Mrs. Sone will create a witch makeup to compliment her amazing nose. She will use techniques already learned in class, but with an alternate color scheme.
14. When it is time to remove the makeup, cut a length of _____ or dental floss and cut off the wax by firmly pulling the thread behind the wax and down the face. Use baby wipes to remove as much makeup as you can. For any remaining wax and/or spirit gum, use the spirit gum _____ and cotton balls or your towel. Finish up with another baby wipe to remove traces of the spirit gum remover.

Now it is your turn! On a face plan, design a character with an interesting nose. Please include a detail drawing of the profile shape of your nose.

Nose Wax Character Makeup Application Self Reflection

1. Does the finished application look like your design plan? Why or why not?
2. What is the most successful aspect of your makeup application today?
3. What is the least successful aspect of your makeup application today?
4. What would you do differently?

Nose Wax Character Makeup Rubric

	10	8	6	4	2
Application addresses all areas of the face	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Application reflects design plan	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Application is well executed (not sloppy or careless)	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Makeup creates a character that reads from a distance	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Student completed self-reflection	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given

Teacher Comments:

Total: _____/50

Exercise 7: Hyper-Feminine

The goal of today's exercise is to create a character that is glamorous and ready for the cat walk or vampy chorus. We will be exaggerating feminine characteristics while avoiding any signs of age.

1. Start with a clean face and hair secured out of the way.
2. We will begin by _____ out the eyebrows. We will be raising and exaggerating the eyebrow in an attempt to make the eye area larger than life. Mrs. Sone will demonstrate using nose and scar wax and glue stick.
 - a. For the nose wax version:
 - i. Brush the eyebrow _____. Apply spirit gum to the eyebrow. Brush the eyebrow up and out. Apply more spirit gum to the brow, making sure to get gum on the _____ just beyond the hairs in all directions. Allow the gum to get tacky.
 - ii. Remove a small bit of _____ from the container and roll it into a ball shape.
 - iii. Place the ball of wax on the inside edge of the eyebrow; press firmly.
 - iv. Clean the fingers.
 - v. Push and drag the wax into the skin, trying to cover all of the eyebrow _____.
 - vi. Smooth out the surface with a small amount of baby _____.
 - vii. Powder the wax.
 - b. For the glue stick version:
 - i. Use washable glue stick.
 - ii. Brush the eyebrow hairs down. Apply glue stick to the eyebrow. Brush the eyebrow up and out, spreading out the hairs as much as possible. Apply _____ layers of glue stick over the brow, powdering _____ layers.
 - iii. Allow the glue to dry.
 - iv. Using a craft stick, spatula, or butter knife, scrape some _____ from the tube and "spackle" the eyebrow, pressing firmly and smoothing the texture.
 - v. Powder the glue and allow it to dry.
 - c. Once the brows are thoroughly covered, _____ them with ultra-light, white, or your lightest foundation color. Powder once again.
3. Using the foundation of your choice, apply the base being careful as you cover the eyebrows.
4. Add structural shadows:
 - a. Lengthen and _____ the nose a bit.
 - b. Sink in the cheek, _____ the cheekbone.
 - c. Shadow under the jaw bone; men may need to shadow on the jaw bone below the ears to narrow that area.
 - d. Add just a bit of shadow under the lower lip, if you like.
 - e. Keep all the shadows subtle!!
5. Add structural highlights:
 - a. Highlight the bridge of the _____.
 - b. Highlight the top of the _____.
 - c. Make strong cheekbones.
 - d. If you tend to be dark under the _____, add some highlight there.
 - e. Blend out all the edges of the highlights.
6. Draw in your new _____; have fun with these. I like to use water-activated black makeup for this.

7. Eye shadow: contour the eyelids with the color scheme of your choice. Place the darkest color in the crease; remember that everything on the eyelid is moving _____ a bit because we raised the eyebrow. Use a mid-tone on the _____, over the eyeball. Use a strong highlight from the crease to the new _____.
8. Line the eyes: using black makeup, line the top lash line, pulling the end out dramatically. Under the lower lashes, fill a space about $1/8^{\text{th}}$ with pure white cream makeup. Line below this with the same black used before. This technique creates the illusion that the eye is _____ than life!
9. Add eyelashes: apply false eyelashes if available. If you don't have false lashes, or in addition to them, _____ on a few dramatic lashes using the black water-activated or cream makeup.
10. Cheeks: apply blush color of your choice to the _____ and cheekbone area.
11. Lips: using the brown or red liner pencil, draw outrageous heart-shaped lips. Fill-in with the lip color of your choice. Add extra volume to lips by dabbing _____ onto the curvy parts of the mouth.
12. Consider adding a beauty _____ to your character.
13. Consider adding cosmetic _____ anywhere you want extra sparkle.

Design your Hyper-Feminine character on a face plan. Decide if you will use the nose wax or glue version of blocking out your eyebrows.

Have fun getting glamorous!

Hyper-Feminine Character Makeup Application Self Reflection

1. Does the finished application look like your design plan? Why or why not?
2. What is the most successful aspect of your makeup application today?
3. What is the least successful aspect of your makeup application today?
4. What would you do differently?

Hyper-Feminine Character Makeup Rubric

	10	8	6	4	2
Application addresses all areas of the face	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Application reflects design plan	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Application is well executed (not sloppy or careless)	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Makeup creates a character that reads from a distance	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Student completed self-reflection	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given

Teacher Comments:

Total: _____/50

Lesson 4: Gross and Gory Techniques

Exercise 8: Injury Victim Character

During this demonstration, Mrs. Sone will use multiple techniques to create gross and gory effects, including black eye and broken nose, split lip, scar, scar with stitches, burn, and puncture wounds (vampire bites, perhaps).

1. Before beginning, plan the desired effects for your character. You will want to apply any effects that require _____ or latex before applying foundation.
2. Wax scar—apply spirit gum wherever you want to create your scar.
 - a. Let the gum get _____.
 - b. Remove some wax and shape into a _____ in the palms of your hands. Avoid using too much wax.
 - c. Apply the wax to the spirit gum; press firmly. Blend the _____ of the wax into the surrounding skin.
 - d. Mrs. Sone will finish the scar with makeup after applying the rest of the effects
3. Burn—with latex and tissue
 - a. Prepare your tissue: separate toilet tissue or Kleenex into single ply; tear the squares into _____ shapes.
 - b. Apply a _____ layer of liquid latex wherever you want to create the burn effect. It is best to avoid the delicate skin around the eyes.
 - c. Lay tissue on the wet latex, pressing gently. Allow the latex to dry.
 - d. Apply another layer of liquid latex over the tissue, making sure to _____ out the edges of the latex. Allow the latex to dry. Apply a third layer and let dry.
 - e. When the latex is dry, apply a thin layer of castor sealer to the latex. _____ the castor sealer. The castor sealer helps the latex accept cream makeup more like real skin; latex tends to turn orange or brown without this step.
 - f. Mrs. Sone will finish the burn with makeup after applying foundation.
4. Once you have all the wax and/or latex effects in place, carefully apply your _____.
5. Now it is time to add color effects to your beating victim.
6. Black eye and broken nose—make sure you have looked at pictures of _____ bruises before trying to recreate bruises with makeup.
 - a. Using the bruises and abrasions color wheel and your fingers, apply misty _____, maroon and yellow around the eye.
 - b. To make the broken nose, apply _____ down the new (bent) bridge of the nose. It should correspond with the black eye.
7. Add a split lip—add some light bruising and swelling around the mouth. Paint on a narrow triangle of red, with its widest side on the edge of the lip. Highlight on both _____ of the red; add a very thin line of black or misty violet down the center of the red triangle.
8. Finish the scar(s)—using a pin, carefully draw a _____ down the center of the wax scar. Gently open the crease by pulling on the skin around the wax. Add some red or maroon in the crease. Add thread stitches, if you wish.
9. Finish the burn—with the pin, pick up some of the latex/tissue to start making torn places in the burned “skin.” Add red to the open flesh in the holes, making the red darker at the edges of the visible area. Add some highlights to the torn flesh and stipple _____ or grey to simulate ash or char.
10. Puncture wound—you can create a bullet entry wound or vampire bites with this technique. Paint red circles where you want the puncture wounds; add maroon or misty violet to the center to add depth; highlight the _____ of the wound. Add stage blood to any of injuries.

Exercise 8: Injury Victim Character

Imagine a backstory for your character, which would explain his/her injuries. Draw your makeup design plan. After applying the makeup, fill out the following self-reflection.

Injury Victim Character Makeup Application Self Reflection

1. Does the finished application look like your design plan? Why or why not?
2. What is the most successful aspect of your makeup application today?
3. What is the least successful aspect of your makeup application today?
4. What would you do differently?

Injury Victim Character Makeup Rubric

	10	8	6	4	2
Application addresses all areas of the face	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Application reflects design plan	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Application is well executed (not sloppy or careless)	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Makeup creates a character that reads from a distance	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Student completed self-reflection	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given

Teacher Comments:

Total: _____/50

Exercise 9—Animal Makeup

Mrs. Sone will demonstrate creating a tiger makeup design. You are free to choose any animal you would like to attempt; however, there are some animals that translate to the human face better than others. You want to choose an animal with eyes on the front of its face and a mouth that is not at the end of a long snout. Animals to try: apes, monkeys, lemurs, wild cats, domestic cats. Animals to avoid: horses, cows, giraffes, most dogs, most birds, elephants.

Helpful tips:

1. Look at images of real animal faces first
2. Think about blocking out the areas of the animal design on your face, sort of like a “paint by number” guide, using an eyebrow pencil
3. Start with applying your mid-tone colors first
4. Apply lightest colors next
5. Finish with the darkest colors
6. Create fur texture by layering colors with light, hair-like strokes of your brush

Makeup Application Self Reflection

Animal selected:

1. Does the finished application reflect your design intentions? Why or why not?
2. What is the most successful aspect of your makeup application today?
3. What is the least successful aspect of your makeup application today?
4. If you applied this makeup design again, what would you do differently?

Animal Character Makeup Rubric

	10	8	6	4	2
Application reflects design plan	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Application addresses all areas of face	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Application is well executed (not sloppy or careless)	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Makeup creates a character that reads from a distance	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Student completed self-reflection	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given

Teacher Comments:

Total points _____ / 50

Exercise 10—Clown Makeup

Clowns come in several basic categories: traditional white face, auguste, tramp, and gory. We will watch a professional clown apply his makeup with a series of YouTube videos. Once you have decided which type of clown you want to create, draw your design plan. When you have finished the application, please respond to the self-reflection below.

Makeup Application Self Reflection

Style of clown makeup applied:

Does the finished application reflect your design intentions? Why or why not?

What is the most successful aspect of your makeup application today?

What is the least successful aspect of your makeup application today? What would you do differently?

Clown Character Makeup Rubric

	10	8	6	4	2
Application reflects design plan	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Application addresses all areas of face	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Application is well executed (not sloppy or careless)	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Makeup creates a character that reads from a distance	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Student completed self-reflection	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given

Teacher Comments:

Total points _____ / 50

Exercise 11—Facial Hair Frenzy

When applying theatrical facial hair, there are several steps involved.

1. The first step is gathering the supplies.
 - a. Crepe wool: this natural, sustainable product is packaged and sold by the foot or yard in a variety of colors.
 - b. Fine tooth comb: will be used to prepare the hair.
 - c. Scissors: will be used to cut, apply and trim the hair.
 - d. Rubbing alcohol: will be used for cleaning the scissors and removing the hair.
 - e. Spirit gum: will be used to apply the hair to the skin.
 - f. Theatrical makeup: in addition to makeup supplies used to create the character, you will specifically need pencil or cream makeup and brush in a color that blend with the hair applied. NOTE: do not open any of your makeup supplies until you are finished applying the hair and have cleaned up any unused hair. The wool will stick to anything moist if given the chance!
2. The next step is preparing the hair.
 - a. Crepe wool comes packaged in a tight coil, which compacts the product to reduce bulk. It must be _____ and somewhat straightened before it can be used. There are three methods to take the kink out of the wool.
 - i. Wetting and air drying: after _____ the wool in warm water, you stretch it between two points and allow it to air dry. This method takes a lot of time.
 - ii. Steam iron: using the highest steam level and the wool setting on an iron, you steam and pull the wool until it is as _____ as you desire. This method can be tricky because you can scorch the wool.
 - iii. Steam kettle: as the boiling kettle of water produces steam, the wool is carefully held over the kettle spout as it absorbs the steam and “grows straight.” This is the method I use, but it too can be tricky as it is easy to _____ fingers in the steam.
 - b. Once the wool is steamed and straightened, it must be further prepared.
 - i. Cut the wool into useful lengths, slightly longer than the finished length of the planned beard.
 - ii. When using two or more colors of hair, divide each color into small bits. Group some of each of the different colors and _____ together by hand.
 - iii. When the colors are blended, you will have multiple piles of hair. Now the hair needs to be _____. Using a fine tooth comb, hold one end of each group of hair against the counter and comb in one direction. You will have hair that comes loose from the _____ (the group of hair); some of this hair that comes out during combing can be gathered into new hanks. However, there will be some hair that is lost and not usable.
 - iv. Blending and combing the hair helps incorporate some _____, keeping the beard from looking clumpy.
3. When applying the _____, follow these general steps (your application may differ slightly depending on the design of your beard).

- a. Begin at the _____ and underside of the chin. Apply spirit gum to the area.
 - b. Pick up a hank of hair and trim the end even. Just behind the point of the chin, apply the trimmed end of the hair, pressing into the skin with the _____ scissor blades. Try to stick down just the ends of the hairs, about $\frac{1}{4}$ of an inch. Cut the hank to the desired length. Apply _____ more layers behind this first one, moving back toward the neck.
 - c. Apply spirit gum to the _____ of the chin. Refer to your design plan to apply the center of the beard, pressing with the closed scissor blades each time.
 - d. Once the center of the beard is in place, you will work your way out from center toward the ears. Apply hair along the _____ first, gradually angling the “growth” of the beard back as you move closer to the ears. Apply another layer of hair _____ the jaw hairs.
 - e. Using a towel, press the beard into the skin. You may now _____ the beard and trim the shape.
4. When applying the mustache, you work in the _____ direction as the beard.
 - a. Apply spirit gum to the upper lip, turning down to connect to the beard.
 - b. Using smaller hanks of hair, first apply the _____ area of the mustache (this is the part that connects the mustache to the beard on either side of the mouth).
 - c. Continue layering the mustache, working _____ the center. Remember that the hair grows out from center on a slight angle.
 - d. Using a towel, press the mustache into the skin. Comb and _____ the mustache into the desired shape.
 5. Thoroughly _____ the work space before continuing with the makeup.
 6. (If time allows during your classroom application, complete the character makeup with highlight and shadow. If time is short, simply finish with this step.) Add some fill to the beard wherever necessary, using eyebrow pencil or cream makeup and brush. Consider _____ along the upper edge of the beard, which will soften any hard edges.

Now it is your turn. Design a facial hair character and apply following these instructions. Remember to fill out your self-reflection!

Facial Hair Application Self Reflection

1. Does the finished application reflect your design intentions? Why or why not?
2. What is the most successful aspect of your makeup application today?
3. What is the least successful aspect of your makeup application today?
4. What would you do differently?

Facial Hair Character Makeup Rubric

	10	8	6	4	2
Application reflects design plan	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Application addresses all areas of face	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Application is well executed (not sloppy or careless)	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Makeup creates a character that reads from a distance	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Student completed self-reflection	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given

Teacher Comments:

Total points _____ / 50

Partner Work

Exercise 12—Yourself only More-so

Using your partner's makeup kit, apply "Yourself only More-so" to each other's face. Check your work from a distance; make any necessary corrections.

Makeup Application Self-Reflection

1. Respond to the experience of working on another person's face. Was it easier or more difficult than working on your own face? Explain.
2. What is the most successful aspect of your makeup application today?
3. What is the least successful aspect of your makeup application today?
4. What would you do differently?

Yourself Only More-so Partner Rubric

	10	8	6	4	2
Application enhances student's natural features	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Application is well executed (not sloppy or careless)	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Makeup "reads" from a distance	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Student completed self-reflection	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given

Teacher comments:

Total: _____/40

Exercise 13—Yourself only Older

Using your partner’s makeup kit, do age makeups without a character slant; simply make your partner look as old as you possibly can. Check your work from a distance; make any necessary corrections.

Makeup Application Self-Reflection

1. Does your partner look old? Why or why not?
2. What is the most successful aspect of your makeup application today?
3. What is the least successful aspect of your makeup application today?
4. What would you do differently?

Yourself only Older Partner Rubric

	10	8	6	4	2
Application addresses all areas of the face	Exceeds expectations	Meets expectations	Doesn’t meet all expectations	Falls very short of expectations	No effort given
Application is well executed (not sloppy or careless)	Exceeds expectations	Meets expectations	Doesn’t meet all expectations	Falls very short of expectations	No effort given
Makeup creates a character that reads from a distance	Exceeds expectations	Meets expectations	Doesn’t meet all expectations	Falls very short of expectations	No effort given
Student completed self-reflection	Exceeds expectations	Meets expectations	Doesn’t meet all expectations	Falls very short of expectations	No effort given

Teacher comments:

Total: _____/40

Exercise 14—Old Age Character

Using your partner's face plan copy, design an old age character makeup for your partner. You will have the entire class period to complete the makeup application, so consider using any of the supplies we have worked with this semester. You may want to include nose/scar wax, facial hair, or latex.

After you have applied the makeup to your partner, using his/her makeup kit, respond to the self-reflection below.

Makeup Application Self Reflection

1. Does the finished application make your partner look like the design plan? Why or why not?
2. What is the most successful aspect of your makeup application today?
3. What is the least successful aspect of your makeup application today?
4. What would you do differently?

Old Age Character Partner Makeup Rubric

	10	8	6	4	2
Application addresses all areas of the face	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Application reflects design plan	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Application is well executed (not sloppy or careless)	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Makeup creates a character that reads from a distance	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Student completed self-reflection	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given

Teacher Comments:

Total: _____/50

Exercise 15—Hyper Feminine Partner Makeup

Glamour Time! Using your partner's makeup kit and Mrs. Sone's supplies, block out your partner's eyebrows and apply the hyper feminine style makeup. Have a picture taken together when both are finished.

Makeup Application Self Reflection

1. Are you proud of your work today? Why or why not?
2. What is the most successful aspect of your makeup application today?
3. What is the least successful aspect of your makeup application today?
4. What would you do differently next time?

Hyper Feminine Partner Application Rubric

	10	8	6	4	2
Application is well executed (not sloppy or careless)	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Makeup creates a character that reads from a distance	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Student completed self-reflection	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given

Teacher comments:

Total: _____/30

Up next: Injury Victim Partner Work

Exercise 16—Injury Victim Partner Makeup

Each of you will have a whole class period to work on this exercise (one partner works today; the other works next class period).

Imagine a situation in which your partner experiences a gross and gory outcome: it could be an accident or an encounter with a zombie or other fantastic creature. Then using as many techniques as you can, create your Injury Victim Makeup Design on your partner's face. When you have finished, make sure to get pictures of your work and fill out the self-reflection below.

Makeup Application Self-Reflection

1. Describe what happened to your partner to result in their injuries.
2. What is the most successful aspect of your makeup application today?
3. What is the least successful aspect of your makeup application today?
4. If you were to do this same type of makeup again, what would you do differently and why?

Injury Victim Partner Rubric

	10	8	6	4	2
Application addresses all areas of the face	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Application is well executed (not sloppy or careless)	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Makeup creates a character that reads from a distance	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Student completed Self-Reflection	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given

Total: _____/40

Exercise 17—Partner Artist’s Choice

For this makeup application, you will be creating a design plan for your partner’s face. You may create anything you wish: can be completely original or inspired by something you have seen on-line or elsewhere.

After you have completed your work, please fill out the following self-reflection and get a picture of your work.

Artist’s Choice Makeup Application Self Reflection

1. Does the finished application look like your design plan? Why or why not?
2. What is the most successful aspect of your makeup application today?
3. What is the least successful aspect of your makeup application today?
4. What would you do differently?

Artist’s Choice Makeup Rubric

	10	8	6	4	2
Application addresses all areas of the face	Exceeds expectations	Meets expectations	Doesn’t meet all expectations	Falls very short of expectations	No effort given
Application reflects design plan	Exceeds expectations	Meets expectations	Doesn’t meet all expectations	Falls very short of expectations	No effort given
Application is well executed (not sloppy or careless)	Exceeds expectations	Meets expectations	Doesn’t meet all expectations	Falls very short of expectations	No effort given
Makeup creates a character that reads from a distance	Exceeds expectations	Meets expectations	Doesn’t meet all expectations	Falls very short of expectations	No effort given
Student completed self-reflection	Exceeds expectations	Meets expectations	Doesn’t meet all expectations	Falls very short of expectations	No effort given

Teacher Comments:

Total: _____/50

Exercise 18--“Fantasy Free-for-All” Makeup Application

For this makeup design and application, I want you to create a character that lives in another world. Research images for fairy tale, comic book, alien, or cartoon characters. Once you have selected a makeup design, you will create your full-color design plan. You will have one full class period to complete the makeup on your own face.

Self-Reflection—please complete after the makeup application, before removing your makeup

1. Does my finished application look my design plan? Why or why not?
2. What is the most successful aspect of my makeup today?
3. What is the area for greatest improvement in my makeup today?

	10	8	6	4	2
Application reflects design plan	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Application addresses all areas of the face	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Application is well executed (not sloppy or careless)	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Student completes Self-Reflection	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Makeup creates a character that reads from a distance	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given

Teacher Comments:

Total points _____ / 50

Exercise 19—Word Interpretation Makeup Application

For this assignment, imagine that you are working on the makeup crew for a stylized production. Each “character” in our production will represent a different noun. As a makeup artist, you will receive a random noun assignment. Your job will be to interpret that noun into a character makeup design. Feel free to be as creative as you can be. In a stylized production, literal interpretation is rarely the best choice. You will be applying the makeup to your own face.

Requirements: Fully rendered design plan, labeled with “noun” and your name

Complete List of all supplies you plan to use

Makeup application self-reflection (follows on next page)

	5	4	3	2	1
Design Plan is full color and properly labeled	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Application reflects design plan	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Application addresses all areas of the face	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Application is well executed (not sloppy or careless)	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Student accepts and applies teacher suggestions	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Makeup creates a character that reflects the assigned noun	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Makeup reads from a distance (appropriate for stage)	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given
Self-Reflection answered completely	Exceeds expectations	Meets expectations	Doesn't meet all expectations	Falls very short of expectations	No effort given

Makeup Application Self Reflection—Answer in complete sentences

Assigned noun:

Does the finished application reflect your design intentions? Why or why not?

What is the most successful aspect of your makeup application today?

What is the least successful aspect of your makeup application today?

If you could do this makeup again, what would you do differently?

Teacher Comments:

Total points _____ / 40

Theatrical Makeup Final

“Artist’s Choice” Rubric

To demonstrate your mastery of Theatrical Makeup skills and techniques, you will design and execute a final **unique** character makeup application which includes the following elements:

- Three or more of these
 - Nose and scar wax
 - Latex
 - Spirit gum
 - Crepe wool hair
 - Tooth color
 - Stage blood
 - Two or more “unnatural” colors (colors other than your foundation, highlight and shadow)
- A fully colored, notated makeup design plan; plan will be labeled with artist’s name, name of character, and will include a list of supplies you plan to use
- Makeup Application Self Reflection

	10	8	6	4	2
Design Plan is full color and properly labeled	Exceeds expectations	Meets expectations	Doesn’t meet all expectations	Falls very short of expectations	No effort given
Application reflects design plan	Exceeds expectations	Meets expectations	Doesn’t meet all expectations	Falls very short of expectations	No effort given
Application addresses all areas of the face	Exceeds expectations	Meets expectations	Doesn’t meet all expectations	Falls very short of expectations	No effort given
Application is well executed (not sloppy or careless)	Exceeds expectations	Meets expectations	Doesn’t meet all expectations	Falls very short of expectations	No effort given
Student accepts and applies teacher suggestions	Exceeds expectations	Meets expectations	Doesn’t meet all expectations	Falls very short of expectations	No effort given
Makeup creates a unique character	Exceeds expectations	Meets expectations	Doesn’t meet all expectations	Falls very short of expectations	No effort given
Makeup reads from a distance (appropriate for stage)	Exceeds expectations	Meets expectations	Doesn’t meet all expectations	Falls very short of expectations	No effort given
Application uses three or more of the required elements	Exceeds expectations	Meets expectations	Doesn’t meet all expectations	Falls very short of expectations	No effort given
Self-Reflection answered completely	Exceeds expectations	Meets expectations	Doesn’t meet all expectations	Falls very short of expectations	No effort given

Makeup Application Self Reflection—Answer in complete sentences

Style of makeup applied:

Does the finished application reflect your design intentions? Why or why not?

What is the most successful aspect of your makeup application today?

What is the least successful aspect of your makeup application today?

If you could do this makeup application again, what would you do differently?

Teacher Comments:

Total points _____ / 90