Offered annually in the spring term, Intro to Stagecraft is a hands-on course that gets students working with the tools and techniques of theatrical production in a practical way. It is not a design course but one devoted to artisanship. Among the many remarkable final projects that have been proposed and presented at the end of the course have been a Renaissance hourglass blown in the MIT glass shop and set into a frame turned on our set shop lathe; a four harness loom built by a student who then wove cloth on it; a number of chain mail tunics and coifs; a wide variety of costume and furniture pieces and electrified period lighting fixtures.

Michael Katz, Technical Director; Leslie Cocuzzo-Held, Costume; William Fregosi, Scenery; Karen Perlow, Lighting; Diane Brainerd, Costume Shop Chief; Joy Cochran, Make Up; Thom Kaufman (Huntington Theater) Guest in Stage Management.

**Class Meetings:**

<table>
<thead>
<tr>
<th>Class #</th>
<th>Topics</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>1</td>
<td>Introduction/Intro to Production</td>
<td>Entire Staff</td>
</tr>
<tr>
<td>2</td>
<td>Scenery</td>
<td>William Fregosi</td>
</tr>
<tr>
<td>3, 4, 5</td>
<td>Costume</td>
<td>Leslie Cocuzzo-Held and Diane Brainerd</td>
</tr>
<tr>
<td>6, 7, 8, 9, 10</td>
<td>Construction</td>
<td>Michael Katz</td>
</tr>
<tr>
<td>11</td>
<td>Stage Management</td>
<td>Karen Perlow and William Fregosi</td>
</tr>
<tr>
<td>12, 13</td>
<td>Lighting</td>
<td>Karen Perlow</td>
</tr>
<tr>
<td>14</td>
<td><strong>Mid-Term--Entire Staff</strong> Final Project Discussion</td>
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<tr>
<td>15</td>
<td>Stage Management</td>
<td>Thom Kaufman</td>
</tr>
<tr>
<td>16, 17</td>
<td>Costume</td>
<td>Leslie Cocuzzo-Held and Diane Brainerd</td>
</tr>
<tr>
<td>18, 19, 20, 21</td>
<td>Scene Painting/Relief Carving</td>
<td>William Fregosi</td>
</tr>
<tr>
<td>22, 23, 24</td>
<td>Make-up</td>
<td>Joy Cochran</td>
</tr>
<tr>
<td>25, 26</td>
<td>Presentations</td>
<td>Entire Staff</td>
</tr>
</tbody>
</table>

A Final Project worth one third of the course grade--the design and construction of a major costume item, property, scenic piece or piece of furniture--is required in lieu of an exam. The midterm proposal for your final project should be a written report with visual support (plans, drawings, pictures, patterns etc.). It needs to be complete enough to define the scale of the project, and to show the faculty that you have begun to think through the process to accomplish your project. This report must be submitted on or before Class #13 for discussion at the Mid-Term class meeting due in Class #14.

In addition, production work (a total of 24 hours: six hours in each of the three shops and an additional six in a shop of the student’s choice) is required for successful completion of the course, and is worth one third of the final grade. Production hours must be recorded on the accompanying time record and verified by the supervising staff member’s initials. The time record is to be submitted with the Final Project. All hours must be completed and grading is based on quality of work and attitude supportive of the production. Only hours spent on Theatre Arts productions (Dramashop, Workshops, Playwrights-in-Performance) supervised by Theatre Arts faculty/staff can be used to satisfy this requirement as we are unable to supervise, monitor, or guarantee the type of work done by other producing organizations on campus.
**Upcoming Productions**

Workshops open on March 7 and April 11  
Dramashop Spring Production opens April 8  
Playwrights-in-Performance opens May 6

No text is required for this course, but the purchase of art supplies and materials for the Final Project should be expected.

The Design Staff may be contacted by phone, e-mail, or by notes in our boxes in the front office. All staff and students will be on the mailing list.

Students are **urged** to call the shops or otherwise confirm work times specifically with the staff before arriving at any site to fulfill production hours.

**Grade structure for Stagecraft 21M.606**

Grading is based on three areas of achievement:

<table>
<thead>
<tr>
<th>Area</th>
<th>Percentage</th>
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</thead>
<tbody>
<tr>
<td>Class work/Attendance</td>
<td>33.3%</td>
</tr>
<tr>
<td>Fulfillment of Production Responsibility</td>
<td>33.3%</td>
</tr>
<tr>
<td>Final Project Presentation</td>
<td>33.3%</td>
</tr>
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</table>

**Summary of the Scenery portion of Stagecraft**

The emphasis here is on communicating design ideas clearly and with assurance to members of the creative production team and to the audience. Students begin by creating a ground plan that conveys all the necessary information in an organized and uncluttered manner.

Later classes in scenic painting and carving require the development of stencils and pounces, experimenting with paint and various brushes, sponges and feathers. The pounces will be used to develop ornamental work in tromp l’oeil and in three dimensions. Basic painting textures will be practiced and then applied to the creating of painted brickwork, stone and marble.

**Summary of Set Shop portion of Stagecraft**

This section of Stagecraft is designed to explore the special techniques and materials used in scenic construction. We start at the basic decisions of what materials meet our needs and move on to the technical design of scenic units. We explore and learn the basic knots and ropework that are in common theater usage. The final phase of this section, is devoted to the tools and techniques that we use in the Set Shop with an emphasis on safe tool usage.

1) **Materials (One day after Class #6)**
   a) Lumber, standard dimensions (1x, 5/4x, 2x, widths)
      i) #1 white pine – med price, straight , no knots, flat
      ii) #2 white pine – lightweight, strong, cheap, knots, moderate twist
      iii) poplar – med price, hardwood
      iv) fir/hemlock – strong, usually 2x, often wet, often twisted
   b) Sheet
      i) Plywood
         (1) AC
         (2) CDX
         (3) PTS
         (4) Apple ply
         (5) Luan
      ii) OSB
      iii) hardboard
      iv) particle board
      v) homosote
   c) Metal
i) Steel
ii) Aluminum
iii) Shapes
   (1) Flats
   (2) Angle
   (3) Tube
   (4) Pipe
   (5) Specialties
d) Plastic
   i) Plexiglas
   ii) Delron
   iii) UHMW polyethylene
   iv) RP Screen
   v) Dance Floor
e) Cloth
   i) Muslin
   ii) Canvas
   iii) Duvetyn
   iv) Velour
   v) Scrim
f) Hardware
   i) Screws
   ii) Nails & Staples
   iii) Hinges
   iv) Angles and Brackets
   v) Casters
2) Scenic Elements (One day after Class #7)
a) Flats
   i) TV
   ii) Broadway
b) Platforms
   i) Framed
   ii) Parallel
   iii) Stress Skin
3) Knots
   a) Bow Knot
   b) Half Hitch
   c) Square Knot
   d) Clove Hitch
e) Bowline
f) Truckers hitch
4) Tools (Class #9)
a) Hand Tools
   i) Measuring
      (1) Tape Measure
      (2) Framing Square
      (3) Combo Square
      (4) Set Square or Bevel gauge
      (5) Chalk line
   ii) Cutting & Scraping
      (1) Handsaw
      (2) Back saw
      (3) Hack saw
(4) Matte Knife  
(5) Chisel  
(6) Plane  
(7) Rasp & Files  

iii) Striking & Prying  
(1) Nail Hammer  
(2) Ball Peen Hammer  
(3) Mallet  
(4) Crow Bar  
(5) Flat Bar  

iv) Fastening  
(1) Screwdriver  
(2) Wrench  
(3) Stapler  
(4) C-clamps  
(5) Spring clamps  
(6) Pipe clamps  

b) Power Tools  
i) Stationary Tools  
(1) Table Saw  
(2) Radial Arm Saw  
(3) Panel Saw  
(4) Miter Saw  
(5) Band Saw  
(6) Drill Press  
(7) Belt/Disk Sander  

ii) Portable Tools  
(1) Circular Saw  
(2) Saber Saw  
(3) Power Plane  
(4) Belt Sander  
(5) Palm sanders  
(6) Drill  
(7) Screwdriver  
(8) Router  

c) Pneumatic Tools  
i) Compressor & Hoses  
ii) Nail Gun  
iii) Structural Stapler  
iv) Finish Stapler  

5) Gizmo Fabrication (One day after Class #9 and Class #11)  
a) Operations  
i) Rip  
ii) Crosscut  
iii) Miter  
iv) Profile Edge  
v) Routed Edge  
vi) Sand  
vii) Staple  
viii) Screw  

Summary of the Costume portion of Stagecraft  
In the costume portion of this class students are made familiar with basic shop terminology and construction skills. In our first class we talk about the importance of costume in a production and how a costume designer can influence and support an actor's performance. The second half of class is spent in the
shop familiarizing students with the equipment; the industrial machines, the sergers, the industrial irons, and also in identifying fabric types. Students also take their own measurements.

By the following class, students will have purchased fabric (in Chinatown), inexpensive scissors and a drawstring trouser pattern as per instructions listed in a handout. Students are encouraged to be as imaginative as possible in the design of their own individual trousers! Whimsy is encouraged! In all the following classes the students are taken through the process of cutting, stitching, fitting and finishing a pair of trousers for themselves. The construction process uses most of the equipment in the shop and may include hand sewing as well. No previous experience is necessary. Students who are experienced sewers can elect to construct a more difficult garment. All students finish the semester with a garment for themselves (that fits!) and a sense of the labor and skills involved in constructing a simple costume piece. In the costume portion of this class students are made familiar with basic shop terminology and construction skills.

**Other Stagecraft specialties**

Students are introduced to both Stage Management and Make-up by professionals from within the Boston theater Community. The make-up sessions begin with face mapping and continue through the application of basic make-up; development of age, character and fantasy make-up; and explore common injuries—bruises, scars and burns.

Stage Management is introduced as practiced in both professional and academic venues. Construction of a prompt book and clarity of cue notation is stressed as well as the vitally important organizational and “people” skills required of a good stage manager. Students will work with the Stage Management Manual developed by alumna Teresa Hernandez and available on the Theater Arts page of MIT’s web site at: [http://web.mit.edu/mta/www/theater/Manuals/StageManagement/index.html](http://web/mit.edu/mta/www/theater/Manuals/StageManagement/index.html)